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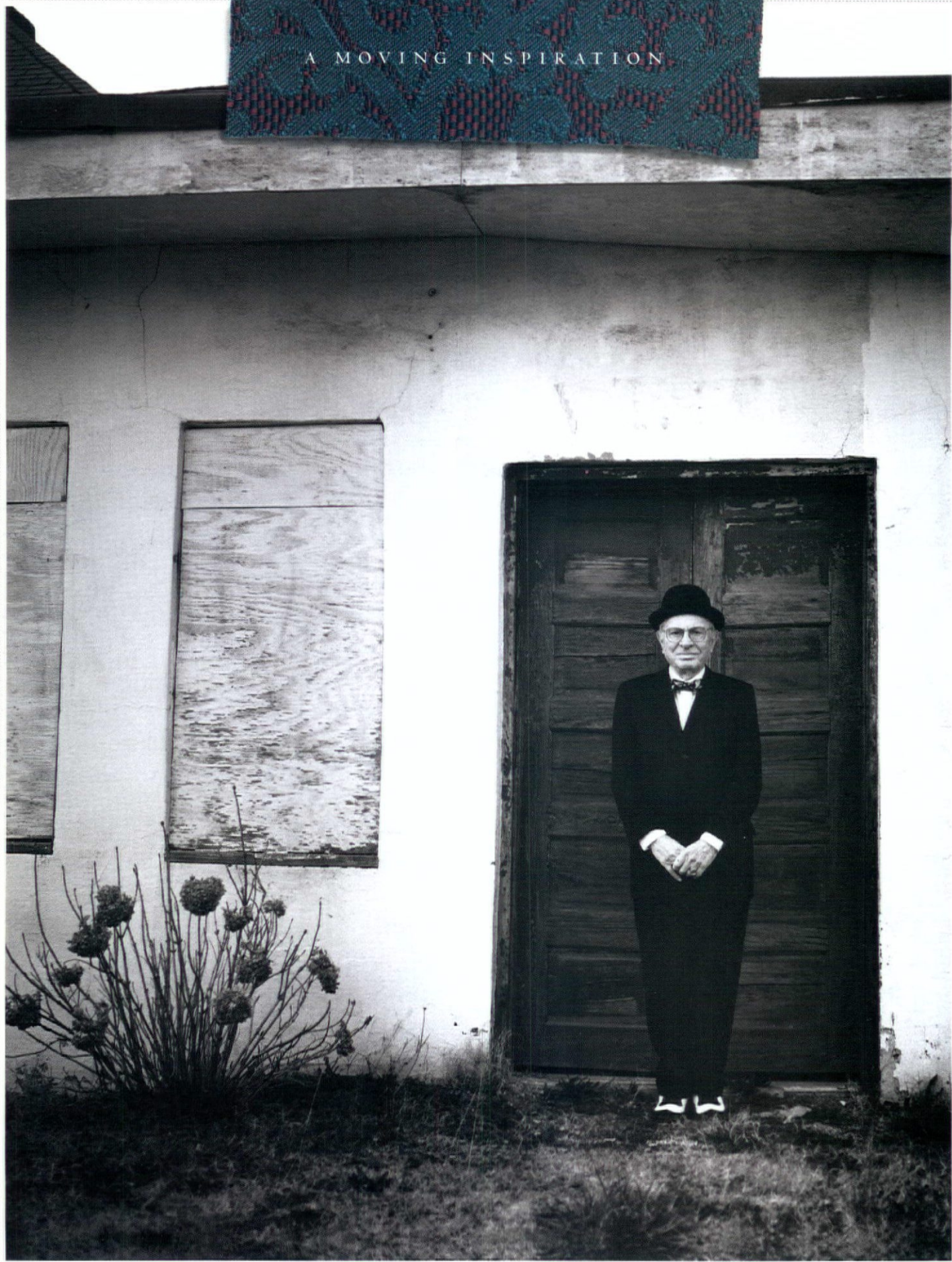
november 1997

Focus on Industrial Design: IIDA Product Design
Competition—Apex Awards

A Walk into the Future of Public Education
Through the Doors of a Utah High School

What the Camera Is—and Isn't—Meant to See
Inside a San Francisco TV Studio

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PRODUCT FOCUS

- 18 **POUNCE!**
Did Falcon Products have a clue that its M.A.T.S.[™] folding table would lead to a new multiple interactive work station system design called M.I.O.S.[™]?
- 20 **PRIZED POSSESSIONS**
Arc-Com's latest introduction of upscale upholstery fabrics—Fine Lines, Moment in Time, Line of Crowns and Grande Stripe—spotlights the company's broad range of capabilities.

DESIGN

- 22 **DESERT FLOWER**
A glimpse at the future of high school education can be seen now—in a walk through Jordan High School, Sandy City, Utah, designed by MHTN Architects.
- 28 **SMOOTHER SAILING**
Clients can't wait to sail right into the New York City offices of naval architecture firm Sparkman & Stephens, Inc., designed by M. Castedo Architect.
- 32 **MALLING IT OVER**
The latest mall addition to the Somerset Collection, designed by JPRA Architects, is attracting a lot more than upscale shoppers to Troy, Mich.
- 36 **TECHIE TV**
It's funky, it's functional—it's ZDTV's off-the-wall TV studio in San Francisco reporting on the computer revolution, created by Richard Pollack & Associates.
- 40 **LAW AND DISORDER**
Graham Gund Architects inspires aspiring esquires by unraveling spatial entanglements and adding new space to the Case Western Reserve University School of Law in Cleveland.
- 44 **MEMBERSHIP HAS ITS PRIVILEGES**
A sweeping renovation of New York's Sheraton Russell Hotel by Brennan Beer Gorman Monk Interiors puts a new residential spin on business travel in what happens to look like an 18th-century club.
- 48 **THE IIDA/CONTRACT DESIGN APEX AWARDS**
In a world awash in too many mediocre products, what is truly designed well, targeted to actual needs and priced right to make sense in 1997?

DEPARTMENTS

- 8 EDITORIAL 10 TRENDS 14 MARKETPLACE 58 CLASSIFIED 59 AD INDEX
59 PRODUCT INDEX 60 PERSONALITIES

november 1997 Issue 11 Volume 39

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Cover Photo: Detail of Jordan High School, Sandy, Utah, designed by MHTN Architects. Photograph by Douglas Kahn.

CONTENTS

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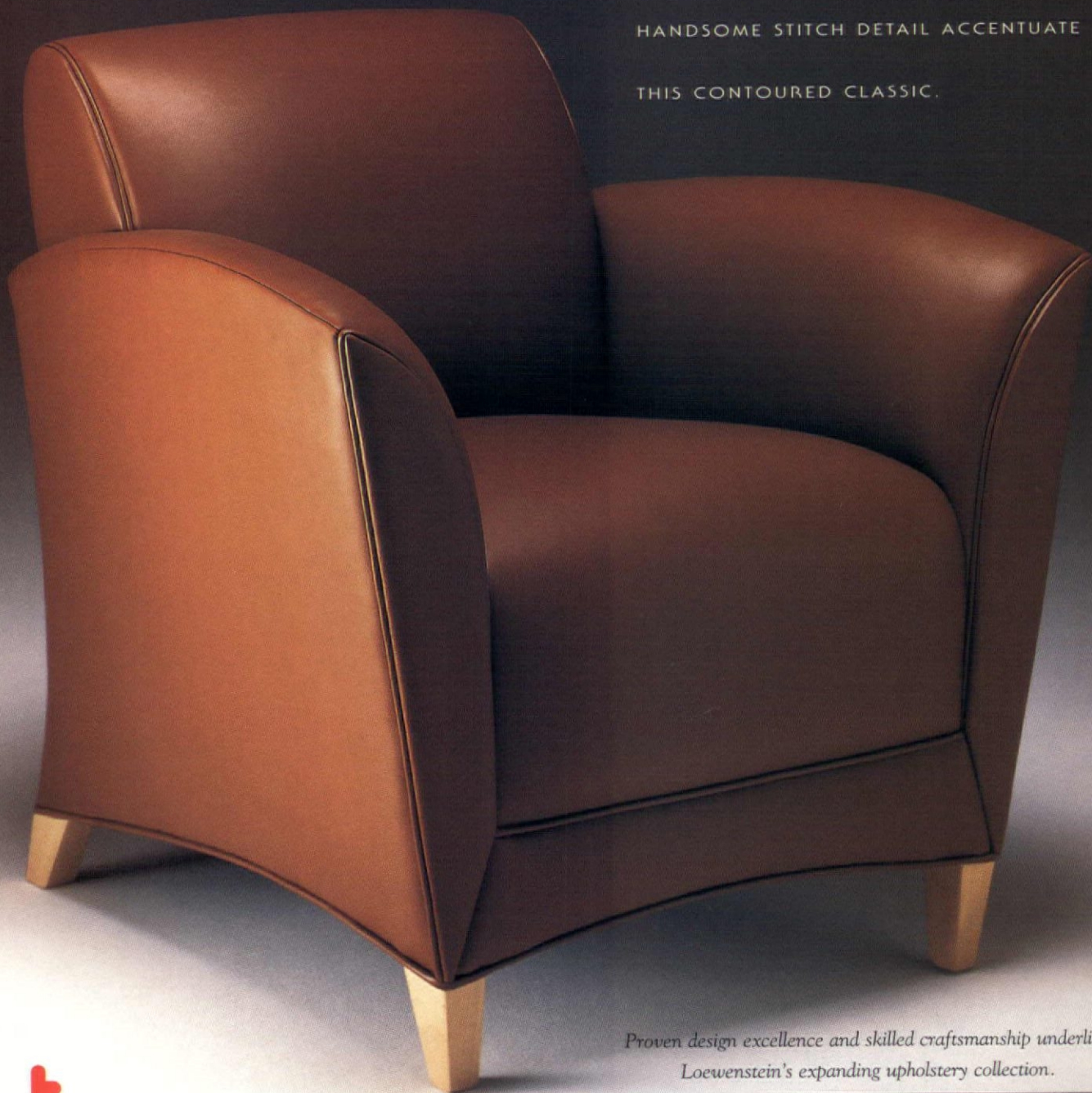
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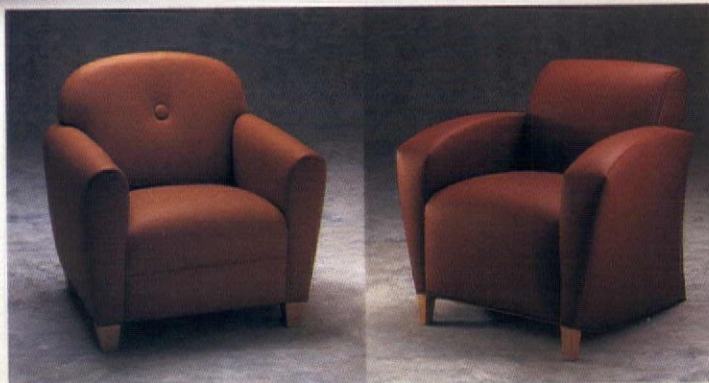
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Where's Your Cape?

Do your friends, neighbors or relatives have the foggiest idea what you do for a living? The activities of architects have filled such novels as Ayn Rand's *The Fountainhead* (1943), such movies as John Guillerman and Irwin Allen's *The Towering Inferno* (1974) and such TV documentaries as Kenneth Clark's *Civilisation* (1969). For better or worse, most such accounts are wildly fictional—mainly because most people have no idea what it means to design communities, buildings and interiors. (Asked why all his TV series characters were policemen or doctors, NBC network chief Fred Silverman once retorted, "What are they going to be? Architects? What will happen to them?") Of course, architects complicate matters by sustaining a mythology about their profession that dates back to the Renaissance. Should architects care? The latest evidence suggests not only that they should care, but that they must. Consider four popular contemporary myths about the professional designer.

Myth One: Architects are wealthy and privileged professionals. American architecture matured in the 19th century due to the industrial revolution that gave birth to great private fortunes and the City Beautiful movement, turning talented individuals like H.H. Richardson into the "court architects" of legendary families like the Vanderbilts. But consider the myth from the objective if crass measure of compensation. In his new study, *Money* (1997), Andrew Hacker, professor of political science at Queens College, finds architects at a median salary of \$37,600 modestly holding their own against occupations above them—including physicians (\$150,000), lawyers (\$72,100), engineers (\$48,100), professors (\$43,800), computer programmers (\$38,600) and police officers (\$38,400)—and below them—including registered nurses (\$36,100), high school teachers (\$35,000), journalists (\$32,100), librarians (\$31,000), realtors (\$30,600) and clergy (\$25,900). Snob appeal aside, what good does it do architects to make the public think they're expensive?

Myth Two: Architects serve wealthy and privileged clients. Again, the clients who nurtured the rise of American architecture starting

in the late 18th century were affluent, aristocratic and unapologetic about their status. It's hard to imagine the monumental public works of the 19th and 20th centuries without the support of such influential families as the Rockefellers, Cabots, Mellons, Astors, Crowns, Fricks, Dukes or Carnegies. On the other hand, the roster of contemporary commissions charts the growth of corporate and institutional construction for such clients as IBM,

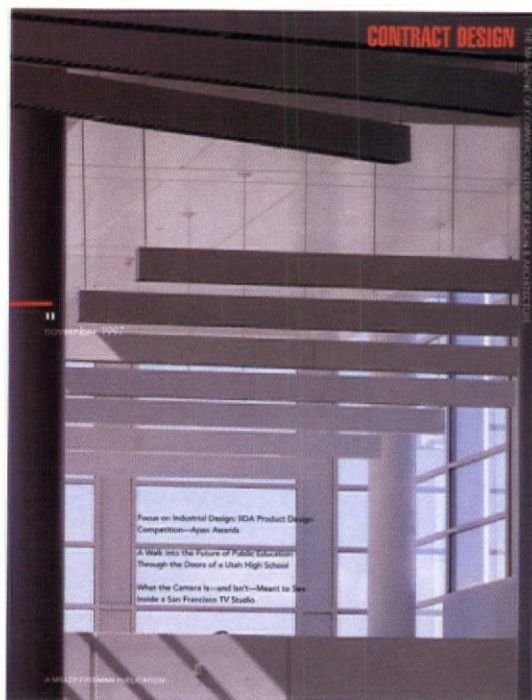
General Services Administration, Walt Disney, Prudential Insurance and Simon DeBartolo. Can architects really afford to have the public believe that only the rich and famous need design services—or that they're uninterested in far more numerous clients with everyday needs?

Myth Three: Architects are artists who concern themselves with their own aesthetic issues at the expense of their clients' practical needs. Sure, "architects with capes" are nothing new. In a fiercely competitive, service-oriented global economy, however, having a reputation as a poor listener is a detriment. Clients who indulge "star" architects in the design of art museums have little in common with clients of less exalted practitioners who present rigorous demands for securities trading rooms. Why hide the fact that today's architects are skilled problem solvers?

Myth Four: Architects are designers—period. Design was and probably will be

the core of architecture and interior design. But with other professions infringing on design, why should architects deny their multidisciplinary skills in design related areas such as construction management, design-build services, project financing, code approvals and pre-development analyses?

Our pluralistic society reassures us that there's no reason to apologize for who we are or where we come from, architects and interior designers included. On the other hand, the architect's lofty image of the past may be in need of reexamination. With just 5% of the nation's construction designed by architects, there are a lot of potential clients who need us—and don't know it. ♦



Roger Yee

Roger Yee • Editor in Chief



Ah . . . the sweetness of childhood.

