

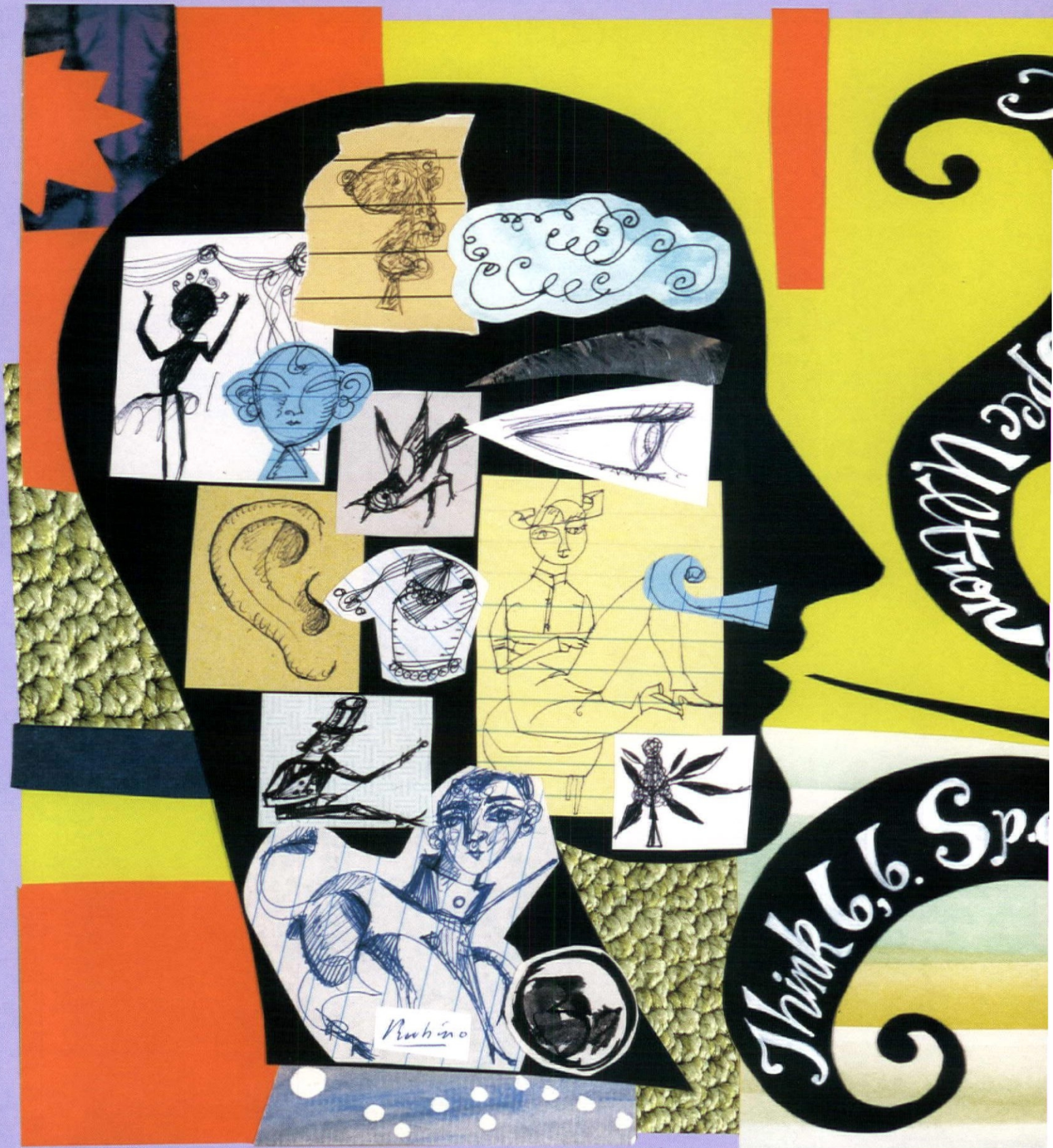
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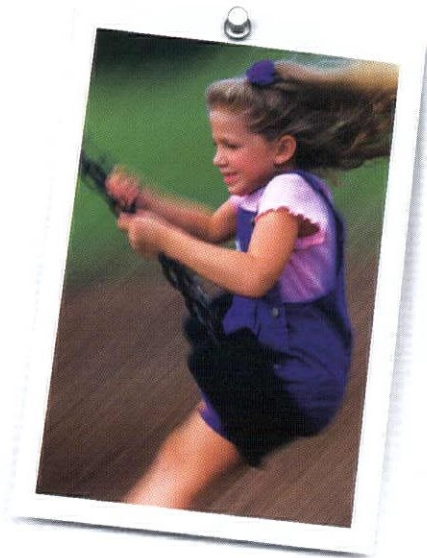
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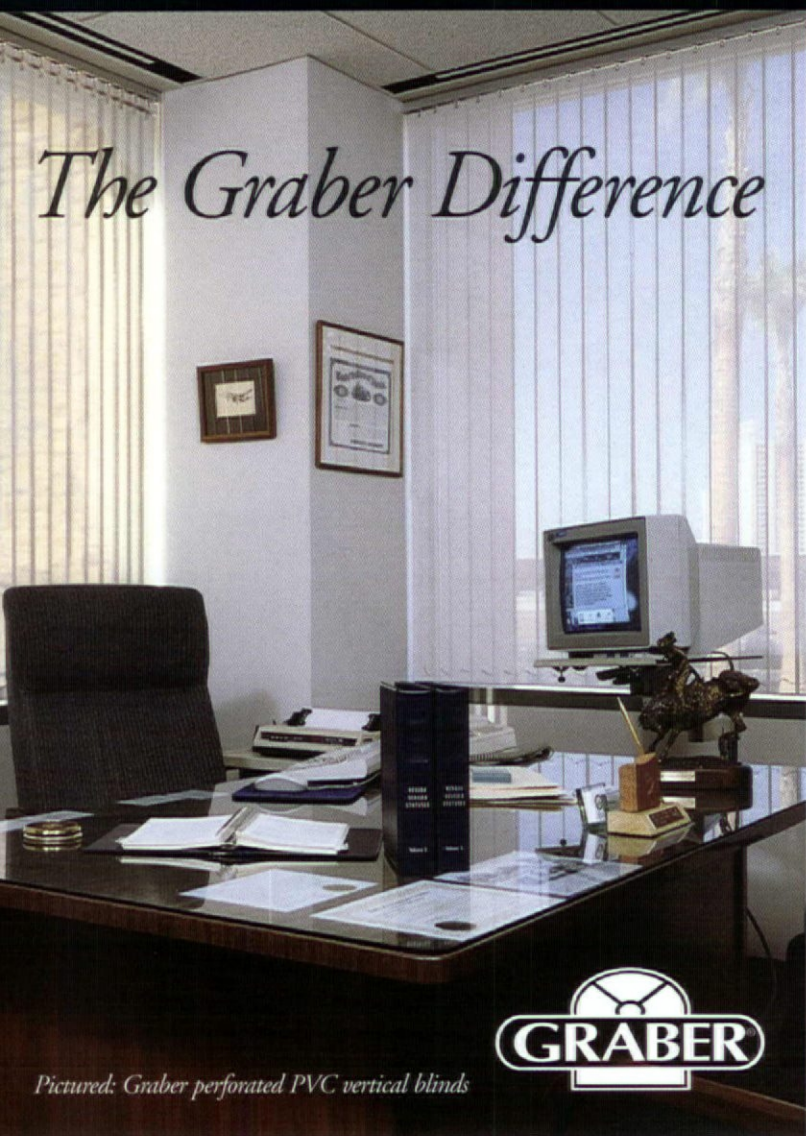
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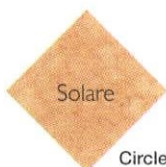
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**Jennifer Thiele Busch**  
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## inside pitch

There are any number of challenges to designing a public space, not least of which is the need to consider the very diverse preferences of various constituents. Significant public works rarely come without some lively debate from within the communities or groups they are intended to serve. We have witnessed this already in spades with the World Trade Center site, one of the most high profile and emotional projects on the planet, and with good reason. Public spaces often hold deep and true meaning for individuals, not to mention entire communities, where they have the power to enrich and elevate or anger and divide.

Politics factor significantly in the effort to bring a public project to fruition because, in many cases, community buy-in of the initial concept is essential to everything that follows. But the effort to convince people to support a project in spirit probably pales in comparison to the effort to get them to support it in reality, with construction dollars. In a post-September 11 world, the idea of contributing to the betterment of society has surely gained new meaning. But in a world of economic turmoil and budget cuts, the ability to raise money for a worthy cause has been frustrated by a growing list of organizations fighting for fewer dollars. So whether the goal is

to raise funds from public or private resources, the message of need and return on investment had better come through loud and clear.

Civic and institutional projects, including some of the public spaces we have published in this issue, often depend on an immense fundraising effort—in which the designer can play a significant role. Donors from the wealthiest foundation to the most average member of a community expect to see real, tangible evidence of their investments at work, often within a defined time frame. Large donors may actually want to influence the process, but even the smallest donor may assume a sense of ownership for the project. And an architect who is skilled at communication as well as design can help them all to take the first steps in that direction.

In terms of aesthetics, function, feasibility, and value, the designer is uniquely poised with the critical knowledge—and often the passion—to answer questions, muster enthusiasm, and gain support for a project. The same is true of the political campaign that frequently precedes the fundraising, when the project is merely a concept with loosely defined parameters. The Walt Disney Concert Hall in downtown Los Angeles, for example, which opens as the new home of the Los Angeles Philharmonic this month, may never

have come into existence were it not for the unrelenting determination of its creator, Frank Gehry.

Having the name of a celebrity architect attached to a new building project is one popular approach, and certainly helps with the fundraising effort. But the majority of these types of projects merely engage a competent architect who is ready and willing to add “sales pitch” to his or her list of design services. And capable enough to deliver the goods.

\* \* \*

A brief housekeeping note: I would like to take this opportunity to announce to the industry that Danine Alati, our long-time managing editor whom many of you have worked closely with over the years, has accepted the position as editor-in-chief with another VNU publication called *Incentive*. Though this is a well-deserved promotion for a talented and dedicated young woman, we bid her farewell with heavy hearts, and would like to publicly thank her for the critical role she has played in *Contract's* evolution. ©



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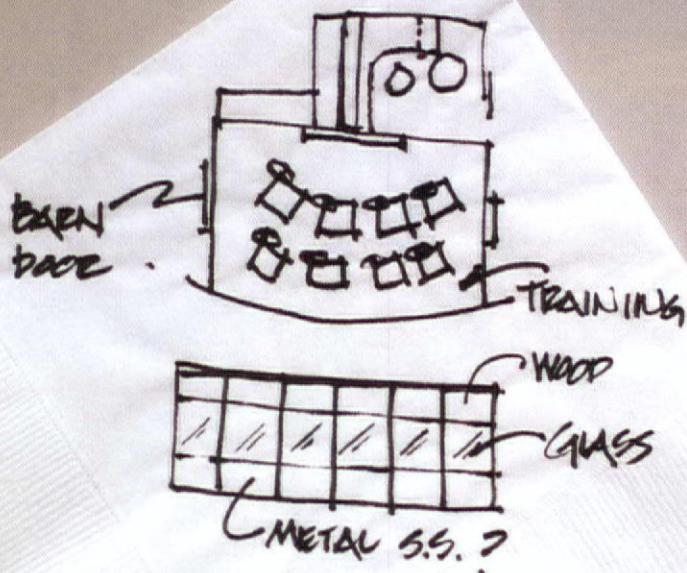
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## letters

### The Vinyl War Continues

The Vinyl Institute recognizes the deep emotion that Ken Wilson and Edward Brant bring to green building as evidenced in Mr. Wilson's article, "What Makes a Material Green?" (March 2003) and their letters over the summer. Unfortunately, their ad hominem against vinyl mislead your readers and completely undermine the theme set out by Wilson in the first place.

Wilson correctly noted back in March that there are many valid paths to sustainability, a lot of confusion getting there, and a way out of the confusion through life-cycle assessment, which compares the energy and environmental benefits and burdens of products (and materials) throughout their lives.

Since the late 1980s, more than two dozen life-cycle evaluations have been completed on vinyl building products. The results vary, but vinyl products generally have been found to perform favorably in terms of energy efficiency, thermal-insulating value, low contribution to greenhouse gases, and product durability, which means using fewer resources.

As for health concerns, vinyl products are able to comply with such health and safety standards as EPA drinking water standards, FDA medical product regulations, and California's Proposition 65. Many interior products have odors when newly installed or freshly painted, waxed or cleaned—odors that dissipate over time. Adequate HVAC systems are always important in maintaining building health, no matter what the interior materials.

The vinyl industry believes in and supports stewardship efforts. The industry has a long history of supporting recycling, making the workplace safer, listening to and responding to community concerns, and reducing our footprint on the environment.

Progress on sustainability requires the perspective of many stakeholders. The vinyl industry invites constructive input in the pursuit of continual improvement. We are not done—and we never expect to be.

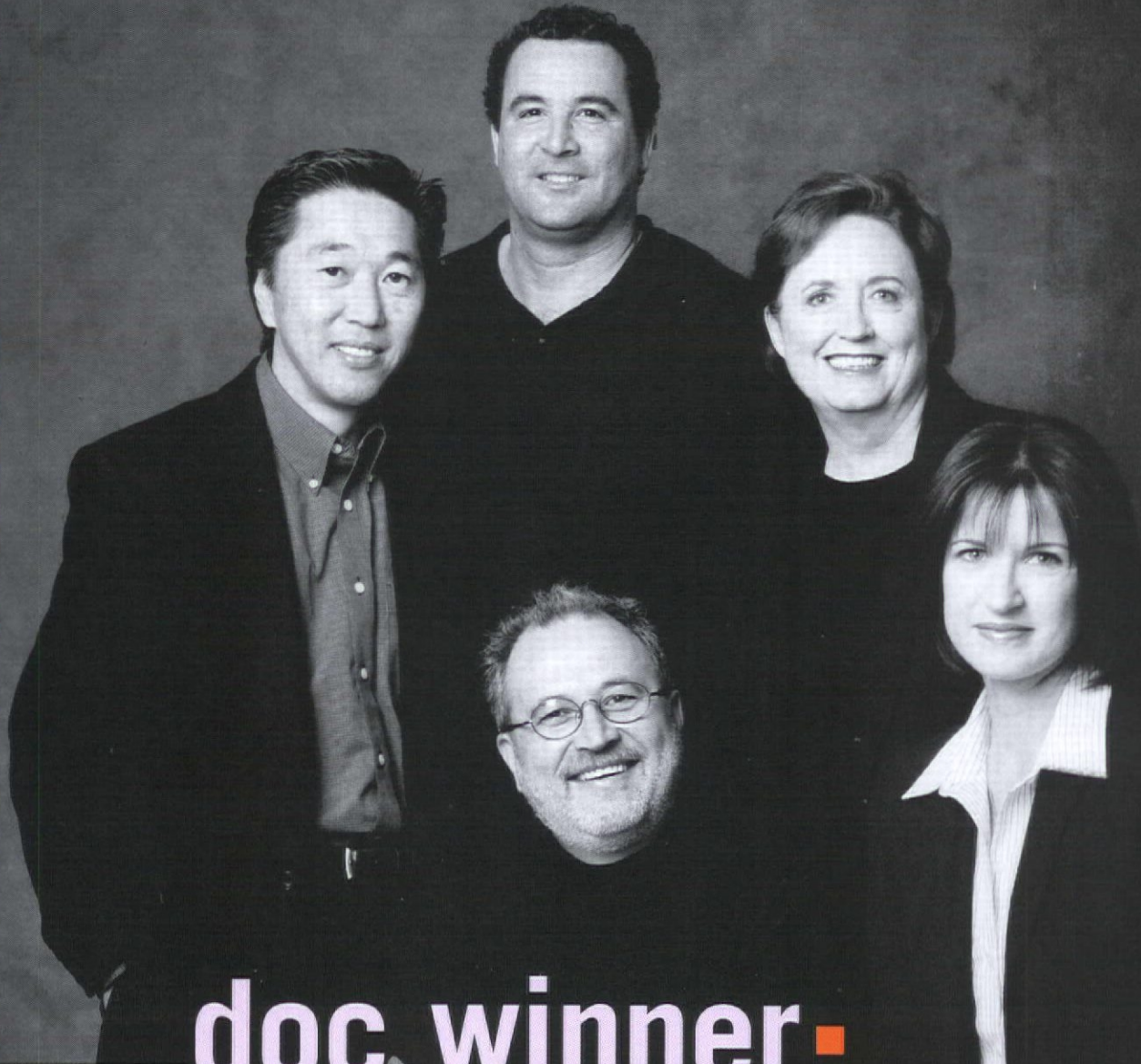
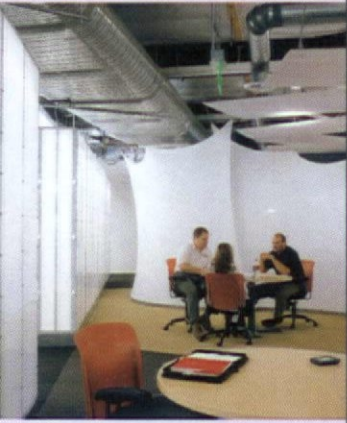
Allen Blakey  
Director, Public Affairs  
The Vinyl Institute  
Arlington, VA

### Get It Off Your Chest

Has something that you've read in a recent issue of *Contract* really made your blood boil? Or were you impressed with the way that a particular story flowed on its four-page layout? Do you love our covers? Are you wowed by the projects we've been featuring? Or disappointed by a stance we've taken on a particular issue?

We want to hear from you. Send your letters to us at [editor@contractmagazine.com](mailto:editor@contractmagazine.com).

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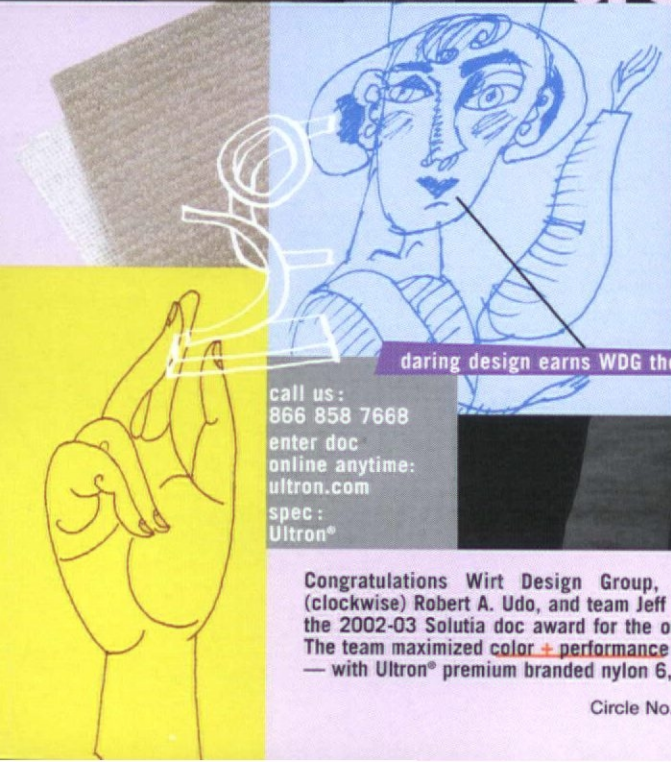
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Congratulations Wirt Design Group, Inc. principals Reza Moshiri (seated front) and (clockwise) Robert A. Udo, and team Jeff Urbina, Linda Martinetto and Gili Meerovitch for winning the 2002-03 Solutia doc award for the outstanding design of homestore Corporate Headquarters. The team maximized color + performance by specifying *Synthesis* and *Visual Accents* by Shaw Tile — with Ultron® premium branded nylon 6,6 of course.

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## industry

### How Do You Get to Carnegie Hall?

**New York, N.Y.**—It's an age-old question: How do you get to Carnegie Hall? For Polshek Partnership Architects, Jaffe Holden Acoustics, and Auerbach • Pollock • Friedlander, the answer isn't so much the typical "practice, practice, practice," as it is design, hard work, and ingenuity. After several years of collaboration between the architects, the acoustic designers, and the theater designers, respectively, Sept. 12, 2003, marked the opening of the Judy and Arthur Zankel Hall. The addition of the new theater fulfills the restoration of Andrew Carnegie's original 1891 concept of having three auditoriums of different sizes under one roof at Carnegie Hall.

The space that would become Zankel Hall was originally created as the lower-level Recital Hall. Over the years, it underwent many physical changes. Originally built to be a 1,200-seat auditorium, it was renovated into space for the American Academy of Dramatic Arts, and later was turned into a first-run art-film house, the Carnegie Hall Cinema. Although the cinema's lease expired in 1997, years of non-musical uses had irreversibly compromised the lower-level space.

Work on Zankel Hall began in 1999, when 6,300 cubic yards of bedrock were removed from underneath Carnegie Hall to create the volume of space called for in the design. The basic design criteria were to create an intermediate-size performance venue with excellent acoustics, that was also contemporary in style and sensitive to the landmark building.

The main floor of the auditorium consists of a series of lifts, constructed atop screw jacks, which move up and down. The theatrical seats on the main floor are affixed to chair wagons and can be reconfigured into three different



size-end stages: an end stage with orchestra pit, a center stage, and a flat floor. The ceiling of the auditorium consists of remote controlled steel trusses that also move up and down, allowing equipment to be repositioned to accommodate the different stage positions.

Formally, the design consists of interlocking geometric forms in contrasting materials and contains two seating levels, a parterre (lower) and mezzanine (upper). The rectangular theater is placed within a canted ellipse constructed of reinforced concrete that leads the audience around the exterior and provides a sense of intimacy in the interior.

