

9

september 1997

InterPlan Preview

Focus on Remodeling/Historic Preservation

An Aging Manhattan Skyscraper Emerges Redesigned—as a State-of-the-Art Trophy

How a Pacific Northwest Insurer Keeps Its Staff Content by Bringing the Outdoors In

Associating with Other Design Firms: When Are Two Heads Better Than One?

Taming HID Technology with New Lamps and Fixtures That Really Belong Indoors

A MOVING INSPIRATION



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Editor-in-Chief • Roger Yee
Executive Editor • Jennifer Thiele Busch
Managing Editor • Ingrid A. Whitehead
Assistant Editor • Rita F. Catinella
Designer • Jessica Medford
Contributing Editors • Amy Milshtein, Linda Burnett

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Group Publisher • Phillip A. Russo
Marketing Director • Craig DiLouie
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Production Coordinator • Vincent Habick
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Advertising Offices

National Sales Director: Daniel T. Burke (212) 615-2608
Miller Freeman Inc., One Penn Plaza, NY, NY 10119; Fax: (212) 279-3955

East Coast/New York

Richard J. Ancas (212) 615-2252
Helene Fineberg (212) 615-2719
Assistant to the Publisher: Alexandra Jones (212) 615-2641
Miller Freeman Inc., One Penn Plaza, NY, NY 10119; Fax: (212) 279-3955

Midwest

Regional Manager: Marie Kowalchuk (773) 205-3256
Miller Freeman Inc., 6160 N. Cicero Ave., Suite 122,
Chicago, IL 60646; Fax: (773) 545-5970

West Coast & Mexico

Jon Heng, Patricia Olaiz Heng
755 La Mirada Ave., San Marino, CA 91108; (818) 799-3610;
Fax: (818) 799-5853
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National Classified Sales:

Kathleen Singh (214) 419-7897, or (800) 688-7318
Miller Freeman Inc., 13760 Noel Rd., Suite 500, Dallas, TX 75240;
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Production and Circulation Offices:

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The Morning After

It happened to McKim, Mead & White, Frank Lloyd Wright, Philip Johnson and countless others—and it will happen to you. Architects and interior designers who return to the scenes of past triumphs often risk seeing their creations transformed or destroyed. The projects we so carefully convey to our clients quickly become pawns in an increasingly turbulent society, buffeted by economic and technological forces. Are we doing our best to prepare our work—and ourselves—for the rough and tumble of life in the information age? This was the question posed by writer and entrepreneur Stewart Brand, founder of the *Whole Earth Catalog* and the WELL (Whole Earth 'Lectronic Link), and author of *How Buildings Learn* (1994), in an address to the 1997 National Convention of the American Institute of Architects in New Orleans.

None of this should be news to the design profession, of course. Hagia Sophia in Constantinople, built by Justinian in 548 as the greatest church in Christendom, existed as a mosque after the city fell to Mehmet the Conqueror in 1453 until Kemal Atatürk proclaimed it a museum in 1935. Western Europe routinely treated the ruins of Imperial Rome as building materials, as Charlemagne did in erecting his domed octagonal Cathedral in Aachen in 800. When Le Corbusier's apprentices derided the alterations made by the working-class inhabitants of his housing project, Quartier Moderne Frugès, at Pessac (1924-1926), the master replied, "Nature always has the last say."

Brand's message was that although buildings can adapt to changing needs and still be useful and sound, too many architects are still getting over the "edifice complex"—designing forms and spaces as if they were permanent works of art. "Think of your building as a child to whom you give a good start in life," he suggested. "Then step back as it goes on in its own way."

Buildings never stop responding to their environments regardless of what their creators envision, Brand reminded the AIA. He cited a study by Frank Duffy, RIBA, that found that most of a build-

ing's capital cost is in space planning and services rather than fixed structure—certainly not a 1/3, 1/3, 1/3 distribution as once thought. Brand suggested that buildings be conceived in layers whose content acknowledges increasing rates of component change, from site to structure to skin to services to space plan to "stuff."

He went on to ask if the art and craft of architecture were not endangered altogether. "Architects must wonder," he said, "if the last of their number has been born." Reciting what may be too familiar a litany, he said that project managers outnumber architects, only 5% of buildings have architects involved, half the architecture firms disappear in every recession and that non-architects are getting much of today's work.

To dramatize his point, Brand oversimplified the differences between craft and art ("If it leaks," he said, "it's art") to urge designers to choose while they can. At one extreme of the ideological scale, he named the "neo-post-modern" school, in which star architects rule, design schools and design magazines are style driven, traditional forms of practice are based on command and control, and professionals wield superior knowledge over laypersons. At the other extreme, he identified the "design ecology" school, where whatever works rules, design schools and magazines are technique driven, innovative practices such as "virtual firms" are tested, and public involve-

ment via the Net and other forms of cooperation is critical.

Offering a balanced vision of architecture as the science of the life of buildings, Brand urged the profession to chart the full life cycle of buildings, leverage sustainability, conduct systemic analyses, stay abreast of social and technological trends, treat architecture as craft—and own the craft. "Architects are delivering a service, not a product," he cautioned. In ending with the example of home builder John Abrams, Brand explained that Abrams builds ongoing relationships with his home owners that give him feedback on his work plus a good shot at more work. Come to think of it, when did you last visit your past projects—and clients? ♦



Roger Yee

Roger Yee • Editor in Chief



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Mayor Giuliani Giving Keynote Address at InterPlan®

New York - InterPlan, the Eastern U.S./Canada's premiere commercial interior planning and design event, is shaping up to be a bigger show than ever in '97. In addition, BATIMAT® N.A., a new exposition covering the commercial and residential building construction and design markets will be co-located with InterPlan at Manhattan's Jacob Javits Convention Center October 29-31, 1997. The shows together represent one of the nation's fastest-growing marketplace events.

New York City Mayor Rudolph W. Giuliani will kick off the three-day, Wednesday through Friday event with a keynote address on "Designing and Building the City of the Future"—a subject that should be of particular interest to the shows' anticipated 15,000+ attendees, which will include facilities executives, real estate professionals, building developers, construction specifiers, architects and interior designers.

Other keynote presenters will be Ellen Albert, vice president of planning & design at MTV Networks, who will speak on the role of design at MTV, and Nick Luzietti, AIA, principal and director of interiors at VOA Associates, who will explore how the cinema influences design. In addition, there will be more than 35 CEU-accredited conference programs at InterPlan and BATIMAT, the International Interior Design Association's (IIDA) coveted national Product Design Awards, the 4th Annual InterPlan Booth Design Competition, national, regional and local chapter association breakfasts, luncheons and cocktail receptions, and a book-signing event to honor the noted designers and architects who have contributed recipes to a special cookbook, *Delicious By Design*, a joint venture by Miller Freeman, Inc. and Steelcase WorkLife New York to benefit The Momentum AIDS Project.

On Wednesday, October 29th, the first night of the show, Designer's Saturday, Inc. will host its famed Metropolitan Museum of Art Gala. Immediately preceding the Gala, the A&D Building will hold its annual "Pre-Met Fete," and the following evening, Thursday October 30th, the New York Design Center will host its showroom event, "Streets of New York."

InterPlan is co-sponsored by Designer's Saturday, Inc. and Miller Freeman, Inc. To receive more information about exhibiting at or attending InterPlan, call (800) 950-1314, ext. 2611, or visit InterPlan's web site at <http://www.interplanshow.com> to register online.



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INTERPLAN '97 CONFERENCE PROGRAM: FACILITIES MANAGEMENT TRACK

Wednesday, October 29, 11:00 a.m.-12:30 p.m.

The Internet—A Useful Tool for Designers & Facilities Managers

Learn simple Internet basics that transform the net from high-tech confusion into a valuable and productive tool. Speakers will walk attendees through how to get onto the Internet and how to find design and FM-oriented sights. A live demonstration will show the participant where the best sites are located and how each one is used. For those companies interested in building their own sites, the speakers will point out what works and what doesn't at each site visited.

Suzanne Swift, SpecSimple; Peter Kimmel, FMLink Ltd.

Wednesday, October 29, 3:30-5:00 p.m.

Owens Corning: Strategies for Linking Workplace Environments to Business Goals

Representing a highly collaborative planning and design process, the new Owens Corning World Headquarters offers a myriad of effective planning and design strategies that create a team-oriented, high-performance workplace. Their bold and innovative move exemplifies a unique and timely case study of re-engineering the work environment to help shape a new type of organization. This case study will teach strategies to link workplace environments to corporate business goals and opportunities to increase productivity and raise team performance.

Diane Lammers, IIDA, Harley Ellington Design; Jim Eckert, Owens Corning; Scott Siegel, Knowledge Companies, Steelcase, Inc.

Wednesday, October 29, 3:30-5:00 p.m.

ADA: Where Are We Going in the Year 2000?

This session will review ADA-Compliance, including an overview of the law, recent national legislative activity and future predictions. Learn how the courts are dealing with the ADA and examine the case of *Paralyzed Veterans of America vs. Ellerbe Becket Architects* and other cases across the nation.

Lauren B. Shapiro, Attorney at Law.

Thursday, October 30, 11:00 a.m.-12:30 p.m.

This End Up—Sorting through the Confusion of Relocating

This presentation will show the participant how to coordinate an office move while avoiding the most common pitfalls. Participants will learn how to put together a move plan and communicate effectively with senior management, departmental heads, fellow employees, and vendors. They will also learn management skills including how to develop a realistic budget, an accurate timeline, and a smooth move checklist.

Jim Hilker, Relocation Advisory Services; Linda Reed Friedman, ASID, IIDA, The LRF Design Group, Inc.; James Barnes, U.S. Move Management Corp.

Thursday, October 30, 3:30-5:00 p.m.

Life-Cycle Cost Analysis: Is There a Process?

In the current frenzy to embrace "outsourcing," "downsizing," and "right-sizing," as a means for cutting costs, Life-Cycle Cost Analysis should be an integral exercise performed when exploring these and other management decision options. This presentation will explore the availability of Life-Cycle Cost Analysis information, review several Life-Cycle Cost Analysis Process applications and present findings resulting from a Life-Cycle Cost Analysis research examiner.

David Owen, CFM, Consultant; Robert Vrancken, Ph.D., CFM, Grand Valley State University.

Friday, October 31, 11:00 a.m.-12:30 p.m.

How a Move Can Affect the Dynamics of a Company

Moving to new spaces is not only a change of physical environment but has a marked effect on how companies operate. It influences their productivity and

gives corporations an opportunity to re-organize, change operating methods, upsize, or downsize. Personnel attitudes change positively and negatively. Change is always traumatic—how do we deal with it?

Neville Lewis & Carolyn Lu, Lu & Lewis Design.

INTERIOR DESIGN TRACK

Wednesday, October 29, 11:00 a.m.-12:30 p.m.

Anatomy of a Green Building

Principals from the firms involved in the design of 4 Times Square in Manhattan will discuss the challenges and rewards involved in developing a green building. The design process will be presented with a series of illustrative drawings describing how systems and products were used in the building to achieve desired results.

Moderator: Asher Derman, Ph.D., Green October Foundation. Panel: Jeff Meaney, The Durst Organization; Dan Kaplan, Fox & Fowle Architects; Tony Schirripa, Mancini Duffy; Adrian Taluca, Steve Winter Associates.

Wednesday, October 29, 3:30-5:00 p.m.

Productive Solutions: The Impact of Interior Design on the Bottom Line

An independent survey conducted for the American Society of Interior Designers found that 90 percent of business decision-makers in both fast-growing small and mid-size, as well as the largest US companies, believe that improvements in office design can increase employee productivity. This presentation will demonstrate that interior designers can help companies move employee productivity and overall corporate efficiency by developing office spaces that work.

Kathy Ford Montgomery, FASID, Kathy H. Ford Interiors; Gary Wheeler, FASID, Perkins & Will.

Thursday, October 30, 11:00 a.m.-12:30 p.m.

Off-the-Shelf vs. Custom: Which Approach to Office Furniture Best Serves Clients' Needs? When? Why? How?

Designers are constantly faced with controlling the furniture selection and specification process in a timely, cost-effective manner, while still responding to aesthetic and technical issues. Ultimately, decisions will need to be made on whether standard, catalogue furniture, or custom-designed pieces are most appropriate to meeting clients' needs. Criteria to be addressed include the obvious, such as cost (which can often reach the seven figure stratosphere) and schedule, but also extend to more subtle, long-term issues such as flexibility, technological access, modularity, and ease of maintenance.

Moderator: Jennifer Thiele Busch, *Contract Design* magazine. Panel: Michael Rait, Berger Rait Design Associates, Inc.; William Bouchey, Berger Rait Design Associates, Inc.; John Wall, Wall/Goldfinger, Inc.; Daniel J. Tuohy, Tuohy Furniture.

Thursday, October 30, 11:00 a.m.-12:30 p.m.

An Office Technology Timeline: A&D Perspectives/Designing an Infrastructure

This panel presentation will discuss the implications of a major office technology timeline study recently completed by Dr. Leonard B. Kruk, CSP, from an A&D perspective. The panelists will provide insights and guidelines that can help designers and facility planners strategically assist their clients with minimizing the financial, as well as disruptive human impact, caused by rapid technological changes in the built-environment.

Panelists will also provide recommendations that can help designers and facility planners implement appropriate infrastructures to effectively integrate computer and communications technologies into new and retrofit environments. Specific focus will be in the areas of lighting, acoustics, organizational behavior, and telecommunications.

Panel: Dr. Leonard B. Kruk, CSP, OfficeVisions Consulting; William Krebs, Interspace, Inc.; Mr. Lewis Goetz, AIA, Greenwell Goetz Architects; Ernie

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Thursday, October 30, 3:30-5:00 p.m.

Avoiding Common Errors and Omissions During Design and Construction

Architects and designers are dealing with more complex projects and tighter time frames in which to complete work, and are being held liable for drawing errors that result in extra costs during construction. Speakers will present the most common omissions/oversights and coordination problems made on a project, as well as a checklist on ways to avoid these mistakes. Topics will include coordinating sprinkler head locations in lay-in ceilings and the proper layout of banks of switches for lighting and AV equipment.

Catherine Lorentz, AIA, and Keith Rosen, Butler Rogers Baskett.

Thursday, October 30, 3:30-5:00 p.m.

A Reality Check: What Alternative Officing Is and Isn't

Alternative officing is spreading like wildfire, forcing companies to reconfigure their real estate departments and learn new skills. Alternative officing can save companies huge sums of money, but savings from real estate shouldn't be the main reason companies adopt alternative offices. This session will provide an understanding of alternative officing and show what is unique about the type of design solution that is mobile, creative, and dynamic.

John Lijewski, Perkins & Will.

Friday, October 31, 11:00 a.m.-12:30 p.m.

Future Design—NOW

The Center for Health Design is pioneering the development of an outcome-based "intellectual design technology" that—by providing quality results—can be extremely beneficial for clients, design professionals, products, manufacturers, and the general public. This session will describe this technology, its application, and benefits.

Wayne Ruga, AIA, FIIDA, Allied Member, ASID, The Center for Health Design

HOT TOPICS

Wednesday, October 29, 11:00 a.m.-12:30 p.m.

Carpet: Specification for Maximum Customer Satisfaction

As a successful contract designer, specifier, facility planner/manager, or end-user, one will want to make the most informed carpet decisions in order to create a visually pleasing and long-lasting environment. The session will cover four main areas of general carpet information: construction, specification, installation, and maintenance. Carpet's role in the indoor environment will also be highlighted.

Kathryn Wise, The Carpet and Rug Institute.

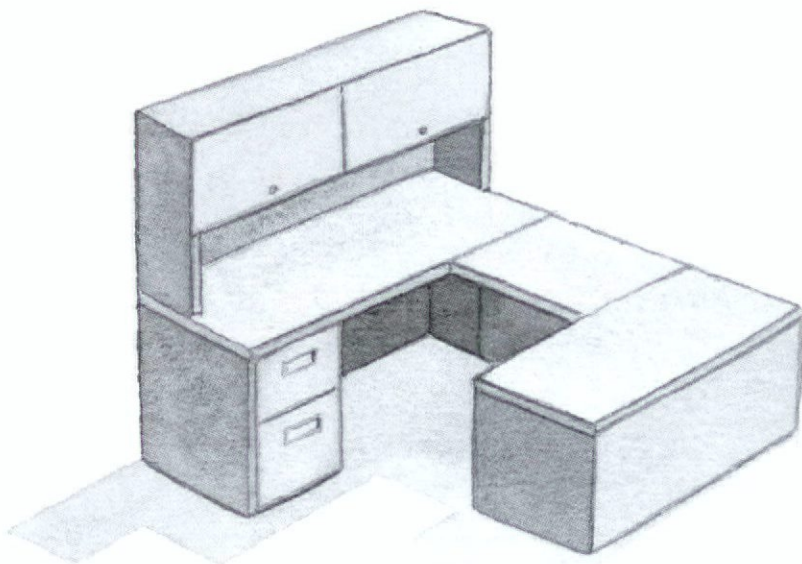
Wednesday, October 29, 11:00 a.m.-12:30 p.m.

Alternative Officing in a World Gone Digital

Advancements in technology allow companies to create a more dynamic workspace. As a result, many organizations are considering alternative officing approaches that represent a departure from conventional planning. This seminar explores the relationship between the technology infrastructure and a company's ability to build a dynamic work environment.

Christine Barber, Workplace Research, Knoll.

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Wednesday, October 29, 3:30-5:00 p.m.

Designing for Entertainment

Master planning theme parks and studio lots. Innovative workplaces for major entertainment companies. Theater design. Television broadcast facilities. Ed Friedrichs, president of Gensler, leads a discussion of the firm's involvement with a wide variety of projects for the entertainment industry. Ed Friedrichs, Gensler.

Thursday, October 30, 11:00 a.m.-12:30 p.m.

How to Stay Out of Trouble: The Art of Negotiating a Contract

In this lively session, C. Jaye Berger, a New York City attorney, will tell attendees how to make money and stay out of trouble. Participants will learn the art of negotiating a contract. Berger will also discuss proposals vs. contracts, how to get paid fairly, fee arrangements, how to avoid lawsuits, arbitration vs. litigation, and important terms in contracts and how to negotiate them to the participants advantage.

C. Jaye Berger, Law Offices of C. Jaye Berger.

Thursday, October 30, 1:00-2:30 p.m.

Innovations in Architectural Use of Italian Ceramic Tile

Gaetano Pesce, Architect; Massimo Mamberti, Italian Trade Commission.

Thursday, October 30, 3:30-5:00 p.m.

Creating a New Future for Healthcare Design

The Center for Health Design's vision is to create a new future in health care design. In doing so, it formed the Environmental Quality Work Group whose task it is to develop new codes, standards, regulatory guidelines, assessment tools, and consumer awareness opportunities for more supportive health care

facilities. Members of the group will describe the work currently in process. Lt. Col. Roberta L. Young, U.S. Air Force; Richard S. Thomas, Lothrop Associates Architects; Wayne Ruga, AIA, FIIDA, Allied Member, ASID, The Center For Health Design.

Friday, October 31, 11:00 a.m.-12:30 p.m.

Alternative Careers for Architects, Designers, and Facilities Managers

The economy may be booming, but there are still architects, designers and facilities managers having trouble finding a job. Our panel suggests a plethora of opportunities that exist outside of the traditional architecture and design firm or in-house facility manager routes.

Moderator: Karen Gustafson; Gustafson Group PR. Panel: Stephen P. Viscusi, The Viscusi Group; Thomas P. Markunas, Chair, Architects in Alternative Careers Committee, AIA New York Chapter, Fairchild Properties, Ltd.; Christopher Wendel, Corporate VP Design + New Product Development Exhibitgroup/Giltspur; Rosanne Percivalle, Atta, Inc.; Helen Rauch, Helen Rauch & Associates.

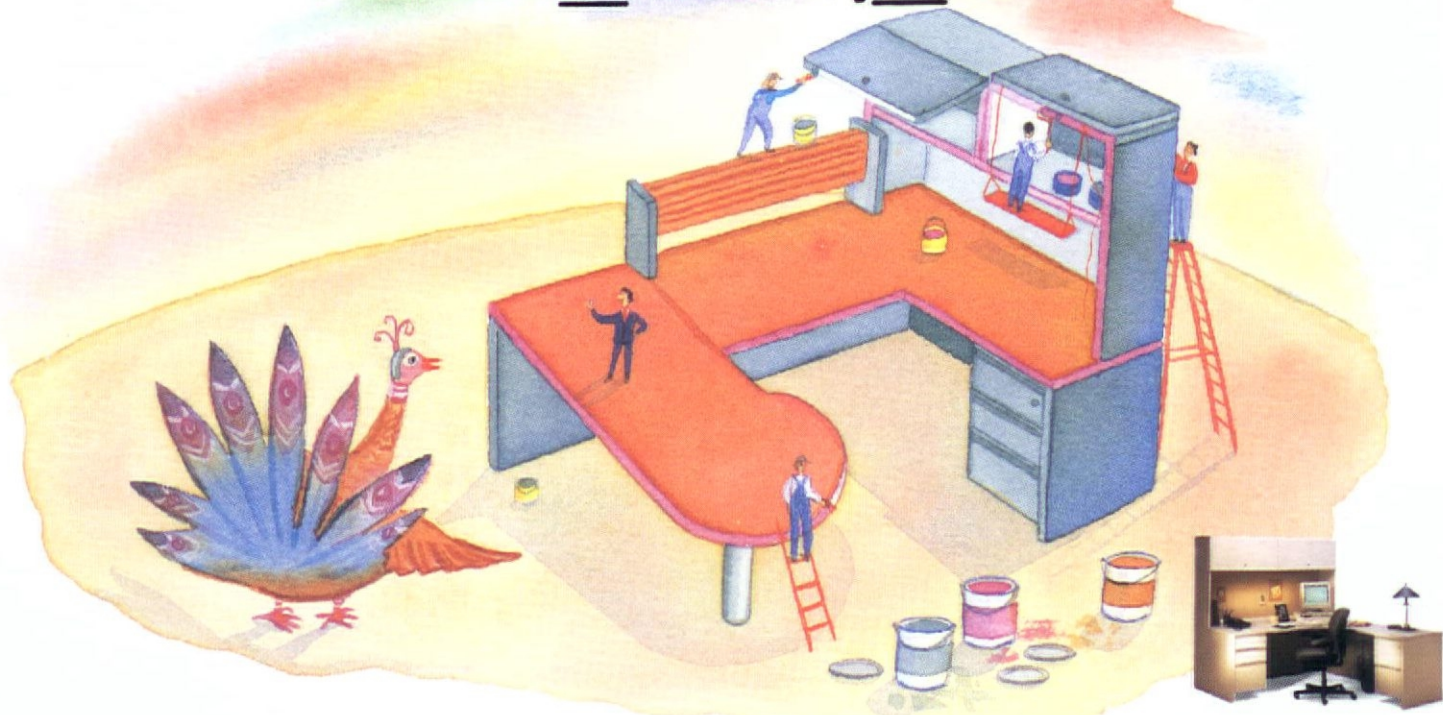
Friday, October 31, 11:00 a.m.-12:30 p.m.

Teamspace: Planning & Managing Environments for Collaborative Teamwork

A slide-illustrated presentation on the IFMA/IDRC CRE 2000 study, "Managing the Reinvented Workplace." This session will focus on team environments and related issues, such as when a team environment is appropriate, assessment of different types of team environments and how to reallocate space.

William R. Sims, Ph.D., CFM, Cornell University.

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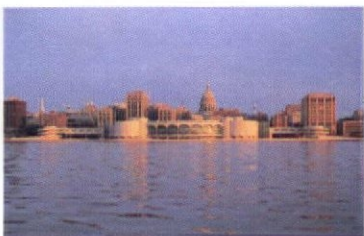
SHOWROOMS: NEW YORK CHICAGO LOS ANGELES

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Convening in Wisconsin, the Wright Way

Madison, Wis. - The final Frank Lloyd Wright design has finally come together as the Monona Terrace Convention Center in Madison, Wis. Wright, a Wisconsin native, envisioned the striking 250,000-sq. ft. facility in 1938. Only now, 38 years after his death, has the dream been realized through the architecture of Taliesin® Architects, Ltd., Potter Lawson, Architects and Arnold & O'Sheridan, Engineers, all of Madison, Wis.

Set on the shore of Lake Monona, the convention center's design reflects Wright's effort to complement the imposing appearance of the nearby Wisconsin State Capitol building. With its striking 90-ft. extension over the water, curving, geometric forms, its 40,000-sq. ft. exhibit hall, large ballroom, flexible meeting room space and multimedia auditorium, Monona Terrace is an impressive addition to America's Heartland.



