

8
august 1997

Focus on Retailing

A Fine New Denver Shopping Mall Too
Original and Distinctive to Be Just A Mall

The Care and Feeding of Hot Young Software
Engineers—In A No-Cal Warehouse

How to Climb the Career Ladder In Today's
Downsized and Flattened Design Firms

What Medical Patients Should Welcome—or
Fear—In the Universal Patient Room

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PRODUCT FOCUS	22	CONFERENCE AND TRAINING TABLES Multiple missions, changing needs and computers are reshaping both tables, as the following offerings may indicate.
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Cover Photo: Detail of the entrance lobby to the B-trium, Sybase, Inc., Emeryville, Calif., designed by Robinson Mills + Williams.
Photograph by Paul Peck/RMW.

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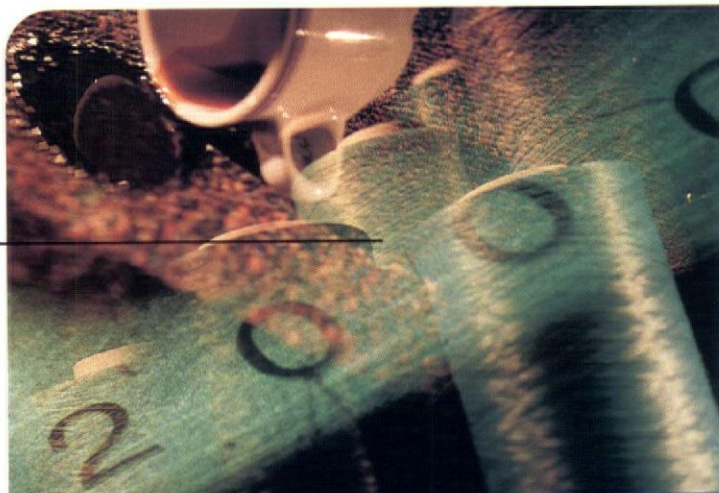
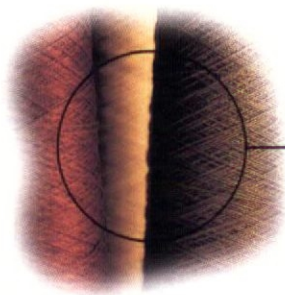
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BASF

Who Says Good Design Is Good Business?

If you're still a believer in Louis Sullivan's maligned canon about Form Follows Function, please be extra careful the next time you step off a curb or pull out of your driveway. Chances are you could be flattened by heavy metal—a pickup truck, minivan or sport utility vehicle—driven by a soccer mom barreling along with groceries and kids. Close to 45% of all new passenger vehicle registrations are now for trucks instead of cars, with their numbers likely to keep climbing due to the popularity of the SUVs or “utes.” That Americans are driving trucks to carry out the chores they once did with cars and station wagons at the mall, office park, school or doctor's office has sobering and inspiring implications for architects and interior designers.

First, the bad news for the ideologues still among us. Design is only partly concerned with function in the late '90s. The real action for design is packaging commodities into brand name statements. Sure, we all expect design to tell us what a product is supposed to do. Big deal. What we really want to know is how design puts us in touch with the spirit of our time. Do the designs of the hottest “utes,” including the Ford Expedition, Chevrolet Suburban and Mercedes AAV (All-Activity Vehicle), really tell the world that we're rugged, high-tech, sophisticated, casual and—oh yeah—affluent? Just try haggling with a Ford dealer to get one penny off the tag of an Expedition.

Now for the good news. Design is winning recognition from the business world for its ability to satisfy the highest levels of need in consumer society—recognition from the bottom-line watchers that has eluded us despite our repeated attempts to forge a link between design and productivity. Understanding how design fulfills our physical and emotional needs may help designers to become more valuable in the late 20th-century economy. Meanwhile, design is already on its way to becoming a key player in a global commercial and institutional effort to influence human behavior, and early evidence suggests that design is almost too good in this role.

So what does design have to do with the highest levels of need? While students of marketing are probably more familiar with psychologist Abraham Maslow's observations of human needs than designers, his work affects us all the same. Though people practically always desire something, Maslow noted, knowing what they desire takes profound insight—particularly after you answer their basic requirements. Maslow's five-level hierarchy of needs includes a physiological need for food, sex and shelter, a safety need for security, protection and order, a social need for affection, membership in a group, and acceptance, an esteem need for self respect, prestige, reputation and status, and a self-actualization need for self fulfillment.

So what, you say? Can't designers respond to every need, from a bread-and-butter order for a roof over our heads to a ten-course request for a proposal for a performing arts center? Certainly. But we're not the only ones who can do the job at the lower levels of need. If a client only wants to develop a facility to resolve physiological and safety needs, a builder, an engineer, a furniture dealer or perhaps an ergonomist will do just fine.

However, where a facility must persuade people to spend discretionary time, money and physical and/or intellectual energy in the face of alternative venues, design is unequalled. Simply stated, the rest of the project team may be helpful in developing such a facility, but a designer is required to turn social, esteem and self-actualization needs into a convincing spatial reality. Call this art, if you like. Businesses and institutions call it marketing, and increasingly turn to design to help market retail stores, food service, spectator sports, entertainment, healthcare and more to the world.

Yes, the design profession will have to work closely with the business world to define the effectiveness of design in measurable marketing terms. Of course it will take a lot of work. But imagine having the opportunity to invite our clients to take the measure of us—and find we're a perfect fit. ♦

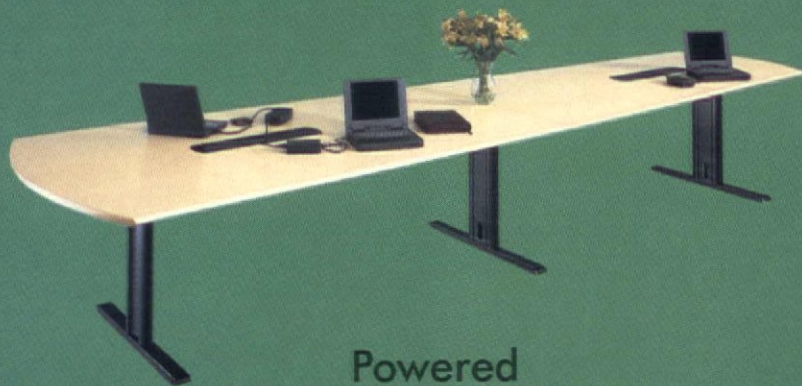


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TRENDS

Refugee Artists

New York - The exhibition *Susret/Encounter: Artists and Refugees*, is the U.S. premiere of highly graphic textile arts by war-exiled Bosnian women artisans that will run September 8-October 18, 1997 at the New York School of Interior Design, 170 East 70th Street, New York, N.Y. In the Serbo-Croatian language spoken by the Bosnian women, the word *susret* means *to encounter, touch or reach out*. The exhibition will present museum-quality, world-class tapestries, rugs, gobelins, quilts and textile products made by Bosnian women refugees from designs donated by many of Europe's leading contemporary fine artists and designers. The exhibition is presented by the school in partnership with the Austrian Consulate in New York, Dr. Walter Greinert Consul General.

Fleeing the atrocities of war, brutal rape, loss of family members and personal property in their native Bosnia in the former Yugoslavia, these women were given safe haven and refugee aid in Austria, where many arrived penniless, despondent and lacking in hope or self-esteem. As a form of therapy in an Austrian refugee center, these often hopeless women were encouraged by a dedicated psychoanalyst to express themselves creatively. One form of self-expression that many had in common was skill in weaving and needle arts.

Through a partnership with the Academy of Applied Arts (Vienna), leading artists and designers from 15 nations have donated highly graphic, contemporary designs, which have been hand-crafted by the Bosnian women in limited editions of six for the international textile-art market. The objects being shown are for sale by reservation with all proceeds going to the Bosnian women.



The *Susret/Encounter: Artists and Refugees*, features museum-quality, world-class tapestries, rugs, gobelins, quilts and textile products made by Bosnian women refugees from designs donated by many of Europe's leading contemporary fine artists and designers. Photography by Till Huckels.

Improving the Environment

Washington D.C. - An overwhelming 90% of business decision makers say improvements in office design can increase worker productivity by creating an environment where hindrances or obstacles to efficiency are minimized or eliminated, according to the "ASID 2000" survey conducted by the American Society of Interior Designers (ASID). The survey of business decision makers, 100 from fast-growing small and mid-size companies and 100

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from the largest 1,000 corporations, is a component of a research initiative by ASID and five of its industry partners: 3M, Cooper Lighting, DuPont, Haworth and Masland. The survey was conducted by an independent research firm.

"Companies are always looking at every possible way to increase productivity, and effective interior design can play an important role," says Kathy Ford Montgomery, FASID, ASID national president. "A growing number of business decision makers are recognizing the bottom-line benefits provided by effective interior design."

The "ASID 2000" placed improving the office design and environment, and implementing new technology, including computers,

software and other equipment, at the top of their lists when asked about ways to increase worker productivity. Survey respondents also mentioned other approaches to increase productivity in their offices. These included promoting a team atmosphere, employee empowerment and trust; employee training and education; good communication and process efficiencies. Examples of office design changes that business decision makers surveyed gave as ways to help increase productivity included: improving access to resources, including other team members and equipment; increasing comfort; providing an aesthetically pleasing environment and allowing the personalization of workspaces; limiting noise and distractions while increasing privacy; and providing flexible office layouts. A professional paper, "Productive Solutions," is available by calling ASID at (800) 610-ASID or by writing to ASID at 608 Massachusetts Avenue, N.E., Washington, D.C. 20002-6006.

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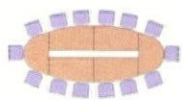
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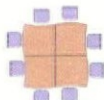
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59 Years in the Making

Madison, Wis. - Inspired by Wisconsin native Frank Lloyd Wright at the peak of his creative powers, the Monona Terrace Community and Convention Center has opened almost 60 years after its original conception. With its opening in July 1997, Monona Terrace brings to life a design originally proposed by Frank Lloyd Wright in 1938 to the City of Madison.

This 250,000-sq. ft., tri-level building combines spectacular glass vistas for public receptions with flexible meeting and exhibition space. Most of the interior and upper floors of Monona Terrace are devoted to public space. At the lake level, white metal halide lights illuminate the 40,000-sq. ft. Exhibit Hall. The most striking aspect of the building is its 90-ft. extension over the water.

A Monona Terrace Design Venture, the center was designed by Taliesin® Architects, Ltd., Potter Lawson, Architects, and Arnold & O'Sheridan, Engineers, all of Madison, Wis.

The Winning Edge

Chicago - The '97 Product Design Competition, sponsored by IIDA and *Contract Design* magazine, is held annually to honor designers and manufacturers for excellence and innovation in product design. Products will be judged for innovation, technical advancements, safety, cost and value, environmental responsibility, aesthetics, and need and usage in the marketplace.

The categories are: applied finishes and materials; architectural finishes and systems/building materials; carpet and carpet tiles; casegoods and freestanding furniture; hard surface flooring/resilient flooring; lighting; seating; systems/component/modular; specialties; and textiles.

Products designed for the interior environment and offered for sale or use after September 1, 1995 are eligible. *Contract Design* will feature the winners in its November 1997 issue. For information, call Kim Kraig, IIDA, at (312) 467-1950, ext. 33.

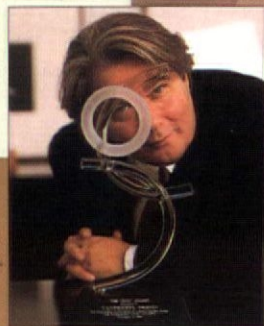
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Kimball International has been awarded the 1997 Plastics Consumer Product Design Award for designing the Purpose chair. Designed by an in-house product design team led by Kees Breeuwisma, group product manager-seating, Purpose seating was given the award for its use of plastic in the shell design. This award is presented annually by the Society of Plastics Engineers.

Baltimore-based RTKL Associates Inc. has been awarded the President's "E Star" Award for Excellence in Exporting, in recognition of the firm's continued outstanding contributions to the increase of U.S. trade abroad. The President's E-Star Award was created by Executive Order of the President to afford suitable recognition to persons, firms or organizations that contribute significantly in the effort to increase and promote U.S. exports. The "E Star" Award is given to prior "E" Award recipients who have demonstrated superior performance beyond that for which the original award was given.

The Yad Vashem Holocaust Museum in Jerusalem has chosen Moshe Safdie and Associates, Boston, as the architect for the museum's \$45 million reorganization and expansion project.

The New Jersey Sports and Exposition Authority has selected Ewing Cole Cherry Brott, Philadelphia, and Rosser Fabrap, Atlanta, to design a master renovation and use plan for the renovation of the historic Atlantic City Convention Hall, home of the famed Miss America Pageant, Atlantic City, N.J.

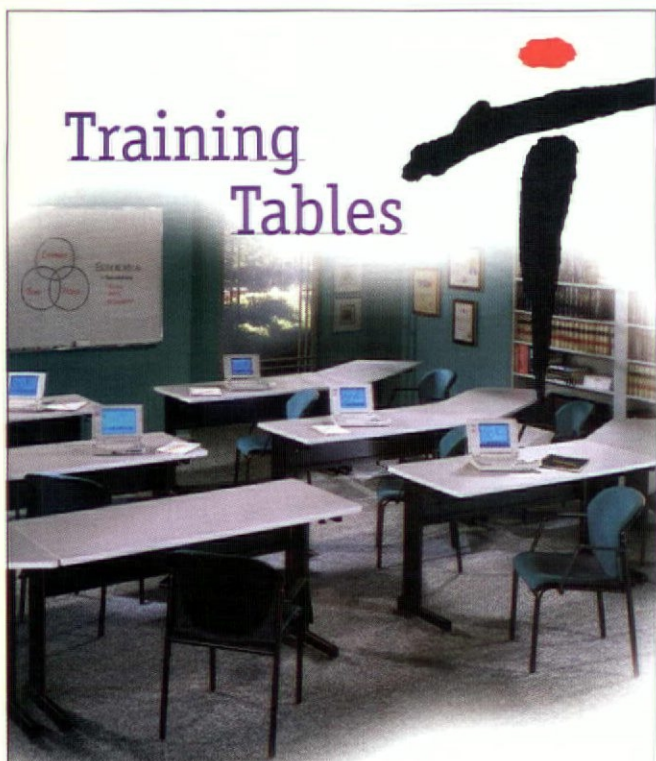
Entries are now being accepted in the 1997 DuPont Antron® Design Award competition. The competition, open to professional architects and interior designers in the U.S. and Canada, seeks to identify those who are setting new standards of creativity and originality in commercial interior design through the innovative use of carpet. The categories include corporate, retail, institutional/public spaces, hospitality and Healthcare. For more information contact the Design Award Center at (800) 458-4329. The deadline for entries is August 15, 1997.

New York-based Perkins Eastman Architects PC has been awarded a number of new projects including: planning and design of a new 250,000-sq. ft. laboratory research center, Repsol Research Park, Madrid, Spain; renovation and design of numerous facilities, Memorial Sloan Kettering Cancer Center, N.Y.; major renovations and alterations, IRS Customer Service Center, Holtsville, N.Y.; design, Health Advocates for Older People Assisted Living Residence, New York; Dutchess Community College, Poughkeepsie, N.Y.

People in the News

Wilsonart International, Temple, Texas, has named Ron Gagnon director of new business and product development.

Steve Hall has joined Hedrich Blessing Photographers, Chicago, as a principal and partner.



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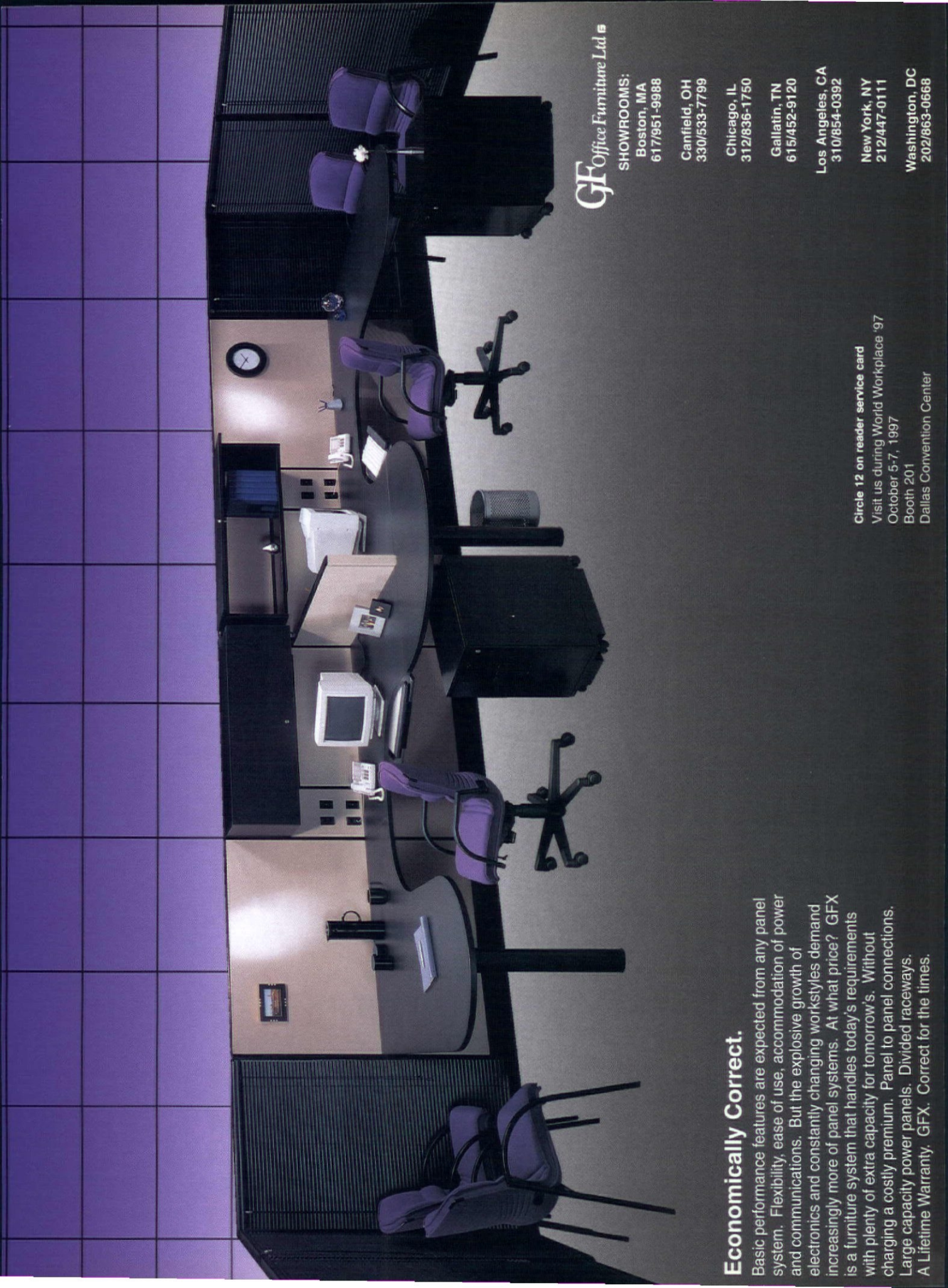
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Savoy and Saranac, two olefin chenille upholstery fabrics from DesignTex Inc. with DuPont Teflon® fabric protector, can be used in hospitality applications.

Q. When working on a hotel installation, what are the key fabric-related issues?

A. The basic design challenge is to find fabrics that look great over time and are cost effective for the high volume nature of hotel installations. Fabrics need to be high performers, combining good design, durability, and stain resistance at a reasonable price.

A major concern in specifying fabrics for hotels, especially the public areas, is fire retardancy. There are various code requirements for each city and state. The most common code standard is NFPA 701, which involves hanging textiles. Several states require adherence to more stringent codes, such as California 133 for upholstered furniture (see *Textile Solutions, Contract Design*, May 1997).

