

Focus on Design for Aging

In American Way of Retired Living  
Wins Raves—In Nagoya, Japan

The Florida Home for Seniors Many  
Hotel Guests Would Envy

What Clients Want Designers to Know  
About Tenant Work Letters

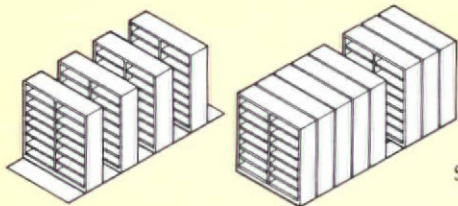
A Surprising Role for Window Blinds in  
Energy Conservation





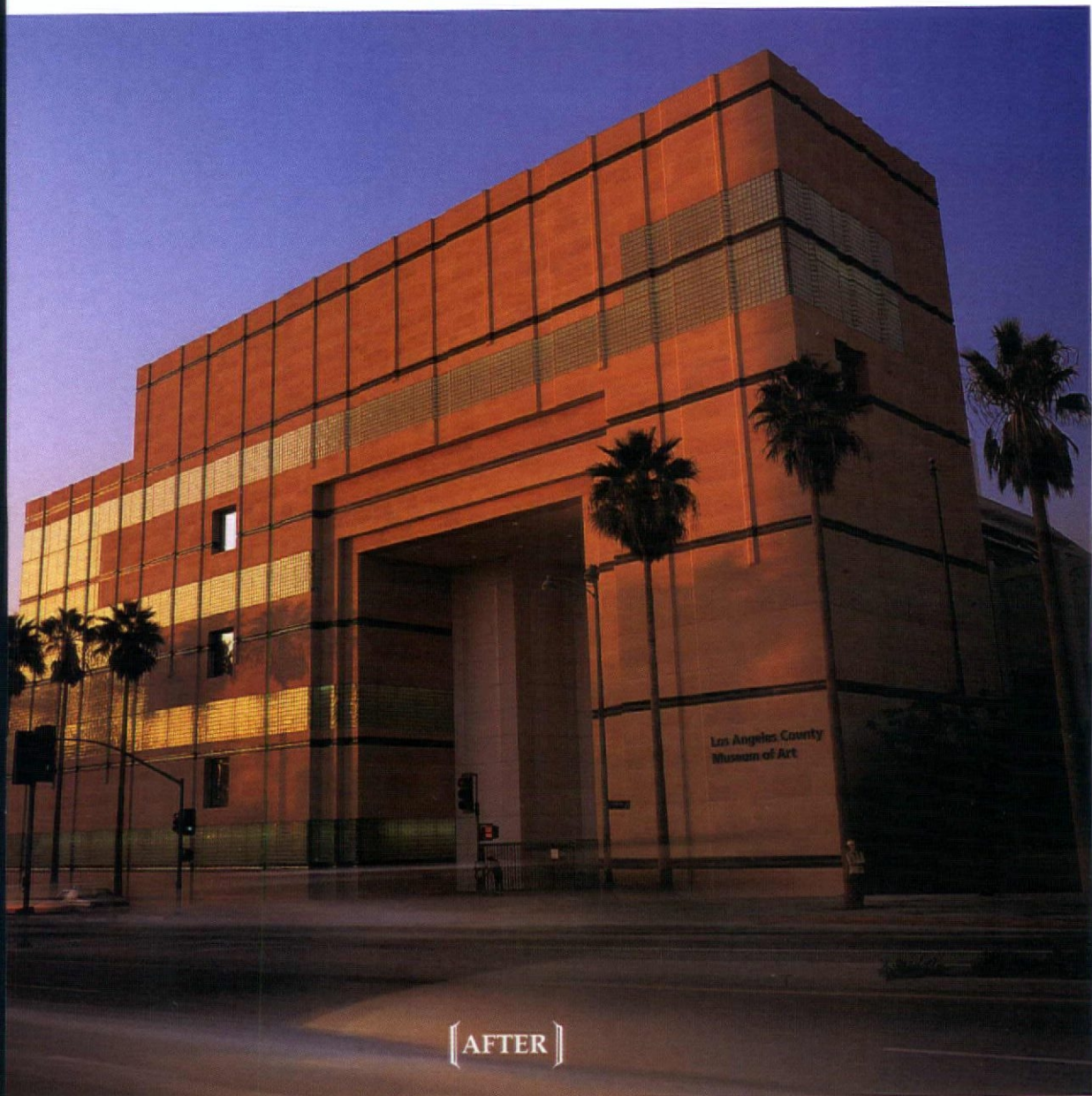
{ BEFORE }

FROM THE OUTSIDE, THE **THE L.A. COUNTY MUSEUM OF ART** CHANGES WEREN'T APPARENT. FROM THE INSIDE, THE CHANGES WEREN'T APPARENT. AT LEAST, NOT AS SEEN THROUGH THE EYES OF A MUSEUM PATRON. BUT VIEWED FROM THE PERSPECTIVE OF THE MUSEUM'S STAFF, THE TRANSFORMATION



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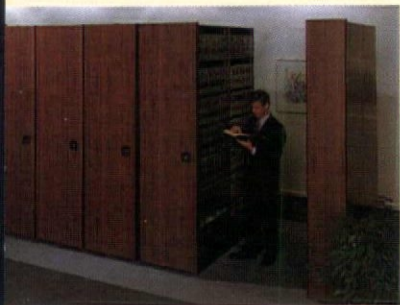


[AFTER]

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Cover Photo: LEGO Creative Child Care Center, Enfield, Conn. Photographer: Nick Wheeler.



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# RON MACE

*Ron Mace, FAIA, is founding partner and president of Barrier Free Environments, Inc. He is passionately committed to pursuing design principles that will provide barrier-free access to everyone.*

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## Whose Interiors Are These?

The secretary looks frantically around the work station for room to set down the new printer—and decides to move a set of bound reports from the counter to the floor. The hotel guest wants to simultaneously sit at the desk and talk on the telephone, and nearly manages to stretch the telephone cord from the bedside table to the desk—until the jack pops out. The shopper tries to change the baby's diaper while holding on to carriage, purse and shopping bags in a crowded public restroom with no changing tables. You may not know any of these people as clients because you design for organizations whose personnel (read "end-users") you have come to know and understand.

But are these examples of what happens when decision-makers are out of touch with their constituents so far-fetched? President Bush recently visited a modern supermarket mock-up at the 1992 convention of the National Grocers Association—and was astonished to find that consumers have been living with electronic scanners and electronic signature readers for a decade or more. France's President Mitterand has stirred up a maelstrom of protest because he endorses Dominique Perrault's winning design for the new Bibliothèque de France, which places the books of the world's largest library in four 259-ft. high towers at the corners of a vast, sunken courtyard on Paris' Left Bank—

whereas the nation's scholars prefer a more intimate encounter with their books. Two Japanese heads of state, former Prime Minister Kaifu and current Prime Minister Miyazawa, anxious to pledge Japan's share of the United Nations' peacekeeping burden in the Persian Gulf, have collided head-on with a Diet (the Japanese legislature) and a populace more troubled about militarism than Japan's place in the world.

Architects and interior designers have a special burden of their own in finding out what the client wants in the 1990s. With new work so hard to get, doing the "right

thing" is hardly a black-and-white choice. Yet the downside of failing to ask enough questions can be as painful as losing a job.

Don't designers naturally want to please their clients, you ask? Of course. For this reason, what your client asks for typically becomes the heart of the facility development program. But is your client aware of how the actual occupant or "end-user" of a space really functions? Does your client even care?

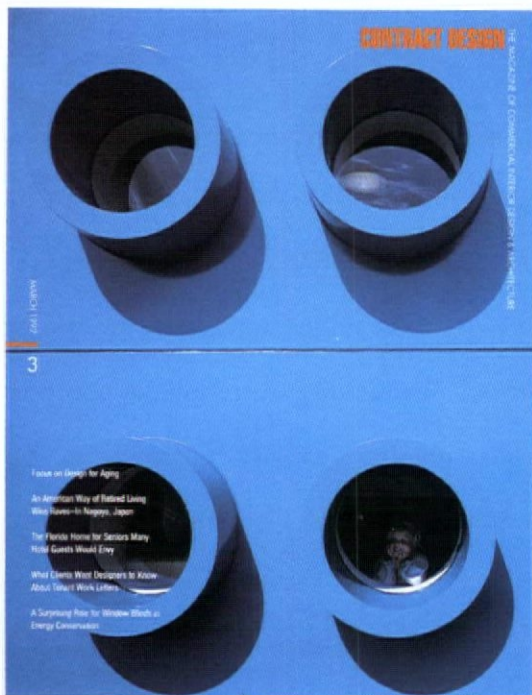
In fairness to designers serving large and/or complex organizations, there are many end-users nobody can satisfy personally: hospitality guests, retail shop-

pers, health care patients, grade school and university students, as well as office workers in mid-sized to large enterprises. A designer must therefore rely heavily on the client to represent these end-users in the program writing phase of a project. But the wise designer in the 1990s will try to sell the client on letting the project team conduct additional studies into the nature of the client's world on a more intimate level.

For example, are more business women becoming hotel guests, and do they have special needs that hotels aren't addressing? Should parents of hospitalized children have room to stay near them overnight? Will more elderly and disabled workers enter or stay longer in the work force in the 1990s, and

can the workplace accommodate their frailties?

The cost of ignorance about the everyday life of an organization can be measured in more ways than one. If your design fails to anticipate trends in the client's world, you will be faced with an obsolete or inefficient facility and a disappointed client. If your design neglects certain realities of environmental health that the client has either neglected or refused to acknowledge, you might be served with a law suit as well. Tough decisions, for sure—but millions of your fellow citizens are rooting for you to win. ☺



*Roger Yee*

Roger Yee  
Editor-in-Chief

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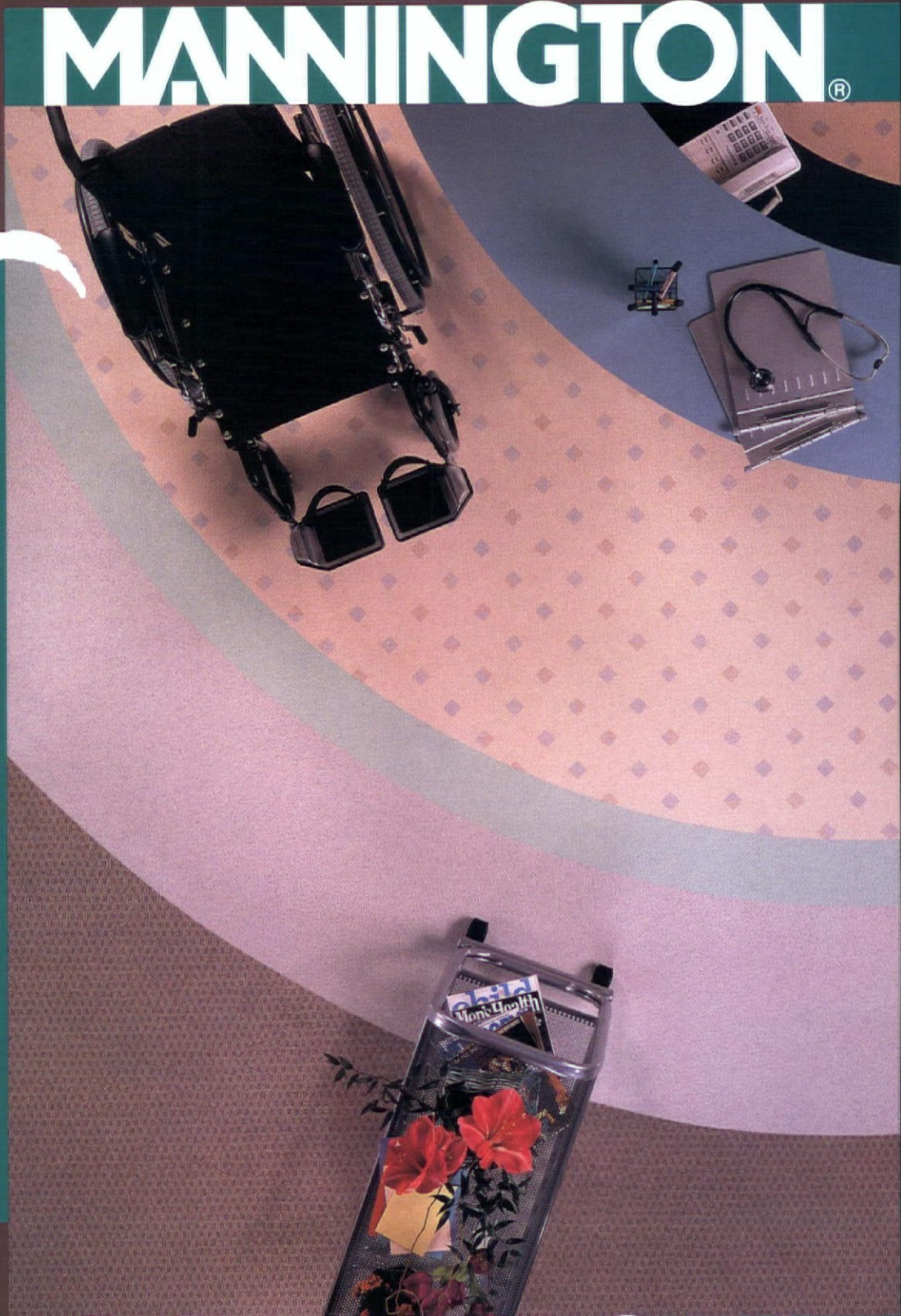
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## Welcome to Lightfair International

Architects and interior designers are urged to "Explore New Dimensions in Illumination" in a city that works by day and plays far into the illuminated night

**New York** - Getting ready for the upturn in the economic cycle of design and construction may be hard to do when you're struggling just to stay employed and on top of cash flow. However, designers who attend Lightfair International at New York's Jacob K. Javits Convention Center will find seminars, workshops and social events that could well inspire their own business and professional renaissance. Conference tracks follow these themes: professional development, residential and commercial design focus, energy

issues and globalization. Lightfair is sponsored by the Illuminating Engineering Society of North America and the International Association of Lighting Designers. For more information, designers should call 1 (800) 525-4547 or (301) 694-3287 or fax (301) 662-9411.

### SCHEDULE OF EVENTS HIGHLIGHTS

#### WEDNESDAY, MAY 6

9:00-10:00 am  
**Outstanding Lighting Design from the Last Five Years**  
Keynote address. Charles Linn, AIA, Record Lighting magazine, speaker.

10:15-11:45 am  
**Do's and Don't's of Smart Lighting**  
Gary Dulanski, Warshaw Electric, Denis Darragh, MicroLite Corp.

12 noon-1:15 pm  
**Lighting for the Aged**  
Linda Blair, ASID/New York Chapter.