The Adult Rocking Horse



Holland, Mich. - Concept prototypes like Irrigator, Drift and Wake (introduced at NeoCon '96) and archetype-shattering products like Crossings (unveiled at NeoCon '96) have earned Haworth a reputation as a workplace innovator.

A team of Haworth designers and engineers led by Steve Nemeth, senior industrial designer, conducted extensive research on office trends and human aging, working with physicians, ergonomists and intensive users of task seating. The team's members went into the project advocating comfort in office seating, particularly for the Taz chair, which took top honors at this year's Best of NeoCon competition.

Explains Nemeth, "The sedentary work style of 'sit down and get comfortable' is counterproductive. If you are too relaxed or immobilized, you become less alert and productive. 'Next generation seats' are designed on the premise that moving around stimulates office workers and enables them to perform better."

To satisfy the many request for "rocking horses," the team does plan to produce a simple version of the Pony, available by October through Sales Aids, (800) 344-2600.

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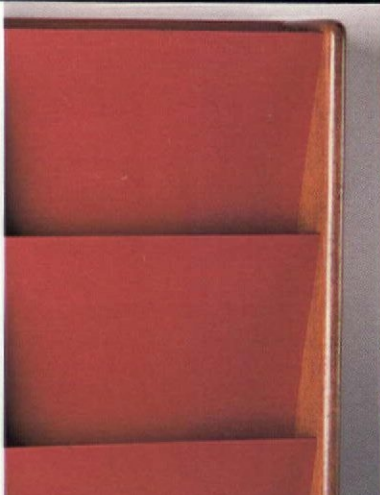
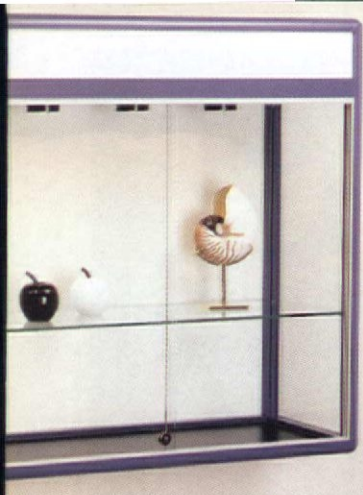
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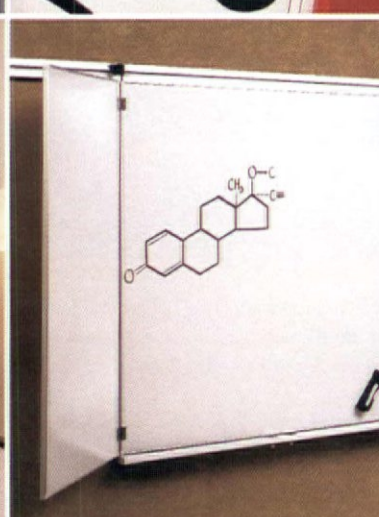
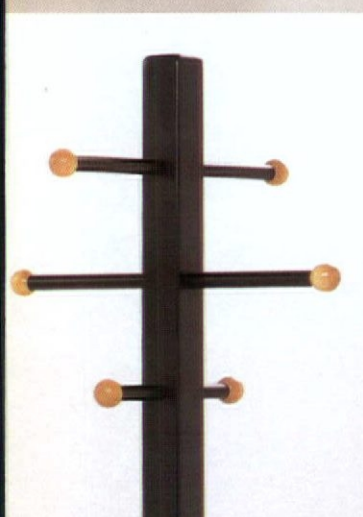
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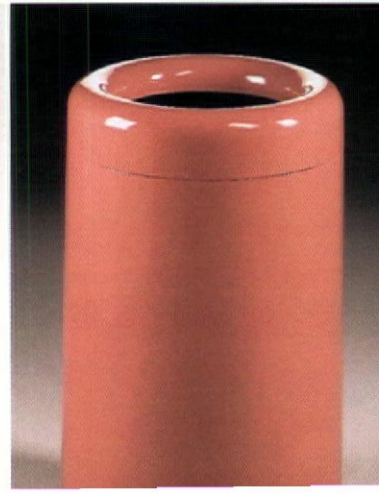
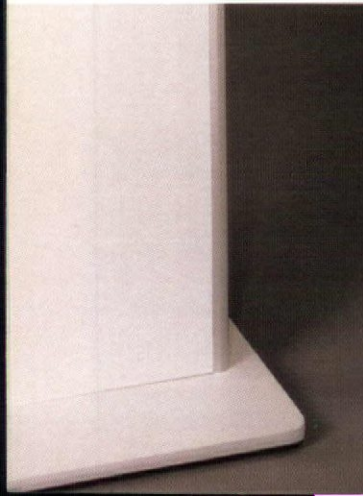
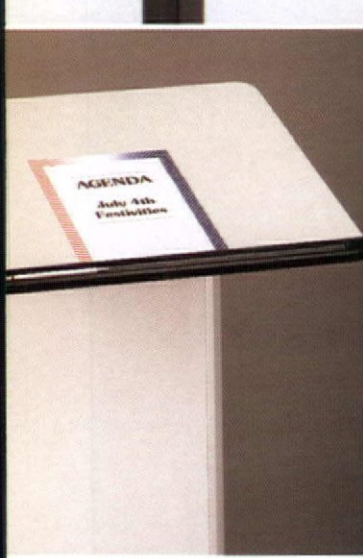
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Paul Rudolph, Dead at 78

New York - Paul Rudolph, the highly esteemed modernist architect of the 60's, died of mesothelioma, or asbestos cancer on August 8th, according to Ernst Wagner, a close friend.

Born in 1918 in Elkton, Ky., Rudolph received a bachelors degree in architecture from Alabama Polytechnic Institute in 1940. After serving from 1943 to 1946 in the Navy, where he supervised ship-building at the Brooklyn Navy Yard, Rudolph completed his education at Harvard, where he received his master's degree in architecture in 1947. Rudolph's first professional practice was in Florida in 1948 in association with Ralph Twitchell.

Mr. Rudolph was invited to become chairman of Yale's architecture school in 1957, as a result of the reputation he had gained from his residential work in Florida. As chairman, he wielded enormous influence over the direction of American architecture at mid-century. Two projects, both built in New Haven, Conn., helped establish Rudolph's reputation in the 60's; the Temple Street Parking Garage, completed in 1962, which recalled the dynamic forms of the German Expressionist architect Erich Mendelssohn, and the Art and Architecture Building at Yale, which remains perhaps his best-known building. In 1969 the building was set on fire by a group of student protesters who felt the building's severe concrete design was a symbol of the university's antipathy toward creative life, but it was restored.

Rudolph was 78 and lived in Manhattan, according to *The New York Times*. He is survived by two sisters, Marie Beadle of Decatur, Ga., and Mildred Harrison of Tucker, Ga.

ACTing Up Again

New York - The Association of Contract Textiles (ACT) is holding its Second Annual ACT Scholarship Quilt Auction to be held this fall in New York City. The first ACT Scholarship Quilt Auction was held last November with more than 1,000 attendees. The evening affair raised over \$20,000 which was used to establish the first ACT Endowment Scholarship Fund. The Rhode Island School of Design was the first-time recipient of this fund.

ACT is an organization of 35 companies focused on supplying the contract industry with textiles, wallcoverings, panel and cubicle curtain fabrics, draperies, leathers, and other specialty products. Each company designed and donated a quilt for the event, which was sold at live auction.

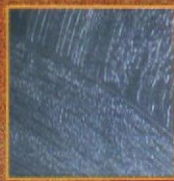
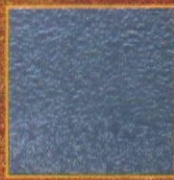
Tickets for the event can be purchased through ACT member companies for \$20 each. For information, please contact Debbie Doyle at (212) 888-3232 or Remona Holloway at (704) 328-2064.

Commissions and Awards

The Indianapolis office of HNTB Architecture has been named by the town of Speedway, Ind., and a coalition of non-profit organizations to design conceptual themes for enhancing the corridor and gateways into the Indianapolis Motor Speedway.

The ASID recognized Nhora Quintero of Pamela Temples Interiors, Inc. (PTI), Orlando, Fla., at the Design Excellence Award Banquet with a Gold ASID award for the corporate contract category. The design entry was for the layout of offices, conference rooms and design studios at the PTI corporate office.

Organic designs inspired by nature. Our custom glass combines both hand craftsmanship and computer aided technology for a uniquely patterned surface that is both timeless and functional. FossilGlas™ winner of the Best of Neocon 1996, will be featured in this collection. Skyline Etch Sealer™ protects all of our glass for beauty and durability.



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Flame Resistance: Measures the flammability characteristics of a fabric. ASTM E-84 (the tunnel test) is used for adhered or unadhered vertical surfaces. NFPA 701 (small scale) is used for drapery and CAL Technical Bulletin 117 Sec. E for upholstery.

Colorfastness to Wet & Dry Crocking: Refers to the rubbing off of color from the fabric under wet or dry conditions. Fabric is rubbed with squares of white cotton fabric (wet and dry) under controlled pressure for a specified number of times. The amount of color transferred to the test squares is matched to a control chart and a rating is established.

Colorfastness to Light: Determines a fabric's ability to resist fading when exposed to light. Fabric is exposed to a controlled light source which simulates the sun's rays. At timed intervals, the test swatch is compared to a gray scale and the degree of fading is rated.

Physical Properties: Measures pilling, breaking strength and seam slippage. The Brush Pill test uses nylon bristles to rub the surface of the fabric to determine a fabric's pilling. Breaking strength is the ultimate tensile load to failure. Seam slippage is a measure of the separation of yarns at the seam when stressed.

Abrasion: The ability of a fabric (heavy duty and general contract) to withstand surface wear from rubbing. The ACT version of the Wyzenbeek test uses cotton duck fabric as the abradant and measures the number of double rubs endured before the fabric shows "noticeable wear" in each direction. The Martindale test uses worsted wool cloth as the abradant and counts the number of elliptical cycles endured before there is objectionable change in appearance.

When specifying for contract applications, look for the ACT symbols on fabrics to ensure that they are commercial grade.

Submit questions to:
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As a result of a design competition sponsored by Sunset Development Corporation, Gensler, San Francisco, was awarded the master plan of San Ramon's City Center, San Ramon, Calif.

Philadelphia-based Ewing Cole Cherry Brott is designing a new 160,000-sq. ft. ambulatory health care center at McGuire Air Force Base in Wrightstown, N.J., one of the largest outpatient facilities being developed by the United States Air Force.

People in the News

Jack Lowery, nationally prominent interior designer, noted professor at the Fashion Institute of Technology, and past president of the American Society of Interior Designers, died from complications following heart surgery. He was 70 years old.

Charles Scott Wing, AIA, has joined the Santa Monica, Calif.-based architecture firm of Lee, Burkhardt, Liu, Inc. as associate principal. Georgia Ford has been promoted to associate principal of the firm.

W.S. (Bill) Garland, president and owner of Daniels Associates Inc. of Canada and RPS Resource Property Services Ltd. in Toronto, Canada, has been sworn in as the 48th president of the Building Owners and Managers Association (BOMA) International. Richard D. Baier has been elected first vice president of the organization.

Haworth has appointed Gerald B. Johanneson as chief executive officer. In addition to his responsibilities in this new role, Johanneson will continue as president of the company.

Wayne Ruga, AIA, FIIDA, allied member ASID, the president and CEO of The Center of Health Design in Martinez, Calif., has been named a Loeb Fellow at the Harvard University Graduate School of Design for the 1997-98 academic year. Ruga will maintain his position as president and CEO of the center, but will be less involved in the day-to-day activities of the organization during his fellowship term.

Business Briefs

After many years, the *Standard Specifications for Glass Fiber Reinforced Gypsum Composites* is now an official specification of the American Society for Testing and Materials (ASTM). Its designation is C 1355/C 1355M-96.

Burlington Industries announced that the company's Lees division will discontinue its residential line of carpets to concentrate on its growing commercial business.

Coming Events

October 5-7: World Workplace '97, Dallas Convention Center, Dallas; (713) 62-WORLD.

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.

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*Darlow Christ Architects, Inc., Cambridge MA
Milford & Ford, Wellesley, MA*

Hill, Holliday, Connors, Cosmopolus, Inc., Boston

Carpet shown: Advocate and Windfall

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Davis Furniture Industries, Inc.
Decor Cable Innovations
Design Line Inc.
Design Options
Design Supply/Stone Source
Designer Sign Systems
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Durkan Patterned Carpet
ECA (Electric Cable Assemblies Inc.)
Edward Fields, Inc.
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Electronics Design Group Inc.
ERG International
Ergo Systems Inc.
EOC/Executive Office Concepts
Facilities Group/Whitehall
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The Harbinger Company
Harden Contract Furniture
Harter
Haworth, Inc.
Herman Miller, Inc.
High Point Furniture Industries
IKFA
Innovations In Wallcoverings, Inc.
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Inter Metro Industries
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Interlam, Inc.
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International Masonry Institute
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The Ironmonger Inc.
ISE - International Source For Ergonomics
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JOFCO Inc.
Karastan Contract
Kimball International
Koroceal
Krug Furniture Inc.
Kwik-File
Lees
Loewenstein/Greggan
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Lotus Carpets
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Luxo Corporation's Halogen 4 portable, adjustable task and floor lights are specifically designed to address problems of worksurface glare, shadows and computer-screen reflections in panel systems

and private offices, where user-adjustable, economical, high-performance lighting is needed. Halogen 4 is a multi-adjustable halogen task and floor light that employs Luxo's patented, fully articulating, counter-balanced concealed springarm. The unique device is available in two lengths, 20- and 29-in., each with two hinge points.

Circle No. 219
Booth No. 568

HLC

HLC introduces the Aspen Lounge Collection, designed by Berry & Clark Design Associates, Hickory, N.C. Aspen Lounge is a contemporary lounge group providing products that are suitable for both small and large scaled applications. Featured in this collection is the slipper chair, a small-scaled lounge piece characterized by its refined proportions and clean silhouette. The matching lounge chair, loveseat and sofa are ideal for any lobby or reception area. Both collections can be upholstered in any fabric or leather in the HLC Textiles offering.

Circle No. 206
Booth No. 216

HARTER, A JAMI COMPANY

Harter introduces Kion, a striking new guest chair. The profile created by the frame design creates the illusion that the seat is floating. Options include all chrome or a wood and chrome arm frame, as well as wooden shell or upholstered shell variations. Textiles designed by Hazel Siegel are available with the

Harter/Textus Alliance program. Designed for guest seating applications, Kion has the added benefit of stacking capabilities.

Circle No. 232
Booth No. 516

SKYLINE DESIGN

Skyline Design specializes in custom etched, carved, painted and leaded architectural glass. Skyline offers a series inspired by nature, providing the opportunity to bring nature indoors through the use of hand-crafted decorative glass. Skyline offers a wide range of applications including wall partitions, door lights, transaction tops, shelving and more. The glass is durable, maintenance free and meets all standard safety requirements.

Circle No. 204
Booth No. 156

FIXTURES FURNITURE, A JAMI COMPANY

Fixtures Furniture introduces Jazz, designed by FM Design, London. Jazz features an aesthetically sculpted seat and back, and new translucent shell finishes in amber, lilac, lime, raspberry and smoke. Also available in thermoplastic finishes with a broad range of frame finishes, Jazz features armless, arm and tablet arm models to fill any stacking chair environment need. Jazz is manufactured using Fixtures patented construction process so the chair is built without fasteners that can loosen or cause future maintenance problems.

Circle No. 233
Booth No. 520

ITALIAN TRADE COMMISSION

The Italian ceramic tile industry turned out in full force at the most recent edition of ITSE at Coverings in Orlando, Fla., and will now be exhibiting at InterPlan. Some popular trends on display will include: medieval motifs (heraldic shields, dragons, crests), renaissance portraits and patterns, gently-aged or distressed effects, delicate Venetian stuccos, still lifes of fruits, astrological and aquatic patterns, iridescent metallics, mosaics and faux mosaics, encaustics, high tech and rustic porcelains, limestone looks, ceramic hard woods and super-sized tiles for floors and walls.

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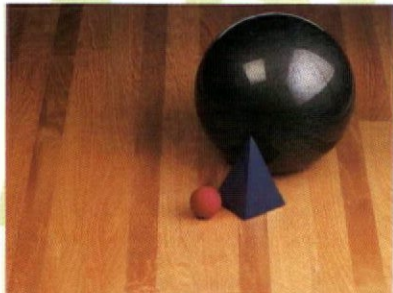
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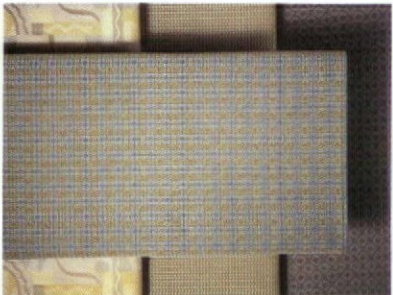
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1. | DAR-RAN FURNITURE INDUSTRIES

The Devin Collection, designed by Bob Bazemore for DAR-RAN Furniture Industries, is a rich transitional product line that will offer the user high aesthetic appeal while meeting the needs of today's business world. Design details such as sketch face options on desk tops and pedestal bases, along with a selection of frieze moldings allow the traditional office a refreshing appearance.

Circle No. 234
Booth No. 250

2. | PERMAGRAIN PRODUCTS INC.

PermaGrain introduces UltraTec, its new line of engineered hardwood flooring. The UltraTec System offers architects and designers a choice of three-wear surface options to create floors that precisely match design, installation, and performance challenges and anticipated maintenance conditions.

Circle No. 211
Booth No. 755

3. | KOROSEAL WALLCOVERINGS

Koroseal Wallcoverings presents a new collection of patterns featuring designs created from the drawing board of artist and graphic designer Karen Marshall. The three series of patterns in the new collection are Tides/Glacier, Windham and Tuscany/Tuscan Trellis. In the Windham Series (shown), the clean elegance of marble is the backdrop, capturing timeless architectural detailing. All environmentally sound Koroseal®/Victrex® 54-in. contract vinyl wallcoverings come with the customary guarantee and assurance of 100% water-based inks.

Circle No. 203
Booth No. 275

4. | MASLAND CARPETS

The complex mixed media of Mozaik, from Masland Carpets, combines advanced broadloom technology with the artisanship of hand-crafted rugs for signature flooring treatments. A custom development portfolio

provides step-by-step guidelines, from Masland's comprehensive design bank or from the specifier's own starting point. Mozaik installs wall-to-wall as conventional broadloom, can be inset as motifs into hard surface, or simply loose laid as a custom rug. Each production is fabricated in Masland studios and shipped ready for installation, regardless of size, shape or complexity.

Circle No. 207

Booth No. 113, 115

5. | TEXTUS GROUP INC.

Textus Group Inc. introduces The Modular Collection, a textile collection that will have several phases studying particular grid systems. Included in the collection are styles Golden Mean, Cloisonné, Metro Deco, Linear Grid, Badminton and Solitaire. The collection is designed to maximize visual interest but still be subdued enough for massive task seating installation, both in color and pattern, as well as middle management and executive seating. The color palette emphasis is on the light warm neutrals, sea foam and sage greens and the "liqueur" colors: cognac, champagne, port, bordeaux, creme de mint and creme de cocoa.

Circle No. 240

Booth No. 1132

6. | SKOOLS, INC.

Skools, Inc.'s new maple stacking chairs for children highlight the design talents of Bashir Zivari. Single-piece construction defies logic and creates appeal and ergonomic comfort for children. Featuring a waterfall seat with compound seat contour and high-back support, the back-set legs reduce tipping. Available in natural maple or transparent color finishes, the chairs come in 10-, 12- or 14-in. seat heights. Z2 is based on the Z1 white birch computer table module. This adult study carrel, workstation or standing kiosk meets a variety of computer requirements for institutional and residential requirements.

Circle No. 238

Booth No. 1108

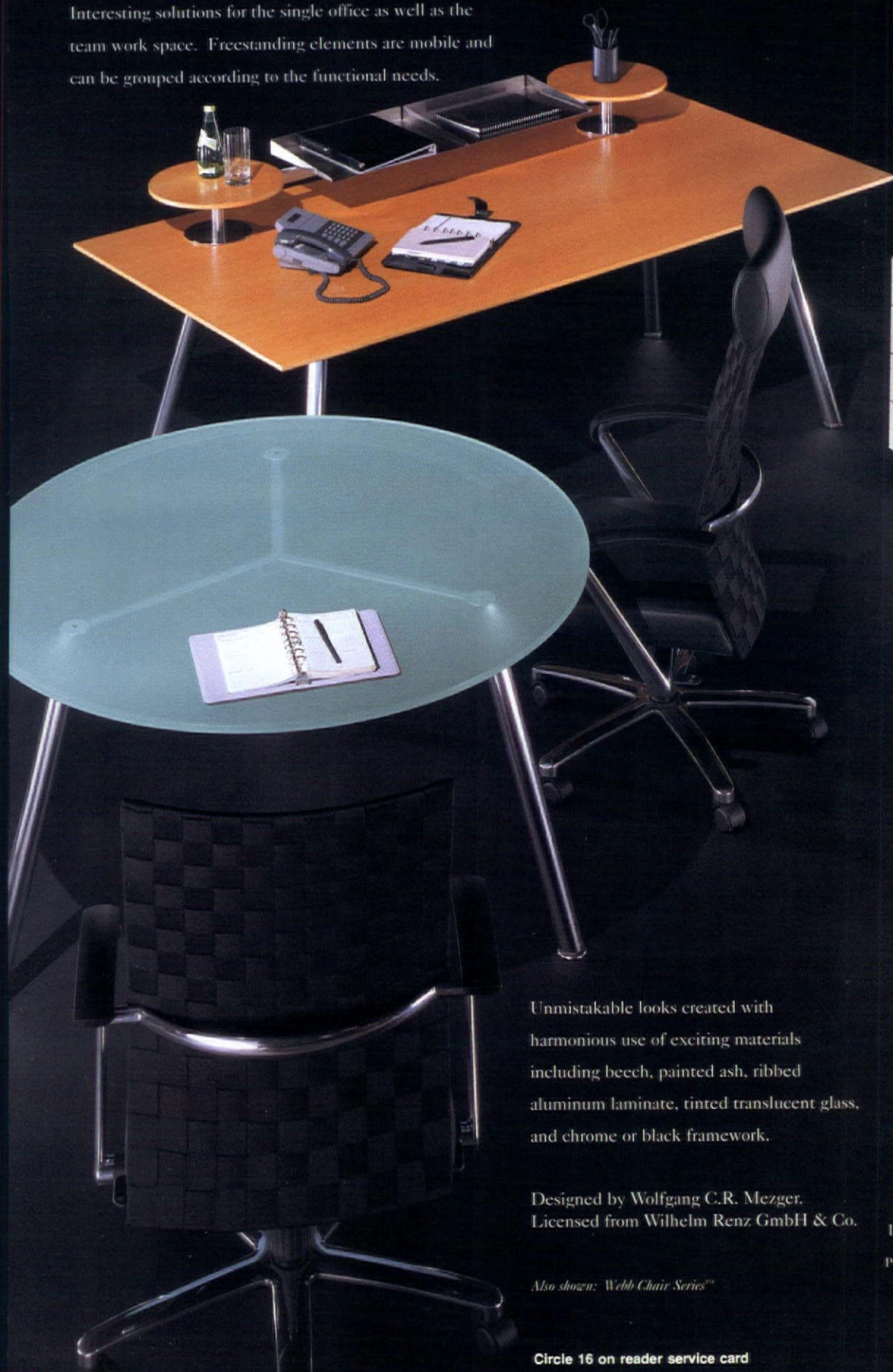
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Unmistakable looks created with harmonious use of exciting materials including beech, painted ash, ribbed aluminum laminate, tinted translucent glass, and chrome or black framework.

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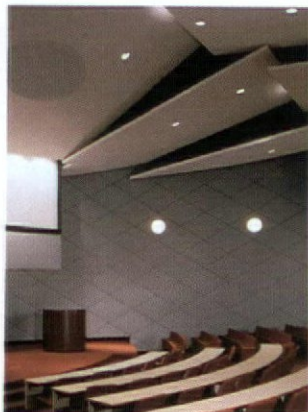
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2.



3.



4.



1.



1. DAVIS FURNITURE INDUSTRIES

Davis Furniture Industries introduces the Cosmo Collection, licensed from Wilhelm Renz GmbH & Company, Germany, and designed by Wolfgang Mezger. The broad palette of materials includes glass, wood and ribbed aluminum—satin chrome and black or silver powder coat finishes on the multi-faceted framework. The various top shapes and caster leg options fit design equations for private office, home office and teamwork environments. The Cosmo Collection's freestanding non-handed modular components can be re-established in varying combinations.