Zankel Hall is following a two-week-long opening festival—which started on Sept. 12, 2003—with a full season of programming.

*Photo by Jeff Goldberg/Esto.*

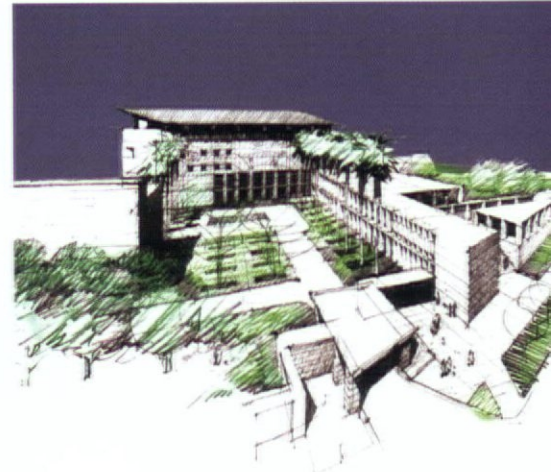
## designing an embassy

**Abuja, Nigeria**—DMJM has completed the design of a new United States Embassy office in Abuja, the capital of Nigeria. The firm also developed the master plan for the nine-acre embassy complex that includes a chancery office building, and the following future proposed structures: a 20,000-sq. ft. office building housing the U.S. Agency for International Development (AID); a 9,000-sq. ft. Marine Security Guard Quarters building; and a 15,000-sq. ft. warehouse. Construction of the chancery building is scheduled for completion in 2005.

"The design of the new U.S. Embassy in Abuja, Nigeria represents a truly unique marriage of form and function. On one hand, we needed to create an architecture that was entirely

appropriate to the embassy's diplomatic role in Nigeria," says Werner Mueller, project designer. "On the other hand, we needed to be responsive to heightened world-wide security concerns."

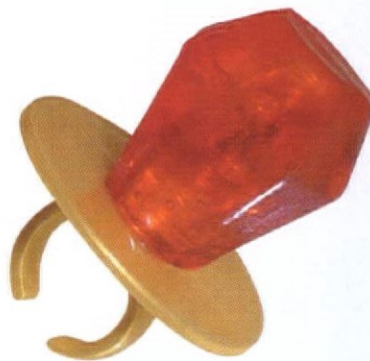
In addressing security, the designers also were aware that those measures should not overwhelm the design. A colonnade of Royal Palm trees borders the ceremonial entry drive, creating a diagonal approach from the south and a dramatic view from the north. Modeling the building as a parallelogram reduced exposure to sunlight, improving the building's energy efficiency. To further conserve energy, each structure on the site was oriented to enhance natural ventilation from regional winds and to deter the hot sun.



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## Koolhaus Comes to Chicago

**Chicago, Ill.**—September 30, 2003 marked the opening of The McCormick Tribune Campus Center at Illinois Institute of Technology (IIT), designed by Rem Koolhaas. Koolhaas and his staff at the Office of Metropolitan Architecture (OMA) won the commission for the \$48 million complex in 1998 in IIT's Richard H. Dreihaus Foundation International Design Competition.

In completing the complex, Koolhaas partnered with Holabird & Root of Chicago for develop-

ment of the designs and structural engineering for the Campus Center. Also included were Skidmore Owings and Merrill (SOM) of Chicago for building systems; Ove Arup of London for engineering; and TNO of Eindhoven, Netherlands, and Kierkegaard Engineers of Downers Grove, Ill. for acoustical design.

A key element of Koolhaas' design is a stainless steel-clad tube that surrounds 350 feet of the Chicago Transit Authority's Green Line elevated



train tracks that pass through IIT's main campus. The tube runs along the roof of the Center and will reduce the noise of passing trains to acceptable levels. "The tube is an amazing engineering feat," says IIT president Lew Collens. "It provides an important prototype for solving acoustical problems that limit land uses near elevated tracks in many cities."

Inside the one-story, 110,000-sq. ft. Campus Center, there are dining halls, student organization offices, a bookstore, coffee bar, student recreational facility, and faculty club. The goal was to unify functions previously spread across campus in the heart of the university's Mies van der Rohe-designed campus. Interior design elements include transparent glass walls and a contoured concrete roof to accommodate the bottom of the cylindrical tube.

*Photos by Richard Barnes/IIT.*

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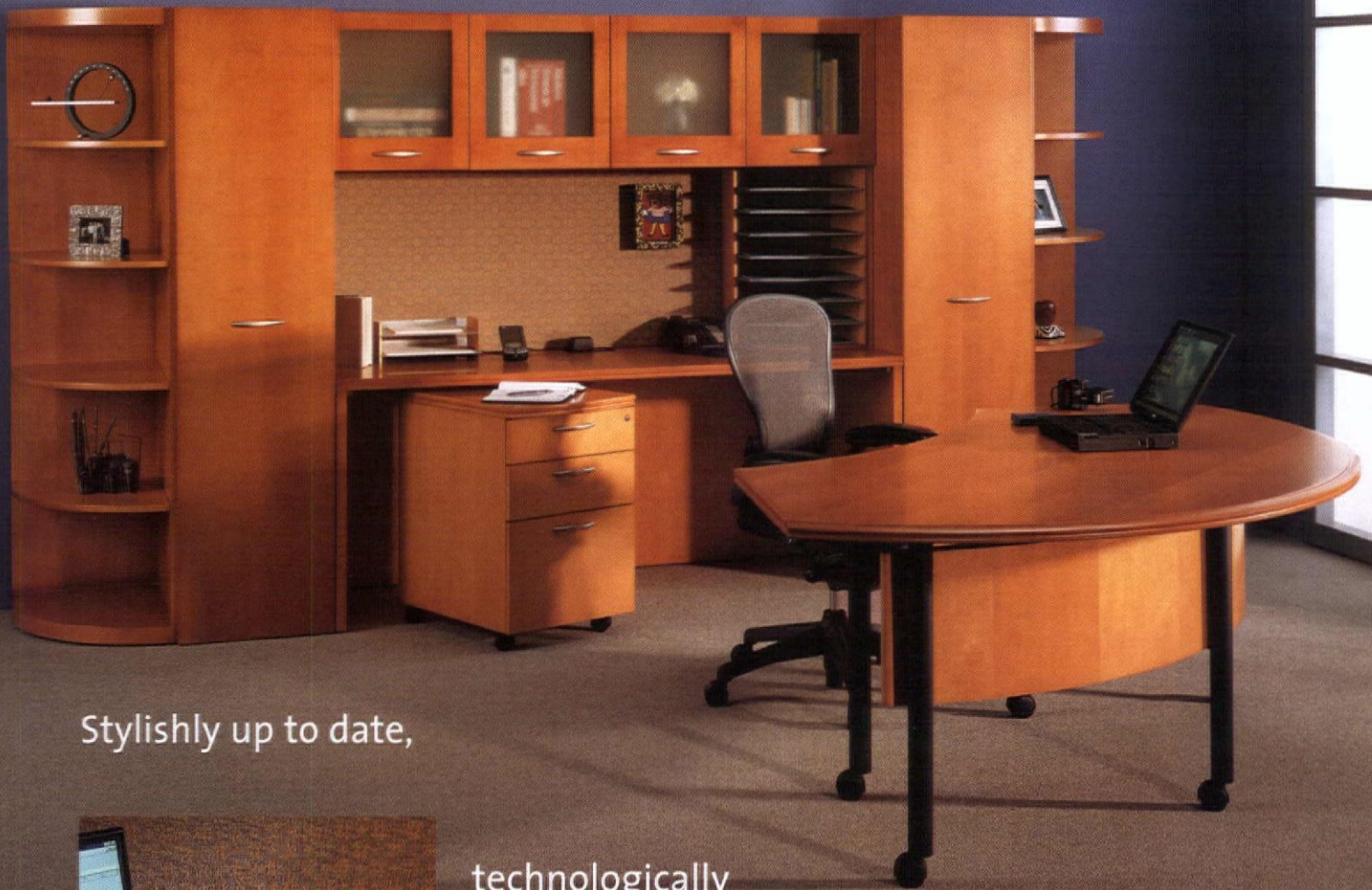
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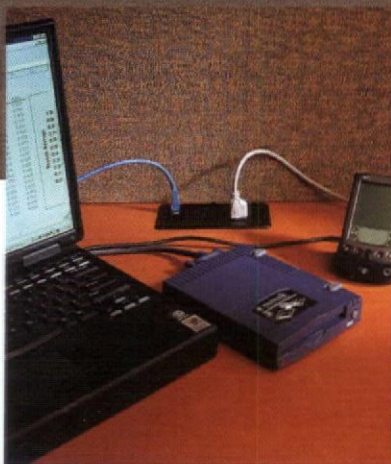
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## coming events

### 1950–2000: Theater of Italian Creativity

October 10–26, 2003

Gallery at 545 West 22nd Street  
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[www.italian-creativity.com](http://www.italian-creativity.com)

### OPEN: New Designs for Public Spaces

Through Oct. 31, 2003

Van Alen Institute  
New York

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### NeoCon® East

November 6–7, 2003

Baltimore Convention Center  
Baltimore

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### Chicago Design Show

November 6–9, 2003

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[www.merchandisemart.com/chicagodesign](http://www.merchandisemart.com/chicagodesign)

### International Hotel/Motel & Restaurant Show

November 8–11, 2003

Jacob K. Javits Convention Center  
New York

914.421.3296

[www.ihmrs.com](http://www.ihmrs.com)

### Greenbuild International Conference and Expo

November 12–14, 2003

David L. Lawrence Convention Center  
Pittsburgh

202.828.7422

[www.usgbc.org/Expo/](http://www.usgbc.org/Expo/)

### The Second Annual International Tile and Stone Show

November 13–15, 2003

Mandalay Bay Convention Center  
Las Vegas

800.564.5975

[www.internationaltileandstoneshow.com](http://www.internationaltileandstoneshow.com)

### Luxury Kitchen and Bath Show

November 20–22, 2003

Metropolitan Pavilion  
New York

972.536.6391

[www.luxurykbcollection.com](http://www.luxurykbcollection.com)

## Call for Entries

The Emerging Green Builders Subcommittee of the United States Green Building Council (USGBC) announces the first annual 2003 USGBC Design Competition. Current students and individuals with less than three years experience in the building industry are invited to submit complete, sustainably designed buildings and sites that utilize the LEED Green Building Rating System. Participants may work individually or in teams of up to three people, not including a faculty or professional advisor. The competition and project will require an understanding of (or a willingness to learn about) green design principles, contextual design and planning, resource efficiency, and life cycle cost analysis.

Those interested in participating should email [emerginggreen@usgbc.org](mailto:emerginggreen@usgbc.org). Finalists will be showcased and winners will be announced at the USGBC's 2003 Greenbuild Conference and Expo this November in Pittsburgh. For more information, visit [www.usgbc.org/chapters/emerginggreen\\_designcomp.asp](http://www.usgbc.org/chapters/emerginggreen_designcomp.asp).

## Question of the Month

Where do you stand on the role of furniture prison industries in supplying commercial interior design projects?

Visit [www.contractmagazine.com](http://www.contractmagazine.com) and log in your response under "Question of the Month."

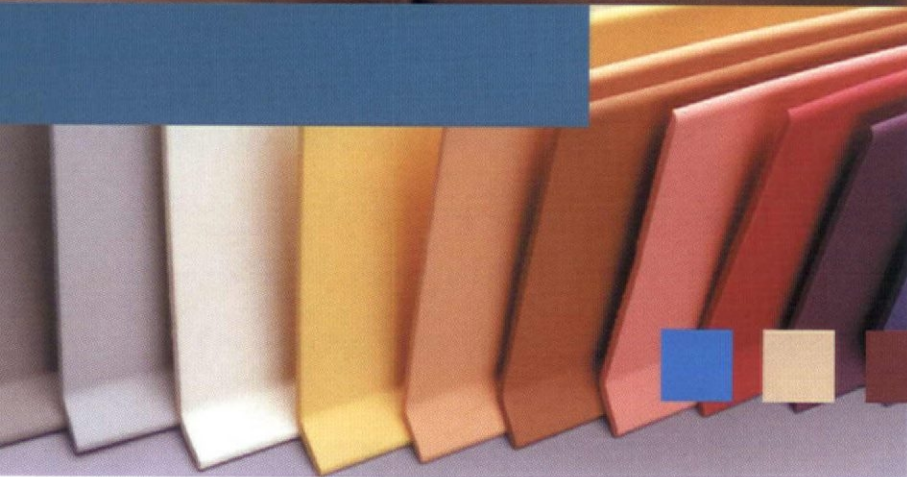
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# NeoCon® East

## Inspiration in the East

Pack your bags and head east for a taste of gorgeous fall foliage and fresh design at NeoCon® East at the Baltimore Convention Center in Baltimore, on Nov. 6-7, 2003. For its first appearance in the city, NeoCon® East is a blend of old and new. Among the new: Government Interiors, a collection of events and exhibitions for federal specifiers, designers, and procurement managers, and Buildings Show®, a showcase of building products, services, and resources. Taking cues from other NeoCons, the eastern shindig will include standby events like GREENlife: Products for Sustainable Environments, an event which debuted in Chicago this year, the Best of NeoCon® Awards Gallery that showcases the Best of NeoCon® winners from Chicago, and, of course, an overload of new products and designers.

## Seminars

Thursday, November 6

9 a.m.-10 a.m.

Office Ergonomics in the Era of Flat Panel Monitors  
Expand your Knowledge Base: Using Research in Interior Design  
Best Value Source Selection

10:30 a.m.-11:30 a.m.

GSA Advantage—Advanced  
Size Does Matter: Managing Large Scale Projects  
Strategic Security  
Respect for the Future  
Advance Your Company Through e-Buy

1:30 p.m.-2:30 p.m.

Designing the New Work Place  
Holistic Design—Designing for the Mind, Body and Spirit  
World Colors re-Vision  
Making Space Delivery Work  
e-Buy Training for Government Customers

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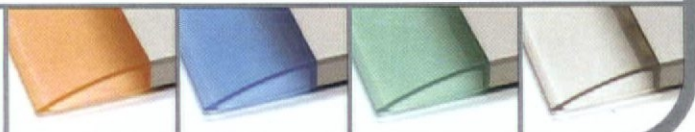
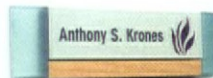
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3 p.m.–4 p.m.

Adaptable Design for Changing Life Stages  
Emergency Action Planning for Facilities  
GSA Can Make You Green!

#### Friday, November 7

9 a.m.–10 a.m.

Detailing a Design Concept  
Designing for the Government: Get a Head Start  
Marketing to the Government

10:30 a.m.–11:30 a.m.

Healing by Design  
Don't Cope with Change—Lead It!  
Roadmap to High Performance Buildings  
The Art of Audiovisual Architechnology  
Greener Office Space Does Make a Difference—How You Can Build and Manage Green

1:30 p.m.–2:30 p.m.

Anatomy in the Office  
On Time, On Budget: If You Mean It, Here's How to Do It  
Accessibility Regulations: The Next Generation Section 803 and Me

3 p.m.–4 p.m.

Case Study: Design Excellence Available on GSA Schedules  
Ten Years After—A Look at Facilities Info Technology  
Green Design Forum: Accessing Your Local Green Network  
A Guide to Comprehensive Furniture Management Services Schedule

## Association Forums

#### Thursday, November 6

9:30 a.m.–11:30 a.m.

You Have to Sell It Before You Can Design It!  
Fee: \$50 SMPS/PSMA members; \$65 non-members  
CEU: 2.0 SMPS/CPSM CEUs and/or 2.0 AIA LUs  
Presented by: The Society for Marketing Professional Services

1:15 p.m.–2:45 p.m.

Green Design Defined: Putting Knowledge into Practice  
Fee: \$45  
CEU Credit: 0.1  
Presented by: American Society of Interior Designers

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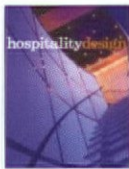
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# NeoCon® East

## Friday, November 7

9:30 a.m.–11:30 a.m.

Managing the New Design Trends and Technologies Shaping the Images of the Corporate, Retail and Institutional Environments

Fee: \$45

CEU credits: 2.0

Presented by: The Society for Environmental Graphic Design

1:30 p.m.–2:30 p.m.

Looking Outside the Box

Fee: \$25

Presented by: The Association for Contract Textiles

1:30 p.m.–3:30 p.m.

How Creative Minds Design

Fee: \$10

Presented by: Foundation for Design Integrity

## Keynotes and Special Events

### Best of NeoCon® Gallery

Showcased together for the first time on the East Coast, this gallery features products that received the renowned Best of NeoCon® Awards this past June in Chicago. Sponsored by *Contract* magazine, IIDA, and Merchandise Mart Properties, the award is the highest honor a commercial furnishings manufacturer can receive. Judging is completed by facility managers and interior designers who award products for their innovation.

### GREENlife™ Products for Sustainable Environments

Designed by HOK in Washington, DC, GREENlife seeks to attendees' needs for eco-friendly products by exploring various products, processes, and certification. The exhibit area features manufacturers who recognize the importance of sustainable design to both the product design and manufacturing processes.

## Thursday, November 6

10 a.m.–12 p.m.

Tour: The New Corporate Office

Fee: \$50

CEU credits: 2.0

This tour, led by Craig Berger, director of education and professional development, Society for Environmental Graphic Design, and Charlie Greenawalt, RTKL, aims to uncover the reasons for corporate America moving from high rise downtown spaces to low rises and rehabilitated loft spaces, as well as how it has changed Baltimore. Attendees will tour the spaces of the Inner Harbor, Fells Point, and the Vernon Hill District.



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12 p.m.–1 p.m.

IIDA Keynote Speaker John Waters  
“Celebrating Creativity”

Hailed as the “Pope of Trash,” Hollywood film director John Waters brings his unusual flair and perspective of design issues and aesthetics to NeoCon®. A native of Baltimore, he has directed such cult films as “Pink Flamingos,” “Cry-Baby,” “Cecil B. Demented,” and “Hairspray.”

3:30 p.m.

The Buildings Awards

NeoCon® East Theater

Awards reception to follow off-site at 5 p.m.

#### Friday, November 7

7:30 a.m.–10:30 a.m.

IIDA Mid-Atlantic Chapter Leader’s Breakfast 2003

Walters Art Museum, Grand Lobby, in Baltimore’s Mt. Vernon District  
Fee: \$200

The IIDA Mid-Atlantic Chapter hosts Nicholas Graham, CEO of Joe Boxer, who will discuss his personal brand of leadership and how he has used humor to build brand name awareness. Attendees will also enjoy a special opening of the Sculpture Court and Ancient Worlds Galleries.

12 p.m.–1 p.m.

Keynote Panel: From Babies to Babyboomers—METROPOLIS Explores Current Thinking About Trans-generational, aka “Universal Design.”

Universal design (or trans-generational design) was introduced to the public in 1991 when Congress passed the Americans with Disabilities Act (ADA). With this in mind, the panel will discuss Universal Design and how it has changed the American design landscape in the past 12 years.

5 p.m.–7 p.m.

IIDA Mid-Atlantic Chapter Reception

Baltimore Convention Center

Fee: \$30

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# resources

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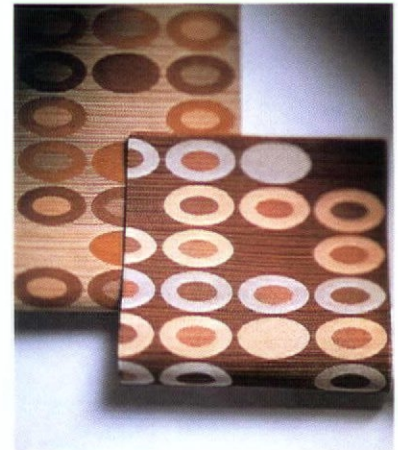
Spin, designed by Hannes Wettstein for Cassina, derives its name from its function—it revolves 45 degrees to the right or left with an automatic return movement. The armchair's shell, which can be specified in leather or fabric, has raised edges and is pierced by two horizontal slots that add tension and provide depth.

Circle No. 201



## 2. KnollTextiles

New for fall is Abacus, inspired by the neatly aligned beads on the classic Chinese counting device. It is a 100-percent recycled polyester upholstery fabric that comes in 10 colorways including Sand Dollar, Jelly Bean, Gold Coin, Glass Beads, and Wooden Nickel. Circle No. 202



## 3. Atlas

The Sketchbook collection from Atlas draws its inspiration from the doodles and notes often captured in its namesake. Twelve patterns including fineline (a scratchy linear pattern pictured here), calligraphy (loopy strokes), and trace (funky overlaying squares), are in development and will be offered in 30 to 36 colorways.

Circle No. 203



## 4. Dauphin

Carat, a comprehensive sofa family, is Dauphin North America's first foray into the United States' soft seating market. Designed by Roland Zünd for lobbies, reception areas, and meeting rooms, the family includes one-, two-, and three-seat models, with companion tables styled in tubular polished chrome and glass.