2:30-4:00 pm  
**What Do You Mean "Or Equal?"**  
Gary Dulanski, Warshaw Electric, Dale Petersen,

AIA, Gensler & Associates, Mary Ann Hay, Syska & Hennessey, Ernest Clare, Coyne Electric, James F. Wiley, Speclite.

4:15-5:45 pm  
**European Community Standardization in Lighting**  
Philip Wychorski, Eastman Kodak, Al Gough, Lighting Research Institute.

8:00 pm-12:00 midnight  
**DIFFA/CWAC Pediatric AIDS Fundraiser**  
Black tie (optional) dinner cruise on the "New Yorker," departing Pier 81, West Side Highway at 42nd Street. Cost \$175 per person, reservations needed.

#### THURSDAY, MAY 7

8:30-10:00 am  
**New Product Showcase, Part I**  
Fee \$30 per person.

10:00 am-5:00 pm  
**Illumination Specification for the Interior Designer**  
Nancy Eckman Clanton, PE, Clanton Engineering, Special .6 CEU course, accredited by ASID and IBD. Fee \$100 per person.

10:15-11:45 am  
**Energy Conservation and European Lighting Design**  
Janet Turner, Concord Lighting Limited.

10:15-11:45 am  
**Lighting Help: 5 Ways to Get It**  
Barbara L. Ciani, IALD, Horton-Lees, Karen Goldstick, IALD, Flack + Kurtz, Keesler S. Cronin, Keesler Co., Francis J. Lorenz, Edwards & Zuck, James R. Conti, Haines Lundberg Waehler, Robert Prouse, IALD, Brandston & Partners.

2:30-4:00 pm  
**Carrot Stick and Flag: Promoting Energy Conservation in Lighting**  
Robert Davis, Rensselaer Polytechnic Institute.

4:15-5:45 pm  
**Merchandising Lighting: Secrets of Nike Town**  
Robert J. Dupuy, IALD, IES, RDS, Inc.

5:30 pm-12 midnight  
**1991 IALD Awards Dinner**  
Cocktails, dinner, awards, VIP lounge, dancing and fashion show. The Lime-light, 47 West 20th Street. Cost \$95 per person.

#### FRIDAY, MAY 8

8:30-10:00 am  
**New Product Showcase, Part II**  
Fee \$30 per person.

10:00 am-5:00 pm  
**Energy Saving Lighting**  
Steven Mesh, IALD, IES, Mesh & Juul. Special .6 CEU course accredited by ASID and IBD. Fee \$100 per person.

10:15-11:45 am  
**Bright Lights, Not Dim Realities: Architectural Lighting**  
Gary Gordon, IALD, IES, Gary Gordon Architectural Lighting.

12:00 noon-1:30 pm  
**Drama in Architectural Lighting**  
Craig A. Roeder, Craig A. Roeder Associates.

12:00 noon-5:00 pm  
**How to Market Your Design Firm Abroad**  
June E. Schoenfeld, international marketing consultant. Fee \$100 per person.

2:30-4:00 pm  
**Lighting Problems in Audio-Visual Facilities**  
Michael John Smith, AIA, IES, IALD.

## America's "Core" Businesses —Key to 1990s

**New York** - Answers to the nation's economic problems may be a lot closer to home than Tokyo or Frankfurt—if American companies focus on their own core businesses to develop world-class products and services. This was the overwhelming sentiment heard when Consuelo Mack, TV anchor and editor of *The Wall Street Journal Report* took to the podium to moderate a panel of business executives who addressed the theme of "Riding the Tide of Business in the Turbulent '90s," the fourth annual Institute of Business Designers New York Chapter Breakfast Symposium.

Robert L. Krakoff, chairman/CEO of Reed

Publishing (USA) Inc. and Cahners Publishing Co., which publishes *Interior Design*, urged U.S. businesses to look to their core competence, shed all but what they can do really well and push decision-making downward. "When your entire organization has access to data, you can have more grassroots level people running your businesses," he said. "Do you have the management skills to run this kind of organization?"

Stop running from your problems was Lewis Rudin's advice to troubled businesses. The president of Rudin Management Company, one of New York's major builders and landlords, maintained that the problems plaguing U.S. businesses follow them everywhere. "Take a stand and fight," he thundered.

Contrasting the "just do it" brashness of the 1980s dealmakers to the "cover your

ass" fears of executives now, J. Gregory Milmo, a partner in Skadden, Arps, Slate, Meagher & Flom, a top law firm in U.S. corporate restructurings, asked business to examine its own strengths and weaknesses honestly. He was confident the economy would right itself by seeking business rather than legislative remedies. "America was founded by losers with guts to walk away and start over again," he said.

On a positive note, Muriel Siebert, president of Muriel Siebert & Co., a member of the New York Stock Exchange, encouraged the nation to invest in its future. So much needs to be done, she pointed out, in technology, education, infrastructure and health care. The LBO era is truly over, Siebert noted gratefully. "The 1980s were an era of pig-gishness," she concluded.

“Durkan patterned carpet offered styling, quality and value for the corridors at the Sheraton New York Hotel & Towers.”

Sheraton New York Hotel & Towers, New York, NY

Trisha Wilson, Wilson & Associates, Dallas, TX



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## German Chairs from Hong Kong?

Hong Kong - Lamex Trading Co., Hong Kong's largest office furniture supplier, has announced a licensing agreement with Bürositzmöbel Friedrich-W. Dauphin GmbH & Co., in which Lamex will build office chairs in Hong Kong, for sale in Asia under the German brand Dauphin.

The licensing operation, when fully matured in two years' time, is targeted to realize a \$4.6-million annual sales turnover for the partnership. Lamex managing director Clement Lam Ching-wah said the licensing contract was designed to localize manufacturing and cut Lamex's costs by 25% as well as serve as a stepping stone to developing exports within Asia.

"However," he added, "as we do not want to sacrifice our products' quality to provide lower prices, the localization of production with strict quality controls (will) provide a solution to the problem." Lamex's sales are mostly in Hong Kong, with the rest in Taiwan, Macau and China.

## Calls for Entries: ASID and ISID

Washington, D.C. and Los Angeles - The American Society of Interior Designers Product Award, which recognizes outstanding contract product designs in the furnishings industry, welcomes 1992 entries from ASID members and non-members alike. Application forms and fees must be received no later than April 1 for products introduced to market after January 1, 1990. For more information call Patricia Beatty at (202) 546-3480 or write ASID National Headquarters, 608 Massachusetts Avenue, N.E. Washington D.C. 20002-6006.

The International Society of Interior Designers College of Fellows is soliciting entries to its Second Interior Design Educators Grant Competition. The Grant is \$2500 to a full-time interior design instructor in a school, college or university offering a major degree in interior design. Entries must be postmarked by midnight, May 1, 1992. For additional information contact Edna Henner at (702) 885-8268 or write ISID, Edna Henner, FISID, Dean, College of Fellows, 3742 Meadow Wood Road, Carson City, NV 89703.

## Commissions and Awards

Crickett Seal Associates, Inc., Dallas, is designing the interiors for a restaurant, 650 North, at Plaza of the Americas Hotel in Dallas.

Wilson Griffin Architects, Houston, is providing architectural services for a toxicology lab, outpatient radiology lab and office space for Houston Medical Center's Hermann Hospital.

San Francisco's Kaplan/McLaughlin/Diaz Architects will design two multi-screen theaters in Ebina and Higashi Kishiwada in Japan through a joint venture of Warner Bros. International Theatres and MyCal, an Osaka-based retailer.

Detroit-based Smith, Hinchman Grylls Associates will design the Headquarters Data Research Center for the Consortium for International Earth Science Information Network in Saginaw, Mich. The Consortium includes the University of Michigan, University of California at Santa Barbara and New York Polytechnic University.

Scott Bray Design Associates, of Maitland, Fla., has completed extensive interior design services

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# TRENDS

for the law firm of Kelaher and Wieland at One duPont Centre in downtown Orlando.

Chicago-based **Perkins & Will** has joined with **JSK International**, one of Germany's largest architectural practices, to establish **JSK/Perkins & Will International**. The new firm has opened an office in Frankfurt, and will relocate its headquarters to Berlin in March 1992.

**Sandy & Babcock** and **Brown Baldwin Associates**, both of San Francisco, will jointly design a West Coast Campus for The Culinary Institute of America. The Institute will purchase the historic Christian Brothers winery in St. Helena, Calif., to establish The Culinary Institute of America at Greystone Cellars: A Center for Advanced Studies.

**Floss Barber** and **Bower Lewis Throver/Architects** both of Philadelphia, will design the Biomedical Research Building One at University of Pennsylvania's School of Medicine.

West Bend Mutual Insurance Co.'s new corporate headquarters in West Bend, Wis. was recently completed from a design by Milwaukee's Zimmerman Design Group.

Offices for Society Hill Pediatrics, Philadelphia, have been designed by Philadelphia's **AI-Five**.

Recently opened is the new Metropolitan Toronto Archives and Records Centre, designed by **Zeidler Roberts Partnership, Architects** of Toronto.

**Henningon, Durham & Richardson** of Omaha, Neb., was awarded a commission to complete the design, prepared by **Campus Consortium Consultants Limited** of Toronto, for the \$2-billion Main Campus for 20,000 men and women students of King Abdulaziz University in Jeddah, Saudi Arabia.

Minneapolis-based **Ellerbe Becket** and St. Louis-based **Hellmuth, Obata & Kassabaum** have been selected by Chicago's Northwestern Memorial Hospital to design a new hospital and outpatient facility, with **Environmental Systems Design, VOA Associates** and **Johnson & Lee**, all Chicago firms, and **Power/CRSS** as construction manager.

**Donovan and Green**, New York, has been selected to design the interior of the New York Resource Center as well as a total image/identity program for the landmarked B. Altman building in Manhattan.

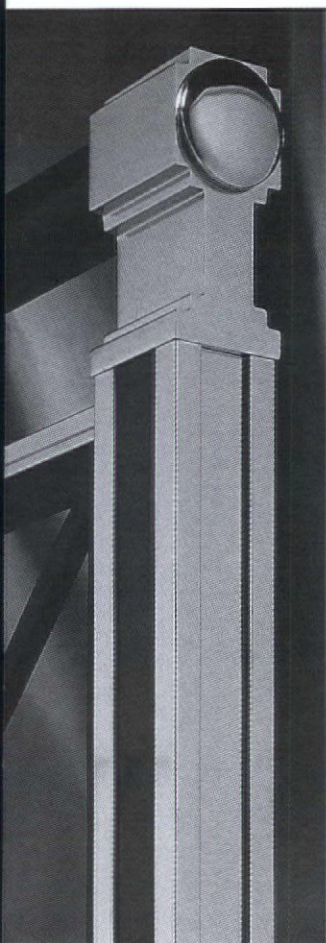
The Dallas office of **RTKL Associates** will provide turn-key design, urban planning and engineering services for the first phase of Urbano Alameda in Mexico City. The development will occupy one block of the 11-block Alameda Central Plaza area, a historic zone in the Federal District that was damaged by the 1985 earthquake.

## People in the News

The design profession mourns the passing of **Will Ching, IBD, ASID**, principal of Will Ching Planning & Design, New York, who recently became the first recipient of the St. Louis S. Tregre Award from The National Council for Interior Design Qualification, and was the recipient of numerous other honors for his service to the cause of professionalism in interior design.

The Rowland Associates, Indianapolis, has announced that **Amy Wilson Eley, IBD** was named president and chief operating officer of The Rowland Associates, Inc./South, Louisville, Ky.

**Tarkett Inc.**, Parsippany, N.J., has appointed **Brian E. Rushevics** as retail merchandising manager.



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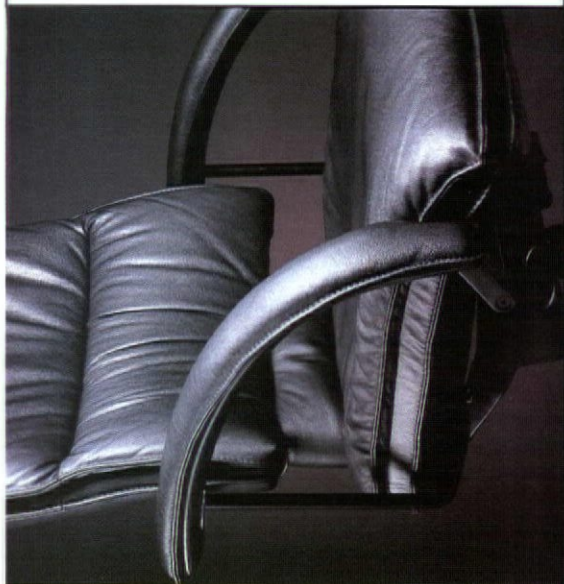
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## TRENDS

The International Society of Interior Designers installed its new officers during the ISID International Board Meeting in Palm Springs, Calif. ISID International Officers for 1992 are: president **Walter Preston Smith, ISID**, New Jersey chapter; president-elect **Dan Bouligny, ISID**, South Louisiana chapter; past-resident **Carole Price Shanis, FISID**, New York chapter; vice-president of communications, **Beverly Gilbert, ISID**, Northern California chapter; vice-president of education **Roen Viscovich, ISID**, Desert Empire chapter; vice president of finance **Sandra McSweeney, ISID**, Wisconsin chapter; vice-president of industry **Guerry Mashburn**, Georgia chapter; vice-president of legislation **William Michaels Stankiewicz, ISID**, Coastal Empire chapter; vice-president of membership **John Plummer, ISID**, United Kingdom chapter.

Thomas Industries, Inc., Louisville, Ky., has appointed **James J. Tougher** as division controller; **Frank L. Austin** as manager of marketing services for the Lighting Group, and **Raymond T. Millner** as director of operations for Thomas Industries Residential Lighting Division.

**Giselle Newman Young** has been named interior design director at PDA, a Raleigh, N.C. architectural and management services firm.

Baldinger Architectural Lighting, of Astoria, N.Y., has announced that renowned architect **Robert A.M. Stern**, founder and senior partner of New York's Robert A.M. Stern Architects, will design a collection of lighting to be produced and distributed by Baldinger.

**Robert H. Burnett** was named executive director of the Vinyl Institute in Wayne, N.J., a division of the Society of the Plastics Industry.

**Gyo Obata, FAIA**, chairman of St. Louis' Hellmuth, Obata & Kassabaum, has been invited by the University of California at Berkeley's Department of Architecture to serve as the first Howard A. Friedman Visiting Professor in the Practice of Architecture.

**Howard Fishman** has joined Massini, a distributor of European seating, tables and textiles based in Los Angeles, as vice president, sales and marketing.

Rosemount Office Systems, Minneapolis, is pleased to announce the following appointments: **James Colaizy** as director of sales, heading Rosemount's field sales and dealer development programs for both commercial and government business segments, and **Jim Grider** as product marketing manager.

**Linda M. Koch** joins Boston's Hoskins Scott & Partners, architects, planners and interior designers, as manager of project development.

Seattle Market Center's new president is **Emmett L. Dineen**, former chairman and president of the International Design Center in New York.