Licking lollipops in perfect harmony.
Swapping penny candy and sharing bubblegum
jokes. Cruising on your hot pink banana bike
and sipping on orange candy straws.
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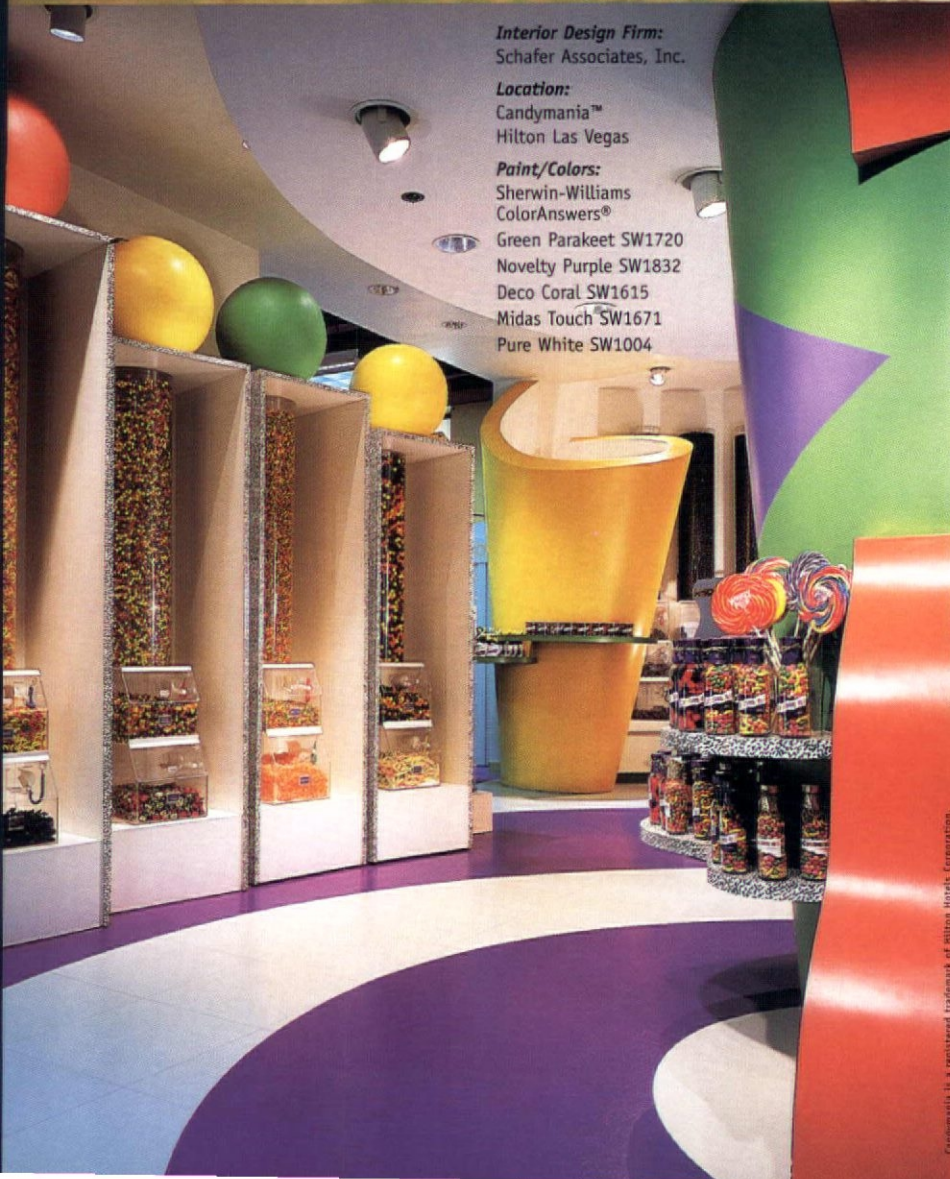
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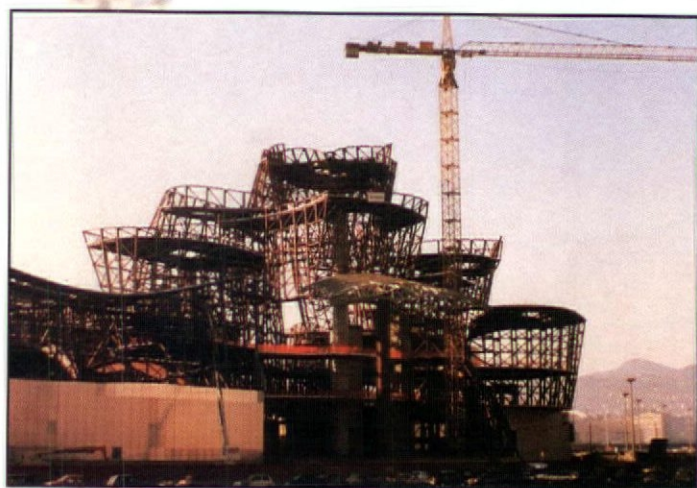
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Bien Venidos a Bilbao!

Bilbao, Spain - On October 16th, Frank O. Gehry's new Guggenheim Museum in Bilbao, Spain opened its doors, instantly joining the ranks of the most architecturally significant buildings in the world.

Although the architects had originally planned for a concrete structural system, Skidmore, Owings & Merrill LLP (SOM), who were invited to assist Gehry as the structural engineers for this project, believed that steel was more appropriate. After consulting with IDOM, the project's local architect and engineer, SOM convinced the rest of the project team to pursue a steel structure.

Considering that a curved surface is stronger than a flat one, SOM's engineers viewed Gehry's curvilinear design as an opportunity. SOM's engineers credit the structural system's eventual success to computer technology. The process began with Gehry's Los Angeles office digitizing the architectural scale model of the building by touching it thousands of times with an electronic probe. This painstaking task generated computerized surfaces and coordinates that were transmitted to SOM's Chicago office where the engineers began creating "wireframes"—three dimensional, computer representations of the building's structure.

"A completely computerized engineering process, from inception to production, is common in fields such as aerospace engineering," summarized SOM structural partner, William Baker. "But it is unprecedented in commercial construction."

Who found the way to San Jose?



San Jose, Calif. - Over 1,200 people attended the inaugural event of alt.office™ conference and exposition for alternative work environments held August 14-16th in the Silicon Valley. "Alcoa, Disney, Halliburton, KPMG Peat Marwick, Fidelity Investments, MTV Networks and M&M /Mars are just a few of the companies that came to alt.office to soak up the latest in collaborative teaming and technologies, telecommuting, and virtual work," said Henry P. Dicker of Miller Freeman, Inc., producer of alt.office.

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Page-boy is an olefin wallcovering from DesignTex with DuPont Teflon® fabric protector already applied.

Q. Are there specific maintenance and cleaning issues that should be kept in mind when wallcovering fabrics are used throughout a particular installation?

A. There are several maintenance and cleaning procedures to be aware of when dealing with wallcovering fabrics.

To help extend the life of the wallcoverings and keep them looking new longer, proper maintenance procedures, such as regular and thorough vacuuming to remove air-borne dust and lint and prompt treatment of spots and stains, are essential.

Today, many fabrics are treated with a fabric protector to help reduce the number of cleanings and repel oil- and water-based stains.

Vinyl and olefin are used extensively in wallcovering applications. Both require routine maintenance, but each have very different cleaning needs. For instance, vinyl wallcovering should be cleaned with a wet cloth and water-based solution, such as mild soap or detergent and water. Solvent-type cleaning (i.e. K2r or Carbona) should not be used on vinyl since it may remove the finish and print.

Olefin wallcovering fabrics, on the other hand, can be cleaned with both water-based and solvent-based cleaning systems, which may even include cleaning agents such as diluted bleach.

Other wallcovering fabrics, including cotton, cotton blends, rayon, linen and linen blends require a solvent-based cleaning system.

For removal of specific stains, always pretest the area before cleaning to prevent color damage and fabric shrinkage. If a fabric bleeds or shrinks, contact a professional cleaning service. Most water-based stains—tea, ink, chocolate—can be removed from wallcovering using a mild detergent diluted with warm water. Oil-based stains—chewing gum, nail polish, grease—can be sponged with the recommended spot remover solvent.

As always, different fabrics need different care. To ensure proper maintenance and cleaning consult your fabric resource for the appropriate guidelines on caring for wallcovering fabrics.

Submit questions to:

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Conference-goers arrived from as far as Beijing, Tel Aviv, Munich and Osaka to hear keynote addresses from futurist and technology forecaster Paul Saffo, organizational behaviorist, Fritz Steele, as well as Scott Adams, creator of the comic strip *Dilbert*.

Next year, alt.office '98 will be held August 12-14 at the San Jose McEnery Convention Center. For more details call 1 (800) 950-1314, extension 2612 or visit the Web site at www.altoffice.com.

Commissions & Awards

RTKL Associates Inc., Washington, D.C., was awarded the design contract for the 42,000-sq. ft. Ethiopian Embassy Chancery building which houses the offices of the Ethiopian ambassador and diplomatic staff. The new embassy, which will be located in the International Center developed by the U.S. Senate Department exclusively for embassies, is relocating from downtown Washington, D.C. to International Drive in NW Washington, D.C.

Gerner Kronick + Valcarcel, Architects, PC, New York, has been retained by MTV for the single-floor renovation of the entertainment company's 31,000-sq. ft. offices located at 1515 Broadway, New York City.

JFK International Air Terminal LLC (JFK IAT) unveiled the final design of the new \$1.2 billion Terminal 4 to be built at JFK International Airport. The plans call for a light-filled 1.5 million-sq. ft., steel- and glass-span structure, with increased functionality, productivity and comfort. The design team includes TAMS Consultants, Inc., Skidmore, Owings & Merrill LLP, and Ove Arup & Partners.

People in The News

Stephen Beacham, AIA, was appointed design director of the Parsippany, N.J. office of Gensler.

Paul Danna, AIA, has joined the Los Angeles office of Hellmuth, Obata + Kassabaum (HOK) Inc. as the new design director. In the firm's Dallas office Pablo Laguarda, AIA, has been named design director and senior vice president; John Low, AIA, joins as vice president and senior designer; John Shreve, AIA/AICP, joins as vice president and senior planner; and Edwin Jenkins, AIA, joins as senior associate and project designer.

Marie E. Fitzgerald, IFMA, has been promoted to director of space planning and interior design at Boston-based Earl R. Flansburgh + Associates.

Coming Events

December 2-4: National Ergonomics Conference & Exposition, Informart, Dallas; (212) 370-5005.

January 10-13: Domotex Hannover '98: World Trade Fair for Carpets and Floor Coverings, Hannover Fairgrounds, Germany. Call (609) 987-1202.

January 19-25: Intl. Furniture Fair, Cologne, Germany; 02 21 8 21-0.

March 4-7: V World Congress on Ceramic Tile Quality, Castellon, Spain; 64/ 35 65 00.

March 18-20: WestWeek 98, Pacific Design Center, West Hollywood, Calif. Contact Bret Parsons at (310) 657-0800.

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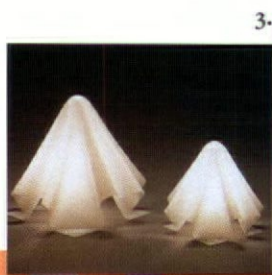
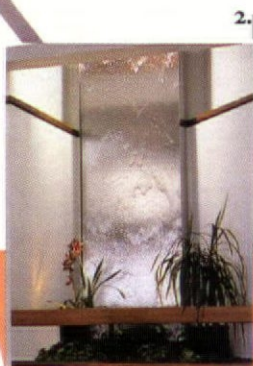
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1. | AUTOMATIC INC.

The Edelstone Chair and Edelstone Bench, from Automatic Inc., are elegant partnerships between graceful mahogany slats and a brushed stainless steel frame. The chair is 21-in. deep x 18-in. wide x 37-in. high and the bench is 18-in. deep x 54-in. wide x 18-in. high.

Circle No. 201



2. | HARMONIC ENVIRONMENTS

Indoor waterfalls with the aesthetic appeal of fine art and the tranquil allure of flowing water are increasingly popular in professional offices. Harmonic Environments makes free-standing and built-in models for homes and offices worldwide. The waterfalls come in two main styles—walls of water (single and double-sided) or multiple columns—with options in sizes, materials, lighting and finishing. The waterfalls, which also filter airborne pollutants, are leakproof and splash-free.

Circle No. 207

3. | YAMAGIWA

Yamagiwa's Designer Collection includes pieces from famous designers including those by Shiro Kuramata (shown). The K-Series floor and table lamp fixtures that Kuramata developed in 1972 give an impression of a white cloth placed on the ground. Each of the acrylic, opal color light shades differ slightly in shape from the others, and the light appears to defy gravity, successfully replacing the image of a cloth with light itself. Every piece is individually formed in a process involving four craftsmen, who are specifically trained to shape this unique design.

Circle No. 210

4. | RUTH CAPLAN, LTD.

Archive, from Ruth Caplan Ltd., is a group of silk blend velvet patterns that are part of a line used in restaurants and hotels from San Francisco to Nairobi. The fabrics are suitable for upholstery, draperies, throws and pillows. Ruth Caplan offers custom design according to what specifiers require. Harlequin II (shown) is a silk blend velvet available in standard and custom colors.

Circle No. 208



5. | BROWN JORDAN

The Lafayette dining chair from Brown Jordan is geared to upscale restaurants. Lafayette's combination of cast and tubular aluminum offers strength and keeps the chair lightweight for ease of handling. Featuring a superior ultra-fuse powder coated finish, Lafayette is available in both arm and side chair versions, with a tight seat cushion for indoor use and a loose seat for outdoor. Lafayette can meet all flammability specs for indoor. Four other back styles are available for every taste, as well as a full choice of colors and fabrics.

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Heirloom European Tapestries offers over 225 wall hanging tapestries in 500 sizes. Imported from France, Belgium and Italy, the tapestries are based on designs created in charcoal, transferred to oils, then onto graph paper and finally onto Jacquard looms. The weaver constantly controls shuttles and weaving tension to ensure the richness and integrity of an heirloom tapestry. Shown here is the

Emperor Maximilian of Brussels. Woven around 1530 in Brussels, depicting the old city and the Soignes Forest, this impressive tapestry is now at Le Louvre in Paris.

Circle No. 202

2. NIEDERMAIER

The Niedermaier Paris Collection includes styles Un, Duex and Trois. These retro chairs are based on French antiques, and are shown here in black painted maple with black leather upholstery. The chairs are also available in whitewashed maple with bone leather and mahogany-stained maple with matching leather and custom choices.

Circle No. 203

3. NORTHWOOD

Catalina occasional tables, developed by Northwood designer Jorge Larranaga, represent a fresh, fun and interesting approach to achieving a new look. All size variations incorporate the "S" shape leg that is fabricated from curved maple ply. The undercut floating top and leg stretches are in accent chrome. Tables are available in 15 wood finishes and five selected Aniline dye colors.

Circle No. 204

4. BOYD LIGHTING

Doyle Crosby, director of design of Boyd Lighting Company, relaunches his Tilt 36 Pendant with an updated twist. The Tilt 16 Pendant features four ultra-thin steel cables that enable an effortless 360 degree tilting action on the double disc glass assembly that securely suspends this kinetic fixture in seemingly mid-air. The domed metal housing is available in finishes of polished brass or polished nickel, accented with coordinating bullet-shaped studs that secure the double disk glass assembly. Colored accent lenses are also available to create a shimmer of hues.

Circle No. 206

5. ON THE LEVEL

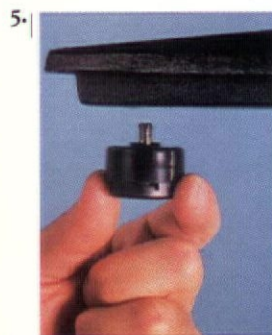
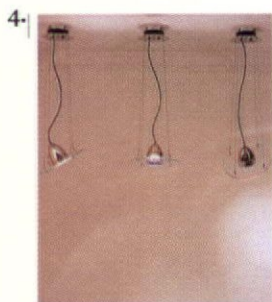
Superlevel™ self-adjusting table glides from On The Level are guaranteed to stabilize the lightest and the heaviest wobbly tables automatically each and every time they're moved. Superlevel's patented design uses the table's weight to automatically and instantly adjust the table glide to accommodate uneven floor surfaces. The Superlevel table glide is available in two models for weight loads of 15-140 lbs. and 45-300 lbs. Superlevel won't damage wood floors, tile or carpet.