Circle No. 204







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5. **Chilewich**

Visually texturize a room or simply block out the sun using Chilewich's WindowLace, the company's first alliance outside of the flooring industry. Designed for use in roller shades and panelglides, and as an alternative to solar screening, it is a finely woven vinyl in a variety of open work patterns including Black Crochet, Cream Squares, and White Net. *Circle No. 205*



5

6. **Harden Contract**

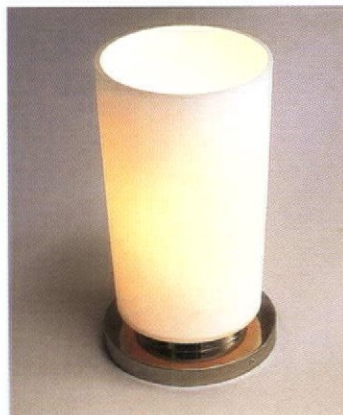
Combining the warmth of cherry wood with the functionality of a traditional podium, Harden Contract's Projection Unit/Podium is a stand-alone, caster-based unit with concealed storage space, wire and data management channels, and pull-out shelving. A full-length door discreetly hides stored paperwork and supplies, while a frosted glass top platform has beveled edges for durability, safety, and a touch of class. *Circle No. 206*



6

7. **Rico**

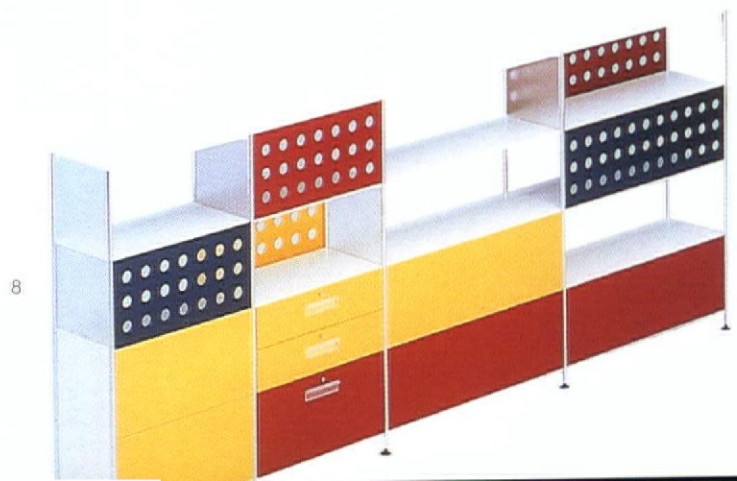
Simple forms and clean lines define the Nina Collection from lighting designer Rico Espinet. Featuring two table lamps, a floor lamp, and a flush-mount ceiling fixture, the collection is an outgrowth of the Marina Collection, which was inspired by Espinet's glass sculptures. Each piece combines polished nickel with frosted opaline glass. *Circle No. 207*



7

8. **Vitra**

Designed by Antonio Citterio for Vitra, Transphere adds personality to storage systems. Built from a kit, users can craft credenzas, storage walls, or book shelves. Shelves can be fitted with translucent flipper doors, solid file drawers, two half-height drawers, or can be left open. *Circle No. 208*



8

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9. **Christopher Poehlmann Studio**

Christopher Poehlmann's Chunky Chair has been updated in a Safety Orange powder finish. The welded aluminum chair is available in a number of standard and custom finishes, and is designed to have a sculptural presence without sacrificing ergonomic comfort. *Circle No. 209*



10. **Mio**

Designed by Jaime Salm and Esther Chung, Tangent is 3D wallpaper that is reconfigurable and made from 100-percent waste paper. Tiles allow for customization, both acoustically and aesthetically, and are easily recycled. They can also be painted with water-based paints for an additional flair. *Circle No. 210*

10



11. **Rick Lee Design**

With San Francisco-based Rick Lee Design's Mardi Gras lamp, it's always time to celebrate. Crafted from rope lights draped on a steel base and stand, the lamp emits an eye-catching glow reminiscent of New Orleans hoopla. *Circle No. 211*



11

12. **Woodshanti**

Help out the environment and look good doing it. Giving solid mahogany a Modern touch, the sofa from Woodshanti—a San Francisco-based cooperative that uses only sustainably harvested and recycled lumber—features a maple ply seat, arm and backrest upholstered with forest green hemp herringbone canvas and natural cotton batting. *Circle No. 212*

12





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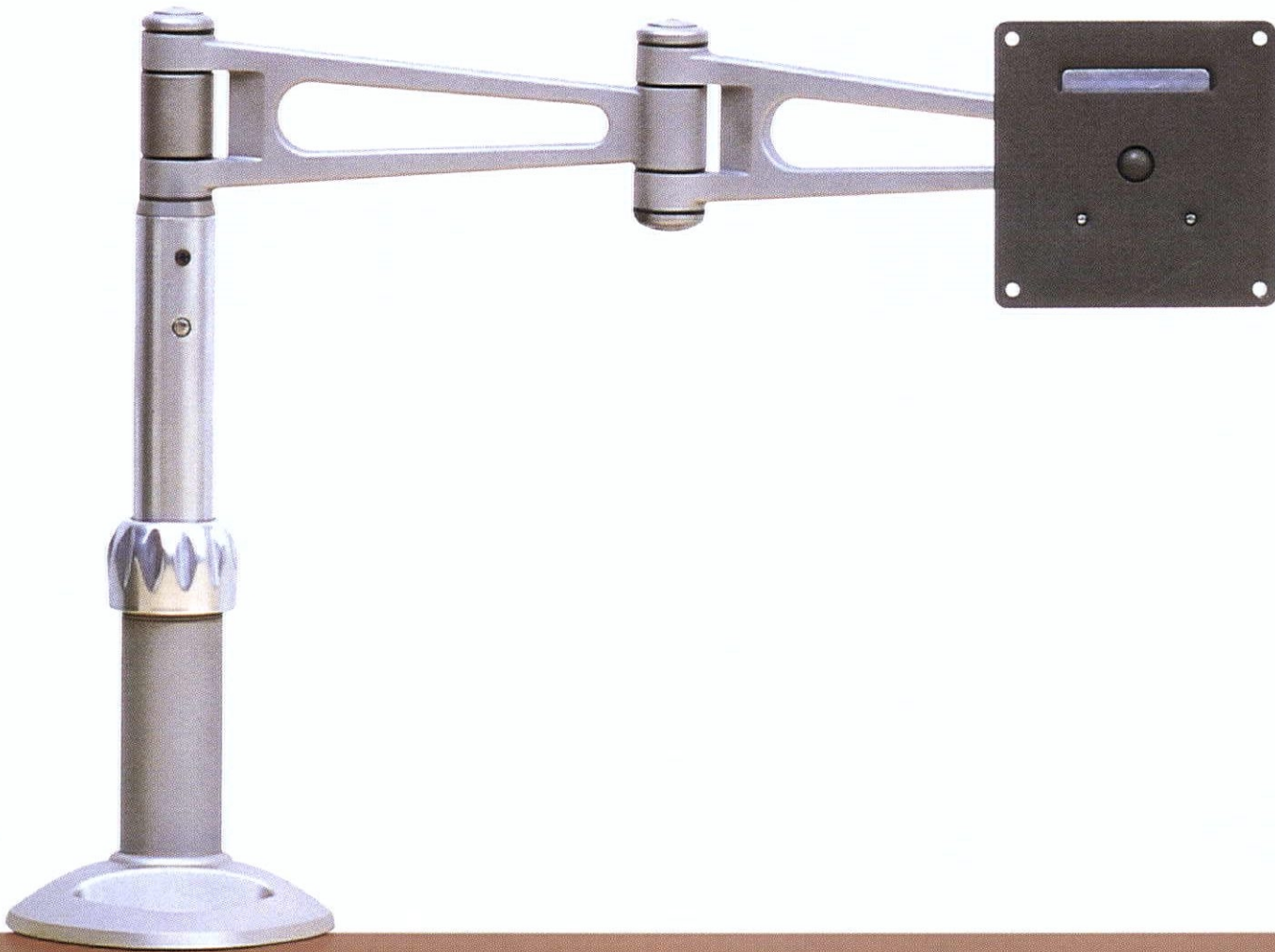


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# Supporting Roles

Technology has moved from the sidelines to being a feature player, giving everything from monitor arms to casegoods ample room for supporting roles

By Katie Weeks



**Humanscale** M7 Flat Panel Monitor Arm *Circle No. 213*

In the past, discussing technology support furniture would often lead to products like monitor arms, keyboard trays, and mouse pads. But, with the pervasiveness of technology today, the idea of technology support furniture has come to encompass a much broader range of products and environments. From laptops in the classroom to videoconferencing in multipurpose rooms or cell phone/PDA hybrids in healthcare facilities, technology is no longer an accessory, but a necessity. And, while this provides a number of challenges to designers and manufacturers—how to design for products that are outdated in mere months being one—the results can benefit everyone.

“Technology ends up being a factor that comes into play in just about everything we design. There’s hardly anything we’re working on that doesn’t run through some sort of technology accommodation filter,” says Bob Surman, director of marketing for Nucraft. Indeed, technology played a big role in a number of introductions at NeoCon® 2003, including Nucraft’s AVID table, which won a Gold Best of NeoCon® award. Humanscale showcased its award-winning M7 Flat Panel Monitor Arm, which is designed to hold and position flat panel monitors and its L2 Notebook Manager, which allows users to use their laptop’s LCD screen while also using a full-size keyboard and external mouse. In its showroom, Allsteel focused on technological flexibility with its Get Set office system and Terrace 3.4 panel system.

Many manufacturers and designers say the increasing demand for a wide range of technology support furniture can be traced to the education market, especially university and college campuses. “The demand for technology has been particularly felt in higher education because those users are very adept. People are now learning to type in second grade, rather than 12th. Laptops are a growing market for college students because they want that portability. And, as they carry those laptops around, they want to plug in,” says Paul Cornell, vice president of marketing for Vecta. “Once those kids graduate, they carry that need and desire forward into the corporate domain.”

Across the board, products that aid in power supply, access, and storage are in growing demand. “As more equipment is being used overall, it’s requiring more power to support it. Likewise, while some customers are going wireless, we’re seeing a greater need for power support and flexibility,” says Julie Zielinski, vice president of marketing for Allsteel.



*Vecta Juice Circle No. 214*



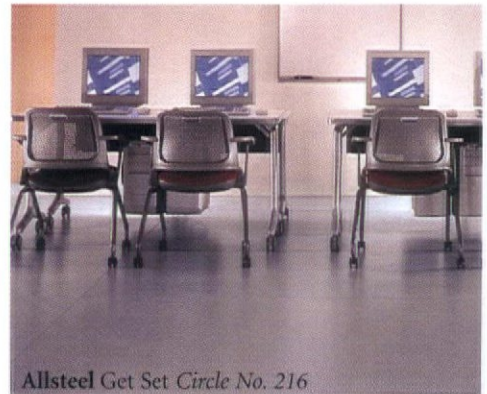
*Nucraft AVID Circle No. 215*

Another concern is ergonomics. Because technology is increasingly shared, ergonomics are harder to personalize. “There’s less of an individual adjustment because in shared spaces or more general purpose spaces you’re not going to have a conference table that adjusts as well because eight people sit around the table, not one, like at a desk,” says Cornell. However, smaller support tools like keyboard trays and monitor arms provide personal ergonomic control, which becomes increasingly important the longer someone is using a piece of technology.

Of course, the biggest concern is how to design long-lasting pieces that also keep up with ever-changing technology and a wide range of brands.

“It can be a nightmare, trying to accommodate everyone,” says Manuel Saez, manager, product design for Humanscale. “There’s a lot of compromise. For instance, if we want to have a small footprint with a part, we sometimes can’t do that because one manufacturer has a heavier display. So, we need to make everything bigger to accommodate that guy, even though the rest of the market is smaller.”

Likewise, when a table, storage unit, or monitor arm is designed to last 10 years, but a computer or screen is outdated in less than two, flexibility is key. To accommodate changes, designers are



*Allsteel Get Set Circle No. 216*

choosing to craft products where technology can be dropped in, instead of shaping their furnishings around specific equipment. “Sometimes we use a standardized footprint as far as what technology is going to be incorporated, making it non-product-specific. So, no matter what brand or type of connectivity you need, you have a standard footprint that will be as flexible as possible,” says Peg Brenner, account manager at Nucraft. Vecta’s Juice table, for instance, allows users to upgrade power and data sources as needed, and Nova Solution’s desks and tables, originally designed to house monitors below the worksurface, can also accommodate newer flat screens. The white board unit of Allsteel’s Get Set system can also be used as a video projection screen, and the overhead storage units of its Terrace 3.4 system allows a hidden port system so users can store printers, scanners, and other technology overhead and free up desk space.

In the end, it all comes down to function. “Performance comes first,” says Saez. “We always make sure it works first and then we make it look nice.” ■

# a movable feast

More than mobile eye candy, Bretford's Liquid Workspace effortlessly integrates power, data, and privacy

By Diana Mosher

The open plan revolution has enabled organizations to save money on real estate costs, but workstations can't always be reconfigured as quickly as management would like. The Liquid Workspace is Chicago-based Bretford's solution for fast-paced businesses that typically need their space reconfigured "yesterday." Consisting of a flexible power and data raceway, ergonomic workstations, unique storage solutions, and lightweight fabric privacy screens, the Liquid Workspace empowers facilities to reconfigure as fast as the economy changes without relying on tradesmen. Also a catalyst for teams to collaborate within departments, Liquid Workspace can be manipulated quickly to create space to add new team members who can pick from height adjustable work surfaces and personalized accessories.

The Liquid Workspace is the result of several partnerships Bretford forged specifically for this initiative. Formway Design Studio, based in New Zealand, developed the Free workstation system; Leef, in Toronto, designed the privacy screens; and Design Concepts, Inc. of Madison, Wisc., engineered the Liquid Power and Data system. Bretford also collaborated with Chicago-based Foresight Associates, a workplace strategy consultancy.

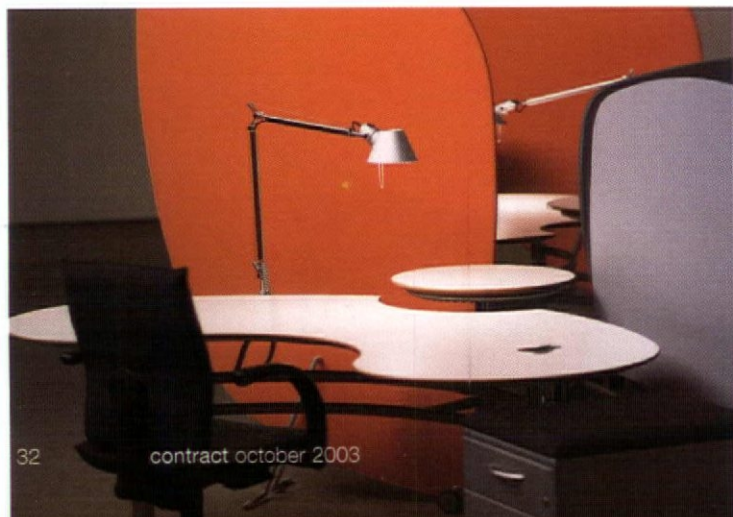
"The key thing we bring to the party is instant reconfiguration by facilities without involving the electrician, data technician, or dealer," explains Chris Petrick, director of marketing at Bretford. "It takes three to five days to move 10 cubicles. You can install 10 Liquid Workspace workstations in the same time it takes to install one cubicle." Another benefit, according to Petrick, is reduced cost of ownership. "Once you buy a panel system, moving it can be more expensive than the initial cost."

The Liquid Workspace is driven by Bretford's proprietary Liquid Power and Data delivery system (a 2003 Best of NeoCon® Gold winner in the Furniture Systems: New Components category) featuring a subterranean design that

routes all cables below the level of the desks. The system is built around substations that serve as central power and data hubs. Up to four lay-in cable channels attach to the substations at any angle needed. Channel supports then connect and extend the channels in linear and non-linear angles of up to 90 degrees so any angle can be achieved. According to Petrick, a primary design goal for Liquid Power and Data was simplicity. The system's clean aesthetic and rounded corners match the shape of the desk. Smoked, clear plastic is complemented by metal and aluminum surfaces available in 18 powder coats.

Working in conjunction with Liquid Power and Data are Bretford's Free workstations. Available in an array of colors in solid, wood, or patterned laminates, as well as wood veneers, Free workstations possess a curved, organic design that allows for denser configuration, and enables designers to take full advantage of the natural flow of traffic and information within a company. Petrick points out that small or idiosyncratic spaces that are notoriously difficult to configure with panel systems can be properly utilized with The Liquid Workspace.

Liquid privacy screens complete the system (equally at home in a grid-based configuration) and contribute to its speedy installation because they can be attached to Liquid Power and Data channels or used as mobile, freestanding units. "Our task was to capture the essence of the Liquid system," says Ernesto Salas, a designer at Leef Designs. "We needed to think this screen had life and character and yet have a soft look, like the Free system, and be mobile to accommodate employees' daily rituals." Utilizing fabric covers that can be specified in a range of colors, panels are easily removed and can be washed or changed for a different look. Thus, the Liquid Workspace provides many ways to break out of the cube. ■ Circle No. 217





Traditionally, casegoods have not been the most flexible of products. Often, compromises must be made: A higher price point in exchange for more stately design and high-caliber materials; a change in aesthetics for increased flexibility. But, what if a casegoods collection could provide a clean aesthetic, flexibility, quality materials, and component range all at a more affordable price point? That was the driving question behind Shift, Bernhardt Design's new casegoods collection designed by Lauren Rottet, architect and principal of DMJM Rottet.

"We felt that we were at a point where we needed a new casegoods collection that was more current in the marketplace," says Jerry Helling, Bernhardt's executive vice president. "We decided we wanted to do a product that was more architectural and millwork-related than what we'd seen other people doing. Something that wasn't tricky or clever—something that was a little more timeless." Embracing change and flexibility, the collection consists of modular desks and storage systems that are available in a multitude of finishes and can be customized to fit a variety of office spaces and types.



In creating the line, Rottet began with concepts she had already been working on and focused on combining materials and changing traditional forms. The challenge was to balance aesthetic and spatial considerations with quality and marketplace realities. "By mixing materials like wood veneers, aluminum, and glass, and utilizing strong linear plans and clean-to-minimal accessories, I sought to create a casegoods collection that possesses a floating, weightless quality for an affordable price," Rottet says. In doing so, the smallest details became of great importance. "Bernhardt is so savvy that it really wasn't a pulling teeth kind of process. The biggest challenge was making sure that we could hit top quality in every single thing, from the door pulls to the paint to the hands or bases and supports, and yet also meet certain price points. We had to keep slightly reengineering things," she adds.

As a whole, the collection has a Modernist feel, but Rottet was careful to keep the aesthetic from being too rigid. "As opposed to how Modernists used to look at floor, wall, ceiling, I wanted to make sure the line didn't look so linear, but instead was more like a 3D composition," she says. Combinations like edging a glass-topped desk with aluminum and cantilevering a table desk on a stainless steel base give Shift a floating quality. Small details, like a side support that stops one-third of the way down from the overhead instead of going all the way to the top, add visual interest. By subtly changing the height, Rottet says, "it becomes more of a design statement instead of support." Indeed, some of the most striking differences about Shift are the most subtle: a table ledge that bends up instead of down, or the lack of a base, eliminating a forced line at the bottom of the pedestals.

The collection's simplistic aesthetic hides a flexibility that is targeted to benefit both clients and designers. In addition to the numerous combinations, the collection comes in four veneers, 16 lacquer finishes, and 16 wood finishes, and also offers three edge options and three pull options. "The really interesting thing is the line can be almost unrecognizable from project to project," says Helling. "There's that much flexibility built into how you can specify it in appearance and usage. Each job can be completely different, which allows companies to build hierarchical arrangements within firms and also allows designers to use it in different projects without having them look like cookie-cutter design."

As a result, Shift has had designers imagining the possibilities ever since its NeoCon® 2003 debut and its appeal, according to Bernhardt, continues to grow. "One of the great things about Lauren's work is that it is very complex but appears simple and effortless," says Helling. "Shift is beautiful. It's not tricky or pigeonholed in time. You can't say it was designed during the dot-com area or looks over the hill. It's got a timeless quality that's not overdone in any way." ■ Circle No. 218

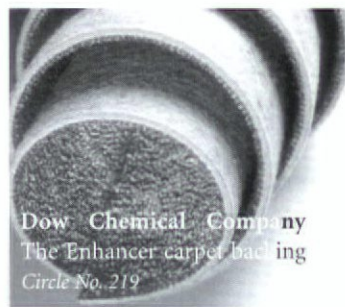
# Waste Not, Want Not

Organic resources are at the root of a new crop of sustainable design products

By Diana Mosher

What do human tissue cloning and the development of biodegradable plastics manufactured from crossbred alfalfa have in common? Both fall under the umbrella of bio-engineering. Identified as an emerging trend by Antron in its 2003 edition of *Color Point of View*, bio-engineering has inspired five Pantone colors: nucleic blue, enzymatic pink, molecular green, iodine vapor, and test tube blue. Bio-based products produced from readily renewable, biological resources are replacing less sustainable ones in many applications—from cleaning products made from corn, oats, and soy to paper manufactured from kenaf (an African hibiscus), chicken feathers, and various agricultural waste fibers like the corn feed used for livestock. The Bio-Based Manufacturers' Association has more details at [www.biobased.com](http://www.biobased.com).

Organic resources have also made their way into interior design and architectural products. Cargill Dow made a splash last January when it introduced Ingeo®, a man-made fiber derived from corn and other plants rather than petroleum-based resources. Ingeo® fibers are being used for carpet, drapery, panels, and wallcoverings, delivering excellent UV and stain



resistance, moisture management, and flame resistance. Carpet made with Ingeo® can be recycled, burned, or composted.

Another 100-percent renewable resource, soybean oil extracted from individual soybean pods, can be used as an intermediate product in the manufacture of polyurethane for hundreds of applications from foam cushions to carpet backing. The Dow Chemical Company is incorporating soybean oil (on average seven to 10 percent) in the production of its BioBalance polymer used by Universal Textile Technologies in the manufacture of carpet backing systems. Specifying products containing polyurethane made from soybean oil helps further end users' environmental goals. Carpet with BioBalance polymers can contribute five percent of the total building

materials requirement for rapidly renewable materials under the USGBC's LEED certification's Materials and Resources section.