Circle No. 205

Booth No. 338

2. NOVAWALL SYSTEMS, INC.

Elegant acoustical installations for curved walls and ceilings begin with the Novawall stretched-fabric panel system. Shown here is a corporate auditorium with elliptical walls that cant inward as they ascend. The Novawall 1/4-in. width reveal system projects a dramatic diamond grid on the wall surface while concealing a 4-in.-thick layer of acoustical fiberglass.

Circle No. 214

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3. RICHARDS-WILCOX

The Richards-Wilcox Times-2 Speed Files® filing system offers efficient, durable, versatile design flexibility. One 7-Tier Times-2 Speed file does the work of four 4-drawer lateral files while using 50% less floor space. The inner cabinet rotates 360 degrees over a pedestal base on maintenance-free ball bearings. A touch of the foot pedal unlocks the inner cabinet and allows it to rotate, providing easy access to one or two sides of the stored data. Times-2 units work well as room dividers, shared filing systems or clustered filing centers and may be placed back-to-back or built into walls.

Circle No. 244

Booth No. 1122

4. LOEWENSTEIN

Loewenstein's newest introduction is Vision. Vision's original design features a unique wood arm "inset" into its steel frame. Loewenstein offers various combinations of exposed wood and upholstery for Vision.

Circle No. 231

Booth No. 1030, 1038

5. FURNITURE SOURCE INTERNATIONAL

Furniture Source International is comprised of Globe Business Furniture, United Chair and Anderson Hickey. Aimed at the mid-market, this affordable yet durable product range is made up of seating, files, casegoods and panel systems. Nvision, from Anderson Hickey, is the perfect solution for the ever-changing office. This panel system brings structure, stability and electrical capabilities to small and medium size companies.

Circle No. 220

Booth No. 620

5.



interplan



ANIMATED AND COLORFUL,
 THIS AWARD-WINNING
 RESTAURANT EXPLODES WITH
 BRIGHT AUTOMOTIVE PAINTS
 AND GIANT, CHILDLIKE
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with Martin and Ivonne
 Dorf and the team at Dorf
 Associates Interior Design,
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 shapes and the paint-
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 nylon turn up the energy.
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THE RIGHT CARPET MAKES
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Winning design team (left to right): Michael Pandolfi,
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Circle 17 on reader service card



2.



1. | **TATE**

ACCESS FLOORS

Tate Access Floors will exhibit a "Building Technology Platform," the solution for renovations or new construction projects. The featured components will include: ConCore® access floors; TateFlex® Modular Wiring, a total integration system including power, voice and data; Underfloor Air, an HVAC solution that provides improved indoor air quality and personal comfort; and PosiTile® Carpet Tile, a modular carpet tile designed to precisely index with a Tate ConCore® access floor panel without the need for construction adhesives.

Circle No. 213
Booth No. 133

3. | **SPACESAVER CORPORATION**

Spacesaver Corporation offers Power Assist, a new type of control for high-density mobile storage systems that offers fully automated electromechanical operation and built-in safety features. The Power Assist system, exclusive to Spacesaver, is operated by a one-touch, directional control handle and has a DC motor for "soft" stopping and starting. Spacesaver offers three other control options: manual; mechanical-assist (hand-crank); and programmable electric (keypad button or infrared remote). Spacesaver will be showing at the Modern Office Systems booth at InterPlan.

Circle No. 201
Booth No. 979

3.



2. | **HAWORTH**

Eddy, new from Haworth, is a tiered work space that allows users to display reference materials. This arena-like arrangement provides greater visibility of work that is often concealed. Eddy's curvilinear, fiberglass tiers and gooseneck fittings accommodate the smaller cognitive artifacts and act as mental scratch pads. The folding organizers allow work to be "chunked," or put

into packets of related information while retaining the ability to see their key ingredients. The "chunk house" then provides a means to store and organize these packets.

Circle No. 217
Booth No. 702

4. | **PANEL CONCEPTS**

Panel Concepts Data Center stackable tile is a self-contained, fully-functional computer designed tile for use with the TL2 stackable panel system. The tile's inherent flexibility allows customization with a variety of electronic components to accommodate a wide range of audio, video and data processing applications. The units are 20-in. high, with widths from 36-in. to 60-in. in six inch increments.

Circle No. 216
Booth No. 613, 615

4.



5.

5. | **TOLI INTERNATIONAL DIVISION**

Utilizing the highest-quality films available, Toli achieves a "natural" look by embossing the surface of each product to perfectly duplicate the look of stone or wood material. Recognized as a leader in laminated flooring, Toli International's attention to detail and aesthetics is what makes its products unique.

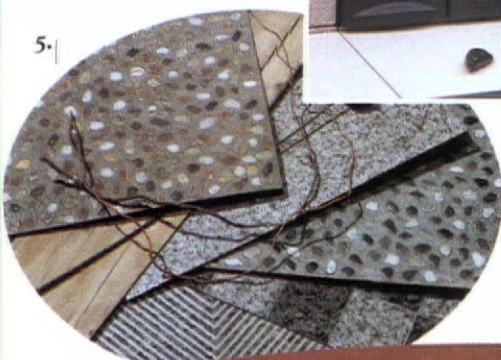
Circle No. 218
Booth No. 651

6. | **AGI INDUSTRIES INC.**

AGI introduces the Rennie table collection. Designed by David Allen Pessa, Rennie lends itself to any classic or contemporary environment. The intersection of rectangular and round surfaces create a distinctively architectural design. The steel structure serves as a unique support to the top options of sunburst maple veneer, granite, marble, and limestone. The bases are made of steel and are available in silver or textured black powder coat.

Circle No. 237
Booth No. 362

6.



interplan

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AND STILL LOOK LIKE A MILLION.
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Circle 18 on reader service card

1.



1. VERSTEEL

The Rover mobile cart was designed by David Gutsell for Versteel. Rover carries laptops, portable printers or anything else that might be necessary in an office environment. The Rover Sr. model is appropriate for larger items, such as computers or monitors. For additional surface area, Rover Coaster attaches easily to either Rover top.

Circle No. 239
Booth No. 224

2.



2. MANNINGTON CARPETS

Using Mannington Carpet's exclusive NeoTec™ tufting technology, designs are sculpted by creating intricate textural contrasts of cut and loop pile. The pattern possibilities are endless and the pattern repeat dimensions can reach 12-ft. widths while the lengths are determined only by the memory of the computer. Ultra-dense constructions of both cut and loop pile and the unsurpassed stain-resistance and durability of DuPont Antron® Lumena mean exceptional "newness retention." The NeoTec Portfolio consists of 13 geometric and organic patterns that show off its enormous range of design possibilities.

Circle No. 210
Booth No. 244

3.

MAYER CONTRACT FABRICS

Mayer Contract Fabrics offers Waldorf and Rain Forest. Waldorf is a polyester chenille available in 12 colorways. This fabric has superior wear performance exceeding 100,000 double rubs and is ideal for any seating application. Rain Forest is a cotton polyester traditional European tapestry. Both upholsteries meet or exceed all ACT standards.

Circle No. 236
Booth No. 479

4.

MOMENTUM TEXTILES

Momentum Textiles introduces the second part of the La Cravatta collection, which combines 10 unique designs in 105 colorways designed by Kristie Strasen and Kimberle Frost of Strasen/Frost Associates. Doublet is a piece dye in 10 colors chosen to coordinate flawlessly with the other nine patterns in the La Cravatta collection. The design is a mini-checkerboard woven in worsted wool, and is available in 10 colorways. Chapeau is woven with a luxurious worsted wool, and combines a simple, straight stripe with an undulating stripe to create the optical effect of a twisting ribbon.

Circle No. 215
Booth No. 356

5.

MAHARAM

Maharam features its first rice paper wallcovering collection, Kyoto Papers. Named for the city synonymous with Eastern art and culture, the collection presents specialty wallcoverings with the look of fine hand-made paper. Imported from Japan, Kyoto Papers presents three refined patterns. Kabuki is classic Japanese rice paper with a melange of fibrous flecks in contrasting colors floating throughout. Subtle paper creases produce shadowy, two-tone colors in patterns Nobu and Edo Stripe. A foil-like effect is created with the brushed metal color palette, enhanced with a translucent pearl top coat that adds a rich sheen. All 16 options are 36-in.-wide and paper-backed.

Circle No. 209
Booth No. 635

6.

STYLEX

Stylex offers Flight, a new chair designed by Robert DeFuccio. A desk chair for executives and managerial personnel, Flight is available in three sizes with seven different, highly-adjustable control mechanisms. Flight features three original armrest designs; urethane loop, fully upholstered and T-design. The T-design arm, created by Sava Cvek, offers a patent pending solution to complete adjustability. A companion side chair is available too, as is a wide selection of fabrics and leathers.

Circle No. 212
Booth No. 555



3.



4.



5.



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4 veneers,
17 finish colors,
4 edge details,
9 pull options.
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 **Kimball** Office Group

Circle 19 on reader service card

1.



1. GILFORD WALLCOVERINGS

Gilford's newest collection, Grand Tour, features 69 specialty vinyl wallcoverings. Grand Tour exhibits many unique and innovative designs in soft prints, rice papers, naturalistic earth tones and bold metallics that are easy to clean. Grand Tour is ASTM E-84 Class "A" rated and includes 36/37-in.-width goods.

Circle No. 221

Booth No. 556

2.



2. THE HARBINGER COMPANY

Kenton and Winslow are part of a trio of coordinating tufted patterned loop pile carpets from The Harbinger Company. Both are constructed from 100% DuPont Antron Legacy Continuous Filament Nylon and are available in a collection of 10 skein-dyed colorations. Both incorporate DuPont's Dura-Tech treatment.

Circle No. 225

Booth No. 330

3.



3. BEAULIEU COMMERCIAL CARPET

The Euro Collection features a trio of commercial broadloom products from Dimension Carpets. Euro Cut presents a subtle cut pile graphic, Euro Loop is a textured loop graphic and Euro Cheque features an enhanced loop design. The colorways of all three products coordinate for enhanced design applications. The Euro Collection is tufted in 1/10-gauge construction from Diatron solution-dyed nylon and includes a 10-year limited warranty.

Circle No. 222

Booth No. 650

4.



4. LOTUS CARPETS

Gridlock, an enhanced loop product featuring 1/10-gauge construction from Lotus Carpets, is tufted from 100% DuPont Lumena type 6.6 solution-dyed nylon. Gridlock is available in 13 color combinations and may also be manufactured to custom

5.



weight and color specifications. Lotus provides a 10-year commercial wear warranty.

Circle No. 226

Booth No. 1020

5. GF OFFICE FURNITURE

The GFX Panel System from GF Office Furniture, Ltd. features panel-to-panel connections, curvilinear worksurfaces, high capacity electrical capabilities that include vertical power and communications raceways and numerous new design options. Exclusive, dual-point gravity lock connectors permit rapid, panel-to-panel workstation installations that stand up under heavy use. A 12-in. inline power panel, with divided low-voltage raceways, brings four-circuit electrical communications cabling up from the divided base raceway or down from the ceiling.

Circle No. 200

Booth No. 216

6. DUPONT FLOORING SYSTEMS

DuPont Flooring Systems introduces DuPont Answers, a nationwide network providing flooring products and services. DuPont Answers offers a broad range of flooring products from the industry's leading soft, hard-surface and specialty manufacturers, plus a comprehensive array of services, from installation to maintenance to reclamation.

Circle No. 235

Booth No. 730



KUSCH

AND CO.



ACCENTS FOR THE WORLD OF ROOMS.

Wherever the need: whatever the purpose – ¡Hola! This extraordinary new chair from Kusch + Co. imparts an individual accent to virtually any environment. ¡Hola! is light, elegant and compact. As a side chair or armchair, ¡Hola! makes a graceful statement with comfort and style. ¡Hola! stacks and gangs, too. The frame can be chromed or powder coated and the plastic shell is available in variety of colors. Specify Kusch + Co. upholstery or select your favorite COM. Designed by

Jorge Pensi, ¡Hola! uses the latest technology and materials to create a chair for the 21st Century! Design awards: Der Rote Punkt für hohe Designqualität, Design Zentrum Nordrhein-Westfalen '97. Design Distinction 1997 I.D. Annual Design Review. Internationaler Designpreis Baden-Württemberg 1997.

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kusch
+ **CO**

interplan

1.

1. | **LEES, A DIVISION OF BURLINGTON INDUSTRIES, INC.**

Lees has collaborated with designer Lauren Rottet to create the Fundamental Logic collection. This new collection of carpets consists of four products that work together to further broaden Lees' high-end corporate line. The Lauren Rottet Fundamental Logic collection comprises four products: Color Choices and Neutrals, both solid cut piles, constructed in 54-ounce and 38-ounce face weight; Cordon, a classically styled textural loop product; and Strie, a chenille-sisal look in a loop/cut combination.

Circle No. 229
Booth No. 544

2. | **SHAW CONTRACT GROUP**

Change SQ and Transform SQ from Shaw Contract Group's Time and Space Collection are companion products developed to install quarter-turned interactively or separately. Change SQ, a textured rib, and Transform SQ, a less-defined linear pattern, evoke sisal sophistication and refinement.

Circle No. 228
Booth No. 102

3. | **MILLIKEN CARPET**

Milliken Carpets presents Movements, a 36-in. x 36-in. modular carpet collection that features a new bonding technology called Comfort Plus. The yarn density of the bonded construction combined with the polyurethane backing system enhances performance in high-traffic areas while maintaining the luxury of cut-pile carpeting. Movements consists of more than 125 colors and patterns.

Circle No. 227
Booth No. 402

4. | **GIANNI**

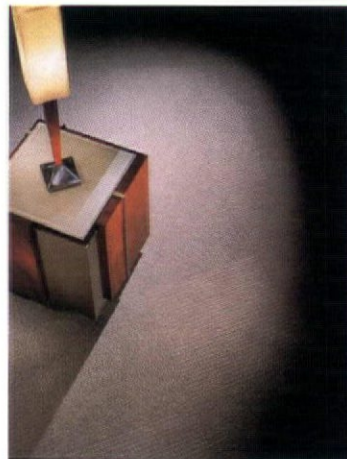
Carrara, from Gianni, has a contemporary style that is balanced by its Old World detailing. The elevated top and pedestal edges gently slope down and up to form a small bead and reveal what extends the entire length of the perimeter.

Circle No. 224
Booth No. 662

5. | **BASF CORP.**

Developed in partnership with Carnegie Commercial Carpets, Filigree carpet uses BASF's Zeftron 2000 solution-dyed Nylon 6ix yarn. The product, which qualifies for BASF's carpet recycling program, is Performance Certified by BASF for Class II heavy commercial traffic.

Circle No. 223
Booth No. 602





Teknion

What will the day after tomorrow look like? Because the future is never quite what we have imagined, Teknion has created [ability™], mobile furniture for evolving workstyles. [ability™] unites simplicity with flexible, layered performance to protect your furniture investment. For over a decade, Teknion has created office furniture for today and the future. Visit us at the Alt Office Show.

Mobile Storage Units

Suddenly everything in the workplace seems to have sprouted wheels, as could be seen at WestWeek, NeoCon and alt.office. How important is having such a high degree of mobility? In the rush to be relevant, corporate America and the design profession should at least consider what are the items to be stored by size, weight and physical condition, who will use the items, where and when the items will be used, and how sensitive the items are in terms of security or confidentiality. If your needs pass the test, take the wheels. The various products shown here are ready to roll.

1.

OFFICE SPECIALTY

The Caddi-Stor™ Pedestal from Office Specialty is ideal for hoteling situations. Equipped with large 3-in.-diameter locking casters and a matte black cap that includes an integrated handle that can be used to push or pull the pedestal. The handle can be locked in several positions or folded down flat to allow it to be stowed under a worksurface. The cap's urethane skin creates a slip-resistant, contoured surface enabling you to cart around other items on top, such as a briefcase or laptop computer. The Caddi-Stor is available in 60 standard colors, custom colors and various drawer configurations.

Circle No. 246



1.

3.

KIMBALL OFFICE GROUP

Definition mobile pedestals, from the Kimball Office Group, are available in Box/Box/Box and File/File drawer configurations. The mobile storage unit is finished on all sides and fits beneath a 29-in. high surface. Definition mobile pedestals accommodate legal, letter and EDP filing and are counterweighted to prevent tipping. All mobile pedestals come standard with a black vinyl organizer tray inserted in the top of the file for storage. Locking is standard on Definition mobile pedestals, and 17 of the new finish options, as well as the three pull options for Definition, are also available on the mobile pedestals.

Circle No. 248

2.



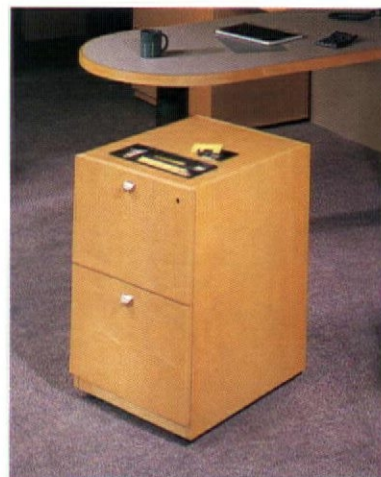
2.

HOLGA INC.

Holga Inc., a Hon Industries Company, offers RotaFile, a fully adjustable shelving system that adapts to accommodate a variety of multimedia storage needs, including files, binders, video cassettes and CDs. Used under a worksurface, RotaFile accommodates end tab folders in a workstation environment. One eight-high RotaFile system provides as many lineal storage inches as a four-drawer vertical file, a four-drawer lateral file and a four-shelf bookcase combined.

Circle No. 242

3.



4.



4.

TEKNION, INC.

Ability™ active storage pieces from Teknion® include attractive mobile pedestal files and trolley bookshelves that allow users to place and access files and other materials where they are needed most. Larger storage units also provide standing-height work surface areas, and accept table screens for vertical surface space privacy. Six sizes are available ranging from 23 in. to 42 in. in height. File bins and a lockable drawer are also available.

Circle No. 249

5.



5.

EQUIPTO

Equipto's mobile aisle system offers the kind of versatility and space utilization that increases the effectiveness of people and operations. Equipto mobile aisle engineering offers a practical space management system. Equipto manufacturers the entire system from the carriage to the shelving, rack, drawers and cabinets for a totally integrated system.

Circle No. 250

6.

RICHARDS-WILCOX

Aurora Mobile from Richards-Wilcox provides high density storage for office managers looking for creative ways to satisfy their office storage requirements. Carriages are available in a wide variety of lengths and widths and can accommodate an assortment of media. There are six types of Aurora Mobile: Industrial 1500, Office 1000, Low Profile, Aurora Professional, Retail Organizer, and the Lateral Side-to-Side. The system has load capacities of up to 1,500 pounds per foot, and offers quality paint finishes in 22 standard colors, as well as high pressure laminates and decorative fabric panels.

Circle No. 244

6.



7.



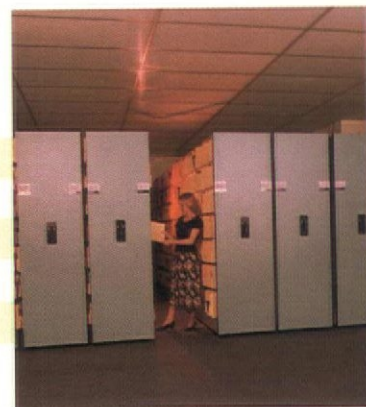
7.

MERIDIAN INC.

The mobile utility cart is part of Meridian Inc.'s Options Program, a full-service entity that assists clients in developing custom products to meet any specialized functional or aesthetic corporate furniture need. The mobile utility cart offers a convenient handle, work- or computer-mount surface, lockable storage cabinet, and up to four file, box storage and utility drawer combinations.

Circle No. 245

8.



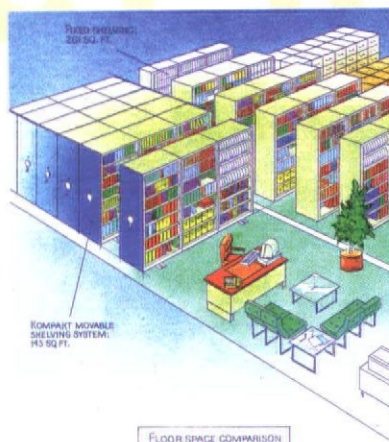
10.

WRIGHT LINE

Wright Line's new TechCart™ is designed for the transportation and storage of technical equipment, tools, parts and reference materials. Featuring a fully-welded steel frame structure and an ergonomic design, TechCart is available in a variety of sizes to meet many applications and space requirements. Value added features include modular component design, cable and power management and configuration flexibility.

Circle No. 243

9.



9.

KARDEX

With the Kompakt system from Kardex shelving is mounted on movable carriages so that the system can create access aisles only when and where they are needed. The modular design of Kompakt shelving allows specifiers to customize the system based on specific storage needs, including: storage/retrieval activity level, type and amount of material to be stored, floor space and height restrictions, local codes and ordinances. The end panels are available in more than 100 decorator finishes to complement any decor.

Circle No. 251

8.

SPACESAVER CORPORATION

Spacesaver Corporation introduces Power Assist, an entirely new type of control for high-density mobile storage systems that offers fully automated electromechanical operation and built-in safety features at a price comparable to mechanical assist systems. The Power Assist system, exclusive to Spacesaver, is operated by a one-touch, directional control handle and has a DC motor for "soft" stopping and starting. Spacesaver offers three other control options: manual; mechanical-assist; and programmable electric (keypad button or infrared remote).

Circle No. 247

10.



Double Agent

Kimball's Definition can look like freestanding furniture or a furniture system, but that's where the resemblance ends By Roger Yee



and component. The strategy that gradually evolved was to base future products on a "library of parts."

Consequently, the key features of Definition anticipate a service life of changing conditions in which the workplace could continue to rely on furniture systems, switch to freestanding furniture or evolve into a hybrid situation. Not only does Definition embody the highest level of modularity to support future

Perfection is a concept that Japanese industry learned in the 1950s from W. Edwards Deming, the M.I.T. statistician who taught the Japanese total quality management, and shipped back to America with a vengeance two decades later. It's still hard to achieve in the 1990s. Product introductions are still routinely postponed by computer software publishers. Product recalls come with regularity from auto makers. Product rejections never stop dogging entertainment conglomerates. So when Kimball was conducting validation research two years ago for what was to be its 13th modular furniture line, it took considerable courage to accept the surprising discovery that customers wanted a different kind of furniture altogether—a highly interchangeable, modular wood casegoods collection called Definition. Jay Henriott, senior product designer, casegoods for Kimball, recalls, "We came back to the plant wondering, 'Is the whole market shifting on us?'"

Evidence of Kimball's revelation is not that obvious in a showroom. Definition's handsome, contemporary profiles and fine cabinetry details are deceptively familiar. Only when you look beyond its finished appearance do you discover its functions as freestanding furniture or a furniture system that works with other Kimball systems.

"In the old world, so to speak," observes David Weales, director of product development, wood product for Kimball, "we created a new platform each time we produced a new series of furniture. This time, our customers asked us, 'Why do you have so many platforms? When we use more than one of your product lines, we can't interchange parts because they may be off by as little as 1/16 of an inch.' It was evident that if we created a common platform to launch new products, standardization could yield real benefits."

A routine replacement of an outmoded product thus became a reevaluation of the company's position in the commercial furniture market. Nothing was off limits as teams surveyed everything from the CADD software and manufacturing process to each product

reconfiguration, it offers such options as veneers, finishes, colors, drawer pulls and edges that will be part of a common family of options, interacts with Kimball's furniture systems and its vital "cross-over" product, Trax, and sets new standards for all Kimball's modular lines.