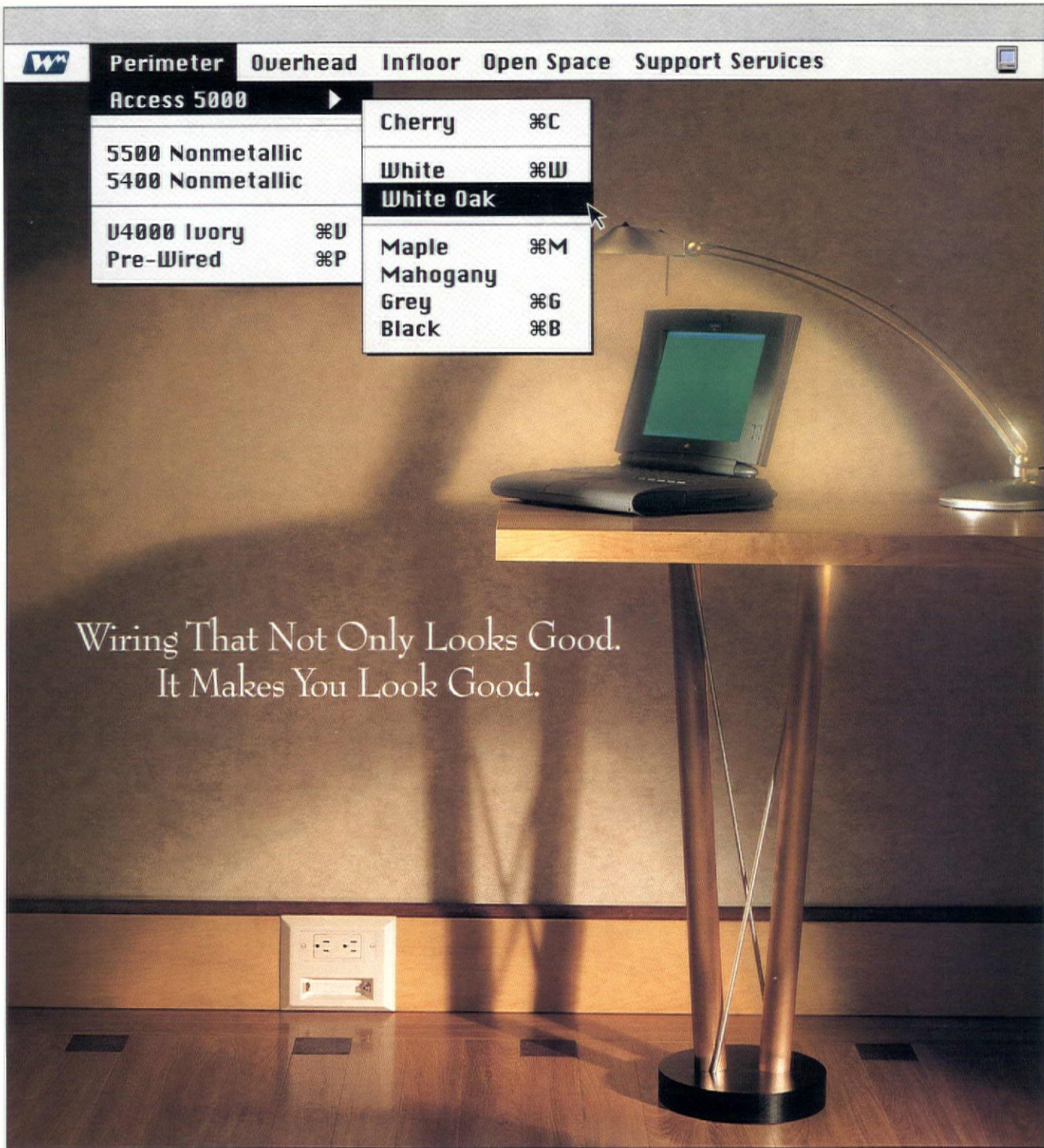
Circle No. 200

6. ABRAXAS

The Athene table, from Abraxas, is constructed with hand polished aluminum. The Athene conference table is a strong, rigid design composed of three fully integrated materials, aluminum, glass and stainless steel. Inspired by the inherent structural capabilities of one of the strongest pure forms, the triangle, the sloping base with a balanced glass top is simple and elegant. Athene features integrated spring loaded stainless steel cables, 3/4-in. thick glass top and inset tempered glass shelf available frosted or clear.

Circle No. 205





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Circle 10 on reader service card

Pounce!

Did Falcon Products have a clue that its M.A.T.S.™ folding table would lead to a new multiple interactive work station system design called M.I.O.S.™? By Ingrid Whitehead



Like the bird of prey it's named for, Falcon Products knows when to pounce on a tasty opportunity. The company introduced the Multiple Application Table System or M.A.T.S. at Neocon 96, showed it at alt.office 97 and got rave reviews at both shows. That much was expected. The unexpected part came after a few months, when Falcon discovered that customers were using the M.A.T.S. tables in ways the company hadn't planned.

"M.A.T.S. tables were designed to be used as training tables," says John Cronin, Falcon's vice president for marketing. "We didn't think of the line as applicable to work station use.

But that's how people were using them."

Cronin says that aesthetics was the main reason the tables were being used in such a manner. People liked the sleek metal leg design and the table's versatility. But since the M.A.T.S. table wasn't meant to be used as a work station piece, it lacked certain elements.

It was obvious to Falcon's industrial designers that there was a niche. Though the idea to create a work station table had existed for some time at Falcon, no one expected the design to come from M.A.T.S. Using what worked from M.A.T.S., designers Dorsey Cox, Steve Hill, David Burgner and Gary Tew created the Multiple Interactive Office System, or M.I.O.S.

Options for M.I.O.S. begin with work surface choices, which range in shape from traditional rectangles, rounds and half-rounds to piano shapes, contours, teardrops, peninsulas and connectors, as well as several choices of surface finishes, sizes

and edge styles. Add coordinating pedestal units, upper storage units and the core M.I.O.S. system is complete. Multi-user work stations may be built with a series of desk systems connected together, or as back-to-back

units with privacy panels. Support pieces become part of the design, along with the optional adjustable panels and accessories.

Then there are the galleries. "M.I.O.S. tables have a separate wire management gallery for customers' communication needs," reveals Cronin. Sophisticated wire management galleries below the work surface, input devices mounted on the desktop and receptacles installed within the galleries provide convenient access to electrical power for M.I.O.S. users. In addition, a wire bridge may be installed between desks to connect power and data cables, where electrical current runs safely and easily with power jumpers.

One versatile member of the M.I.O.S. line, the Computer System Transport, provides convenient movement of sensitive electronic equipment between work areas. Perfect for training and hoteling environments, the Computer System Transport opens up to reveal stowed CPU and keyboard storage areas, as well as ample room on top to secure a massive monitor.

Options, options, options. Falcon, recognizing that individuality in the new wave of office design is everything, set about creating a program with Underwriters Laboratories to rate panel upholstery from different fabric companies. Called the UL Fabric Recognition Program, it easily qualifies fabrics that have a Class A Rating under this program to cover the panels.

"We've developed a product that meets the needs of the market with superior style and functionality," says Cronin with pride. "Year to date sales for M.A.T.S. are reaching the \$10 million mark. We expect M.I.O.S. to be just as popular."


In other words, you never know where a versatile table with a sleek metal leg design will take you. ♦



With added units, M.I.O.S. adapts to team environments as a multi-use work station and conferencing center (above and left). The Computer System Transport (top, left) provides safe, convenient movement of sensitive electronic equipment.




celestial.



"Star-studded carpeting and upholstery fabrics reinforce the name and enhance the theme at Starwood's Delaney and Murphy Restaurant. Durkan is a powerful visual merchandising tool that helped us integrate corporate identity into the design scheme."

*Turner Duncan and Kimberley Miller
Duncan & Miller Design
Dallas, TX*



Starwood's Delaney & Murphy Restaurant at the Radisson, Dallas, TX

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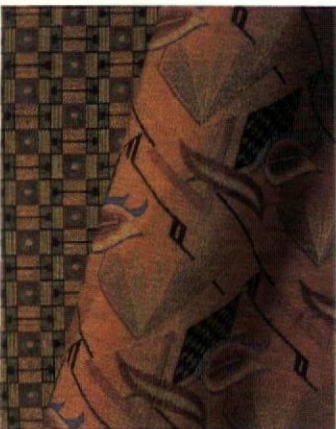
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Prized Possessions Arc-Com's latest

introduction of upscale upholstery fabrics—Fine Lines, Moment in Time, Line of Crowns and Grande Stripe—spotlights the company's broad range of capabilities

By Jennifer Thiele Busch



If you need mid-range upholstery fabrics, Arc-Com would be one of the obvious resources that comes to mind. But if you're thinking more about upscale, elegant, simply-must-have textiles, the Orangeburg, N.Y.-based company might not make your first cut—until now. When the contract fabric supplier recently rearranged its product line to offer designers three price-based categories in a more user-friendly format, it also clarified its mission to become the fabric supplier of choice for everything from the most cost-conscious projects to the most glamorous, high-end ones. Now Task Force™, including fabrics \$35/yd. and under, and Woven Connections™, including fabrics in the \$35-\$55 range, represent the same value-priced textiles designers have always expected from Arc-Com, while Prized Possessions™, priced upwards of \$56/yd., reveals a facet of the company they may not have known existed.

"This tells everyone that we can do just about anything in textiles from the simplest to the most sophisticated," says Arc-Com executive vice president Peter Layne. "By placing all the high-end product in one place, Arc-Com lets designers see that it offers sophisticated fabrics at a good value. We want to be considered for the sizable amount of high-end business that goes on." Termed "a departure point for Arc-Com," by design director Mary Holt, Prized Possessions has now been augmented by Fine Lines, Moment in Time, Line of Crowns and Grande Stripe—constituting a showcase of Arc-Com's considerable capabilities.

Fine Lines, a collection of five patterns in various constructions of cotton, polyester and viscose, is referred to by Holt as "a textile-lovers collection," featuring simple patterns of ribbed stripes, harlequin diamonds and elliptical effects made interesting by unusual weaves, yarns and textures. "The collection is a gutsy piece of goods," she comments. "It celebrates the art of the textile." Each pattern is available in the same six colorways—four elegantly muted neutrals and two bolder tones—for mix-and-match ease.

Moment in Time and Line of Crowns are two cotton/polyester tapestry patterns inspired by Viennese archives from the Wiener Werkstätte period. "These patterns are 'happening' right now," says Holt. "They're timeless designs that we've updated with interesting weaves and a brighter color palette." Both are multicolored, geometric patterns that also color coordinate to work together in the same project.

Grande Stripe, the boldest introduction to Prized Possessions, is a brightly-colored, railroad strip tapestry that Holt labels "fun and very contemporary." "This is a real statement piece," she observes. "It's high impact, yet none of the elements are unfamiliar." The fact that Grande Stripe was introduced alone testifies to Arc-Com's confidence in its appeal. "A pattern this distinctive stands on its own," says Layne. "But because it's multi-colored, it coordinates with other fabrics for numerous applications."

Of course, Arc-Com has not ignored its other product categories in favor of Prized Possessions. The company has recently bolstered its mid-range Woven Connections offerings with the introduction of the Artifacts Collection, including three new cotton/polyester fabrics. The small-scale Cyclades, the medium-scale Copán and the large-scale Tulum are coordinating, antiqued patterns derived from a combination of ancient cultural motifs that share the same 10 colorways. "These patterns were a bit of a risk for us," says Holt. "Their flavor is not typically Arc-Com." That may be because Artifacts also represents new directions for the company in its mission to offer upper style and upper end looks in each price category.

"We have over 100 projects in the design department at any one time," Layne points out. "We feel that we need to continually bring out unique and unusual designs, paying closer attention to each of the individual price categories." So now if you need an upscale, elegant, sophisticated textile—in any price range—Arc-Com may truly have your number. ♦

Circle No. 249

A textile house divided: Arc-Com has rearranged its product line in three price-based categories. In the elegant, upscale Prized Possessions category, it introduces the five patterns of Fine Lines (top), Line of Crowns (second from top, left), Moment in Time (second from top, right) and Grande Stripe (second from bottom). The three new patterns of the Artifacts Collection (bottom), part of the value-priced Woven Connections category, underscore Arc-Com's commitment to high-end style in each price category.

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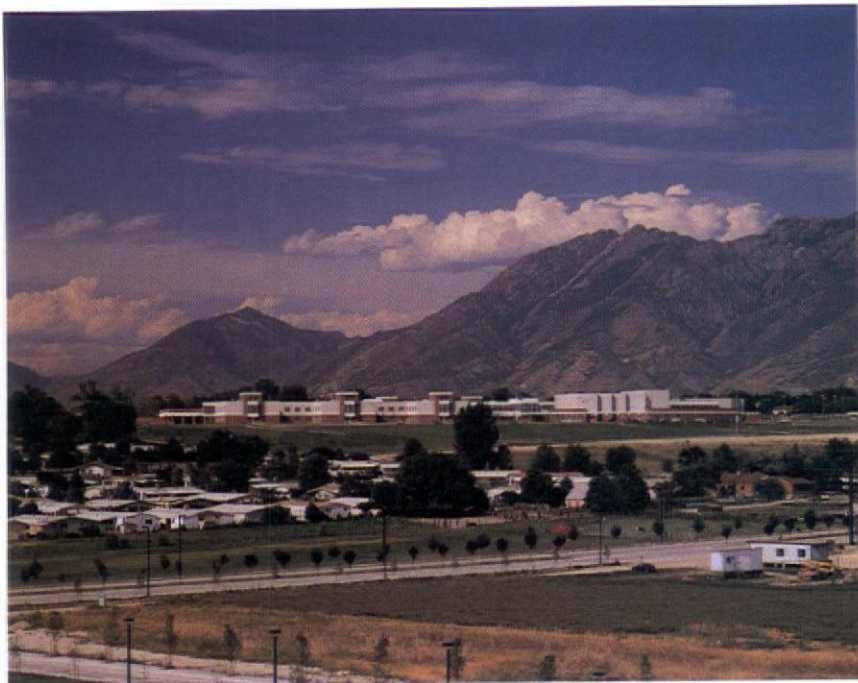
Circle 16 on reader service card



Desert Flower

A glimpse at the future of high school education can be seen now—in a walk through Jordan High School, Sandy City, Utah, designed by MHTN Architects

By Roger Yee



Could you start life all over again with little more than sun-baked soil beneath your feet, a mountain range towering some 6,000 to 8,000 ft. above you and a dry, desert climate that averages five inches of precipitation a year?

Perhaps it helps to be a charismatic religious leader viewing Utah's Great Salt Lake Valley for the first time, as Brigham Young was on July 24, 1847, the day he declared to his fellow Mormons, "This is the place." Shortly after Young and his followers set to work irrigating the land surrounded by the Great Salt Lake, Great Salt Lake Desert and Wasatch Range, Salt Lake City blossomed forth. Miracles like this can still be observed today in Sandy, a suburb of Salt Lake City and Utah's fourth largest city, whose young population (median age 25.8) has surged from 45,000 in 1980 to 97,000 in 1997. Rapid growth in Sandy and the neighboring communities served by the Jordan School District

has spurred the need for such new educational facilities as the impressive, 360,000-sq. ft. Jordan High School, designed by MHTN Architects for 2,500 students in grades 10-12 and sited atop a knoll on a 46-acre tract.

Jordan High School would stand out in any review of educational facilities for its responsiveness to academic and community needs and its exceptional environment. However, the design is particularly noteworthy given the urgency of its birth. Like many other Rocky Mountain cities, Sandy is on a sustained economic roll as established and new employers like ZCMI Department Stores, Novell, Becton Dickinson, Snowbird Ski Resort, Discover Card, FHP Health Care and Sam's Club attract middle class families (\$45,000 average household income) to the community. Who could object to combining a promising livelihood with a lifestyle offering opportunities for higher education at such nearby institutions as Brigham Young University (28,000 enrollment) and University of Utah (27,000 enrollment), desirable single family homes priced around \$100,000 per unit, shopping at 10 major shopping centers ranging in size from 58,200-sq. ft. Bell Canyon Center to 700,000-sq. ft. South Towne Center, and recreation in the form of golf, skiing, camping and hiking that are minutes from home?

One way of assessing the fate of Sandy and its neighbors is the fact that Jordan School District has been expanding at the rate of

This is the place: Sited atop a knoll in Sandy, south of Salt Lake City, Jordan High School (above) is the latest proof that the desert blooms 150 years after Brigham Young led fellow Mormons to Utah. Replicated units to the left represent learning academic and vocational classroom "neighborhoods," while singular units to the right enclose the auditorium, field house, performing arts and other non-scholastic activities. Jordan's heart is the Commons (opposite), where students gather between classes or during lunch.



A high school of the future: MHTN's design for Jordan represents the latest educational thinking, as seen in the Media Center (above), equipped with a TV studio, computer lab, distance learning center and yes, books, the versatile auditorium (opposite, top left) seating 1,350 for music, dance and theater, a typical classroom (opposite, bottom left) wired for CCTV, Internet and Media Center feeds, the expansive field house (opposite, top right) that holds 2,500 for a variety of sports and the computer lab (opposite, bottom right) that entices kids to experiment.

one high school a year in this decade. Besides having to house a student population of 73,000 in 80 facilities, the District must also cope with a stampede of cars driven by high school juniors and seniors—despite the availability of bus service for students living two miles or more from school. “Our high schools once needed 25 acres or less,” recalls Robert Day, assistant superintendent for the District, who manages its construction projects. “But with the surge of student traffic we currently need more land just for parking. At Jordan High School we have 650 spaces for students plus 150 for faculty and 50 for visitors—on 50 acres.”

District retained a project team that included MHTN Architects for planning, architecture and interior design, Jacobsen Construction Company as general contractor and construction manager and Dr. Franklin Hill, a noted educational consultant, as programmer. Due to the lack of time and the absence of an individual who would serve as principal, Dr. Hill worked with Day and a group of educators including District department heads and a selected peer group at the high school level to draft a program for a “high school of the future.” The interaction between what proved to be a progressive project team and a conservative

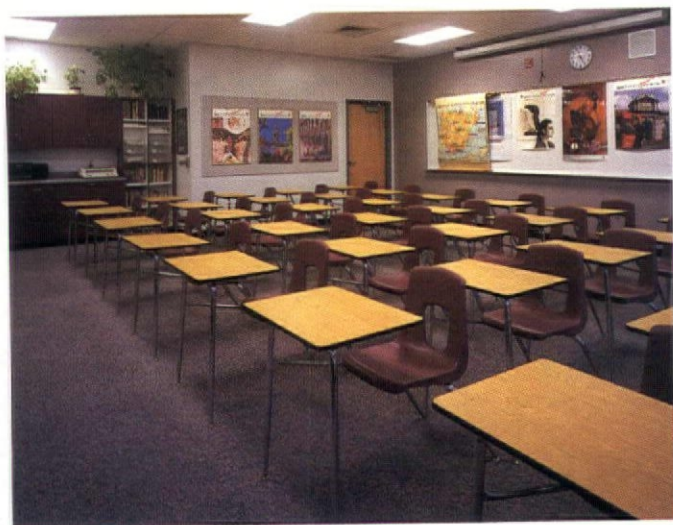
Facing radical ideas, teachers asked for simple floor plans and good light

Thus, overcrowding, along with obsolescence and seismic inadequacy, forced the District to address the shortcomings of the existing Jordan High School in 1992-1993. “The original 1913 facility was designed for 1,000 students,” Day says, “and we consistently overcrowded it at 1,400 to 1,500 despite additions. Our school board meetings were packed with parents wanting to know what we were going to do about it.”