Adhesives made from plant proteins, starches, and oils generally have low or no emissions of hazardous air pollutants and volatile organic compounds (VOCs). Soy and other plant oils can be used to make ink (under the

Vegetable Ink Printing Act of 1994, the ink must contain a minimum of 20 percent by volume of plant oil to be considered plant based). Plant oils can also be found in bio-based concrete sealers and stains, wood sealers and waterproofing agents, architectural coatings, corrosion inhibitors, and polishes. Compressed wheat, sugar cane, and soybean meal composites can be used to make wallboards



and furniture. Baltix, a Minnesota-based provider of sustainable office solutions, manufactures its EcoBUZZ 1.0 workstation with wheat board, sunflower board, and soy flour.

There are countless other organic resources available to manufacturers. And some, we're recalling, were commonly used long ago in less toxic days. It's time to get reacquainted. ☐

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# through thick and thin

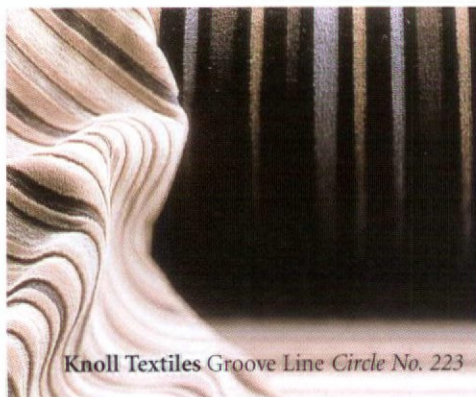
Whatever texture is employed in a space, it will impact an interior design scheme

By Danine Alati

Texture plays an integral role in interiors, whether it's in the form of the nubby yarns of a bouclé textile, the slick sheen of a psychedelic 3D wallcovering, or a carpet with varying pile heights. "In general, we are going through a wave of textural change," says Paul Manno, design director, Gensler, Dallas. "The environments we are creating are hampered by growing constraints of budgets and time, while we are being pushed to a higher level of design. Since all spaces are comprised of expressed surfaces, [creating] these surfaces with texture becomes a great way to add dimension to an environment."



Pollack Fabricadbra and Polish Circle No. 221



Knoll Textiles Groove Line Circle No. 223

Usually texture in particular is not sought out on its own, but instead exists as a larger, more holistic interior design concept. "I do not isolate texture—or color or pattern for that matter—as a single element of design," notes Mark Pollack of Pollack Associates in New York. "I try to think of the cloth as a whole." Similarly, Maya Romanoff of Maya Romanoff Wallcoverings in Chicago says, "I have often worked hard to discover or preserve the textures inherent in particular combinations of materials and tools." He adds, "The texture is the medium, the base out of which pattern and print arise, in front of which fabric and furnishings play out their drama."

Numerous techniques and materials lend themselves to creating high-texture environments. "Carpet manufacturers have gotten the new equipment to tuft carpet with a higher range of pile heights," Manno offers. "They are



Tava Looms Double Grid Circle No. 222

considering the textural quality of their carpet as a way to distinguish themselves from others. Carpeting is shifting to a new era of pattern and texture from a time of bland consistency." Pollack notes, "New yarn spinning technologies are allowing for the development of new types of novelty yarns that create totally new textures." He cites flat ribbon yarns that are knitted and will twist and turn as they are woven, yet are softer than traditional ribbon yarns like raffia.

Pollack also notices yarns that are hybrids of structures; the yarn will be chenille for a certain length and then will turn onto a bouclé before repeating. Also, different weave structures, such as crepe, will break up the cloth surface to create relief even though the surface remains smooth, according to Pollack. For example, in weaves like cords, matelasses, and piques, the whole cloth takes on dimension.

Manno favors creating texture through a layering effect or merging several techniques. He suggests combining textural qualities within a single application: "Set a horizontal datum line on a wall, then apply a heavy texture below and minimal above, by railroading, rather than the standard methodology of apply wallcovering vertically." He adds, "Only when you combine these elements with other textures, and create a level of contrast, can a texture really be read. A single texture by itself is only a constant material on the wall, but when set adjacent to an opposing material, it has definition."

Texture may also be created by altering the visual perception, which may be achieved by using two high-contrast colors together to form a varied surface, or manipulating the lighting to affect the way a pattern reads. "Without lighting to create levels of shade and shadows, the textural quality of most materials would be lost," Manno says. "You can create textural effects on minimal surfaces by increasing the intensity and direction of the lighting on a single surface."

Overall, the employment of texture in an interior relies heavily on individual taste. Pollack says that he prefers "a variety of surfaces, visually and tactily—nubby wools with leather with velvet with satin," but he acknowledges that not everyone does. He adds, "For me the variety of surfaces, textures, and textures is what I am attracted to and what I think gives vitality to a space." ■

*A Natural Evolution by* LAMIN-*ART*

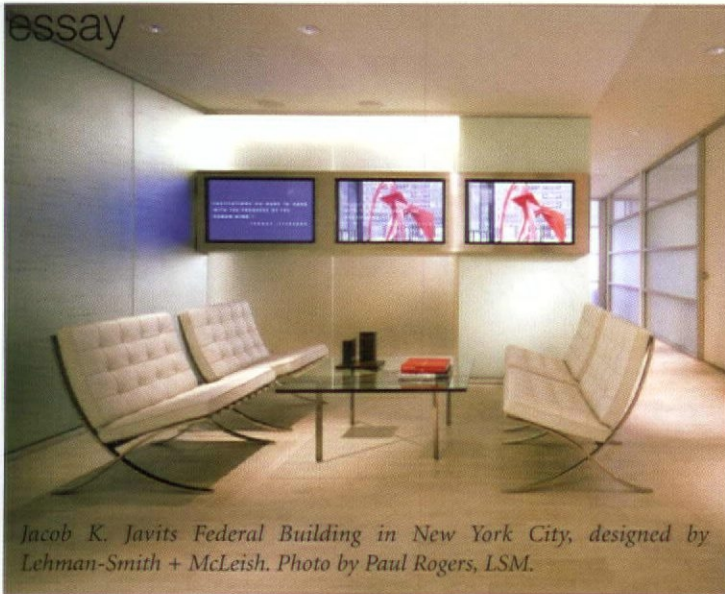


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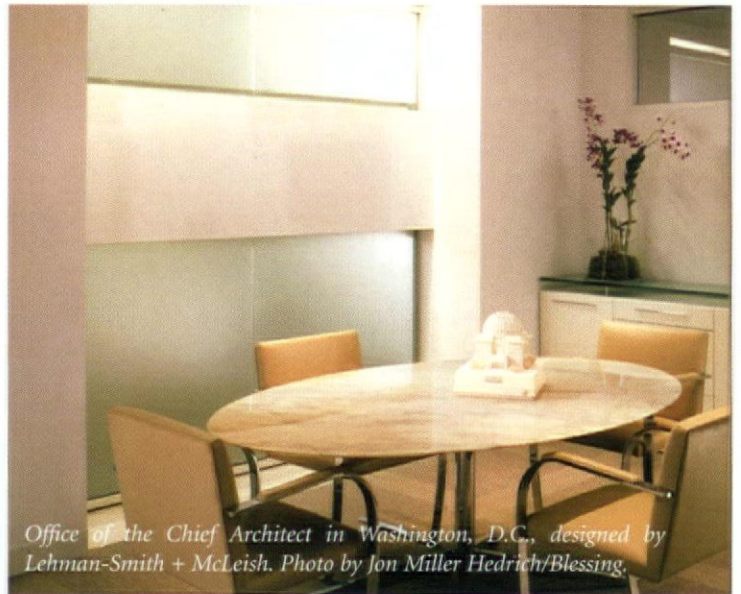
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Jacob K. Javits Federal Building in New York City, designed by Lehman-Smith + McLeish. Photo by Paul Rogers, LSM.



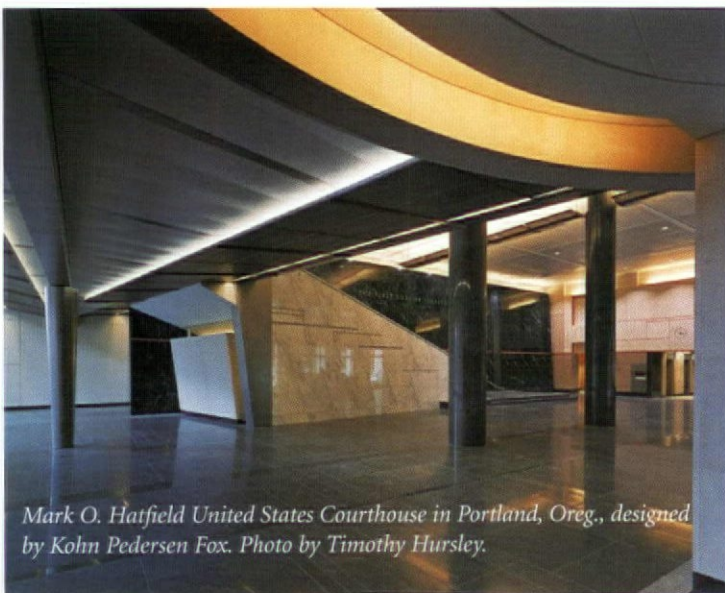
Office of the Chief Architect in Washington, D.C., designed by Lehman-Smith + McLeish. Photo by Jon Miller Hedrich/Blessing.



Social Security Administration Woodlawn Operations Building in Woodlawn, Md., designed by Burt Hill Kosar Rittelman Associates. Rendering by Burt Hill Kosar Rittelman Associates.



Social Security Administration Child Care Center in Woodlawn, Md., designed by Burt Hill Kosar Rittelman Associates. Photo by Bernstein Associates Photographer.



Mark O. Hatfield United States Courthouse in Portland, Oreg., designed by Kohn Pedersen Fox. Photo by Timothy Hursley.



U.S. Federal Courthouse in Minneapolis, Minn., designed by Kohn Pedersen Fox. Photo by Don F. Wong Photography.

# For the People

Can designing for the government be the best form of flattery? Yes, say architects

By Linda Burnett

The United States General Services Administration (GSA) is the real estate manager for some 325 million sq. ft. of nonmilitary government projects throughout the United States. The main goal of its Design Excellence Program is to elevate the quality of design for federal government buildings, to regard them as legacies—buildings that can stick around for 200 years. Bye-bye to the fast and shabby of the not-too-distant past. The government wants its buildings' prestige to mirror that of the functions that take place within them.

"Originally government buildings were designed by important architects of their day," says Edward Feiner, chief architect with the GSA and the man behind revamping its philosophy. "Around the '60s and '70s there was a period of building fast and providing space, and it didn't matter how it represented the government. It was done on the cheap." But government buildings should represent our highest aspirations as a people, says Feiner, and they should attract people to visit and work inside them.

The old way of securing government work was formulaic; there were right answers and wrong answers, and those who knew the difference often got the job. And it was expensive just to apply, costing firms \$20,000 to \$35,000 from the get go, inevitably excluding smaller, disadvantaged, and nascent firms. Ten years ago, before the Design Excellence Program was instated, designing a government building was far from a plum job. Most firms, especially high-profile ones, didn't even try to get on the government's good side. Their appetites certainly weren't whetted. "No one was interested in designing for the government," says Feiner. "It was considered akin to designing a gas station or a fast food place. We weren't attracting the top talent."

"The perception was that design was secondary," says Jon Shimm, principal with Burt Hill Kosar Rittelman Associates in Pittsburgh, Pa. The firm is renovating a 1959 Social Security Administration building in Woodlawn, Md. "Now, the sense of quality matters not just in the

design but in construction and source selection. It's a paradigm shift. It isn't a low bid situation," Shimm says.

The first thing was to simplify the application process. The initial stage now requires handing in a portfolio along with a small fee. A firm is only expected to spend money and gather a team if it gets to the second stage and is selected in a short list of five or six. The rewards to such an investment are substantial—designing a building that's a major focal point to its community and winning a potentially lucrative project. Anyone can find these opportunities by clicking on the GSA's website, [www.gsa.gov](http://www.gsa.gov). "We start with the whole universe," says Feiner. "It's not by invitation."

Many architects now look at a courthouse as a hallmark in their career. It gives architects a chance to do serious work that isn't disposable—A courthouse should last for 200 years. "It's some of the best work in the country," says Debra Lehman-Smith of Lehman-Smith + McLeish in Washington, D.C., who has been working with the government for four years. "It's not commodity based work," she adds. To get government work, Lehman-Smith advises firms to consider it as they would the private sector and make sure the project is like-minded with their own philosophies. "Don't dumb it down," she says. The GSA has 152 new federal courthouses to build in addition to a slew of border stations and labs. There's still a lot of work to be done, and in the meantime, the GSA is using this opportunity to build its image. In the case of the redesign of the Jacob K. Javits Federal Building's entrance pavilion in lower Manhattan, "we wanted to enhance the public's perception, reduce the clutter, streamline the graphics, and make the security process more discreet and less of an event in itself," says Mike McLeish of Lehman-Smith + McLeish. "This meant creating an identity for the building." Since the INS and the FBI are located in this building, and it's just blocks from the mayor's office, imparting confidence and trust was as important, as it would be to a top-notch company worth billions.

Knowing you're designing a building that will be standing for a long time is a significant draw. And knowing that this building is a representative of the people and for the people evokes a greater responsibility. "Communities are proud of their civic buildings, and they take on a special meaning," says Gene Kohn of New York-based Kohn Pedersen Fox. "It's an image for the government and the people, and it's about democracy." After designing three other courthouses, including the 740,000-sq. ft. Foley Square Federal Courthouse in downtown Manhattan and the 602,000-sq. ft. Mark O. Hatfield United States Courthouse in Portland, Ore., Kohn is about to finish designing a new one in Buffalo, N.Y. The design intent here is for transparency to relay a sense of a fair trial.

Today's design concerns are not the same as those of a half century ago, when many courthouses were built. While grand in a modern way with windows for natural light and technology for TV and computer access, courthouses today must address bomb threats. Kohn Pedersen Fox's Buffalo courthouse will be set back from the street for this reason; security is a priority in the design plan. "One hundred years from now, this era will be remembered for its security," says Kohn. "The great works of today are coming out of a period of unrest and concern with terrorism, where security is a paramount design consideration"

Joan Goody of Goody, Clancy Associates in Boston, considers the work she's done for the GSA some of her firm's best. She's especially excited about a courthouse she's finishing in Wheeling, W.V. "It's a challenge to design something like a courthouse, to make it open, dignified, secure and for the community," says Goody. "It's not easy to attract the top architects, and the GSA has done that."

For now, the \$8 billion budget for construction and renovation isn't going away. It may not keep the entire architectural community afloat in these tough economic times, but it's certainly helping out. ■

# enhancing the message

Increasingly used for more than wayfinding and signage, environmental graphics offer cost-effective customization

By Katie Weeks

When Bethesda, Md.-based design firm Gallagher & Associates was brought on board for Texas Christian University's new Recreation Center in Fort Worth, Tex., the architectural vision for the space had already been set. The primary architect, Cannon Design, had tackled the space issues and interior aesthetic. What Gallagher contributed, however, was making the space come alive and connect with the student body.

Without modifying the architecture of the center—which houses a three-court gymnasium, weight and fitness center, racquetball/squash courts, and a mezzanine level running track, among other facilities—Michael Glatting, head of environmental graphics at Gallagher & Associates, focused on combining large-scale, visually-commanding graphics with TCU's culture through an environmental graphics program. In addition to signage and wayfinding pieces crafted in TCU's signature color palette, Glatting and team also created a number of large-format images throughout the various areas. "We came up with the idea that we could support the architecture through a uniform image system," Glatting says. "We sought out images that conveyed the same energy and were related to the type of activities that occurred within the center."

No longer just for wayfinding or signage, environmental graphics are being put to work in a variety of environments, from education to healthcare to corporate offices, to help establish a sense of place or identity. Previously recognized as corporate identity and now more commonly known under the buzz word "branding," environmental graphic design (EGD) has expanded from plastering a wall with a logo to customizing a space with enlarged graphics, typography, an expanded color palette, or other techniques.

"More people began paying attention to it because of the trend of branding and having 'branding' come into the marketplace as a buzz word," says Richard Poulin, principal of New York-based Poulin + Morris. "It educated and oriented them to the idea that visual



*Texas Christian University Recreation Center in Fort Worth, Tex., designed by Gallagher & Associates. Photo by Warren Gallery.*

communications in a space—branding, identity, or wayfinding—is as critical as lighting or finishes or materials."

Although typically thought of primarily in terms of wayfinding or signage, EGD has many more possibilities for designers and clients alike. "Environmental graphic design is really the confluence of graphics, architecture, and interior design. One of the primary purposes of it is to communicate. The main question becomes 'What

are you communicating?' or 'What do you want to communicate?'" says Leslie Gallery Dilworth, executive director of the Society for Environmental Graphic Design (SEGD).

By identifying the idea a client wants to communicate rather than focusing on specific aesthetic goals, an EGD firm can then develop an environmental graphics system that focuses on the message rather than design trends. "The most effective environmental graphics come from





*The New York Public Library for the Performing Arts Stairwell Mural designed by Poulin + Morris.  
Photo by Deborah Krishna Photography.*

understanding what the client's needs are, what the architectural design context is, and finding a marriage between the three elements: interior design or architecture, client need, and branding or identity," says Poulin. In working with the New York Public Library for the Performing Arts at Lincoln Center in New York, for example, the theatrical and musical background of the client provided inspiration in a comprehensive graphic program. Inside the completed space, a mural of

large-scale typography and bold colors turn a five-story primary circulation stairwell into art of its own.

"Sometimes it's about taking a fairly simple thing that they look at every day and seeing it in a new light or twist," says Mitchell Mauk, principal of Mauk Design in San Francisco. As an example, he cites his firm's work for Adobe System's headquarters in San Jose, Calif. Faced with personalizing a huge lobby made of marble,

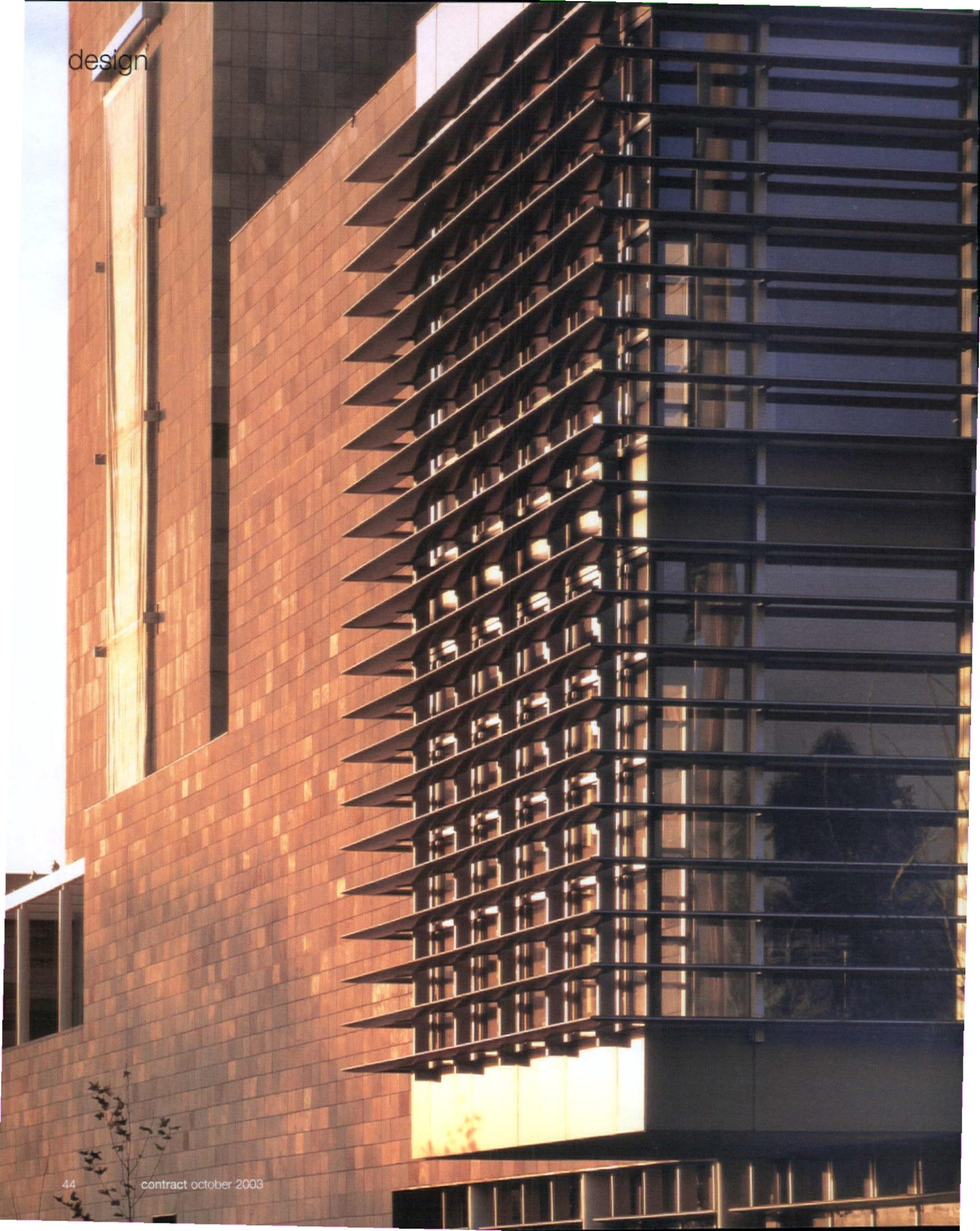
granite, steel, and glass but with little visual connection to the company itself, Mauk steered clear of simply installing Adobe's logo and instead looked to its software programs for inspiration. Taking a color palette out of Adobe Photoshop, the design team blew it up 7,000 percent into a 20-ft. by 25-ft. palette that now hangs in the lobby. "Here's this palette that everyone has looked at a thousand times, and yet it turned into a real magical window," he says.