Area-specific factors to consider include:

- Guest rooms: Keep in mind the cleanability of fabrics, their ability to be commercially laundered or dry cleaned, and the need for a fabric finish to protect against soil and stains on the upholstery and bedding. Brightly colored fabrics are a good way to negate the dulling effects of incandescent lighting.

- Restaurant/bar: Maintenance and cleanability are key concerns. Depending on lighting, darker and more multi-patterned textiles help hide stains between cleanings. Fabric protection resists stains and aids in cleanability.

- Banquet rooms: Stacking chairs need higher abrasion textiles to counteract the rubbing of the fabric against metal and the wear of constant use.

- Outdoor/atriums: Lightfastness (60-80 hours) and fabric protection are particularly important for furniture, window treatments and awnings. Fabric protection helps resist growth of mold, mildew and sunscreen stains around the pool, and mud, snow and salt stains at mountain resorts.

Since hotels are concerned with image, fabrics need to look as good five to seven years later (a typical refurbishing cycle) as the day they were installed.

Preventive maintenance and fabric protection helps to preserve the fabric's original appearance throughout the installation until refurbishing.

Submit questions to:
Textile Solutions
c/o Contract Design magazine
1 Penn Plaza 10th Floor
New York, NY 10119-1198

Textile Solutions is made possible by:
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Michael J. Stanton, FAIA, of San Francisco was elected the 1999 President of the AIA.

David Gresham has been named director of industrial design for Steelcase Inc., Grand Rapids, Mich.

Steven E. Loken, AIA, has joined the Chicago office of RTKL Associates Inc., as associate vice president.

Business Briefs

Anshen & Allen, Architects' new World Wide Web site is located at <http://www.anshen.com>.

Skidmore Owings & Merrill LLP, Chicago, has launched a site at <http://www.som.com>.

Design Dynamics/Exhibits, Denver, has joined the Production Resource Group ensemble of companies of New Windsor, N.Y.

The Hardwood Council has a new address in cyberspace at <http://www.hardwoodcouncil.com>.

The national consulting firm of Carter and Burgess, Inc. recently expanded operations in their Seattle office to include consulting services related to building and facility engineering, as well as services related to construction management and facilities management.

The Scottsdale, Ariz.-based firm formerly known as Associates in Architecture & Design has changed its name to AAD.

HNTB Architecture and BBA Live Entertainment Venue Consultants of Irvine, Calif., have formed an alliance to design entertainment venues across the U.S. and worldwide.

The first web site in the decorative surfaces industry geared specifically for designers and specifiers is on-line at <http://www.nevamar.com>.

Coming Events

August 14-16: alt.office, San Jose Convention Center, San Jose, Calif.; For show information call (212) 615-2612.

September 25-28: APT97: Less is More, the annual conference of the Association for Preservation Technology International, The Palmer House Hilton, Chicago; Contact Bill Rose, (217) 333-4698.

September 26-27: Interior Design Educators Council East/South Regional Conference, Pittsburgh Hilton and Towers, Pittsburgh; (412) 391-4600.

October 29-31: Batimat North America, Jacob Javits Convention Center, New York; To exhibit contact Rich DelGiorno at (800) 950-1314, ext. 2611.

October 29-31: InterPlan '97, Jacob Javits Convention Center, New York; For more information call Liz Shubert at (800) 950-1314.

November 3-6: A/E/C SYSTEMS Fall Conference and Exhibition, San Diego; For more information contact Pat Smith at (800) 451-1196.

November 6-7: The International Facility Management Association's 1997 Asian Conference, Hong Kong; (713) 623-4362.

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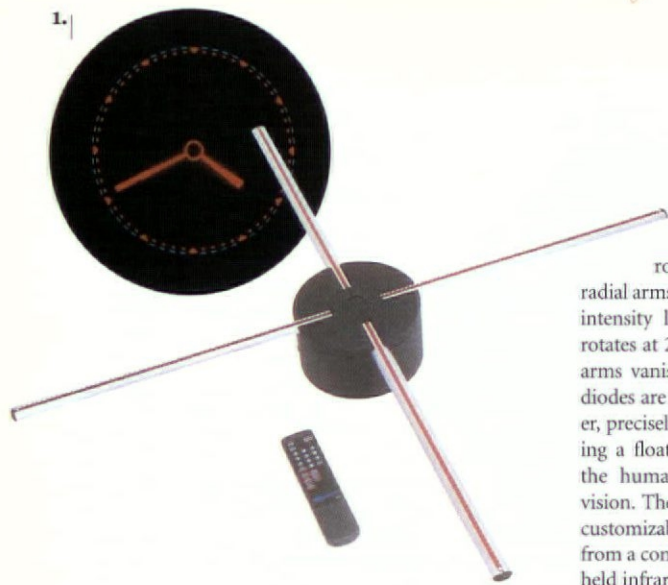
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1.

**1. ELECTROKINETICS**

The virtual image clock from Electrokinetics consists of a rotating central hub with four radial arms, each lined with an array of high intensity light emitting diodes. The hub rotates at 250 rpm, fast enough so that the arms vanish in a blur. The light emitting diodes are pulsed by an on-board computer, precisely timed with the rotation, creating a floating virtual image by exploiting the human eye's natural persistence of vision. The clock's graphics are completely customizable and adjustments can be set from a comfortable distance with the hand-held infrared remote control.

Circle No. 200

2. FRITZ HANSEN

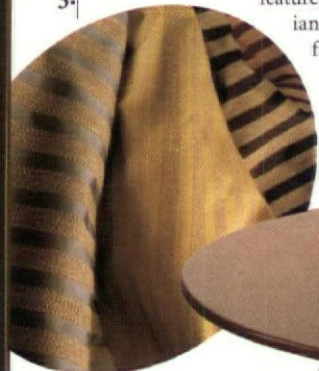
"Vertical Venetian blinds" was Pelikan Design's concept behind Labyrinth, Fritz Hansen's new series of sculptural screen walls. The curved and straight elements of the screen series, on feet or castors, offer endless configuration options in any imaginable geometric shape: rows, curves, serpentine shapes, angles and circles. By turning Labyrinth, the transparency and the incident light can be piloted from open to closed. The see-through screen walls in beech, maple or cherry are the corner stones in the Labyrinth series, but it is also available in linoleum or fabric as closed elements in a wide range of colors.

Circle No. 201

3. DONGHIA

The Gates of Venice Collection from Donghia is a modern composite of traditional 16th century Italian designs: one solid, one stripe, and a geometric. Vicenza is a courtly Gothic design. Woven on old world looms in nine colorways, the fabric features regional Italian crests and family seals

3.



that punctuate orderly octagons on a striae ground on linen and viscose. Terra Firma's linen warp crosses its shimmering viscose weft to produce a soft, silky surface infused with light. Brenta Stripe's (shown) molten ribbons of metallic stir cellophane impressions of transparent color alongside nubby stripes of natural linen. Terra Firma comes in nine colorways, Brenta Stripe in 11.

Circle No. 203

4. TROUT STUDIOS

"Geus"-the pre-historic Indo-European base for "choose" lends its meaning to Trout Studios' new table series that gives customers a variety of choices to create their own specialized tables. Table-leg designs in three heights can be matched with table top shapes and sizes, with no time and cost increases. Four whimsical leg designs are offered, made of cast aluminum in brushed, polished or enamel finishes. Topping off the legs are 3/4-inch Baltic birch tops in ovals, rectangles and organic triangle shapes. Finishes include durable and non-polluting water-based Eurothane, pastel washes in sage, lavender, butter or sky-blue, or solid custom colors.

Circle No. 202

5. FLEETWOOD FURNITURE

Fleetwood Furniture introduces Diamond Series, a new line of classroom furniture constructed with a proprietary, light plastic material. Diamond Series is made from AMILON, a formulation that exhibits far greater strength than conventional hard plastic-type wood flour used for classroom furniture. AMILON is also fire retardant, anti-static, bacteria and chemical resistant and colorfast. Fleetwood's new line includes chairs, desks, tablet arms and combination units, all built on heavy-gauge steel frames with molded AMILON seats, backs and work surfaces.

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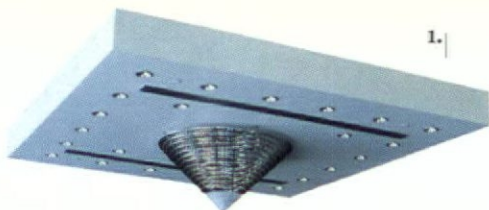


The Montréal International Interior Design Show (SIDIM) celebrated its ninth edition this year. Organized jointly by the Interior Designers Society of Québec (SDIQ) and Ginette Gadoury, president of Interface Design, SIDIM is the largest exhibition of its kind in eastern Canada, and this year presented products from 300 exhibitors.

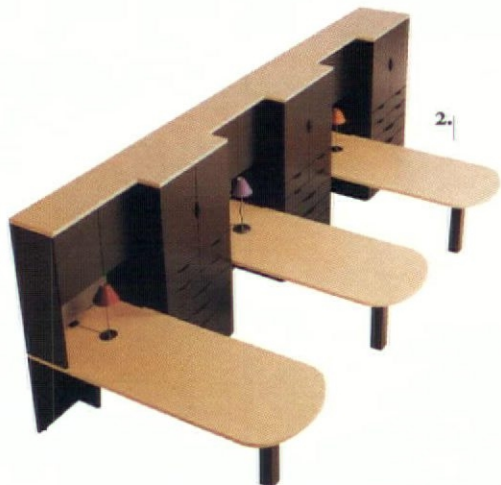
1. LUMID

Part of an innovative line of products, Lumid offers the Konos Pendant fixture. Made out of aluminum rings and a blown glass core, the fixture is shipped flat and assembled on site without tools in less than 15 minutes. The unit can be powered with a variety of light sources from incandescent to metal halide. The Konos Pendant is available in a variety of sizes, and comes in ceiling, wall, floor and table lamp versions.

Circle No. 205



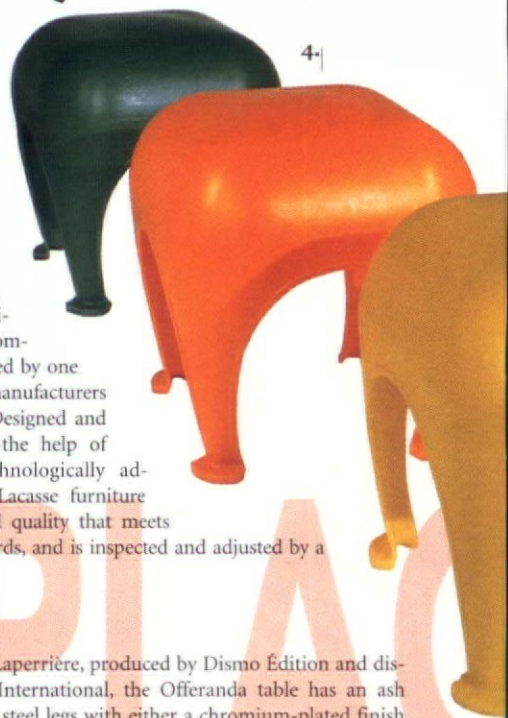
1.



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2. GROUPE LACASSE

Clio by Groupe Lacasse is a modular, laminated office furniture collection at a competitive price, designed by one of Canada's largest manufacturers of office furniture. Designed and manufactured with the help of computers and technologically advanced equipment, Lacasse furniture stands for controlled quality that meets high industry standards, and is inspected and adjusted by a team of craftspeople.

Circle No. 207

3. DISMO

Designed by Céline Laperrrière, produced by Dismo Édition and distributed by Dismo International, the Offeranda table has an ash veneer table top and steel legs with either a chromium-plated finish or painted black. Offeranda is available in six different colors, and comes in two different sizes.

Circle No. 209

4. SUMADIA

Sumadia's recycled plastic furniture is the result of a two-year project experimenting with plastics technologies such as thermoforming and rotation molding. The creation of these colorful, sturdy stools was initiated in response to a strong interest in challenging materials in furniture construction and to enhance technical and cultural changes in furniture making in relation to environmental issues.

Circle No. 206

5. CLAUDE MAUFFETTE

The Pepperoni stackable side table by Claude Mauffette has a surface made from Surell, by Formica, and legs of brushed finished steel. Perfect as an office or lobby accessory, Pepperoni comes in an assortment of colors.

Circle No. 208



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Conference and Training Tables

Few icons of the commercial or institutional world have seemed more impregnable than the conference table, that monolithic slab of stone, wood, metal or glass presided over by a member of the managerial class. Many latter-day J.P. Morgans—or Dilbert's bosses if you prefer—still hold court around this altar to organization. Increasingly, however, the conference table is modular, mobile and wired, just like today's training table. Multiple missions, changing needs and computers are reshaping both tables, as the following offerings may indicate.

1.
FALCON PRODUCTS
 Falcon Products Multiple Application Table System (M.A.T.S.™) table is functionally superior for today's corporate environments, and offers outstanding design and color choices. Lightweight tables, folding legs, complete power and data communication, height adjustability, dozens of table sizes and shapes make M.A.T.S.™ a perfect fit in any office environment.
Circle No. 237



2.
KI
 KI's Barron tables offer a unique design combination for any conference room's requirements. Barron offers a selection of table tops and edges that rest on a clean, striking base. Structural simplicity, all welded construction, and refined chrome or powder-coated finishes are all integral features to the Barron line. The ideal table size and arrangement can be created with the Barron Plus Table System. A quick-connect feature uses a simple locking mechanism to bring together rectangle, trapezoid, crescent, half-round and quarter-round table tops.
Circle No. 232



3.
BRETFORD
 Conference tables are the newest addition to Bretford's Presentation Environments line of training and conference room furniture. The Conference Table is the perfect way to bring large groups together and is equipped with optional data and power support for computers or other electronic equipment. The design features optional flip up doors that provide table top access to the electrical power and data hook-ups. Tables are available in eight sizes ranging from eight to 15-ft. lengths. Select from shapes including rectangle, racetrack, boat and EZ-View Teleconferencing Table.
Circle No. 234



4.
WORDEN
 In the tradition of fine craftsmanship and innovative design, Worden presents deGILDE. Designed by James Bubb, deGILDE is a rich union of man-made and natural elements reflecting the constructionist's design motif. Addressing the wire management needs of today's conferencing center without sacrificing the structural integrity and architectural presence is only part of deGILDE's unmatched image.
Circle No. 233

5. DAVIS FURNITURE INDUSTRIES

Davis Furniture Industries introduces Zoom Briefing, licensed from Mobimex of Switzerland. Zoom Briefing features three sculptured solid wood tops edged and bracketed to form together into several conference table unions. Each connected arrangement can be re-formed with a mobile base system to adapt at will to the increasing conferencing requirements of today's corporate meeting rooms. The combinations of solid beech, cherry and ash tops with chrome, black or satin bases reacquaints the image of mobile, flexible conference tables with world class design.

Circle No. 228



6.

6. VERSTEEL

Vela tables from Versteel provide users with solutions for electrical and data access. Simplest of these is a brush grommet at the table top, channeling cables to base-mounted wire managers for connections to floor or wall receptacles. Cable coils and wire runners can route power and data lines to the available single or multiple circuit electrical systems. These systems can deliver power or data connections undersurface, or at surface level. A pop-up port named Henri provides connections at surface level.

Circle No. 238



5.



7.

8. NEVERS INDUSTRIES

Nevers' new Break Out Tables were created by listening to and meeting customer requirements. This modular conference table is specified as one finished piece, but is used for multi-tasking. These four (or more) tables can be "broken out" to fill a variety of meeting needs—training, videoconferencing, teaming, small or large group meetings and many other meeting applications. Because of this versatility, the Break Out Tables increase the productivity of space, meetings and people and are an integral part of The Complete Meeting Room™.

Circle No. 236

8.

7. PRISMATIQUE

Whitby is the latest introduction in Prismatic's line of modular tables. Intended primarily for executive meeting rooms, Whitby is transitional in style, lightweight and reconfigurable. The grouping consists of round, square, rectangle, half-round tables and bridge tops. Bases are in solid Maple wood in natural or stained finishes. Tops are available in Colora (textured polyurethane color finish), plastic laminate or in wood veneers. Whitby is equipped with a variety of power/data options.

Circle No. 239



9. VECTA

Opera, designed by Gerd Lange for Vecta, is an elegant folding table in 24-in., 30-in. and 36-in. widths and 60-in. and 72-in. lengths with linking tops that can add length without the need for extra bases. Tables link with an integral connecting device and laminate tops are offered with black vinyl edges. The table leg is a vertically ribbed panel with a top and bottom trim detail that can be specified in accent colors. A cart that holds seven tables is available for storage or transport.

Circle No. 229

10. KUSCH + CO.

The Kusch + Co. Contours Table Series offers nearly unlimited design latitude with configurations in traditional or avant garde shapes. The new system is available with a 1/4-in. solid beech edge. Cited for its flowing form and unique honeycomb construction, Contours is ideal for conference centers, lecture halls, libraries and corporate "hoteling" facilities.

Circle No. 227



10.



9.



11.

11. VIRCO

Virco's new Plateau™ table features sleek, clean lines that highlight the table's fusion of elegance and efficiency. The Plateau stands on a unique, cast aluminum leg connector. Designed by Peter Glass, Plateau's combination of table shapes, features and style is ideal for conference, meeting and training room applications.

Circle No. 230

14. NOVA SOLUTIONS

Nova Solutions offers The Electronic Learning Center, a trapezoidal training table that incorporates Nova's patented, recessed computer monitor system. Nova's design provides a clear line-of-sight and maximizes work space because computer components are located under the worksurface. Users view their computer screens through a tempered glass viewport on the work surface. The training tables have one viewport each, but can fit two students. The desks secure hardware and cabling, give the classroom a clean look and restore eye contact between students and instructors.

Circle No. 231

12.



12. KIMBALL OFFICE GROUP

Array Tables by Kimball Office Group are suitable for convention centers, cafeterias, training rooms and more. This broad collection offers a variety of top shapes, sizes, colors, and base options along with a choice of folding, tilt or static tables. Available on selected models, "Featherlight" rectangular tops weigh approximately 1/3 less than that of standard tables, providing easy handling and storage without compromising on strength and quality. Appropriate for the training room, Array tables accommodate Nova® undersurface computer installation as well as offering a modesty panel for privacy and a cable screen, that together with a cable manager, hides and organizes cords.

Circle No. 235

13.

GEIGER BRICKEL

Quattro Tables from Geiger Brickel range in size from low-height occasional tables to conference and table-desk applications. Round, square, rectangle, racetrack and arc front shapes coordinate with other Geiger Brickel wood furniture and with one another in multi-use spaces. A choice of 12 edge details are available in matching, coordinating or contrasting wood species and finishes, with optional metal inlays or wood marquetry. Tubular legs may be specified in a choice of wood or metal, and in a broad range of finishes including Geiger Brickel's exclusive Tintacoat European catalyzed coating process.

Circle No. 226

14.



13.



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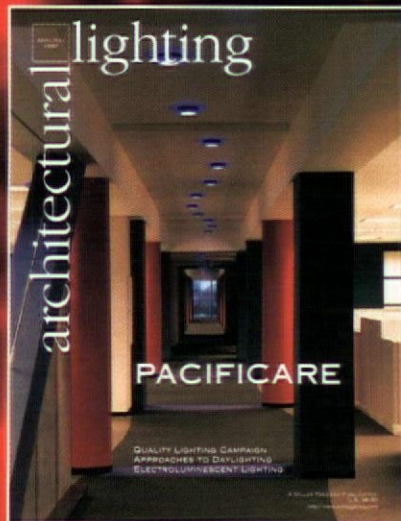
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Textiles in Action

Robert Allen Contract's Common Threads

Collection, designed by Kimberle Frost in collaboration with Lili Gilbert, is a textile whose texture, construction and pattern are in forward motion By Jennifer Thiele Busch

If different perspectives ever met on common ground so nicely, it might be in the creation of Robert Allen Contract's most recent offering of upholstery fabrics bridging the corporate and hospitality markets. The result of a close collaboration between the Boston-based textile company's director of design Lili Gilbert and independent textile designer Kimberle Frost of Strasen-Frost in New York, the Common Threads Collection encompasses three individual textile books, each bearing its own thematic connection based on texture, construction and pattern.

