



**HOPKINS
FOODSERVICE
SPECIALISTS, INC.**

THE NEW PRIVATE LIFE OF ED FEINER

Why Move?

What is it about the private sector that lured me over? That's what I'm here to find out! Actually, I had concluded that it was time for me and for GSA to make a change. Whenever someone who is perceived as a revolutionary, or what I like to call an 'evolutionary,' stays in their position of authority for a long time they become the establishment, the 'old guard.' It is important to me personally and to GSA that the changes I made at GSA are not (over)



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Dear Associate:

For my most avid readers, I start this letter with an apology for having not written in so long. My last letter was sent in August, so many of you have thought you were removed from the mailing list.

Fear not! It's no wonder they call it busy-ness; too bad they spell it wrong. I hope this letter finds you healthy and happy.

The abundance of information on the Internet seems only to have stimulated our thirst for knowledge rather than quenched it. Bookstores are buzzing with readers, and museums are popping up all over to amuse.

The museum as a building design begs a particular creativity. The new National Museum of the American Indian was born of the collective conscious of a thousand pow-wows. Indian spiritualism was a significant design factor. Pilgrimages to quarries for the pre-delivery blessing form the fabric of this magnificent edifice.

The Holocaust Memorial Museum, in its mission to remind us of our frightening potential, is forced as a practical matter to deal with thousands of intentionally disoriented guests.

For HOPKINS, the best visitor experience includes a well-designed café. After all, cooking combines art, science, and culture. Good banquet support spaces used by caterers for big celebrations attract big money. Museums and food-service are, like Rogers & Hammerstein, compatible entertainers.

With warmest regards,
Lynn Hopkins

A PLACE TO MUSE

(v. to ponder, reflect; gaze meditatively on)

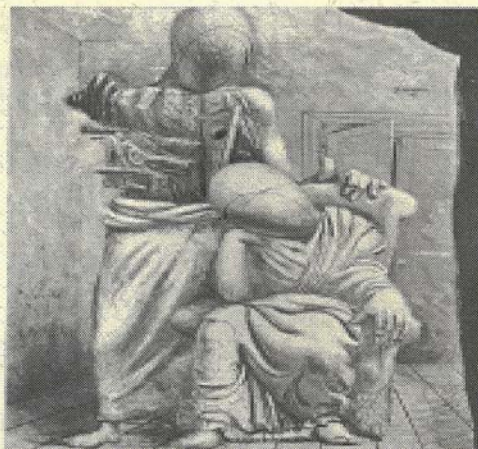
It's a school. It's a theater. It's a giant scrapbook. Nope, it's a twenty-first century museum. Show-and-tell has risen to new heights of sophistication as more and more people with similar interests organize to build a place that will create an experience for enlightenment and even for transformation in the subject of their passion. With that in mind, we turn to the thoughts of two renowned museum designers, Cesar Pelli and E. Verner Johnson, who offer their perspectives in this spring issue on the most significant recent changes in museum design, and on their own insights into this special building type.

Wonder ignites

Cesar Pelli

We are seeing two divergent paths in museum design. One puts all its emphasis on the uniqueness of the museum building's design (such as Gehry in Bilbao or Liebeskind in Denver). The other tries to create primarily a good environment in which to look at art, and have a handsome but not an out of context building (such as Taniguchi's MoMA or Piano's Nasher). Both of these trends give a greater role to the architect than used to be customary.

I am fascinated by all of my projects. I find the creative aspects of design to be always difficult and entrancing. I love it. A museum is, above all, a very public building. But one that the public looks at with respect and high expectations. We, as architects, are charged with designing a beautiful structure but also with making the things that the museum displays be as attractive as possible. Museums require the best from their architects. That is why they are such prized commissions. (over)



The Poet and His Muse, Giorgio de Chirico, 1925

TEAMING WITH WORK

WORKPLACE

Burt Hill Kosar Rittelmann:
Social Security Admin.
Einhorn Yaffee Prescott:
U.S. Embassy, Panama
Saint Elizabeth's Hospital
Gardiner & Theobald:
NY Academy of Sciences
Gensler:
Dickstein Shapiro, et al.
The New York Times
Hodgson Russ
Kling/RTKL:
AMGEN
FDA, CSU2
Page Sutherland Page:
U.S. Embassy, Managua
SOM:
U.S. Embassy, Moscow

EDUCATION

Beyer Blinder Belle:
Gen'l Theological Seminary
Baker Corporation:
West Point Elementary
DMR:
3 NJSCC schools
Michael Graves Architect:
St. Coletta School
Gruzen Samton
2 NJSCC Schools
MMM Design Group:
Virginia Military Institute
Polshak Partnership:
Frank Sinatra High School
Westchester Comm College
Rafael Vinoly Architect:
Brooklyn College
SmithGroup:
George Washington Univ.
STV:
7 NJSCC Schools
SOM:
National Defense Univ.
6 NJSCC Schools

RECREATION

Beyer Blinder Belle:
Cooper Hewitt
National Sports Museum
Cesar Pelli:
Center for Science
Gruzen Samton:
El Museo del Barrio
Polshak Partnership:
New York Hall of Science
SmithGroup:
NARA, St. Louis
SOM:
National Museum of the Army

Museum Planning: Clients Advise Each Other

§ **Team building: Don't skip on staffing.** The most successful teams include a liaison to the A/E, a liaison to the contractor, a liaison to the owner, who is primarily responsible for scope and budget, and a program coordinator who brings operational or programmatic concerns to the project. Make it clear these are temporary positions. Daily reporting habits keep the project on track. Clearly identify who needs to be at each meeting.