To develop a new Jordan High on a fast track schedule, the

group of educators would mirror the ambivalence that public education faces everywhere.

“It was scary to predict the future,” admits Day, a former principal himself. “Who knew what the world would want tomorrow? The teachers tried to hang on to tradition in the face of Dr. Hill’s ideas. They asked for a simple floor plan to orient them, bright, open spaces with daylight and good internal visibility and access for monitoring student activities.”



Out of hours of deliberation came a vision for Jordan High as a center of academic and vocational education based on integrated, multidisciplinary learning, complemented by athletics, fine arts and performing arts as well as exposure to the needs and people of the community and corporate partners from the business world. In Dr. Hill's scheme, the School would house academic "neighborhoods" or classroom groupings where integrated learning would take place. Each neighborhood would contain classrooms for science, mathematics, English, language, business and social studies.

Because science and technology would figure importantly in students' lives—and facilities to teach these subjects are complex and hard to relocate—they would be placed outside the neighborhoods. A Science Learning Core of classrooms, a greenhouse, prep rooms, teachers' offices and conference rooms would be located centrally for all neighborhoods to use, while a Tech Atrium for integrated science learning would act as a focal point for multi-disciplinary classrooms and such facilities as a Technology Lab 2000. Noting that other disciplines have their own unique requirements, the program also included custom environments for visual arts, foreign language and special education. Of course, as a high school of the future, Jordan would wire all classrooms for closed-circuit TV, Internet and feeds from a Media Center equipped with a TV studio, computer lab, distance learning center and yes, books.

How can a physical space accommodate such an ambitious program—yet remain flexible and appealing over time? MHTN's basic strategy has been to rely on group zoning of similar functions, a separation of structure and partitions, and meticulous attention to the three-dimensional design of the building. Everything is oriented east or west of the central administration and student activity functions that comprise a student commons, media center, 600-seat cafeteria, administration and student counseling offices.

"The zoning is easy to understand," reports Jeff Stebar, AIA, design architect for MHTN. "Academic and vocational functions are to the west of the central functions, while athletics and performing arts are to the east, with two major corridors running parallel along the east-west axis of the building to connect everything." Compartmentalization and a zoned HVAC system allow parts of the building to be used outside school hours without having to operate the entire facility—and will enable educators to modify the building's contents with minimal disruption in the future by plugging in components as needed. Though smaller in floor area than the space devoted to the academic and vocational neighborhoods, the east wing would be treated with equal respect, incorporating a 1,350-seat auditorium, a 2,500-seat field house and other athletic facilities, a commercial kitchen where student chefs can prepare meals for faculty, and a performing arts wing for music, theater and dance. Owing to MHTN's attention to detail, such thoughtful measures as positioning the continuing education area for adults away from various high school distractions can be found everywhere.

Complex as Jordan's architectural form is, it follows a straightforward logic in its construction. "The building is inherently flexible due to the separation of the steel frame from the partitions," comments Kyle Taft, AIA, project manager for MHTN. "It was our intent that the building should remain flexible for whatever educational or technological innovations are coming down the road."





Spare as the material vocabulary of steel columns and beams, dry wall, load bearing masonry at the auditorium and field house, open web steel joist roofs and composite deck floors may be, it is anything but dull. MHTN sets the parts in motion through a dynamic composition of interlocking orthogonal wall, floor and ceiling planes, contrasting interior dimensions and proportions of corridors, rooms and atriums, changing interior elevations and ceiling heights, colorful and strongly figured paving patterns and dramatically placed clerestories and skylights.

Work proceeded briskly at the site—despite time taken to cover an irrigation canal 20 ft. wide and 8 ft. deep that traverses the site (“You don’t mess with water rights in the West,” Stebar warns)—to deliver Jordan in time for the 1996-1997 school year. Once the construction was completed, the public was invited for a visit. “Thousands of residents walked through at the opening, and they were delighted,” Taft remembers. “Many still can’t believe the construction came in under \$80 a square foot.”

Today, Jordan High plays a key role in community life, staying active and open as late as 10 p.m., six days a week. “This school is so bright, airy and appealing,” Robert Day points out, “it makes us wonder why other high schools are so dark and have so few windows.” Out on the football field, the Jordan Beet Diggers attest to the strong sense of tradition that binds the School and Sandy together. The School mascot, the Beet Digger, refers to an agricultural mainstay of the Beehive State whose harvest caused students to be excused from school for

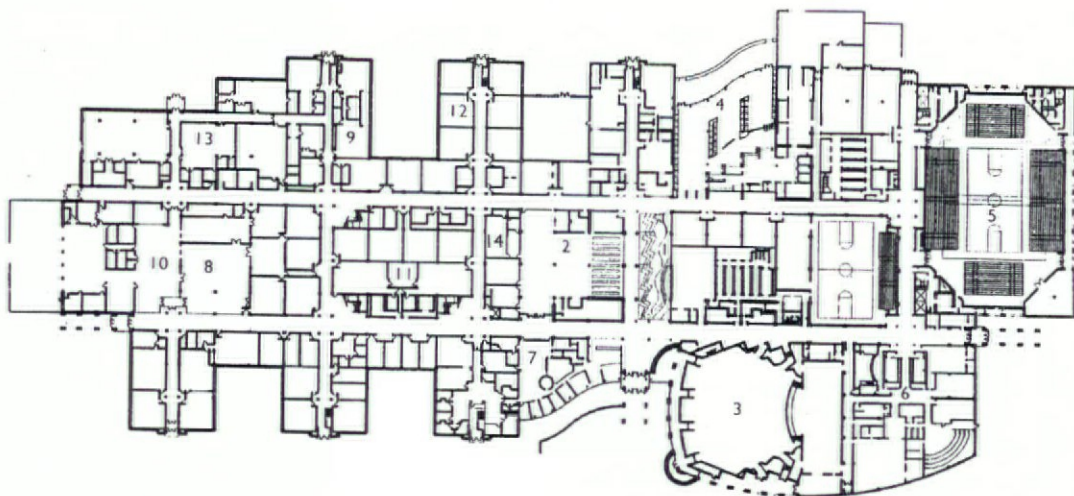
Welcome, student diners and chefs: While most students dine in the cafeteria (left), others may be busy preparing lunch in the commercial kitchen to serve to faculty in the staff restaurant, one of many exposures to science, technology and other contemporary disciplines offered at Jordan High School. The main level floor plan (below) indicates the careful zoning that places academic and vocational facilities in the west wing and athletics and performing arts in the east wing.

two weeks each year as late as the 1950s. “The kids chose to bring the mascot with them to the new school,” Day says with pride.

Or maybe it’s just another everyday miracle in the Great Salt Lake Valley. ♦

PROJECT SUMMARY: JORDAN HIGH SCHOOL

Location: Sandy, UT. Total floor area: 360,000 sq. ft. No. of floors: 2. Floor sizes: 1st at 273,000 sq. ft., 2nd at 87,000 sq. ft. Total student capacity: 2,500. Cost/sq. ft.: \$78.63. Paint: Sherwin Williams. Dry wall: U.S. Gypsum, Celotex. Brick: Interstate Brick. Ceramic tile: American Olean. Flooring: Armstrong (vinyl), Roppe (rubber), Robbins (wood). Carpet/carpet tile: Lees. Carpet fiber: duPont. Ceiling: USG Interiors, Armstrong. Lighting: Lithonia. Doors: Fenestra, Ceco. Door hardware: Yale, Steeley & Hager, Len, Quality Mfg. Glass: Guardian. Window frames: Tubelite. Window treatment: Hunter Douglas. Railings: Tech Steel. Students’ desks and seating: Artco-Bell. Teachers’ desks: Virco. Teachers’ seating: Artco-Bell. Administrators’ desks and seating: Hon. Lounge seating: KI. Library and conference seating: Community, a division of Jasper Seating Company. Library and conference tables: Fleetwood. Library shelves: Anderson Mill. Library benches: Inwood. Cafeteria, dining, auditorium seating: Artco-Bell, Irwin Seating, Samsonite. Cafeteria, dining, auditorium tables: Plymold, Midwest. Upholstery: Irwin Seating. Lab benches: Inwood. Lab stools: Artco-Bell. Files: Hawthorn. Architectural woodworking and cabinetmaking: Anderson Mill. Signage: Allotech. Planters, accessories: Neff & Jensen. Elevators: Otis. HVAC: Koh. Fire safety: Nelson. Security: Radionics. Building management system: Utah Controls. Underfloor duct: Square D. Plumbing fixtures: Kohler. Client: Jordan School District. Architect: MHTN Architects; Lynn A. Jones, AIA, principal in charge; Kyle Taft, AIA, project manager; Alan Jorgensen, AIA, project architect; B. Jeff Stebar, AIA, design architect; Randall Boudrero, ASLA, landscape architect; Leslie B. Workman, Assoc. IIDA, interior designer; Fred Pickett, job captain. Educational planner: Franklin Hill & Associates. Structural engineer: Reaveley Engineers. Mechanical engineer: Olsen & Peterson. Electrical engineer: Becherer Nielson. Civil engineer: Eckhoff Watson & Preator. Geotechnical engineer: Delta Geotechnical. General contractor and construction manager: Jacobsen Construction Co. Lighting designer: MHTN, Becherer Nielson. Acoustician: Acoustical Engineers, Inc. Furniture dealer: Commercial Contract Group. Photographer: Douglas Kahn.





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Smoother Sailing

Clients can't wait to sail right into the New York City offices of naval architecture firm Sparkman & Stephens, Inc., designed by M. Castedo Architect

By Rita F. Catinella



Anchors away! Architect Manuel Castedo has defined the reception area for the Manhattan office of the naval architect Sparkman & Stephens Inc. (above) with a vaulted ceiling of wood panels, evoking a yacht's "overhead." The firm's gallery/corridor (opposite) features a blue soffit to suggest a higher ceiling, with porthole shaped lights shining on photos on the opposite wall. The photos depict the *Dorada*, one of the firm's earliest successful yachts and winner of the Transatlantic and Fastnet races in 1931.



What do Roy Disney, the Aga Khan and J.P. Morgan have in common? (Hint: They're not connected to actor Kevin Bacon by six degrees of separation.) Instead, they are part of the prestigious client list of Sparkman & Stephens, Inc., a New York-based firm established in 1929 to practice naval architecture and conduct the business of yacht brokerage and insurance. One of the oldest yacht design firms in the world, their client roster also includes members of royalty, R.J. Reynolds, the Vanderbilts and ex-British Prime Minister Edward Heath. The firm has updated itself for the '90s with an office designed by M. Castedo Architect that reflects the image of yachting that has changed so radically since the firm's not-so-humble beginnings.

Ironically, Sparkman & Stephens's original location sits across the street from where it is now at 529 Fifth Avenue. Needing to





now stored in an archive at Mystic Seaport in Mystic, Conn., while the documentation for more recent ones remains in storage on site. Castedo notes that it was important to place the storage along the column line because of weight concerns. The designer also worked with the firm to utilize the space as best as possible, a process they had previously collaborated on while designing a yacht together.

The design concept for the space reflects a custom of welcoming clients and walking them through the premises to the presentation/conference room while giving them a glimpse of all the ongoing activities. The environment evokes nautical images by association with the shapes and finishes of yachting, right down to the hardware and halogen lights. "We designed the procession of movement in the spirit of naval architecture," says Castedo, who is currently designing the interiors of a 150-ft. yacht.

Reminders of Sparkman & Stephens's distinctive craft are everywhere. The reception room's vaulted wood ceiling, for example, recalls a yacht's "overhead." The walls in the room showcase photos of the *Dorada*, one of the firm's earliest successful yachts, which won both the Transatlantic and Fastnet races in 1931 and earned its crew a ticker tape parade down Fifth Avenue. A curved soffit with side mounted lighting fixtures reminiscent of portholes defines the gallery/corridor to the presentation/conference room, while a teak cap rail featuring a scarf joint, a detail common on yachts, lines the hall. Color plays an important role as well, with deep blue, aquamarine and natural finishes of maple and mahogany setting the tone.

expand during the Korean War, it moved from Fifth Avenue to Madison Avenue only to return. Its current office is well located between Pennsylvania Station and Grand Central Station just a half block from the New York Yacht Club, a convenience to clients who come from all over the world.

Architect Manuel Castedo, principal of M. Castedo Architect, explains that the old offices needed to be drastically updated to match the image of the highly sophisticated modern yachts Sparkman & Stephens designs. The firm's design department of nine engineers and designers wields formidable expertise in naval architecture, marine engineering, structures, ship hydrodynamics and motions, mechanical engineering, electrical systems, industrial design, applied mathematics and computer applications. Though the firm has successfully completed over 2,600 designs and related assignments in the pleasure, commercial and military sectors, it is best known for its racing yachts, including many victorious America's Cup defenders.

For Castedo, who completely gutted the former office space and completed the project in four months, a major design goal was setting the right balance between conflicting images. "The space could not be opulent, where the clients would be scared," adds the architect, "but it should convey the nature of what they do." Part of his challenge was using a long, narrow space to accommodate the firm's brokerage and design construction divisions, along with extensive files going back to the beginning of the firm.

"In terms of real estate, it was a difficult space to utilize," admits A. Alan Gilbert, executive vice president and chief engineer of Sparkman & Stephens. "However, because of our requirements and since we are a little more imaginative with space, it worked." The firm's first 1,400 projects are





Ship shape: The entry to the large conference room (opposite, top) is graced by the former office's fluted glass window, while the room's custom-made table features an interpretive keel (opposite, bottom). Previously unorganized in the old office, boat models and hull models are now integral to the interior design. The open-plan office area (above) promotes shared conversations, decreasing the need for meetings. As another reminder of the firm's history, a reception bench from the old office stands outside the conference room.

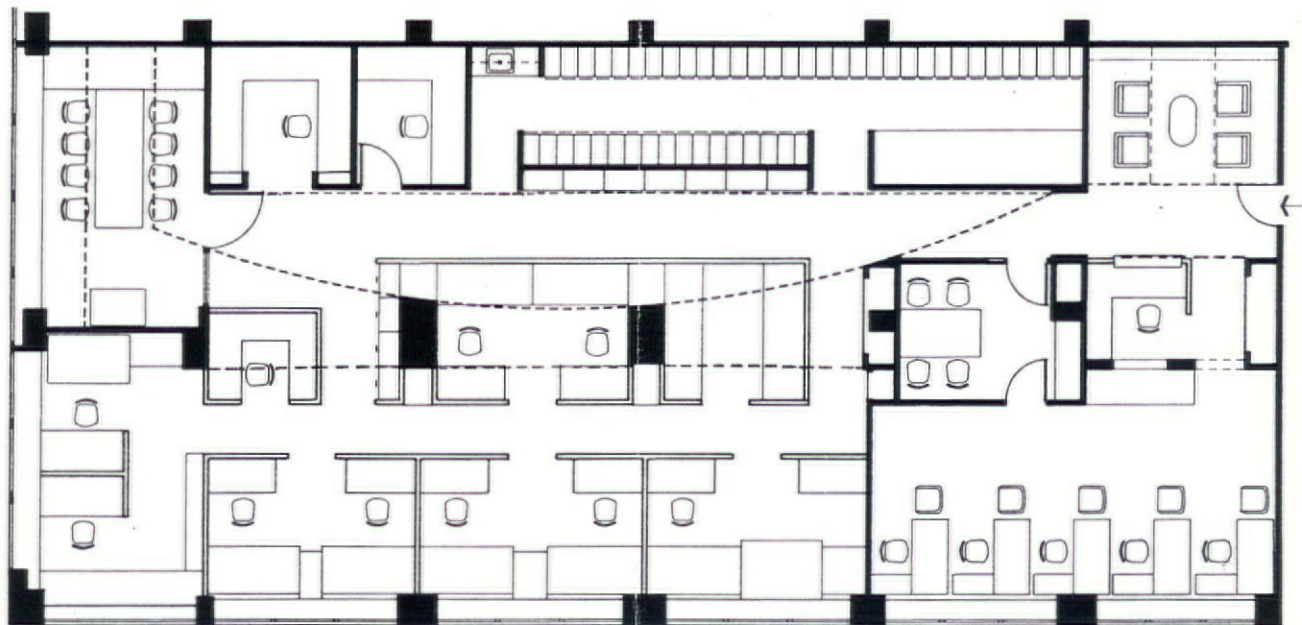
Like so many other design professionals, employees of Sparkman & Stephens work in cubicles instead of private offices. "The open communication allows you to overhear a lot of information, saving a lot of meetings," explains Gilbert. The main concern of the firm's two principals was to have a facility for the designers that offered natural light, space to work on their drawing tables and support facilities for filing and CAD equipment.