**Carl Mirbach, ASID** has been appointed director of design for The Phillips Janson Group, New York.

**Lawrence Adams, Eric Rosenberg**, and **Michèle Kolb** announce the formation of their new firm, Adams Rosenberg Kolb Architects, New York.

**Robert G. Hughes** was promoted to marketing manager for Holophane Company in Columbus, Ohio.

Houston's **Irvine Associates Architects** announces the acquisition of **Gehm Associates-Architecture**. The consolidation will make Irvine Associates Architects one of Houston's largest corporate interior design firms.

### Coming Events

**March 24:** Cooper-Hewitt Museum Special Event: Michael Graves' Drawn References, New York; (212) 860-6887.

**March 24-27:** 37th Annual National Association of Store Fixture Manufacturers, Southampton Princess Hotel, Hamilton, Bermuda; (305) 424-1443.

**March 25:** IDCNY Market Wednesday: CSI Product Show; Furniture Specification and Its Impact on the Environment, sponsored by Loewenstein, IDNCY, Long Island City, NY; (212) 889-0808.

**March 27-31:** Furnidec '92, 14th International Exhibition of Furniture, Decoration, Lighting Fixtures, Equipment & Machinery, Thessaloniki, Greece; 031 29 11 11.



# TRENDS

**March 27-April 10:** Adam Tihany "Without Reservations" Exhibition, Visual Arts Museum, School of Visual Arts, New York; (212) 481-5591.

**April 1:** IDCNY Market Wednesday: Color Day, IDCNY, Long Island City, NY; (212) 889-0808.

**April 5-8:** Interfloor 1992 - The International Floor-covering Exhibition, National Exhibition Centre, Birmingham, UK; (0283) 75564.

**April 6-9:** Heimtextil America, World Congress Center, Atlanta; (212) 490-9323.

**April 8-12:** Environmental Design Research Association: EDRA 23, Clarion Harvest House, Boulder, CO; for additional information contract EDRA 23, College of Environmental Design, University of Colorado, Boulder, CO 80309-0314.

**April 10-15:** Salone del Mobile, Milan Furniture Fair, Milan, Italy; 1 (800) 524-2193.

**April 12-14:** The Healthcare Forum's 62nd Annual Meeting, "Creating Healthier Communities," with the International Architectural Exhibit for Health, The Disneyland Hotel and Convention

Center, Anaheim, CA; (415) 421-8810.

**April 29-May 1:** 33rd Annual Conference of the American Design Drafting Association, Hyatt Regency Hotel, Minneapolis; (301) 460-6875.

**April 30-May 2:** Hospitality '92, Restaurant/Hotel Design International, Los Angeles Convention Center, Los Angeles; (212) 984-2436.

**May 6-8:** 1992 Lightfair International, Jacob K. Javits Convention Center, New York; (404) 220-2215.

**May 6-8:** Design ADAC 1992, Atlanta Decorative Arts Center, Atlanta; (404) 231-1720.

**May 6-10:** The 1992 Scandinavian Furniture Fair, Bella Center, Copenhagen, Denmark; (011) 45 32 47 21 62.

**May 14-17:** 1992 International Furnishings and Design Association Conference, The Hyatt Regency Cambridge, Boston; (800) 727-5202.

**May 15-17:** 13th Annual Chicago International Art Exposition, Donnelley International Hall,

McCormick Place Complex, Chicago; (312) 787-6858.

**May 17-20:** The International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; (212) 340-9286.

**May 18-20:** The 47th Symposium of The Office Planners and Users Group, Rosslyn Westpark Hotel, Rosslyn, VA; (215) 335-9400.

**May 21-24:** Asia Expo '92 - 2nd Asia Furniture Expo, Hamburg Fairgrounds, Germany; contact Headway Trade Fairs, Ltd., Hong Kong, 8275121.

**June 8-10:** NEOCON 24, Contract Furnishings Exposition, Merchandise Mart, Chicago; (312) 527-4141.

**June 10-13:** Public Design '92: International Trade Fair for Interior and Exterior Design, Frankfurt Fair and Exhibition Center, Frankfurt, Germany; 49 69 7575-6292 or 6534.

**June 14-19:** 42nd International Design Conference, Aspen, CO; (303) 925-2257.

MARCH 1992

CONTRACT DESIGN 15



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# MARKETPLACE

Brayton International and DesignTex Fabrics, Inc., member companies of the Steelcase Design Partnership, announce a collaboration which allows the entire DesignTex Fabric collection to be placed in the Brayton product line. The comprehensive program assures design flexibility with a wide variety of color, pattern and texture options. Shown is Brayton's Swathmore chair upholstered with Archipelago by DesignTex.

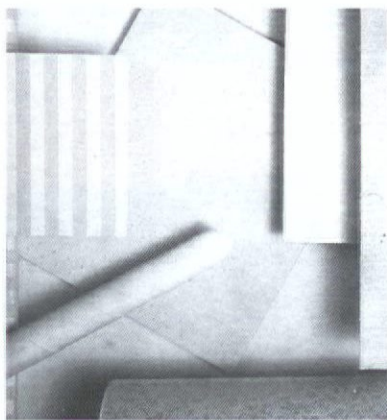
Circle No. 201



The Classical Textile wallcoverings collection from Blumenthal Inc. features 11 distinctive patterns in 36- to 38-in. widths. The paper-backed textile fabrics include Fine Chennile, Twisted Line, Etruscan Textile, Superior Stripe, Rain, Regency Leaf, Aerial, Saturn, Textile Tri-  
anion, Venezia Wall and Long Division.

These classic patterns come in 10 rich saturated colors, and are Scotchguarded, cleanable and class A flame rated.

Circle No. 206



Functional desk accessories from Matel create an upscale look without costly expenditures. The Elegance Series (shown) is one of six distinct product groups. Designers can choose from individual components or a combination of several components on a console.

Components include calendars, clip and pencil trays, memo boxes pen sets and letter trays.

Circle No. 209



SPRING FLING: DESIGN GOES WILD

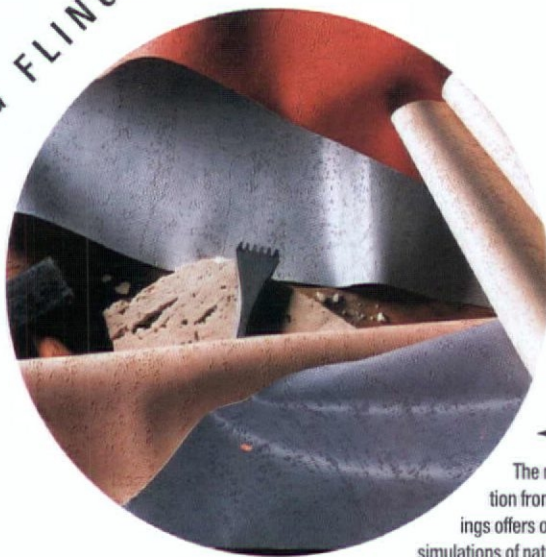
Mannington Ceramic Tile's Designer line now has five new colors to provide more options in dynamic coloration mixed with sophisticated taste. The new colors offered in Designer include, Deep Horizon, Red Sienna, Teal, Forest and Stonewash. They join original colors White, Cadet Blue, Winestone, Ebony D60, and Black D61.

Circle No. 208



The new Travertine Collection from Koroseal Wallcoverings offers one of the most realistic simulations of natural travertine marble available for walls. Designed to closely resemble natural marble, the 54-in. vinyl Travertine Collection features a cratered dimension for the look and feel of marble at the fraction of the cost. The collection is available in 20 realistic color patterns that range from cool neutrals to rich earth hues.

Circle No. 207





The discovery adjustable from Fixtures Furniture is a fully adjustable chair featuring a reliable metal base and mechanism. Rounded and shaped cushions of thick foam enhance the appearance and comfort of this newest ergonomic seating option. discovery adjustable is available in black frame finish and any of 200 stock fabric selections, Maharam Synergism program textiles or COM.

Circle No. 202



Petoskey benches from LFI/Landscape Forms Inc. feature a rugged support of powdercoated tubular steel that is offered freestanding, surface-mounted or embedded. Steel rod, perforated metal or wood seat insert options are offered. The benches offer a sturdy option for public seating.

Circle No. 210

The Sissinghurst from Barlow Tyrie is a superb garden seat with elegantly flowing lines, encapsulating all the grace and dignity of the Edwardian era.

The Sissinghurst is fashioned from plantation-grown Java teak and is based on a design by the esteemed architect Sir Edwin Lutyens.



Circle No. 203

The Powerdesk from Metamorphosis Design & Development is a desktop work station attached to a height-adjustable pedestal which allows the user to work either seated or standing. The combination of ergonomics with significant wire and electronics management capabilities makes the Powerdesk a highly functional office option.



Circle No. 204

GF Office Furniture's 7000 Series freestanding casegoods line features pedestal-supported worktops, overhead storage units and a variety of configuration choices. The new 7000 series provides stylish and economical freestanding furniture solutions.

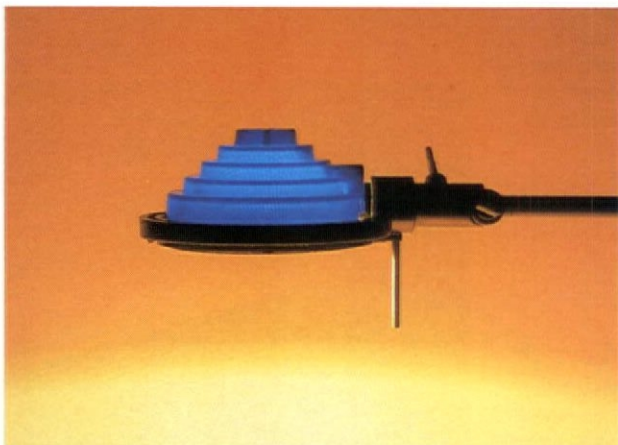
Circle No. 205



DESIGN MARCHES ON

# MARKETPLACE

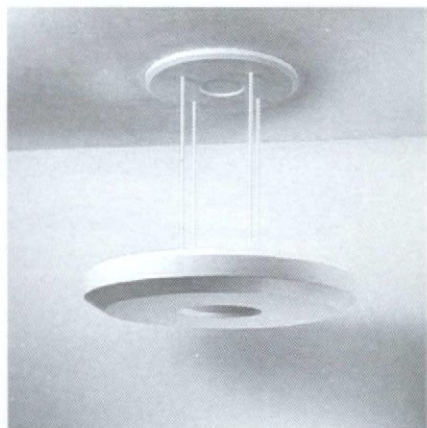
→ New cobalt blue and white diffusers from Luxo Lamp Corporation are now available as a no-cost option with any of the tabletop or floor models in the Halogen Task Lighting System. The distinctive translucent diffusers fit atop the 35-watt halogen lamphead, and emit a combination of direct light and diffused light. Three other Luxo diffuser colors are offered: jade green, traffic signal amber and dense black.



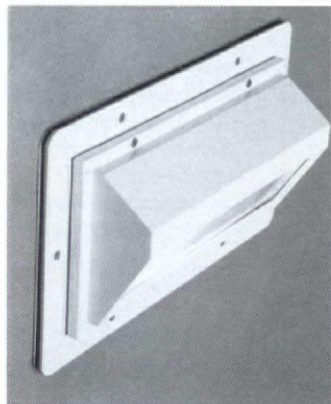
Circle No. 213

ELECTRIC COMPANIES

→ Litecontrol presents Circa, a circle within a circle—the perfect architectural shape. The 4-in. by 29-in. diameter beveled housing encircles a 9-in. reveal. The visual effect is of soft nuances reflected from many surfaces. Circa is an indirect fixture with an efficiency over 70% for four 39-watt compact fluorescent lamps. The rapid start lamp features excellent color stability, uniformity and rendering that makes an energy-saving alternative to an HID source.



Circle No. 215

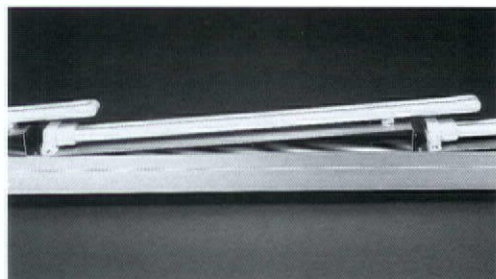


← elliptipar, inc. introduces a new line of small semi-recessed outdoor fixtures, utilizing the elliptipar asymmetrical reflector. This reflector projects light outward, across a single plane, with exceptional uniformity of distribution and evenness. Harsh shadows or striations that can spoil the lighting design are virtually nonexistent.

Circle No. 214

The Ramp from Norbert Belfer Lighting is the ultimate in shadowless, high lumen, cost efficient perimeter lighting. Overlapping one compact fluorescent 40 lamp over the socket allows the designer to provide 1,920 lumens per foot. Sockets are mounted on an extruded aluminum raceway that is supplied in custom lengths or is factory mitred for curving.

Circle No. 212



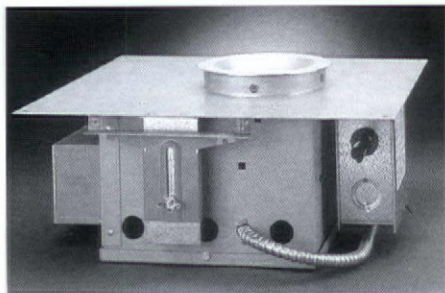
Gelato, a new glass table lamp designed by Ron Rezak, combines contrasting colors to create a strikingly beautiful and functional decorative table lamp. The white mouth-blown cased glass shade sits on a vibrant stem of either emerald green or cobalt blue matte glass. The lamp is supported by a sturdy cast iron base in black.

Circle No. 216



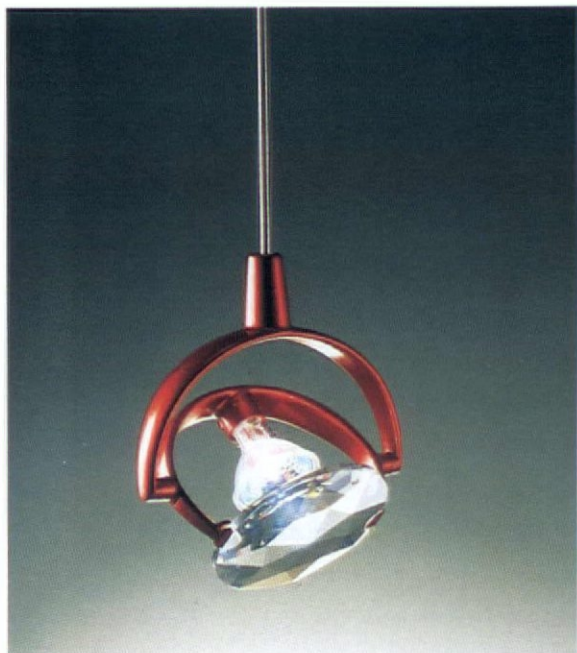
Edison Price Lighting's newly patented locking device used on its Anglux fixtures permits an accent light to be re-lamped without disturbing the original focus. An MR-16 or AR-111 can be rotated and tilted within the fixture with the lamp on and the focused lamp setting can be locked in place with thumb-screws. When the lamp needs replacement, a one-finger motion pivots the lamp into view for easy relamping.