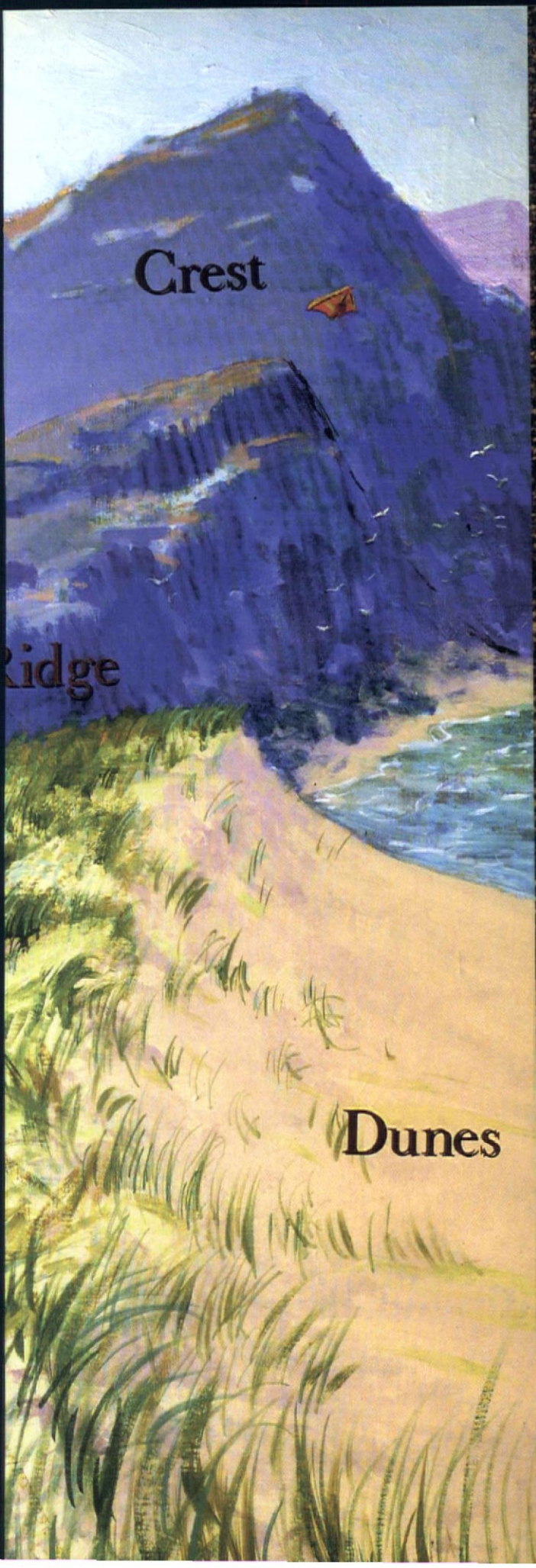
Detail by detail, Definition reveals a new approach. For example, all parts are manufactured with advanced CNC machinery to a tolerance of $\pm 0.25\text{mm}$ ("This is sheet metal tolerance in wood furniture," Henriott points out) based on a 6-in. planning module for an 18-in. wide pedestal and a 36-in. x 72-in. desk (a 15-in. wide pedestal to accompany a 30-in. x 60-in. desk is the exception), and are finished on all sides to be placed against walls or in the open. Edge shapes are routed into blank panels free of protrusions so that furniture can butt together cleanly.

Less visible but no less important are the space and access provided for cabling without trying to predict the future of office technology. A standard corner block lets all furniture accept casters unless they are too tall to be stable when moved. Levelers, door glides and other critical hardware are custom designed by vendors to meet strict performance standards. "We've had to retrain ourselves," Henriott reports, "to ask, 'How can our products be more responsive to the market?'"

Though it seems obvious to let customers specify furniture as freestanding pieces or system components, Definition didn't happen overnight. "This was a lengthy process," Weales admits. "We wanted Definition to have the beauty and feel of fine casegoods with the flexibility and mobility to work harder than many of today's furniture systems do." One-size-fits-all may not have been Dr. Deming's idea of perfection, but Kimball has made the idea appear as approachable as a finely crafted, custom designed wood desk. ♦

Circle No. 253

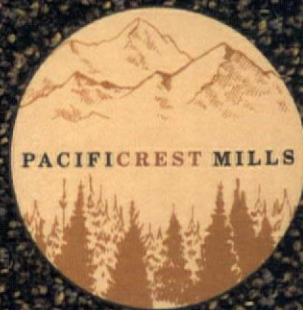
Freestanding furniture (above left) or system (above right)? The choice is up to the designer and his or her client with Definition, Kimball's impressive new modular casegoods collection based on a universal platform.



Crest

Ridge

Dunes



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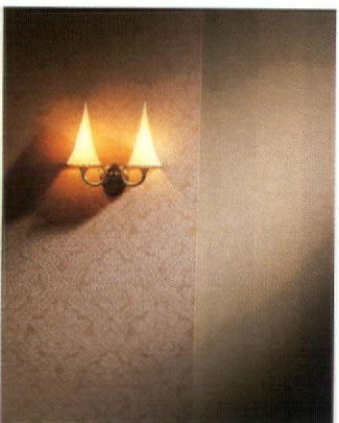
17822 Von Karman, Irvine, California 92614 800 522 8838

Circle 22 on reader service card

You Want an Evolution? *Could*

the next step in commercial vinyl wallcoverings be J.M. Lynne's Etruscan Series,

designed by Patty Madden? By Jennifer Thiele Busch



Anyone who has followed Patty Madden's work for Smithtown, N.Y.-based wallcovering house J.M. Lynne Co. can recognize how its latest collection of 54-in.-wide vinyl wallcoverings has evolved. A design process that really began in the early 1990s with the introduction of several distinct textures has grown bolder and more confident before the A&D community's eyes, first adding layers of textures, then stripes and large scale patterns, and now the bold and unusual colors of the Etruscan Series. This beautiful new vinyl wallcovering collection comprising nine patterns in 100 colorways has already been specified for several large projects around the country, despite the fact that its official introduction to the market was only this month.

In 1995, Madden combined her signature design element, artfully layered textures that change appearance depending on the angle of viewing, with wide stripes and large scale patterns to create the Volterra Collection for J.M. Lynne. "We never anticipated the great response we got," she recalls. "It showed that customers really wanted large scale patterns and textures." The Etruscan Series has continued in that vein with intriguing patterns created by cameos, harlequin diamonds, stripes, starbursts, finials, damasks and tapestry designs—many not typically found in commercial vinyl wallcoverings—overlaying a complex, multicolored, metallic, Etruscan background texture.

Not one to shy away from slightly risky business ventures, J.M. Lynne executive vice president Michael Landsberg has repeatedly given a vote of confidence to Madden's design sensibilities and talents. So far it has paid off, as J.M. Lynne has watched its hospitality business enjoy considerable growth over the past several years. "There has been a progression to Patty's designs, and as we saw more and more of them, we had to take things in new directions," explains Landsberg. "These latest patterns from the Etruscan Series are more decorative, but still very usable for contract."

Obviously appropriate for hotel and restaurant applications, the collection is nevertheless versatile enough to satisfy a broad range of corporate clients as well. In fact, 26 items—nearly 1/3 of the entire collection, Madden points out—are either the plain Etruscan background texture or the narrow Etruscan Stripe, both completely appropriate for the office environment. Madden took her preliminary designs on the road for customer feedback, just to be sure. The hospitality side was predictably excited about everything, including some unusual colorways—favorites of Madden's that she never really thought would end up as finished products.

"The corporate side was more interested in the subtle patterns," she comments, "But I was surprised to see that they were also very interested in the bolder colors. I love those colors, and I've always wanted to do something with them."

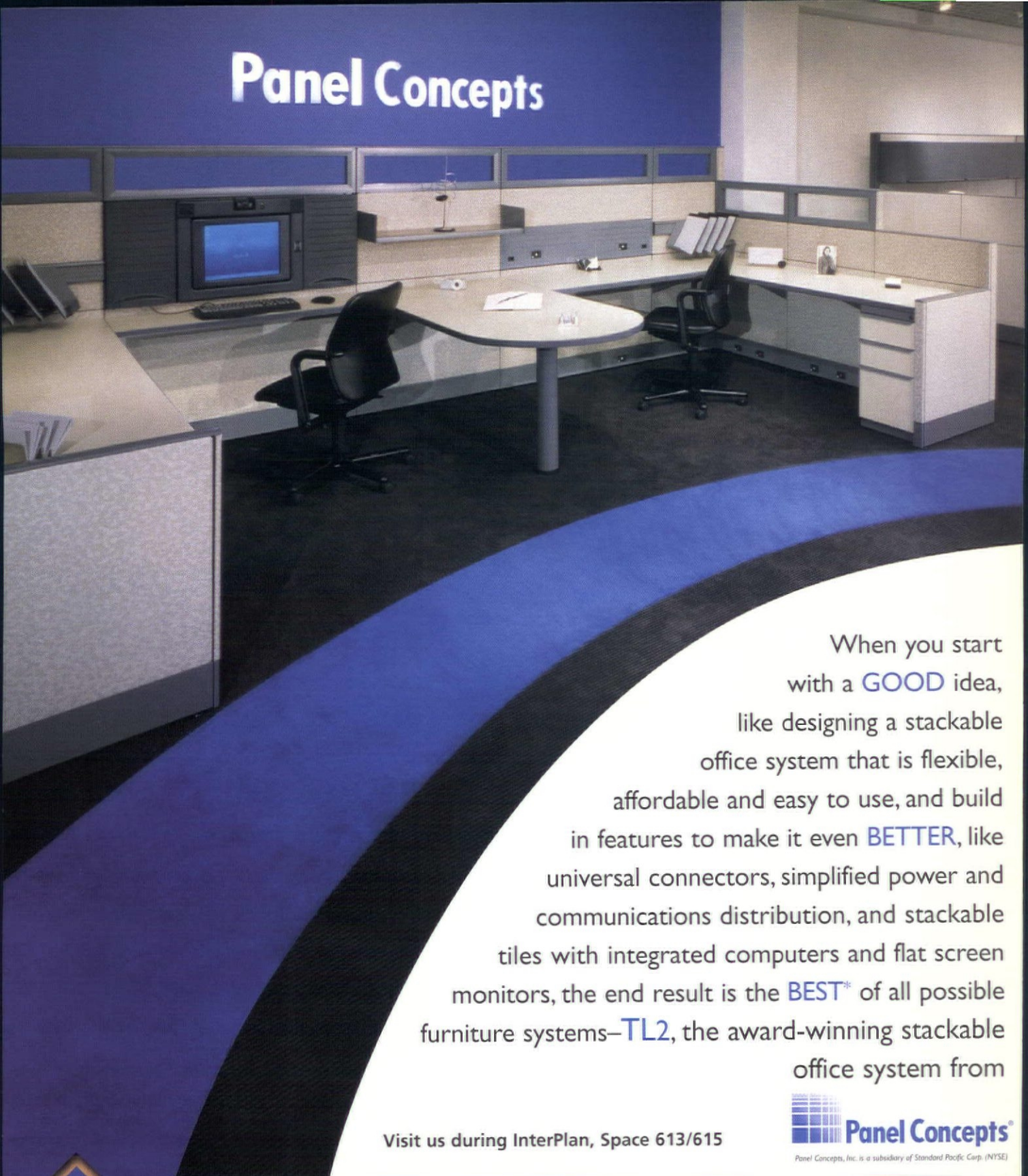
J.M. Lynne has given Madden the opportunity. "This collection is really as much about color as it is about design," observes Landsberg. Featuring hues that the designer has dubbed "sterling cream, gilded sapphire, copper sage, citron gold, brick chalk haze, metal moon and liquid blue helium," just for samplers, the Etruscan Series offers architects and interior designers something that has not been previously offered in vinyl wallcoverings, but is apparently in high demand.

"Before we can sell it, we really have to commit to it," says Landsberg. With 100 items in the Etruscan Series, J.M. Lynne is obviously committed. Under a new exclusivity agreement with Madden, it is also obviously committed to her—which means that the A&D community can happily continue to watch the J.M. Lynne/Madden theory of evolution unfold. ♦

Circle No. 252

J.M. Lynne's Etruscan Series, designed by Patty Madden, displays bold, decorative patterns not typically found in vinyl wallcoverings, set against a richly textured background. The nine patterns include (top to bottom) Cameo Diamond and Finial Stripe, Starlet and Etruscan Stripe, Strictly Ballroom and Wide Stripe, and Etruscan Tapestry. Double Diamond and the plain Etruscan texture are not shown.

Panel Concepts



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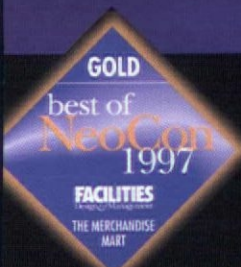
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Looks Aren't Everything *Elegance™ from Yates*

Furniture Systems Corporation is not your father's cubicle By Rita F. Catinella

Couldn't contemporary life use a little more elegance? That would be music to the ears at Yates Furniture Systems Corporation, whose Elegance™ is a system of modular furniture for open plan work stations, reception stations and private office enclosures with pre-hung door units that are as superbly finished as a tailored suit. As the newest generation of a modular furniture system that has been continuously developed for over a decade,

Elegance brings a badly needed bit of grace and refinement—along with cost-effective opportunities for designers to add custom features—to the late 20th-century office.

Both the furniture manufacturer and its products have come a long way from their origins. According to president Natalie Yates, the Bay Shore, NY-based concern once produced demountable partitions for defense contractors, but revised its business strategy and product line when the defense industry left Long Island and office styles changed. "Our design has been an evolutionary process," Yates observes. Although the company selected and modified parts from a core inventory of key components to meet the needs of specific projects, it always cherished the hope of having a complete system. That hope has now been realized with Elegance.

"One of the best features of Elegance," says Richard Cacciato, who is vice president of marketing and sales as well as the husband of Natalie Yates, "is that mixing and matching finish options allows a specifier to create executive offices, work stations or reception desks with the same components." These components are offered in a basic vocabulary of fabric, wood and laminates, with storage units that feature steel construction, front locks and full-extension suspensions, and panels that use a frame of 60% recycled aluminum—more dimensionally stable than wood yet more adaptable and lighter than steel. While standard finishes include a broad choice of fabric styles, high pressure laminates, solid wood trims and veneers, premium and custom finishes are available on request.



A middle- to upper-middle market product, Elegance can be specified as a cluster of four 66-in. work stations with standard trim and fabrics for \$15,721. "People are surprised," says Ernest Nash, director of manufacturing and engineering at Yates and designer of Elegance. "It looks more expensive than it is." Elegance components can be factory-modified to handle special requirements, including custom sizes to address uneven walls and floors, or notches to fit around baseboard heaters and window sills.

Serving clients from small to large in size, Yates deals mostly with organizations that want to present a distinctive image with their furniture and project a high aesthetic profile to their customers when they visit the installation. The manufacturer also stays in touch with its mostly residential neighborhood by adhering to its own high standards for environmental responsibility. "Being green makes complete sense to us," says Cacciato, "since we manufacture close to where we live."

For example, instead of using fiberglass as acoustical baffling, Elegance's panels incorporate flame-retardant recycled cotton fiber, a safe by-product of denim clothing manufacturing that was previously used as landfill. All wood components come from sustained yield managed forests, the painted components are powder-coated or finished with waterborne paints, and the overall manufacturing process is designed to minimize waste and conserve materials. "Our philosophy is not only politically correct and more responsible," adds Cacciato, "but it has improved the quality of our product."

"The process is still ongoing," reports Yates. "We will develop new products based on what people have asked us to do and incorporate them into our product line." In the future, the company plans to add task seating to complement the line. "Since our name is on the furniture," Yates continues, "this is very personal for us." Whether bigger is better may remain a debate, but one thing is certain with Elegance: Smaller is friendlier—and of course, more elegant. ♦

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S T A X X

Virtual Northwest

Can you really see the natural wonders of the Pacific Northwest just by staying inside the Bothell, Wash., office of North Pacific Insurance Company, designed by CNA Architecture?

By Amy Milshtein

The Internet can take you anywhere these days from your favorite magazine to up-to-the-minute pictures of Mars. Fascinating as this might be, however, virtual travel can never equal the real thing. Today's time-pressed lifestyle doesn't always allow leisurely explorations, however, even of your own home state. Well, the lucky employees of North Pacific Insurance Company (NPIC) in Bothell, Wash., never have to leave their office to experience the natural grandeur of the Pacific Northwest. Thanks to an unforgettable interior by CNA Architecture, they have it *indoors*.



One glance tells you that NPIC's offices are different. "The company gave us the budget to do a detailed interior throughout the space and the freedom to do our work as designers," remembers Martha Clarkson, former senior interior designer at CNA Architecture. Thankfully, this is the facility management *modus operandi* for NPIC and its parent company, General Accident Corporation of America.

NPIC is a property and casualty insurance company licensed to provide insurance in Oregon, Washington, Idaho and Utah. Since 1926, the company's direct written premiums have grown from \$350,000 to \$177,374,000 in 1996. Premiums weren't the only thing to grow in that time. "We were renting space in the Puget Sound area and were literally busting out of it," recalls NPIC branch manager Harvey Bush. "After surveying rent, buy or build options, we decided that building made the most sense."

After narrowing the search for architects to three firms, NPIC held a competition among them. The only criteria was that the building and interior had to reflect the location. "General Accident Corporation gives this design directive for all its offices," explains Clarkson. "Some regions lend themselves easily to a style, but the State of Washington is so young and eclectic with so many transplants living here that finding the right theme took some work."



See any salmon? Modeled after the waterfalls of the mighty Columbia Gorge, North Pacific Insurance Company's staircase looks positively liquid (above). CNA Architecture took the insurer's design directive—to create a uniquely Washington interior—to heart, using NPIC's budget to provide art even in open plan areas (opposite). Thus, cubicle-bound workers, about 95% of the staff, can enjoy custom system panels, a vaulted ceiling and impressive metal artwork. Artwork at NPIC is seldom a painting on the wall.



The right theme turned out to be an interpretation of the natural surroundings that set apart the Pacific Northwest from the rest of the nation. However, after winning the commission, CNA Architecture had to sit on its plans for over a year while NPIC

reaching its destination, visitors upstairs can relax in the tranquil pool of the main lobby.

Because NPIC needed several conference rooms, the architects furnished them with five of varying sizes, each designed to reflect a distinct region. There is the Coastal room, for example, an Apple room dedicated to Washington's vital fruit, another called the Palouse to honor the wheat crop and the Sitka room, named for the evergreens in the vast forests. Finally, there is the Glacier room, a gesture to the mighty Cascade mountain range.

Like the names, the design remains subtle. For instance, art in the Palouse room consists of two panels, one holding shafts of wheat preserved in bee's wax, and the other having three circles representing an aerial view of irrigated fields. But these theme rooms beg the question—with western Washington receiving about 10 months of rain, why is there no "Torrential Downpour"



found the right site. "Our first location was eventually rejected by Federal Emergency Management Agency (FEMA) because it lay in a flood plain," explains Bush. "This site borders a wetland but the local planning board and FEMA gave it the thumbs up."

Using a team-build process, CNA Architecture encouraged NPIC to hire a contractor up front to advise. "This helps keep the project on time and on budget with no surprises," explains Keith Pegorsch, project manager for CNA. The resulting exterior, an innovative concrete tilt-up featuring recessed exterior brick panels and imported granite piers, provides a high-profile statement at a low cost.

It's inside, however, where the virtual journey of Washington

Water, water everywhere—but not a drop inside

begins. Clarkson describes the first floor lobby walls with their alternating recessed strips as the "stripping away of the urban landscape." Once employees and visitors pass under the seemingly massive stone bridge, nature—as interpreted through interior design—takes over.

And how. Mirroring the numerous spectacular waterfalls of the Columbia River Gorge, the main stairway looks the part with seemingly liquid carpet and wavy etched glass. Artwork on the walls resembles the Gorge's steep canyons. Like a salmon



room? "We toyed with the idea of bathroom sinks that wouldn't turn off," jokes Clarkson. "In the end we decided to keep the reality of the rain outside."

With all but two employees in open plan dealing with the typical insurance paperwork of claims processing and policy sales, cubicles take up most of the work space. Even these benefit from attention to detail. To maximize natural light and break up the space, the designers lowered the heights on panels that are parallel to the window wall while keeping the perpendicular panels higher. This adds drama and visual interest to an otherwise endless sea of cubicles. A vaulted ceiling washed with light lends

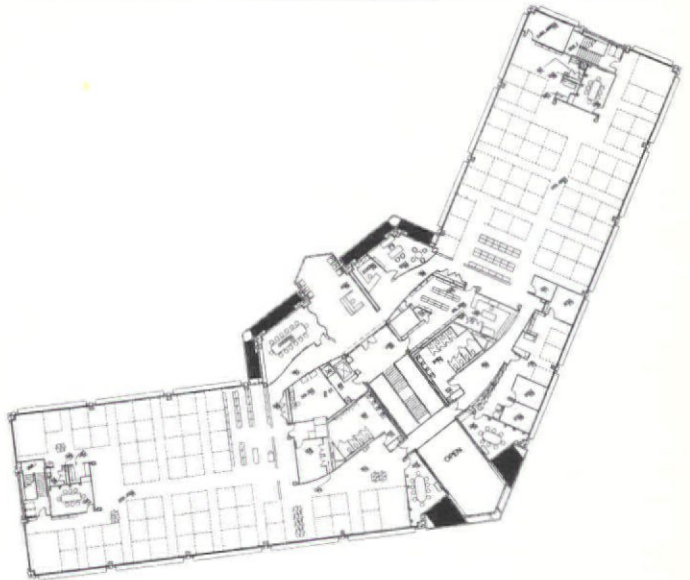
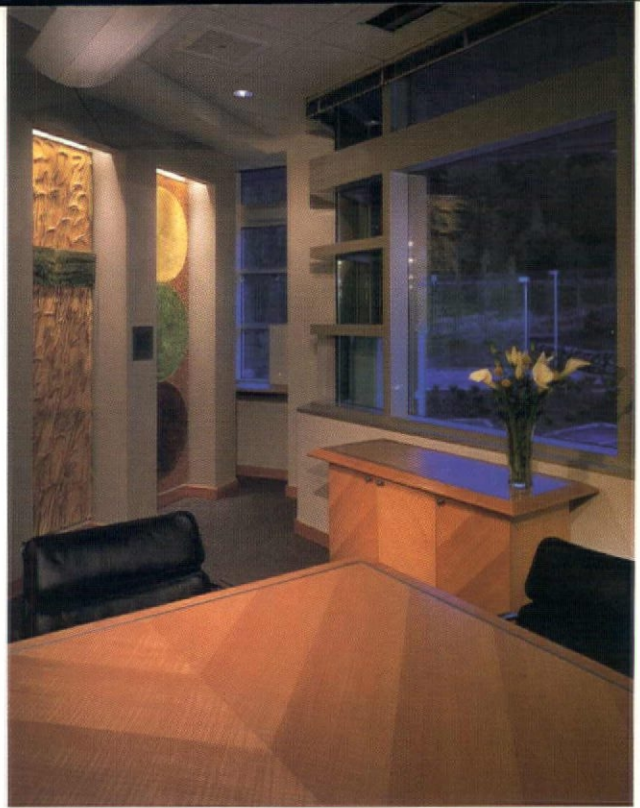
another special touch as does the massive metal artwork at either side of the main hallway.

"The metal artwork took a lot of effort," relates Clarkson. "One piece in particular, a wavy, woven representation of a forest, had an associate of ours practically living at the fabricators, making sure the job was done right."

With the award-winning project complete both client and designer couldn't be more pleased. "The space presents a solid, quality face to our employees and guests," explains Bush. "Yet it doesn't scream 'overdone and overbudget' either. It's the perfect balance."

Clarkson agrees. "This was by no means an exercise in spending," she says. "But it was refreshing to have a budget that allows for attention to detail, especially in the open plan areas. And everyone seems to love it."

At least it's one sure way Washingtonians can enjoy the great outdoors without getting wet. ♦



Though NPIC's entire first floor is rented to tenants (opposite, top), NPIC's own space has space to include an employee lunch space (opposite, bottom), modeled after Washington's coastal region with a calming blue space to calm harried workers. NPIC needed lots of conference rooms, so the architects provided five of varying size and design. The Palouse room (above, right) pays homage to Washington's wheat crop, while the larger Glacier room (above) reflects the snow-capped volcanic mountain range known as the Cascades.

PROJECT SUMMARY: NORTH PACIFIC INSURANCE COMPANY REGIONAL HEADQUARTERS

Location: Bothell, WA. Total floor area: 50,000 sq. ft. No. of floors: 2. Average floor size: 25,000 sq. ft. Cost/sq. ft. for NPIC tenant improvements: \$61.72 (site), \$85.94 (shell & core). Wallcoverings: Knoll. Paint: Sherwin Williams. Laminate: Wilsonart, Nevamar. Masonry: Mutual Materials. Flooring: DPI. Carpet/carpet tile: Masland, Atlas, Lees. Lighting: Peerless, Leucos, Lite Control, Cochran Electric, Triarc. Doors: Interior Construction Specialties.

Door hardware: Yale, Hager, Steelcraft Frames, Builders Brassworks. Glass: Caesar Glass. Window frames: PPG. Wall system: Vistawall. Window treatment: Bali. Railings: Aluminum & Bronze Fabricators, Inc. Work station: Herman Miller. Work station seating: Herman Miller. Lounge seating: David Edward. Cafeteria/dining chairs: KI.