Environmental graphics are also benefiting from technology, which makes designing and installing large-scale graphics or typography much easier and cost-efficient. "There's been more flexibility since the mid- to late-90s," says Glatting. "It has become more affordable because there's a lot of the digital printing process that makes it accomplishable. In the past, you had to go through the tedious processes of screening, masking, painting. Now you can compose something within a computer, manipulate it, and output it electronically to a printer." Adds Poulin, "The vocabulary of the marketplace and environmental graphics and branding is so much more sophisticated because of technology, as opposed to when corporations began looking at it in the 1960s by sticking their logos up. Now it's a much more integrated vocabulary that is prevalent in every aspect of an interiors project."

The biggest challenge, however, remains in educating clients about the benefits and possibilities of environmental graphics. "Some companies are fairly enlightened, but for others environmental graphics are kind of down on the list. For them it's 'We want a facility to work and look good and, oh yeah, environmental graphic design is generally when we have to put our logo on the wall behind the desk.' In that case, there is an education aspect about making sure they know that it doesn't have to be a logo to get an identity or idea across," says Mauk.

Many designers agree that the sooner this is recognized and an environmental graphic designer is brought on board to a project, the better. "Sometimes what happens is an architect will design the whole building, an interior designer will do the interiors and finishes, and at the end, they call up an environmental graphic designer," says Dilworth. "But, by getting involved directly with the client, an environmental graphic designer can see what the client is trying to establish, rather than hearing everything second hand through an architect." □

design





## the good life

The Mondavi Center for the Performing Arts, by BOORA Architects, gets the party started for the University of California, Davis

By Amy Milshstein  
Photography by Jeff Goldberg, Robert Canfield

The glass was already more than half full at the University of California, Davis. A prestigious school nestled between the Bay Area and Sacramento, UC Davis had come a long way from its agricultural, or “cow college” beginnings. Yet the joke, according to BOORA principal Stan Boles was, “All you can see of the school from the highway is fields and a water tower.” Today that view has changed as the Robert and Margrit Mondavi Center for the Performing Arts welcomes students and visitors with new sights and sounds.

UC Davis wanted a separate gateway into the campus, one that would “be most engaging to the public,” says Robert Segar, assistant vice chancellor for campus planning. “We envisioned an entry district that would allow us to better connect with the region and the state. Kind of like a welcome mat.”

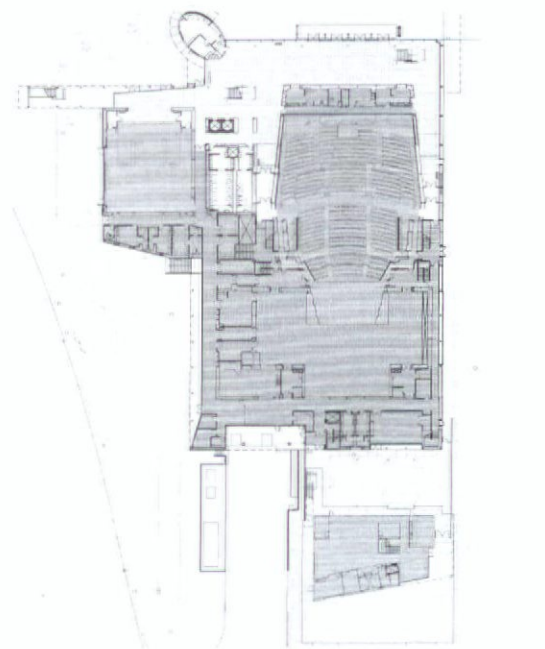
An Alumni and Visitor Center was constructed on the campus’s southern end, acting as a placeholder for the entry district. Then BOORA master planned the gateway, which today includes a one-acre park, 12,000-car parking capabilities, landscaped open space, and the Mondavi Center.

Taking a cue from the Valley tradition of using local rocks as building and field wall material, BOORA clad the Center in a lightweight sandstone tile system. The light-hued stone reflects the strong central California sun, as does a large shading canopy and external trellises. The triple-height lobby is constructed entirely of glass, glazed to keep heat gain down.

“The lobby glows like a transparent lantern,” says Len Auerbach, president of performing arts design consultants firm Auerbach & Associates. “We strategically placed lighting to create a series of illuminated vignettes, generating pre-show excitement.” This buzz of activity can be viewed from afar, even as far as the highway.

The mix of materials continues once inside the Center. Concrete and slate move onto the lobby floor, blurring the line from outdoors to in. Even Jackson Hall, the Center’s main stage takes its cue from the exterior. “We needed an incredible bass response in the Hall and the dense stone wall, angled like fish scales,

*The Mondavi Center’s external trellises are more than just decorative, (opposite)—They provide a screen against the strong Central California sun. Glowing like a lantern, the center steals the show at night (above).*



*With its triple-height glass wall, the lobby offers a glimpse into pre-show people-watching (above left). Jackson Hall (top right and opposite) features an orchestra shell that sits on air castors, allowing it to be moved in and out of the space like a giant air hockey puck. Bamboo and salvaged fir were chosen for the hall based on their sustainability, as well as their acoustics. A studio space (bottom right) features much of the same lighting and acoustic capabilities as the main hall.*



## Project Summary

### Who

**Project:** Robert and Margrit Mondavi Center for the Performing Arts. **Client:** University of California, Davis. **Architect, interior designer:** BOORA Architects; Stanley G. Boles, FAIA, principal in charge; Beverly E. Moss, project manager; John O'Toole, AIA, project architect. **Structural engineer, mechanical engineer, electrical engineer:** Arup. **General contractor:** McCarthy Construction. **Construction manager:** UC Davis A & E. **Lighting designer:** Auerbach Glasow Architectural Lighting. **Acoustician:** McKay Conant Brook. **Photographers:** Esto, Jeff Goldberg; Canfield, Robert Canfield.

### What

**Wallcoverings:** Artek, Lamvin. **Laminate:** Formica, Pionite, Nevamar, Wilsonart. **Dry wall:** USG. **Masonry:** Mankato-Kasota Stone, Quarry Tile Co. **Flooring:** Forbo Marmoleum Linoleum, Pirelli, M.F. Bolster Flooring. **Carpet/carpet tile:** Prince Street Technologies, Bentley, Masland Contract. **Carpet fiber:** DuPont Antron Legacy Nylon. **Carpet backing:** Polypropylene. **Lighting:** C.W. Cole, Isolite, Insight Lighting, Prescolite, McGraw Edison, Shaper, Kim, Simes, 3E, Intelligent Lighting Controls. **Doors:** Vistawall, Security Metal Products, Total Door, Western Oregon Door, Cornell Iron Works, Acudor, Grandview Glass & Metal. **Door hardware:** Schlage, Lawrence, LCN, Von Duprin, Trimco. **Glass:** Viracon. **Skylights:** DeaMor Engineered Architectural Products. **Window frames:** Vistawall. **Sound Isolation Windows:** Columbia Commercial Building Products. **Railings:** ISEC. **Auditorium seating:** Irwin Seating. **Architectural woodworking, cabinet-making:** Artek. **Cabinet hardware:** Hafele America, Julius Blum. **Signage:** Vomar. **Theatrical equipment, orchestra enclosure:** J.R. Clancy. **Suspension grid:** Hunter Douglas. **Mechanical controls, building management system:** Johnson Controls. **Telephone/data cabling:** River City Communications Corp. **Engine generator:** Makelin Power Systems. **Elevators:** Montgomery KONE. **Toilet accessories:** Bobrick.

delivers," explains Boles. Wood, which interestingly enough is fir salvaged from the bottom of Ruby Lake in British Columbia, Canada, creates warm, lingering acoustics to balance the bass.

Mandated as an all-purpose space, Jackson Hall is primarily designed for symphonic performances to support the school's music program. The hall, however, can be tuned to accommodate a variety of shows from Broadway tours to dance to choral and more. This is accomplished, in part, with a movable orchestra shell. An enormous piece of architecture, the shell floats on air-bearing castors where it can be moved into place for a performance or stored, freeing up the stage for scenery and lighting. Heavy velour drapes controlled by motors sit behind pockets throughout the audience chamber. The drapes can be manipulated to create sound that varies from resonant to dry.

Jackson Hall is supported by a yet-unnamed studio space. Offering a more intimate capacity of 250 seats—as opposed to Jackson's 1,800—the

studio features full lighting and sound capabilities along with the ability to be tuned for various functions.

The Robert and Margrit Mondavi Center opened last year to critical acclaim. Robert Commanday, a Bay Area critic with more than 50 years' perspective on music in Northern California, hails it as, "An excellent auditorium with ingenious theater design." He adds, "[UC Davis] has really done it, capping its 50-year transformation from a small 'ag' campus to a major university ... UC Davis is now the unquestioned cultural center for the region."

UC Davis has more plans for its gateway district. A visual arts center, hotel, conference facility, and the Mondavi Center for Food and Wine are all in the pipeline. "I hope we set a precedent," says Boles. "The arts can go such a long way in making a positive first impression and this building is warm and inviting, whether patrons are wearing tuxedos or cowboy boots."

Let's toast to future good reviews. ☐

### Where

**Location:** Davis, CA. **Total floor area:** 103,637 sq. ft. **No. of floors:** 3. **Total seating capacity:** 2,050. **Cost/sq. ft.:** \$447.



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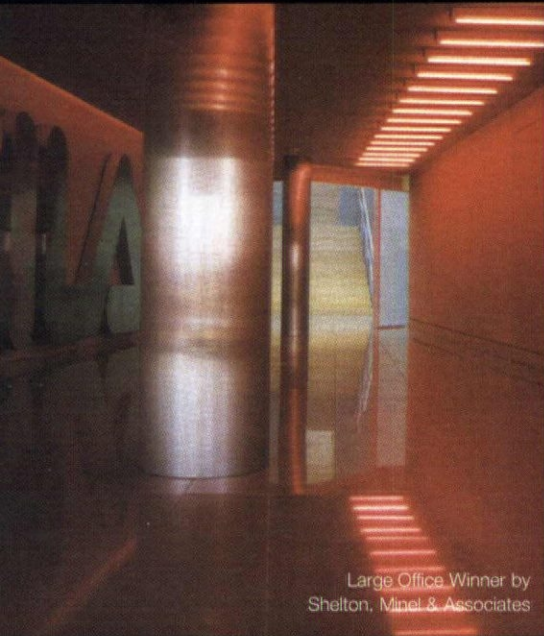


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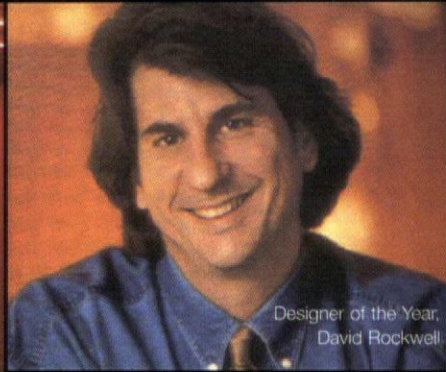


# 1998

is it *your* time?



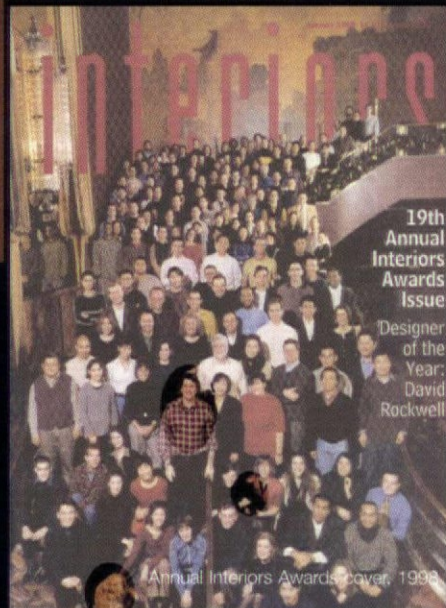
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19th  
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Designer  
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Year:  
David  
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Annual Interiors Awards cover, 1998

In 1998, David Rockwell, Designer of the Year, was recognized for his pioneering work in a new hybrid design sector, as well as for the fast-paced growth of his young firm. Rockwell, however, wanted the focus to be on teamwork. He was adamant about sharing the limelight with all of the employees since they contributed to the firm's astonishing success. So for the first time in history, 150 firm employees and David Rockwell appeared on the annual Interiors awards cover along with two canine friends.

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design

welcome center



## The largest building in the nation's Capitol, The Washington Convention Center, designed by TVS, greets visitors from around the world

By Diana Mosher  
Photography by Brian Gassel

Unless they're able to build some leisure time into the itinerary, business travelers often go from hotel to convention center and back again without ever seeing the sights of the city they're visiting. So the impressions they take back home to Duluth or New Delhi are formed, largely, at the facility where they've been held nine to five. Visitors to the new Washington Convention Center designed by TVS are

sure to be impressed by their stay in the nation's Capitol—no matter how grueling their work schedule. Sitting on a 600,000-sq. ft. footprint on six contiguous lots left vacant since the riots of 1968, the facility itself is monumental in both size and appearance, and it affords views of the city in which it sits.

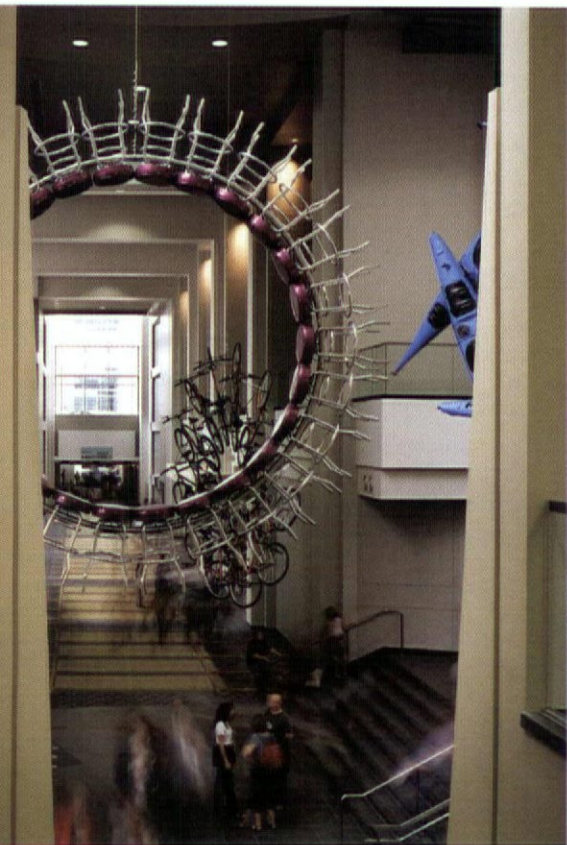
The design team was faced with a number of significant urban issues that influenced the building's configuration. Sensitivity to surrounding neighborhoods, proximity to Washington's family of monuments, height limitations, and a respect for the city grid designed by Pierre Charles L'Enfant in 1791 have resulted in the first stacked, long-span convention center in the United States. To reduce the height and mass of the facility, as much of the building as possible was buried underground. A "sandwich" concept was developed that placed one of the exhibit halls below grade and elevated the other, positioning lobbies, meeting rooms, and registration spaces at street level. This decision allowed for the cross streets to continue uninterrupted through the site, preserving the L'Enfant grid.

"The design challenge became to create a complex that didn't feel partially submerged and where the spaces flowed and linked, disguising the interruption of the public streets," says Liz Neiswander, a principal at TVS in Atlanta. "It was imperative that the design team control the great technical requirements the construction demanded so that the perception of the resulting design is one of refinement." Another goal established in the early stages of design was for the building to feel as though it was conceived of, and developed by, a single mind—not as easy as it



*Light-filled interiors (opposite) and transparent design (above) reflect the openness and freedom of democracy. Generous fenestration and placement of concourses, registration areas, and lobbies around the perimeter reveal the activity to the street outside.*

sounds given the size of the design team required for a complex of this magnitude. The result is a common language that starts with the building massing and exterior articulation, moves inward, and is evidenced throughout, right down to the detailing of the grand lobby wall and the patterning of the custom carpet. The center's comfortable interiors and high-end finishes reinforce the trend toward hospitality-inspired convention centers. "The public spaces are spectacular. We have acres of limestone, granite, and woolen carpet from Ireland uniquely designed for us," says Allen Y. Lew, acting chief executive officer of the Washington Convention Center.



The facility can be entered from numerous points, but the grand lobby is the symbolic main entrance. It provides an easy understanding of the layout for people coming from different cities and countries. A variety of architectural cues—including rotundas, columns, and memorable staircases—lead visitors through the four main stories and many mezzanines. Since a significant portion of the building is submerged, it was key to create light-filled spaces, as well as project a sense of volume. “Every opportunity for transparency was taken. Unique vertical linkages were created so visitors always have a sense of where they are and what lies beyond,” says

Neiswander. “We opened up vistas on the interior to see from one space to the next and beyond.”

At the south end of the facility a large curving glass façade looks onto a public square and Carnegie Library, which serve as orientation points and also provide a sense of context that the Center is located in Washington. Other landmarks can also be seen from various vantage points. Despite its monumental presence, the building is inviting when experienced from within and also from the street. Its transparent design is in keeping with the openness of democracy. Passersby can’t help but notice the enormous 60 ft.-high masonry wall that spans approximately two city blocks and serves as a focal point in the lobby—especially in the evening when it’s illuminated.

The design also addresses the human scale. Great emphasis was placed on creating fine grain details and articulation throughout the facility. One example is the way the public art program was

integrated into the design: Architectural elements including glass vitrines were introduced to showcase small-scale, three-dimensional art pieces. The ballroom is the most highly finished space. Perched 60 ft. above street level, its delicate ceiling resembles lace, but is actually extremely hard-working. Made of fiberglass reinforced gypsum, the ceiling accommodates a multitude of technical and acoustical requirements while also allowing easy access through diamond-shaped openings.

“We selected TVS for its convention center expertise, not only on stand-alone buildings, but also those in an urban context,” says Lew. The firm has once again demonstrated its understanding of large building types, its ability to deal with scale and proportions, and how to establish synergy between a new arrival and neighboring structures. “The Washington Convention Center has fulfilled our goal of a world class facility,” adds Lew. “It’s truly state-of-the-art. By far, it’s the best in the country.” ■



## Project Summary



### Who

**Project:** Washington Convention Center. **Client:** Washington Convention Center Authority. **Architect, interior designer:** TVS-D&P-Mariani. **Associate architect:** Devroux & Purnell Architects. **Engineer:** James Madison Cutts, John J. Christie & Associates. **Construction manager:** Clark/Smoot JV. **Other consultants:** C.M. Kling & Associates. **Photographer:** Brian Gassel, TVS.

### What

**Wallcoverings:** Knoll, Carnegie, Momentum, Luna, The DesignTex Group, ArcCom. **Paint:** Sherwin-Williams. **Coatings:** Triarch Industries, Architectural Coatings. **Laminate:** Nevamar, Formica, Wilsonart, Lamin-Art, Abet Laminati. **Drywall:** National Gypsum Company, Marino Ware. **Masonry:** Oldcastle Architectural, Trenwyth Industries, I-XL Industries. **Flooring:** Freudenberg Building Systems. **Carpet:** Ulster Carpets, Axminster, Durkan. **Ceiling:** USG Interiors, Hunter Douglas. **Lighting control and dimming system:** Lutron. **Doors:** Southwestern Hollow Metal, Eggers Industries, Atlas Door Corporation. **Folding walls/movable partitions:** Modernfold. **Window treatments:** Mechoshade Systems. **Glass:** Kawneer, Oldcastle Glass. **Public area seating:** Martin Brattrud, Kron. **Dining/cafeteria seating and tables:** Design Link. **Convention/conference seating:** Shelby Williams. **Upholstery:** Cortina Leather, Valley Forge. **Administrative desks:** Herman Miller, Geiger. **Administrative task seating, files:** Herman Miller. **Architectural woodworking:** ISEC. **Signage:** Gable Signs. **HVAC:** Trane. **Fire safety:** National Fire Protection. **Security:** Pelco Security Systems. **Public plumbing fixtures:** Kohler.

### Where

**Location:** Washington, D.C. **Total floor area:** 2.3 million sq. ft. **No. of floors:** 4 main floors with 2 partial floors. **Maximum legal occupancy:** 77,500. **Cost/sq. ft.:** \$275.

*The monumental facility (opposite, top left) is respectful of the changing scales of its immediate neighbors. In a design that doesn't rely on graphics for directional cues (opposite, bottom left), unique vertical linkages were created so that visitors always have a sense of what lies beyond. The varied palette (above) also assists in wayfinding, but doesn't detract from a common design language not always found in large facilities. Visitors to the ballroom (opposite) enjoy vistas of the Washington Monument and the Capitol from the pre-function area.*



# First and Lasting Impression

Equity Office recognizes that a building's lobby marks its public face, so it relied on SmithGroup to dress up one of its San Francisco properties

By Danine Alati  
Photography by David Wakely

Everyone knows that first impressions have a lasting impact. There are no “do-overs” in life so it’s essential to get it right the first time. As the nation’s largest office building owner and manager and real estate investment trust (REIT) with more than 700 properties, Equity Office realizes the value that a good first impression—in the form of a well-designed lobby—can add to

a building like 201 California Street in San Francisco. Based on successful past collaborations with SmithGroup, Equity relied on the design firm’s expertise to add a contemporary flair to the lobby of this 20-story office building, yet maintain a stunning, timeless aesthetic.