Circle No. 220



Flos Incorporated has introduced Archetto, a series of highly adjustable and interchangeable fixture heads designed by Matteo Thun, for use with the expanded Line Network Lighting System. All use two swinging arcs that are adjustable 360° in a horizontal plane and 270° in a vertical plane, positioning the light source where needed. The AR-2 (shown) uses a 50-watt MR-16 lamp and can accommodate one of several available glass filters for special effects.

Circle No. 211



## ANYTHING ELSE IS JUST A LIGHT

Halo Lighting offers imaginative designs and finishes expressing many moods and tastes with the introduction of the Bacchetta series, part of the Ambiente Collection. Delicately scaled for use with Halogen PAR lamps, Bacchetta's gimbal ring style, slender stainless steel baton, and choice of accessories makes controlling and directing the light source accurate and versatile.

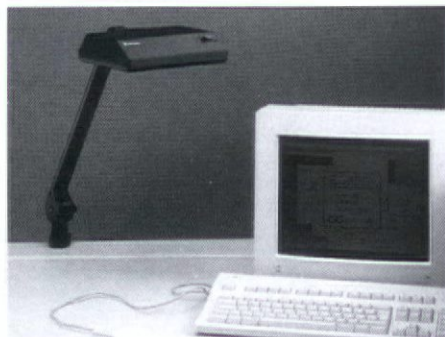
Circle No. 219



Waldmann Lighting Co. introduces the CAD-room option for the Vienna Luminaire. The CAD-room Vienna is specifically engineered for the CAD workstation to keep overall illumination levels low enough to maintain VDT contrasts while providing adequate light for reference documents.

The CAD-room Vienna features a 5-axis, articulated, adjustable arm for precise positioning and light control.

Circle No. 218



Tendril is from the Designers Selection group of custom lighting by Louis Baldinger & Sons and Baldinger Architectural Lighting. Tendril is available in a variety of finishes, lamping types, sizes and diffusers. Custom models are also available.

Circle No. 217



# MARKETPLACE

## S I D I M

### Montreal International Interior Design Show

When it comes to design, our neighbors to the north really know how to put on a show. Take SIDIM for example. The third annual Salon International Du Design D'Intérieur De Montréal showcased over 150 exhibitors, featuring commercial and residential furniture along with floor coverings, window treatments, lighting, fabric and art. More than 16,000 visitors to the late October, 1991, show took special interest in the "Tribute to Creativity" showcase. Here, over 40 handpicked, young designers displayed their dynamic and original wares, many of which are on these pages. As the once uncrossable line between contract and residential blurs, these products might find their way into offices, restaurants and hotels. But for now, they can serve as inspiration to designers everywhere.

Circle No. 225



Multi faceted, British-born designer Christopher Wright has done everything from interiors to furniture to jewelry. Along with designing its Chicago showroom, Wright created a furniture line for the French firm Triconfort, including this wooden bench.



The Line A System by Artopex offers modularity and versatility and allows for quick, easy reconfiguration. All panels can hide cables and wiring.

The horizontal mounting system allows workstations to be completely rearranged without altering the perimeter structure.



DESIGN TAKES OFF IN THE GREAT WHITE NORTH



Created by Inti International and distributed by Dismo International, the Offeranda console quietly charms. The designers, who are well versed in wood, offer a range of products that boast high quality and workmanship.



Jean-Francois Charpentier founded Putsch Design in 1988, focusing his work on the conception and production of metal furniture with special attention toward the integration of light. His J-Hi-Jo chair stands as a perfect example.



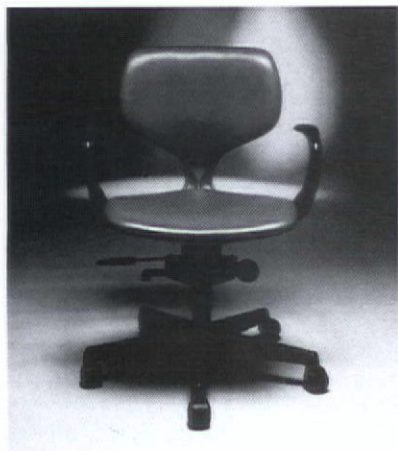
She is an industrial designer, he's a painter and photographer. Together Nancy Bergeron & Marc Cramer created a steel furniture collection including the Si On Prenait Des Vacances chair. At 96 cm. high, 45 cm. wide and 39 cm. deep, the chair features a back that is totally flexible.



The High Heels table, by Louis Laprise, uses an eclectic mix of materials including pressed wood, leather, gold leaf and even cactus needles. With a height of 36 in. and widths of 9, 13 or 58 in. across, High Heels can be used for phone or fax machine, or even as a stool.



## NORTHERN DELIGHTS



Made with advanced polyurethane composite materials, Dharma by Vertex Composites, Inc. is a one-piece molded chair that adapts to the body's natural movements. It's sculpted "waistline" allows the biomorphic backrest to twist, turn and flex. Dharma is available with knee tilt, swivel tilt or swivel.

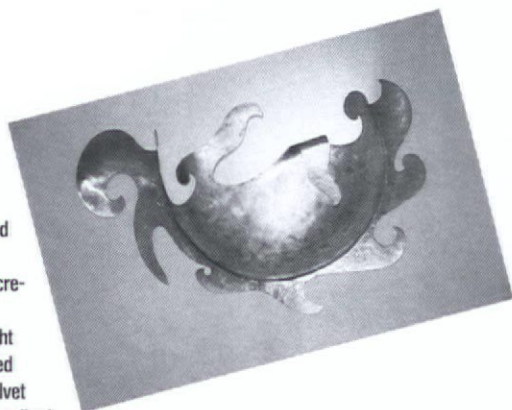


After a successful collection of wrought iron furniture, Jacques Boily takes the natural approach with the Eva collection for Editions Ligne Trapeze. Eva blends mahogany tops with textured steel legs and comes in many sizes and shades of red.

Working in his dad's cabinet shop and studying environmental design at Montreal's UQAM prepared Francis Perreault for his career in furniture design. From his "tout de go" line comes tables (pictured) and chairs in soft maple and mahogany. Meant to espouse the simplest forms, Perreault's tables are available in heights from 12 to 36 in. and widths from 16 to 28 in.



French designer Laurence Picot and her company HORS-SERIE creates pieces in cherry, wrought iron, hammered copper and velvet that can be described as hedonistic. Her energetic chairs, tables, stools and sconces (pictured) make unforgettable accents.



# PANEL FABRICS

A distinguished furniture industry executive recently referred to the "lifeless look" of open plan offices filled with systems furniture that "uglifies" rather than wears out. Adding style without detracting from function by applying strong, durable fabric to vertical panels in an open plan environment calls for careful attention to color, pattern and texture. Generally, most designers have specified relatively muted colors, little if any pronounced patterns and low-level textures. The reasoning has been that more aggressive designs than these soothing, background surfaces would quickly become tiresome and distracting on a large scale. It remains to be seen if designers feel ready to break out in new directions. Unwilling to await the outcome, office workers continue to pin as many personal mementos to the panel fabrics as they dare.

## DESIGNTEX

Project Profiles from DesignTex is an exclusive collection of 13 jacquard and dobby woven designs specifically engineered for panel and wall applications. This is a perfect solution for projects that require flexibility in design and coloration. The collection features a wide variety of textures, scales and motifs for any project.

Circle No. 245



## HOMESTEAD INDUSTRIES

Homestead Industries is the source for stylish surface coverings for the contemporary workplace. Customized vertical panel fabrics are created in versatile, superior quality wool and polyester. Stain resistant, fire retardant fabrics are available in hues and textures that allow for expression of style.

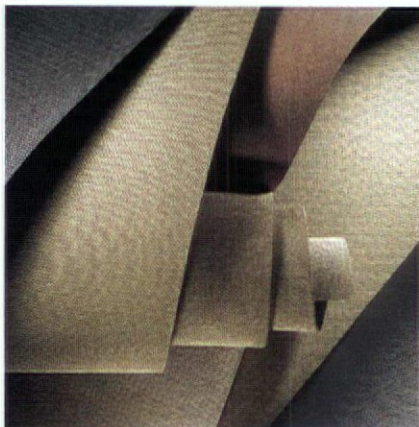
Circle No. 240



## J. ROBERT SCOTT TEXTILES

Unique in composition, construction and quality, Métal by J. Robert Scott was designed to have the appearance of woven metal and to enhance the architectural elements of stone, wood, steel and glass. Marked by a shimmering, reflective, textured surface, this material can be acrylic-backed for direct glue application or used for wrapped panels.

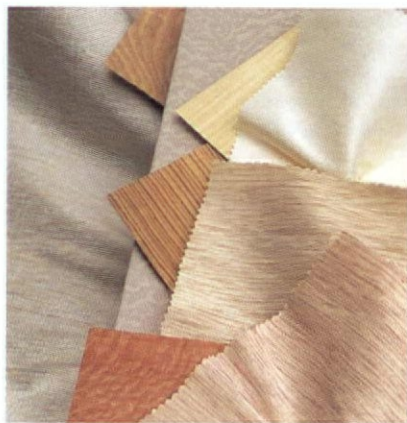
Circle No. 246



## STRETCHWALL

The Rain Forest Collection from Stretchwall includes the moderately-priced Bengal Swirl, a multi-colored jacquard composed of 100% inherently FR Trevira polyester Class A fabric. The durable, easy-to-clean fabric has a natural hand and is available in six color combinations or custom colors, as well as special constructions for contract seating.

Circle No. 241



## ADAM JAMES TEXTILES

Sonata and Tiara (shown) were designed and colored by Laura Deubler Mercurio exclusively for Adam James Textiles. Both fabrics are spun of 100% worsted long-staple nylon—a process that creates a crisp, long-wearing and easy-to-care-for yarn with the expensive look of worsted wool. A total of 24 colorways are available, including lights, brights and nature-influenced colors.

Circle No. 247

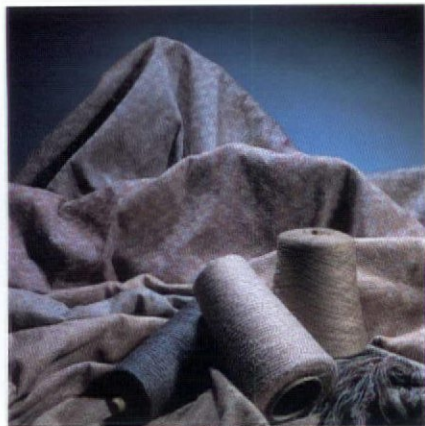




## STEELCASE

Steelcase has introduced Scape, a new vertical surface line with a subtle geometric pattern. Scape is a dobby woven fabric that features rainbow yarns to create a controlled space-dyed effect. It is made of 100% polyester and is available in eight colors, all designed to enhance wood office environments.

Circle No. 242



## S. HARRIS & CO.

From the soft side, S. Harris & Co. introduces the patterns Orgami and Byblos. Durable and inherently flame-resistant, these wool fabrics have an incredibly soft feel and gentle hand. Orgami is available in four environmentally-influenced colors; Byblos in 12.

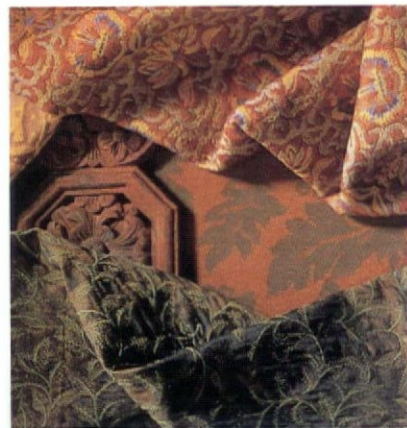
Circle No. 243



## BAKER FURNITURE

Award-winning fabric designer Marypaul Yates has expanded Baker's textile line by focusing on natural fibers of silk, wool and linen while broadening the palette with lighter, softer neutrals and a wider color range overall. Saturated colors complement the textures and richness of Baker's fine woods, while patterns offer variety for executive room settings.

Circle No. 244



## HBF TEXTILES

Kristie Strasen has designed Marostica and Pavimento for HBF Textiles. Marostica, a multi-colored grid with diamond motifs, is named for a village in Italy's Vicenza region, where human chess games are played in the town square. Pavimento, a stylistic complement to Marostica named for the Italian word for floor, is inspired by the mosaic and tile patterns created during the Byzantine and Renaissance periods.

Circle No. 248



## CARNEGIE

Stain resistant, flame retardant and colorfast, Xorel by Carnegie is an ideal fabric for open plan systems. Xorel is available in solids and patterns, with over 100 standard colors to choose from.

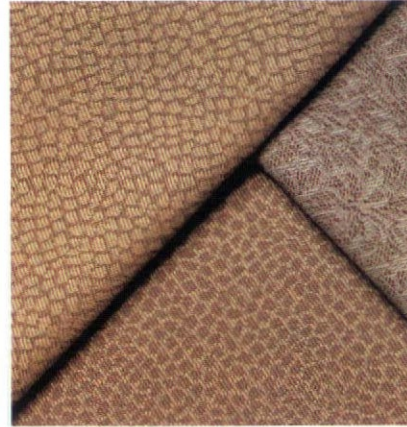
Circle No. 249



## MAHARAM/VERTICAL SURFACES

Decorative patterns, textural interest and color coordination underscore Monterey and Terrazzo/Terrazzo Reverse, two new panel fabrics from Maharam/Vertical Surfaces. Composed of 100% Trevira® and polyester FR, both fabrics offer aesthetic appeal while answering the heavy-duty performance requirements of today's offices. Shown, clockwise are Monterey, Terrazzo/Terrazzo Reverse.

Circle No. 250



## ROBERT ALLEN CONTRACT FABRICS

Bezel is a new style from Robert Allen Contract Fabrics. The 54-in.-wide fabric is woven of 100% nylon and exceeds industry standards for wear, maintenance and flame resistance, making it ideal for panel and upholstery fabric end use.

Circle No. 251



## ARC-COM FABRICS

Panel Surfaces I, a woven-to-order program available through Arc-Com's Custom Concepts Division, offers design flexibility incorporating small and medium scale classic motifs and textures. Any of the seven patterns in the Panel Surfaces I collection can be custom colored to meet specific requirements.

Circle No. 252



## TRENDWAY CORPORATION

To keep its product offerings in step with the color trend toward natural tones, Trendway Corporation has introduced new shades and textures to its panel fabric and laminate lines. Nine Frise textured panel fabrics in shades like Ivy Green, Marine Blue, Mulberry and Oyster Grey are now available.