Up to date as almost everything is, the past is never quite out of sight in the new environment. You enter the new main conference room through a full height door incorporating the original fluted glass that bore the firm's name on the old entry door. (Having spent over 50 years at 79 Madison Avenue, Sparkman & Stephens made its address so well known that yachting people referred to the firm as "79 Madison Avenue.") The bench that stands outside the room also came from the old office.

The fact that Castedo was fitting out an office for space-maximizing yacht designers did have its advantages. "We are very good here at putting 10 pounds in a five-pound bag," Gilbert proudly points out. That sounds particularly convenient when fitting a renowned, 68-year-old yacht designer into a very well situated Fifth Avenue address on an island that seldom seems to have a cubic inch to spare. ♦

PROJECT SUMMARY: SPARKMAN & STEPHENS, INC.

Location: New York. **Total floor area:** 5,500 sq. ft.
No. of floors: 1. **Total staff size:** 18. **Cost/sq. ft.:** \$50. **Paint:** Benjamin Moore. **Laminate:** Formica. **Dry Wall:** U.S. Gypsum. **Flooring:** PermaGrain (wood), Azrock (vinyl). **Carpet:** Mohawk, Shaw. **Ceiling tile:** Armstrong. **Lighting:** Legion, Specialty, Halo, Targetti, Cantalupi, Louis Poulsen. **Door hardware:** Schlage. **Window treatments:** Sol-r-shade. **Lounge seating:** Bernhardt. **Reception table:** Bernhardt. **File cabinets:** Steelcase. **Architectural woodwork and custom cabinetmaking:** Gale Woodworking, Howdy Bailey Woodworking. **Conference seating:** Steelcase. **Client:** Sparkman & Stephens, Inc. **Architect:** Manuel Castedo Architect, P.C. **Interior designer:** Kimberly Eckland. **Design build:** Kaback Enterprises. **General contractor:** Ambassador Construction. **Photographer:** Ashod Kassabian.



Malling It Over

The latest mall addition to the Somerset Collection, designed by JPRA Architects, is attracting a lot more than upscale shoppers to Troy, Mich.



By Linda Burnett

Though a recent Roper Starch survey found only 10% of Americans say they shop at malls very often—down from 16% in 1987—when Somerset South, a popular mall in Troy, Mich., expanded, the local press couldn't stop singing kudos. With its renovation and the addition of an \$80-million North wing, designed by JPRA Architects, the Somerset Collection was hailed as the new downtown. The moving sidewalk that stretches out over Big Beaver, an eight-lane highway connecting Somerset's North (940,000 sq ft.) and South (500,000 sq ft.) buildings, was noted for creating its own skyline. And people were found crossing state borders to shop in both the original mall built in 1967 and its new twin on what used to be a cornfield.

True that this all rings well for the developer and owner Frankel/Forbes-Cohen Associates. But why build it across the way? The answer: for more than getting to the other side. JPRA Architects made sure the expansion wouldn't just be an extension but rather a grand beginning that would attract varying levels of new shoppers, from serious strollers to busy buyers.

It's apparent that Michigan takes its malls seriously. Having maintained a waiting list of tenants for some time, the developer saw an opportunity to boost business by expanding business—and addressing the concern that the preexisting mall, anchored by Saks Fifth Avenue and Neiman Marcus, shut out customers at lower price points. "Although we added stores like Anne Taylor and Crate & Barrel," says Rebecca Maccardini, director of operations for Forbes-Cohen, "we still couldn't meet a broader-based customer." With the land available, the logical step was to build a nearly identical structure to the standing mall and connect the two.

It's not Star Wars but it's a skywalk: JPRA Architects designed a 700-ft. moving sidewalk (above) to shuttle shoppers from the Somerset Collection's North mall to the South mall and back. Its presence has been a proven success—and an architectural attraction in Troy, Mich. Nordstrom and Hudson's were both eager to be the anchors for the new Somerset North (opposite). Some 40% of the stores have their only Michigan locations here, while that figure is 60% for Somerset South. Note the 4,000-lb. sphere a child can move, "floating" on water in the foreground.





Hungry for food and fun? The Peacock Cafe (above and opposite), a food court that includes 10 restaurants and an espresso bar, helps draw customers to the third level, a hard task in any multi-floor mall because shoppers generally do not like to travel upstairs. Also located on the same level are fun stores such as The Gap, the Warner Bros. Store and FAO Schwarz to add to the attraction. Overhead, an exuberant glass and metal greenhouse ceiling, bright Tivoli-style lights and parasol-styled sculptural ornaments tie everything together in a festive setting.

Who would anchor the new Somerset North? Since Nordstrom was interested in entering the marketplace and Hudson's was looking for a flagship store too, the two mid-range department stores became the first two "bridge tenants" to cross the price points. Being in the company of Nordstrom and Hudson's proved to be a powerful attraction for other tenants as well. "The concept is to have a department store that will be a major draw of traffic," Maccardini points out. "Synergy should be created—otherwise a store sits alone. It should gain from being part of something greater."

ing point to tenants, the bridge turns the second-level connection into a significant asset too, since the South building represents higher priced retailing compared to the North. "We needed to complement the traffic with compatible stores," Maccardini comments. "Since level two is where the skywalk is, we had to plan the transition from a price perspective."

With the second level taken care of, the third level posed another problem altogether. In retailing it is always difficult to get people to go to the upper floors, mostly because they are the least convenient. Somerset Collection offset this by planning the

Entertaining shoppers with food, toys, fun clothes—and a couple of two-ton spheres

Planning a mall clearly takes strategy. The first issue at Somerset was how to get customers from one building to the other. When a 700-ft. moving sidewalk was designed to link their second levels, both Forbes-Cohen Associates and JPR Architects worried that people wouldn't take the ride. "The only way it would work was to make it convenient, beautiful and entertaining while moving people across," says James Ryan, AIA, president of JPR Architects. "People had to feel safe, so we didn't want to make it a glass box or too avant-garde. In the end it became a symbolic tying together of the North and South sides of Big Beaver highway."

The bridge comprises three 120-ft. long flat escalators traveling in each direction with an 8-ft. wide walkway in between and a continuous skylight running down the middle. (JPR Architects decided against a single, 360-ft. long escalator since a breakdown would make a pedestrian walk too long.) Now a sell-

Peacock Cafe, a food court that includes 10 restaurants and an espresso bar, and fun stores like The Gap, the Warner Bros. Store and FAO Schwarz on the third level. "We wanted to attract people to the third level and make it a center of activity," explains Ron Rae, director of environmental design at JPR Architects. "Though the food court caters to shoppers who want to spend less time and money than in the restaurants scattered around the mall, it is still geared to a higher market than Kentucky Fried Chicken."

(Adding interest on the first level beyond the usual complement of fountains, landscaping and seating areas are two 4,000-lb. solid granite spheres that sit in large marble stands. A hose with water spewing from the bottom of each stand puts pressure on the sphere, forcing it to lift a $\frac{1}{16}$ of an inch off the stand. Even a child can move the \$75,000 sculpture while it is being levitated.)



Overall, Somerset North's floor plan is arranged along a main east-west axis between the anchor stores and a secondary north-south axis that points to Somerset South. There is one major entrance at the front of the new building with a terrace, as there is at its older counterpart. "It's a simple in and out," says Ryan. "You always know where you are."

The North and South sides of the Somerset Collection each has its own parking lot. If a shopper begins the day on one side and ends it on another, a valet service can shuttle his or her car over. All aspects were taken into consideration, and at the owner's request JPRA Architects, which has 25 years of experience designing shopping centers, extended its input from the use of valet parking to the look of the Christmas decor.

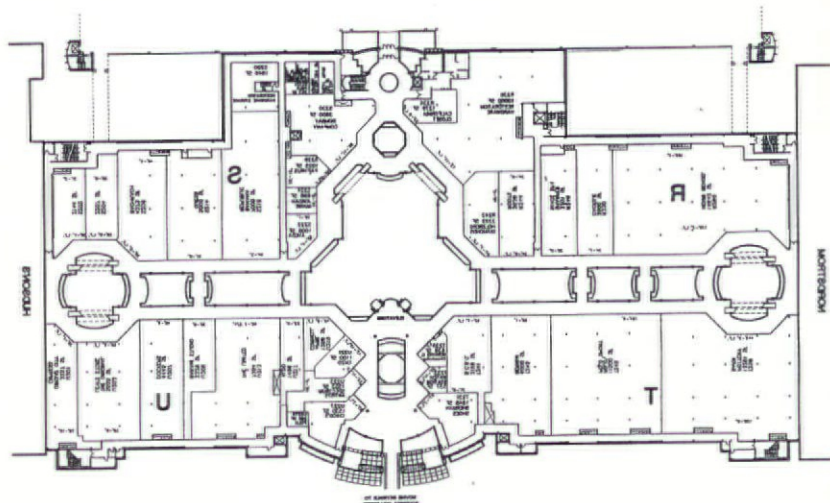
Not surprisingly, the mall claims it doesn't compete with other local malls, preferring to regard cities like Chicago and New York as its rivals. The Somerset Collection, with 50% of its tenants having only this one location, caters to 80% of its shoppers coming from Oakland County and the surrounding region and 20% from outside Michigan with a portion of that figure coming from Ohio and Canada. "Detroit is not a vacation destination," says director of operations Maccardini with understatement, "so when visitors come, they come here."

And do they come. Some 50,000 visit the mall on a weekday and 100,000 on a weekend day, with the busiest day of total volume on Saturday. Occupancy currently stands at 96% full for the South and only one location available for the North.

Whether to shop Giorgio Armani or Banana Republic? You needn't decide beforehand. Just park with the valet and let the moving sidewalk whisk you first to Giorgio, then the Banana and back again. ♦

PROJECT SUMMARY: SOMERSET COLLECTION

Location: Troy, MI. **Floor area:** 980,000 sq. ft. (Somerset North), 1.4 million sq. ft. (Somerset North and South). **No. of floors:** 3. **Parking capacity:** 4,000. **Total cost:** \$80 million (Somerset North). **Wallcovering:** B. Berger, DSI, Maharam, Schumacher. **Paint:** Martin Senour. **Stone:** Mankato-Kasota Stone, Inc. **Ceramic tile:** Granirex, Virginia Tile Co. **Vinyl tile:** Armstrong. **Furniture:** Thonet, Trawick. **Planter:** PyroMedia, Terra Scape. **Skywalk moving sidewalks:** Montgomery, Kone. **Seating:** Landscape Forms, Leland International. **Structural glass wall:** Pilkington Glass Systems. **Client:** Frankel/Forbes-Cohen Properties. **Architect:** JPRA Architects/Peterhansrea Design. **Structural engineer:** Ehlert/Bryan Inc. **Mechanical and electrical engineer:** Melvin Cohen & Associates. **Lighting designer:** Grenald Associates. **Fountain designer:** Crystal Fountains. **Civil engineer:** Professional Engineering Associates. **General contractor:** Perini Building Company. **Landscape architect:** Grissim/Metz. **Photographer:** Balthazar Korab/Hedrich-Blesing, Laszlo Regos Photography.





Techie TV

It's funky, it's functional—it's ZDTV's off-the-wall TV studio in San Francisco reporting on the computer revolution, created by Richard Pollack & Associates

By Ingrid Whitehead



Site for sore eyes: ZDTV's national news program about how computer technology affects society, called "The Site," comes to you from ZDTV's South of Market (SOMA) studio in San Francisco, where lavish sets mix with high-tech equipment, industrial-looking decor, office furniture built for a new age of mobile workers and a loft-style living room atmosphere (above and opposite). The 11,000-sq. ft. space in a 1933 warehouse once served as a storage area for Sunset Scavenger, San Francisco's garbage collection agency.

They call it "Multimedia Gulch," and it's a haven for the weird, wired and computer-savvy literati in San Francisco. Web design companies, computer magazines such as *Wired*, *Software Development*, *3D Design* and *ComputerLife* as well as high-tech film and video facilities abound in this warehousey, South of Market area of the City by the Bay. Add to that roster ZDTV, a TV and Internet unit of Ziff-Davis Publishing, designed by Richard Pollack & Associates and located at 535 York Street. Created to produce a wide range of television and on-line technology programming, ZDTV featured "The Site," a national, daily, prime time TV magazine program supported by MSNBC, about the impact of technology and the Internet on work, home, life, investments, education and entertainment, which ended its successful run in September of this year to make way for a new technology-based cable channel, called "ZDTV: Your Computer Channel." "The Site" (their nifty web site still exists at www.thesite.com) was the first hour-long prime time program about the digital revolution produced and aired on a daily basis.

Did the revolutionary program require a revolutionary facility? The space had to be modern, flexible and technologically capable of powering the lights, cameras and action that takes



It's an office, a TV studio and a fully-wired multimedia web development site all in one. With all camera equipment, lights and work stations ready to be moved to suit the situation (above and opposite, bottom), ZDTV's freestanding main conference room keeps the TV studio's employees from feeling too exposed. And the pine stain and clear finish on the exterior walls of the suite, topped with unfinished, galvanized corrugated steel panels provide a bit of a natural touch to this otherwise other-worldly cyber space (opposite, top).

place in the TV station as well as all the administrative, research and production needed to keep the show going. The kicker? Richard Pollack & Associates (RPA) had two and a half months to complete the project.

"It had to happen really fast," recalls Richard Pollack, principal architect on the project for the firm that bears his name, "because the launch date of ZDTV's programming could not be changed." With the nature of the product and the deadline of July 1996 dictating the space, Pollack and his colleagues, ZDTV's project launch manager Laura Civiello, set designer Robert Max Bovill, and a slew of consultants and media executives had their work cut out for them. That's putting it mildly.

"Finding a space in San Francisco that could provide enough power and had ceilings that were at least 18 ft. high wasn't easy," says Civiello. The 11,000-sq. ft. space they chose was in an existing 1933 warehouse shell space, which once served as a storage area for Sunset Scavenger, San Francisco's garbage collection agency. To develop the reception area, conference space, work stations, production support, voice over suites and editing rooms that needed to exist, as well as a full-fledged TV studio and set, RPA and Bovill had much to alter. With no air condi-

tioning or windows, and with a floor of rough, cracked concrete, the space was pretty raw.

"As well as making major structural upgrades in the rooftop because of the lack of air conditioning," notes Pollack, "we also had to get Pacific Gas & Electric to come in and give special electrical service to power all the equipment."

In addition, as the space would operate and be lit as both production studio and broadcast television set, many different types of lights had to be ready at a moment's notice. And while we're discussing what's just below the ceiling, a second story mezzanine was required to add more office space—something that would have taken many months to secure necessary permits in a regular space. However, this was no regular space. With an "astute reading of the building codes," Pollack and his crew found that set design rules differed extensively from office space rules. The mezzanine was a go.

But what about sound? The raw space had horrible acoustics that would not do for a broadcast studio. "The problem of echo in the existing space that became the studio was solved by acoustical design consultants," reports Pollack. "They calculated the amount of acoustical absorption required to reduce the rever-

beration time to acceptable levels and assisted in selecting the optimum locations to place the sound absorbing treatment." Two-in.-thick coated black insulation applied on partitions above the set wall and behind a curtain along the south wall opposite the set completed the task.

Speaking of set design, Robert Max Bovill transformed the walls and floors with intensely colored murals depicting ethereal renditions of traditional San Francisco scenes. A striking perspective of the Golden Gate Bridge and sailboats on a blue bay proved to be the perfect background for reporting on the high-tech industry straight from its hub. "My method is to make up a story about the space," Bovill indicates. "When we finally learned that 'The Site' was to be the name of the program, I thought, 'Okay, that's what it is. It's a place near the Bridge where people meet and hang out.'" (He was also responsible for the innovative signage in the space.)

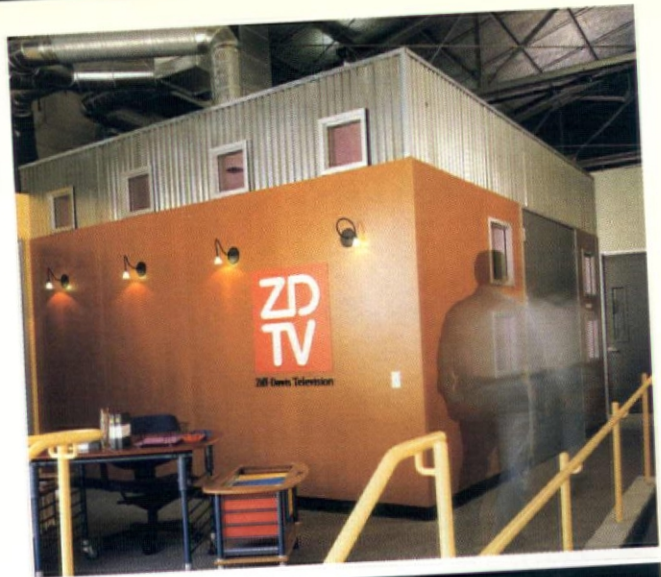
Heard about a place near the Bridge where people meet and hang out?