Gilbert sought out Frost's talents to offer a fresh new outlook to Robert Allen Contract. "Kimberle brings a different perspective, a more decorative eye for contract," says Gilbert of Common Threads, which is considered a boutique collection for the company. "She has a different color eye than I do, and a different eye for pattern." The first book of the collection, Common Threads I, would be a solo act by Frost, while the followup books, Common Threads II and III, would represent a collaboration between the two designers.

The primary mission was to address Robert Allen's traditional focus in hospitality as well as the corporate market with a product that appeals to existing clients—yet attracts more corporate-oriented members of the A&D community. "I considered that both the biggest obstacle and the biggest challenge," admits Frost. Another consideration was Gilbert's sense that the textiles should be visual, graphic, easy to read from a distance, transitional in style with a timely usage of color and priced appropriately for Robert Allen's mid-market customer base.

"I wanted to explore the relationships of specific design elements in a given context," explains Frost of her inspiration for Common Threads I and ultimately the entire series. "The patterns are linked by common elements but are individual designs." This first group of nine patterns shares motifs that move and transform from pattern to pattern while common textures and color relationships work together to create a cohesive, coordinated package.

Frost also encouraged Robert Allen to think beyond being timely with color to being ahead of the times. "Let's not just introduce new colors to the company," she declares. "Let's introduce new colors to the industry." Gilbert agrees that the recurrent use of red oranges, yellow greens, soft yellows, purples and blue greens throughout all three parts of the collection is establishing a new color standard for contract.

The second and third books of the collection flow nicely from the first as distinctly individual groupings that nevertheless maintain the collection's philosophy. Common Threads II, otherwise known as "a constellation of wool blends," includes six textiles that feature wool as the literal common thread and variations on the circular motif. Selling for under \$40 per yard, the group allows Robert Allen to put wool back into its product line after several years' absence. "The mills are definitely starting to bring wool back into the contract market, but we haven't used it because we are a price sensitive company," notes Gilbert. "These blends provide the high-end look and added spark of wool, but at better wholesale prices."

Common Threads III, a collection of textural compositions, uses visual or tactile textures to thematically tie the group of five patterns together. These fabrics, as well as the others, also make use of some exciting new constructions that mills are just beginning to introduce. "We tried very hard to be first with these," Gilbert reports.

All in all, the collaboration has produced a satisfied team of designers and some winning textile designs. "The interesting thing about working so intensely with someone else," Frost reveals, "is that you have to have reasons that stand behind everything you want to put into a book. We came together with two different backgrounds and ideas about where we wanted this to go." According to reactions from the Robert Allen sales force and designers at NeoCon 97, Common Threads is well on its way... and so is Frost and Gilbert's next brainstorming session for Robert Allen. ◆

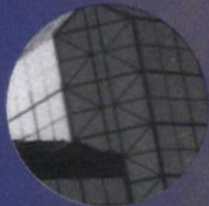


Circle No. 211

Robert Allen Contract's Common Threads Collection (above, top right) bridges the hospitality and corporate markets with a decorative approach to the office environment. Common Threads I features motifs that transform from pattern to pattern. Common Threads II, "A Constellation of Wool Blends," explores new construction techniques with wool and features the circle as a design element (above, bottom right). Common Threads III is a collection of highly textural compositions (above, left) in refreshing new colorways.

97

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Catch That Zeitgeist

Does the Kitos line of modular tables meet the lofty goal set by U. Schärer and Sons, Inc.—adaptable office furniture that can function in unpredictable technological times? By Ingrid Whitehead

The Kitos (Integrated Table Organization System) table from U. Schärer and Sons, Inc. has no flourishes or fancy frills. No trendy decorations adorn this simple, functional line of modular office furniture from Switzerland. Thank goodness, for Kitos' sake, that most facility managers prefer to purchase simple, flexible furniture that will adapt to new technologies. "Kitos is a table system that works in spaces where teamwork and communication between workers is important," says Tomas Rauchwerger, president of the U.S. office of U. Schärer Sons, Inc., manufacturer of Kitos. "It is adaptable for the future."

Perhaps a company with a long past can better predict the future of office furniture. USM, the Swiss umbrella company of U. Schärer Sons, Inc. began constructing metal hardware 130 years ago, adjusting to the needs of its market as the years went by. In 1960, chairman and CEO Paul Schärer met the architect Fritz Haller and the iron sculptor Oscar Wiggli, and a new era in metal furniture began. Haller was commissioned to design a new factory for USM in Münsingen, Switzerland, and Schärer so liked his concept of easy to assemble, modular, aesthetically simple and symmetrical furniture, that he decided to produce the line. The Haller System became available in 1965, and almost no changes have been made to it since then. The Kitos table system, which was first marketed in Europe eight years ago and has been serving American customers for the last three years, was created as a supplement to the Haller system—not an alternative.

"Kitos uses the same concept as the Haller system," says Rauchwerger. "It is tailored specifically to the high-tech workplace.

And, like Haller, you can construct Kitos according to your needs. Accessories can be easily modified or added on, but, unlike the Haller table, the tilt and height can easily be adjusted."

The flexibility of the system begins with the Kitos support ring, which resembles a ball joint and anchors the table's three other basic components: column, traverse and

support tube. Additional traverses enable several tables to be linked to form a whole. The table top shapes are compatible with the lengths and widths of the Haller storage system. Used together they form units.

Designed expressly to make new technological hardware easier to organize and use, Kitos includes additional work surfaces and swing arms above table for a VDU, keyboard and telephone as well as cable



basket and a chain link cable conduit with base plate to keep technology in line. Below table, it offers perforated metal shelving for computers, printer paper, modems, transformers and more. With the keyboard extension set and the CPU support fitted under the table, the table becomes a full work station.

And just when you think the Kitos system is just too easy, you can find solace in the choices available for materials and colors. Its steel base comes in chrome with five table top finishes available in black oak veneer, glass, pearl-grey plastic laminate, French granite and natural beech veneer. Starting at \$1,800 list price per table, Kitos is being used in a number of conspicuous places around the world. The New Leipzig Fair, a meeting and conference center in Leipzig, Germany and the French National Library in Paris are two prominent users of the Kitos and Haller systems in Europe, as are Davidoff of Geneva in Greenwich, Conn., Hoffmann-LaRoche in Nutley, N.J., and the Swiss Re-insurance head offices in New York City.

A small but growing company in America, U. Schärer Sons, Inc. seems to have its finger on the pulse of a changing corporate world. Simple, functional, attractive and organized products such as the Kitos table may just start a revolution. ♦

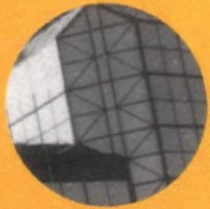
Circle No. 210



Form follows functional change with the Kitos table, which comes in a number of unusual shapes for easy configurability. Several different tabletops are available, including glass (above, right), oak veneer, laminated plastic (above, left), granite and veneered beech.

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Nerds in Paradise

Floating contentedly in cyberspace, the employees at Sybase, Inc. also like being tethered to their Emeryville, Calif., offices, designed by Robinson Mills + Williams

By Amy Milshtein



Shove over, computer nerd, and take your pocket protector and taped black glasses with you. A new archetype for the typical software engineer has risen. It's Gen-X chic with grungy wardrobe, piercings and goatee. The new models are bright, hard working and latte drinking—and the lucky ones get to work at Sybase, Inc.'s sharp, 189,500-sq. ft. offices in Emeryville, Calif., designed by Robinson Mills + Williams Architecture + Design (RMW).

"It's all true," says conservatively-suited John Bruno, former director of real estate and facilities at Sybase, Inc., of the image. "So when it came time to design new offices for our workers, I knew that typical space wouldn't cut it." The time for new offices came all too soon for the 13-year-old company.

Perpetuating yet another stereotype, Sybase started in executive vice president Bob Epstein's Berkeley, Calif., garage. Over the years, the company grew and moved to mostly industrial Emeryville. Today, Sybase, with over \$1 billion in revenues, designs custom software to handle large databases for diverse clients like Federal Express, Amnesty International, the Hong Kong Police Force and a multitude of Wall Street firms. With growth at over 40% per annum, the company has been busting at the seams.

Knowing it wanted to expand in Emeryville, Sybase leased a warehouse whose developer had already decided to renovate it. At 127,000 sq. ft., the developer had some preconceived notions



Welcome to the machine: Located in an Emeryville, Calif., warehouse, Sybase, Inc.'s Atrium (above) boasts a funky interior that its 20-something employees adore. Even bolder and better working because it builds on the strengths of its predecessor is the award-winning B-trium (opposite) across the street. Here RMW applied lessons learned from the Atrium with fantastic results. Overall standards remain the same, however, including the use of large, interior "buildings" for services and a hierarchy of walls for wayfinding.





for the warehouse, including cutting a hole in a roof. While the hole never came to fruition, the name Atrium stuck.

Sybase called on RMW to program, design, oversee construction and come up with standards for the Atrium. "The developer's ideas pretty much dictated plain vanilla office space," recalls Glen Bauer, AIA, project principal for RMW. "Sybase wanted something with a bit more 'wow' factor for their young engineers."

RMW's first challenge was to break up the enormous space into usable chunks while retaining a measure of natural light. Also, the fire code demanded some floor-to-ceiling walls. Studying how software engineers work, RMW found that meeting rooms of various sizes are needed along with private work stations where employees can get in the "zone" and crunch code. The designers then divided the space into five neighborhoods.

How do Sybase engineers find their way to the right neighborhood? After entering the Atrium's bright lobby with its curved orange wall, they start following RMW's wayfinding cues. Contrasting flooring leads them down one of four spokes that radiate from the lobby like a wheel and ends with a boldly colored "building" housing services for each neighborhood such as bathroom, copy and fax. As 80% of the employees are in open plan, their cubes take up most of the perimeter spaces, with private offices and meeting rooms filling out the cores.

You could still get lost in a space this big, however. To reduce the risk of disorientation, RMW has installed funky accessories like freestanding columns and outdoor benches to define spaces. "We also used a hierarchy of wall heights from the relatively low





A 3D graphic world: While the design principles that RMW defined for the Atrium remain the same in the B-trium, the statements prove brighter with more graphic punch (opposite, top and bottom) and versatile overhead cable trays. From the attractive lobby (above, left), Sybase's work force of software engineers have access to their work spaces (80% are open plan work stations), a cafe or the ENIAC room (above, right), a 100-seat facility that is one of many meeting spaces of all sizes giving Sybase, Inc. needed operating efficiency.

systems furniture to the higher private offices to the ceiling-touching service buildings," explains Bartley McClelland, project manager for RMW. "This flow of elements defines the spaces."

Since computer users like their habitats dark and quiet, lighting proved to be no less challenging than the large floor plate. RMW combined indirect, ambient, natural and task lighting to create a low contrast environment that would keep reflections to a minimum. To lower the noise level, the designers relied on soft surfaces to work with the large ceiling heights.

One problem whose solution nearly eluded the project team was cable distribution. With every cube needing networks, data

However, the newer space definitely benefits from the designers' experience with the Atrium. Perhaps most importantly, cabling moved from underfoot to overhead trays for unlimited flexibility. "The engineers here have three or four computers on their desk and need almost twice the electrical capacity as their co-workers at the Atrium," says Bruno. "The trays afford lots of flexibility."

If the B-trium also seems bolder and more graphic that's because it is. Engineers expressed a desire for a stronger statement, so RMW delivered with checkerboard patterns, stripes and richer hues. The designers also provided more natural light—a hard task considering that the entire north wall is a property line

Do you want to work in the city or the strip mall?

links and servers, cabling is the life blood of Sybase. "Cabling has to be flexible now and forever," says Bauer. Unfortunately, the Atrium's underfloor duct system did not demonstrate the high degree of flexibility Sybase wanted.

This lesson and others were taken into account when, a few years after the Atrium was completed, Sybase asked RMW to design its next office space, called the B-trium (an engineer won a company-sponsored contest for the name). Located in a warehouse just across the street, the B-trium is the response to the company's growing needs for space and amenities that improves on the strengths of the Atrium.

"If the Atrium is a city, then the B-trium is a strip mall," comments McClelland with a laugh. He refers to the space's long, thin layout. With a more manageable 62,000 sq. ft., the B-trium has a central entry with two neighborhoods at either end. Standards remain the same here as does the method of using large, interior "buildings" for services and a hierarchy of walls for wayfinding.

with no windows—simply by cutting out translucent skylights so engineers can control the brightness.

Along with more work space, the B-trium houses several amenities that Sybase needed. One of these is the ENIAC room. Named after one of the first computers ever designed, ENIAC is a meeting space for 100. "We teleconference in there and hold large gatherings," reports Dave Tricaso, director of corporate real estate for Sybase. "It's our big function area." The B-trium also boasts an outdoor deck, cafe and the ubiquitous Silicon Valley recreation space including pool tables and a basketball hoop.

While the Atrium and the B-trium look crisp, bold and fun, RMW created the facilities on a "fat-free" budget. Yet the engineers who sometimes have to be dragged out of the "zone" back to reality don't seem to mind. "We wanted something that would energize and refresh them during the 14 hours or so each day that they spend writing code," says Bruno. "These spaces do that effectively."



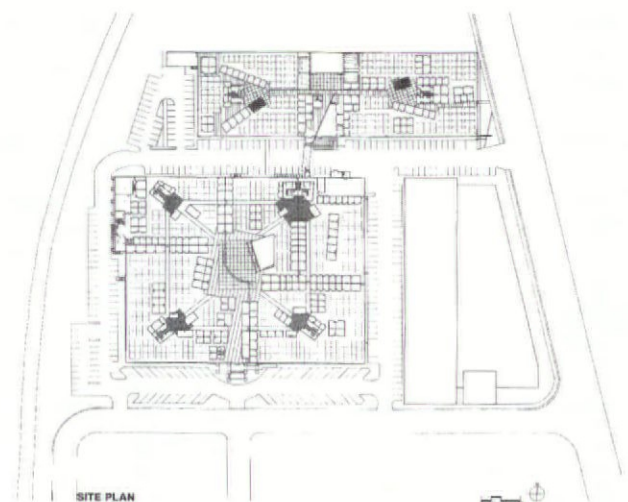
Bruno, who now works for Cadence Software, speaks of the fine working relationship he had with RMW during the project. "It was a fantastic team effort," he remembers. "If RMW told us something would take 10 months to complete, we knew it would."

RMW also benefited from the experience. "I think that there are going to be a lot more in-fill projects like these in the future," says Bauer. "As cities expand, businesses will look to old warehouse spaces to pull new duties." One look at Sybase will show that the funky warehouse can rise to the situation beautifully in cyberspace—or real space. ◆

Rounding the Big Orange: The curving, orange, landscaped entrance (above) is the starting point in a wayfinding journey of the 127,000-sq. ft. Atrium space, which lacks direct exposure to natural light and views despite the name. RMW used a variety of tools to make the space easy to navigate, including park benches and classic columns as well as indoor plants.

PROJECT SUMMARY: SYBASE, INC. ATRIUM AND B-TRIUM

Location: Emeryville, CA. Total floor area: 189,500 sq. ft. No. of floors: 1 with mezzanine. Total staff size: 750. Cost/sq. ft.: \$60. Paint: Sherwin Williams. Laminate: Wilsonart, Formica. Dry Wall: USG Interiors. Vinyl tile flooring: AllState. Carpet: Bentley, Designweave. Carpet fiber manufacturer: DuPont, BASF. Ceiling: USG Interiors. Lighting: LAM, Columbia, DABCO, Staff. Doors: Weyerhaeuser. Door hardware: Schlage. Glass: PPG. Window frames/wall systems: Kawneer. Window treatments: Levolor. Work stations: Teknion. Work station seating: Office Master. Signage: LaHue & Assoc. Elevators: Dover. HVAC: Trane. Data management system: Amazon Hose & Rubber Co. Access flooring: Tate. Plumbing fixtures: American Standard. Client: Sybase, Inc. Architect: Robinson Mills + Williams Architecture + Design, Glenn E. Bauer, AIA, Bartley McClelland, Pamela Brown-Hayes, Rocky Rochon, Rick Newton. Lighting designer: Horton Lees Lighting. Acoustician: Walsh, Norris & Assoc. Structural engineer: Steven Tipping & Assoc. Mechanical engineer: ACCO. Civil engineer: R.C. Smith Assoc. Electrical engineer: Bowen Electric. General Contractor: San Jose Construction. Furniture dealer: Vanguard Legato. Photographer: Paul Peck/RMW Architecture + Design.





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Garden Glory

When small, serene and prosperous Singapore speaks, the world listens—as can be seen at the Embassy of the Republic of Singapore in Washington, DC, designed by RTKL

By Linda Burnett

Sip a Singapore Sling: Hanging roofs on the exterior of the Embassy of Singapore (above) refer to the exterior architectural elements found in the "Garden City," where the weather fluctuates between tropical heat and wet seasons. Inside, a seating area in the reception space is adorned with art created by artists from Singapore (opposite). The background wall is made of babinga, mahogany and acoustical fabric, brought together in a grid pattern that recalls Singapore's multicultural Asian roots.



Even to those who have never visited, Singapore conjures images of a serene, prosperous and clean city, bereft of crime, loitering and pollution. Aside from the hullabaloo surrounding the caning of an American expatriate teenager for vandalizing property, the little island nation (3 million people on more than 50 islands covering some 246.7 sq. mi.) gets little bad press. Its strict laws against smoking in public spaces, not wearing a seat belt or even chewing gum keep both citizens and tourists mindful in this "jewel of Asia" that rivals Hong Kong in wealth and prestige. Its hodgepodge of cultures, religions and peoples has not stood in the way of economic prosperity for the "Garden City" located between Indonesia and Malaysia. Its determination to avoid being contained by geography or shut out of East-West trade has compelled it to build one of the world's most viable ports. And very much like the country, when the Embassy of Singapore in Washington, D.C. found its preexisting quarters inadequate to suit its growing role in world affairs, Embassy officials turned to their own cultural motifs as design cues. RTKL's design of the new Embassy comes complete with these Singaporean delights.

The Embassy was formerly situated in two townhouses in DuPont Circle, a main intersection of three major thoroughfares. Like the country it represented, the Embassy had expanded since its birth in the late '60s, shortly after Prime Minister Lee Kuan Yew led the former British Crown Colony out of the Federation of Malaysia to full independence in 1965. Relations between the United States and Singapore broadened rapidly, a situation that was eventually reflected within the Embassy itself.

During the late '80s, Embassy officials decided to relocate, taking the opportunity to construct a facility more reflective of their





country's culture than local townhouses could offer because the Embassy had been allocated space in the International Center. As an alternative to Embassy Row, on Massachusetts Avenue in Washington's Northwest quadrant, the International Center represents a new area designated by the federal government for

Although the first concept was intended to express a modern skyline, certainly a common image in today's high-rise Singapore, this design did not conform to the U.S. State Department's architectural guidelines for a new building within this part of the District. RTKL subsequently widened its use of references to

The lobby is intentionally dark—a reminder of how Singaporeans stay cool

embassies. The design of the new, 55,000-sq. ft. Embassy of Singapore, which sits at the entrance to the 38-acre compound off Connecticut Avenue, N.W., exhibits Singapore's love of verdant gardens, its progressive economy and the presence of a distinct heritage.

"When the new Embassy was being designed, we wanted it to reflect Singapore," recalls Benjamin William, deputy chief of the Embassy. "Each embassy tries to capture something unique about its region. For us that meant it should be modern and yet portray as much of its culture and tropical setting as possible." With Singapore's diverse blend of ethnicities, races and religions—and its history as a onetime British colony—its influences are culled from Malaysian, Chinese, Indian and European sources.

For the architects at RTKL, incorporating these factors into the architecture and interior design would be a primary goal.

include not only Singapore's urban qualities but also its historic and regional conditions.