Circle No. 253



## BRICKEL ASSOCIATES

As a part of her first collection in which organic and naturalistic influences play a vital role, Catherine Gardner has developed Currents for Brickel Associates. Currents is a 100% wool moire pattern that reminds us of textures which are abundant in nature: the movement of the ocean, natural wind-edged mountain ranges and the natural grain of wood. The fabric is available in 12 colorways.

Circle No. 254



## DEEPA TEXTILES

A Different Light from Deepa Textiles is a collection of three fabrics comprised of patterns and textures designed to interact with light and color in various scales and proportions. Caviar is available in six subtle colorways in 100% polyester; Gesso marries softness with a classic rib construction for quiet, classic beauty; Travertine is inspired by the timelessness of marble in five rich colorways.

Circle No. 255



## CONCEPT FABRICS

Concept Fabrics introduces its new Geometric collection of 66-in. panel fabrics woven of Trevira FR inherently flame resistant polyester. Four patterns in 48 colorways are available. The rich textures and jacquard-like weaves will complement the most elegant interiors.

Circle No. 256





Woven Wood Chair by Timothy deFiebre IBD Gold Award 1990



Collegeville Chair by Timothy deFiebre 1991



Currents by Catherine Gardner 1991

**BRICKEL**  
THE INDEPENDENT COMPANY

For information on the complete line of fine furniture and textiles by Brickel: 212 688 2233 Fax 212 308 6642

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# A Painter's Brush with Fabrics

Linda Thompson is an artist who thinks like a business person—and keeps turning out salable works of textile art for Pallas Textiles

By Roger Yee



Wordsworth (top) and Byzantine (bottom) are two of the most recent woven fabrics introduced for Pallas Textiles by Linda Thompson (below), vice president of design.

**P**redicting what happens when you send an artist to work for a contract textile house may be particularly hard—if you're speaking about Linda Thompson, vice president of design for Pallas Textiles. "I joined Knoll Textiles in 1975," says Thompson, "beginning in sales." Starting from scratch in the Western states, the erstwhile painter was soon taking a very business-like approach to her assignment. She showed color palettes to architecture firms, asked designers penetrating questions and carefully noted their answers.

Before long, she had increased her division's sales volume four-fold, and was being sent to Europe to work with mills. Then she went to work for Sunar, where she inaugurated a textile collection ("Nothing sold at first, so I reformulated it until it did," she humbly observes) and eventually found her way to Pallas Textiles, a division of Krueger International. At Pallas, she has been introducing one splendid contract collection after another, including her latest, Wordsworth, which first appeared at Designer's Saturday, and now Byzantine, making its debut at WestWeek.

Thompson's creative methods might seem a bit unorthodox to artists, but they wouldn't sur-

prise business people at all. "I'm not about design for design's sake," she admits. "Textile design is a professional problem. What we introduce at Pallas must appeal—it must sell."

Keeping track of what other designers are thinking is an ongoing challenge for Thompson, but she finds it's one of the surest ways to anticipate the future successfully. "Every architect and interior designer has a set vocabulary of materials," she says. "There are certain styles of furniture, carpet, wallcoverings and color palettes that are used again and again. Our textiles have got to coordinate and blend with these fixed elements."

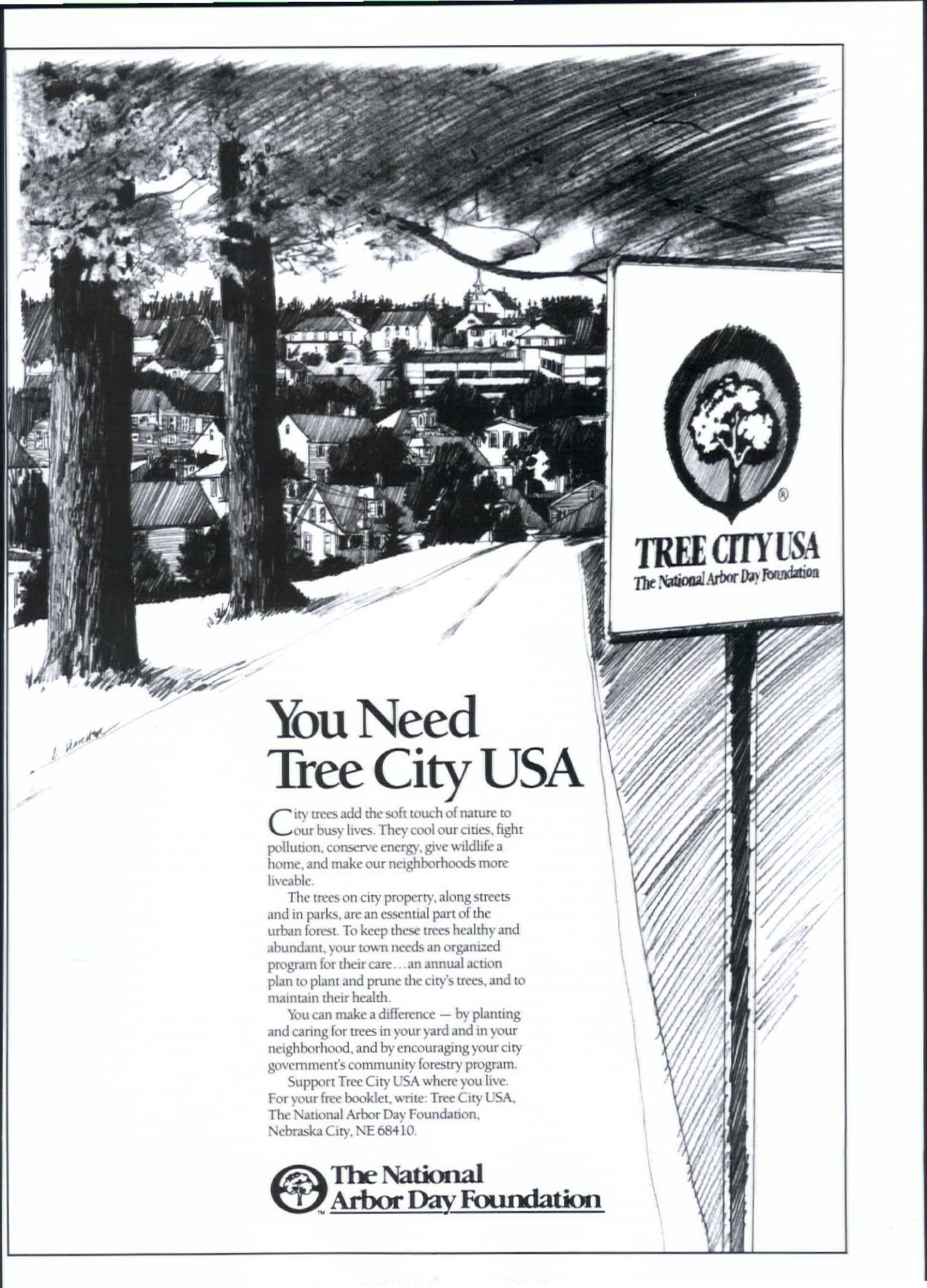
Thus, Thompson finds it quite natural to keep samples and records of other products she finds in the marketplace. You don't rush the fruits of this kind of careful observation and informed inspiration to market overnight, however. When the global wool market recently became tight, for example, Thompson conducted research in such alternatives as mercerized, long-staple Egyptian cotton. "It can take two years to bring a fabric to the market," she reveals. "Tastes, materials and colors can change. So you have to stay abreast of designers and their clients. There are no excuses."

At Pallas, Thompson started with small-scale patterns and solids, and has steadily developed the line with finely detailed and subtly shaded woven textiles. Wordsworth, inspired by the late Bruce Chatwin's literary explorations of Aboriginal "dreamtracks" in the Australian outback, first revealed its pictographic form at Designer's Saturday. This 51-in.-wide fabric of 55% cotton and 45% rayon offers unique yarn combinations and a warm, polychromatic pattern that is muted yet readable from across a room. Available in five colorways at \$55 net per yard, Wordsworth exceeds 37,000 double rubs in the Wyzenbeek abrasion test.

Byzantine honors the translucent mosaics of 4th-century Byzantium by planting a field of medallions of neutral and bright tones in a blend of 50% wool, 30% viscose, 15% linen and 5% polyester to build up texture and patina. Thompson's pragmatism is surely evident in the durable, 54-in.-wide pattern, which exceeds 45,000 double rubs in the Wyzenbeek abrasion test, comes in nine colorways and is priced at \$42 net per yard. "A polarization has occurred between economic realities and the continuing human need for an aesthetic that means something," she maintains. "Today, novel or complex interior design work has been reduced to the most simplified and basic statements."

Can contract textiles such as Byzantine play a role in providing needed visual relief—in the form of texture, pattern and color—to the interiors of the austere 1990s? Given the track record of Pallas and Thompson, there is hope. With her business plan for Pallas in its third year and 90% of shipments destined for non-Krueger furniture, Linda Thompson has already shown what a potent mixture business and art can be. ☛

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# Patterns Are Developing

Durkan uses determination and technology to rescue printed carpet from an unnecessary demise—and put it where no one ever dreamed

By Jennifer Thiele



Nobody was buying printed carpet anymore when Tom Durkan decided to start selling it in the late 1970s. The combination of antiquated 1950s production technology, inferior construction and a general apathy towards quality among manufacturers resulted in shiny carpets with mismatched patterns that Durkan refers to simply as “low junk.” Printed carpet’s reputation had just about hit rock bottom when Durkan determined to rescue it with a dual mission: produce the world’s finest custom prints and patterns, and revive interest in printed carpet by transforming the taste habits of the American consumer. “One way or another, we’d be a world class printing operation,” recalls Tom Durkan.

The bold move required a hefty and still-obvious investment in research, technology, manufacturing capability and customer service. But it has paid off for the family business, catapulting Durkan Patterned Carpet into a leading role among carpet manufacturers. Today, Durkan printed carpets are very popular in hospitality and health care settings, and have even begun to sneak their way into the office environment.

Director of marketing Patricia Durkan remembers her early days selling printed carpet. “People in the better markets turned up their noses at it,” she says. “They would say, ‘Printed carpet? Get it out of here.’” But Durkan was undaunted by the obvious distaste for printed carpets on the part of designers and specifiers. “There was nothing fundamentally wrong with printing,” he insists. “It’s just that the machines had gotten into the wrong hands.”

Durkan takes credit for having

transformed the product into its successful modern-day form by introducing denser pile types, using delustered nylon fibers that not only improve wearability but also create the outward appearance of wool construction, and adding fluorocarbons to prevent soiling—despite Durkan’s insistence that, “there is no dirt-hiding substance as good as a pattern.”

The biggest influence Durkan’s Dalton, Ga., manufacturing facility has had on the world of printed carpet is the technology used to produce it. Durkan has developed a vertically integrated manufacturing process, complete with spinning machines, tufting machines, back coating operations, a beck dye plant and a completely renovated printing system, to maintain the strictest quality standards.

Traditional printing machines used 2-in. belts to transport the carpet over the print bed. The instability of this method was the ever-present danger of streaking. Durkan’s German printing technology uses a secure, 18-ft. solid belt and computerized digital transport that allows for extraordinarily precise pattern repeats while nearly eliminating streaking.

The process also serves shorter runs and provides custom patterns and colors, thereby allowing Durkan to serve the upscale, custom-designed “better” commercial carpet market. “Our customer base reads like the who’s who of the hospitality and health care fields,” says Tom Durkan.

Design capabilities are also greatly improved with the introduction of advanced computerization. The six designers on staff who once drew patterns by hand now create patterns on a computer screen—and benefit signif-

Bringing a design to life: Durkan was instrumental in developing the U.S. hospitality market for printed carpet (left).

Durkan’s high-tech CAD equipment can produce a paper strikeoff of a pattern (below), which is submitted to the customer for approval before an actual carpet sample is made.

icantly from the efficiency and flexibility CAD has to offer. The high-tech scanners, plotters and printers also produce paper strikeoffs to be used as a first level of submission, prior to providing the customer with an actual carpet sample. Designers can even request a “perception” presentation, a full-scale adaptation of how a carpet will look in its actual installation setting.

Customer service is a primary focus of the Durkan philosophy. “At Durkan we don’t want to look good,” insists Pat Durkan. “We want the designer to look good.” Working on the assumption that a designer who impresses a client with a professional presentation is a happy designer and satisfied customer, Durkan is dedicated to providing quality support material to designers in a timely fashion. “We can make custom samples and render a complete detailed proposal in one day,” says Pat Durkan. “We make that presentation the best it can be.”

The strategy seems to have worked in the U.S. hospitality market, where Durkan claims to sell more patterned carpet than all competing British woven wool Axminster firms combined. A trend in health care design away from the institutional atmosphere and towards a more residential, healing environment has made printed carpets more popular than ever in hospitals and long-term care facilities as well. And Tom Durkan claims that the corporate office environment is next to fall in line. “We are living in a very opulent country,” he insists. “People are looking for details now. If you pay \$40 to \$45 a foot for carpet, it shouldn’t look dead.”

Remarkably unshaken by the current recession, Durkan continues to invest in its printing operation in anticipation of expanded markets and changing tastes. For now, at least, Durkan’s future in the printed carpet market seems snug as a bug in a rug. ☺

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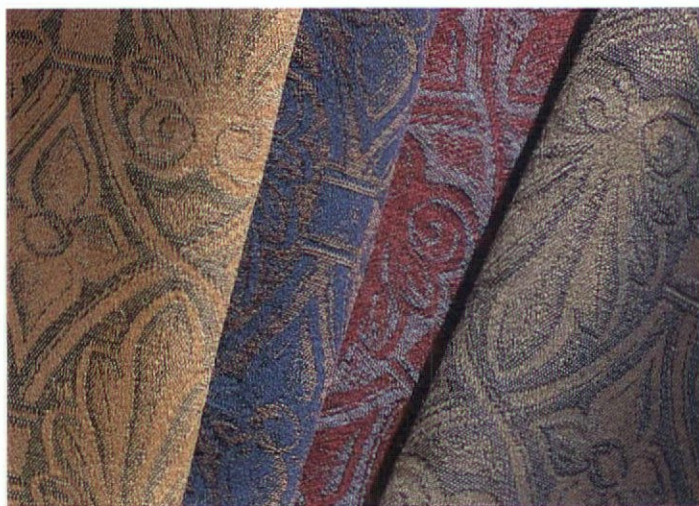
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Circle 15 on reader service card

# All in the Families

Scalamandré  
resurrects  
long-loved  
contract classics  
from Boris Kroll

By Jean Godfrey-June



“**T**his is not the year to go around buying up companies,” admits Tami Bitter Cook, president of SA Fabrics, Inc., an affiliate company of Scalamandré, Inc. Despite that caveat, her company couldn’t resist acquiring revered contract fabric manufacturer Boris Kroll after it succumbed to the ravages of the economy last year. “Boris Kroll was such an outstanding firm, with so many valuable fabrics,” observes Bitter Cook, who is trained as an architect. “Scalamandré had always been better-known for our more luxurious, residential fabrics. At times it was hard convincing people that we could also do contract. The Boris Kroll name has an excellent reputation in the contract market.”