Other seating: Herman Miller, Haworth. Upholstery: Knoll, Carnegie, Brentano. Cafeteria/dining tables: Falcon. Conference tables: custom by Solid Visions. Other tables: Solid Visions. Files: Herman Miller. Shelving: Sound Business Systems. Architectural woodworking and cabinetmaking: Interior Environments. Casework: Corporate Casework. Signage: Sigh-Tech, Doty & Assoc. Metal artwork: Heartwood. Ceiling: Armstrong. Elevators: Schindler. Fire Safety: McKinstry. Security: Electronic Systems Corp. Building management systems: Lutron. Access flooring: Tate. Underfloor duct: Walker Duct. Plumbing fixtures: Kohler. Client: North Pacific Insurance Company. Architect and interior designer: CNA Architecture. Structural engineer: D'Amato Conversano. Civil engineer: Penhallegan Associates Consulting Engineers. Mechanical engineer: McKinstry. Electrical engineer: Cochran. Photographer: Larry Gill (exterior), Robert Pisano (interior).



Finders Keepers

How Boston's all-but-hidden Beth Israel Deaconess Medical Center found its place on the map through an elder-friendly, high-tech design by Shepley Bulfinch Richardson and Abbot

By Ingrid Whitehead

It was difficult to find the front door—at least until the 330,000-sq. ft. replacement facility for Beth Israel Deaconess Medical Center building was completed in Boston's Longwood medical and academic area. Tucked away behind older, little-used buildings and with no visible ties to urban, metropolitan Boston, the 100-year-old tertiary care, Harvard-affiliated hospital needed a facelift, the capacity to handle new and changing technologies and a design that would give it a prestigious place in New England's growing network of hospitals called CAREGROUP.

The clients' goals were not complex, but they were definite: Create a health care facility that would bring the existing hospital into the modern era of medical technology and make the place warm, welcoming, patient-friendly and especially elder-friendly. Spearheaded by then-CEO Dr. Richard Gaintner, the project to bring Deaconess into the 21st Century was 10 years in the making.

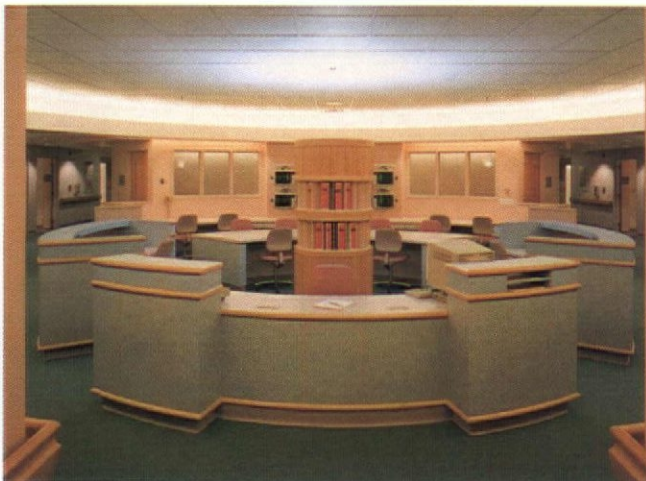
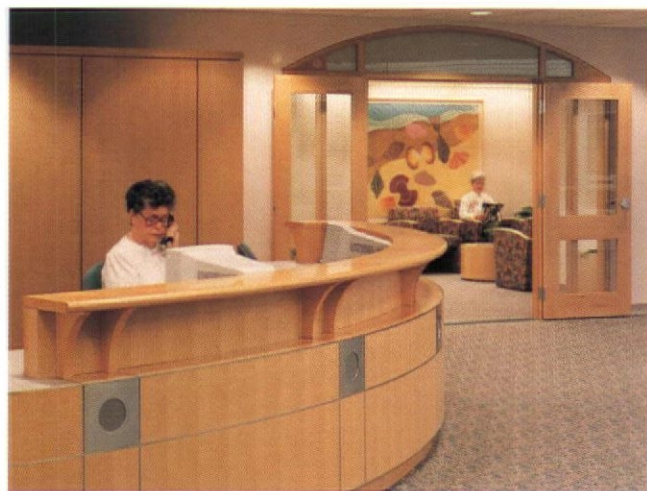
Shepley Bulfinch Richardson and Abbot (SBRA) was up to the challenge. The architectural firm presented the right package to the project team, which consisted of multiple owner representatives, members of the Boston Redevelopment Authority and 24 working groups from every division of the hospital from house-keeping to surgery.

"Special committees were formed around particular issues," says Zibby Ericson, design principal with SBRA. "There was even a 'Taste Committee,' although members were hard to find since the interior themes, colors and materials were to be decided here." Ericson admits that the brave souls who participated in this group revealed a high degree of artistry and elegance, which is reflected in the facility itself as one walks through the space.

The new building is designed around an outdoor garden which serves as the new front door, with drop off, main entry door and emergency entry for walk-ins located along one side. The new design added trees, sidewalks, lighting and benches—a place where the whole neighborhood can relax.



To your health: Interior spaces at the 330,000-sq. ft. replacement facility for the Beth Israel Deaconess Medical Center building possess a softly-lit, simple elegance (opposite) that contrasts with the previous situation, where patients and visitors had trouble finding the front door. The exterior invites the community in by giving the appearance of a grouping of pavilions rather than a single, monolithic structure. The facade treatment (above) softens its masonry by blending color and pattern with granite, glass and brick.



To make self-guided visits a painless reality no matter who arrives, SBRA has thoughtfully laid out the sequence of spaces and activities that follows. Patients come in through a 15-ft. diameter revolving door, "big enough for a horse to pass through." As the door requires no effort to start or stop because of its motion sensing device, it becomes an ideal passage into the building for elderly and incapacitated individuals.

Once inside, patients encounter a garden and a fountain, with a main desk and general information reception area to one side. At the other side of the garden lies the emergency room (ER) triage receptionist.

In keeping with the needs of the elderly, large-lettered signs are used, and chairs and benches line all major pathways to provide a respite. These public pathways connect elevators and departmental

to buildings with different floor heights? The solution was to use only a partial floor above radiology, in effect a mezzanine, leaving a double height space above procedure rooms. The 12-ft.-high mezzanine concept allowed the design team to locate the anesthesiology department and surgical lockers just below surgery, joined by a convenient stair.

Technology in these areas was key. "Our equipment is a mix of new and existing," admits Denis Monty, director of facilities for the hospital. Accommodating heavy pieces of equipment meant adding heavy lead lining to walls of imaging rooms, plus sliding lead doors. Floor trenches and raised floors in certain rooms were ways the design team attempted to meet unknown technology needs. "Heavy equipment of exotic nature usually requires significant building modifications no matter how flexible the building

Calming elders about those alleged holes in the floor

entry doors on each floor. "A grant was given for creating special elements of elder care design," states Ericson. "The result focuses on clear wayfinding and the use of natural light."

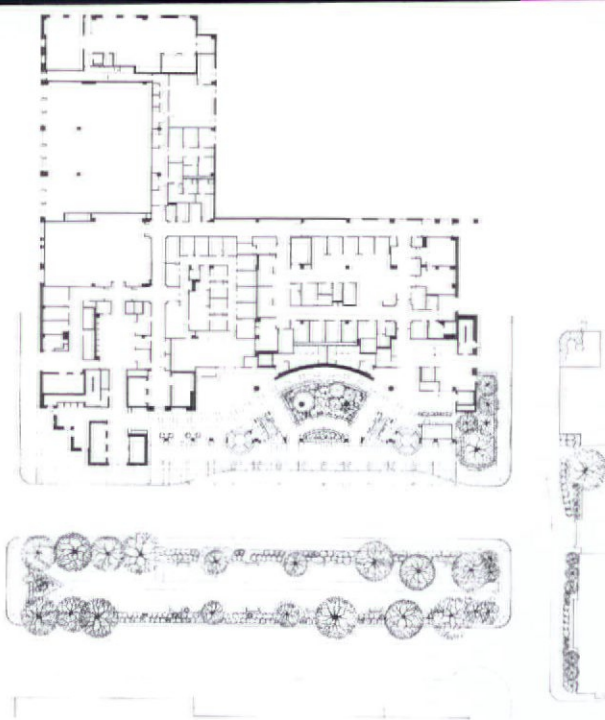
SBRA's design evokes a Shaker simplicity, using light wood, metal trim and gypsum board for detailing. Colors are muted, as high contrast is read as solid and void, not as color, and can fool aging eyes into seeing a hole that could cause a fall. Although the new facility was built from scratch, connecting it to adjacent older buildings with 12-ft. floor-to-floor heights also posed a problem.

How do you get 14- to 15-ft.-high floors in Imaging and Surgery and also link up—without using steep ramps or steps—

is designed," adds Ericson. "Such specific time sensitive technology is best designed on a case by case basis."

Is the departmental layout as original in nature? Not really. "The location of departments follows a familiar paradigm," explains Ericson. "Materials and food processing is located in the basement, treatment areas are in the middle strata and the beds are at the top. Nursing staff was very clear that they wished to eliminate the corridor and keep the distance from a single nurse station to all 36 rooms as short as possible."

Economy and efficiency were not the only concerns, of course. "Our solution was to create four 'pods' of rooms that face onto



First Floor Plan

the large round nurse station," Ericson says. "The compactness of the plan results in a majority of double rooms. The overall atmosphere is one of calm, intimacy and caring."

If anything, quality has been as much a concern as quantity. For example, the lighting in the nurses station is indirect and glare free, shining reflected light from an illuminated disk above the nurse station onto the work areas below. This use of indirect lighting creates a glowing center to the floor, and makes the nurses station the center of the community.

As a grouping of small pavilions with a unique arrangement of granite, glass and brick, the building's appearance blends harmoniously with nearby institutions and the surrounding urban fabric. As neighbors of hospitals and similar institutions know, this civility is too rarely encountered. However, with four design awards to commend the effort, and not a single complaint heard, it seems that Bostonians are now happy to show you exactly where the front door of Beth Israel Deaconess Medical Center is. ♦



PROJECT SUMMARY: BETH ISRAEL DEACONESS MEDICAL CENTER

Location: Boston, MA. Total floor area: 330,000 sq. ft. No. of floors: 7. Cost per sq. ft.: \$247. Wallcoverings: Vicretex. Paint: Benjamin Moore; Laminate: Wilsonart, Nevamar, Formica, Westinghouse. Carpet/carpet tile: Interface, Karastan Bigelow, Mannington, Lees. Ceiling: Armstrong. Lighting: Nessen. Window treatments: Maharam, Arc-Com. Railings: Maple wood. Upholstery: Arc-Com, Carnegie, IFF, Liz Jordan Hill, Maharam, Pallas, Sina Pearson. Cafeteria/dining/conference

tables: Howe. Coffee/side tables: Johnson. Files/shelving: Steelcase. Woodworking/cabinetmaking: Valley City. Client: Beth Israel Deaconess Medical Center: Kip McClellan, VP Facilities; Dr. Richard Gaintner, former CEO; Dennis Monty, Director of Facilities. Architect/interior designer: Shepley Bulfinch Richardson and Abbott; Mason Smith, managing and planning principal; Elizabeth (Zibby) Ericson, design principal; Nigel Gallaher, project architect. Structural engineer: Souza, True and Partners, Inc. Electrical engineer: BR+A Consulting Engineers. Construction manager: Walsh Brothers, Inc. Landscape architect: Walker-Kluesing Design Group. HVAC/fire protection: BR+A Consulting Engineers. Cost construction: Vermeulen's, Inc. Geotechnical construction: Haley and Aldrich. Space programming: The Sweetland Northland Health Group. Photographer: Richard Mandelkorn.

Curved forms, a symbol of encircling arms, are a constant image throughout the Deaconess facility, from reception and admittance areas (opposite, upper left and right) to nurses stations (opposite, lower left) to imaging and surgery areas (opposite, lower right). Embracing the elder community in Boston's Longwood medical and academic area was also a priority, as evidenced by the abundance of seating space available for patients and their friends and family in waiting areas (above, left), along corridors, and in gardens and outside areas (above).



Build It Yourself

When Tessi Garcia & Associates took on the interior design of a new Miami headquarters for Turner Construction, it knew this was no ordinary client

By Jennifer Thiele Busch



Interestingly enough, “The House that Turner Built,” does *not* apply to the new Miami regional office of the nation’s largest building contractor and construction management company, designed by Tessi Garcia & Associates. As a matter of course, Turner Construction offices around the country have typically been housed in Turner-built buildings, so the firm can avail itself of every opportunity to stand behind its own work and showcase its abilities to potential clients who visit. Nevertheless, when Turner’s Miami office decided to relocate to a building that the firm had not erected, the break with tradition applied only to its choice of space—not to its exacting standards in design and construction.

If pride in craftsmanship has all but disappeared in late 20th-century America, at least there are still some organizations whose very names are associated with top quality. One of these is Turner Construction. In Miami, the firm draws pride not only from its reputable business practices, but also from its high level of community involvement, both of which the new office design acknowledges. Tessi Garcia, the founder and principal of Tessi Garcia & Associates, knows Turner Construction both as a business partner and a fellow volunteer in civic activities—a fact that fueled her creative fire when she considered the implications of working for a firm like Turner.

“I knew they would have high expectations,” Garcia admits—in part due to a tight, five-month project schedule and a demanding budget. “I certainly wanted to make sure they got the best value for their money.” Turner was duly impressed by its initial impression of Garcia, when she gave a convincing design presentation on a space the company was not entirely convinced it could use. “We liked her design concept,” recalls Turner vice president Michael Smith. “She had an open, modern, time-lasting approach to this particular building.”

The building where Turner Construction opted to move its South Florida operations was a freestanding, two-story, 12,000-sq. ft. structure with traces of Art Deco motifs, conveniently located midway between Miami and Coral Gables and just two blocks from an Interstate 95 exit. “It was a perfect fit,” Smith



Tessi Garcia designed Turner Construction’s new Miami offices to increase the company’s presence in the South Florida community on the exterior (above) and reflect the company’s longstanding reputation for quality on the interior. Thus, signature spaces like the lobby/reception area (opposite) feature design elements and details that elegantly combine various high-quality materials and showcase Turner’s construction capabilities.



In less than the time it takes to call a meeting: Turner's executive conference room (left) can be divided into two smaller conference rooms with identical technical capabilities and equal access to an adjacent catering kitchen and prefunction space. The quality level of the employee cafeteria (below) reflects Turner's concern for employees of all ranks. Since the Miami office is active in community and civic matters, the executive conference room opens into the reception area (opposite) and can host events for 75 people.

points out, "to gain a more personal presence in the community." Turner's previous office in the Colonnade office tower in Coral Gables, a Turner-built property, was deemed too inconspicuous and not central enough when the lease came up for renewal. "Turner wanted its own, signature building to reflect its position as the nation's leading contractor," Garcia remembers, "in a style deserving of a fresh, new image for Miami."

What wasn't ideal about Turner's new office building was basically everything beyond the shell. The project required a complete gutting of the interior, including elevators, HVAC, plumbing, mechanical and electrical, but the demolition left Tessi Garcia with a clean slate on which to draw Turner's design future. Not only was she able to include such important spaces as an elegant two-story lobby, flexible executive conference area, executive offices and employee kitchen/cafeteria to showcase Turner's construction capabilities, she also had the opportunity to redesign the lighting to make Turner's nighttime presence more visible.

"I knew it was important for visitors to be aware not only of the design, but of the workmanship—how it was accomplished," explains Garcia. "So we selected a few key spaces where that could be presented and admired." The reception area, for example, an important component of the scheme, combines such solid materials as glass block, metal and stone with warm wood. Its custom reception desk is a display of impeccable millwork.

The biggest challenge the designers faced, however, was fitting Turner's 45 administrative and operational employees into the



The first floor would be devoted exclusively to the Turner executive suite, including a 20-seat conference room that could be divided into two smaller, full-function meeting areas with equal access to an adjoining catering kitchen and prefunction space. The second floor would house the balance of the staff work areas, meeting space and amenities in a combination of private perimeter offices and well-sized, open plan cubicles in the core that incorporate the bulk of Turner's considerable filing requirements.

For the first time, 45 employees were going to be split between two floors

available 12,000 sq. ft. "For the first time we were going to two floors," says Smith, "so we had to account for the separation and interrelationship of departments." Garcia, who believes that space planning is the most critical element of any design solution, admits that Turner's new facility definitely challenged her creativity, requiring a design that made every inch of the space work. "The priority was that they function well as a unified company," she reports.

All this had to be accomplished while leaving ample square footage for the two-story reception area to be appropriately executed for receiving guests or accommodating after hours civic and community events for as many as 75 people. Turner's image of success, stability and quality, reflected throughout the building, is balanced by a sense of timelessness that keeps the offices looking fresh a full three and one half years after they were first occupied.



"Being in the construction business, it was absolutely essential that our space reflect top quality design and construction," emphasizes Smith. "That very much made us a more demanding client." On the other hand, this space offers assurance to potential clients that Turner can give as much as it demands at the office. ◆

PROJECT SUMMARY: TURNER CONSTRUCTION COMPANY

Location: Miami, FL. Total floor area:

12,000 sq. ft. No. of floors: 2.

Masonry: Melilli International.

Flooring: Gallo Marble Enterprises (marble), Iberia Tiles (ceramic tile), Architectural & Design Surfaces (decorative ceramic). Carpet: Shaw.

Lighting: Luminaire. Window treatments:

Blinds by Design. Conference seating: Knoll. Upholstery: Robert Allen.

Conference tables: Knoll, Timberland Wood Products.

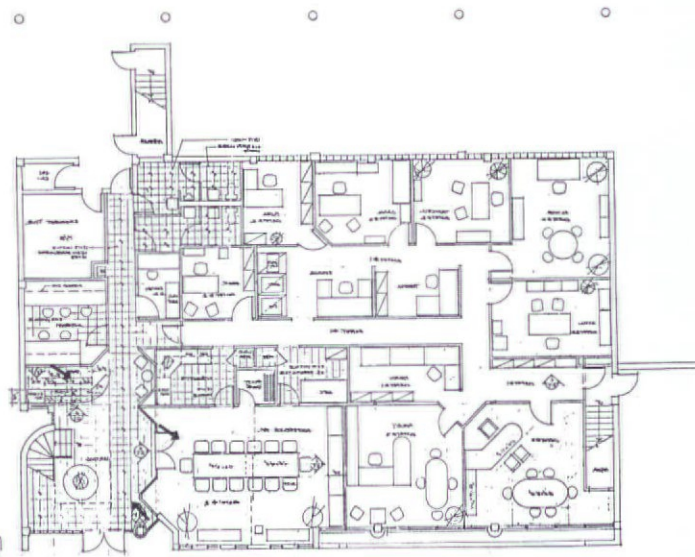
Cafeteria tables: Woodsmith. Architectural wood-

working/cabinetmaking: Timberland Wood Products. Accessories:

Luminaire. Signage: Claude Neon Signs. Artwork: Photography by Clyde

Butcher, Exposure Inc. Client: Turner Construction Co. Architect and interior

designer: Tessi Garcia & Associates, William B. Medellin, RA, Tessi Garcia.



Structural engineer: Desimone, Chaplin & Debyn. Mechanical engineer: Southeast Mechanical Co. Electrical engineer: Daniel Electrical Contractors. General contractor/construction manager: Turner Construction Co. Lighting designer: Tessi Garcia, Charlie Lecusay. Acoustician: Interior Acoustics Inc. Photographer: Dan Forer.

Stars Struck



Guests cannot help being starry-eyed as they dine—and gaze—at Stars Restaurant, Palo Alto, Calif., with a design by DES Architects + Engineers that turns interior space inside-out

By Rita F. Catinella

Ever wish you could plan an outdoor meal without worrying about rain? Or feel like being outside for dinner, but still crave a formal dining experience? Or been in the mood for an upscale, city restaurant, yet not in the mood for a 30-minute trek to the city? Welcome to Stars Restaurant, 265 Lytton Avenue, Palo Alto, Calif. "We're in the heart of downtown Palo Alto," explains James E. Baer, the owner of Stars, "one of the busiest downtowns in California." Baer estimates that there are 60 restaurants within a 15-square-block area of Stars, his new, high-end restaurant designed by DES Architects + Engineers. Housed in a two-story, 19,500-sq. ft. office building that is only 1/2 mile from Stanford Shopping Center and one mile from Stanford University and Stanford Medical Center, Stars does indeed serve an affluent community at the business epicenter of Silicon Valley, playing host mostly to couples or business diners ages 35 and up.

Its constantly changing menu of New California cuisine is a snapshot of current regional tastes, offering sophisticated dishes with Asian, French and Mediterranean influences. A typical lunch might be grilled tuna sandwich with mango, daikon sprouts and wasabi aioli, served with soba and vegetable noodle salad (\$9.25), and dinner could be a warm organic grain salad with summer vegetables and spicy tomato coulis (\$17) or perhaps the grilled filet of beef with sautéed morel and baby chanterelle mushrooms, spinach, carrots, pearl onions and bercy sauce (\$26). Baer and his wife developed the menu and other major aspects of the restaurant in partnership with world-renowned chef Jeremiah Tower.

Now that Tower has left the partnership, his presence lingers on mainly in the name this restaurant licenses from his otherwise unrelated Stars Restaurant in San Francisco. The Baers' project has included the re-use of a number of elements, including an historic building, a courtyard and garden with an overhanging oak tree, to which an open air pavilion with a movable skylight roof has been added. The main dining room and outside patio dining area seat 175 guests, while a private dining room with a fireplace housed in its own pavilion seats 30.

Seeing stars: The pastry bar (above) at Stars Restaurant, Palo Alto, Calif., features cherry finishes, a zinc countertop, a subtle stars theme and neutral color palette that is consistent throughout the different spaces of the restaurant. A Douglas fir trellis (opposite) is the physical connection between the pavilion, which houses the bar, and the main building, which contains the main dining room and pastry bar. A giant oak tree hangs over the courtyard and outdoor terrace seating.





Lights, food, action: At the busy pastry bar (left) of Stars, diners can watch the food preparation at the exhibition kitchen or people-watch guests in the main dining room. Hinged doors lead from the outdoor terrace to the main dining room (opposite). Art Deco posters, a hand-picked star pendant beneath its own dome, and a green carpet with a gold star design define the space, which has an upper and lower area. Some themes come from the earlier Stars in San Francisco, but this Stars is essentially an original.

Constructed from two historic buildings, one built in the '20s or '30s, and another completed in the '70s, Stars opened in June 1995. Its space was previously occupied by an unsuccessful restaurant that suffered from a dark, windowless interior space and an adjacent courtyard with uneven brick that didn't drain well after a rain. The younger of the buildings was a small retail structure with no ties to the restaurant.

"We took a look at how we could try to create a larger restaurant by uniting a series of pavilions," reports architect C. Thomas Gilman, AIA, principal at DES, "and how to bring a casual, urban setting to a San Francisco-style restaurant." The original plan was to demolish the old retail space. However, the city defined the 25-year-old building as historic, throwing a wrench into an already

The challenge represented by the pavilion was to provide enough shelter and cover to be presentable for a formal dinner while retaining enough of a "non-building" image so that diners still feel they are in the courtyard. DES solved this paradox by giving the pavilion walls that can disappear and a roof that can open halfway. Knowing who its sophisticated clientele are, Stars has refrained from dramatizing the motorized, retractable roof that DES designed, a gabled, 3-inch thick, translucent fiberglass skylight reminiscent of a Japanese *shoji* screen, that floods the pavilion with daylight whether it is opened or closed.

Under the pavilion's roof are a bar and grand piano where Baer's brother plays a couple of nights a week, creating a bar/bistro environment. The acoustics, Gilman observes, are lively but not noisy, which conforms with the project team's design concept. Music from the pavilion filters into the other spaces such as the pastry bar, which separates the

exhibition kitchen from the restaurant's formal dining area.

The pastry bar is a distinct place in its own right where guests can enjoy watching the restaurant's activities as they dine. An air of tradition is discernable here, given the counter of zinc and cherry and the floor of 200-year-old French limestone. "The design is similar to the philosophy of the food," says Olmstead, "elegant but not ostentatious."

DES worked diligently with Tower and Baer to capture the right mood for the space. "The visual excitement is the restaurant's activity," Olmstead maintains, "as opposed to bold colors or overly dynamic architecture." A star-shaped pendant acquired by Baer and Tower on a trip to Carmel, Calif., nevertheless provides an unmistakable focal point in the main dining area, enhanced by

Modifying the design—this is California, right?—to suit an oak tree

very aggressive schedule. The project team's response was to transform the building into a private dining area and to insert a pavilion within the courtyard space, connected to the main building by a Douglas fir trellis canopy.