As a result, the Embassy's exterior, with its long, deep overhanging roof, a common architectural element used to keep out the rain during Singapore's wet season from November to February, has become the most striking element in establishing the facility's distinctive character. Its black-and-white color scheme refers to the Neoclassical-style houses built in 19th-century Singapore during British colonial rule. Wooden grillwork installed throughout the Embassy is an abstraction of those traditionally used as protection from inclement weather.

Everywhere the sense of order is palpable. The floor plan assumes the shape of a crucifix, echoing a typical residential floor plan found in the Garden City. Inside, the north/south axis is

reserved for open, public spaces and the east/west for private functions and offices. The procession of public spaces displays a deliberate orchestration.

Upon entering the front doors, a visitor passes the reception area and continues on the north/south axis, or walks downstairs to the large public function rooms, dining room and garden. A diplomat who greets a guest in the lobby can proceed to a library/conference room off to the side. (The library is open for public use.) The partitioning walls with grid patterns and layering of materials reflects a general Asian influence. "Since there is no single ethnic background in Singapore," says Ronald Henderer, project architect at RTKL, "we based our design on a deliberately general Oriental sensibility."

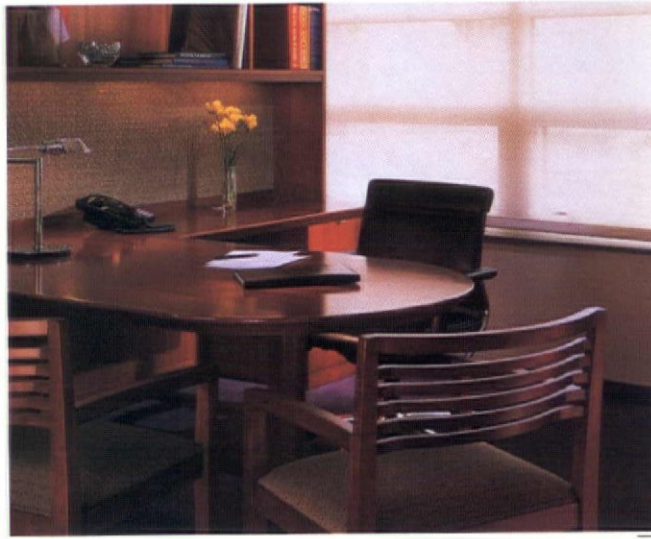
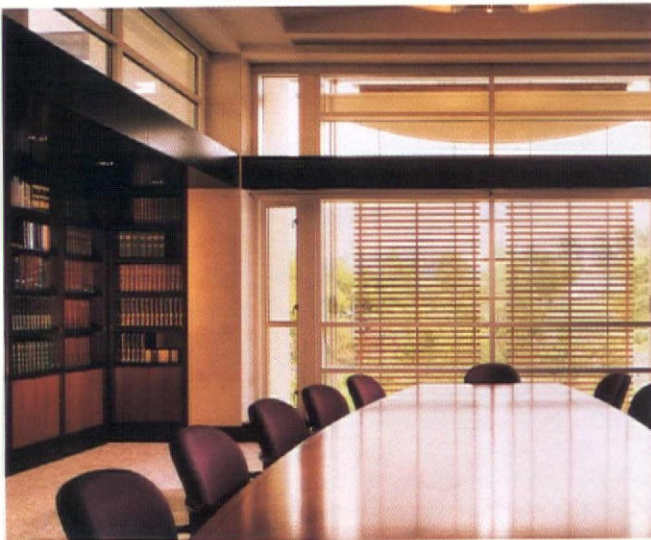
The self-referential elements are also evident in such architectural details as the central lighting fixture in the reception area, an original composition in aluminum visible from the upper three floors, and similar fixtures used in conference rooms, all reinforcing the axial theme. "The lights express an Oriental motif in a

modern interpretation," notes RTKL's James Brown, who designed them. "They are more aesthetic than functional, but they create interest in the ceiling of wood beams and copper leaf." Sculpture and other art work by Asian artists are spread throughout the Embassy, while walls are adorned with a mixture of babin-ga and mahogany woods and acoustical fabric, completing the grid pattern throughout the space.

Interestingly, the lobby space has no natural light and is intentionally dark. "When you go into a house in Singapore it is darker than what we are used to in the U.S.," reports Henderer. "In Singapore spaces are kept cool by keeping out the natural light." Sand blasted glass walls are employed in some areas to allow the central light source to infuse the interior rooms.

One way in which the new facility truly distinguishes itself, however, is its ability to stage activities for large numbers of people. The multipurpose hall on the lower level, for example, holds banquets of up to 12 tables seating eight to 10 people each, but can be reconfigured for conferences, exhibits or functions such as

An Embassy of details: The lighting fixture over the reception area (opposite), restates a typical Singapore residential floor plan. One ornate wooden wall in the multipurpose hall (below, top left) favors that side as the stage. On the top floor, the plan carefully places the conference room (below, top right) on one side and the ambassador's suite on the other. The lower-level conference room (below, bottom left) can be converted for dining. Each staff member's office (below, bottom right) is on the exterior wall for natural light, at the ambassador's insistence.





Keeping it dark: The Embassy's lobby is intentionally kept free from natural light to remind people of the tropical climate in Singapore, where natural light is kept to a minimum inside homes. Sand blasted glass walls (left) help to infuse inner rooms with light.

a celebration of National Day, Singapore's equivalent to Independence Day. (Part of the hall is normally set aside as the dining room.) The adjoining gallery space doubles as a pre-function room. By combining such facilities on the lower level as the multipurpose hall, gallery, conference room and garden, the Embassy can host at least 400 people—a big difference in capacity from the old site. "We used to rent hotel space for large meetings or functions," says Embassy deputy chief William. "There was no way to accommodate a great number of people in the townhouses."

Though this new Embassy of Singapore is much larger than its predecessor, it is still much smaller than other embassies nearby. "It's important to keep in perspective that the Embassy of Singapore is average size," Henderer points out, "but is still much smaller than that of China or Russia, which dwarf this building." The design took a year to be reviewed by various government authorities and another 14 months for construction. Reviews included approvals by the deputy chief and first secretary of the mission as well as an occasional meeting with the ambassador and with people in Singapore, the National Capital Planning Commission and U.S. Commission of Fine Arts.

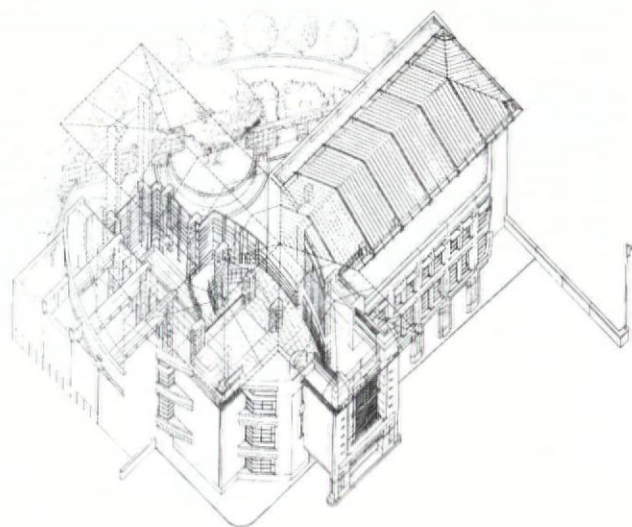
When Sir Stamford Raffles, an English lieutenant who intended to establish a trading post for the East India Company, landed on the shore of what was originally named the Straights Settlement in 1819, little did he know that he would not only affect the layout of Singapore but of its Embassy well over a century later. Now *that* was good planning. ♦

PROJECT SUMMARY: EMBASSY OF SINGAPORE

Location: Washington, D.C. Total floor area: 55,000 sq. ft. No of floors: 4. Average floor size: 20,000 sq. ft. Total staff size: 35. Wallcovering: Carnegie, Sina Pearson, Unika Vaev, Arc-Com, DesignTex, Knoll. Paint: Benjamin Moore, Polomyx. Laminate: Laminart, Wilsonart. Wood flooring: Kentucky Wood Floors. Carpet: Bentley. Carpet fiber: DuPont, Monsanto. Ceiling: USG Interiors. Lighting: Custom



Metalcraft. Door hardware: Yale. Window frames and wall systems: Wassau. Window treatment: Mecho Shade. Railing: custom by Debnam-Hughes Corp. Work stations: Steelcase. Work station seating: Steelcase. Lounge seating: Knoll, Menage, HBF. Cafeteria, dining, auditorium seating: KI, Tropitone. Other seating: Knoll, Kasparian, Donghia. Upholstery: Knoll, DesignTex, Carnegie, Donghia. Conference tables: Stow Davis. Cafeteria, dining, training tables: Johnson Tables. Other tables: Cumberland, Cedric Hartman. Files: Steelcase. Architectural woodworking and cabinetmaking: Stow Davis. Planters, accessories: Sunshine Products, Fuller Contract. Signage: Cornelius Architectural Products. Elevators: Dover. Client: Republic of Singapore. Architect and interior designer: RTKL Assoc. Structural and mechanical engineer: RTKL Assoc. Construction manager: Whiting-Turner Contracting. Lighting designer: C.M. King & Assoc. Furniture dealer: Arbee Assoc. Photographer: Scott McDonald/Hedrich-Blessing (interior), Alain Jaramillo/Blakeslee Group (exterior).



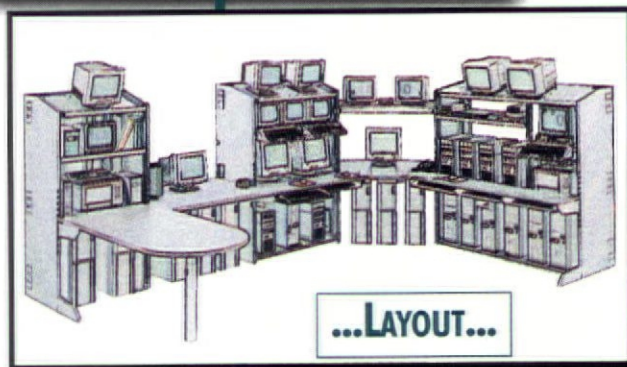
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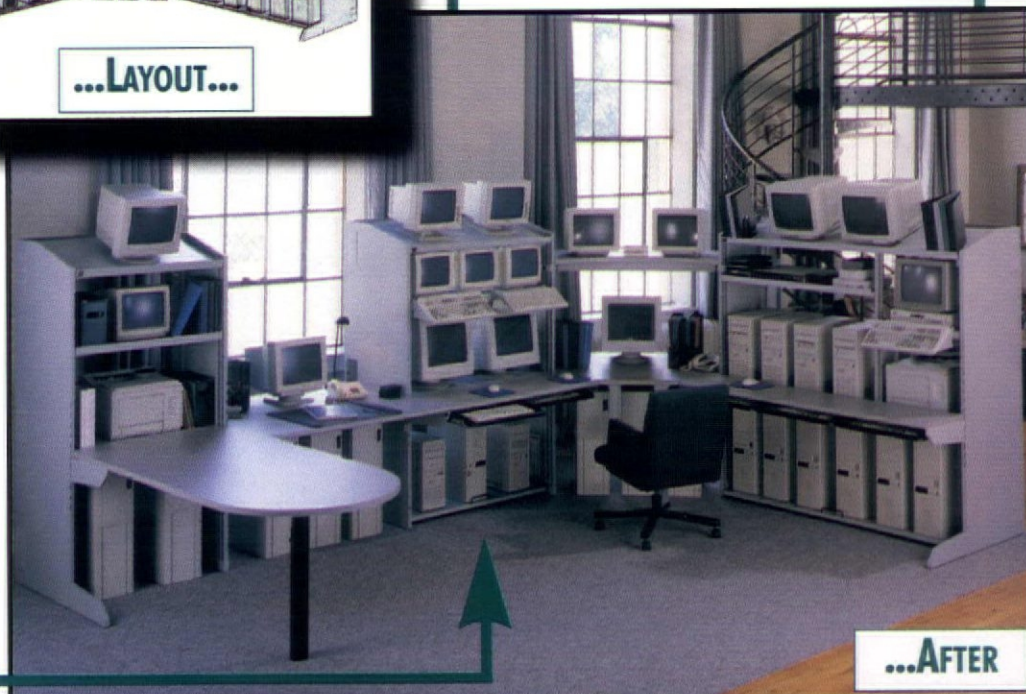
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Den of Zen

The universe is at peace inside Chicago's Ben Pao Restaurant, thanks to a Zen-inspired design by Aria Group Architects you must experience to believe

By Rita F. Catinella

"Hog Butchers" contemplate the meaning of life: Chicagoans leave their busy lives behind when they pass over the pebble pond into Ben Pao's main dining room (above). Two black granite full-height water sculptures flank each side of the pond and balance a soffit above, creating a sense of intimacy in the entryway of this pan-Asian restaurant. The Aria Group uses a suspended glass soffit to create a special ambiance for the beverage bar (opposite).

At first one might think that Chicago's Ben Pao restaurant is named after an important Zen Priest, a man of profound meditation and inner peace. But in actuality, Ben Pao is simply the Chinese word for fireworks. In approaching the design of Ben Pao, Aria Group Architects faced the challenge of creating a balanced, Zen-inspired atmosphere in the midst of a busy urban landscape—while avoiding the colors and ornamental features typically found in Asian restaurants. Incorporating such natural materials as maple, stone, slate, glass and water, Aria Group created a serene environment that plays off the ornate architecture of Chicago's historic, 12-story Boyce Building with crisp, high-tech elements. Restaurateur Rich Melman's Lettuce Entertain You Enterprises (LEYE) worked closely with the designer to meet an aggressive timetable for Ben Pao in creating its singular atmosphere.

Located in the up and coming River North area of Chicago, a short walk to the Merchandise Mart, North Michigan Avenue shopping and the Loop, 325-seat Ben Pao is in the midst of neighborhood art galleries, clubs, restaurants and hotels. In a former sidewalk retail space at 52 West Illinois Street, Ben Pao has the highest rating of LEYE's frequent diner base of about 40,000 people. Serving a diverse crowd and open every day for lunch and dinner, Ben Pao's biggest competition is from the other six restaurants in the LEYE group that are within a two block radius of the restaurant, according to Ed Culleeney, division supervisor of LEYE and the acting general manager for Ben Pao when it opened in the winter of '96.

"What's unique about Ben Pao," says Culleeney, "is that it serves Chinese cuisine that's a little different, preparing food from four different regions in China." Serving a comprehensive menu of appetizers, poultry dishes, seafood, beef, rice, noodles and Westernized desserts, the design of the kitchen reflects this wide-ranging repertoire.

"We had a kitchen consultant research the proper woks for this type of cooking and made sure the cooks could keep the woks clean, cool and properly exhausted," says Jim Lencioni, president of Aria Group Architects. A special consideration for the 4,000-sq. ft. kitchen was to have an American setup, with an expeditor station and back cook line with woks instead of grills, since American chefs would be preparing the Chinese cuisine.

Guests notice a difference in the restaurant's design once they spy its cascading water fountains featuring two black granite



columns. A soffit suspended from the two columns creates a sense of intimacy as guests walk over the fountain's pond via the black granite bridge that leads to the restaurant's main dining room. "Passing over the bridge, pond and two waterfalls is symbolic of leaving the city behind and stepping into a tranquil Zen experience," explains Lencioni.

The fountains certainly put people at ease. "When you walk in, the fountains are the most dramatic effect of the restaurant," Culleney reports. "They're serene and peaceful, and people walk up to touch, unsure of whether they hold water or glass."

Adding to the warmth of the space is the maple woodwork throughout dressed in contemporary detailing, and the work of faux artist Corky Neuhouse, who created the antique paint effects on the walls. On the dining room's back wall hangs a gong that symbolically announces the guests' entry. A raised private dining area to one side allows people to survey the main dining room while preserving their own relative privacy. A private dining room on the other side behind the bar is geared towards larger groups sharing entrees, with 50% of the seating for parties larger than four.

Lighting plays as vital a role in establishing the overall ambiance as the interior construction. For example, low-voltage halogen lighting fixtures enhance the mood by focusing on the white plate in the center of every black dining table surface. Since the plate is often filled with Ben Pao's own vibrant red chili paste, the reflected light lends a vibrant color to the faces of the people seated around the table. "The point was to reflect on the people and the food," says Walter Pancewicz, vice president and senior architect with Aria, "and not so much on the surroundings."

To create an inward rather than outward looking restaurant, the windows are translucent to keep the amount of light in Ben Pao fixed throughout the day, supplemented by ambient cable lights. A glass soffit above the bar floats images of trees and foliage above and onto the bar, adding to the peaceful atmosphere. "The space is so simple we wanted to create something different," comments Pancewicz, "and the images on the glass allow people to look up and read things into it."

One of the recent additions at Ben Pao is the *satay* bar, which was first installed as a tea bar. Lencioni notes that the *satay* bar lends excitement, entertainment and sizzle—trademarks of LEYE restaurants—by serving *satay*, an Indonesian specialty of meat, vegetables and fish, brushed lightly with different marinades, grilled with bamboo skewers and served with rice. Diners can choose to have *satay* as an appetizer while waiting, or have their entire meal served at the highly popular bar. Another new addition to Ben Pao is a 56-seat enclosed outdoor cafe that gives the restaurant a valuable street presence.

How compelling can you get with a restaurant like this? Prior to the start of construction, LEYE retained a *feng shui* expert who advised Aria on the correct placement of areas within the 9,000-sq. ft. space to achieve good fortune and success according to the ancient Chinese geomantic system known as *feng shui*. "We didn't design the restaurant around *feng shui*," Lencioni points out. "But coincidentally just about everything we had done complied with the way he suggested it should be."

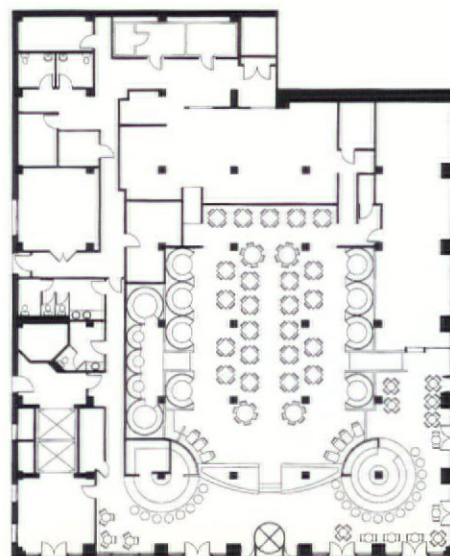
Among the expert's suggestions were adding a waterfall (water imparts opportunity), installing rounded columns (sharp angles omit bad energy), and applying dashes of red (good luck). When the designers originally placed the bathrooms on the north side of the space the expert told them they would be flushing money away. By moving them to the southeast side, they were actually able to create a larger banquet area for the restaurant. "It worked out for the best for the layout," says Pancewicz, "although I'm not sure if it brought luck."

In the restaurant business, you need all the luck you can get. Ben Pao's success so far indicates that it may have found its niche in the universe. ♦

PROJECT SUMMARY: BEN PAO RESTAURANT

Location: Chicago. **Total floor area:** 9,946 sq. ft. **No. of floors:** 1. **Total capacity:** 325. **Cost/sq. ft.:** \$120 (excluding FF&E). **Paint:** Benjamin Moore. **Dry wall:** U.S. Gypsum. **Flooring:** Chicago Floor Works, Ann Sacks Tile. **Carpet:** Jack Kornick. **Ceiling:** Pyrock. **Lighting fixtures:** Tech, Lightolier, Strand Stage, Lightening Bug, Superior Lighting. **Door hardware:** Schlage, Hager. **Glass:** PPG, Service Glass. **Window frames:** U.S. Aluminum. **Railings:** Nick's Metal. **Dining chairs:** Falcon. **Dining tables:** Hudec Woodworking. **Cocktail tables:** Hudec Woodworking. **Banquette/built-in seating:** E.J. Industries. **Upholstery:** Naugahyde (seat), Maya Romanoff (back). **Window treatment:** Corky Neuhouse, artist. **Architectural woodwork and cabinetmaking:** Hudec Woodworking. **Fountain, pond and short waterfall:** Paragon-Aquatech, Ltd. **Cascading column waterfalls:** Eric Orr Labs. **Signage:** Doyle Signs. **HVAC:** American Standard, Trane. **Guest toilet plumbing fixtures:** American Standard. **Cooking range:** Jade, Monthue, Towne. **Refrigerator/freezer:** Beth Kuczera. **Client:** Lettuce Entertain You, Inc. **Architect, interior designer and acoustician:** Aria Group Architects; Walter Pancewicz, Jim Lencioni, Grace Kuklinski-Rappe. **Exterior designer/interior design contributor:** Charles Cordera, Architect. **Structural engineer:** Tylk & Gustafson. **Mechanical engineer:** Columbia Sheet Metal. **Electrical engineer:** Seymour Gantman. **General contractor:** Crown Construction. **Food service consultant, restaurant supply contractor:** Equipment Dynamics. **Lighting designer:** Aria Group Architects, Schuler & Shook (design support). **Furniture dealer:** Falcon, E.J. Industries. **Photographer:** Mark Ballogg of Steinkamp & Ballogg.