Many designers were dismayed to hear of Kroll’s demise; now the fabrics and the name will live on. “The names clearly distinguish the two lines,” she notes. “Scalamandré has always had plenty of offerings on the upper end. Boris Kroll will provide the more corporate, nut-and-bolts end of the line.” Scalamandré’s existing contract sales force will add the line to their

wares, and Scalamandré showrooms will display both lines.

Organizing and moving decades of fabric was a considerable undertaking, Bitter Cook found. “We went to Kroll’s plant (in Paterson, N.J.) and just began sorting and packing,” she recalls. “It took a sizeable crew several weeks, but we packed it all up and brought it here.” Former Kroll president Lisa Kroll served as a consultant during the move.

Scalamandré’s facility is actually smaller than Kroll’s was, which required some adjustment, Bitter Cook explains. However, the real challenge involved the questions over which designs to keep, how to color them, how much to stock, how to get samples out quickly, getting loom configurations set up to do the weaving and simply getting organized. In addition, the company kept archival samples of all of Kroll’s old lines for inclusion in Scalamandré’s permanent archives. “We’ll always have that access,” emphasizes Bitter Cook.

To make matters more challenging, the new company made fast-tracking existing Kroll orders a priority. “We worked very hard to finish the jobs that

Back to the future with Boris Kroll and Scalamandré. Kelmscott (top) adds swirling, stylized leaves to a classical striped damask of wool and nylon, in six colorways, Kelmscott is 51 in. wide. The Gothic-patterned Athenion Damask (bottom) is a 54-in.-wide fabric of cotton, wool and nylon, offered in seven colorways. All the fabrics are finished to resist stains.

Boris Kroll had pending when it folded, and to get them out to customers as fast as possible,” recalls Bitter Cook, who adds that Scalamandré’s high-speed looms will increase efficiency for many Kroll designs.

The new company is also purchasing several new looms to accommodate the increased workload. “We can produce their designs for less money and in less time than they could, in many cases,” Bitter Cook explains. The weaving will still be done at Scalamandré’s Long Island City, N.Y., manufacturing plant. (Extras were sold off quickly in Scalamandré’s Silk Surplus discount stores.)

If the public loved the designs, the design community has been even more enthusiastic. “We’ve gotten a great response,” says Bitter Cook. “It’s clearly an investment that’s going to pay off for us.” As an architect, Bitter Cook is particularly excited about the Boris Kroll line. “This collection specifically targets the kind of interior design and architecture that I personally relate to,” she says.

The current collection, which will slowly expand in small groupings of textiles, blends contract-ready toughness with the high-design elegance that has distinguished Kroll fabrics for decades. The fabrics shown here combine wool, cotton and nylon; not shown are textured jacquards in 100% Trevira FR polyester.

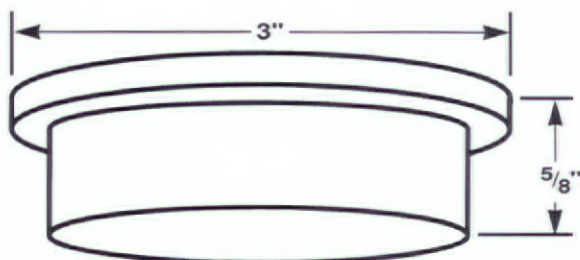
As Bitter Cook says, the acquisition simply made sense. “The two men who started the two companies were remarkably similar in some ways,” she observes. The fact that both had managed to remain family businesses over the years further attests to their compatibility.

Designers and architects across the country have counted on both Scalamandré and Boris Kroll for decades. Thanks to Scalamandré, the traditions—like the textiles themselves—live on. ☛

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# You've Come A Long Way, Baby

LEGO turns day care from a holding pen into a world children invent with their own imaginations at its Creative Child Care Center in Enfield, Conn., designed by Jeter Cook & Jepson

By Amy Milshtein

Only the best is good enough for our kids." Not just a hollow tag line used to push toys, this phrase embodies LEGO Systems Inc.'s corporate philosophy. From its toys ("play systems") to its educational supplements, LEGO consistently works to enrich and enhance young minds. It took the principle to a more personal level by building the LEGO Creative Child Care Center on its grounds in Enfield, Conn., designed by Jeter, Cook & Jepson.

"Day care arose out of parental need," says Robert O'Brien, senior interior designer on the project for Jeter, Cook & Jepson (JCJ). "LEGO wanted to answer that need while creating an opportunity for children. It wanted to turn day care into a fun, educational place, not just a holding pen."

Which is what one would expect from a company like LEGO. The 60-year-old Danish toymaker has been putting out its famous plastic bricks since 1949. Emphasizing quality toys for quality play, its name is a contraction of the Danish "Leg Godt," which means play well. And for years children around the world have done just that. The toys are safe, thought-provoking, co-educational and seemingly endless in possibilities—six eight-stud bricks can be combined in nearly 103 million ways.

Today the LEGO group markets toys in 115 countries. Along with the traditional LEGO bricks and accessories, it offers DUPLO blocks, which are bigger for younger hands, and markets product and curriculum support material to schools through LEGO DACTA, the educational division of LEGO Systems. Delving into day care seemed like the next natural step.

No matter what anxious parents searching for quality day care might hope, LEGO does not see this venture as another high-volume money maker. "We decided to invest heavily into children," says Stuart McMeeking, general manager of the LEGO Dacta group. "We want to make going to daycare better than staying home. And that means employing quality in everything."

What better place to start than the actual building? O'Brien, along with project architect Nancy Myrdal Caroll, worked to "push the box" of the traditional day-care setting. Coupling high-end materials and custom furnishings



with a whimsical yet thought-provoking exterior, they made LEGO Creative Child Care Center a place that allows for possibilities rather than dictates probabilities.

The excitement starts while approaching the Center. The primary-bright building actually looks like LEGO bricks. "This gets kids thinking about architecture and scale," says Myrdal Caroll. "Yes it's fun but it's educational too." Inside, the LEGO theme continues.

The Center holds up to 128 children and is equipped with state-of-the-art computer room and staff area. The interior's semi-open floor plan adds structure while allowing for spontaneity.

Stark, geometric buttresses define the preschool cubby area (opposite) at LEGO Creative Child Care Center in Enfield, Conn.

The tunnel is only big enough for kids—bigger people have to walk around.

Who wouldn't want to spend the day in a giant LEGO? Aside from being fun and whimsical, LEGO Creative Child Care Center's exterior (above), designed by Jeter, Cook & Jepson, gets kids thinking about scale and architecture.

Ever present is the commitment to quality. For example, the fluorescent lights above the infant cribs are cradled in a yellow shade. "How would you like to look up at a bare, glowing bulb all day?" asks McMeeking.

The architects went above and beyond existing ventilation codes to minimize diaper smell. "We put individual exhaust fans above

## Chillin' with the latch-key kids

every changing table," says Myrdal Caroll. The architects strove to meet the Danish building code of providing at least 70% natural light, so skylights and portholes punctuate the building.

To foster a sense of community, JGJ added a circular space called the discovery area. While the area is defined, the action certainly isn't. Kids can learn about music one day, ballet the next or use their imagination and turn the spot into just about anything. Informal tables and chairs placed around the center create a Parisian cafe atmosphere.

Proving that it's never too early to tap at a keyboard, the LEGO center has its own computer room. Here kids play and learn on 10 computers complete with LEGO software. Accordingly, the interior of this room is high-tech with computer stations that offer privacy while allowing flexibility for teamwork.

In building this center, LEGO created two new products. The first is care for children from kindergarten to seventh grade. Known as "latch-key" kids, they are too old for structured day care but too young to be on their own—until you try to tell a 10-year-old she has to go to a "baby place." JGJ solved this problem by creating a separate "club house" area with relative autonomy for these kids. They can have a snack, start homework at a study

carrel, chill out on a floppy couch or go outside. It beats hanging out at the mall.

Just as LEGO pushed the box of the day-care industry, it has pushed the limits of the furniture industry for its second new product idea. Not satisfied with children's furniture currently in the market, LEGO and JGJ called on the companies of the Steelcase Design Partnership. Along with miniaturizing some of their products, the Partnership companies employed special non-toxic finishes. So the kids sit on mini-Eclipse chairs by Brayton or a Vecta lounge covered in custom DesignTex fabric.

Plans for more LEGO centers are on the back burner for now. If and when more are commissioned, the award-winning Enfield facility is not meant to be a hard and fast prototype. "The center is relatively new," says McMeeking. "We want to see what works and what doesn't." With dedication like this, maybe one day all of our children will toddle to a brighter future—built by LEGO, of course. ☺

### Project Summary: LEGO Creative Day Care Center

**Location:** Enfield, CT. **Total floor area:** 8,700 sq. ft. **No. of floors:** 1. **Student capacity:** 128. **Wallcovering:** Zolatone, Innovations, Acrovyn. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Glass block:** Alpha-St. Gobain. **Flooring:** Nora. **Carpet/carpet tile:** Interface. **Ceiling:** USG Interiors. **Lighting:** Atelier International, Details, Zumtobel. **Door hardware:** Hewi. **Skylights:** Wasco. **Window frames:** Kawneer. **Window treatment:** Levolor. **Children's tables:** Brayton. **Children's seating:** Brayton, Vecta. **Adults' tables:** Brayton. **Adults' seating:** Brayton. **Administrative desks:** Stow & Davis. **Administrative seating:** Steelcase. **Staff lounge seating:** Brayton, Vecta. **Staff lounge tables:** Vecta, Atelier International. **Conference seating:** Vecta. **Conference tables:** Atelier International with custom top by BKM Total Office. **LEGO Systems Furniture concept:** Jeter, Cook & Jepson with BKM Total Office. **Files:** Steelcase. **Architectural woodwork:** BKM Total Office, Woodworking Division. **Signage:** Modulex. **Plumbing fixtures:** Kohler, Crane. **Client:** LEGO Systems, Inc. **Architect/interior designer:** Jeter, Cook & Jepson Architects. **Structural engineer:** Tor, Smolen, Calini & Anastos. **Mechanical/electrical engineer:** Jansen & Rogan. **General contractor:** J&S Development Corp. **Furniture dealer:** BKM Total Office. **Photographer:** Nick Wheeler.



Homework is not so bad if you can do it in a place like this. Study carrels (above) at LEGO are provided for the after-school kids along with computers, a cozy living room area and their own outdoor space.

Far from being LEGO-exclusive, the LEGO Center is designed so that other toys fit right in. Bright primaries tempered with neutrals (right) create a stimulating environment where kids can play and learn.



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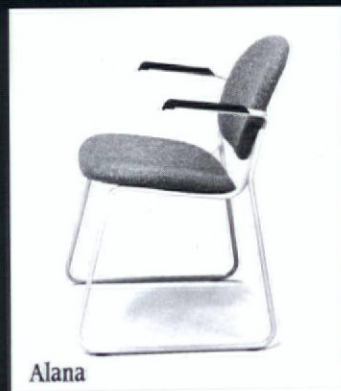
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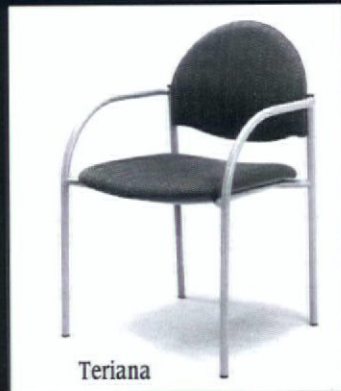
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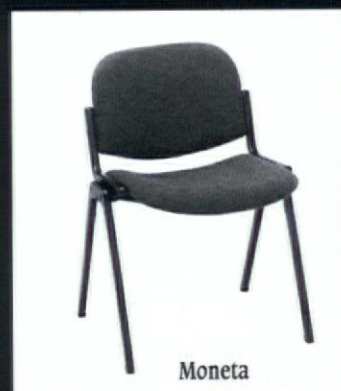
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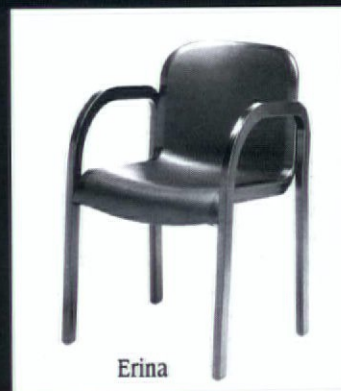
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# Attention CalMart Shoppers

With next-door neighbors like Adrienne Vittadini, Ellen Tracy and Guess?, CaliforniaMart's new Los Angeles office space by Steven Goldberg Design Associates had to be hip—but no fashion victim

By Jean Godfrey-June

Even the Beach Boys had to admit that East Coast girls were the hip ones. But times have changed for California fashion. Its influence has grown dramatically in the past 10 years, from chic scuba styling to the short-shorts of Venice Beach that became last year's hot club look. And big-name designers like Marc Jacobs for Perry Ellis, Adrienne Vittadini and Ellen Tracy have discovered that a West Coast presence is far from an afterthought—it's a fashion must. Many of fashion's most prominent names have established themselves at Los Angeles' CaliforniaMart over the years. With its corporate office's latest renovation by Steven Goldberg Design Associates, the trend is likely to continue.

Size-wise, the Mart was never small potatoes. The four-building complex rises 13 floors above the city's garment district, encompasses three million square feet and houses a population of 8,000 workers on any given day. The Mart is home to over 2,000 showrooms and corporate headquarters, from Guess? and Nolan Miller to Levis and Catalina.

Given its ample capacity, the Mart easily plays host to tens of thousands of buyers of women's, men's and children's apparel, accessories and textiles every year. Beyond that, the 25-year-old structure includes five banks, industry libraries, schools, temporary exhibition space, a theater for fashion shows and 11 restaurants. As the largest facility of its kind in the United States, it even sports its own zip code.

While the merchandise displayed inside is worthy of a Cindy Crawford report on MTV's *House of Style*, the 1964-vintage architecture isn't as up-to-the-minute. The showrooms themselves are predictably updated to reflect their *au courant* merchandise, but overall interior details tend to follow the exterior's lead, despite numerous modifications over time. The Mart's 11,000-sq. ft. headquarters, for example, hadn't been renovated since the early 1970s.

"It was all bronze mirrors and oak," recalls Steven Goldberg, partner at his own firm, Steven Goldberg Design Associates. "It had a contemporary feel, but no new wave or new age



edge." The owner agreed that a change was overdue. "Many of our tenants were seeking to change their look," says David Morse, managing partner of the CaliforniaMart. "We wanted to create a prototype to show tenants what was possible within the space."

Having leased space in the building for 12 years themselves, Steven Goldberg and partner Michael Gerrity had created many of the Mart's individual showroom designs. ("Most of our clients are in the fashion industry," Goldberg points out.) Though Mart personnel were familiar enough with Goldberg's work to commission several small public spaces from him, they initially invited only large, corporate interior design firms to bid on the headquarters project.