Another fun and functional touch from Bovill was the use of office furniture in the space. Part living room, office and cafe, the main space called for furnishings that could move. "Although there is a more stationary area where the administration people work," Bovill explains, "everything in the studio had to be on wheels, from files to work stations. I chose Haworth Crossings furniture, which is perfect for the needs of the space."

Yes, but all this in just a couple of months? "It was such an amazingly choreographed event," Bovill comments about the way the team met ZDTV's deadlines. "Quick solutions were followed throughout the design process."

But that's not it for ZDTV. The startup was an opportunity for publishing veteran Ziff-Davis to take a chance in the broadcast arena, with a giant like MSNBC backing it up. "The Site" has proved to be a huge success, earning two Emmy awards and a Computer Press Award. Not bad.

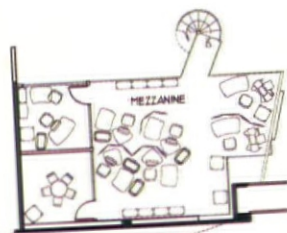
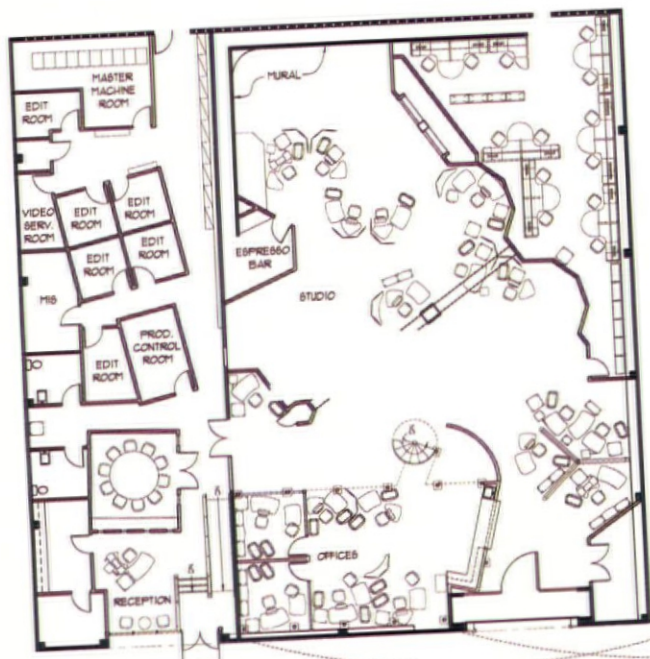
Despite the success, MSNBC has decided to take its strategy in another direction, and ZDTV has chosen to take a good thing and



make it bigger on its own. The 24-hour cable channel "ZDTV: Your Computer Channel" will be coming soon (first quarter '98) to your very own living room from 535 York Street. Of course, this means the studio will have to be expanded to fit the needs of such a major endeavor. Like computer technology itself, as soon as "The Site" was a hit, it was time to move on to something bigger and better. We'll stay tuned, ZDTV! ◆

PROJECT SUMMARY: ZDTV

Location: San Francisco. Total floor area: 11,000 sq. ft. No. of floors: 1. Total staff size: 55. Paint: Benjamin Moore. Laminate: Nevamar. Flooring: Armstrong. Carpet/carpet tile: Monterey. Carpet fiber manufacturer: DuPont. Lighting: Lithonia, SPI, Canlet, Light Projecting, Artemide, Halo. Doors: Weyerhaeuser, Eggers. Window treatment: Bali. Work stations: Haworth (Crossings, Race). Work station seating: Catalyst. Lounge seating: Bernhardt. Conference tables: Westcast Industries. Plumbing fixtures: Kohler. Client: Ziff-Davis Publishing. Architect/interior designer: Richard Pollock & Associates. Structural engineer: MFT Engineers. Mechanical engineer: Acco Air Conditioning Co. Electrical engineer: Glumac Engineers. General contractor: CIC. Lighting designer: Lighting by Steinheimer. Acoustician: Paoletti Associates. Furniture dealer: FACS. Set Designer: Robert Max Bovill. Photographer: John Sutton.



Law and Disorder



Graham Gund Architects inspires aspiring esquires by unraveling spatial entanglements and adding new space to the Case Western Reserve University School of Law in Cleveland

By Jennifer Thiele Busch

Graham Gund Architects' 20,000-sq. ft. addition to the Case Western Reserve University School of Law building brought light and openness into a previously dark and foreboding space (opposite). To avoid compromising the architectural integrity of the original design by SOM, Graham Gund used massing, materials and roofing details on the exterior (above) that match the existing building on Case Western Reserve's Cleveland campus. The project also let the School correct some old defects in the original design.



Two major objections were raised when Graham Gund Architects of Cambridge, Mass., undertook the recent renovation of Case Western Reserve University (CWRU) School of Law's building on its main campus in Cleveland. The first was from the renowned architect himself, who opposed the University's decision to build an underground addition. The second was from faculty members who feared that Gund's much bolder plan would compromise the architectural integrity of the existing Law School building, a geometric statement in brick and glass designed by Skidmore, Owings & Merrill. Two years later, with the first objection sustained and the second overruled, enthusiasm for the "new" CWRU Law School goes unchallenged in the court of public opinion.

As one of the nation's leading independent research universities, CWRU was created in 1967 by the federation of Case Institute of Technology and Western Reserve University, two institutions that shared the same downtown Cleveland campus since the late 19th century. The Law School, established in 1892, boasts a 1997 enrollment of some 640 students, many with advanced degrees or experience in other professions. However, not until the renovations by Graham Gund Architects has the Law School been able to dedicate the appropriate space to its numerous student activities.

The original CWRU School of Law building, designed in 1971 for a then much smaller, regional law school, was almost obsolete in terms of size when it first opened. "The building was designed in the early 1970s for 500 students and a faculty of 25," explains Peter Gerhart, a current CRWU law faculty



A dramatic steel truss roof system soaring above the second-floor lounge and student activity space (right) and a vaulted, skylit-ceiling above the main circulation corridor on the second level (below) encourage the sense of grand space that Graham Gund considers appropriate for a law school environment. In the moot courtroom (opposite), a traditionally elegant but impractical space was renovated to include a more logical layout, technology upgrades for laptops and video conferencing and a more intimate setting.



member who was the School's dean from 1986-1996, a period that encompasses the latest renovation. "Unfortunately that's when we started growing to nearly 700 students and a faculty of 40. By the 1980s it was obvious that we needed more space."

In addition, methods of teaching law had begun to shift nationwide, away from large classrooms and high student-teacher ratios

in favor of smaller, more intimate classroom settings, rendering the Law School's few large classrooms even more obsolete. Finally, there were obvious problems with the original design from the get go. Though expansive windows and typically traditional interiors made its large rectangular pod of faculty offices and the law library highly appealing, a smaller, octagonal pod housing classrooms and the moot courtroom had no windows at all, and the two were linked by a second floor aerial bridge that complicated circulation unnecessarily.

Nevertheless, the University was proud of its Law School, and had no desire to compromise its architectural integrity. "It was a great challenge to expand that building," Gerhart says. "It had its own sense of identity that was difficult to add to. Some argued that we shouldn't touch the original building at all." The Law School also set firm limits on the budget. A fundraising campaign to finance improvements at the School allotted only a portion for renovation—the final cost was \$7 million—with the rest being earmarked for student scholarships, faculty endowments and

technology upgrades. "We decided not to spend all our money on bricks and mortar," says Gerhart.

At the time Graham Gund Architects was hired, Gerhart recalls, the University had already explored numerous options for expanding the Law School and decided on an underground addition, so everyone was surprised when Gund argued against the plan. "He said we didn't want to put people underground," says Gerhart, "and asked us to allow him to come up with a new concept."

From the architect's perspective, the Law School addition posed both aesthetic and functional issues. "We had to add to the octagonal building in a way that would relate to the rest of the campus," recalls Gund. "We also wanted a grand space to recall the Gothic tradition of the campus, but in keeping with SOM's original design. In doing so we basically redid the whole building." The two-story rectangular addition that now envelopes nearly half the octagon required almost a complete gutting of the pod's original two floors while classes were in session. The renovation's most obvious advantage—besides 20,000 sq. ft. of new space for additional and smaller classrooms, a student lounge, food court and offices for law review and student activities—is the new interior atmosphere of the once fortress-like octagonal pod.

Massing and materials, while matching those of the existing building, have been reinterpreted to form an open pavilion of brick columns and monumental glass windows that flood new and old space with natural light. Internal transparency is also promoted by

Helping students in the moot courtroom escape that Spartacus feeling

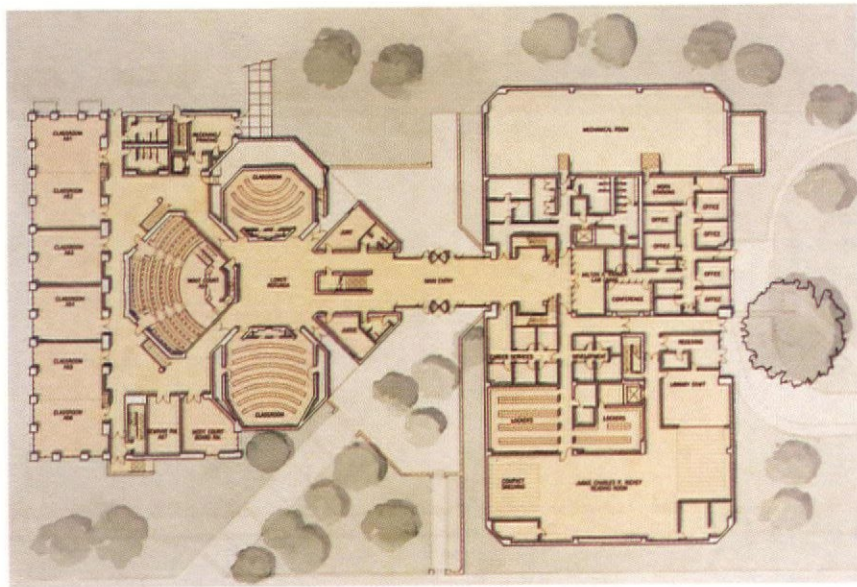
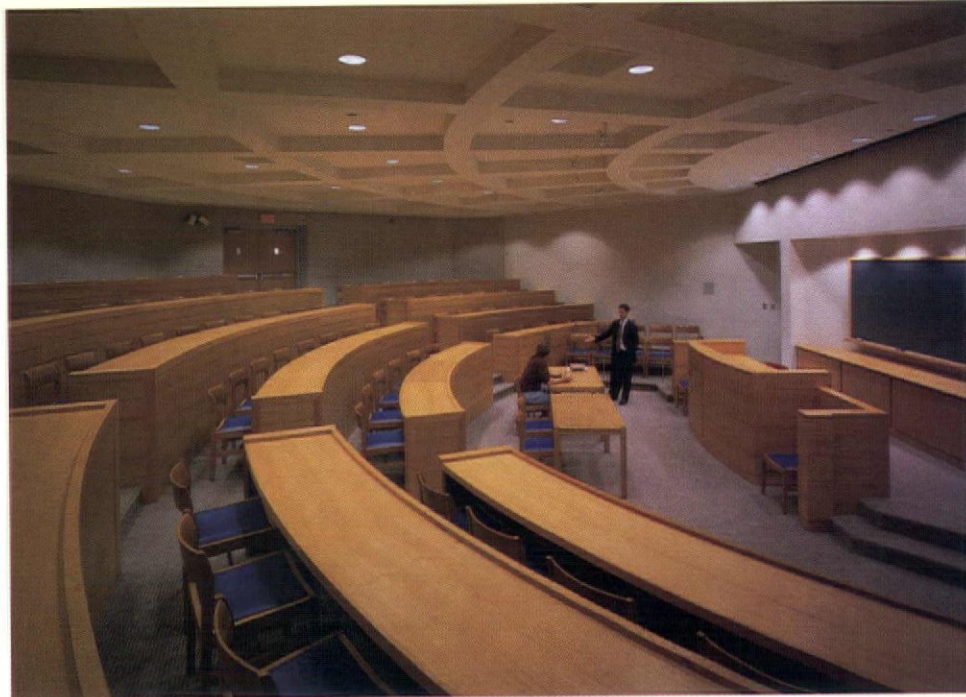
floor-to-ceiling glass walls that separate the various functional spaces on the second floor of the addition. "The entire second floor is one big, open, activity-oriented area that the students enjoy being in," points out Steven Dadagian, the project's job captain for Gund. "It has become the heart of the entire complex."

Meanwhile, a dramatic steel truss roof system above the building's main space and a vaulted, skylit-ceiling over the main circu-

lation corridor on the second level encourage the sense of space that Gund considers appropriate for a law school environment. "We raised the aspiration level of the space," he explains. "There is a grandness and logic to the building that says something about the reason of law."

Gerhart himself draws additional analogies between the architecture and law. "Inside there is a sense of openness that should come with intellect and thought," he notes. "A law school should have an atmosphere that reinforces what it's trying to accomplish, and this building symbolizes open inquiry and the search for new ideas."

Another important outcome of the virtual gutting of the octagonal pod was the renovation and reorientation of the moot courtroom—a traditional, amphitheater-type space with a steep slope that had proven too drastic for practical use. "The moot court-



room was an elegant room, but it had defects," recalls Gerhart. "The slope of the stairs was too steep, so when you were down in the pit you felt like a gladiator—there was no intimacy with students. It was our largest classroom, but the faculty fought not to use it." Today, the room has better sight lines, better acoustics and hand-capped access, and upgraded wiring so students can plug in laptops beneath any seat.

Second and third phases to the Law School project allowed Gund to make less drastic but equally important changes to the rectangular pod as well. "We reorganized the Library to provide room for more staff offices and more room for book storage, but the biggest improvement was the relocation of the circulation desk," reports Dadagian. "It had been hidden, but it's now a central feature at the entrance to the Library." The improvements created a much stronger presence for the two-story Library at its main entrance on the bridge level. "Before it was never that inviting, but now its prominent entrance emphasizes service," adds Gerhart.

From the main entrance, visitors can reach the lower rotunda in the octagonal pod on one side or the renovated Milton A. Kramer

Law Clinic in the rectangular pod on the opposite side. The Law Clinic, which serves both the students' need for practical experience and the community's need for *pro bono* legal services, projects a more impressive image than before. "Even though our clients are poor, they deserve first rate space," declares Gerhart. "That the Clinic entrance is right at the front door symbolizes its importance."

For the students and faculty who begrudgingly endured the renovations and the naysayers who feared the ruination of the original architecture, the completed project has seemingly quieted any and all objections. The alumni whose generosity made it possible—one 1921 graduate donated \$1 million—have also registered their approval, which bodes well for the future of the institution. "The whole fundraising campaign brought the alumni closer to the Law School," observes Gerhart.

"The building is the physical symbol of that accomplishment." Surely this was one legal action where all parties walked away satisfied. Case closed. ♦

PROJECT SUMMARY: CASE WESTERN RESERVE UNIVERSITY SCHOOL OF LAW

Location: *Cleveland, OH*. Total floor area: *20,000 (addition)*. No. of floors: *2*. Cost/sq. ft.: *\$175*. Paint: *Sherwin Williams*. Laminate: *Formica*. Dry wall: *U.S. Gypsum*. Masonry: *Belden*. Flooring: *Kentile*. Carpet/carpet tile: *Mohawk, Lotus*. Ceiling: *Armstrong*. Lighting: *Winona, Leda Lite*. Doors: *Eggers, Kawneer, Modernfold*. Door hardware: *Von Duprin, Stanley*. Glass: *Viracon, Pilkington*.

Window frames: *Kawneer*. Window treatments: *Solarfactive*. Railings: *custom*. Desks, tables, seating: *Steelcase*. Files: *Steelcase*. Elevators: *U.S. Elevator*. Client: *Case Western Reserve University*. Architect: *Graham Gund Architects*. Interior designer: *Binkley Ford Associates*. Structural engineer: *Zaldastani Associates Inc*. Mechanical/Electrical engineer: *Byers Engineering Co*. General contractor/construction manager: *Sam W. Emerson Co*. Lighting designer: *H.M. Brandston & Partners Inc*. Acoustician: *Tim Foulks*. Photographer: *Wheeler Photographics*.





A sweeping renovation of New York's Sheraton Russell Hotel by Brennan Beer Gorman Monk Interiors puts a new residential spin on business travel in what happens to look like an 18th-century club

By Linda Burnett

Membership Has Its Privileges

Join the club: Guests at the Sheraton Russell Hotel in Manhattan's upscale neighborhood of Murray Hill are treated as if they are members of a corporate club. The hotel, which hadn't been renovated in several decades, was updated with a design that greets guests with formality and comfort. The first thing Brennan Beer Gorman Monk Interiors did was to reconfigure the location of the front desk (above) to open up the lobby, allow in natural light and create a living room (opposite) that instills a home ambiance.