Faux antique paint on the walls, maple woodwork and tasteful art help create the unique atmosphere at Ben Pao (above). The center of each table is highlighted above with a halogen light, reflecting off the food onto the faces of the patrons.



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Red Tag Alert

Once the center of the

retailing universe, the department store must reinvent itself as it enters its next century—or perish *By Roger Yee*

Today's mallrats would be amazed to find that shopping at a downtown department store was once a big event for their grandmothers—a special occasion that called for a dress, a hat and a pair of gloves. So many of the great shopping emporiums are gone, including Arnold Constable, Garfinkle's, Best & Co., Sakowitz, B. Altman, Bullock's, Abraham & Strauss, I. Magnin, Bonwit Teller, Rich's and Gimbels, to name a few. But the department store as it emerged a century ago was many a community's bridge to a world beyond its limits, offering a promise of civic grandeur, cultural refinement and a higher sense of purpose than consumption alone. When the first modern department store, Siegel-Cooper, opened in New York City in 1896, it courted customers with an orchestra, art exhibitions and tea rooms. Little wonder that Siegel-Cooper was hailed as a "shopping resort."

What a difference a century makes. Although the Japanese department store has actually preserved the role of cultural emissary to its customers, its American counterpart has a more pressing matter to deal with, namely survival. If the U.S. department store still commands about 17% of the retail dollar, it's by no means assured that it can hang on to it against the new retail formats challenging it for customers.

Is it all over for Mr. Macy and Mr. Bloomingdale? Maybe not. The size of a department store, often considered a handicap in comparisons with smaller, nimbler specialty stores such as The Limited, high-end retailers such as Barney's New York and designer stores such as Gianni Versace, gives it room to ply both major strategies for selling, namely classification merchandising, such as raincoats, and lifestyle merchandising, such as the Italian look, and even intermingling the two. A department store can put together far more choices in multiple departments than any single manufacturer's store to lure today's cross-shopping customer.

No, cross-shopping isn't the latest, irritating new fetish. All it means is that the late '90s customer is willing to spend serious money on an item that means a lot, yet thinks nothing of completing the outfit with less costly clothes or accessories. Cross-shopping plays to the department store's strengths in merchandising and in branding its own, private label goods.

Another virtue of the department store that Stanley Marcus, chairman emeritus of Neiman Marcus, recently noted in *The New York Times*, is that it can still offer a rich, first-hand experience of sights, sounds, textures and fragrances that appeals to a society with a never ending appetite for public spectacle and communal



Help yourself: The cosmetics department at the new House of Fraser, Swindon, U.K., designed by FRCH, demonstrates open-sell or self-select merchandising. Photograph courtesy of FRCH.

excitement. It's not the most convenient or economical way to shop or escape from everyday routine. It can't match the world-at-your-fingertips ease of such hardware as the TV, VCR, PC, telephone, or such services as Home Box Office, Internet, Peapod, Home Shopping Network, Land's End, Amazon.com, L.L. Bean or QVC. And it will never be a bargain like the no-frills discount and category-killer world of Wal-Mart, Price Club, Home Depot, Loehmann's, Toys-R-U's or Staples.

But as Walt Disney chairman Michael Eisner has predicted, our increasing time spent with machines will make the pleasure of actually being somewhere that is no place like home almost unbearable. This may help explain why such catalogue merchants as J Crew, Smith & Hawken, Talbot's, Sharper Image and Franklin Mint now have retail stores. Certainly department stores can update the kind of brand-building experience that Siegel-Cooper made popular—providing imaginative environments, food and drink plus entertainment and other live events to entice you to come, stay longer, sample more and visit more often.

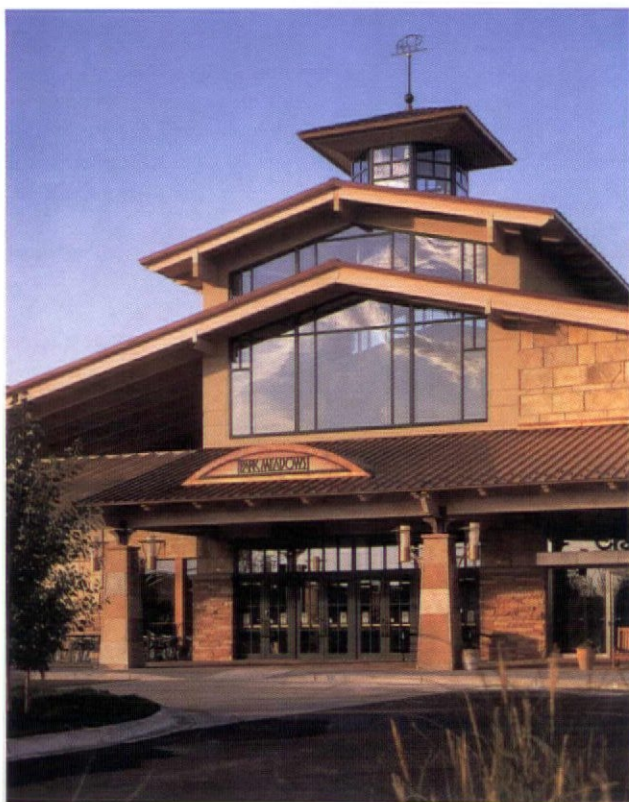
A major stumbling block to this dream, of course, is how to improve the mediocre service. Edward Hambrecht, a principal of FRCH Design Worldwide, a retail design specialty firm, suggests that finding appropriate ways to add self-service for those items customers can find for themselves may be key. Freeing up sales staff to be experts on brand comparison and personal shopping would truly enable customers to enjoy the brave new world of the department store. If inspired merchants make use of vending machines and new, computer-driven techniques, we may find ourselves returning with grandmother—or the Marx Brothers—to the Big Store. ♦



Build It and They Will Shop

Call it a retail resort, mountain lodge or retail and entertainment complex—just don't call Park Meadows in Littleton, Colo., designed by Anthony Belluschi Architects, a mall

By Ingrid Whitehead



If it looks like a lodge and feels like a lodge, is it a lodge? Not necessarily. At Park Meadows Retail Resort in Littleton, Colo., designed for San Diego-based developer TrizecHahn by Anthony Belluschi Architects, lodge-like settings and lodge-like activities combine with grand-scale shopping, dining and entertainment on a daily basis. You may not be able to shake the snow off your ski boots immediately before settling down in front of a fireplace with a cup of hot cocoa, but don't let that stop you. In fact, the "dining hall" at Park Meadows has a 66-ft.-high granite and limestone fireplace, as well as 12 eateries located in the hall and seating for you and 699 of your closest friends.

Using a Rocky Mountain vernacular, Anthony Belluschi Architects created this 1.7-million sq. ft. "retail resort" to provide the rising population of Littleton, just 15 miles south of Denver in Douglas County, with a place to shop, play, eat and just hang out. It's working. The complex opened August 30, 1996, and is grossing a record \$415 per sq. ft. at this time. Not bad.

"What we've tried to do is create the 'third place' with Park Meadows" says Duncan Budinger, senior project manager with TrizecHahn. "There's work, there's home, and there's one other place where most people spend their time. For this market, Park Meadows has become that 'third place.'" With high-tech companies springing up all over the area, as well as residential development proceeding steadily, Douglas County is one of America's fastest growing areas, rivaled only by Las Vegas. The area's average annual household income is \$53,000, with educated 30-somethings making Douglas County and the vicinity their haven.

Budinger admits that the growth is a relatively new phenomenon, and that luck played its part in the success of the complex.

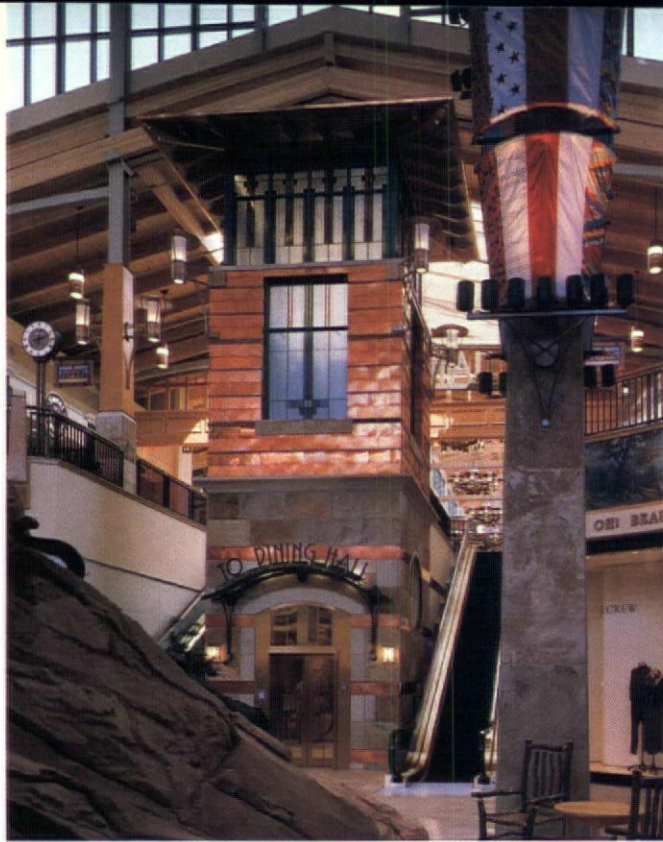
Lodge-istics: Creating a "recognizable Colorado landmark" with massive limestone and granite fireplaces (opposite) and warm, natural materials was the goal of the Park Meadows Retail Resort project team of TrizecHahn, the developer, and Anthony Belluschi Architects. The exterior of the complex (above) 17 miles south of Denver has no "back." Service entrances are tucked into hidden corners out of shoppers' sight, making the lodge-like structure inviting from all angles to the area's young, upscale population.

In 1985, when TrizecHahn bought what Budinger calls "190 acres of dirt," Denver was in a development slump. The company envisioned a multi-project development for the property at the time, but had no real concept of creating a retail center. Dillard's and Nordstrom, Park Meadows' two anchor stores, had signed on with another development company. Fortunately for TrizecHahn, that company could not obtain the zoning permits needed to continue development. With two department stores eager to sign on and zoning cleared for TrizecHahn, it was time for design to take center stage.

How was Anthony Belluschi Architects chosen for the job? "We've worked with Tony [Belluschi] for 20 years," says Budinger. "With Tony and the help of a local company called Communication Arts, we were ready to define the personality of the project, to determine who the market is, to distinguish between what we wanted to create and the reality of what we could create."

The project team began with a question. "What is the one place that people can relate to in Colorado?" They came up with the answer: "A lodge."

"I grew up in Oregon near Mt. Hood with memories of the Timberline Lodge," recalls architect Anthony Belluschi, AIA, a principal of the firm bearing his name. "Just the name evokes



Sunlight pours into Park Meadows through odd-shaped skylights in public spaces such as the LifeStyle Court (above) and the shop-lined corridors (opposite). The use of heavy timber, natural rock formations, waterfalls and animal sculptures brings the Rocky Mountain landscape inside. Local artists have also been enlisted to impart a unique character to the 1.7-million sq. ft. "retail resort" with commissioned murals, photography and sculpture.

laughing Belluschi admits to asking himself.)

Keeping the project as indigenous as possible, Belluschi commissioned local artists to create paintings (some of which are 7 ft. x 9 ft.), murals and scenic black-and-white photographs. As a major element of the design, a total of \$2.5 million in commissioned art has been acquired. The art, materials, details and design create an image familiar and important to Coloradans and tourists alike—tourism being the number one industry in Colorado, after all.

What's the one place all people can relate to in the Rocky Mountain State?

images of a natural, timeless, recognizable destination. To recreate those images was our goal."

"For every project you have to develop a story," says Budinger. "The architecture and leasing comes from that. The story we developed included hundreds of words that Tony translated into the design. Words like warm, dramatic, friendly, and fireplace."

Park Meadows' story has been interpreted as a complex that includes about 30% public space—a huge increase from the usual 13% found in most malls, according to the International Council of Shopping Centers. Shoppers come to the main entry through a heavy timber and glue-laminated porte-cochere topped with a copper roof. Once inside, they are beckoned by the lofty Dining Hall, with vertical grain fir columns supporting the heavy timber ceiling structure. What follows is a carefully choreographed experience intended to let shoppers relax, enjoy themselves, linger as

long as they wish—and shop.

A multiscreen cinema and a music/entertainment store flank the Hall. Beyond is the LifeStyle Court, into which Belluschi has brought the Colorado landscape—huge rocks, foliage, waterfalls and animal sculptures that contrast with such man-made forms as delicate, custom-wrought iron handrails capped in cherry wood and vertical grain fir columns.

One hundred nineteen tenants, which include such retail shops such as Armani A/X Exchange, Harold's, Store of Knowledge and The Disney Store and such restaurants as California Cafe, discreetly acknowledge the preferences of the area's upper middle income population. Toney shops line the two-story, serpentine spaces, where sunlight penetrates from skylights ornamenting such shapes as rotundas, linear monitors and clerestories, all designed in heavy timber and wood decking. Upper level floors are finished in studied simplicity with oak and maple, while the floor opening and rails are trimmed in clear fir and cherry. ("What materials would I like if I were a beaver?" was the question a

With two more anchor stores, Joslins and Foley's, set to open this year, the complex can offer shopping and entertainment in mammoth proportions, and send its closest competition, the 1.5 million sq. ft. Cherry Creek Shopping Center in Denver, the 1 million sq. ft. Southglenn, and the 1.5 million sq. ft. Southwest Plaza scrambling to sharpen their marketing plans and play up their strengths. No matter how enormous the space, however, there was room to spare, so TrizecHahn has wound up selling 20 acres to another developer. TrizecHahn has one stipulation, nonetheless—to retain design control.

"We don't want a downtown look next to a lodge," explains Budinger. And as a hotel, shopping plaza and various other facilities are built in what is now dubbed the "Park Meadows District," what could have been just another mall is certainly inspiring more of a Rocky Mountain high. ♦





PROJECT SUMMARY: PARK MEADOWS RETAIL RESORT

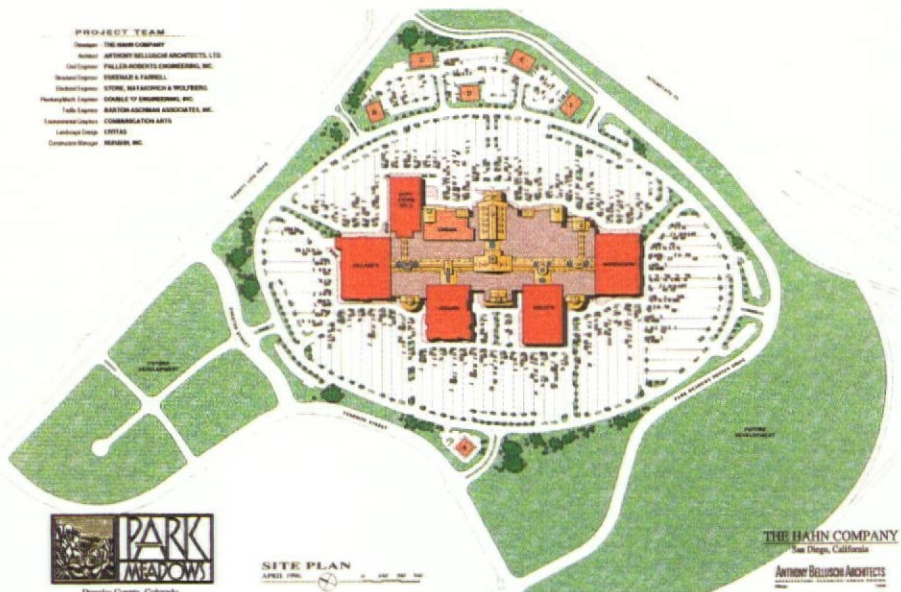


Location: Littleton, CO. **Total floor area:** 1.7 million sq. ft. **No. of floors:** 2. **Cost per sq. ft.:** \$34.52. **Dry wall:** USG Interiors. **Masonry walls:** Soderberg Masonry. **Stone flooring:** Denver Marble Company. **Wood flooring:**

Permagrain. **Carpet:** Benjamin Brothers, Bloomsburg Custom Carpet, Monterey, Premier Floors. **Paint:** Benjamin Moore. **Skylights:** Metcoe. **Lighting fixtures:** Sterner Lighting. **Art Glass:** SB Glass. **Glazing:** PPG. **Window frames and doors:** Kawneer. **Door hardware:** Yale, LCN, Von Duprin, Hager. **Railing:** Denver Iron Works. **Timber framing:** Douglas Engineering, Western Wood, Inc. **Seating and tables:** Benjamin Bros., Inc. **Architectural woodworking:** DDC Interiors. **Cabinetmaking:** ISEC. **Planters and stone sculpture:** Living Waters. **Signage:** Adcon. **Paintings:** Rich Hilker, Darlene Pearse,

Robert L. Wogrin, Craig Tennant, Vincent Tolpo. Sculpture: David Tweed. Photography: Stephen Collector, Ronald W. Wohlaue, William S. Sutton, J.D. Marston, J. Curtis. Water Feature: Living Waters. Elevators/escalators: Montgomery. HVAC: Aaon, Carrier. Fire safety system: Grinnell Fire Protection Systems. Plumbing fixtures: American Standard. Client: TrizecHahn Centers. Architect and interior architect: Anthony Belluschi Architects. Environmental graphics and signage consultant: Communication Arts. Structural engineer: Eskenazi & Farrell. Mechanical/plumbing engineer: Double "O" Engineering. Electrical engineer: Store, Matakovich & Wolfberg. Civil engineer: Paller-Roberts Engineering. Landscape architect: Civitas. General contractor: NuHahn, Inc. Construction manager: NuHahn, Inc. Lighting designer and electrical consultant: Store, Matakovich & Wolfberg. Security consultant: Simplex. Photographers: Vic Moss/Hedrich Blessing.

Built to last, Park Meadows' design combines durability with elegance to make a memorable impression on shoppers. Copper-clad walls and roofs (above, right), iron sconces and locally-quarried stone (above, center) walls, and soft leather seating (above, left) give shoppers a grand place to shop, eat, be entertained and most importantly, relax.



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Gotta Have It

Why young trendsetters are grabbing everything in sight at the silverTab™ shop in New York's Canal Jean, designed by Mahar Adjmi Partners



By Roger Yee

How's this for a quick, cheap buzz? Ask the parents of today's adolescents what's become of the children they once dressed in those adorable outfits from Oshkosh, Health-Tex, Gap Kids and Hanna Andersson. Heh, heh, heh. Suddenly you're talking to deer blinded by headlights. Like waves of young people before them in postwar America and increasingly the rest of the world, Gen Xers and Yers love to reveal their own, unsettling images of themselves when they reach the ages of 15-24. Before mom and dad know what's happening, the trend setters in the crowd will bolt to retailers like Canal Jean Co., a hip boutique with a flea market edge at 504 Broadway in Manhattan's trendy SoHo district, to invent their own personal "look." On the second floor, they can expect to find a striking, 2,200-sq. ft. "shop-in-shop" designed by Mahar Adjmi Partners for Levi Strauss & Co.'s silverTab™ jeans and tops. If you think they'll leave empty-handed, guess again.