The big firms emphasized corporate conser-

Michael Kors may have said it best: "Find a look you really love which can evolve over time." Though the fashion designer and CaliforniaMart tenant was talking about fashion, his advice works here too. Goldberg & Associates combined a neutral palette with new shapes and odd angles in the CaliforniaMart's own office. A zigzagging Purple Heart inlay pulls the visitor toward the stairs (opposite) and down a corridor (above).

Haute couture or ready-to-wear? CaliforniaMart's conference rooms get a shot of style from off-the-rack classics like Knoll's Pollock chair (bottom). The elegant assurance of the furniture (below) plays against the seemingly random geometries of walls, ceilings and details. Yet the overall design can be quickly understood and appreciated by the Mart's fashion industry tenants.



vatism over innovation and dynamism in their designs—and this strategy was their undoing. “We knew we needed something more, so we asked Steven’s advice,” says Morse. Goldberg’s fresh ideas for tenant showrooms and obvious eagerness for the job convinced Mart management to award him the job.

Getting the owner to agree on an aesthetic direction for the design was as much a challenge as setting the budget, Morse admits.

## Built to last—even if hemlines fall

Several architectural tours around the area (yes, designer and client stopped by Cesar Pelli’s Pacific Design Center) established basic likes and dislikes. “I have to give Goldberg credit just for putting up with us,” says Morse. “But nobody’s looked back. It’s been a wonderful change for us.”

The headquarters’ two floors house leasing, marketing, accounting and management functions. Goldberg strove to establish a separate identity for each department. “The creatives,” approximately 40 employees in marketing and public relations who run market week promotions for each sector of the market, got their own floor, complete with a separate entrance. “If you need to get to leasing,” Morse explains, “you don’t have to go through marketing to get there.”

A central stairway edged in mahogany and anodized steel connects the two floors and provides a focus for the design. “We basically blew out everything around it,” says Goldberg. “We wanted the fewest corridors possible, and opening up the plan allowed us to do that.”

Naturally, some enclosed private offices and conference rooms were necessary, but Goldberg kept it light with full-height glass walls, etched for translucence. Morse admits that because the space is very deep, “We were concerned about getting light into the back offices. But they did it, and on budget at that.” Special effects like back-lit translucent Kalwall, and suspended beams holding recessed Invisalights wash the space with light throughout.

Overall, the effect is a soft, more feminine feeling, despite, as Goldberg says, “all the hard-edged materials.” The firm introduced a bit of drama with what he calls “collision architecture,” featuring such phenomena as beams intersecting, going through walls and down stairs. Then there’s the 500-gallon, three-sided freshwater aquarium and the Japanese screen-inspired reception area.

“We used typical materials, but tried to put them together differently,” Goldberg says. If the result is stimulating, it is also far from trendy. “The Mart’s business is leasing space,” says Goldberg. “So we used elements such as updated ceiling tiles that their tenants might be looking to use, and could get excited about. We didn’t design outside the realm of possibility.”

Just the same, when your office is in the same building as your client’s, the pressures can be formidable. “My pants were down from day one,” laughs Goldberg. Things got particu-





New wave meets New Age as flying beams go right through a waiting-room wall (left) at CaliforniaMart. Elsewhere, a reception area (right) exudes a studied, almost Japanese sense of calm and

order. Though the Mart hosts thousands of buyers of women's, men's and children's apparel, accessories and textiles every year, its office makes the job seem quite manageable.

larly tricky during the asbestos-abatement phase of the job. "At one point, people were working underneath scaffolding," he says. "But we were lucky. The owners were quite sensitive to the problems we faced. They're not your typical corporate executives."

Style-conscious tenants love the new look. But does being a slave to style pay off in purely business terms? "Last year was terrible for leasing everywhere," observes Morse. "We had a phenomenal year."

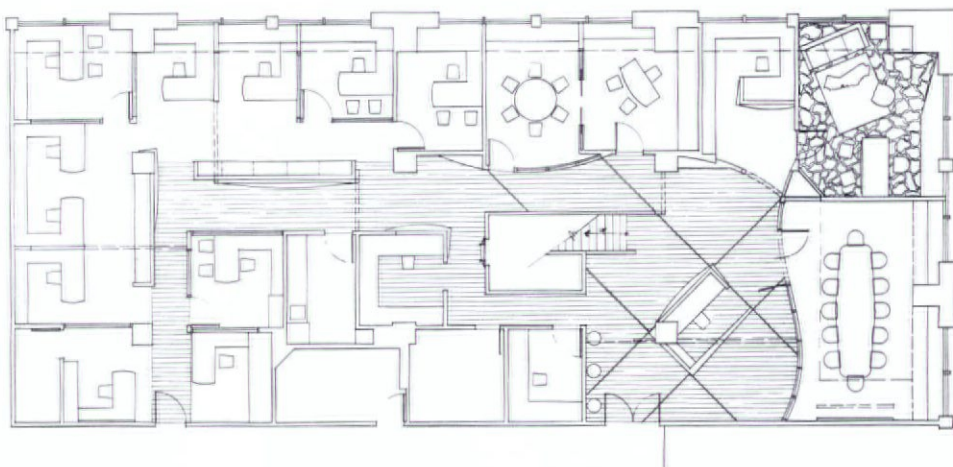
Morse credits the Mart's services and promotions for generating business. Yet he also firmly believes that potential tenants are impressed with what has been done with the headquarters space. "We're extremely pleased with the project," he says, adding that it has inspired many of the Mart's tenants to upgrade their own facilities.

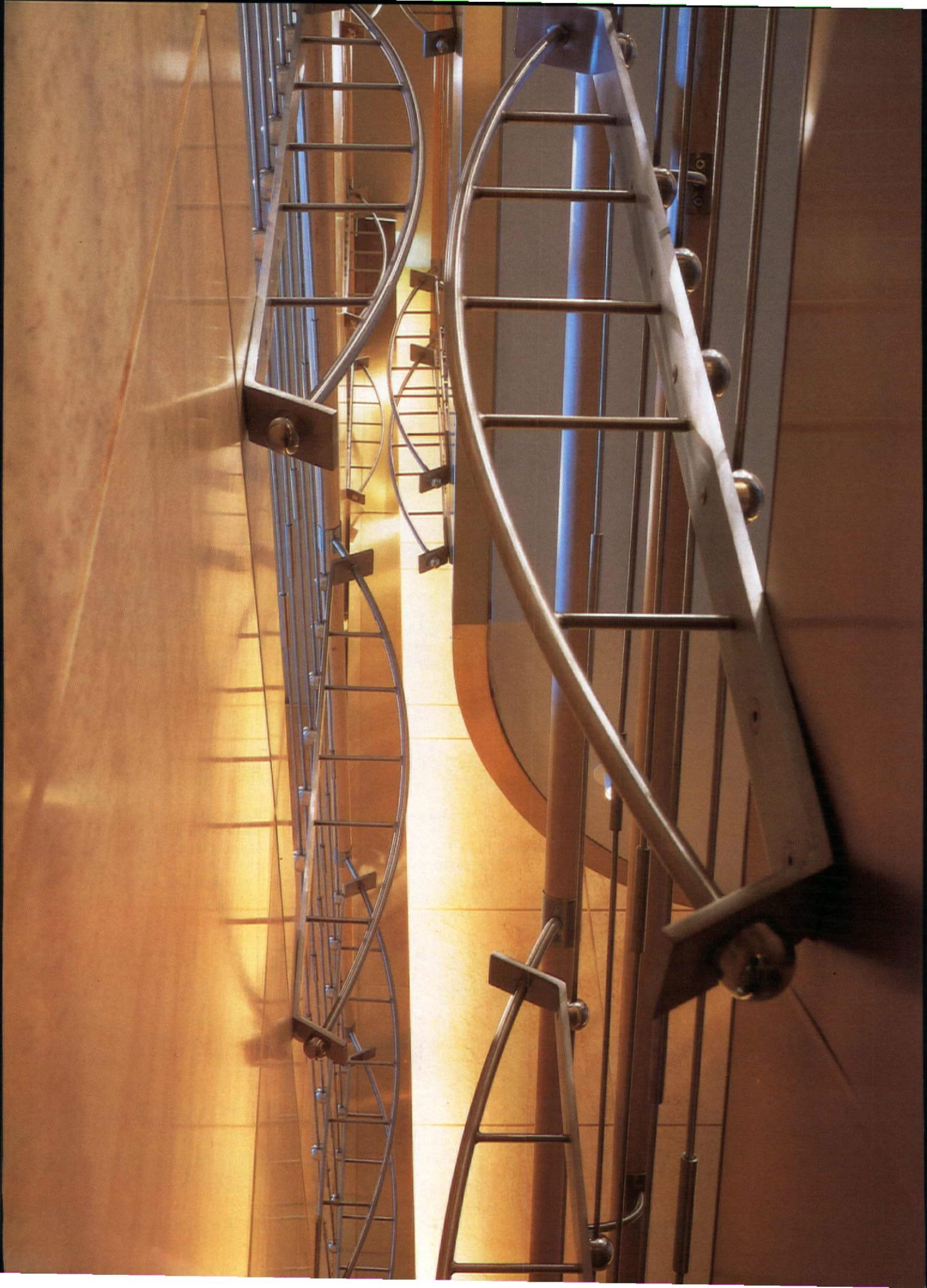
And what could be better proof of an owner's enthusiasm than a new commission? The Mart recently signed Goldberg to renovate the main lobby. While hemlines rise and fall with all the predictability of the weather, CaliforniaMart's new corporate look is sure to endure. It's as basic—and as timeless—as the little black dress. ☛

#### Project Summary: CaliforniaMart

**Location:** Los Angeles, CA. **Total floor area:** 12,745 sq. ft. **No. of floors:** 2. **Paint:** Sinclair; Frazee Paint. **Flooring:** Clear maple with Purple Heart feature strips by Bill Henley, Inc. **Carpet:** Harbinger Trademark; Masland. **Ceiling:** Armstrong Crossgate, Gypsum board. **Lighting:** Halo, Lucifer. **Doors:** Gennaro Rosetti Fine Furniture. **Glass:** Kalwall translucent,

Carmel Architectural Sales. **Railings:** Gennaro Rosetti Fine Furniture. **Fish tank:** Custom acrylic. **Reception seating:** Metropolitan Furniture. **Lobby and conference seating:** The Knoll Group. **Tables:** The Knoll Group. **Client:** CaliforniaMart. **Designer:** Steve Goldberg Design Associates. **Lighting designer:** Michael Scheerer, The Lighting Group. **Furniture dealer:** Crest Office Furniture, SGDA. **Photographer:** Thomas Ploch.





# Critical Mass

When an explosion of data and data processing equipment drove FMC Chemical Group from its Philadelphia headquarters, it called LSH/Hague-Richards to the rescue

By Roger Yee



Information has an unnerving habit of accumulating even when you're an experienced, century-plus-old diversified manufacturer of chemical products, agricultural chemicals, precious metals, defense systems, food machinery, petroleum equipment and specialized machinery like FMC Corporation, a \$3-billion, Fortune 150 company whose Bradley Fighting Vehicle won acclaim during Operation Desert Storm. Slowly but inexorably, the hardware and software of information processing pile up, such as happened recently at FMC Chemical Group headquarters in Philadelphia. Then comes a day in which the computers, printers, facsimile machines and files have nowhere to go or grow—when Chicago-based FMC summoned LSH/Hague-Richards, the interior design subsidiary of Loebel Schlossman and Hackl, Inc., to create a new, 262,000-sq.-ft. facility with long-term protection from the information explosion.

"We had been making changes every five years," recalls Thomas Donnelly, facility manager for FMC Chemical Group. "Our new office is much more technically applicable. When a project goes into the shell of a building, it's easier to modify."

FMC was no stranger to LSH/Hague-Richards, having retained principal Richard N. Hague, AIA, and his firm for various projects over the years. To provide FMC the capacity to handle state-of-the-art information technology with what principal-in-charge Raymond E. Role calls "a light, airy ambience and a clearly business-like image," LSH/Hague-Richards conducted extensive interviews with dozens of FMC's key managers and professionals representing such disciplines as chemistry and chemical engineering, marketing, product management, manufacturing and accounting, as well as FMC's corporate director of administration, Beverly Guin, and the Chemical Group's Donnelly.

A program was drawn up that the project team tested against plans and specifications of four Center City buildings assembled for review by LaSalle Partners, real estate consultant to FMC. The winner: the new Mellon Bank Center, designed by Kohn Pedersen Fox, in which FMC could occupy all 12 floors of the mid-rise elevator bank. Besides offering the convenience and security of a dedicated elevator bank, the Center could also accommodate the technical demands of a 3,000-sq.-ft. computer room with uninterrupted power source (UPS), wiring for a fiber optics network, a perimeter cable tray for wire management, closed circuit TV and the task/ambient lighting system that FMC and LSH/Hague-Richards wanted.

Though there would be more room for handling information hardware and software, FMC would not waste a single square foot in the new facility. "The space is denser than before," Role observes. "We have high-density filing, 10-ft. by 15-ft. standard private offices, and increased storage capacity at each work station."

A glance at almost any detail in FMC shows how determined the project team was to extract utility and efficiency from the new space. Perimeter corridors, for example, are lined with

A call for the latest information processing technology and more utilitarian space at FMC Chemical Group headquarters in Philadelphia has not precluded having an impressive reception area for visitors on floor 24, which is joined by internal stairway to the floors above and below to give key FMC executives easy access. One of its most prominent features is the staircase, seen in perspective (opposite) and in elevation (above).



FMC has always had conference rooms on its premises, but LSH/Hague-Richards has given the company an unparalleled facility for such functions as video conferences, overhead TV projection and large meetings for 36 participants or more, as can be demonstrated in the main conference room (left). Executive offices (below) share in the use of understated forms and materials applied to the reception area and main conference room.

built-in cabinets placing binder bins atop three-drawer lateral files. The typical FMC worker is surrounded by overhead binder storage, below-counter filing and wrap-around work surfaces.

## Four ways to plug into the future

A series of 300-watt sconces produces ambient lighting to supplement pendant-mounted task lights and individual desk lamps, each fixture having its own switch for maximum adjustability and economy.

Standardized work stations, so useful in enhancing flexibility in planning, have been surprisingly well received at FMC in light of the company's previous, more differentiated arrangements. As Role points out, "We've got managers, professionals—even lawyers—inside the 10 x 15 offices." Adds Donnelly, "Private offices at the perimeter remain part of the tradition at FMC. But we don't need as many different office sizes as we once had."

FMC employees will certainly be ready for whatever technological needs come their way. Flexibility for information processing is maintained through an expanded power supply that includes a

"clean power" source for computers along with standard power. A well-equipped mail room, printing shop, 800-number telephone room, auditorium and other operational services are close at hand on the lower floors; video conferencing facilities are also available upstairs. In addition, quadplex data outlets give every work station capacity for computers, telephones, 800-number telephones or facsimile in any combination of four.