Extra soap and bath towels aren't all that's required to run a successful hotel in the 1990s. As in the case of New York's Sheraton Russell, located at Park Avenue and East 37th Street in the Murray Hill section, success is measured in the number of repeat customers, the attitude of the comment cards and the rate of occupancy. Why have all three measures of success been favorable for the Sheraton Russell since a renovation in May of this year? The reason is a marketing and repositioning strategy that the hotel calls Corporate Club Room. Guests of the hotel don't actually join a club, but they are treated as if they do. All public rooms and guest quarters have been redesigned to evoke a home-like atmosphere while attending to the business needs of a corporate traveler. All this and more were designed and assembled by Brennan Beer Gorman Monk Interiors.

Before the renovation, the nine-story structure, built as a residential building in 1923 and converted into the Sheraton Russell 20 years later, was described as spotty, closed in and dark. Yet the hotel's charms enabled it to maintain an adequate occupancy rate for its three-star rated rooms. Recognizing that



the hotel needed modernization all the same, management decided to take the process one step further by timing the renovation to coincide with the repositioning of the hotel in Manhattan's competitive marketplace.

Sheraton's game plan was that guests would be treated as if they were members of a private corporate club. The biggest difference could perhaps be felt in the 146 guest rooms and 23 suites that have been transformed into virtual offices. The club concept meant providing maximum amenities for a business person, including a fax machine, cordless phone, movable desks for laptops, plenty of outlets and all the creature comforts.



Since the Sheraton Russell is smaller than its sister hotels and attracts upscale corporate guests, it has made sense to adopt a complete Corporate Club Room approach. Thus, the 18th-century style Club Bar (above) and Club Lounge (opposite, top) are configured as cozy vignettes in a "Club" where a modern fitness room with sun deck (opposite, 2nd) adds an unusual touch in a crowded urban area. All guest rooms (opposite, 3rd and bottom) are virtual offices with cordless phones, fax machines, desks on wheels and all the creature comforts.

The idea of a corporate club is not new, to be sure. Other Sheratons, for example, have corporate club concierges to take care of the business traveler who needs to check in and out at a quicker pace. Starting with a specified registration counter, the club guest on a business trip is treated differently from a leisure guest.

Since the Sheraton Russell is smaller than Sheraton's other New York locations (compare its 146 rooms with Sheraton

By making dramatic changes both in the interiors and in the actual service and amenities provided, the Sheraton Russell was able to boost its rate by an average increase of \$49. For repeat customers whose companies agree to pay the added charge, the increase in quality is apparent from the first step through the doors. Whereas the previous lobby was laid out with the check-in desk covering the outer wall and windows, the desk in the reconfigured lobby greets guests head on. In addition, what used to be considered a dark and dingy adjoining reception area has been transformed into a comfortable living room setting with an eclectic choice of lamps, fabrics and furniture from different time periods, and rugs

instead of broadloom carpet, juxtaposing formality with comfort. "It was clear that the hotel wanted to maintain its corporate feel while providing a home away from home," says Julia Monk, president of Brennan Beer Gorman Monk Interiors.

The majority of the Sheraton Russell's guests are male ("At any given time, the ratio is one woman to five men," says Shapiro) between the ages of 35-60. Although some guests were lost due to the increase in rate, many new clients have since signed on. Shapiro believes this phenomenon is due to the service and interiors that complement each other.

"I'm in the lobby saying hello and greeting guests," she points out. "We're very focused on our guests. The bellmen are told to look at the name tags on the luggage and address people by their last names." The hotel also has an amenity program which includes such touches as a chocolate and a note written by Shapiro being given to a repeat guest to say, "Glad you're back."

Although the Club Bar and Club Lounge, both ground floor spaces refashioned to impart a living room ambiance, are open to the public after 5:00 pm., their presence isn't advertised, and they are mostly attended by hotel guests. Tables, chairs, bookcases and sofas are arranged in

the bar to appear as vignettes, small areas of interest within a larger context. This same technique is extended to the lounge, a dining room where seating is arranged in "cubbies" for complimentary continental breakfast and afternoon hors d'oeuvres. Though there is one conference room for guests, also located on the ground floor, there are no public meeting rooms so strangers aren't milling about on the premises.

Greeting a '90s guest by fax machine, cordless phone—and a hand written note

Manhattan's 650 and Sheraton New York's 1,700 rooms), and since the majority of its guests have already been identified as corporate travelers, Sheraton chose to refocus the entire hotel on catering to the high caliber business person on the go. "It was the smartest thing we ever did," says Edyth Shapiro, director of marketing at the Sheraton Russell. "The hotel had a club environment anyway, but we turned the whole property into a club."

In the guest rooms, the desks are larger than usual and table-top clutter is kept to a minimum. For example, the armoire has everything built in: the 25-in. color TV, the coffee maker, the mini-bar and a slot for literature on the hotel. The height of the furniture is low enough for maids to reach the tops for dusting, and large pieces are custom designed in smaller units to accommodate the tight corridors in this early 20th-century building. Information technology

is discreetly provided in the form of a compact printer/fax/copier, in-room data ports, a cordless phone and dual phone lines with voice messaging. To satisfy customers' biggest complaint, the temperature, all new self-controlled air units have been installed.

Because the architect was dealing with an old property, the layout resulted in rooms with different shapes and sizes. The renovations of the guest rooms were thus evaluated on a room by room basis and were designed using one of two color schemes. "When we did our mock ups, no one could decide," says Monk of the design process. "We ended up doing both."

Again, the home milieu is imparted with drapes, a residential bed and such details as irons and ironing boards, a hair-dryer and triple sheets lining the beds. The architect was so sure of the details in the design that on a tour of the hotel, Monk had to be excused to rearrange the desk, printer/fax/copier, chair and lamp the way she had originally meant them to be. "Before you couldn't push the table against the wall," Monk says apologetically. "It was wrong. Now it's right. Now it makes sense."

Other changes include double-paned windows to keep out the city's noises and a complete renovation of the bathrooms to include more shelf space, new marble tiles and plumbing fixtures and expanded floor area in cases where a guest previously had to enter backwards to get to the toilet. ("Some bathrooms were still circa 1950," Monk quips.) A complete, 24-hour fitness center equipped with an outdoor deck has also been added. Overall, everything visible is new, though there has been no new construction aside from the lobby reconfiguration.

Improvements like these mean a lot to the critics, who include Mobil/AAA. Upon a recent inspection, it was suggested that the three-star hotel consider itself in the four-star category. Does an extensive renovation deserve only four stars? While the hotel waits for its official rating, guests should know that a five-star rating was

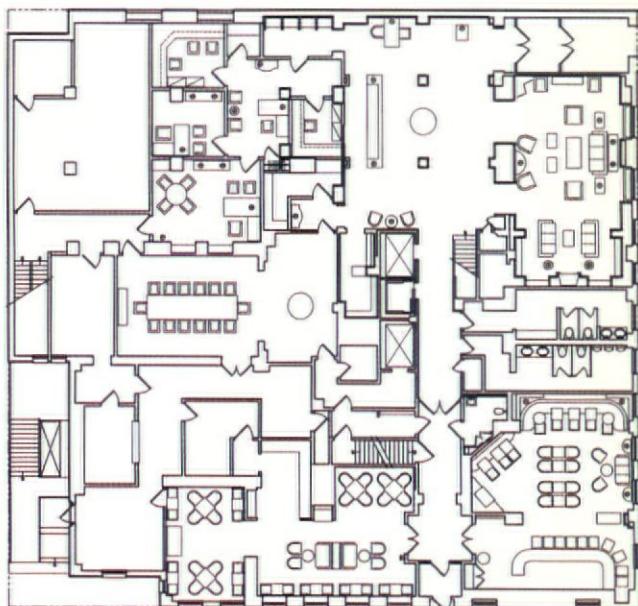


not its intent, though four stars are well appreciated. "We aren't going after the same clients as the St. Regis or the Carlyle," notes Shapiro. "We are more low key and relaxed. Our guests appreciate that there's no butler service."

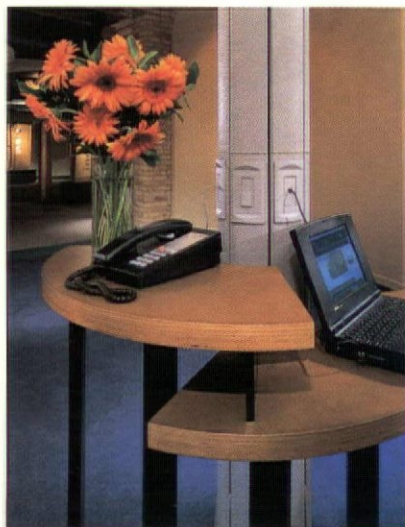
Butler or not, the Russell Sheraton has guests thinking they are exclusive members in an exclusive club, even if the feeling lasts only until the lights go out. ♦

PROJECT SUMMARY: SHERATON RUSSELL HOTEL

Location: New York, NY. **Average guest room floor area:** 7,960 sq. ft. **Number of floors:** 9. **Number of rooms:** 146, including 23 suites. **Wallcoverings:** Brewster, Blumenthal, General Wallcovering, J.M. Lynne. **Paint:** Benjamin Moore. **Solid-core panels/architectural millwork:** Newman Millwork Company. **Dry wall:** U.S. Gypsum. **Carpet:** Beauvais, Ulster Axminster Carpet, J&J Industries, Merit, Shaw. **Ceiling:** USG Interiors. **Lighting:** Chapman, Clayton and Company, Remington Lamps, Greysen, Fine Art Lamps, Challenger Lighting. **Doors:** Maxwell Lumber. **Door hardware:** Schlage. **Windows:** Traco. **Window treatment:** Phoenix Draperies, Athey Shades. **Railings:** Architectural Grills. **Guestroom casegoods:** Fleetwood, Henredon. **Guestroom beds:** Sealy Mattress. **Guestroom tables:** Murray's Iron Works, Fleetwood Hickory Chairs, Beverly. **Guestroom lighting:** Remington Lamps, Fine Art Lamps, Challenger Lighting. **Guestroom seating:** Jackson of Danville, Kimball, Lambert, Hickory Chair. **Lounge/public seating:** Rudin, Beverly, William Switzer, Chairmasters, Trouvailles, Shelby Williams, Southwood. **Upholstery:** Clarence House, Robert Allen, Schumacher, Gretchen Bellinger, Beacon Hill, Kravet Fabrics, Duralee, Jim Thompson, Edelman, Gray Watkins, Scalamandré, Spinneyback, S. Harris, Robert Allen, Pollack, P. Kaufman, Brunschwig & Fils, Valley Forge, Rodolph, Ramm, Son and Croker. **Dining and other tables:** Murray's Iron Works, Drexel Heritage, William Switzer, Chairmasters, Henredon, Beverly, Hickory Chairs, E.J. Victor, Southwood, Gracie and Sons. **Signage:** Smith Graphics. **Elevators:** Otis. **HVAC:** Trane. **Fire safety:** Notifier. **Security:** Saflok. **Plumbing:** Kohler. **Client:** ITT Sheraton Corp. **Interior architect/designer:** Brennan Beer Gorman Monk/Interiors. **MEP engineers:** Jaros Baum & Bolles Consulting Engineers. **General contractor:** Budd Contracting Corp. **Photographer:** Jim Raycroft Photography, Anthony P. Albarello.



The IIDA/Contract Design APEX Awards



A learning tree grows indoors: A detail (above) of the USG Interiors Trees™, which won the Charles S. Gelber Award for Best of Competition, complete with voice, data, power and HVAC.

In a world awash in too many mediocre products, what is truly designed well, targeted to actual needs and priced right to make sense in 1997?

Is a graceful lounge chair a failure if it isn't comfortable? Should an ergonomic chair be considered less than successful if it costs too much? Why is a finely crafted "transitional" executive desk not noteworthy for looking like every predecessor that it replaces? Gathering in Chicago for the

29th annual International Interior Design Association/Contract Design Apex Awards for contract furnishings the jurors of the product design competition, Henry G. Beer, principal, Communication Arts, John B. Bricker, vice president, Gensler, Christopher Conley, director, Design Research Associates, Chicago, Karen Guenther, FIIDA, national president of IIDA, and Jay Libby, manager, corporate identity and design, Andersen Windows, raised questions like these.

Their timing could not have been better. While society is exploring new ways of working and playing, too many contract furnishings seem caught in a time warp. In effect, the jurors reaffirmed the primacy of aesthetics in product design, but tempered their enthusiasm with the knowledge that the world outside the design community places other criteria ahead—and may be ill served by half-hearted attempts to adapt existing products to situations they were not meant to handle.

Most product categories were well represented in the latest competition. Textiles, for example, was the single richest group in the competition. Because seating covers such a wide spectrum of products, the jurors sorted them out by functional types, such as ergonomic task chairs, lounge chairs, guest chairs and stacking

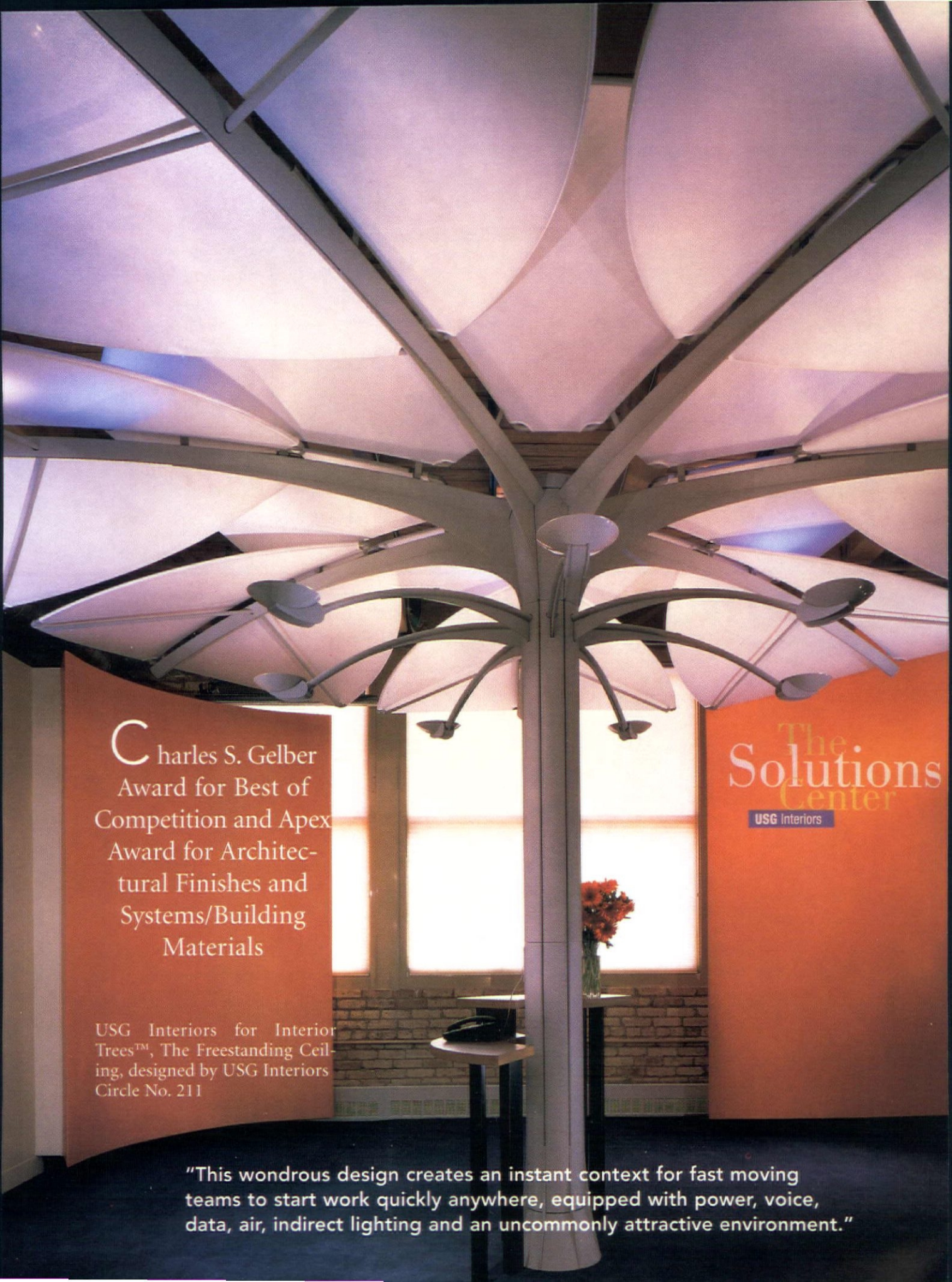
chairs. Yet quantity did not always come with quality, as jurors discovered. And jurors had plainly hoped to see many more entries from leading lighting manufacturers, even if the winner they cited deserved its recognition.