Oh yeah, *another* pair of jeans. As any fashion-conscious adolescent knows, of course, all jeans are not created equal. The market is distinctly segmented into price and lifestyle niches.

So what's the best way to dress your *derriere* in the '90s? You might start at the bargain basement with Wrangler, Lee and numerous private label brands for retailers like Sears, climb to the mezzanine with Levi's® 501 and Dockers, The Gap, Ralph Lauren, Calvin Klein and Tommy Hilfiger or soar to the heavens with the likes of Gianni Versace, Donna Karan, Christian Lacroix, Romeo Gigli and Dolce & Gabbana. Leave it to the 147-year-old, San Francisco-based apparel manufacturer who transformed jeans into an American icon, however, to grasp that fashion-focused young men and women want jeans to go with their attitude—namely silverTab—and to place them in a unique store like Canal Jean, a magnet for young people founded almost 25 years ago by proprietor Ira Russack.

"silverTab is a line extension of Levi's 'core basics' jeans," explains Jimmy Hornbeak, retail marketing manager for the Levi's brand at Levi Strauss & Co. "It interprets Levi's jeans in a cutting edge way with fashion-forward silhouettes and fabrics that appeal to fashion-oriented men and women 15-24." To increase awareness of silverTab among the avant-garde of this age group, Levi Strauss is using consumer advertising and in-store presentation, including the store enhancement it developed for Canal Jean.

With the support of Debbie Frechette, director of retail sales and marketing in the Northeast region for Levi Strauss, Hornbeak invited Mahar Adjmi Partners (MAP), a New York-based architecture, graphics and product design firm, to develop



It's not just clothes: Trendsetting young men and women ages 15-24 shop at Canal Jean in Manhattan's SoHo district as much to experience its ambiance—a hip boutique with a flea market edge—as to buy its merchandise. To reach them, Levi Strauss' silverTab™ has set up a "shop-in-shop" placing jeans and tops in a huge silverTab globe (above) and other oversized, streamlined fixtures that are accompanied by Atomic Age furniture (opposite) to sustain a funky, ironic '90s image.



silver)ad

silver)ad

silver)ad
LOOSE

silver)ad



"Bead" fixtures modeled from the go-go dancer platforms of '60s discotheques (above) in plywood, metal laminate, acrylic, glass bead scrim and fluorescent uplighting give silverTab attention-getting mannequin stands at Canal Jean to display entire outfits, including the new tops that silverTab wants customers to try and buy.

a retail environment for silverTab that would stand out in Canal Jean's gritty urban setting while remaining part of it. MAP was no stranger to Levi Strauss, having already served the company in devising a graphic "fit finder" for its visual merchandising. However, the new assignment carried a degree of risk for client and designer alike.

"Jimmy Hornbeak encouraged us to think outside the box," recalls architect Morris Adjmi, partner-in-charge for MAP. "But he didn't want us to forget the merchandising of Levi's jeans." This meant that the globe that is silverTab's logo, the fit finder, the

silverTab globe. "Our fixtures are deceptively big—especially the globe," Adjmi acknowledges. "But their scale is right when the merchandise is in place."

Gone is the back wall bin, replaced by streamlined forms in plywood sheathed with metal laminate that hold up to 4,000 men's items and 2,500 women's items. The silver-hued fixtures, literally described as globe, pill, tube, flytube, capsule, waterfall, table and beads, evoke an Atomic Age mood with a late 20th-century spin when their *Jetsons*-like forms are seen against the exposed brick walls, wood plank floor and pressed tin ceiling of Canal Jean's 19th-century interior, which the retailer zealously preserves as part of its signature look. A wall banner proclaiming silverTab in the trademark black-and-white logo with horizontal stripes in green and orange, the respective colors of the bins for women's and men's clothing, futuristic lounge furniture designed in the '50s and '60s by Eero Saarinen and Eero Arnio, and a mock tiger-skin rug painted directly on the floor complete the tongue-in-chic look.

Ironic as the vendor shop may be to Baby Boomers, the adolescents of the era captured so wittily at Canal Jean, Levi Strauss is delighted with the response from their fashion-oriented children. "The point of the project is selling a lot of silverTab," Hornbeak indicates. "That's what we're doing at Canal Jean." He is also pleased that such elements as the "bead" mannequin stands, inspired by go-go dancer platforms in '60s discotheques, have proved an effective showcase for the silverTab tops Levi Strauss wants to promote, at the same time they create an avant-garde aura for Levi's brand imagery, point of purchase and point of sale efforts.

Canal Jean is equally satisfied with the results. "Normal concept stores would never be accepted here," observes Mett Gilliam, the retailer's general merchandiser. "Levi Strauss created the silverTab shop to enable our images to go hand in hand. The fixtures I think of as 'space-age mobile homes' show product fantastically."

Adolescents bopping around giant pills, tubes and capsules

product locator and other key elements of what Levi Strauss calls STEP (silverTab Enhancement Program), a multi-media concept that simultaneously involves branding, imagery, fit and fixturing, would be incorporated in the new custom vendor shop. "The silverTab space had to be as hip and funky as Canal Jean is," adds Rebecca Bennett, project manager for MAP. "But it had to distinguish itself from everything else by being consciously designed, whereas the rest of the store would remain casual. Levi Strauss calls this 'accepted individuality.'"

Numerous tours of Canal Jean, set in a 19th-century structure flanked by landmarked, cast-iron buildings, and detailed discussions over the merchandising goals for silverTab at Canal Jean familiarized everyone with the program for the vendor shop. A conceptual breakthrough came when the MAP project team realized that it was possible to shift the visual focus away from the back wall bin that characterizes the standard retailer of Levi's jeans. "We knew the customer goes to Canal Jean for the experience as well as the merchandise," notes Bennett. "We felt that the customer could be attracted to fixtures that surround him or her with the merchandise."

Out of three schemes, MAP developed a final design that deploys oversized fixtures in the middle of the selling floor to direct circulation flow and shape the interior, focusing attention on a central point dominated by a giant fixture in the shape of the

Don't expect to see MAP's design cloned at your local mall, all the same. "This is a test, not a roll-out," Hornbeak insists. If you want to eyeball the silverTab shop, you know where to go. See ya. ♦

PROJECT SUMMARY: SILVERTAB™ AT CANAL JEAN CO.

Location: New York, NY. Total floor area of shop-in-shop:

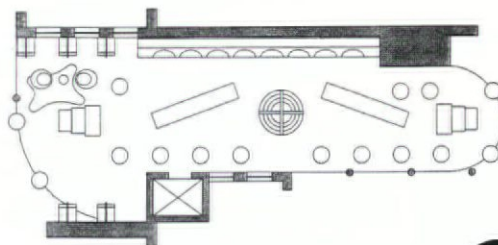
2,200 sq. ft. No. of floors: 1. Paint: Rainbow Colors.

Lighting: Lightolier. Display fixtures: Lincoln Displays.

Furniture: 280 Modern. Banner: Lincoln Displays. Client:

Levi Strauss & Co. Architect, interior designer and graphic

designer: Mahar Adjmi Partners; Morris Adjmi, partner-in-charge; Lisa Mahar, partner, project team; Rebecca Bennet, project manager; Michael Felber, project team. Photographer: Paul Warchol.



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No carpet dogs—no kidding—just doggone good carpets and more at the Stanley Steemer Carpet Studio in Dublin, Ohio, designed by Chute Gerdeman

By Jennifer Thiele Busch



In many people's estimation, carpet salesmen are just one step above used car salesmen on the evolutionary chain. But nothing could be farther from the truth at the Stanley Steemer Carpet Studio in Dublin, Ohio. There, "Exhale... Explore... Enjoy... A carpet experience you can live with," is more than just a motto, and a low-pressure sales staff serves coffee and invites customers to relax in comfortable surroundings. The vision of president Wes Bates, whose family founded the Stanley Steemer carpet cleaning business now celebrating its 50th anniversary, was turned into reality by Chute Gerdeman of Columbus, Ohio, with a design that will make customers see red...or gray, or ecru—whatever their floorcovering needs require.

With 35 branches in all major U.S. markets and 250 franchises nationwide, the Stanley Steemer organization believes—perhaps rightly so—that it understands what customers want from their floorcoverings. "We've seen the good, the bad and the ugly," observes Jerry Merritt, operations manager for Stanley Steemer Carpet. "Who knows carpet better than the leading carpet cleaners in the U.S.?" But while Stanley Steemer may know carpet maintenance, what also made it uniquely qualified to understand carpet sales was feedback from its customers—and considerable research into what Merritt calls the "nightmare" of buying carpet.

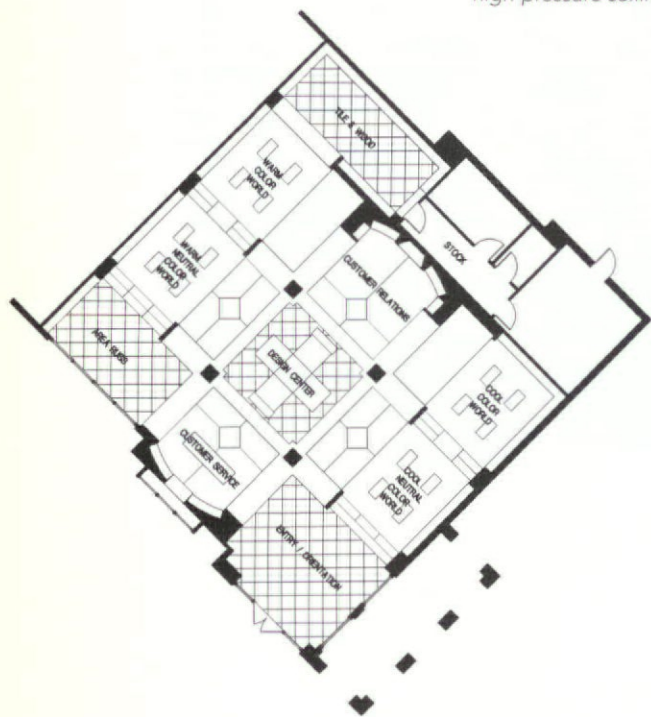
"Our goal was to make the carpet purchase experience a pleasant and enjoyable one," he continues. Stanley Steemer conducted focus groups to find out what customers wanted and didn't want, then presented its findings and a raw, 4,200-sq. ft. retail space in the affluent, professional Columbus suburb of Dublin to seasoned retail design firm Chute Gerdeman. "They wanted to pioneer a new concept and strategy for selling carpets," says principal Elle Chute. "Our job was to make the process more consumer-oriented through design."



The Design Center (opposite) is at the core of the Stanley Steemer Carpet Studio strategy—and its physical space. Here customers browse through design books and interior finish samples to explore how design ideas might work in their own homes. In keeping with the Studio's no-pressure sales strategy, customers are invited to relax in the homey Customer Relations area (above), featuring traditional and contemporary furnishings and finishes, a working fireplace—plus direct sight lines into the color rooms.



Color is the primary organizing factor at the Carpet Studio, with carpet samples arranged in four Color Rooms, each dedicated to a different color family. Residential-style vignettes (above) flanking each sample room invite customers to consider the possibilities and impact of color. Built-in and freestanding display fixtures of warm wood double as storage cases. The back of each foot-square carpet sample has all the specification information a customer needs to know, minimizing the need for high-pressure selling.



Among the less flattering bits of feedback from the focus groups was a discomfort with high pressure sales tactics. "The client expressed concern that the industry is apparently known for aggressive salespeople—we've heard them called carpet dogs—who meet you at the door," notes Bob Welty, senior designer and creative director for Chute Gerdeman. "That guided us towards the approach that the Carpet Studio should offer a stress-free shopping experience, which meant simplifying the process."

Though nothing may seem simpler than organization by color, it was a carefully calculated and novel strategic planning

decision for the Carpet Studio. "Carpet stores typically organize their products by style and price point or quality, then within those parameters whatever colors are available," says Chute. "We believed it would be easier to shop by color, treating carpet more as a fashion item than a commodity." The design solution broke out an appropriate number of color families and created a series of stories around each color world. "There are some dramatics built in," says Welty, "such as what certain colors can do to the human psyche."

This is all manifested in the squarish floor plan using four distinct "Color Rooms"—all visible through clear sightlines from the front of the store—that alternately focus on warm, warm neutrals, cools and cool neutrals. Color Rooms are flanked by residential-looking vignettes and surround a Design Center where customers have access to wallcovering, fabric, paint and laminate samples that help place the carpet choices within a familiar context—and are also for sale. "We offer everything the customer needs to put a room together," emphasizes Merritt. Customers in the Design Center can also seek out the professional advice of the Carpet Studio's sales staff.

"All the samples make it a very tactile space that gets the creative juices flowing about design potential using carpet as a backdrop," says project manager and designer Eric Kuhn of Chute Gerdeman. "Customers get excited about how they can realize these ideas in their own homes." However, the Design Center with its Arts & Crafts-inspired wood furnishings is far from being the only part of the store that hints at the possibilities of design. In addition to each handsomely appointed Color Room, a novel and inviting "Customer Relations" area with a "homey" setting invites customers to relax among residential lounge seating, a working stone fireplace, hardwood floor and area rugs.

"The design has a high quality feel, with close attention to detailing in the architecture and lighting to reflect the high quality of the carpet products," says Chute. Beauty is combined with function, too, as both built-in and freestanding display cabinets bearing carpet square samples double as storage fixtures.

Though Chute Gerdeman's interior design, lighting and graphic design work for the carpet studio fulfills its mission by setting the stage for a more relaxed and sophisticated method of carpet shopping, it is ultimately the sales force that establishes the proper atmosphere. Ostensibly, the Studio is more concerned with long-term customer relations than immediate sales—and the no-pressure strategy even extends to a complete separation between the retail carpet business and the carpet maintenance business. Stanley Steemer makes no attempt to package the two services together—obviously banking on the fact that customers will recognize and appreciate a professional sales job versus one that is simply trying to take them to the cleaners. ♦

PROJECT: STANLEY STEEMER CARPET STUDIO

Location: Dublin, OH. Total floor area: 4,200 sq. ft. No. of floors: 1. Cost/sq. ft.: \$80. Paint: Sherwin Williams. Wood flooring: Byell Hardwood. Ceramic tile flooring: Sakura Tile. Carpet/carpet tile: Karastan. Lighting fixtures: Visa. Door hardware: Colonial Brass. Display fixtures: Benchmark Woodworks. Architectural woodworking and cabinetmaking: Benchmark Woodworks. Signage: Columbus Sign. HVAC: Carrier. Plumbing fixtures: American Standard. Client: Stanley Steemer. Architect: White Associates. Interior designer: Chute Gerdeman. Mechanical/electrical engineer: Thimditco Engineering. General contractor: Arcon Interests Inc. Lighting designer: Chute Gerdeman. Acoustician: Progressive Audio. Photographer: Michael Houghton Studio.





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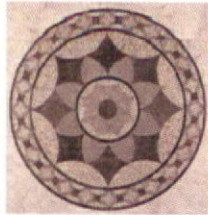
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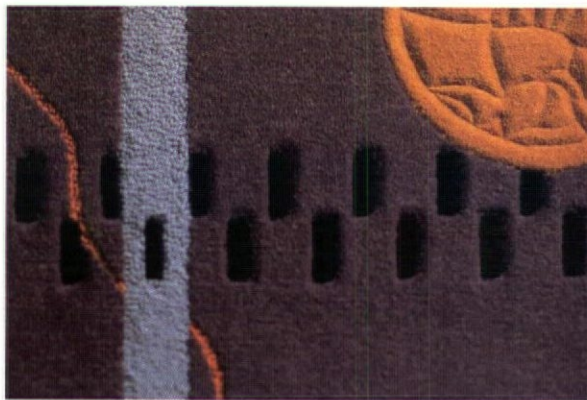
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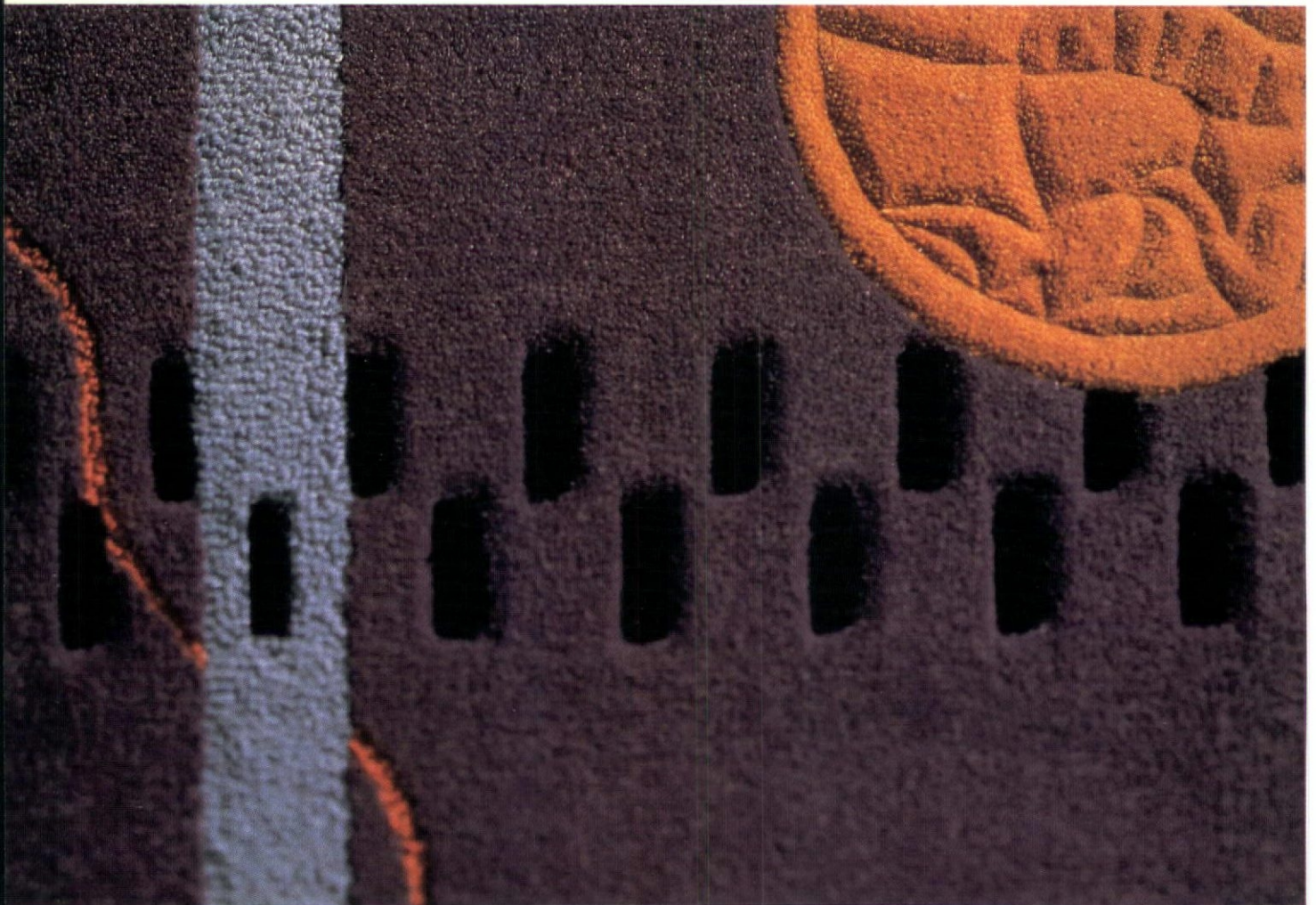


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The leader in wood caseworks is redefining the industry with an option-rich, multiple application caseworks series that is truly innovative—Definition. **Circle 300**

MASLAND CONTRACT RUGS



Mozaik—Complex mixed media combines advanced broadloom technology with the artanship of hand-crafted rugs for signature flooring treatments. **Circle 299**



MANNINGTON COMMERCIAL



The new ArchiTextures patterned inlaid sheet collection of four environmentally inspired patterns and 30 colors features a warm "dimensionally sculptured" appearance with great visual depth, clarity, and color richness. **Circle 283**



DEEPA TEXTILES

Deepa Textiles introduces a new collection at NeoCon 1997 called "Up to Mischief." Included in this collection are three new upholstery fabrics. From left to right: "Dream Weaver," a rich tapestry evoking dance-like movement, "Drum Roll," which is a delightful, luminous dotted pattern, and "High Wire Act," a multi-color stripe woven in a tapestry construction for saturated colors. **Circle 296**



BRANDRUD FURNITURE

The Auburn Series is a versatile family of product consisting of multiple seating, patient chairs, recliners, sleepbeds and a glider. The multiple seating is fully upholstered with wood arm caps and a wood base. Its extended pommel grip allows the visitor or patient to easily elevate from a seated position. **Circle 295**



GIANNI INC.