Moving the entrance from the street to the path beneath the trellis made it easier for guests to slip into the restaurant and proceed to the bar to wait for other guests to arrive without feeling uncomfortable. "There is no need to feel you have to be seen," Gilman maintains. "It's inviting and approachable, even if you are not there for dinner," agrees Michelle Olmstead, senior associate at DES and interior designer of the project.

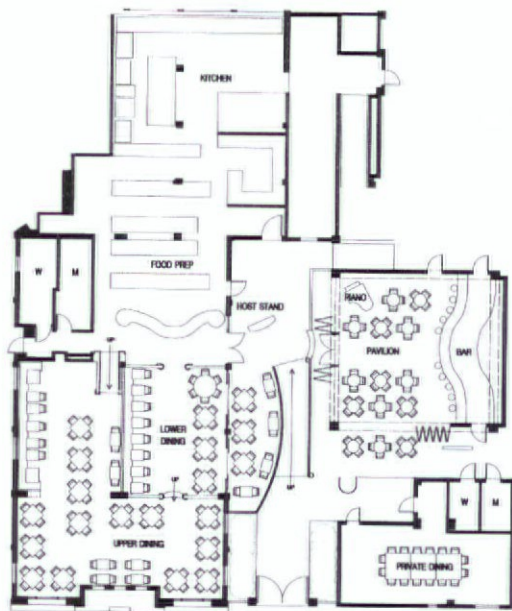
a dome scooped out of the ceiling to suspend the fixture. Warm cream and pale yellow tones on the walls work with olive greens, golds and burnt oranges in the fabrics and cherry wood finishes to complete the image. "The idea was to create a subtle contrast of materials," says Gilman, "so that a person could feel comfortable dressed casually or for the theater."

As with almost any project, Gilman insists with a smile, the budget was too small and the schedule was too short. The complications of remodeling took their unpredictable toll. While the building was being completely gutted, for example, the independently run offices on the second floor had to remain open, neces-





Under the stars: The more modern styled pavilion (above, left), features a retracting roof, a three-inch thick translucent fiberglass skylight similar to a Japanese shoji screen. The doors may be left open, creating an indoor/outdoor dining experience. The private dining room (above, right) was a former retail space that has been converted into a formal banquet area. Featuring a fireplace and seating for 30, the space can be used for Silicon Valley executives looking to organize a formal lunch.



sitating structural support for the space above. Design modifications were also required to site the building around the oak tree.

"Because of these considerations," says Gilman, "it was a fussy kind of building to construct, which had implications for the schedule." The owner wanted it to open in four to five months to catch Stanford's commencement in June, a deadline which Gilman describes as "hair-raising." One of the ways the team pulled it off was to start demolition before the drawings were done.

For all the commotion created by completing a complex renovation within so short a timetable, understatement reigns at Stars. "Our intention was to create a space that would fit into a suburban environment," says Olmstead. The Stars Restaurant in

San Francisco donated some useful ideas, however, including the stars-on-a-field-of-green carpet style, neutral colors, bold Art Deco posters, and the subtle "stars" theme.

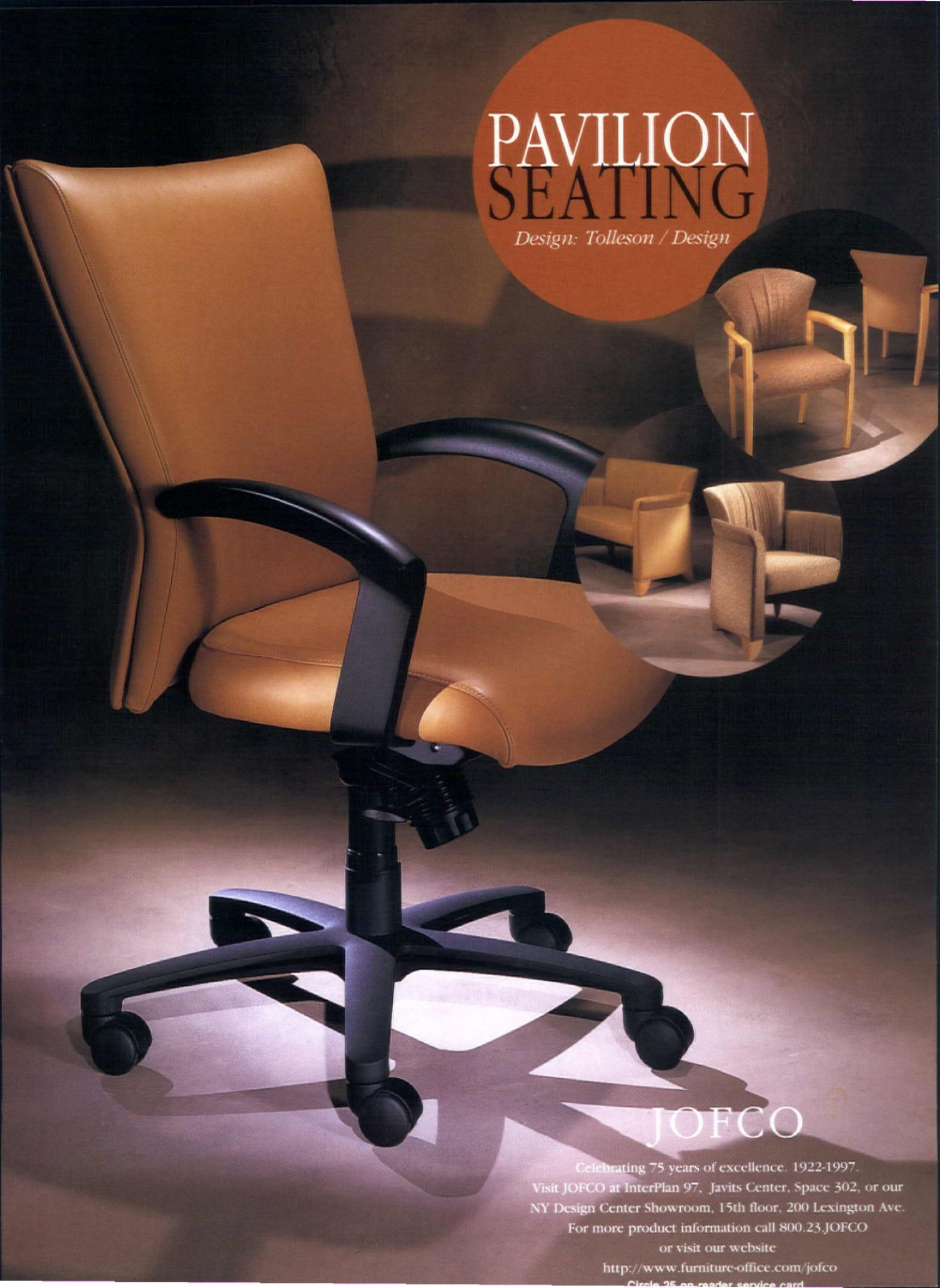
"The idea was not to overuse the stars theme with an icon on every surface," Olmstead continues, "but rather to weave the theme subtly into the fabric of the entire design." Even though Stars' three dining areas share colors, detailing and materials, their styles are noticeably different. Palo Alto's Stars is nobody's clone.

"People like to eat where they live," declares Olmstead, "and it's not always convenient to drive to San Francisco to have a special environment for a meal." So if you find yourself near Palo Alto, a visit to the Stars Restaurant may bring a little bit of the city—and maybe the stars above—closer to you. ♦



PROJECT SUMMARY: STARS RESTAURANT

Location: Palo Alto, CA. **Total floor area:** 19,500 sq. ft. **Total capacity by guests:** 175. **Cost/sq. ft.:** \$110. **Paint:** Kelly Moore. **Solid-core panels:** Environmental Casework. **Carpet/carpet tile:** custom. **Lighting fixtures:** Needhart. **Glass/metal work:** Fable Design. **Dining chairs:** Shelby Williams. **Banquette/built-in seating:** West Coast Industries. **Upholstery:** Donghia, Pindler & Pindler. **Antiques:** Lucciano's Antiques. **Architectural wood-working:** Otto Burnnigher of Environmental Casework. **Client:** James E. Baer and Jeremiah Tower, dba Premier Properties, Developer. **Architect and interior designer:** DES Architects + Engineers, C. Thomas Gilman, AIA, architect of record, design architect, principal; Kirby Loo, AIA, project manager, associate; Michelle Olmstead, senior associate. **Structural engineer:** DES Architects + Engineers, Keith Bautista, SE, CE; Tom Parrish, CE. **Civil engineer:** Graham Guedon, CE. **Landscape architect:** William Southard, ASLA. **Mechanical engineer:** DMDG, John Dorius. **Electrical engineer:** Intellect Engineering, Doug Blessing. **General contractor/construction manager:** Devcon. **Restaurant supply contractor:** Federighi. **Lighting designer:** Architecture + Light. **Photographer:** Paul Bardagjy.



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Don't Forget If preserving our nation's

historic sites affects the very meaning of our communities, is the question whether we can afford to restore, or whether we can afford not to? By Ingrid Whitehead

Who said nostalgia just isn't what it used to be? Tongue in cheek, yes. But the idea that we can never grasp the significance of the past leaves us constantly looking over our shoulders to find meaning in our lives. And when we look back, what do we gaze on if not our built environment—so often the work of architects and interior designers?

American politicians talk about creating better schools and communities, and returning our nation to a simpler and safer time. If only they could appreciate that preserving our historic sites and buildings can further these values by nurturing our pride of place and community. According to the National Trust for Historic Preservation's (NTHP) book, *Smart States, Better Communities*, by Constance E. Beaumont, Winston Churchill's famous words, "We shape our buildings; thereafter they shape us," could substitute "communities" for "buildings." Keeping intact the fabric that we have shaped and in turn shapes us can also stimulate regional economy through tourism as well as make good use of limited resources.

Should we be concerned that our American heritage is disappearing? The way we shop, eat, live, work and travel has been shaped by a half century of urban sprawl and profound changes in transportation and land use.

For example, the NTHP notes that commercial space in the United States has quadrupled since 1960, while consumer buying power, adjusted for inflation, has not. Between 1980 and 1990, retail sales went up only 8%, while total retail space increased 40%. The new retail space, which came in the form of shopping centers and superstores, has moved sales and jobs from main streets to highway exits. Is this good economic policy? It's debatable. With abundant economic, social, environmental and psychological reasons to protect the sites and physical reminders of who we are, there is more at stake in shutting down Mom and Pops and opening superstores than lower prices.

Luckily, there are plenty of people whose concern is cause for hope, including more than 270,000 members of the NTHP, a non-profit organization chartered by Congress in 1949. Currently midway through a self-imposed phase-out of its federal funding appropriation, the NTHP provides leadership, education and advocacy to preserve America's historic places and revitalize communities in addition to owning 19 historic sites outright. One of its key programs to help communities rebuild the economic strength of their traditional commercial districts, the Main Street Center, has helped more than 1,200 towns and cities in 42 states reverse the cycle of disinvestment that is plaguing small town America. According to the U.S. Department of Housing and

America's 11 Most Endangered Historic Places

1. Ellis Island National Monument, New York Harbor
2. Congressional Cemetery, Washington, D.C.
3. Flathead Indian Reservation, Mont.
4. Bridge of Lions, St. Augustine, Fla.
5. Cranston Street Armory, Providence, R.I.
6. Montezuma Castel, Montezuma, N.M.
7. Stillwater Bridge, Stillwater, Minn.
8. Vicksburg Campaign Trail, La. and Miss.
9. Historic Buildings infested with Formosan Termites, Gulf Coast States
10. The Cathedral of St. Vibiana, Los Angeles, Calif.
11. Wa'ahila Ridge, Honolulu, Hawaii

As listed by the National Trust for Historic Preservation, 1997

Urban Development, the Main Street program is one of the most successful economic development strategies in the nation.

Peter Brink, the NTHP's vice president of programs, information and service, likes to point out that federal and state governments still offer tax incentives to owners of historic sites despite a decade of tax law revisions. "There are two major tiers of incentives," says Brink. "There's a federal historic preservation tax credit of 20% for sites that bring in an income. To get this credit the site must be either listed on a national historic register, or contribute to a nationally registered area. The other tier is state incentives."

What's happening at state level? At this time, 37 states have tax incentives to encourage property owners to maintain and renovate old and historic buildings. Most of these programs are either state enabling laws so municipalities can abate local property taxes, or state income tax credits.

Promoting awareness has led the NTHP to publish its yearly "11 Most Endangered" historical site list, which NTHP president Richard Moe calls "a wake-up call to Americans." The list features irreplaceable sites in danger of crumbling from neglect, short-sighted public policy or lack of awareness. Says Moe, "We cannot take our past for granted. Once these links are gone, they cannot be replaced. It is up to us as individuals and as a nation to identify the places that make our communities special and protect them for future generations."

Can we ever go home? By preserving the sites that shaped our present, we may at least ensure a better today—and tomorrow. ♦



Fill 'Er Up

The Exxon Building emerges with a stunning facelift and a full tenant roster as 1251 Avenue of the Americas at New York's Rockefeller Center, designed by Rosen Johnson Architects

By Roger Yee

Flags snap, high heels tap: Exxon's former headquarters in New York's Rockefeller Center has emerged resplendent as 1251 Avenue of the Americas in a renovation by Rosen Johnson that pleases owner and tenants alike. The lobby (above) carries ornament based on the Art Deco birth of the Center (1931-1939), adding a stained glass clerestory, new ceiling, wall sconces and new paving to bring sparkle to a once somber space. A new concierge desk and directory (opposite) hold their own against the monumental lobby.

Social Security isn't the only concern about aging that troubles Americans today. While Baby Boomers endure the loss of hair, jobs and beliefs, the owners of postwar office buildings wonder what the future holds for properties that may be less than 10 years old. It's not just the buildings that seem questionable as corporate America downsizes, decentralizes and internationalizes. It's the prime locations that are no longer money in the bank when you can work anywhere at anytime with data and voice systems that fit as easily in the palm of your hand as on your desktop. Given these circumstances, the renovation of 1251 Avenue of the Americas at New York's Rockefeller Center by Rosen Johnson Architects stands out as the triumphant rebirth of a class-A property.

In truth, 1251 Avenue of the Americas, formerly known as the Exxon Building, was never close to dying. Gregory J. Sutherland, senior vice president for Mitsui Fudosan (New York), Inc., the current owner of the 2-million sq. ft. former headquarters of Exxon Corporation, is quick to confirm that the building, located in one of the world's premier ensembles of office buildings, has always been handled with care. "Everyone appreciates how important this property is," he states. "Rockefeller Center maintained it diligently for Exxon, and Mitsui is doing no less for itself and its tenants."

Sutherland speaks from first-hand experience, having worked for Exxon when the skyscraper designed by Harrison & Abramovitz was occupied by the world's largest petroleum company, which made the 54-story structure its headquarters from 1971-1990. But a sense of urgency arose in the years immediately after Mitsui acquired the facility in 1986 for \$610 million. By 1989-1990, Exxon was ready to vacate the 400,000-sq. ft. space it still occupied (down considerably from 1.4 million sq. ft.), along with such major tenants as Morgan Stanley (600,000 sq. ft.) and Coopers & Lybrand (300,000 sq. ft.). Mitsui would have to find new tenants at a time when Manhattan's office market was going soft, new "products" were ready to open and existing class-A neighbors were undergoing cosmetic facelifts.

Outstanding as the architecture of Rosen Johnson clearly is at 1251 Avenue of the Americas, the design is only the most visible aspect of a strategy to keep the building fully leased with blue-chip tenants. Mitsui has accomplished this by converting an essentially single-tenant property to multi-tenant status, upgrading public areas, installing state-of-the-art building technology and implementing a creative customer service program. By doing so, it has accomplished what few landlords have ever attempted, setting up a building management program integrating marketing, leasing, operations, services and capital improvements to respond to what tenants want.



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15-21



In fact, Sutherland drafted a mission statement as part of Mitsui's strategic plan for 1251 Avenue of the Americas that could serve as a model for other property managers, stressing quality service for premium rent. One phrase sums it up succinctly: "Value for both the tenants and the owner will be achieved by proactive man-

agement and constant monitoring to promote cost-effective operations, superior productivity and a commitment to continuously improve performance and levels of satisfaction."

To identify what had to be done, Sutherland retained architect Alan Chasan of Chasan Nicoletti to conduct a due diligence survey of the physical structure and the mechanical, electrical and plumbing systems. Having managed subleases for Exxon, Sutherland interviewed the tenants on their plans himself. "There wasn't any mystery about the big issues," he recalls with a smile. "I knew all about them—the elevators, whose reliability had become a problem, power supplies and riser space. I'd been speaking with the tenants since Exxon was their landlord."

Sutherland then developed an outline for an ambitious, five-year, \$50-million capital plan that touched on virtually every building operation. Among the subjects for refurbishing, replacement or addition were the lobby, west side retail space, east concourse, messenger center, ADA issues, central control room, energy management system, security system, fire alarm system, vertical cable risers, central telephone switch, satellite dish connections, cooling towers, HVAC, electrical service entries, asbestos, service core, shuttle elevators and of course, main elevators. All this without vacating the premises or disrupting tenants—but in only five years?

"We just couldn't do it all at once," Sutherland concedes, "so the plan was stretched out to seven years. We also found that new projects constantly appear, pushing and pulling at our budgets and deadlines. As a result, I can envision always having new five-year plans to launch. I'm fortunate to have Mitsui's understanding and support."

A highly visible aspect of the capital plan and Rosen Johnson's work, of course, is the building's architectural revival. Interestingly enough, the firm was not selected from the four initially invited to present their schemes to Mitsui. "The original proposals seemed too trendy and likely to date too soon," Sutherland reports. "When we saw how graceful and timeless the lobby renovation was in the nearby headquarters for Mutual of New York, we decided to call Rosen Johnson."

The firm's principals, Paul Rosen, AIA and Anthony Johnson, AIA, wasted no time in developing a design that was promptly accepted. It's easy to see why they succeeded. Drawing on the aesthetic roots of Rockefeller Center and

its original design of 1931-1939, created by the firms of Reinhard & Hofmeister, Corbett, Harrison & MacMurray and Hood & Foulhoux, Rosen Johnson has given an emphatic sense of place to what had been a deliberately low-key headquarters. A strong reworking of floor plans and the shrewd introduction of archi-

tectural ornamentation on the floors, walls, windows and ceilings of the ground floor, concourse and mezzanine have provided needed focal points—and frankly dazzle the eye, especially the stained glass of artist Edward Carpenter.

"We wanted to build on what was there," Rosen remembers. "The Exxon Building had good bones, but it never needed to welcome anyone when it was essentially a single-tenant occupancy. Now Mitsui has a property that makes tenants feel important the moment they arrive."

Less visible but more functional matters than ornamentation received their due as well. Among the key actions the architects have taken are the introduction of a concierge desk and directory

Can a former headquarters building learn to be friendly?



in the lobby, the enlarging and upgrading of a west retail concourse to guide customers to the west side retail space, the improvement of the retail space for upscale tenants, the addition of multi-media arrays (with advice from the Museum of Modern Art) and formal architecture to the underground east concourse which links the building to the subway and other Rockefeller Center buildings, the inclusion of a mezzanine and concourse facility for the Canadian Consulate, and the upgrades that would keep building technology up to date.

Working closely together, Mitsui and Rosen Johnson orchestrated the movements of contractors to minimize disruption to tenants. For example, elevators were taken out two at a time to be upgraded, jackhammers were run only at night and artistic banners were installed to soften the sight of scaffolding when the lobby ceiling was stripped of asbestos. Mitsui also issued status reports that told tenants what was happening at each step.

Was this vast effort worthwhile? Sutherland proudly points to a full tenant roster highlighted by such prestigious additions as Paine Webber, Avon, GE Capital, Bank of Tokyo, Deutsche Bank and Oppenheimer. Rosen adds, "It was a privilege to serve a client with the vision, wherewithal and patience to do the job right." May we all age so well. ◆

PROJECT SUMMARY: 1251 AVENUE OF THE AMERICAS LOBBY AND CONCOURSES

Location: New York, NY. **Total floor area:** 18,000 sq. ft. (main lobby), 4,000 sq. ft. (east concourse), 35,000 (west retail concourse). **No. of floors:** 3. **Masonry:** Granit Bussière, Port Morris Tile & Marble, Domestic Marble & Stone. **Ceiling:** Hunter Douglas. **Lighting:** Baldinger, Creative Light Source, Coordinated Metals. **Doors:** Berson Berlith, C.J. Rush.

Glass: Bendheim. **Work station seating:** Herman Miller.

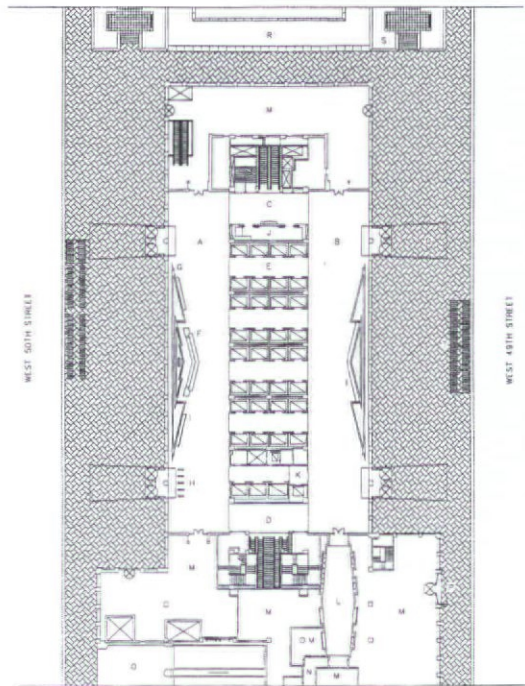
Other seating: Altura Studio. **Architectural woodwork- ing and cabinetmaking:** Intra Developmental Assoc.

Signage: Arthur Blum Signs, Berson Berlith. **Elevators:** Otis with interiors by National Elevator Cab & Door. **Client:**

Mitsui Fudosan (New York) Inc. **Development manager:** Chasan Nicoletti. **Architect:** Rosen Johnson Architects: Paul J. Rosen, AIA,

Anthony E. Johnson, AIA, principals. **Structural engineer:** Thornton Tomasetti (lobby), DiSalvo Ericson Group (concourses). **Mechanical engineer:** Edwards & Zuck. **Elevator consultant:** Jenkins & Huntington. **General contractor:** McCann. **Construction manager:** Shimizu America

Corp. (west retail concourse). **Lighting designer:** Cline Bettridge Bernstein (lobby), Renee Cooley (concourses). **Glass artist:** Edward Carpenter. **East concourse multi-media consultant:** Cogs. Art consultant for east concourse multi-media displays: The Museum of Modern Art. **Photographer:** Paul Warchol, Jock Pottle (concourses).



Not Thomas Jefferson's City on the Hill: 1251 Avenue of the Americas makes no apology for epitomizing the Big Metropolis in such spaces as the west retail concourse (opposite), which directs upscale customers past telephones and elegant vitrines to such tenants as Japanese restaurant Sushiden, an urbane newstand with fresh flowers (above, left) that greets commuters arriving from the underground east concourse and subway, and the east concourse itself (above, right) with its exciting multi-media arrays.

The Other Olympiad

For the Olympic crowds seeking more than games in Atlanta, the renovation of the Robert W. Woodruff Arts Center by Thompson Ventulett Stainback & Associates finished in perfect time



By Linda Burnett



There's no wonder why Atlanta served as host of the 1996 Olympics. Despite being devastated by fire, first at Sherman's hands during the Civil War and then by happenstance in 1917, this ambitious, entrepreneurial and hard-driving city of some 394,017 citizens (1990 census) has successfully reconstructed itself into a prosperous and modern metropolis. Today, the city that is both the seat of Fulton County and the capital of Georgia is associated with a lot more than *Gone with the Wind* and the bombing of Centennial Park. It has built itself into the financial center of the South with Coca-Cola, Georgia Pacific, BellSouth, UPS, Home Depot and Turner Broadcasting Systems being just a few of the brand name residents. So what does this business mecca do for fun? The Robert W. Woodruff Arts Center, originally built in 1968 by a group of wealthy, prominent patrons, is the place to go for art, music and drama. First founded when each of its divisions was young and growing, the Woodruff Arts Center has been diligently prepared for a new life by Thompson Ventulett Stainback & Associates (TVS).