Mark Geisreiter, senior vice president for Equity Office’s San Francisco region, says, “One reason our portfolio stands out is that we take great pride in keeping these buildings competitive in tip-top shape, both from an engineering and an aesthetic standpoint. Our lobby renovation at 201 California is a good example of this.” With office space becoming available in this property located in the heart of San Francisco’s financial district, Equity aimed to update the 1970s décor of the building’s lobby and improve circulation to attract new tenants and meet the demands of the market. “We recognized that less is more and put together a program that was a little conservative, contemporary, clean, and elegant,” recalls Michael Nolan, vice president, project principal at SmithGroup. “We haven’t done a client justice if 10 years from now the décor looks ‘so 2003.’ We feel what we have done here will wear well.”

By trading in a green marble fountain, gray carpet, and brick walls for a composite black stone fountain, black-and-white terrazzo floor tile, and buff-colored plaster

walls, the designers created a sleek new look. And when value engineering challenged them to rethink specific aesthetic choices, a soffit wall of plaster replaced the original concept of wood paneling, and the fountain wall that was intended to be limestone became a composite panel wall that merely creates the illusion. Rather than replace the entire frontage, the designers pulled the address out to the street by placing stainless steel numbers 201 in an exposed channel—a façade detail that is carried inside to the security desk. “We wanted to tell a story regardless of materials and to create a design that was strong enough to withstand value engineering,” Nolan says.

When SmithGroup found that the fountain was a favorite with the building tenants, original plans to eliminate it turned into a plan to incorporate it into the design scheme as a composite black stone fountain with seven subtle stainless steel spouts flowing water. “This design was most appealing to us because it’s so simple,” Nolan says. “We wanted a Zen-like aesthetic, making a statement of elegance.”



*Radically different from the massive fountain of the old lobby space, seven subtle spouts flow water into a composite, black stone pool for a Zen-like aura (opposite). Several indirect sources light the space—through the laminated glass high on the fountain wall, leaking out from exposed channels in the lantern wall behind the security desk (above), and filtered down from recessed fixtures above the floating ceiling clouds.*



The greatest statement, however, was made on the floor and ceiling. Working closely with the lighting designer, SmithGroup created a series of floating clouds, with nice edge details and recessed lighting; the ceiling is reflected in the floor. The panel behind the security desk, known as the “lantern wall,” also offers a glowing effect. Constructed of the same buff-colored plaster as the fountain wall and maintaining the grid-like reveals, it appears white because of the light. “It’s an interesting phenomenon that we could manipulate the perception of the wall with the lighting,” Nolan notes. Laminated glass positioned high on the fountain wall offers additional light penetration, with natural and supplementary light sources behind it. Because of the clean aesthetic of the new lobby, it appears larger than the former space, but it is actually smaller because SmithGroup had to move the fountain wall forward six feet from the building shell in order to conceal an exit stair behind the fountain.

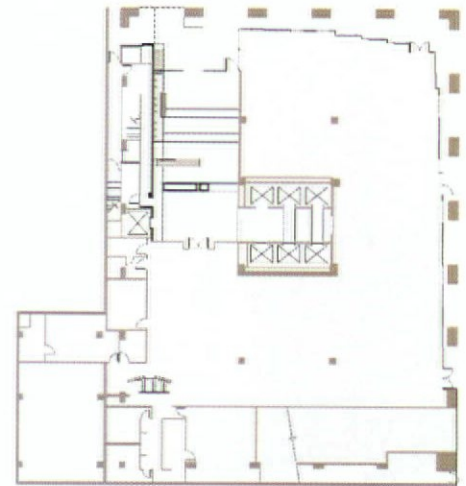
Perhaps the greatest challenge of this renovation was maintaining building access throughout the

five-month construction phase. The contractor built a tunnel through the lobby, and demolition took place around it. First, the ceiling was renovated. Then the tunnel was moved to the left to construct the fountain, and then relocated to the right to create the soffit wall. The six elevators were taken out of service three at a time. “SmithGroup was very professional and knowledgeable about what would be the best design to implement in order for us to achieve our goals,” Geisreiter says. “They worked closely with us to ensure the quality of the design stayed parallel with our standards at Equity Office, and they did it in a cost-effective manner.

“The result is a contemporary design that has been instrumental in repositioning the building,” he adds. “The lobby renovation has uplifted our current tenants’ morale and become a selling differentiator for prospective tenants. Two new tenants at the building both cited the [revamped] lobby as an additional incentive to make the move.” ©

*Due to value engineering, SmithGroup was unable to totally replace the frontage; instead bold, stainless steel numbering calls out the address and a rigid channel system is introduced (above).*

## Project Summary



### Who

**Project:** 201 California Street, Building Lobby. **Client:** Equity Office Properties Trust. **Architect, interior designer:** SmithGroup Inc.; Michael Nolan, principal in charge; Ric Pulley, design director; Juhee Cho, project manager; Drew Padilla, project designer; Matt Smialek. **Structural engineer:** Rivera Consulting Group. **Mechanical engineer, electrical engineer:** design build basis. **General contractor:** Venture Builders. **Lighting designer:** Alice Prussin Lighting Design. **Fountain consultant:** Aquatic Environments. **Drywall subcontractor:** RMR Construction. **Photographer:** David Wakely.

### What

**Paint:** ICI Paints. **Flooring:** Associated Terrazzo Co. **Lighting:** Kurt Versen, Litelab, Litecontrol, Williams, Sistemalux. **Glass:** Walters & Wolf, Solutia, Old Castle. **Window frames/wall systems:** Eternit. **Railings:** Julius Blum & Co. **Desktop:** Western Specialty Fabrications. **Plaster wall finish:** Area Code. **Wall base:** Wilsonart. **Reception desk, architectural woodworking:** Design Workshops. **Reception desk seating:** Humanscale. **Signage:** Thomas Swan.

### Where

**Location:** San Francisco, CA. **Project size:** 1,700 sq. ft.



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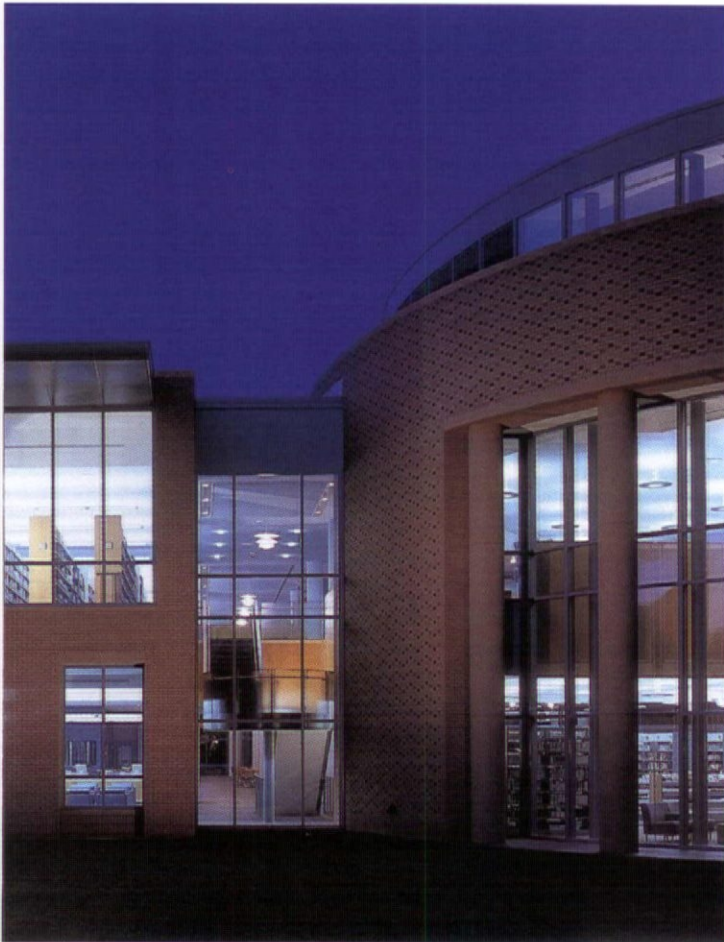
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# Not By the Book

In appearance and actualization, the Greenville County Main Library, designed by Craig Gauden and Davis, is anything but typical for this conservative southern community

By Jean Nayar  
Photography by Rion Rizzo



*The colors of the brick covering the library's exterior link the structure to the Heritage Green campus (above). Slate flooring and anigre panels lend rich texture to the double-height gallery area (opposite), which leads past the circulation desk, a library store, a training lab, and a sandwich and coffee shop.*

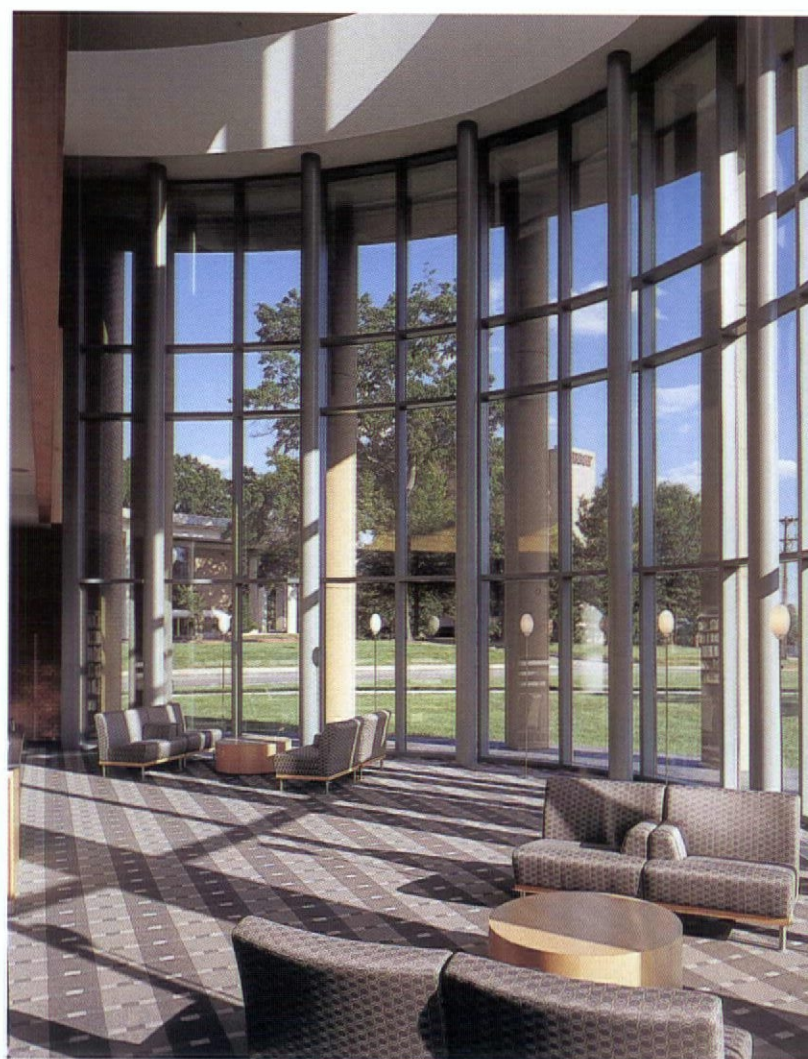
There's not much that's typical about the new Greenville County Main Library in Greenville, S.C. It was the first public library in the state to be constructed through a design/build approach (the delivery system was so controversial that it was challenged in court). It's also a modern structure, one of very few in a community that favors traditional buildings. And it functions as a local business center and meeting space, as well as a library facility. But its novelty also makes the new library a progressive cultural destination and fresh source of civic pride.

Completed last September on a fast-track, 20-month schedule, the \$17.8 million, 119,215-sq. ft. library is the most recent addition to Greenville's downtown cultural arts campus known as Heritage Green. Designed by Craig Gauden and Davis (CGD), a Greenville-based architecture and interior design firm specializing in library and performing arts center projects, along with MGA Partners, a Philadelphia-based architecture firm, it is the first of several civic projects intended to catalyze the redevelopment of a derelict corner of Greenville's central business district. Constructed by M.B. Kahn Construction Co., the new library stands on part of a site formerly occupied by a Coca-Cola bottling plant, most of which was demolished. The private developer who owned the Coke property donated the land, put up a parking garage, and deeded part of the old plant to a new History Museum in exchange for Greenville's former main library, which is also located on the Heritage Green campus and which will soon be converted into a new Children's Museum.

Although the former library building was only about 30 years old, it was sorely outdated and too small to accommodate the library's current needs. "It didn't have the electrical capacity we needed for computers, its HVAC system was on its last legs, and we were blowing circuits all the time," says Beverly James, the library's executive director. The building also had three entrances, making it confusing for visitors to navigate and difficult for the staff to control. Plus, workspaces were cramped. "Some of the staff members were working in offices carved out of closets or old kitchenettes," admits James.







According to James, the end-users' vision for the new building was a state-of-the-art, signature facility that would be inviting, comfortable, efficient, and functional. "The library board viewed our main competition as book sellers like Barnes & Noble," she says. "Instead of going to the bookstore and having their lattes while reading, we wanted people to come here and hang out. So it was important to us to have a coffee shop and open areas with comfortable tables and chairs. There's also a great demand for meeting space in the community, so we wanted a mini-conference center, too."

Since the new library is part of a master plan to expand the two-block Heritage Green campus, which includes the old library building, along with a 600-seat community theater and Greenville's Art Museum (both designed by

CGD), it also needed to integrate with the other buildings on the campus and link the separate sites into a seamless whole.

"The challenge was to extend the Heritage Green vernacular with its contemporary buildings, grass, wide sidewalks, and trees to the adjacent 'brown field' site across the street, and make it feel like one campus," says project architect David Moore with CGD. "The footprint of the three-story building was driven by the master plan," he says. "Its serpentine loggia not only reconciles the conflicting site geometries at the hinge point, it also creates a civic presence by appearing to the public as a kind of grand front porch."

The loggia, which runs along the east side of the building, also calls attention to the only public entrance and sweeps in front of a double-height

gallery space containing the circulation desk, a library store, a training lab, a coffee and sandwich shop, and the sub-lobby to a 300-seat meeting room at the north end. At the southeast end, the loggia melds into a dramatic, two-story, elliptical volume that houses an A/V media room and reading area on the main level and an Internet zone on the upper level. To keep kids from having to climb up and down stairs, the children's section is located on the main floor, along with the adult fiction books. Adult non-fiction books, reference sections, and climate-controlled archival areas occupy the upper level. And while staff areas, IT, and internal communications spaces are located partially below ground, the north end of this level is exposed to daylight and exits on grade.

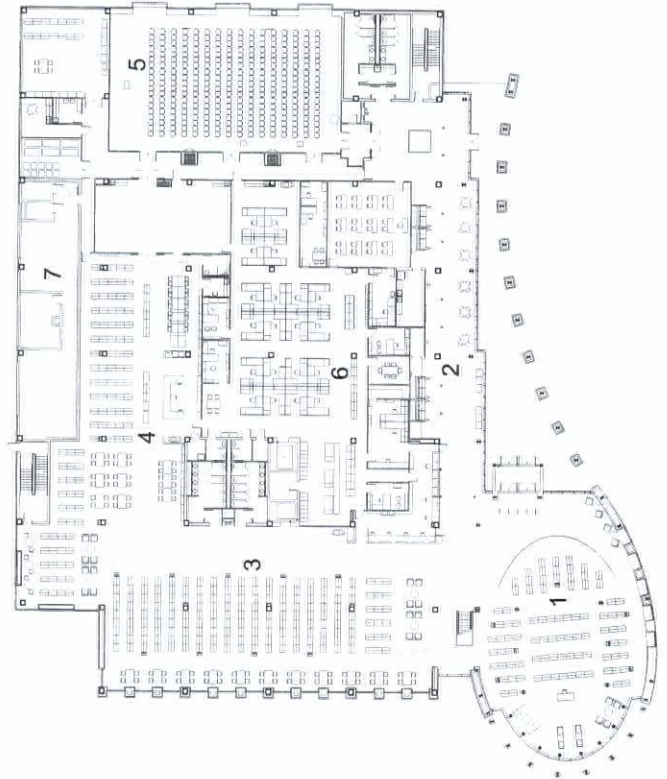
"The contemporary feel of the building—with its rich textures of materials, including brick walls,



*In the children's section of the library (opposite, left), colorful ribbon-like forms lower the ceiling height to a child-friendly scale and suggest a textural weave that hints at the city's textile heritage. On the main level, soothing hues, soft carpet, and comfortable seating create a relaxing reading area at the front edge of the ellipse (opposite, right). Past the glass-enclosed Internet zone on the upper level, lounge seats at the top of the stairs (above) provide a comfortable place to read books from the adjacent adult non-fiction shelves.*



## Project Summary



### Who

**Project:** Greenville County Main Library. **Client:** Greenville County, Greenville, S.C. **Architect, interior designer:** Craig Gaulden and Davis in association with MGA Partners. **Structural engineer:** Michael M. Simpson & Associates. **Mechanical engineer, electrical engineer:** Buford Goff & Associates. **General contractor:** MB Kahn, ARGE Division. **Lighting designer:** Thompson Co. **Acoustician:** David M. Egan. **Furniture dealer:** Contract Interiors, Greenville; Workspaces, Greenville; Furniture Systems; Young's, Greenville; Kligman Williams, Greenville; R.L. Bryan, Greenville. **Photographer:** Rion Rizzo.

### What

**Wallcoverings:** Genesys Wallcovering. **Paint:** Sherwin Williams. **Laminate:** Wilsonart, Nevamar. **Dry wall:** USG. **Carpet/carpet tile:** Mohawk, Shaw. **Carpet fiber:** Colorstrand Infinity Nylon. **Ceiling:** Armstrong. **Lighting:** Louis Poulson and others. **Window frames:** YKK. **Library and conference seating:** Brayton. **Library and conference tables:** Brodart. **Administrative desks, auditorium seating, and files:** Teknion. **Administrative seating:** Harter. **Lounge seating:** Davis, Bernhardt. **Seating upholstery:** Knoll/Textiles. **Other seating:** Leland. **Other tables:** Vecta. **Shelving:** Estey. **Architectural woodworking, cabinetmaking:** Satterfield Woodworking. **Planters, accessories:** Interior Plantscapes. **Signage:** Garfield Signs. **Elevators:** Schinouer. **HVAC, building management system:** Trane.

### Where


**Location:** Greenville, S.C. **Total floor area:** 120,000 sq. ft. **Average floor size:** 30,000 sq. ft., lower level; 45,000 sq. ft. main and upper levels. **Cost/sq. ft.:** \$148 (total project cost including fees and technology).

slate flooring, and anigre panels with maple trim—lends itself to large expanses of glass, which let in natural light, create a sense of openness, and make it inviting,” says Moore. Although its modern flavor was a struggle for some tradition-oriented library board members to accept, “everyone can now see that its soft colors and warm woods are timeless and easy on the eyes,” James says, noting that the building has also impressed the business community.

“Before we hosted a meeting here recently, some business folks said, ‘Host a meeting at the library, are you kidding?’ But they were made believers when they saw the digital projector coming out of the ceiling, the touch-screen control panel for lighting and shades, and the sophisticated sound system.” She also points out that the number of visitors ballooned after the library opened and the staff’s morale lifted. “We thought we’d died and gone to heaven,” she says. “Now we have elbow room and decent workspace so we can serve our customers with a smile.”

*An Internet zone (above) occupies the upper floor of the two-story elliptical volume at the southeast corner of the library. Visitors sign up for use of a computer at the anigre-paneled reception desk. Clerestory windows—seen through an opening which is curved to reinforce the elliptical shape of the space and splayed to diffuse the harsh southern sun—let in plenty of natural light.*

DESIGN  
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A dark wood table with a white cup and saucer, a notebook, a pen, and a vase with purple flowers. The table is set against a light-colored wall with a grid pattern. The table has a lower shelf with a book on it.