Looking at product design overall, IIDA's jurors were in surprisingly close agreement about what constitutes good design in the late 20th century. "Good design responds directly to concrete user needs," declared Conley. "It may be more or less decorative, but it doesn't promise to be what it is not."

As for identifying major challenges to good design, jurors didn't hesitate to finger the persistent lack of understanding between designers and the rest of society as an obstacle that works against excellence. "What people need from design is not just a functional matter," noted Bricker. "The fashion world understands that there's an emotional side too. Unfortunately, the contract furnishings industry just doesn't get it." Concern for time to market, cost benefit accounting, value engineering and other production-oriented values is certainly legitimate, Conley added, but the business world's preoccupation with the bottom line may result in "incremental products rather than great ones."

What does the market currently need from design? Libby suggested that the answer could be individuals and organizations who really examine how people work before designing products for them. "I'm amazed at the lack of innovation in contract furnishings," he commented. "Rather than just modeling new shapes for desks and tables, the industry should be exploring how to help people connect to each other and technology. How do we know the desk will always be part of the solution? There's not enough opportunity for thinking in the workplace."

Employees in such "hot" businesses as software publishing are valued enough to have space set aside for thinking, jurors observed. What about the rest of humanity? At least the winners chosen by the jurors of the 29th Annual International Interior Design Association/Contract Design Apex Awards offer tangible evidence that better design is available—right now. ♦



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Award for Best of
Competition and Apex
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Applied Finishes



Honorable Mention

Innovations in Wallcoverings for Alchemy Suede
Circle No. 213

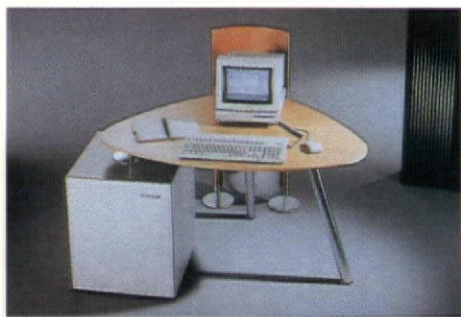
"Here is a wallcovering every designer would love to specify, producing the plush look of brushed suede with great coloration in an affordable material that also happens to be quite tough."



Apex Award

Maharam for Tek-Wall Naturals
Circle No. 212

"Probably the most unexpected finding about this handsome, 100% polyolefin or polyolefin and polyester wallcovering with a Teflon® finish is that it doesn't look or feel like a wallcovering at all—and that's a compliment."



Apex Award

Davis Furniture Industries for
Cosmo Collection
Circle No. 214

"A very powerful design that walks a fine line between utility and symbolism, capable of hard work yet also endowed with a distinctive grace that—for once—is androgynous, like today's work force."

Casegoods and Freestanding Furniture

Honorable Mention

Nienkamper for Vox
Circle No. 215

"Designers are always hearing that people want to plug in PCs and other microelectronic devices at meetings, so it's encouraging to see a table that handles the wiring intelligently both at the top and the base."



Honorable Mention

Davis Furniture Industries for
Zoom Briefing
Circle No. 216

"Looking like a great, flying creature, this design is startling for its ability to change its shape quickly and easily to suit a variety of workplace situations without seeming accidental or inconsequential."



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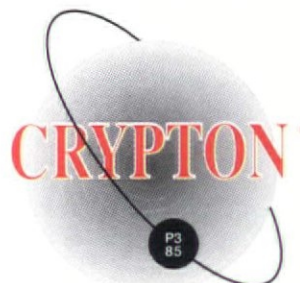
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Apex Award

Westin-Nielsen Corporation
for The Calypso Chair
Circle No. 217

"Sunny and inviting, this superb design can be used almost anywhere, in residential applications as well as commercial ones—a true heir to the work of Thonet, Aalto and Eames in bending and molding wood."

Seating



Honorable Mention
Keilhauer for Ellesmere
Circle No. 218

"Just because today's environment makes more intensive use of tighter spaces doesn't mean that good lounge furniture is no longer possible, and you only have to see and sit in this chair to be convinced."



Honorable Mention
Kusch + Co./Partners &
Thompson for the Hola! Chair
Circle No. 220

"Forget that this chair stacks, gangs or accepts a tablet arm to study its beautiful, sculpted form, solid comfort and flawless workmanship, and you realize what an accomplishment it represents."

Honorable Mention
Paoli for the Overture Chair
Circle No. 219

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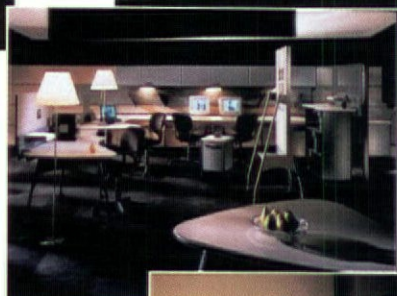
Lighting

Apex Award

Neo-Ray Lighting Products for
Fancy Free

Circle No. 221

"Take an unglamorous category like recessed fluorescent lighting, create an innovative design like this using compact fluorescent lamps, price it competitively and wow—you've redefined the category."



Honorable Mention

Teknion for Ability

Circle No. 222

"Not only is this high-tech system wonderful to look at, from the vertical panels, work surfaces and storage units with perforated doors right down to the table lamps, it's accessible and it works."

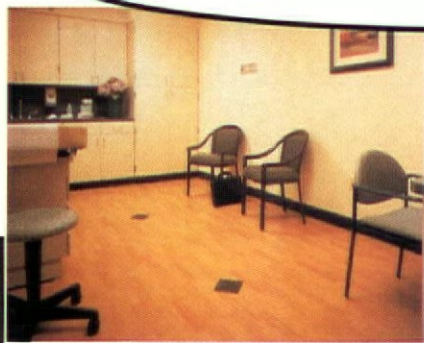
Apex Award

Haworth for Nomade

Circle No. 223

"Mobile and noble—this system is extremely well thought out, providing a comprehensive solution full of creative ideas, such as the telescoping legs, versatile storage units, portable screens and variable work surfaces."

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Apex Award

Lonseal for LonWood Dakota

Circle No. 224

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Honorable Mention

Imagine Tile for Imagine Tile

Circle No. 225



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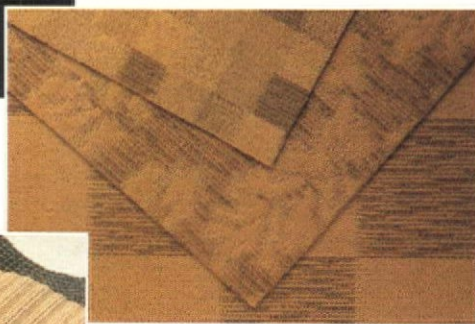
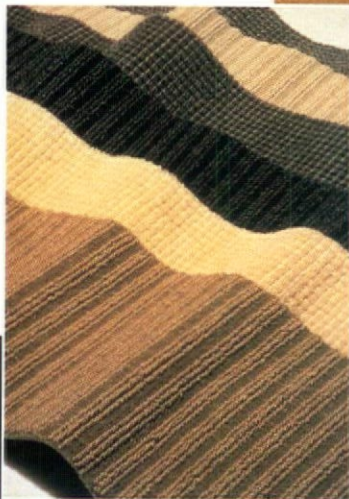
FACILITIES
Design Management
THE MERCHANDISE
MART

Carpet and Carpet Tile

Honorable Mention

Tuva Looms for Weft Rib
Circle No. 241

"This design has a fresh, woven look that comes directly from a velvet loom, with precise parallel lines enlivened by varying pile heights to add depth to the rib, which cut pile acts to magnify."



Apex Award

Atlas Carpet Mills for Classic Plains
Circle No. 242

"Bold contrast—Terrain's raised relief against a striated background, Surface Play's check softened with texture and Field Rotation's textures and surfaces set in a Mondrian grid—makes this collection stand out."

Specialties

Honorable Mention

Falcon Products for CPU Cart
Circle No. 243

"Moving around today's office is an increasingly common situation, so this design is welcome for letting you wheel your CPU anywhere, and use it in situ or on the desktop—and look good while doing it."



Apex Award

Hunter Douglas Window Fashions for Luminette Privacy Sheers
Circle No. 244

"How very simple a solution this design is to a common residential problem, and yet how handsome, combining the shimmer of a sheer fabric with the opacity of a vertical blind."





Honorable Mention

Carnegie for Xorel Structures

Circle No. 247

"What a surprise to see a natural looking fabric that actually withstands such heavy usage as elevator lobbies, food courts, stadiums and hospitals because its non-absorbent yarns can be cleaned with bleach."

Apex Award

David Oakey Designs, Neo Design for Handloom Collection

Circle No. 245

"A fabric for our ironic age, it's sophisticated and homespun at the same time, using its varied weaves, textures, patterns and scales in 80% wool to great effect for residential and commercial use."



Honorable Mention

Arc-Com Fabrics for Moment in Time

Circle No. 247

"How is it that we can have a fabric like this today, able to evoke such rich creative periods as Scandinavian Modern, Prairie School and Vienna Secession in a design that fits right in with the 1990s?"



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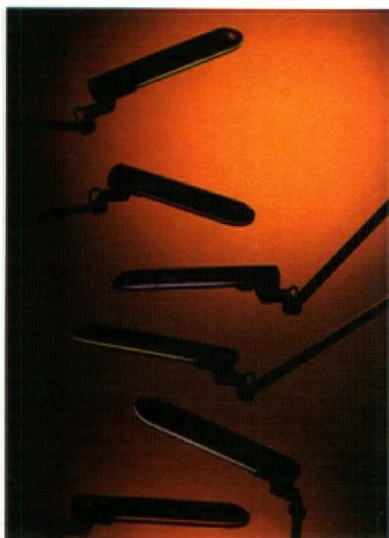
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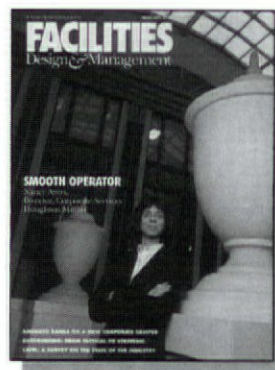
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PRODUCT iNDEX

Manufacturer	Page	Manufacturer	Page
Abraxas	16	Innovations in Wallcovering	50
Arc-Com Fabrics	20, 57	Keilhauer	52
Atlas Carpet Mills	56	Kusch + Co.	52
Automatic Inc.....	14	Lonseal	54
Boyd Lighting	16	Maharam	50
Brown Jordan	14	Neo-Ray Lighting Products.....	54
Carnegie	57	Niedermaier	16
David Oakey Designs	57	Nienkamper	50
Davis Furniture Industries	50	Northwood	16
Falcon Products	18, 56	On the Level	16
Harmonic Environments	14	Paoli	52
Haworth.....	54	Ruth Caplan, Ltd.	14
Heirloom European Tapestries	16	Teknion	54
Hunter Douglas Window Fashions	56	Tuva Looms.....	56
Imagine Tile	54	USG Interiors.....	49
Innovations in Wallcoverings	50	Westin-Nielsen Corporation	52
Girsberger Office Seating.....	46	Yamagiwa.....	14

This editorial index gives the page number where information about a product manufactured by the company listed appears.

Ad iNDEX

Advertiser	Reader Service No.	Page	Advertiser	Reader Service No.	Page
Ametex/Robert Allen Contract	5	6-7	KI	8	13
Davis Furniture Industries	7	11	Loewenstein Inc.	4	5
DesignTex		12	Momentum Textiles	1	COV 2-1
Durkan Patterned Carpet	11	19	Panel Concepts	9	15
Executive Office Concepts	12	55	Sherwin Williams	6	9
Forms + Surfaces	2	2	Skyline Design	3	4
Hewi, Inc.	13	27	Western Floor Covering Assn.	15	53
Crypton	14	51	Westin-Nielsen	19	COV 4
The Hon Co.	16	21	Wiremold	10	17
Jolt Lighting, Inc.	17	58			

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QUAINTNESS, HO! • *John Missell*

Yes, it seems you *can* go home again. John Missell, senior associate for Hayes Large Architects in Pittsburgh, has come back to the East Coast for good. Having spent time in several parts of the nation, he found that what he really wanted was to be close to inimitable New England quaintness. "I couldn't wait," admits the architect, who has spent most of the last 20 years designing science and technology facilities for colleges and universities.

"At New England campuses there is a strong feeling of place that successful design firms will respect," says Missell. He speaks from experience, most notably his recent award-winning work with the University of Maine on the school's research institute, The Sawyer Center for Environmental Chemistry and Surface Science Technology. And Hayes Large, a 75-year-old firm that specializes in education and health care, provides Missell plenty of opportunity to work in the arenas he knows best.

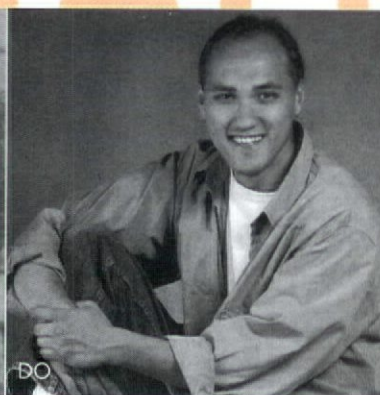
With projects such as science and research buildings at places like Bates College in Maine and the University of Rhode Island as well as an elementary school and middle school in Cleveland, Missell gives the rest of his time to his family, which includes three children.



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DO



NORDBURG

Missell admits that with designing to do, bug collections to expand and preserve and soccer games to drive to, he's found his place.

MAKING A LIFE • *Zsuzsanna Gaspar*

What does it take to make a life? For Zsuzsanna Gaspar, AIA, whose father is an engineer and mother works in computers, the answer is: Be an architect. Having progressed from the Architectural Design Program at Budapest Technical University to a B.S. in Art and Design from MIT followed by an M.Arch. from MIT, Gaspar is now enjoying a career as an architect at Boston's Goody Clancy & Associates. "Architecture is not an unusual vocation for women in Hungary," she notes of the land where she was born. "I was already interested in high level math, and architecture studies in Hungary emphasize engineering and mechanical systems."

Better yet, the stress on practical matters smoothed the transition from classroom to practice for Gaspar. Yet she sees plenty of challenges as she begins her career. "I don't want to get caught up in one design aesthetic," she explains. "Some architects want a 'signature' look, but I admire Jean Nouvel and Renzo Piano because they see each client as unique in his own right."

Gaspar appreciates Goody Clancy for its diversity of talents, points of view and projects. Fortunately, her life's not all work. Off hours, she can be found skiing, hiking, playing tennis, reading and traveling. "It's curious," she observes. "You have to work hard at making a life, but it's not just about work." So young yet so wise, Zsuzsanna.

CAN DO • *James Do*

We can't all be engineers. James Do, founder of MAX...Design, decided he had no interest in engineering, his father's choice of a "solid job" for him, so he graduated in architecture from Massachusetts College of Art, pursued fine arts studies and became enamored with woodworking. His firm, MAX...Design in Richmond, Calif., designs and makes retail fixtures, office components, residential furniture and cabinetry serving such clients as The Gap, Banana Republic, The Nature Company and Giorgio Armani.

Having emigrated at age 12 from Vietnam to Rhode Island with his family in 1975, Do has done well with a hands-on approach to life. "I always worked with my hands on projects at home," says Do. Thus, when Banana Republic commissioned a desk for a vice president, Do was ready to start MAX...Design. He now has 12 employees, and recently finished working on a new Banana Republic in San Francisco. Branching out, he also operates the MAX...Home collection of home furnishings and accessories.

Although Do likes to spend time with his wife, four-year-old daughter Olivia, and two-year-old son Paris or watching football, his hobby is primarily designing. "My wife asks why I always have to

carry my sketchbook," adds Do. "It's obsessive, but that's my hobby. I dream about design every day." Remember, he's no engineer.

MY KINGDOM FOR A SONG • *Judith Nordburg*

How often do you find a successful interior architect aspiring to be a professional back-up singer? Look no further than Phoenix, where Judith Nordburg, principal of McCarthy Nordburg Ltd., has spearheaded the 12-year-old firm's drive to be Arizona's number one commercial interior design firm for three years running according to *Arizona Business Magazine*. Though design is her life, there's a song in her heart. "My two sisters and I sang in a band called the 3Js," she reminisces. "I definitely had a musical upbringing."

Nevertheless, when Nordburg began studying architecture at Arizona State U as a recently divorced mother of two, it felt right. "I wanted to change my life," she admits. "but at a certain point I thought, 'I can't believe I didn't do this earlier!'" After five years at Peter A. Lendrum & Assoc., Nordburg formed McCarthy Nordburg with Karen McCarthy in 1986. When the two split, Nordburg targeted corporate clients and landed major office projects from Walsh America, Del Webb and AT&T. Now she's branching into hospitality and retail.

Her current plans for the firm include taking on partners so she can pursue other interests like singing and writing. "I've gotten great satisfaction out of what I've done," she reports. "Now I'd like to try some other creative outlets." Wherever the future takes her, Nordburg's design clients will no doubt continue to sing her praises.