Atlanta's answer to New York's Lincoln Center, Washington's Kennedy Center and Los Angeles' Music Center, the Woodruff Arts Center campus houses four arts groups: Atlanta Symphony Orchestra, Alliance Theater, Atlanta College of Art and the High Museum of Art. (In 1983, the High Museum moved to a new home designed by Richard Meier that is connected to the original Arts Center building.) With a \$4 million donation by legendary Coca-Cola chairman Robert Woodruff, the facility was founded as a memorial to the 122 members of the Atlanta Art Association who tragically perished in an airplane crash in France in 1962.

The Center takes an encore: In the galleria of Atlanta's Robert W. Woodruff Arts Center (opposite), patrons were tired of being closed in by concrete walls. By moving the stairs into the galleria and opening up the balcony with curved glass, Thompson Ventulett Stainback lets visitors enjoy seeing others and being seen. Interior appointments, which include bright and colorful custom area rugs, marble floors and lounge seating, match the spirit of the new exterior (above) in being more accessible to the public.





For all to see: A refurbishing of lobby and seating and a reworking of side walls have given new life to the Alliance Theater (left). Similar efforts plus acoustical improvements are reviving the main auditorium (opposite, left) of the Atlanta College of Art. A new lobby (opposite, center) graces Symphony Hall, which will soon be redesigned. Relocating the College's library from an enclave that blocked off natural light to street level on busy Peachtree Street (opposite, right) has helped create a new view for people inside and out.

"Now you won't get wet," Ventulett adds, "even if it's raining."

If the original entrance didn't reach out to you, that was just one of the problems with the Center's aloof

The Woodruff Arts Center is unique in that the four separate divisions act autonomously yet are controlled by a central board of directors, an arrangement that determined its current fate. With a renovation desperately needed just a few years ago, the Center realized it would have to take a unified step forward in attracting and keeping visitors. Although constructing additional halls and performing facilities was discussed, the Center's administration decided it had neither the time nor the money for them.

image—an all-too-common attitude during the '60s for which the arts have paid dearly in their struggle for public support. Referring to its heavy concrete exterior with few windows, Merz maintains, "It was almost a bunker. It was not just a physical but a psychological barrier. When the Center was first built we were mostly dealing with patrons who knew us and knew how to get into the building. But for people who are unfamiliar with it, we needed to make it psychologically more inviting."

Why get all dressed up to assemble inside a windowless box?

"We talked about creating a new facility and examined if we could generate a bigger audience by being in a different part of the city," recalls Steven Merz, executive vice president for finance and operation for the Center. "But *where* we are is significant to *who* we are, and it would be too expensive to move. We decided to stay and improve what we have."

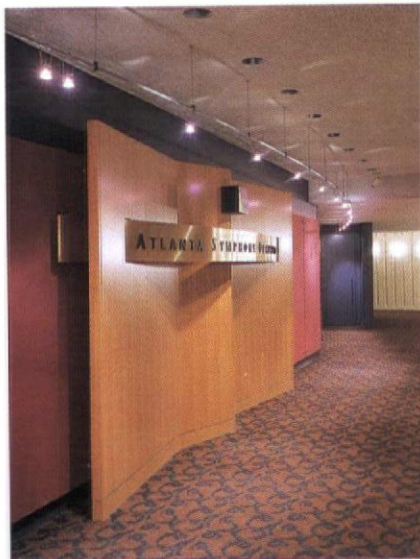
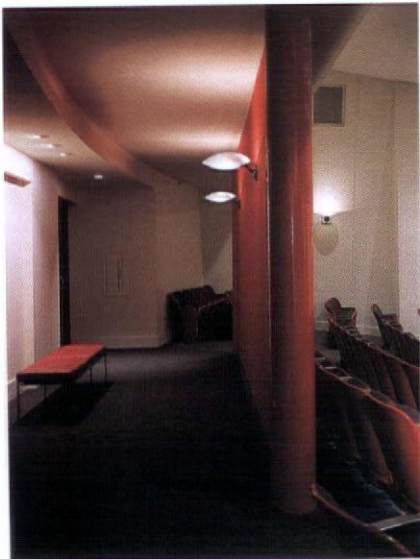
With the Olympics around the corner, time was suddenly a constraint in completing all improvements to coincide with the biggest public relations event Atlantans could imagine. It is interesting to point out that although the renovation ended in time for the opening ceremonies, the Games were regarded as an additional catalyst for the renovation—not a reason. "The renovation needed to happen anyway, though the Olympics was an impetus to do it," Merz remarks. "The building was long in its operating cycle, and we wanted to address aspects that were compromised in the original design."

One of those aspects to which Merz refers is the Center's entrance, surely an important element in a performing arts center, one would think. However, the original site plan clearly indicates that it was impossible to make a grand entrance from the front on Peachtree Street. Now the entrance would be more accessible to the public. "Before, it was just a drop off driveway," agrees Thomas W. Ventulett, III, FAIA, principal in charge at TVS. "You couldn't even get out of the car with the protection of a canopy." The architects have provided an extended roof with a skylight.

To give the arts more universal appeal, the building had to be "opened up," not just in terms of the exterior and entrances but the interiors as well, particularly the main lobby or galleria. "The galleria's balcony was thick and tall," says Steven Clem, AIA, interior studio head at TVS. "We wanted a sense of transparency. People enjoy being seen and watching other people." Accordingly, the architects replaced concrete wall panels with floor-to-ceiling glass and reshaped the balcony into a curving glass arc while bringing the stairs that were outside the galleria inside. The use of lighter finishes and uplighting helped reinforce the new sense of openness.

Relocating the Atlanta College of Art's library from its former location, a tucked-in enclave that blocked off natural light, to an airy, street level space in the front of the building on Peachtree Street proved to be a key step for TVS in creating a new view for people inside and out. In fact, the combined effect of the new entrance and the emphasis on public spaces has turned heads. "Now you can see people in the space at night," observes Ventulett. "The Center invites you in by itself."

Not all areas were affected to the same degree by the renovation, of course. In the case of Symphony Hall, the Center didn't want to spend more money on extending the life of this space, since a new chamber would soon be needed. For the Alliance Theater, the lobby and seating were renovated and the side walls were reworked, leaving the rest of the facility intact.



Installing the ticket booth and gift shop at street level for easy access—in sharp contrast to the previous ticket booth, which was hidden away, and the gift shop, which simply did not exist—gave a measurable boost to the entire Center. “Together they create a retail atmosphere,” says Merz. “People standing on line to buy tickets will often purchase something from the gift shop.” Passersby were also alerted to coming events with the addition of an electronic marquee, while the inside and outside of the Center were unified through the installation of a public garden plaza. With some 200,000 visitors coming through the doors July 19-August 4, 1996, providing the utmost in public accessibility proved to be a very good call. In the end, every hall was booked solid with performances and exhibitions.

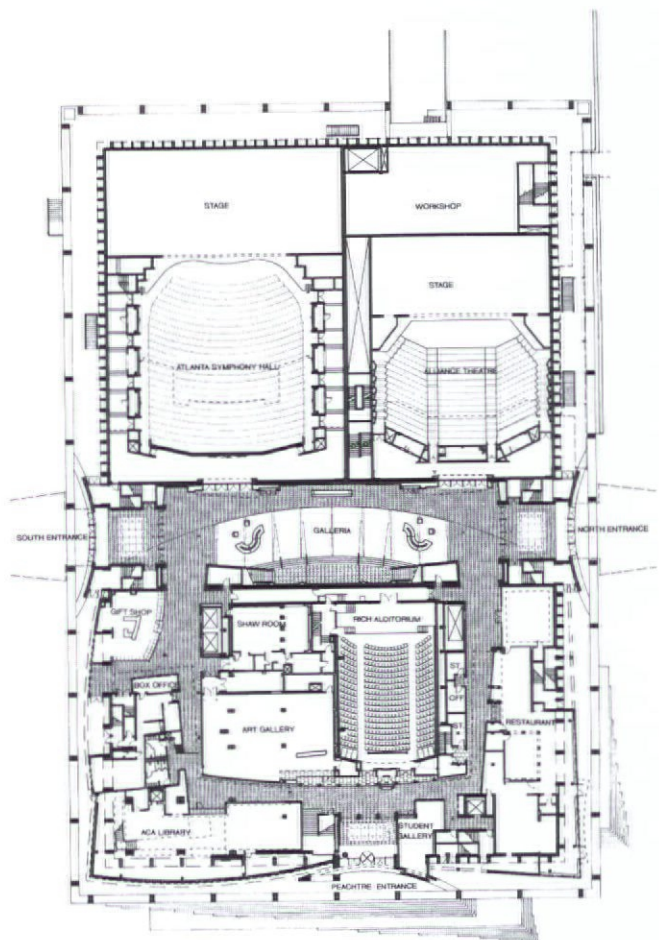
Now that the Olympic visitors are long gone, the Center is studying the wants of the Atlanta population more closely, contemplating new types of programming to capture more varied audiences, much as Lincoln Center’s Jazz Festival does. Its renovation has paid dividends in other ways, having helped to attract its current president, Shelton Stanfill, from the Music Center in Los Angeles even before the Games began. Indeed, Atlanta looks ready to compete for medals of its own with a Center that makes the arts an audible and visible joy. ◆

PROJECT SUMMARY: ROBERT W. WOODRUFF ARTS CENTER

Location: Atlanta, GA. Total floor area: 107,450 sq. ft. renovated.
 No. of floors: 4. Average floor size: 80,000. Total seating capacity: 3,043. Wallcovering: Maya Romanoff, Koroseal. Paint: Sherwin Williams, Polomyx. Laminat: Laminart. Dry wall: U.S. Gypsum. Marble: Innovative Marble & Tile, Permatage. Vinyl flooring: Mannington. Carpet/carpet tile: Bloomsburg, Prince Street Technologies. Carpet fiber: Wools of New Zealand, Monsanto. Ceiling: Armstrong. Lighting: Leucos, Lightolier, Focal Point, Lithonia, C.S.L., Translite, Elliptipar, Hydrel. Doors: Kawneer, Currie. Door hardware: Schlage, Rockwood, Von Duprin, LCM, National Guard Products. Glass: AFG. Window frames: Kawneer. Railings: Livers. Wood veneer: Dooge Veneer. Auditorium seating:

Country Roads (refurbished). Lounge seating: Design America, Brueton. Other seating: Harter, Steelcase. Upholstery: Spinneybeck, Pallas, Archtex, Steelcase, Carnegie, DesignTex, Unika Vaev. Cafeteria, dining, training tables: Vecta. Architectural woodworking: Southern Architectural Woodworking. Cabinetmaking: On Site Corp. Planters, accessories: Architectural Supplements, Lawrence Metal

Products, KI. Signage: Lorenc Design, Mulhausen Design & Assoc. HVAC: Trane. Fire safety, security, building management system: Honeywell. Plumbing fixtures: American Standard. Client: Robert W. Woodruff Arts Center. Architect: Thompson, Ventulett, Stainback & Associates. Interior designer: TVS Interiors. Structural engineer: Uzun & Case Engineers. Mechanical and electrical engineer: Newcomb & Boyd. General contractor: Beers and Russell (a joint venture). Lighting designer: Ramon Luminance Design. Furniture dealer: Corporate Environments. Photographer: Brian Gassel.



Sur le Trottoir de New York

Qu'est-ce que c'est?



Even the most jaded New Yorker knows that a 100-year-old, 160-seat Parisian railroad station brasserie doesn't just plunk itself down in lower Manhattan because somebody thinks it's a good idea. Hence the uncommon sight of the *cognoscenti* in trendy SoHo peering with childlike wonder into the windows at 80 Spring Street. As if to say *Voilà!*, veteran restaurateur Keith McNally created Balthazar in April of this year, doing a remarkably convincing job of giving New York a Parisian brasserie that has quickly won over such fashion setters as Anna Wintour, Eric Fischl, Christy Turlington, Bret Ellis, Andre Serrano and even Ruth Reichl, restaurant critic of *The New York Times*. Architects and interior designers will be particularly intrigued that McNally has done so without their help, except in managing the engineering and filing the drawings.

Of course, the design community may be excused for letting out a collective groan. Who needs yet another "client" who appears to be usurping credit for the work of a professional designer? Yet habitués of the popular restaurants McNally has created over the past 15 years, including Odeon, Café Luxembourg, Nell's (none of which he still owns), Lucky Strike and another memorable new addition to the Big Apple, Pravda, tell a different story. The Francophile restaurateur, who has spent many years in Paris, really does design his own restaurants, displaying a knack for giving a new space a strong sense of place under a brooding patina of age.

Can architects and interior designers learn about creating satisfying environments from a talented non-professional designer like McNally? While his methods combine experience, intuition and inspiration in ways that don't correspond directly to the programming, planning, design and construction documentation of design practice, he follows many useful techniques that bear repeating. Whatever else designers may think of his work, it's hard to argue with a successful "client."

First of all, McNally knows his "client's" business—food service—inside out as a restaurateur must, so that when a specific opportunity arises, he isn't reinventing the wheel in getting off to a quick start. "In the back of my mind I keep ideas about restaurants I'd like to put into practice," McNally indicates. "When I see a space I like, I sum up the best of my ideas and deal with the possibilities of the space."

McNally quickly assembled a team to develop a program for Balthazar in what was once a leather tannery. Sitting down with chefs Riad Nasr and Lee Hanson, he sketched out a vision for the new restaurant in which the design would be matched by the ser-

Restaurateur Keith McNally creates Balthazar and Pravda restaurants in New York's cutting-edge SoHo—but where are the architects or interior designers?

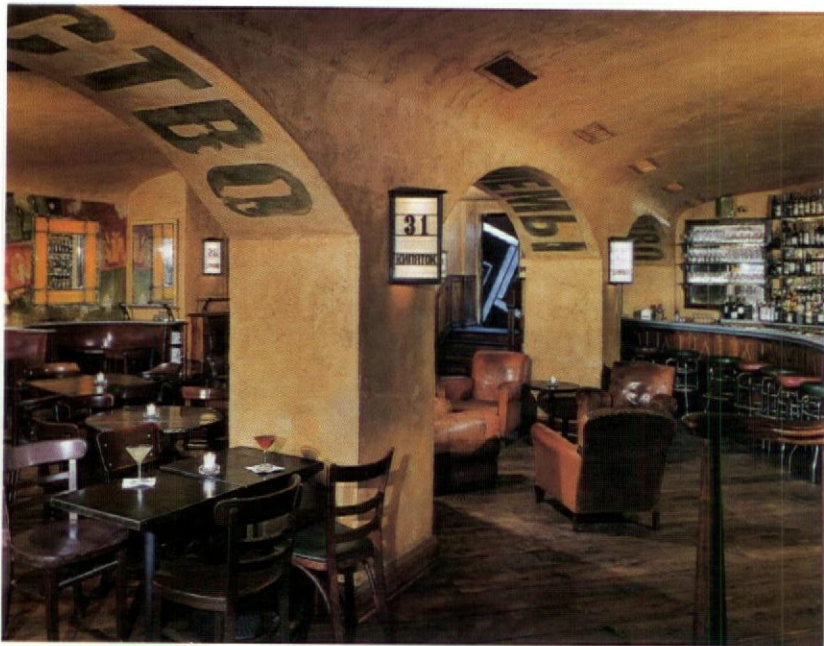
By Roger Yee



C'est New York? The feeling at Balthazar, a Parisian-style brasserie in lower Manhattan's trendy SoHo neighborhood, is distinctly French, the result of a meticulously crafted environment assembled by restaurateur Keith McNally without an architect or interior designer. As views of the exterior (above) and dining room (opposite) indicate, McNally respects many of the same principles designers honor, including a good floor plan, balanced proportions and appropriate furnishings.



vice and cuisine. The traditional, simple but hearty, 'round-the-clock brasserie fare had to be superb, he told the two, who trained with chef Daniel Boulud of Daniel. "I wanted a large downtown brasserie," McNally admits, "where the food would be exceptional."



Greetings, comrade: A subterranean space has been transformed into Pravda (above), a bar with food service, through an inspired use of constructed ceiling vaults, patinated walls, Soviet-style graphics and dramatic lighting. A favorite of locals, including many students of architecture and interior design, it stays open until 3-4 a.m. Restaurateur McNally rented the space because it reminded him of a Russian Constructivist set he had seen in a play.

The actual planning and design grew out of McNally's wish to capture the essence of a Parisian brasserie without actually copying one or cobbling together a pastiche from many. "There are certain brasseries in Paris that I love, but picking an existing place as a model never works," he cautions. "Anyway, I find that my original ideas always change in the course of construction. I draw on napkins and build up the texture of the design piece by piece. I'm lucky to have people around me who work the way I do."

Why "real" restaurant interiors should avoid perfection

To judge from Balthazar, McNally is fortunate indeed. Working closely with the members of his project team—contractors, artisans, suppliers and staff—from the start allows him to quickly develop, test and refine a spatial concept into an interior design, a virtue that can pay dividends for any design project. "I like to create layouts," he says. "I hand over my rough drawings to the contractors to bring back as measured drawings."

Time is always of the essence for a restaurateur because of the need for cash flow and the fact that a typical McNally restaurant is built from scratch. Venerable as Balthazar looks, it is brand new, from its ceramic tiled floor, which has been raised to grade level as a convenience to customers and a way to improve the room's proportions, to the ceiling, which has been divided into bays by

false plywood beams covered in pressed tin panels. The ability to manage small details without losing the big picture or the attention of the project team helps McNally—an acknowledged control freak—to succeed.

If God shows up in the details as Mies van der Rohe once declared, then the Almighty's presence is palpable at Balthazar. Layer after layer of materials old and new are used to replicate the rich texture of a century-old space in the wide-open dining room of banquettes, columns and a bar. Some of the frosted glass panels, for example, were found in Lilles, while others have been sand blasted here to match. Tables combine bases from Paris with tops from New York, appropriately distressed or as McNally cheerfully says, "beat up." The bar from New York's Harlem is topped with a new, cast pewter counter from France and flanked by a pair of caryatids that are the work of a sculptor in Brooklyn. Vast framed mirrors are made of small, aged mirrors bought in the Northeast and pieced together like mosaics. Most of the tableware and accessories are French.

Such attention to detail can obviously get out of hand. "You can't let the design compete too much with the customers," McNally warns. "It mustn't appear too designed. In fact, I prefer things to look somewhat haphazard. Even if people don't absorb all the details, they'll get the feeling." Balthazar seems to have made believers of its hip, young patrons, serving them lunch, dinner and late-night supper on weekend nights until 3 a.m. by featuring such dishes as savory tarts, pan-seared *foie gras*, fricassee of rabbit, perfectly aged *steak au poivre*, grilled fish, *fruits de mer* and *bouillabaisse* (entrees range from \$14-24), all accompanied by crusty, chewy bread baked and sold at the next door

Balthazar *boulangerie* run by Paula Oland.

Does McNally have any secrets for designers about creating good environments? The restaurateur can be forgiven for passing on this question, having avoided designers because he enjoys designing—and detests what he calls the "studied look." "I build places I'd want to go to," he offers. Consider Pravda, his popular 90- to 160-seat bar with food, just around the corner from Balthazar at 281 Lafayette Street. McNally rented the subterranean space because it reminded him of a Russian Constructivist set he had seen in a play at London's Old Vic 10 years ago. "I liked the idea of a revolutionary speakeasy," he recalls, "which I dramatized by installing a vaulted ceiling."

You enter Pravda half expecting to run into a thirtysomething Vladimir Lenin, fresh from exile in Siberia and plotting his moment in history. Coincidence or not, the place is filled with young men sporting goatees. ♦

PROJECT SUMMARY: BALTHAZAR

Location: New York, NY. Total floor area: 4,000 sq. ft. plus 3,000 sq. ft. basement. Seating capacity: 160. Client: Keith McNally. Architect of record: Richard Lewis. Designer: Keith McNally. General contractor: Ian McPheeley. Photographer: Elliot Fine.

PROJECT SUMMARY: PRAVDA

Location: New York, NY. Total floor area: 2,400 sq. ft. Seating capacity: 90-160. Client: Keith McNally. Architect of record: Richard Lewis. Designer: Keith McNally. General contractor: Ian McPheeley. Photographer: Elliot Fine.



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Two Heads Are Better

Forming an association has powerful advantages for design firms, which is why the concept of an alliance may be even more promising

By Karen Newcombe

Do the best firms still go it alone in the design profession?

Over the past 10 years or so the profession has had to respond to difficult changes. The rise of a world economy has a direct impact on many a firm's employment, for example, while the burgeoning of technology must be accommodated in new construction. Even the growing complexity of office buildings prompts clients to sign many separate, specialized contracts rather than work with a single design source.

In addition, the growth of design/build as a project delivery method has altered clients' perception of the design profession. Where designers were once seen as professional advisers a client could respect, they are now viewed increasingly as suppliers of a product rather than a service, with each building more a commodity than the result of an ongoing process of development. Clients have turned to a variety of other consultants to provide the overview, coordination and advice the design professional formerly provided.

Many design firms have become highly specialized as a consequence, serving a carefully-delineated market for schools, airports, hospitals, telecommunications facilities or other demanding building types. This, in turn, has helped to fragment the design profession, ironically at the same time clients want single-source services.

So the question for design firms becomes: How do we re-establish the professional consulting relationship while meeting clients' demands with a wide array of niche specialties? And how do we do this without having to open new offices with people we might not be able to keep on staff, or having to buy up other firms?

Forming an alliance: What's the big hurdle in building a "brain trust"?

A potent alternative form of organization is for firms to form an alliance with access to the expertise of the group's "brain trust." This open relationship among firms offers a range of design capabilities difficult for any individual firm to field. For example, say a firm in such an alliance needs a specialty in computer-aided facilities management. Instead of investing in sophisticated equipment and the highly-paid people to manage it, the firm serves clients by drawing on the resources of another alliance member. Generalist and specialist firms alike benefit from a job they might not get otherwise. The client also benefits by retaining a firm that can create value no single firm can match.

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Mexico City, Mexico

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Freese and Nichols
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Greeley and Hansen Engineers
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HLW International
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Harley Ellington Design
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KPS Group
Birmingham, AL; Atlanta, GA

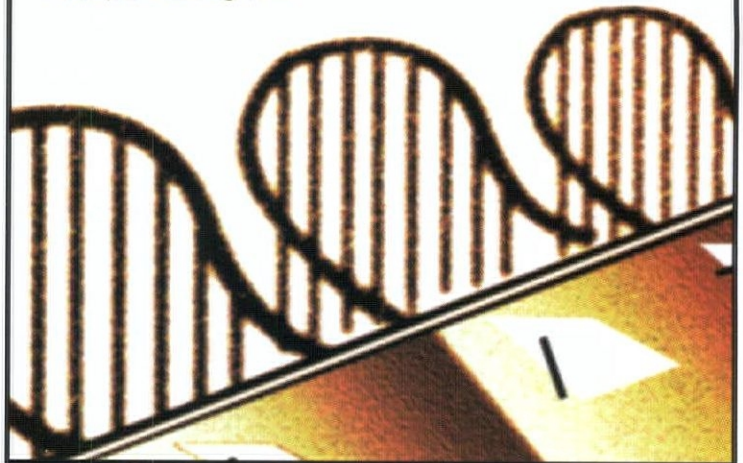
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Houston, TX; Orlando, FL

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San Francisco, CA

Renaissance Design Group
Omaha, NE; Des Moines, IA



By seeking a long-term contractual relationship with the client tied to the bottom line, the designer helps the client to understand the total impact facilities design has on its business and to devise the facilities program that most helps the company's profitability. Instead of merely supplying the client with a commodity, the firms in an alliance can leverage their combined capabilities to help the client's business.

Increasingly, clients also want someone they can work with in geographic areas as varied as local, interstate and international. Historically, U.S. hiring patterns have been based on geographic

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region. Local firms lacking the required expertise formed temporary joint ventures for specific contracts.

Advantages of scale: Time and money saved versus intelligence gained?

However, an alliance's relationships are ongoing. When a local firm calls in an alliance member, the relationship is not subject to the strains inherent in the transitory joint venture. And the growth of technology has created the ability to communicate anywhere instantly. At the alliance represented by the author, the Strategic Team of Allied Resources (STAR), we find that we can match up firms from different regions quickly and effectively. In one instance, a non-specialist firm in Seattle teaming with a specialist firm in Atlanta won an Army Corps of Engineers project in Seattle for which the local firm wouldn't otherwise have been considered.

In addition to the benefits derived from one-to-one relationships with other members of an alliance, there are benefits arising from membership in the organization as a whole. One of these is the sharing of market strategies. A group of staff from member firms all designing for a specific industry, for instance, can research that industry's needs and requirements and share the results across the alliance. In an actual case, investigation of the personal communication system (PCS) bandwidth auctions resulted in work for four of STAR's member firms.