§ **Maintenance: Involve the operator in the planning process.** Practicality reviews are crucial for long-term client satisfaction (read: good reference) not to mention building operation, (e.g., light bulbs that defy replacement have been a problem).

§ **Employment: Hire the facility manager before construction.** This person can be instrumental in scope alignment and their construction experience will be useful to operations.

§ **Project purpose: Ask "Of what use is this museum to you?"**

§ **Schedule:** About 44 percent of all museum projects come in on time: be prepared.

§ **Friendliness:** Let the neighbors know what you're up to. Send flowers once a year.

§ **Anticipation:** Places to remember to include in design planning: Docent Break Room, Researcher Room, Staff Lunch Room. Conservation Lab(s) should be much more sophisticated than what is often planned. Consider what conservation is needed and provide sinks, equipment, and lockable storage closets. A museum may need more than one room to separate incompatible functions. Above all, include plenty of storage!!!! Room for:

- o Attic stock, e.g., extra carpeting
- o Bench stock, materials bought in bulk
- o Education center storage.

§ **Flexibility:** Ensure that meeting rooms fit between 20 and 200 people; not either/or.

§ **Expansiveness: Consider success.** The Holocaust Museum was planned for 250,000 visitors per year and receives 2 million. Consider expansion space before it's too late!



The Spielers, George Luks, 1905

MUSE CONT'D

E. Verner Johnson

One of the biggest changes is the recognition of the importance of special events to the bottom line. In the past, an occasional event could be managed with outside staff and rented equipment, now museums are actively promoting their facilities. Consequently, they need more flexible, larger and better-planned support spaces. These functions are incorporated into a program that is already very complex.



Ed Feiner: At work

Every project is fascinating in its own way. Currently we are working on a new dinosaur exhibit in a one-hundred-year-old building for the Carnegie Museum, designing the new National Infantry Museum, and providing master planning and expanding two science centers. The fact that we can continue to find endless new challenges in designing each museum after forty years is most inspiring.

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FEINER CONT'D inexorably linked to my personality or to me in my position. New leadership can confirm that what I did for GSA in my role as Chief Architect would be lasting. New leadership would also be able to make changes and modifications to build on what I have done, and again to affirm that it's more than about personalities.

Joe Moravec and Steve Perry are very strong supporters of what we were doing. They are good people and I trust them to continue my work at GSA. Right now GSA is going through a national search for Chief Architect. They have already made statements to the profession and some commitments.

On the more personal side, after thirty-four years I needed to test myself. I didn't want to get old and senile never knowing if I could function in another aspect of my profession. I have been an architectural critic for twenty-five years and frankly I was envious of the designers that were subjected to review. I imagined that after they left my office they would go into their back rooms and be forced to work into their design the client wishes while maintaining the integrity of their art. I have been a "closet designer." I wanted the chance to be a part of that collaboration on the other side. in that back room.

I considered other kinds of opportunities before joining SOM. I was interviewed for a deanship at a prestigious school and I considered institutional work. Of the three, I chose the most challenging: private practice.

It is particularly because of SOM that I chose the private road. SOM is a quality firm. It is not designed around a signature designer. I feel that here I'll be able to participate more in the collaborative process. I would have never dreamed fifteen years ago that I would have an opportunity like this. There is a full range of projects at SOM, and there is a strong planning program. I have a solid background in planning. All of my interests-landscape design, urban design and public works-are at SOM. At GSA the only thing I couldn't get involved in was residential design. Now I can. As Director of Operations of the Washington office of SOM, I'll get to see the full range of work. I may even be able to provide some value to the other offices.

Bringing Insights to the Private Sector

Under Federal regulations I can't represent SOM to the GSA for a number of years. What I have observed is that a vacuum has formed in the public sector and in large commercial organizations. They outsource because construction is not their core business. But they need a knowledge base. They need the expertise of people who don't work for them. They aren't getting it, and they don't have it within their organizations. Capital programs need to have a firm grip on quality, budget, and scope. There is a large need for architects to be more responsible to lead clients to develop sound, long-range programs that manage their capital programs intelligently.

Government is no longer competitive because there isn't always an ongoing requirement. They can't retain top professionals because there isn't enough interesting work unless you're willing to compromise. The people they get can keep a project on schedule and in budget, but there is a void in quality.

Architects are so focused on doing the project that often we don't realize how much more we have to offer the client. Architects have a certain kind of intelligence that gives us the ability to balance the immediate need with the long term. We're willing to make sacrifices so that the building will do exactly what the client wants. Architects can see the big picture, and they can give the client an awareness of the big picture that they should have. Clients don't often understand what can be accomplished, even within their budgets. It's like they're flying naked. They need the knowledge that architects can offer, but they don't know it and so far architects aren't willing or able to make them aware. The growth area for architects is to represent the clients better.