Gianni's Treviso's inlaid veneers, curves, and arcs project an antique quality reminiscent of traditional European furniture. As functional as it is beautiful, Treviso is uniquely modular, so its cases can be arranged to fit individual needs. **Circle 294**

DESIGNTEX



Fortrel®EcoSpun™ The Renewable Resource™ is a trademark of Wellman, Inc., for recycled polyester.



Launched in an effort to help alleviate the amount of post-consumer waste overflowing today's landfills, Play It Again Sam is the first fabric from DesignTex made entirely from recycled materials. In conjunction with Wellman, Inc., DesignTex has created a panel fabric of **100 percent Fortrel®EcoSpun™** made from recycled plastic containers. Wellman collects these plastic containers, breaks them down and extrudes them to produce a fiber that can be spun into a yarn. It is a textured solid priced at \$18 per yard and is available in nine colorways.
Circle 293

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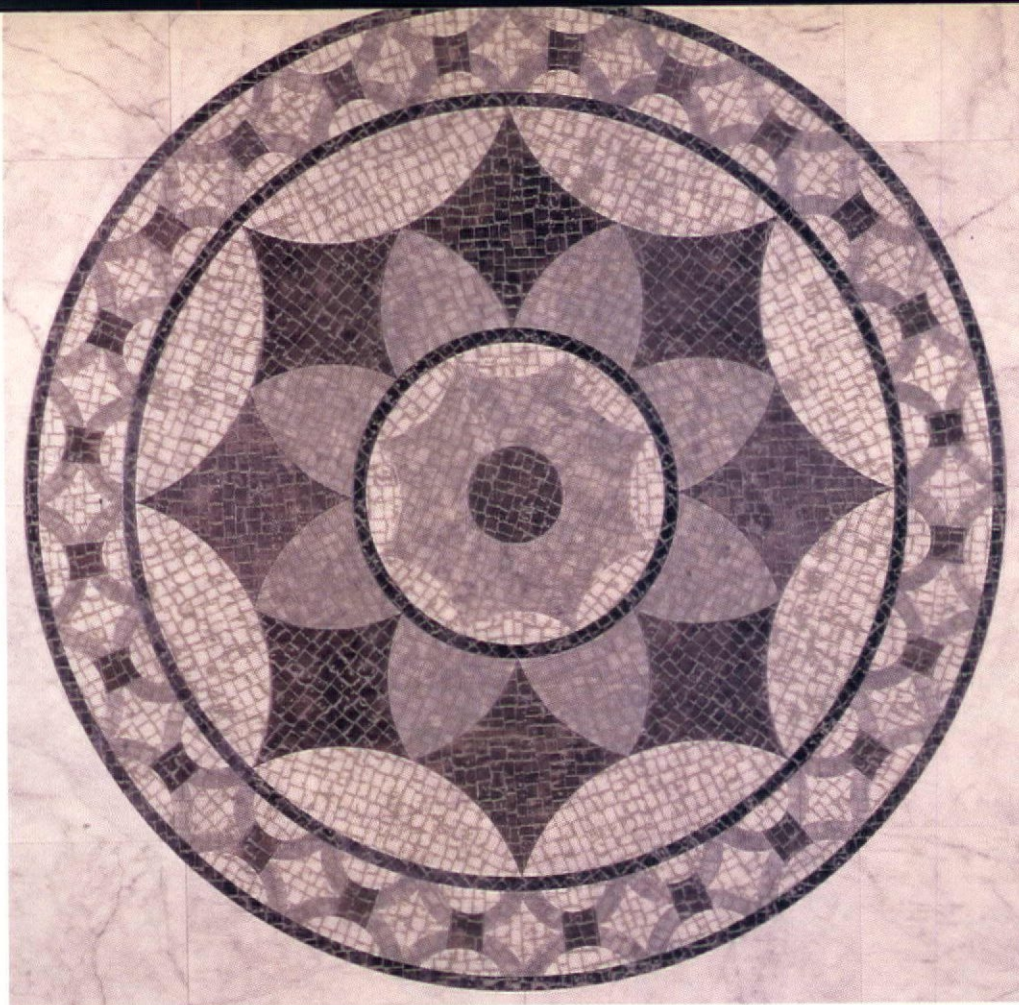
Intriga is the latest installment in Harbinger's line of woven velvet products. Its sophisticated styling and intriguing colors will lend a sense of elegance to any room. The pattern is a small grid developed using a vertical third color and a horizontal cut line. The base coloration forms a basket weave type pattern and, due to the scale, the patterning is very adaptable for any given space. The quality is unsurpassed due to its woven construction and the use of DuPont Antron Legacy nylon. Intriga is backed by Harbinger's Lifetime Wear Warranty. With pricing in the mid \$20s, Intriga will complement any room with the sheer elegance of classic woven style at the price of a tufted carpet. **Circle 292**

TEKNION



Teknion introduces the Ability line of mobile and height-adjustable office furniture. Ability consists of a variety of table solutions ranging from primary work, gathering and specialized tables; table screen, accessories and mobile storage that allow users to adapt their workspace to accommodate the nature of their work. For more information on the full Teknion product line call (609) 596-7608 or visit www.tekus.com. Teknion, Inc., 0901 Lincoln Drive West, Marlton, New Jersey, 08053. **Circle 291**



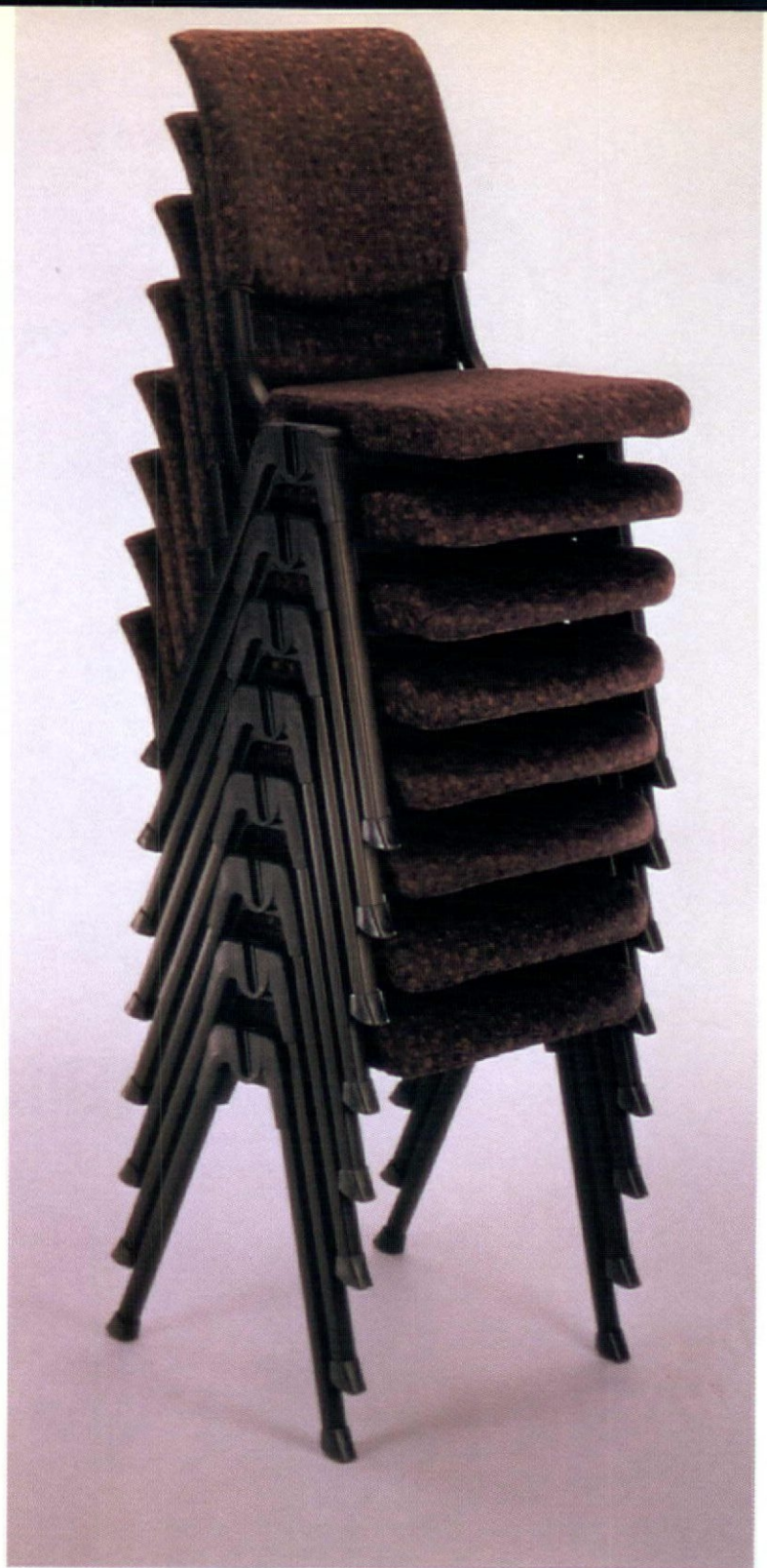


AMTICO INTERNATIONAL



The Mosaic Collection is made up of dramatic center motifs and borders. The new line consists of classic mosaic designs that complement the existing Amtico Marble Collection. The mosaic effect is created from 9,600 individual hand-cut pieces fused together in 39-in. panels. **Circle 290**

HAG



HAG Conventio sets new standards for hospitality seating comfort with its flexible internal seat and back mechanism that encourages movement of the entire body for increased comfort and reduced fatigue. HAG Conventio is available in nine models, in wood or metal, a variety of finishes and with an optional connector. HAG Conventio stacks up to 15 chairs high. **Circle 289**

PANEL CONCEPTS



TL2 gives space planners the "tile" system aesthetic and flexibility without added costs and extended lead times. The inherent stackability and universal connector features enable TL2 to add stackable tiles to the product line's standard panel heights at any location, without special hardware or adapters. **Circle 288**



PATRICIAN



Circle 287



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Flexibility and mobility are key ingredients in Peter Glass' new Orbit modular furniture system. Whether it be a corporate headquarters or home office, Orbit brings the latest in contemporary wood styling and technology. **Circle 286**

ARCADIA



The new Reflexion chair meets the demand for ergonomics, adjustability, and style. Reflexion combines synchro-tilt control, integrated flexible arms, and adjustable-height back with a well-scaled form and refined tailoring to offer both the advantages of multi-function seating and the aesthetic appeal of an executive/conference chair.

Circle 280





ROBERT ALLEN FABRICS

Common Threads is the first in a series of three individual collections that will explore the relationship of specific design elements within a given context. The way these elements connect and play off one another becomes a metaphor for the concept of common threads. In this collection, the nine patterns are linked by elements that move from one design to another. Motifs transform pattern to pattern while common textures and color relationships work together to create a cohesive package with designs that stand alone or work as companions. Each design offers a broad-based palette that includes rich colored neutrals, as well as stronger more saturated tones. A new approach to black is achieved with warm, smoky charcoals, and taupe greys. The common thread that binds the fabric is taken from terminology used in ornamental and architectural details. **Circle 285**

NEUTRAL BY DESIGN



The Freedom Arm, the revolutionary new patented keyboard mechanism, offers solutions and freedom from: leg and knee obstructions and knobs and levers for height adjustment. (800) 400-0625. **Circle 281**





FCI



The Nines Collection is a diverse grouping of uniquely appointed low tables and drums that provides ample flexibility of context and style. This comprehensive collection expands the FCI woodworking tradition of exceptional quality and attention to detail by combining old world craftsmanship and leading-edge design. **Circle 284**

Designed to address the need for design continuity and simplicity of style, Delinea presents a well-priced solution for the executive and managerial work space that combines classic proportions with functional dimensions and flexibility of configuration. **Circle 278**

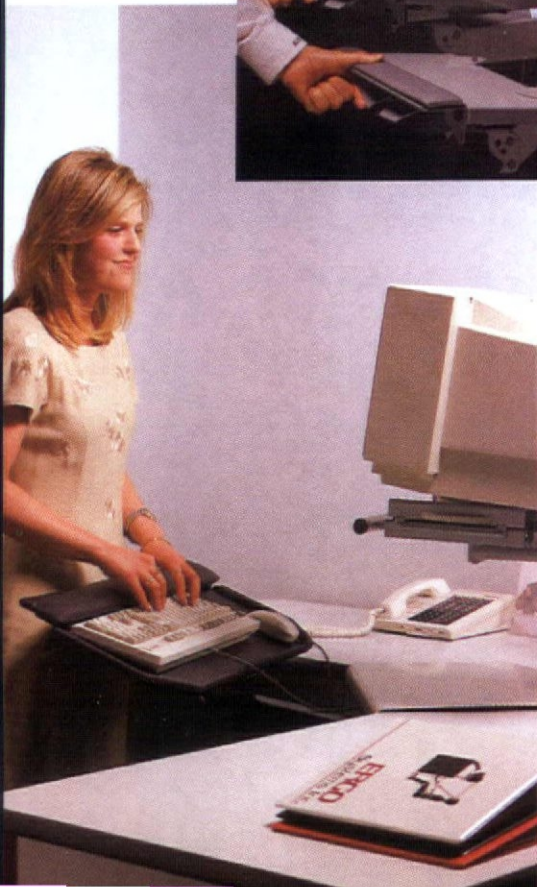


FCI

ERGO SYSTEMS



E-Z Glide Stand up keyboard support with one-touch flipper adjust—Stand up usage reduces static muscle fatigue, minimizing time away from work area. Employees tire with static positioning while using the computer, compensating by taking frequent breaks. Significant human resources are wasted through lack of addressing static muscle fatigue. Standing while working at intervals prevents the need of frequent breaks, significantly improving productivity. **Circle 279**



AMETEX



Ametex/Robert Allen Contract Fabrics — New fire Tech IX and Fit to Be Wide II Collections of Trevira F/R are inherently flame-resistant and washable prints. Excellent choices for hospitality and healthcare drapery and bed spread applications. **Circle 282**

A Job or A Career

How architects and interior designers can

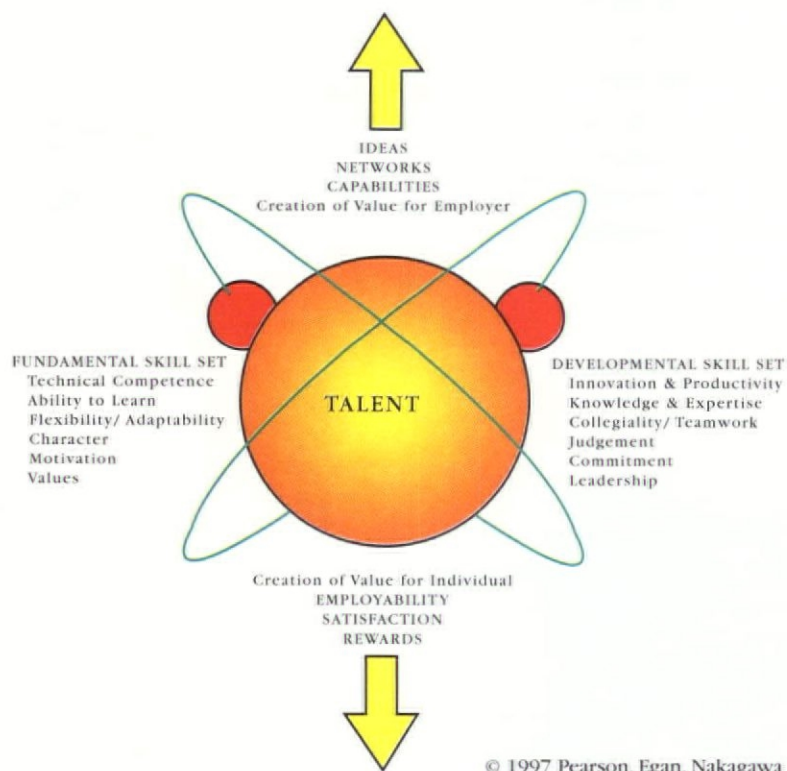
successfully climb today's career ladder By Marjanne Pearson, Nancy Cameron Egan and Paul Wesley Nakazawa

Skill Sets and the Creation of Value

WANTED: Architectural project manager with 10 years' experience. Must have track record of delivering complex projects on time and on budget, within or exceeding profitability guidelines. In addition, must be able to develop and sustain client relationships. Position requires excellent verbal and graphic skills, strong organizational skills and proven leadership and people management skills. Employer offers excellent compensation/benefits package, opportunity for personal and professional recognition, and potential for substantial career growth, including future equity ownership.

Does this sound like your job? When viewed from the bottom rung, the career ladder for designers seems to call for the skills of an acrobat as well as those of an architect or interior designer. Recent graduates may wonder if their course work was any preparation for today's interviews. Further, they may ask if they will be a multi-talented individual in 10 years—who can assume a position of major responsibility, with its concomitant opportunity.

Becoming a full-fledged professional takes more than what you can learn in school. Think for a moment about the constellation of skills that makes a successful design professional (see Skill chart). Every employee brings a fundamental "skill set" to each assignment—technical competence, ability to learn, and flexibility/adaptability—as well as personal character, motivation, and core values. As individuals grow and develop, they bring more to the job: productivity and innovation, knowledge and increased skill, collegiality and teamwork, professional judgment, personal commitment and leadership.



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The relationship between the employer and employee mirrors the one between the design firm and its clients. To develop the sophisticated "skill sets" that successful design firms bring to their increasingly demanding clients, firm leaders rely on the consortium of talents available through their own employees. As talent- and knowledge-based organizations, design firms evaluate an individual's "skill set" in relationship to the needs of the firm, and then reward "value" through employment, compensation and benefits, plus opportunity for growth. By contributing to the success of an organization, an

employee creates increased personal value in terms of rewards and recognition, satisfaction and employability.

Defining success: Do you really know what it means for you?

The definition of "success" varies for every firm and every professional in the design field. It could be recognition in the form of published projects or peer accolades; it might be a partnership or your name on the door; perhaps it's financial remuneration or control over your own assignments; and for some, it is the simple satisfaction of a job well done.

Whatever the definition, the most successful people are those who are able to leverage their talents and opportunities to create their own futures. For individuals, this process involves a long and steady progression of personal development. For firms, it requires organizational growth and development.

So how can you become a successful design professional? While no one can guarantee a better career in 10 easy steps, here are some proven suggestions to get you a foothold on the ladder.

- **Define your own measurements for success.** Articulate your personal goals. Ensure that your career decisions match up with

your personal values and aspirations. Within a traditional firm environment there are four basic career paths—design, technology, management and marketing—each with a variety of subsets and detours (see Paths chart). As an alternative, a career in corporate facilities management, construction or program management, product sales, or teaching, might be more rewarding for you.

- *Deliver the goods.* Your basic skills—the willingness and ability to learn, teamwork and interactive skills, and core competencies—are your assets. Own them, invest in them, and use them wisely. Start by understanding your specific role and responsibilities. What is expected of you? Stay focused on your specific assignments, but seek opportunities to exceed expectations.