Alliance members can also profit from introductions to clients with whom other firms have established relationships. It can sound like a dream, but it's not. When a STAR firm that attempted unsuccessfully for years to get work with Walt Disney was introduced to a

Disney decision maker by another member and long-time Disney consultant, the result was a small project at once—and a total of 16 projects to date.

Forming an alliance: What actually makes such a group successful?

What, then, are the key issues in forming such alliances? To begin with, patience. It takes time to establish a long-term relationship. While an alliance might be profitable quickly, the likelihood is that getting a return will take time. What is important is that the alliance be formed on a solid basis of shared values and vision.

Alliances can be based on a criterion such as a governmental, political or industrial focus. Alliances can have very different goals. An alliance of minority firms has lobbied large corporations to hire more minority personnel or consultants. A group of engineering firms in Texas has formed to get some of the design/build work in northern Mexico. In England an alliance of small historic-architecture firms has tackled large projects none could attempt individually. What each alliance has in common is a clearly-defined goal, based on the members' values and their objectives.

The most important factor in choosing good partners in an alliance is "chemistry," the firms' shared values and attitudes, which will drive the alliance. At STAR, shared values of trust, generosity, and synergy hold the alliance together more than any other single factor. The strong relationships between members and the shared humanistic values provide a solid basis for working together.

But to succeed, an alliance must also be based on a commitment to make the alliance successful. That commitment must run



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through the firms from the top down, from the senior partner or CEO to the switchboard operator. Each person must see how the alliance benefits all members.

Size can be an issue. While a design firm probably can't be too small for membership in an alliance, very large firms may not be able to make the commitment to participate fully in the group. Also, a large specialty firm can be *too* specialized, neither needing nor adding to the alliance.

The question of firms' locations depends upon the *raison d'être* of the alliance. Though STAR is now international, a group could be formed for work within a very limited area. It is also possible that a firm may be too far from the geographical "mainstream" to offer or receive enough benefit.

The creative edge: Why exchanging ideas and information make sense

Both the client and the member firm can profit from access to the bank of intellectual capital amassed in an alliance. The opportunity to work and to exchange ideas and information with a large number of other firms stimulates creativity. Furthermore, there is a higher level of responsiveness than is possible in a conventional joint venture, where the firms may not have worked together previously and may retain a proprietary interest in expertise. STAR members share information and skills and thereby learn mutually, reducing the need for specialist personnel or additional offices.

In fact, when STAR members began their alliance, they wanted several benefits. First, they sought the synergy of ideas deriv-

ing from the "brain trust" and access to new clients in new geographic areas, reducing marketing costs by sharing research and helping each other with leads, and evening out workloads and business fluctuations. Next, they wanted to provide greater learning opportunities for their staffs, especially by people being lent from one firm to another. Finally, the founders wanted the mutual support of the peer group, which understands the people and their emotional and intellectual problems.

For STAR, the alliance is an experiment in how our industry will function in the future. We want to see how we can help our industry as well as our clients and ourselves. In that regard, STAR is a sort of laboratory or model for the future of the industry.

The alliance is set up as an entity separate from its member firms. A corporation in which each of the member firms has invested, STAR has a board of directors, an executive committee, entry and exit procedures, and a well established communications network. It is now hiring a CEO.

What major lessons we have learned to date are simple. First, be sure to communicate clearly and fully with the other members. Second, be sure there is a commitment to the alliance from management down through the ranks of employees. Finally, it won't just happen by itself. It must be actively experienced and managed by its members and made useful to everyone in it. Like any successful marriage, a good alliance is continuously regenerated from the moment the knot is tied. ♦

Karen Newcombe is vice president, marketing, for the Strategic Team of Allied Resources (STAR), based in San Francisco.

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Shedding a Little Light

If HID has ever been poised to be the future of point source lighting indoors, now is the time By Edward Effron



Yes, it's HID: The Saks Fifth Avenue in Skokie, Ill., (above) has been renovated by FRCH Design Worldwide with metal halide lamps providing energy efficiency with excellent color rendering and color stability over the life of the lamp.

HID lighting? No thanks.

Because most people feel high intensity discharge (HID) lighting has yet to live up to expectations, those who have dealt with HID might just as well interpret this acronym as high intensity disappointment. Is this accurate? Hopefully, this article will shed more light on a complex, sophisticated and sensitive technology, dispelling a good deal of the disappointment.

The development of HID lamps centers around arc technology which involves ionization of a gas and often vaporization and ionization of a metal to produce light. By comparison to incandescent and halogen lamps, HID lamps are longer lasting and more efficient. Typically, in striving for longer life and higher efficacy, you sacrifice color rendering and often color stability. These two weaknesses have made HID lamps unacceptable for most interior purposes. Today we are on a threshold of technological advances, and coupling those with energy conservation regulations pushes HID into the architectural arena as never before.

A brief history of HID: Too much light of the wrong color?

Historically, there have been three families of HID lamps, based on mercury, sodium and sulphur.

•*Mercury based.* High-pressure mercury was the first HID lamp (1908) and it will be (just our luck) the last. This lamp is the least efficient (<50 lumens/watt) of the HID lamps. Unfortunately, with inefficiency we get long life. So high-pressure mercury is that greenish/white light most commonly used for street lighting, parking lot illumination and the ubiquitous wall pack that adorns every barn and too many garages. Outside of specialized lamps for science and industry, no research and development is being done for architectural-based lamps.

Metal halide, the most important HID light source, essentially exploits the realization that adding metal halide salts to mercury vapor produces a much more efficient lamp with vastly superior color rendition. This lamp has always been the lighting designer's hope for that energy efficient point source. With efficacies up to 95 lumens/watt, metal halide is four to five times more efficient than halogen.

•*Sodium based.* Low-pressure sodium, with its monochromatic orange light, is the legacy of the Netherlands and has been around since 1932. Should you find yourself flying over that country on a clear night (good luck) it's like following the Bright Orange Road. It is the most efficacious light source with 180 lumens/watt being common. However, unless you are trying to overemphasize the color of a brick wall or want to color a wall orange, there aren't too many applications for interior architecture.

High-pressure sodium (HPS) dates back to 1959, when ceramics were made available for arc tubes. Ceramics withstand the elevated temperatures and corrosive nature of sodium. White sodium is the same technology operating under increased pressure, which elevates its correlated color temperature (CCT) as well as its ability to render color or color rendering index (CRI). White sodium (at this point only made by Philips), with a color temperature of 2700°K and a CRI of 85, is as close to incandescent as HID can come.

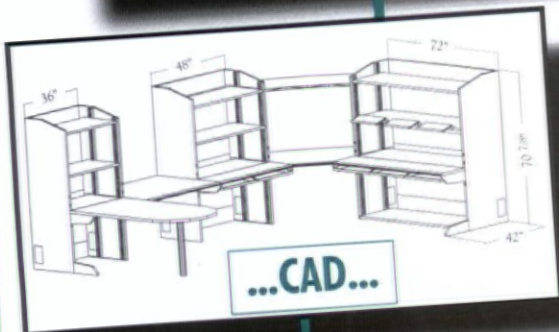
As always, you pay for this CRI improvement with shorter life and lowered efficacy. However, it's the only sodium-based lamp suitable for interior use. It has been successfully used in retail, hospitality, and office lighting. Standard HPS is just too warm (2100°K) and too low in CRI (21). Improved HPS with a temperature of 2200°K is still too yellow/orange and a 60 CRI is hardly acceptable for interior applications.

•*Sulfur based.* The sulfur lamp is the new kid on the block, having been around only since 1992. It's a daylight-balanced lamp (5600°K) with reasonable CRI (79). Its main drawback is a ballast (a Magnatron or simply a microwave generator) that has a short

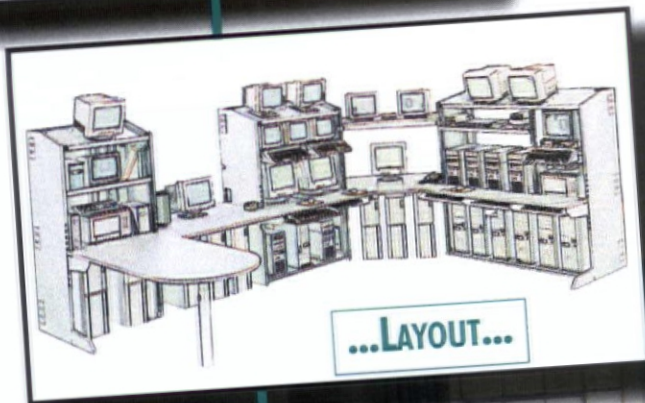
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Take your pick: All these familiar bulb shapes (left) are metal halide lamps, an indication of the growing acceptance of HID lamps for indoor applications, which were once off limits due to problems with wattage, heat and color.

life (15,000 hr.). However, the lamp has no electrodes and lasts 60,000+ hours. Also a whopping 1425 is the lowest wattage offered. It certainly is a viable source and already indirect and commercial torchiere types have been demonstrated. It will only be available to OEMs, and not sold in general distribution. Keep your eyes open for more advances in this young technology.

Inside metal halide: How do you get an arc to light?

To understand how metal halide lamps—indeed all HID lamps—work, we need to know only the principle of Townsend's avalanche. This law says that one free electron will beget another, and so on and so on. In a simplistic way, as these free electrons go crashing their way between electrodes they create heat, which vaporizes the metal halide salts and leads to increased pressure. As the electrons gain speed and energy, their actions and reactions give off electromagnetic radiation in the form of visible light.

In reality, the problem is how to get that first free electron. Lamp manufacturers use many devices such as starter gases (called penning mixtures), probe start electrodes, glow bottles, krypton 85 and antennas. These gizmos all cause a glow discharge to happen which in turn triggers the main discharge arc, discharge column or plasma, whichever you want to call it. The pressures that build up, depending on the particular lamp, can be as high as 50 atmospheres and the discharge temperature can get up to 9000° Celsius while just a few millimeters away the arc tube wall temperature may drop to 900°.

All HID lamps are part of a system which consists of the lamp and the ballast. If we allowed Townsend's avalanche to go unchecked, HID lamps would very quickly reach temperatures and pressures that their arc tubes could no longer contain or sustain and... boom! Hence the controlling factor is a ballast, which in essence limits current and regulates voltage within the tolerances set by the lamp manufacturer.

There are two classifications: 1) magnetic ballasts, which have been around forever and 2) electronic ballasts, which have only been around for a few years. For the sake of brevity, let's draw the analogy with the fluorescent market. There, electronic ballasts were introduced in the early '80s.

Today, electronic ballasts are the dominant type in the fluorescent market and offer smaller size and less weight, increased efficiency, better color maintenance, increased lumen maintenance, quiet operation (there are no A-sound-rated magnetic ballasts) and extended lamp life. Continued research is being done on electronic ballasts, and some are finding their way to fixtures, espe-

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cially track heads. Without question, the advantages offered by electronics will dominate the metal halide ballast field in the not too distant future.

Tomorrow's HID: How do you make a better arc?

Given the extremely severe conditions under which metal halide operates, it might be said that the future of lighting will be about chemical reactions and the materials that contain them. With that in mind, the most innovative improvement has been the composition of the arc tube. Borrowing from HPS technology, a ceramic or poly crystalline alumina (PCA) arc tube was introduced by Philips Lighting in 1994 that allows higher operating temperatures in comparison to the standard quartz glass arc tube, that, in turn, allows less color shift over life ($\pm 150^\circ\text{K}$ versus $\pm 600^\circ\text{K}$) and higher CRIs (up to 85 versus 75).

In addition, PCA is more resistant to sodium migration. Sodium is a main ingredient in all arc discharge columns and it passes more easily through quartz. When the sodium gets depleted, the parameters of the lamp go to pieces. PCA is also a cast product, as opposed to quartz, which is formed or blown, and hence is exactly the same each time. This perfection of arc and arc tube geometry is important in maintaining stable lamp performance.

The second most important element to improved metal halide performance is pulse start ballast, be it magnetic or electronic. These ballasts work hand in hand with specially designed lamps, which amounts to a tacit admission that you can't have one without the other. Pulse start ballasts do away with those starting aids

mentioned earlier and divide the function of the ballast into two components, an ignitor to start the arc and a ballast to maintain it. In addition to the improvements mentioned, pulse start lamps allow for faster starts, faster restrikes, and colder temperature starts.

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Low wattage (up to 150-watt) metal halide lamps with ceramic arc tubes that exhibit stable color and high CRI are showing up across the country in a wide range of retail, hospitality and other commercial settings. You can spot them now in such places as Saks Fifth Avenue, Hollytron discount appliances, supermarkets, malls and public spaces in hotels and office buildings. They could be the hottest lamp since the MR-16.

In fact, as long as you have an application that does not require continuous dimming, this new generation of metal halide can fill almost any lighting need. Manufacturers of lighting fixtures have responded to the lamps so you can specify a wide range of fixtures that accept them, including downlights, asymmetric wash units, in- and above-ground exterior fixtures, floor lamps, sconces, integrated furniture fixtures, theatrical framing projectors and a wide variety of track heads. While metal halide used to signify the "industrial" look, it can now convincingly provide the "high quality" look.

It's time to see HID in a new light. ◆

Edward Effron is a Los Angeles-based lighting designer and lighting application consultant for Philips Lighting in Southern California.

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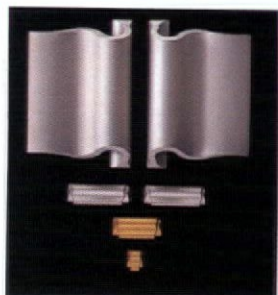
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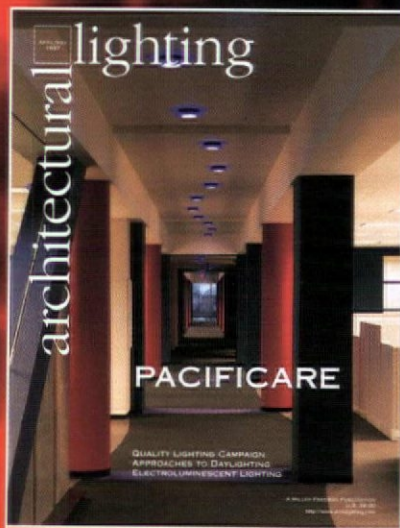
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Not Quite Demolished



Philadelphia Terminal, Baltimore & Ohio Railroad (1886-1888), from Frank Furness: *The Complete Works*.

Frank Furness: The Complete Works, by George E. Thomas, Jeffrey A. Cohen and Michael J. Lewis with an introduction by Robert Venturi, 1996, New York: Princeton Architectural Press, 392 pp., \$45.00 paper

When late 19th-century architectural critics spoke of the Mannerist Victorian Gothic architecture of Frank Furness (1839-1912), whose bold shapes and scales, abstraction of historical styles into a straightforward, ahistorical style, and preference for brick over marble defied classification even as they captivated Philadelphia, they treated it as an embarrassment. The growing academic spirit of the professional press thus delayed the revival of Furness' reputation until the 1960s, when many of his greatest works from the 1860s through the 1900s had been demolished. Fortunately some masterpieces, such as the U. of Pennsylvania Library, 1888-1890, survive with their unrelenting tension and idiosyncratic juxtaposition, speaking to our turbulent times with surprising eloquence in the illustrated pages of this fine monograph.

Marks of Excellence: The History and Taxonomy of Trademarks, by Per Mollerup, 1997, London: Phaidon Press, distributed by Chronicle Books, 240 pp., \$75.00 cloth

If brand names make seductive guides when humanity feels adrift in a global consumer sea, trademarks are their increas-

ingly universal symbols. At least trademarks make familiar faces as we stagger under an overload of information specifically targeted to make us buy. What makes *Marks of Excellence* so fascinating is its startling reminder of how old the concept of trademarks is—and how potent its compact message remains. Per Mollerup, founder of Designlab, a leading Scandinavian consultancy, makes a fine traveling companion in this colorful journey into graphic history that will surprise readers with the many trademarks they can recognize.

Theme Restaurants, by Michael Kaplan, 1997, Glen Cove, N.Y.: PBC International, 176 pp., \$37.50 cloth

Author Michael Kaplan cuts to the entrées in *Theme Restaurants*, a colorful anthology of new theme restaurants, whose appeal is obvious. When Kaplan asks architect David Rockwell why theme restaurants are so pervasive now, we are told, "...Theming is just another word for evocative design that is narrative and transports you to another time and place..." And so it goes, as Kaplan presents restaurants grouped under such headings as Back in Time, Happy Hour, Wild by Nature and Hooray for Hollywood. Interiors by Rockwell, Hatch Design Group, Frederick Brush, Tony Chi, Adam Tihany and others portray cultural obsessions that we want as '90s dinner companions.

Terence Conran on Design, by Terence Conran with Elizabeth Wilhide, 1996, New York: Overlook Press, 285 pp., \$55.00 cloth

Having shown us how to design our homes through *The House Book* and *Terence Conran's Kitchen Book*, and then sold us furnishings to do the job through Habitat and Conran's stores, architect Terence Conran takes on the full spectrum of design in this thoughtful commentary. His blend of art history and common sense gives arbitrary form a cunning *raison d'être*. On retailing he notes: "Retail design is now an important means of turning retailers into brand names." Sir Terence tempers praise of good design with serious questions, such as what happens when there's too much of a good thing—good design included—in a world where supply outstrips demand. ♦



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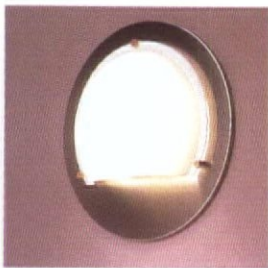
The Carpet Directory resource books, which are compiled and printed twice a year by Carpet Infosource, maintain specifications of the running line carpet styles. The current directories list 2,380 commercial carpets and 4,767 residential styles. This season's issue includes 965 new carpets with 888 styles discontinued since last fall. *The Carpet Directory* is also available in a software version for both Macintosh and IBM computers.

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Published by the Composite Panel Association, *Second Wave: Innovations in Composite Panel Products* is a significant effort by the particleboard and medium density fiberboard (MDF) industry to inform the public about the benefits and uses of engineered wood. Targeted to architects, builders and furniture designers, *Second Wave* discusses new and improved applications of engineered wood, as well industry trends, new product developments and the environmental and economic benefits of engineered wood.

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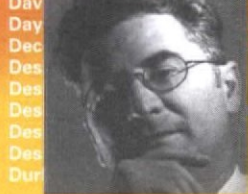


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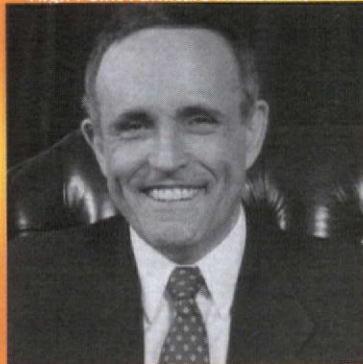


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NONSTOP IN SEATTLE • Amy Baker

Her teachers must have suspected Amy Baker would have an artistic career. When Baker, now an associate in the firm of NBBJ, Seattle, wasn't busy with the three R's in the Milwaukee suburb of Wauwatosa, she was busy with pottery, painting or silk screening fabrics she designed with her mother, a gifted seamstress who turned the fabrics into clothing—and returned to school at age 50 to be a designer. "I'm one of five kids, and each of us has been free to make our own decisions," Baker gratefully recalls. "What my mother showed me is that there are ways to be creative and have a secure job."

After graduating from Arizona State U. in interior design, Baker intended to return to the Midwest. "Then I realized," she says. "I'm 23! I can go anywhere!" Interviews in Los Angeles, San Francisco and Seattle resulted in her working with Rysia Suchecka, principal in charge of NBBJ's corporate design studio, on office, residential, hospital and retail projects. In 1997, her eighth year at the firm, she's engrossed in hotels and research centers.

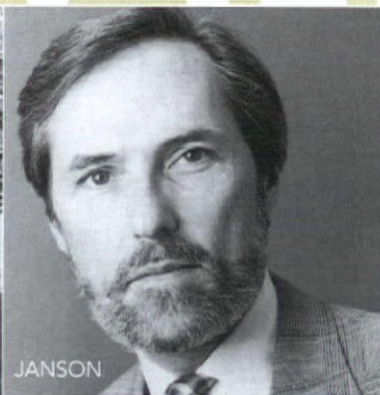
Practicing design as enthusiastically as Baker does, she could easily be excused for having no moment to spare. Unlike the stereotype of the driven young professional, however, Baker makes time for lit-



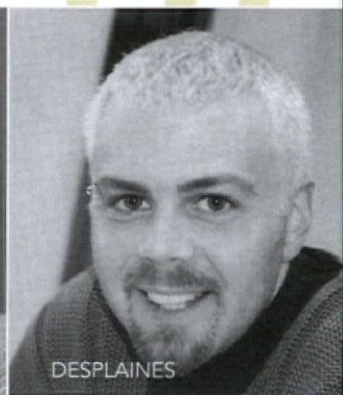
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OSTOYA



JANSON



DESPLAINES

erature, cooking, theater, hiking and entertaining friends. "I also need eight hours of sleep a day," she insists. By design, of course, Amy?

BASS OR SITE LINES? • Jacek Ostoya

Jacek Ostoya might have been a doctor or a rock star, but became an architect instead. Though playing bass guitar in bands was as important to him as architecture, the bands never quite made it on a grand scale, so Ostoya decided to stick with designing buildings. As an architect with Gensler in Los Angeles, Ostoya is now building stages more than he is performing on them. "I always thought I'd play music and design," says Ostoya, who left pre-med to follow in his architect mother's footsteps, "but when I got to organic chemistry I knew I wouldn't stick with medicine."

Having recently relocated to Los Angeles from San Francisco, where he worked at Studios Architecture, Ostoya is busy adjusting to his new surroundings as well as the kinds of facilities he designs. In San Francisco, he found himself mostly designing high-tech corporate buildings such as the Dublin, Ireland, offices of 3Com and a new campus for Silicon Graphics. With Gensler, Ostoya has plunged into entertainment facility design, including a TV broadcast facility for the Turner Entertainment Group in Atlanta.

Are entertainment clients that different from high-tech? According to Ostoya, not really. "Both types of clients need structures that will adapt to changes in technology, information flux and an uncertain future," he states. "Architecture is alchemy. It's civilization building." Now *that* would strike the right chord with any client.

SECOND TIME AROUND • Dennis Janson

"One problem I won't have is getting work," says Dennis Janson, AIA, of his new venture, Janson Design Group, LLC, in New York. It was different in 1979 when this CUNY-educated architect partnered with Jim Phillips to form Phillips Janson Group and started with projects like the men's restroom at *Runner* magazine. ("It was used a lot and much appreciated," he quips.) Nevertheless, the two built their firm into one of the nation's largest and most respected. "We nibbled at it," recalls Janson. "We sold during the day and designed at night."

Janson's recent, amicable departure from Phillips Janson was spurred by his desire to return to the basics of design—space planning, aesthetics and budgets—after administrating a global, 160-person firm. "Still, you don't take these things lightly when your name is on the door," he reflects. He's proud of his work at Phillips Janson, including the *Today Show* studio, Benetton at New York's Scribner Building and Bankers Trust Command Center.

He intends Janson Design Group to be fairly small (20-40 people) and focused on general interior design for the TV and radio industries, keeping an emphasis on technologically sophisticated projects. "I have no a crystal ball, but I have 18 years of additional experience,"

he says, "and know what I would do differently the second time around." One thing that won't change is his love for tennis—so he'll probably continue to serve his clients in more ways than one.

MINOR INFLUENCE • Marc Desplaines

The only problem for Marc Desplaines in his five-year BA/MBA program at Clark U. in Worcester, Mass., was the subject. "I hated economics," explains the designer. "To get through it, I minored in visual design." His design career began this way, as did a working relationship with his brother Richard, a woodworker who built the sculptures Marc designed for class. Only after such jobs as a buyer for Goldwater's, general manager for The Custom Shirt Co., and general manager for Yohji Yamamoto, USA, did Desplaines embark on creating Antoine Proulx, his San Francisco furniture company.

Disappointed in the furniture he found in fitting out a loft apartment, Desplaines turned to his brother for help. "Richard agreed to build furniture I designed," he recalls. Later, Dennis Miller Associates invited Desplaines to join a consortium of designers it represents and set him up in showrooms in LA, Chicago, Boston and New York.

Today, Desplaines works at home, where he designs furniture and serves clients in such assignments as corporate identity graphics. Having created the Manhattan Series of tables and lighting for Drum Furniture, he wants to do bigger pieces, and dabble in interiors with a restaurant or showroom. Has he forgotten those years studying economics? Tell the truth, Marc—with your businesses in fine shape, maybe economics and design do mix.