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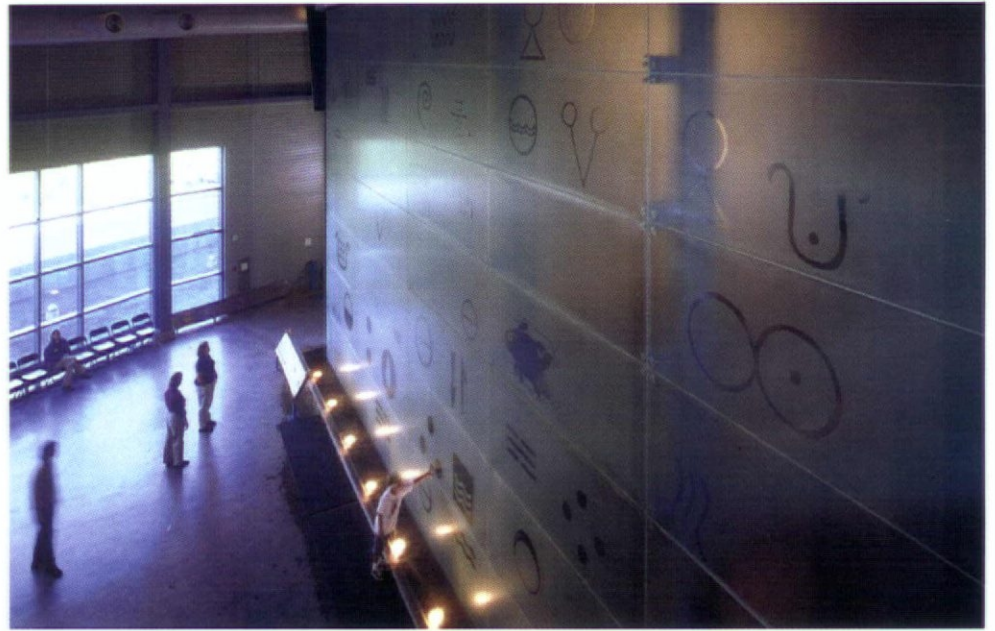


*Entering the aquarium, visitors are greeted by a water wall of sandblasted glass etched with symbols of water from around the world (opposite). The stairway to the second level (this page) leads people to the main exhibit area and tanks.*

# dive in

Tapping into its surroundings in both design and content, the Great Lakes Aquarium, designed by Hammel Green & Abrahamson, celebrates Lake Superior through education and interactivity

By Katie Weeks  
Photography by Richard Barnes



It's Murphy's Law that the majority of projects will hardly ever go exactly as planned. Such was the case a few years back with the Lake Superior Center. Already knee-deep in the design of the Great Lakes Aquarium in Duluth, Minn., the project organizers found themselves stranded. Although they had partnered with a design firm to create the initial concept, they were left with a building they could neither build nor afford. But in searching for help to complete the project, they found a lifesaver in Hammel Green & Abrahamson (HGA), which scaled down the original plans and reshaped them to better align with the Center's goals.

Although the aquarium is anchored on the shores of Lake Superior in Duluth, its mission is much more far-reaching. Since Lake Superior contains

10 percent of the world's surface water, the Center and aquarium aim to serve as lenses for interpreting the role of fresh water on the planet. "What's exciting about Lake Superior Center is that it is a group of people who love the lake and believe that through understanding Lake Superior, we can have a better understanding of sustainability and fresh water throughout the world," says Kara Hill, Ph.D., AIA, and associate vice president and project architect at HGA. As such, the aquarium operates in two seasonal modes, entertaining and educating the public during the summer, and serving as a teaching institution during the school year.

To tell both the cultural and natural history of the lake, the designers focused on balancing education and entertainment. "Often these

facilities are entertainment," Hill notes. "The vision for the aquarium went beyond making people excited about seeing fish or beyond making people feel entertained. It was about teaching compassion for the environment."

To begin, they focused on creating excitement through the building's architecture. Situated on the shores of the lake in very industrial surroundings, the 61,000-sq. ft. building was turned into an exhibit itself. "The whole edge of Lake Superior has a lot of huge factories and warehouses. We wanted to take this building and have it stand out, which is one of the reasons we made it so dynamic. We wanted it to be an icon from the highway," Hill says.

Structurally, the aquarium is organized into three fused forms of corrugated metal. Each area—





## Project Summary

colored either green, blue, or copper to aid in wayfinding and draw interest—utilizes local raw materials like stainless steel, copper, and Lake Superior granite to connect to the community. The first part, the green section, suggests the land, woods, and grass, and climbs from the entry to the blue area, which houses the large water tanks. Serving as an accent piece, a third, rust-colored section houses retail, restrooms, and a café.

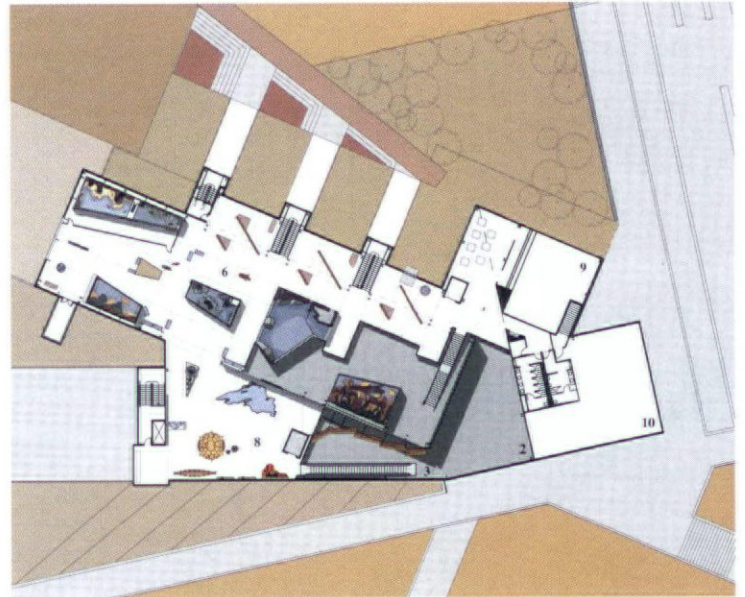
Entering into the aquarium, visitors are submerged in subtle education beginning with a 30- by 50-ft. water wall of sandblasted glass panels featuring water symbols from various cultures that also serve as windows to the exhibit spaces. Riding an escalator up to the Origins exhibit, visitors are greeted by a dramatic view of the harbor and Duluth's Aerial Lift Bridge. In the main exhibit hall, five large tanks highlight different areas of the lake and its natural conditions.

While creating a balance between education and entertainment was a main concern, the nature of designing an aquarium in general provided additional challenges, many pertaining to water. The central tank, Isle Royale, alone houses 80,000 gallons of water. Due to the nature of the interiors and the amount of exposed water, humidity had to be factored into the materials chosen. "Humidity is high, so you need a great curtain wall system. You have to be careful about condensation on the windows and the mechanical systems have to take that into account," Hill says.

Corrosion and wear were also concerns. "Water is always a means for corroding metals, so we had to make sure the design didn't facilitate that. Salt water is even worse than fresh water," says David Lonsdale, the aquarium's former executive director. "You also have to make sure that your equipment is easily workable so that the staff doesn't have to be a bunch of gymnasts to get to places and get the work done. This is particularly important in the life support rooms that are filled with pumps and filters. You need to be able to remove a pump and replace it quickly and easily," he explains. Hill adds, "It is a mixed environment with some exhibits having water and some not. You have to have floor and wall surfaces that can't be damaged by, say, trout jumping out of pools of water."

Overcoming these obstacles, however, HGA and the Lake Superior Center are pleased with the results, as is a majority of the Duluth community. "The aquarium loves the design and we've had an incredibly positive response," Hill says, noting that in a more conservative community like Duluth, there will always be dissenting opinions. "It's like a Gehry building. Some love and some don't—it's a mixed reaction." Either way, it has the Duluth community thinking and talking and that, after all, is the main goal. ☐

*While a dynamic exterior of eye-catching colors and angles (opposite, bottom) draws in passersby, the interior exhibits aim to submerge them in the life of Lake Superior. To do so, the design team used an abundance of natural materials like stainless steel, copper, and Lake Superior granite in both exhibits (opposite, top) and interior construction (opposite, far left).*



### Who

**Project:** Great Lakes Aquarium at Lake Superior Center. **Client:** Lake Superior Center. **Architect:** HGA; conceptual design by Holt Hinshaw. **Interior designer, structural engineer, mechanical engineer, electrical engineer:** HGA. **Construction manager:** Adolfsen and Peterson/Johnson-Wilson. **Lighting designer:** Schuler & Shook. **Acoustician:** Omnivest Technologies. **Civil engineer:** LHB. **Landscape architect:** Coen + Stumpf Associates. **Photographer:** Richard Barnes.

### What

**Metal acoustic wall panels:** Alpro. **Glass waterwall:** Pilkington Systems. **Flooring, ceiling:** Exposed concrete. **Lighting:** Lampas and Bega. **Glass:** Hoffers. **Window frames:** Arpro. **Cafeteria, dining seating and tables:** Grandma's Inc. **Display cases, exhibit design:** Deaton Museum Services. **Live habitat design:** Bios. **Life support systems:** T.A. Maranda Consultants. **Aquarium enclosures:** Rutherford & Chekene. **Rockwork:** Custom Rock. **Architectural woodworking, cabinetmaking:** Builders Commonwealth. **Signage:** ASI. **Elevators:** Otis. **HVAC, building management system:** Shannon's Inc.

### Where

**Location:** Duluth, MN. **Total floor area:** 61,763 sq. ft. **No. of floors:** 2 plus basement. **Average floor size:** 20,000 sq. ft. **Cost/sq. ft.:** \$256 with large aquatic tanks.



Maximizing space, natural light, and creativity took center stage when Design Laboratories overhauled the offices of The Brooklyn Academy of Music

By Katie Weeks  
Photography by David Joseph

When it comes to cutting-edge culture, The Brooklyn Academy of Music (BAM) prides itself on showcasing avant-garde dance, theater, music, and opera. Since its first performance in 1861, BAM has sought to bring international performing arts and film to New York and has established itself as a forward-thinking urban arts center. Until recently, however, its office space wasn't so inspiring.

Although BAM resides in an old Opera House building in Brooklyn, N.Y., its space had not kept pace with its staff. "It was dark, crowded. The building hadn't been renovated since the addition nearly 20 years ago. It was fine for the amount of staff then," says Peter Gee, BAM CFO and vice president for operations. "But over the years, we'd grown and the space hadn't. People were sitting on top of each other." It became apparent that work had to be done when two poor souls had to set up their offices in an old men's room. So, when BAM decided to gut and renovate the building's fourth and fifth floors to redo its planning, marketing, and design offices, maximizing space and creating a creative atmosphere were key.

"The big challenge had to do with sorting out how all of the departments related to each other and then making sure that everyone was happy with the space they got,"



says Karen Frome, principal of Design Laboratories, the New York-based firm brought on board to handle the project. Although the project's parameters were left fairly open—"We pretty much let them do what they wanted," says Gee—timing and budget were key issues.

Since BAM is a non-profit organization, funds were tight, and the organization's October–June season threw a wrench into scheduling and relocation. "There was no opportunity for BAM to shut down in the middle of their performance schedule and they

couldn't shut down for more than a couple of days," says David Ruff, principal of Design Laboratories.

"However, budget and time are constraints in any project," adds Ruff. "It really became a challenge for us to not miss this opportunity considering the fair amount of freedom we were given." As the Design Laboratories team began interviewing BAM staff, this factor became increasingly important. "We have a respect for what BAM does," Ruff explains. "Everyone here is incredibly passionate about what they do. Having seen the way they were working prior to this, we wanted to find something that would match well with their passion."

To begin, Ruff and Frome focused on the functional issues. In planning the space, the team began with three skylights that were already present and concentrated on maximizing their natural light. The conference room in the center of the fourth floor, for instance, remains open at the top and is constructed of GE Lexan Twinwall with a custom, powder-coated steel frame, resulting in the appearance of a glowing box in the middle of the floor thanks to the skylight above. The walls can be rolled open or closed to provide privacy or a view from one end of the floor to the other. By increasing the amount of light—both natural

*A pre-existing skylight and GE Lexan Twinwall walls lighten up the fourth floor conference room (opposite)—a key design component. A neutral palette with creative accents also helps make the small area feel more spacious (above).*

## Project Summary

and indirect—through a transitional room instead of a solid and thick-walled enclosure, the space feels much more open and lively.

Space constraints and budget not only affected organization; they also dictated material and aesthetic choices. "You won't find laminated glass here," says Frome, noting durability was also key. Ruff says, "We realized that we had to make use of every inch, which meant that it didn't necessarily make sense to go with a standard cubicle, but that we would have to go with custom cubicles." By custom designing the work areas, the designers were able to infuse a sense of creativity and theatricality. "Playing with new materials and ideas is a theme of how



we work. Ideas like rolling doors aren't commonly found in a workstation, but are performative and related to BAM. It was appropriate," says Ruff. The idea of "rolling" is echoed throughout the space: Within each workstation, there is a circle theme supported by circular signage, porthole-like lights, round tack boards, and rolling doors that are reminiscent of a bowling ball on the overhead storage units.

Combining these small design touches with a lively color palette, the designers created a space

that quickly gathered buzz around the office. "Before it was completed, people were sneaking up here and wandering around. They'd then come back down and ask when we were moving in, or where their space was," says Gee. "David and Karen knew about BAM and what it was about, and built an office that represented that. They went forward with trying to do a space that was appropriate for an arts foundation—one that was innovative, cutting-edge, and creative." ☐

*Round tack boards, porthole lights, and bowling ball-like storage doors illustrate the circular theme in the custom-designed workstations (above). The goal was to create areas that were functional with a touch of whimsy to inspire each space's occupant.*



### Who

**Project:** Brooklyn Academy of Music Capital Project 2001. **Client:** Brooklyn Academy of Music. **Architect, interior designer, lighting designer:** Design Laboratories. **Owner's rep:** Macro Consultants Inc. **Structural engineer:** Buro Happold Engineers. **Mechanical engineer, electrical engineer:** Laszlo Bodak Engineers. **General contractor:** Twins Interiors. **Furniture dealer:** Empire Office Inc. **Photographer:** David Joseph.

### What

**Paint:** Benjamin Moore. **Laminate:** Wilsonart. **Dry wall:** USG. **Flooring:** Armstrong. **Carpet/carpet tile:** Interface. **Carpet fiber:** Synthetic/hair blend. **Ceiling:** Dry wall. **Lighting:** NeoRay, Catellani & Smith, Custom. **Door hardware:** Best Access Systems. **Window treatments:** Mechoshade. **Conference room panels:** GE Lexan Twinwall. **Conference room frame/misc. metal:** Custom powder coated steel. **Tack boards:** Forbo. **Cabinet doors & custom lights:** Acrylite FF Crystal Ice. **Workstations:** Custom, Steelcase. **Workstation seating:** Steelcase. **Other seating:** Catifa. **Upholstery:** The Designtex Group. **Conference tables:** Vitra, Bernhardt. **Shelving:** Rangine Corp. **Architectural wood-working, cabinetmaking, signage:** Custom. **HVAC:** Quinn & Feiner Service Company. **Fire safety:** DavEd Fire Systems Inc. **Plumbing fixtures:** American Standard.

### Where

**Location:** Brooklyn, N.Y. **Total floor area:** 5,130 sq. ft. **No. of floors:** 2. **Total staff size:** 46.



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# Buddy, Can You Spare a Million?

In addition to offering expertise on aesthetics and functional issues, designers today need also understand how to make a buck on behalf of their clients

By Jennifer Thiele Busch

When it comes to building a new performing arts center these days, the artists are certainly not the only ones doing the dancing. Before the first brick is laid on many a civic or institutional project, the effort has most often been preceded by not months, but years, of a capital campaign. And in all likelihood the architectural design team is a linchpin to the fundraising effort.

The role of designer as fundraiser is nothing new, and has always been considered inherent to civic and institutional projects that involve the need to raise money from external resources, such as a new community concert hall, a new city museum, or a new academic building on a college campus. "Architects who do this kind of work have to go into it with the understanding that fundraising is an important part of the job," says Mark Cavagnero, AIA, of Mark Cavagnero Associates in San Francisco. Enjoying the role is an added benefit. "I like talking about our projects," admits Peter Kuttner, FAIA, president of Cambridge Seven Associates in Cambridge, Mass. "I enjoy potentially helping to get a project built. I teach other people to be proponents of the project."

Generating excitement for a project—among everyone from local politicians to the community at large—is just the first critical step the architect can take in helping to get a project built. "This is a hidden part of the fundraising effort," says Cavagnero. In order to attract funding from most large organizations, there must be a demonstration of community buy-in. "Foundations will wait to see if the community steps up," he notes.

Once the community is poised to support the project in spirit, the real challenge to gain financial support begins. "I see architecture as a physical embodiment of strategic planning," says Paul Westlake, FAIA, a managing principal and design principal at Van Dijk Westlake Reed Leskosky in Cleveland. As such, he believes the architect is the best person to communicate to potential donors—who of course want to be confident that their money is being spent wisely—whether the physical manifestation of a project is aligned with the strategic mission of the organization.

Exactly how the message is communicated will depend on whether the goal is to attract government funding, foundation money, large private benefactors, corporate donors, or a whole bunch of \$20 bills from average members of the community. For instance, explains Cavagnero, one potential donor will want to be assured that the construction project will help the organization meet its financial goals; another might be interested in the project's economic impact on the community in terms of real estate development and benefits to local businesses; and still others will want to know how it will enrich community education programs for school children. In all cases, the architect's input is critical in convincing potential donors that the project will be successful from a variety of perspectives—from construction through operation.

"We create confidence, communicate vision, and inspire would-be patrons' support based on the quality of the project and examples of other successful projects," says Westlake. The organization doing the fundraising

can speak about the program, but only the architect can speak authoritatively about the building—how it will function and what it will look like.

And what the project will look like is key to generating enthusiasm and creating confidence. "The more I work, the more important I think visualization is to our clients," says Westlake. "It's just critical. Most people really don't understand design very well. They need to see a three dimensional picture. They need to see what they're going to get."

In addition to things like formal presentations to communities and boards, social gatherings with perspective donors, and private conversations with major benefactors, one of the designers' most valuable fundraising tools is the visual collateral assembled for the effort. Renderings and models of the project—sometimes in several variations—are key, as is an architect's willingness to customize visual tools for individual donors. On the day of his interview for this article, Cavagnero was meeting with a client and potential donor who wanted to see what the project would look like from a particular perspective. Westlake recently created special drawings for the façade of a major project to show a potential naming donor what the building would



look like with his name on it. And Kuttner has gone on local television armed with visual tools for a question and answer session with the community. All in a day's work, they say.

Today, the challenges of fundraising have multiplied with increasing construction costs and operational budgets and decreasing government funding, especially for arts-related projects, so it may well be that distinguishing her project from the next is one of the greatest contributions the architect can make to the fundraising process. And more and more, suspects Kuttner, designers are being short listed for civic and institutional projects not only based on their ability to create beautiful and functional buildings, but also on their ability to translate design enthusiasm into cold hard cash. "In some cases I suspect we're involved because we are the entrée into the process," he says. "Generally we have a good enough reputation that there is this sort of expectation involved. It's like, 'Hire me, and it will improve your ability to raise money.'" ■

*Rendering of the ARTSBLOCK project in Wausau, Wisc. (above), designed by Van Dijk Westlake Reed Leskosky.*

# 1999

is it *your* time?



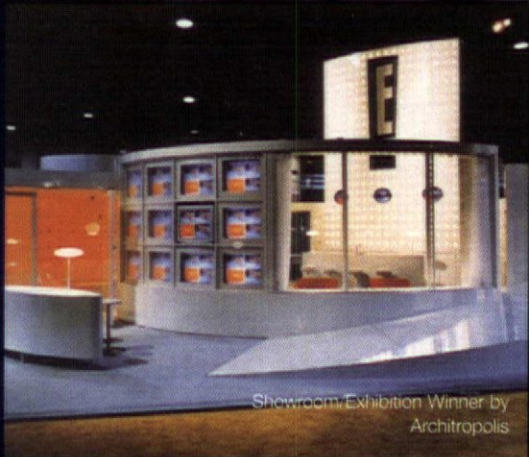
Designer of the Year,  
William McDonough



Small Office Winner by  
Thanhauser & Esterson Architects



Sports/Fitness Winner by  
HLW International LLP



Showroom/Exhibition Winner by  
Architropolis

1999 became the year to reflect on the past as it affects the future. William McDonough, Designer of the Year, believed that to accept the way buildings and products have been made is to set a course of disaster for the future. McDonough's environmental research intended to reverse the steady erosion of healthful living and working conditions. The Interiors Awards, hitting the 20-year benchmark, decided to revisit the accomplishments of all the past Designers of the Year. It was also the year for the spinoff conference, 20/20, which examined the challenges designers and the world will face years from now.

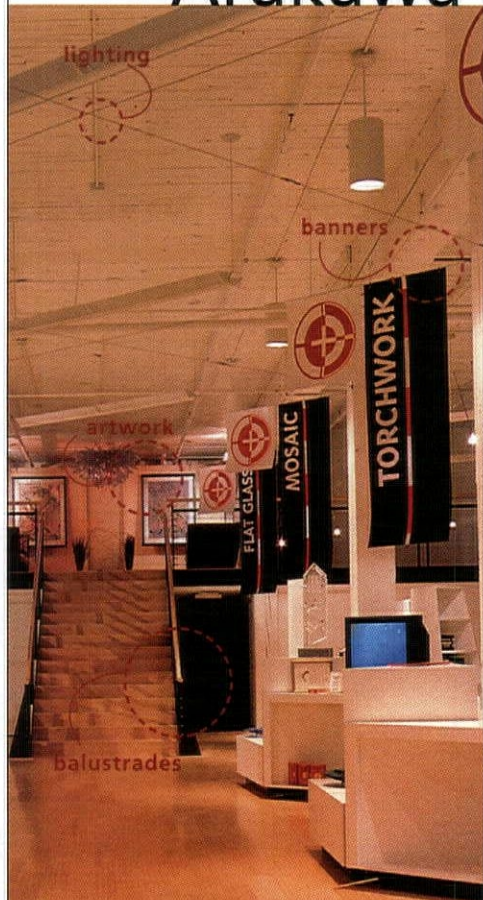
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## practice

# Having It All

Interdisciplinary design firms offer one-stop shopping for your design needs and more

By Michael Bourque, FIIDA

One of the richest experiences for any design professional can be working within an interdisciplinary design firm. These firms have qualities that are academic, scientific, and artistic in their rigorous pursuit of collective solutions to design problems. If you haven't been there, you don't know the professional experience that you are missing.

The more diversified of these firms employ different design professionals who practice architecture, graphic design, interior design, landscape architecture, planning, some other form of design, or the engineering disciplines. I like the breadth of resources this type of firm has to offer. I enjoy witnessing these design resources as manifested in my completed projects.