- *Reach out for responsibility.* Offer solutions, not problems. Don't think of yourself as just an employee: Be a "partner" in the success of your firm. Make certain you understand the goals and objectives of your organization, and the degree to which you can help your firm's leaders achieve them. Always ask yourself, as well as your superiors, how you can provide more measurable value to your firm.

- *Know what business you're in.* Learn to think like a client. What are the problems and concerns of the your clients' businesses? Listen to them, read their industry journals, and attend their trade shows. Understand the goals and objectives of your firm's customers, how they measure success. Then act like an advisor and help them to achieve those goals.

- *Nurture relationships.* Networking didn't die in the '80s; it has evolved to a new form of "connecting" that empowers individuals and firms. Establish reciprocal relationships to exchange ideas and solutions. Be willing to share your expertise and knowledge. Look for people with whom you share common values, and others who will provide a diversity of ideas and experiences.

- *Stay ahead of the curve.* Develop the capacity for "peripheral vision." Stay current with business trends that will affect your firm and your firm's customers. Find out what industry consultants are forecasting. Talk to your networking colleagues. Dedicate yourself to continuous learning: Learn something new every day. More importantly, incorporate the best ideas you discover into your own "skill set."

- *Request and receive feedback.* Take the initiative to work with your immediate supervisor or manager to develop a "personal" business plan. (See "How Am I Doing?" *Contract Design*, August 1996.) Ask for periodic "check-ups." In addition, seek feedback from your team members and others who can contribute observations and advice.

- *Learn to give leadership.* True leaders have vision, clarity, persistence, and courage. They understand the difference between leadership and management—the ability to define a path, enable

the process to achieve objectives, and bring people into the process.

- *Think globally.* Look at the changes that are occurring to your firm and to your firm's primary markets. Look at economic and demographic trends. Try to envision what you (and your organization) will need to remain competitive in coming years.

- *Get a life.* Seek opportunities to recharge your batteries. Spend time with friends and family. Go for a walk or a swim or a drive. Give yourself the opportunity to be yourself.

Evaluate your options: Why it doesn't pay to be shy about it

Traditionally, it has been difficult for design professionals to achieve their full potential without changing firms. And with the lessons of the last recession still resonant, you should look at all of your long-range options, today and every few years. Create tools that will help you see what the future holds for you.

Try writing a brief professional resume—not the one that goes in every proposal, but one that focuses on who you are, what you do, and what you want to do. Don't be shy. Craft a story about yourself that includes the contribution that you can make in terms of ideas, networks, and capabilities for the ongoing success of your firm/organization, and the "rewards" that you are seeking through your contribution. Articulate the outcome of your endeavors in quantifiable measures. But remember that numbers are less important than actual results.

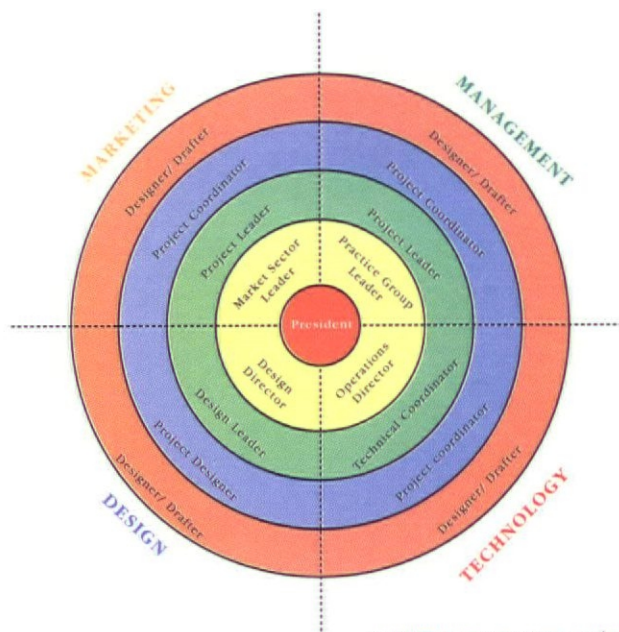
Candidly review your personal goals and assess your progress. Be honest. Have you had the opportunity to offer or develop innovative ideas? Have you developed new capabilities? Are you continuing to advance in your career, or have you "stalled out" for some reason? What opportunities are being offered to you? Would you be more successful in a different role, or possibly in a different firm? Should you consider a change in your career path? Should you consider a different type of firm or business? Or is it time to "bite the bullet" and go out on your own?

By developing several scenarios, you can

determine what you could gain from each of your alternatives. You have the ability and the responsibility to empower your future career growth. Or as Wayne Gretzky says, "You miss 100% of the shots you don't take." Good luck. ♦

Marjanne Pearson, Nancy Cameron Egan and Paul Wesley Nakazawa are nationally recognized management advisors who have created a professional alliance. With offices in San Francisco, Boston and New York respectively, they specialize in development and realization strategies for talent-driven organizations.

Traditional Career Paths



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The Impatient Patient

Coming to a local hospital near you is the modern patient room, whose patient-focused design may soon leave its predecessors far behind

By Laurie Murray



Designers are wiping their CAD screens clean when they're asked to provide architectural services for today's patient rooms. It's about time. The departmentalized floor plans and rectangular room designs of the past are finally being reconfigured to meet the needs of health providers preparing for the next century.

Patient rooms, for the most part, are changing due to the trend toward patient focused care and the rise in ambulatory care. Unlike the clinical approach to care provided decades ago, current emphasis is on the patient, family and community—and less on the institution. The increase in patient-oriented care is evident in the re-design of public areas and rooms. The growth in ambulatory care services has created a lower patient census with an increased acuity level for inpatients.

Some of these changes can be fairly dramatic. Among the issues of patient care now vigorously exerting their influence are occupancy levels in rooms, grouping of patients by various criteria, patient control over the environment, accessibility of headwalls and other technological services, quality of environment and importance of patients' families. The transformation of the patient room has only just begun.

Patient rooms past and present: Who's being served here?

A patient room built in the early 1950s was designed for function and the era's technology. Upon entering the patient room, you

would commonly see a white walled space, multiple bed ward settings, cubicle curtains and exposed gas outlets illuminated by direct overhead lighting. The room was not designed with the patient's comfort in mind, but strictly to meet the medical care needs of the administration.

The '60s and '70s brought a shift from ward settings to semi-private rooms. A typical multi-occupancy room had many of the attributes of a room designed in the '50s, including cubicle curtains for privacy, direct overhead lighting and exposed gases. The '70s saw more emphasis on color, light and modularity. Color and light were added to the room through window curtains, carpeting and super graphics.

Milcare introduced its modular storage system while Hill-Rom familiarized us with modular headwall gas systems. While earlier decades saw a separation of women, men and children in rooms, patients were not defined by illness. A woman having given birth—and therefore not sick at all—could have been placed in a room with a woman having an appendectomy. The separation by illness such as labor/delivery, pediatric, ICU and medical/surgery rooms began in the '60s.

By contrast, the patient room of the '90s is designed to administer medical care and promote the healing process through supporting and comforting surroundings, while allowing the patient to be in control of their environment. It's not an isolated event, since a holistic approach is taken in designing the entire hospital, much as in designing a home. All the interior elements, such as walls, floors and ceilings, are incorporated in the design to create a sense of harmony and balance.

A comfortable atmosphere is created through application of color and a variety of materials such as detailed millwork, bedspreads, hospitality-oriented headwalls and foot walls and various flooring materials. Medical technology is concealed within custom millwork and visually minimized by careful selection and placement of equipment. Today's patient room is designed with the patient, family and caregiver in mind.

Because of this change in philosophy, patients can now control their environment through such means as self-setting lighting and entertainment, including television and VCR access. The trend in patient-focused care enables designers to focus on maximizing daylighting, which creates views of nature and allows variable and

A medical/surgical room (above, left) of the 1990s at HealthPark Florida, Fort Myers, Fla., creates a homelike atmosphere for the patient with multiple lighting, Murphy bed for stayover guests, bedspread, drapes and hidden medical equipment areas. Photograph provided by Rick Grumbaum.

adjustable lighting for the patient. This creates a healing environment with the patient at the nucleus. Increasingly, family accommodations are also part of the room design, with available sleeping space for overnight stays.

The change is particularly apparent in floor plans. Many patient rooms are clustered into bed pods, instead of the previous racetrack configuration. The center of these pods house support services such as nursing substations, storage and office space. In the cluster layout, nursing substations are located close to the patient room, allowing a view into all patient rooms.

Another twist is that new patient room standards were established with the enactment of the Americans with Disabilities Act, applicable when designing new buildings as well as renovating facilities constructed after January 26, 1992. Today, 10% of acute care, 50% of long term and 100% of rehabilitation patient rooms must be accessible to the disabled. Provisions for restrooms, doorways, graphic signage and revised alarm systems are made per room to accommodate the patient's acuity level.

While many similarities exist in today's patient rooms, various needs and acuity levels of patients define each specific room's configuration. There are still two approaches to designing patient rooms. While some hospitals build rooms to meet each specific need, others build rooms to accommodate all patients needs. Some of the specific patient room designs are as follows.

LDR/LDRP: Friendly to mothers and care givers—at last?

The LDR/LDRP (labor, delivery, recovery, post-partum) room has evolved in recent decades, allowing mothers to feel more at home when giving birth. New mothers are able to choose birthing suites for higher levels of comfort equipped with user-friendly sinks, toilets, whirlpool tubs and showers. In fact, a hospitality environ-

The special needs of children and their families are met in this encouraging example of today's pediatric room (below) at Bristol Medical Center, Bristol, Tenn. Photograph provided by Glenn Arden.



ment with wall covering, carpet, hardwood floors and concealed medical gases in cabinetry and sleep space for a family member is becoming standard in today's rooms. Consideration is also provided for the caregiver through equipment storage, computer CRT space and direct lighting for examinations.

Pediatric room: How can spaces promote children's healing?

Today's pediatric room promotes healing through a mentally stimulating environment. Innovative and creative design strategies are being used, calling upon color and nature to promote a healing atmosphere for children while meeting the medical and technological needs of physicians and health care professionals. In newer children's facilities, the use of fiber optic lighting, colorful carpeting and mural walls create a stimulating effect of color and motion. Children's hospitals were the first institutions to implement patient-focused care concepts such as addressing the room in three areas: the patient, family (sleeping and storage) and caregiver spaces.

ICU room: More space for machinery—plus direct sightlines to nurses?

New technology is key in the design of ICU (intensive care unit) rooms. Room sizes have increased due to the greater size of medical equipment and gas delivery systems. Enclosed, private rooms have replaced open bay ward settings which addressed caregiver needs first, not patients. Today, nursing substations, located outside patient rooms, are arranged with direct visibility of patients and provide storage and support for each patient.

Medical/surgery room: Sleeping accommodations for family members?

To accommodate patients of a lower acuity level, medical surgery rooms remain an integral part of inpatient care. Semi-private rooms are now individual private patient rooms with sleeping accommodations for family members. Room sizes are considerably smaller than ICU or LDRP rooms. There is also no direct observation from a nursing station into the room.

Universal patient room: Can design hope to satisfy this ideal?

Ambulatory care services have limited the number of medical/surgery rooms needed in hospitals, creating the empty bed syndrome. In an effort to use the excess space, many hospitals are reconfiguring areas into universal rooms accommodating patients of all acuity levels. By not separating beds by specific disease and/or acuity categories, a greater flexibility for hospitals is achieved. The universal rooms also reduce patient transfers between rooms.

Patient focused care remains the theme of the universal room, nevertheless. The room is designed to be easily reconfigured from a critical care setting, rehabilitation or typical medical surgical room while focus-

ing on patient control and providing a comfortable, supportive environment. The room is defined by its modular surroundings, mobile accessories (including furniture and medical equipment), storage areas for patients, family and caregivers, and caregiver view and access.

To accommodate today's high-tech medical equipment, the universal room should be sized 250 to 300 sq.-ft. A window providing a view into the room from the corridor or nurse work station is a mainstay of universal room design. Medical-related accommodations include additional electrical outlets, medical gas outlets and regulators for negative and positive airflow. An exterior window must provide an outdoor view, preferably from the patient's bed. The universal room follows the patient focused care ideals including three zones for the patient, family and caregiver respectively.

- *The patient zone.* This zone is designed to allow the patient privacy as well as lighting and entertainment controls. The room includes a bed, bedside table, overbed table, telephone and nurse call communications systems, television control with in-service/educational training interface, patient wardrobe area, flower/gift area and a handicap accessible bathroom for patient with space for toiletries.

- *The family zone.* Space for sleepover and storage is provided in this zone. The area is designed to welcome the family to become a part of the patient's care team with a bed or sleeper chair, side chair, fold away, a table for eating and general use and storage space for clothes and toiletries.

- *The caregiver zone.* One aspect of increasing the patient's comfort is to make work easier for the caregiver, so the caregiver zone in the universal room must offer ample accommodations, flexibility

and sometimes a choice of location for critical care functions such as medical equipment, gas delivery systems and electrical outlets. Flexible lighting is also built into the design to facilitate the caregiver's exams as well as patient comfort. In addition, the zone includes a sink for hand washing, horizontal work surfaces, standard and patient-specific clinical support supplies and data systems for retrieving and entering clinical information.

The benefits of incorporating a universal room design into an overall building program or renovation project include decreased patient movement during hospital stay, better inclusion of patient family members, lower operating costs, improved staffing efficiency and more rapid conversion of space and facilities. However, a universal room is not used for specialized ICUs such as neurology, surgical services departments and other specialty diagnostic/treatment departments performing procedures inappropriate for patient rooms. It's no panacea in these rarified contexts.

No matter what kind of patient room is being studied, providing choice and control for the patient, better access for the caregiver and flexibility for technical advancement should persist as the overall themes for developing today's health care facility. By working closely with the patient and the health care professional, architects and interior designers can design optimum healing environments that actually improve the attitude and emotional well being of the patient and the caregiver. Surely today's health care design team has what the doctor, staff and patient have ordered. ♦

Laurie Murray is a project director of HKS Inc., Dallas, Texas.

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LA VIE EN ROSE • Anne Cormier

Anne Cormier is a renaissance woman. Part artist, scientist, professor, architect and interior designer, Cormier puts all her talents into Atelier Big City, the architecture firm she has run with her two partners, husband Randy Cohen and Howard Davies, since 1987. A native of Montréal, Cormier met her partners at McGill University. Although their ideas aren't always the same, their approach to architecture and design is.

"We want to make buildings—good buildings—but profit is not our first aim," Cormier insists. "The goal is to put together an interesting experience in space and form, and one that is also functional and comfortable." Phenomenologie, or the way space is perceived, is what concerns Cormier, who also teaches at University of Montréal and McGill University. "I love teaching," states Cormier. "It forces you to make things clear in your own head so you can explain it."

Back at the studio, Atelier Big City is renovating an historic building in the old part of Montréal, and has been named a finalist in the Concours Commerces Design Montréal for a restaurant it designed. Do Cormier's children, ages six and three, aspire to be architects like mama and papa? "They don't really know what we

FAMILY DESIGN • Diane Cullen-Levin and Arnold Craig Levin

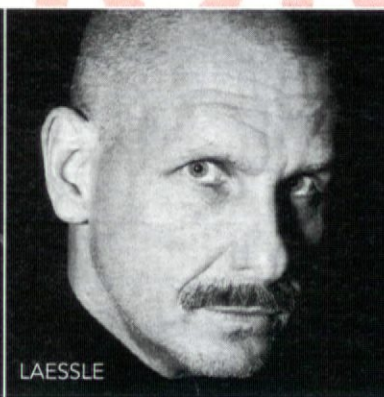
What will designers do to build a successful life around marriage and design? Quite a lot, it turns out. Though neither Diane Cullen-Levin nor Arnold Craig Levin had designers in the family, this didn't stop them from becoming experts in project management and design marketing or teaching and design practice, respectively—as well as life and business partners in their Washington, D.C. design firm, Liminality. "I never had any doubt that I'd be a designer," recalls Diane, a graduate of Calif. State U. in Long Beach. "I always wanted to design," adds Arnold, a graduate of Pratt Institute.

They met when Craig was lured by a headhunter from New York to Diane's firm, Cole Martinez Curtis in California. Spending time together professionally was not easy, however. When Arnold decided to return East, the couple found jobs in the nation's capital with competing firms. They founded Liminality to assume a personal sense of responsibility for the design and project management of their clients' facilities. "We're both risk takers," Diane comments.

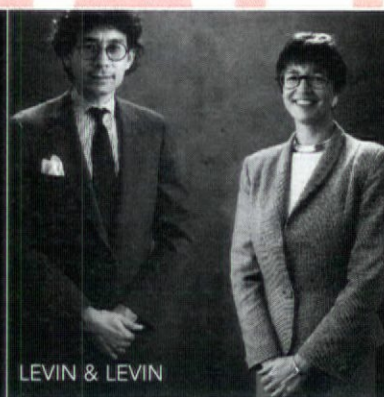
Having focused on a successful, one-office practice in corporate offices, food service, residences and retailing, Diane can now relax in a pool with a good book while Arnold runs six miles a day. Are



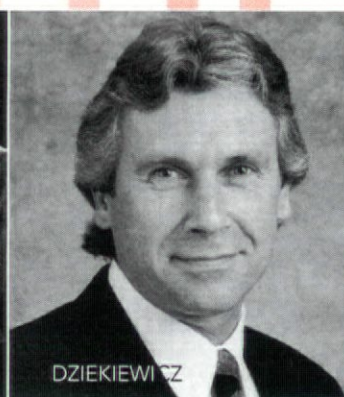
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do," laughs Cormier. "They just think Mom and Dad are always drawing." If only they could know they're renaissance kids!

BACK IN BUSINESS • Michael Laessle

Life has been a memorable journey for textile design consultant Michael Laessle, who left his family farm in Nebraska to attend U. of Nebraska and earn a degree in music education. While finishing his Masters, he worked as a music teacher—only to get involved in the textile industry. After joining Ben Rose over 20 years ago, Laessle eventually worked his way to Knoll Textiles in 1992 as director of marketing in New York, then becoming vice president of marketing.

He left Knoll after his health began to falter due to his HIV positive status. "I decided that if I didn't do something about this for me and everyone else that I love," he explains, "then I wouldn't be around very long." Laessle is back in business—with a mission. Having seen a close friend with AIDS go through extreme financial hardship, Laessle has established the Michael D. Laessle Foundation for AIDS Care to improve AIDS victims' quality of life through care-giving facilities. Pallas textiles has invited Laessle to consult for the company's first panel fabric line, the Resumé Collection™ for Business, and 100% of his royalties will go directly to the Foundation.

Besides consulting on a limited basis, Laessle maintains his interest in music, as well as theater, gardening, exercise and helping HIV support groups. "My interest is not only creating a salable product, but to do what I can for those with HIV," adds Laessle. "To accomplish both is really satisfying."

they getting complacent? "We're in the process of adopting a child from China," Arnold discloses. "If we ever have spare time, we'll tell you." Call us in about 15 years, please?

MORE OF THE DIFFERENT • Victor Dziekiewicz

Born in Buenos Aires to an Italian mother and Polish father who left Europe following World War II, architect Victor Dziekiewicz (Jay-KEY-a-vich) moved with his family to Detroit at age 14, fluent in English, Italian, Spanish and Polish. He studied architecture at U. of Detroit for two years, then decided the discipline was too defined because it didn't address psychological and social issues. "I prepared my own curriculum in what I called 'human factors and design' and asked them to give me a degree," he says. They did.

Dziekiewicz went on to complete his M.Arch. at Virginia Polytechnic Institute then worked as a graphic designer. "It was consistent with not caging myself into one area," he muses. Then came jobs in Chicago with SOM and Interior Environments, where a cancelled project forced him to design interiors or get laid off. "I had to become a quick study," he says. He went on to found DesignBridge in Chicago in 1985, offering architecture, interior, product and graphic design to commercial and residential clients.

"Regardless of the discipline, the process of design is the same," says Dziekiewicz, who likes to keep moving on to "more of the different. His personal life is the opposite. Married with two teenage children, he depends on his family to give him balance and stability in life...the one project that never lets you get too restless, right Victor?