### Positive philosophy within a firm

It is the philosophy within these firms that makes them special. When I joined Sasaki Associates, one of my fellow principals made the remark, "Sasaki is more of a culture than a firm." This comment struck me as unusual and un-business-like. However, after seven years of witnessing extraordinary profits, I know that my firm is very much a business and, at the same time, a very special design culture.

The firm has carefully defined its core values relative to design to dissolve the territorialism that is normally found between disciplines. Through interdisciplinary design teams, design forums, and continuing education programs, design is revered for its academic, scientific, and artistic qualities. This atmosphere creates a fertile environment that encourages thought and the best design solutions that may emanate from any member of the team.

### One-stop shopping

This business model also offers a form of one-stop shopping to clients. Instead of contracting and/or subcontracting with multiple design firms, the client can have the resources of multiple design specialists in a single contractual engagement.

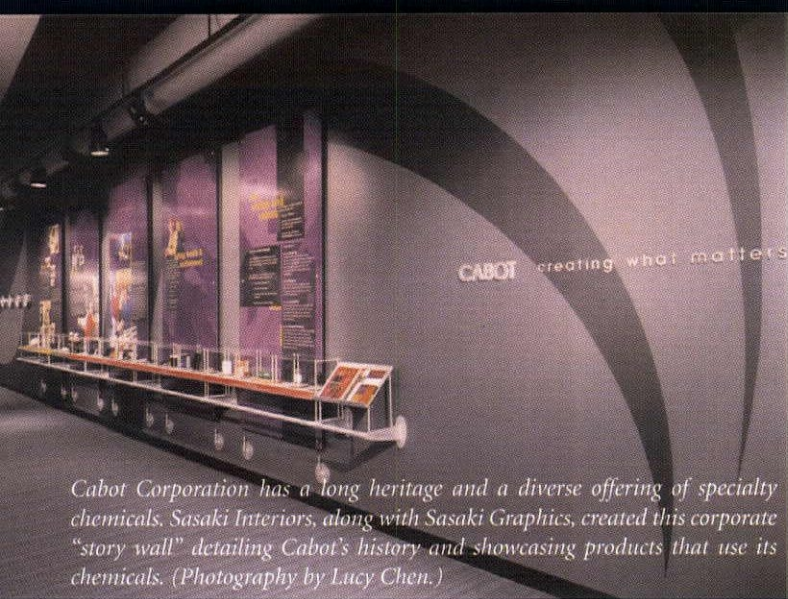
The interdisciplinary design firm can bring many benefits to clients. Many times, the fact that a design team has been augmented by additional design disciplines is invisible to the client—not confusing the process with additional relationships. When the design need is broader, the client can usually continue to work with the same principal and/or project manager with whom their relationship is based. The additional design professionals that are required only supplement the team, adding their special area of expertise.

Other clients have needs that are more fluid than they first appear. Often times a client's needs and requirements change as opportunities for space become available. Take, for instance, a client initially in the market for leased space falling upon the opportunity to renovate or build a building. The interdisciplinary firm can respond to the change in program by restructuring the team, and not the relationship.

There are clients who require sophisticated marketing centers and branded spaces. For these projects, print graphics and environmental graphics are important aspects of the project. Their contribution is often the special signature of these designs.

All of these examples are tangential benefits for the average client of working with an interdisciplinary design firm. The primary benefit accrues to those clients that have complex design assignments, small or large. Where better to have the complexity of their project undertaken than a firm of multiple specialists?





Cabot Corporation has a long heritage and a diverse offering of specialty chemicals. Sasaki Interiors, along with Sasaki Graphics, created this corporate "story wall" detailing Cabot's history and showcasing products that use its chemicals. (Photography by Lucy Chen.)

### The benefits and challenges

These firms are comprehensive design firms and employees find them to be rich environments. Frequently the employees of an interdisciplinary firm may have multiple degrees and practice in a discipline that is different from their first degree. I was at an event recently where I heard a very successful urban planning principal telling the story of her first career as a cartographer. Another shared that he came to his firm as a landscape architect and has since become a planner.

The challenge is that this Utopian state of design does not come naturally to most professionals and needs constant nurturing. A designer who chooses to take a position with an interdisciplinary firm needs to be prepared to practice the utmost respect for the other design disciplines and for the ideas of other design professionals. It's the job of management to show the leadership in this essential ingredient for success.

With the growing acceptance of green design, interdisciplinary design approaches are becoming more commonplace. The goals of energy conservation and indoor air quality, as well as the design for natural light are dictating the shapes of buildings in new and different ways. The most successful green solutions in the built environment emanate from holistic approaches.

As an interior designer by education and practice, I am called upon frequently by planners to help them size and shape future buildings, as well as to determine potential uses for given shapes and massing of buildings. It is an exercise that I thoroughly enjoy, as well as a refreshing change of pace in my workload.

Clearly, the employees benefit by learning from each other. The projects benefit from the fresh and varied perspectives that interdisciplinary team members bring to the design process.

### Experience and lessons learned

For me, the most valuable lesson that I've learned is an insight into the purity of design. When you see the varied skill sets and approaches that different professionals bring to solving design problems, you witness the common denominator of design. The experience reminds you that we all joined our professions for the purity of design, not for the other requirements of the job, and certainly not the non-design services that the design professions have been tempted into pursuing. The true value of the design professions is the magic that we produce that is called design. ☐

Michael Bourque is a principal in the interior design discipline at Sasaki Associates in Boston. He was the 1999-2001 Chair of the IIDA College of Fellows. He was the 1987-89 national president of the Institute of Business Designers.

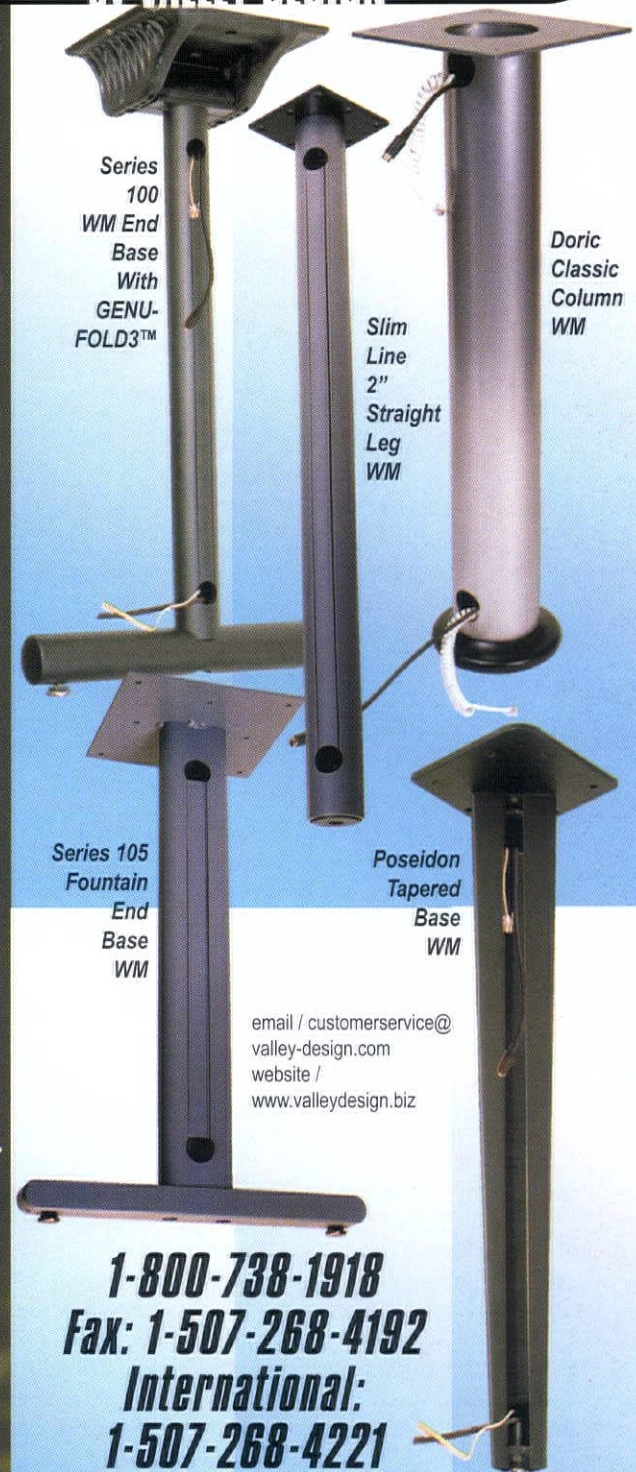
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# Design Mandate

Creative approaches to the Americans with Disabilities Act seamlessly integrate code requirements

By Diana Mosher

It's hard to believe that a dozen years have passed since President George Bush signed off on the Americans with Disabilities Act (ADA). Since then—with the help of textbooks, workshops, and consultants—the A&D community has been learning how to comply with the multitude of requirements detailed in the U.S. Department of Justice's ADA Standards for Accessible Design. An omission or wrong step can be costly and time-consuming. If negotiations to settle a dispute fail, the Department of Justice can sue in federal court to enforce the ADA with civil penalties of up to \$55,000 for the first violation and \$110,000 for any subsequent violation.

Incorporating ADA parameters without looking intentional or awkward can be difficult. "Creative approaches integrate these requirements into the design so it doesn't appear to be an obvious code requirement," says Davi Paul, senior associate at Perkins Eastman Architects in New York. "We aim to design along the grain of design challenges presented by adherence to guidelines, rather than against it." For example, at the Consumers Union corporate headquarters in Bronx, N.Y., interior ramps were custom-designed as sculptural features within the space. According to Davi, the ramps can also be designed around fish tanks, or tiered within interior landscapes or atriums, giving horizontal dimension to an otherwise flat space.

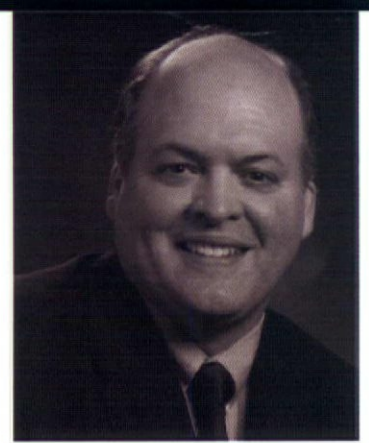
"Initially, our approach was much more experimental, as we struggled to understand the requirements and how to meet them," says Chip Houser, project architect at Arcturus in St. Louis. Houser notes that new legislation, like the ADA, is similar to new technology, such as flat screens, in that it

requires designers to creatively integrate it into the overall design. "In one corporate lobby, we needed to transition from the existing lobby floor up two-and-a-half inches to the new raised access flooring which ran throughout the rest of the space," says Houser. "Rather than hide the ramp to the side of the steps, we created a continuous transition ramp across the length of the lobby out of embossed steel plate. The design was unusual, functional, and inviting to all visitors."

According to Cathy Simon, design principal at SMWM in San Francisco, ADA requirements are particularly challenging when dealing with historic, civic buildings, many of which aren't entered from the ground. The trade-off can be losing a traditional, ceremonial entrance. "You can't maintain that stair (a character-giving feature) and have equal access," says Simon. SMWM got around this sensitive issue at San Francisco City Hall by providing two entrances. "New ramps were built in keeping with the old building," explains Simon. But not all historic properties have sufficient room for such an approach. In such an instance, SMWM has used other techniques including lowering the first floor of the building.

"State and local code enforcement officials have become more aware of ADA requirements as have contractors and the clients themselves," adds Paul. The final responsibility, however, remains on the shoulders of the designers, and ongoing ADA education is a must for all. "It's a huge liability issue," says Simon. "A ridiculous oversight like a towel rack not being accessible can lead to having to tear out a wall." And then it's back to the drawing board. ■

*Consumers Union corporate headquarters in Bronx, N.Y., designed by Perkins Eastman. Photo by Chuck Choi.*



# Reexamining Rehabilitation

By James P. Hackett

In the almost 24 years I have been in this industry, one of the more certain aspects is how competitive it can be. I am always hopeful our ideas resonate so well that designers will want to use our products to help customers work more effectively. And, in turn, I often wonder what new idea is brewing elsewhere that will be important for us to respect and watch carefully.

But, in this past year, our company was embroiled in an unbelievable transaction with the United States government. It was unbelievable because the free-market system that this country has thrived on was embarrassed by a well-intentioned social idea run amuck. I believe this issue is of importance to our architectural and design community because a large potential exists for you to impact and help to modernize our state and federal offices.

Some history is important here to understand.

Back in 1934, President Franklin Roosevelt established the Federal Prison Industries (FPI) to teach job skills at prisons across the country. Less than 10 years later, nearly all of FPI's output was dedicated to manufacturing products in support of Allied forces in World War II, including parachutes and munitions.

Today, FPI's role has changed dramatically, and not all for the better. More than 21,000 federal prison inmates—nearly 18 percent of the total federal inmate population—are employed in more than 100 FPI factories in the U.S. Solely relying on prison labor, the company develops such products as office furniture, work clothing, beds and linens, electronics, and eyewear.

Society's responsibility to remember those who are incarcerated is essential to their rehabilitation. Study after study suggests that making prison inmates more productive while in prison enhances their chances of being successful once released. And the booming prison population has put pressure on the need to rehabilitate ever-larger populations of prisoners.

Current federal law (currently being challenged) stipulates that government buyers must consider FPI products before those manufactured by private sector companies. However we know for certain that the prisoners can't make the complex products that are built today utilizing laser routers or with environmentally safe water-based finishing lines—as private sector companies do. On top of all that, FPI pays its workers astonishing low wages, between 23 cents and \$1.15 per hour.

This summer we learned that after we had been determined the supplier of choice for the Federal Aviation Agency headquarters project, FPI was allowed to review our bid and literally copy each line item, quote the exact amount (to the penny) and, based on current law, secure the project.

So, we protested. We involved members of Congress, the Senate and the White House. All have agreed that a well-intentioned plan to rehabilitate the nation's prison inmates may have gotten off track.

Are there other ways to utilize FPI? Can you imagine the great work prisoners could do to help society in areas where good solutions don't already exist? For example, producing goods that are currently being exported from China that have cost American jobs; helping communities that need low-cost, immediate replacement furniture after a catastrophe strikes; or producing low-cost furnishings for budget-strapped inner-city schools.

As an integral part of the architecture and design community, I am sure that you also have ideas that you could add to mine, and I encourage you to express your thoughts so that we can all build a case to educate the federal government on what we can do to solve this dilemma. ☐

*James P. Hackett is president and chief executive officer of Steelcase Inc., in Grand Rapids, Mich.*



## Mary Murphy

*To keep Maharam's textiles fresh and invigorating, Mary Murphy taps into a lifelong interest in color, pattern, and texture*

### Education

BFA, Drake University; MAE, Rhode Island School of Design

### Position

Vice President and Director of Design, Maharam

### Notable professional works

I'm most proud of building a team of designers at Maharam where together we've used our imagination and skill to create a modern collection of fabrics.

### What inspired your career choice?

My first career as an interior designer led me to textile design. Color, pattern, and texture were always the best part of interiors for me, so I decided to go back to school. I've never regretted starting over.

### If you could have selected any other career, what might you have been?

A painter. I think one of the greatest gifts is that of an artist being able to express oneself and inspire others.

### Who taught you your most valuable lesson, and what was it?

My parents exhibited that honesty and integrity are the foundation of being a good person.

### How do you get your creative juices flowing?

I love to travel to foreign countries. I spent a month in India this year and was so moved by the sights, sounds, and smells. India has the richest textile tradition of any country I've ever visited.

### How would you describe your sense of style?

I like refined and elegant, either modern or traditional. In other words, Fortuny, Albers, Eames, and Sheraton, all in the same room!

### What era in the history of design do you most admire?

Probably Modernism because it was about good design for the masses. You could buy an Eames molded plywood chair for very little when they were first introduced. It's ironic that vintage modern furniture has strayed so far from its original intent of being affordable.

### What is one furnishing in your home (or office) that you could not live without?

I have a beautiful painting that was my grandmother's and it brings back very fond memories of visiting her every Sunday.

### What do you think was the WORST invention within the last 100 years?

Airplane seats!! I don't care if you fly first class or coach, the seats are dreadful!

### What is your favorite city in the world, and why?

I'd have to say London is my very favorite. I lived there for a few years and every return trip is an inspiration, as well as sentimental.

### What is your favorite spot on American soil?

Deer Isle, Maine is pretty spectacular

### What was the most physically/mentally challenging thing you've ever done?

The NYC blackout is still a fresh experience, and I'd have to say the very long walk home was exhausting.

### What's one thing that you have always wanted to do, but have never done?

I fantasize about living in Italy without a schedule.

### Name your one guilty pleasure.

I have more than one, but the worst is my love of chocolate, and the darker the better!

### What daily task do you most abhor?

Clearing email messages first thing in the morning is a terrible way to start the day.

### Recall your favorite childhood memory?

I grew up in Minnesota and our summer trips to a lake cabin were great, in spite of the frigid water and pesky mosquitoes.

### Who is your American idol?

I've always liked Julia Child. She was passionate about a subject, pursued it with great vigor, and made a huge difference. Plus she's such a character!

### If a movie were ever to be made of your life, what famous actor would you want to play you?

Candace Bergen for her portrayal of Murphy Brown

### What is your most exciting recent discovery?

I was completely unaware of the women of Gee's Bend and their quilts until a recent show at the Whitney Museum. I found the quilts startlingly beautiful. I loved the women's ability to recycle scraps into such elegant compositions.

### What word, saying, or expression do you most overuse?

"You're kidding."

### What are you glad about?

I feel very fortunate that I can do work I'm passionate about, and also work with such a talented team of people.

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## *Congratulations to the participants and winners of the Fifth Annual StarNet Commercial Flooring Design Awards.*

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**Architect / Designer:** Maureen Barcinski, Lea VanKaelen, Amy Collins - Graeber, Simmons & Cowan  
**Client:** Akin Gump Strauss & Feld, LLP  
**StarNet Member:** Intertech Flooring Austin, Texas  
**Manufacturer(s):** Atlas Carpet Mills

### **EDUCATION**

**Architect / Designer:** Vitetta / Jirair Youssefian  
**Client:** Lord Sterling School  
**StarNet Member:** Flooring Technologies Branchburg, New Jersey  
**Manufacturer(s):** Armstrong, Ardex

### **HOSPITALITY**

**Architect / Designer:** Greg Myers, Bob Mesher & Shannon McNutt - Mesher Shing & Associates  
**Client:** University of Washington, Husky Den  
**StarNet Member:** Rubenstein's Contract Carpet, LLC Seattle, Washington  
**Manufacturer(s):** Durkan, Daltille

### **HEALTHCARE**

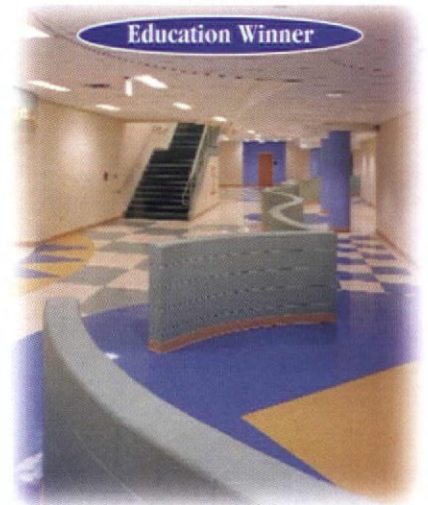
**Architect / Designer:** Rolando Conesa AIA, NCARB and Rick Hernandez - MGE Architects  
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**Manufacturer(s):** Dal Tile, Mannington Resilient, Johnsonite

### **PUBLIC SPACE**

**Architect / Designer:** MCA Architects, PC Daniel H. Gates, Project Manager  
**Client:** Wings Bar & Grill - Eugene Airport  
**StarNet Member:** Rubenstein's Contract Carpet, LLC Eugene, Oregon  
**Manufacturer(s):** Bruce Hardwood, Atlas, Flexco, Armstrong

### **SMALL CORPORATE**

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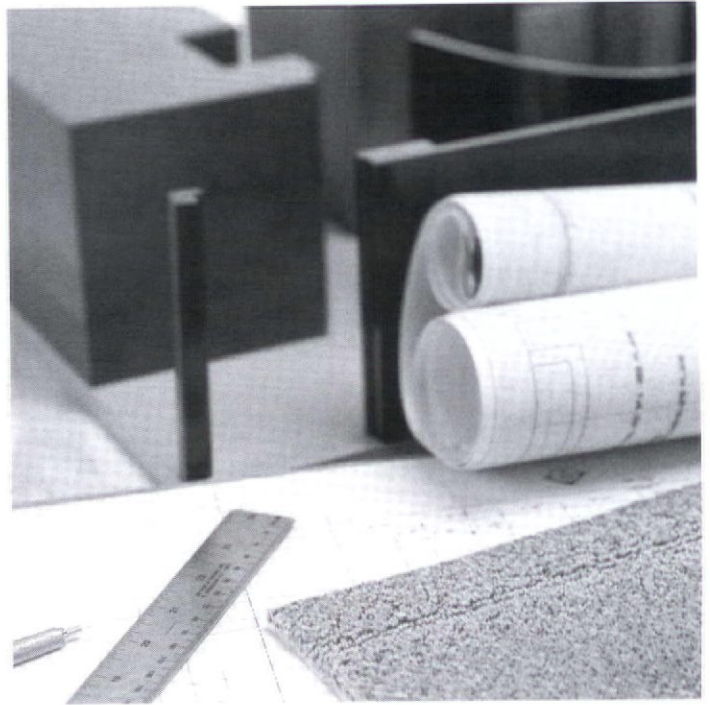
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