Yet the quality of the working environment has not been neglected either. Light and views are brought as deep into the core area as possible by such devices as full-height side lights at the doors of the private offices ringing every floor's perimeter, continuous clerestories over the files in the corridors, and an imaginative use of such incandescent and fluorescent lighting techniques as recessed cans, wall washers and recessed coves. Every floor is provided with two conference rooms seating 12, two equipment rooms for printers, facsimile and copiers, and two large coffee stations complete with vending machines, refrigerators and built-in displays of customers' products. FMC's extensive corporate art collection has been installed in private offices and the corners of perimeter corridors, against a backdrop of maple veneers, cool gray walls, furniture and carpet tile, and upholstery in deep blues, teals, reds and purples.

The focal point of the design, of course, is the main reception on floor 24 and its adjoin-



g floors 23 and 25. Here FMC's visitors can  
nd the main conference room, which seats 36  
nd comes outfitted with a full battery of  
udio-visual equipment and a warming  
itchen. While the overall color scheme  
emains consistent with other floors, the  
ood veneer shifts noticeably to birds-eye  
maple. The stairway connecting floor 24 to the  
oors above and below, where office suites  
an be found for the two top executives of the  
hemical Group, is a dazzling work of sculp-  
ure in wood bannisters, steel balusters  
raced by steel rods and bronze stringers.

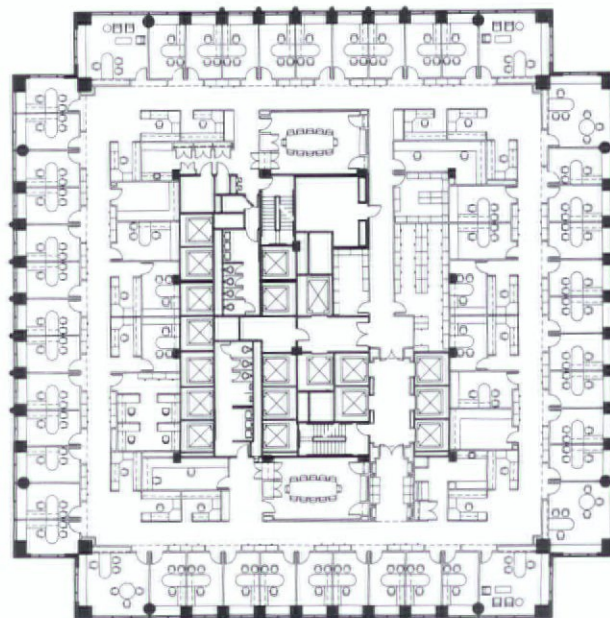
Role gives his client generous credit for  
aking the design of this facility possible.  
MC's Guin played a major role as project  
anager, spending some three to four days a  
eek with Donnelly and LSH/Hague-Richards  
n Philadelphia during a 10-month interval  
rom August 1990 to May 1991 to see the pro-  
ect to completion. To choose the best furni-  
ure system, the project team built three full-  
cale mock-ups. "We needed furnishings that  
ould work with the technology of today and  
he next five years," Donnelly recounts. "We  
rought a group of 15 to 20 employees up to  
ee the model offices in the raw space of the  
uilding, and asked them about their likes and  
islikes before making the final selection."

Management and employees are pleased  
with the new office, according to Donnelly.  
State-of-the-art information processing tech-  
nology is now at everyone's fingertips. There is  
plenty of filing capacity at individual and central  
ocations. And the proof that FMC has let form  
ollow function is that the firm's secretaries,  
each managing a growing population of office  
achines, have seen their floor area allotments  
actually rise from 50 to 80 sq. ft. for the best  
reason of all—they've earned it. ☺

#### Project Summary: FMC Chemical Group

Location: Philadelphia, PA. Total floor area: 262,000  
sq. ft. No. of floors: 12. Average floor size: 21,800 sq.  
ft. Total staff size: 730. Energy consumption: 4.5  
watts/sq. ft. Ceiling: USG, Armstrong. Work sta-  
tions: Knoll. Work station seating: Knoll. Executive seat-  
ing: Knoll. Lounge seating: HBF, Knoll, Metropolitan.  
Main conference room seating: Vecta. Conference  
room seating: Knoll. Upholstery: Arc-Com, Brayton,  
HBF, Jack Lenor Larsen, Knoll, Nienkamper,  
Spinneybeck, Unika Vaev, Manuel Canovas,  
Deepa. Conference tables: Cumberland. Occasional  
tables: Knoll, Cumberland. Files: Meridian. High-  
density files: Tab Products. Architectural woodworking:  
Mieloch Woodwork. Custom cabinetmaking:  
William Huber Cabinet Works. Accessories:  
Knoll, Smith Metal Arts. Client: FMC. Architect:  
LSH/Hague-Richards; Raymond E. Role, AIA,  
Jocelyn Stroupe, Diane Frere, Michael Janis,  
David Carr, AIA, Jonathan Hague, Sharon  
Jedd, project team. Structural engineer: The Can-  
tor Group. Mechanical/electrical engineer: Kelly,  
Lunstrom, George. Audio-visual consultant: Audio-  
visual Design International. General contractor:  
Mellon Stuart Co. Lighting designer: Kelly, Lun-  
strom, George. Furniture dealer: C.B. Kershner.  
Photographer: David Clifton.

William Penn's famed statue atop  
City Hall can be glimpsed through a  
private perimeter office (top), which  
honors a tradition at FMC. The mod-  
est space packs a hidden punch in  
terms of its capacity for computers,  
telephones and other office  
machines, any four of which can be  
tapped at a work station's outlet.  
Further inside FMC, LSH/Hague-  
Richards has brought light, views,  
storage and art to the perimeter cor-  
ridor (middle) and the core.





**I**t all started with a cheap pair of Chinese cotton slippers and a bottle of bleach. Two former artists, Sandy Chilewich and Kathy Moskal, met at a co-op meeting in their SoHo apartment building, struck up a friendship, and began experimenting with the cotton slippers, dyeing them in bright colors. When the shoes ended up in *Vogue* magazine, Henri Bendel had to have some. Chilewich and Moskal began experimenting with other accessories, and the two hit upon socks and

tights—founding Hue in 1987, a legwear company that's changed hosiery from a commodity to a fashion statement. With sales soaring above \$40 million, and five collections a year adding to 50 basic styles, the company's tiny showroom and office space were stretched far too thin. Fortunately, Chilewich and Moskal had yet another leg up on the competition: Chilewich's husband Joseph Sultan, AIA, principal at Gran Sultan Associates, could design a new showroom.

Naturally, Sultan knew the business well. He'd developed the slat-wall display system on which the multi-colored tights had high-stepped their way to success. The modular point-of-purchase displays, composed chiefly of slat wall and steel, are now used in major department stores nationwide—and are widely copied.

The display system draws attention to the product's most important feature—color. Before Hue, women chose from black, white,

# Bright Tights, Big City

Gran Sultan Associates steps up to bat for women's tights, designing a new Manhattan showroom for hosiery iconoclast Hue

*By Jean Godfrey-June*



shape and nude hosiery, usually of flimsy and uncomfortable material. Skeptics believed color would never work in this price-driven commodity market.

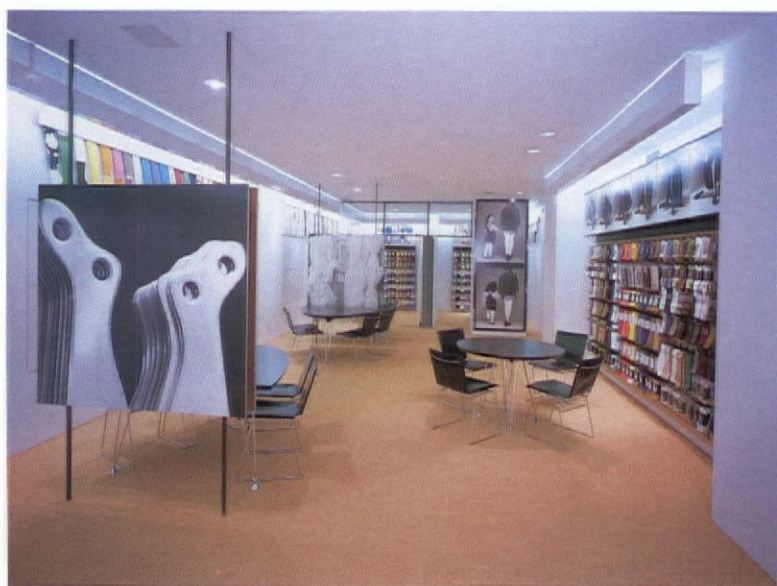
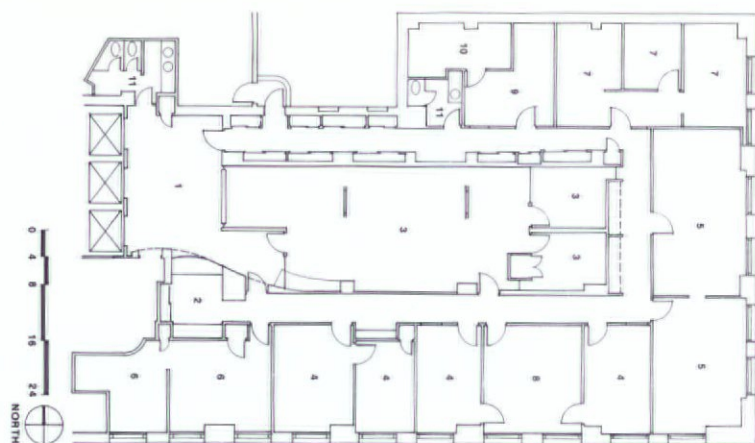
Hue proved the skeptics wrong. Chilewich and Moskal have pointed out that there was no way for the men running the companies to know we (women) wanted more colors, or that we needed tougher, more comfortable fibers." Incidentally, the two are still the only women running a major hosiery company today.

Their hosiery can be merchandized in many colors, thanks to a one-size-only policy made possible by loom technology plus new fibers like Lycra combined with cotton. "Offering the product in just one size dramatically reduces the number of SKUs a retailer has to carry," explains Chilewich. "So they can carry more colors." Hue's color-intensive strategy has caught on with clothing retailers across the nation.

But don't look for strong colors in Hue's

Step up and vogue: A crisp, clean photograph greets visitors as they step off the elevators at the Hue showroom (above) in Manhattan. Gran Sultan used texture—sisal, slate, leather and wicker—to balance the showroom's sleek minimalism.

The Hue showroom (below, left) works hard to help buyers and employees get down to business. Black-and-white photographs romance the manufacturing process and materials, yet allow the brilliantly-colored tights to take center stage. The sleek conference room (below, right) demonstrates a similar pragmatic elegance. Says Hue co-founder Sandy Chilewich of the entire design, "It makes it easier to get our work done."



interior design, where a spare, neutral palette prevails. It's the merchandise that steals the show. "We felt it was crucial to show off the goods, not the architecture," says Sultan. "The Modernist box still has a great deal going for it in this context."

Hue's success with innovative photography on its packaging carried over well in the showroom. Black-and-white blow-ups describe the product's manufacturing process and materials, while smaller, color photographs focus on particular products or new

and sleek. Sultan worked numerous textures, from sisal, leather and wood to slate and marble, into the plan. The emphasis on natural materials reflects Hue's natural-fiber approach to hosiery. Metal sock forms kick in unison along one wall to show how good the product looks when worn. Spare, white ceilings and walls work with glass partitions to create an atmosphere of space and light.

Special attention was devoted to getting the ceiling right. "I wanted to keep the ceiling clean," Sultan says. To maximize height, he

"It all went incredibly smoothly," Sultan concurs. Still, he admits the project team faced a down-to-the-wire finish. Because a market week began on a Sunday, everyone spent a late Saturday night and early Sunday morning getting the place in shape. After a first run in New York, a miniature version of the Manhattan showroom in London opened quite smoothly. When it came time to introduce a new children's line, both showrooms accommodated—or should we say slipped on?—the merchandise with ease. ☺

## A high-kicking Chorus Line—with socks

color lines. A huge black-and-white photograph sets the tone by greeting visitors as they step out of the elevator.

"We knew we wanted the timeless appeal of the black-and-white photographs," Sultan recalls. "But how to incorporate them into the design? That took some thinking." Sultan says he was inspired by the Museum of Modern Art's landmark exhibition of the 1950s, *The Family of Man*, where photographs modulate the space rather than decorate it. Photographs appear in Hue as billboards, room dividers and product descriptions, floating free of supports and hovering over black work tables.

But the project is not simply streamlined

created a soffit to hold ducts and lighting. Hidden fluorescent strips outline the perimeter of the room with spot halogens tucked in behind them, creating a high level of ambient light while focusing attention on the slat wall displays. All lighting has been custom fabricated to meet strict energy codes.

How did the husband-and-wife relationship affect the dynamics of architect and client? "Believe it or not, it made everything easier," Chilewich insists. "All of us, including Kathy (Moskal), shared a common aesthetic. We knew what we wanted when we started. We walked in knowing we were going to spend some money, and we understood each other very well."

### Project Summary: Hue Showroom

**Location:** New York, NY. **Total floor area:** 5,000 sq. ft. **No. of floors:** 1. **Total staff size:** 15. **Cost:** \$384,000, excluding furniture. **Wallcoverings:** Vertical Surfaces. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Sisal:** J & T Arcade. **Carpet:** Carpet Innovations. **Ceiling:** Armstrong. **Lighting:** Custom. **Door hardware:** Schlage. **Showroom and reception seating:** ICE. **Conference room seating:** Herman Miller. **Showroom and conference tables:** Vecta. **Additional tables:** Knoll. **Desks and files:** Allsteel. **Client:** Hue. **Architect/interior designer:** Gran Sultan Associates. **Structural/mechanical/electrical engineer:** KFA, Inc. **General contractor:** Scorcia & Diana Associates. **Lighting consultant:** Hayden McKay Lighting Design. **Photographer:** Dave King.





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# Simply Divine

When the architecture firm of Holabird & Root answered the calling to restore and renovate three historic Chicago-area churches, miracles happened

By Jennifer Thiele

And God said, "Let there be light."

Though Walker Johnson, director of restoration for Chicago architecture firm Holabird & Root, might not have had that Biblical passage in mind when he led the renovations of three Chicago-area churches, the introduction of light did figure prominently in his work. The challenges presented by the soaring, vaulted ceilings in each of the three churches provided Johnson with an opportunity to showcase his lighting design talents—not to mention some of the most historically significant and breathtaking sanctuary designs the Windy City has to offer.

Houses of worship continue to fulfill a number of important missions in our culture, boasting stunning and often significant works of art and architecture, anchoring and unifying communities, and awing us with the suggestion of a power beyond our comprehension even as they soothe and comfort us. The central and deeply personal place they occupy in society often causes people to become fervently attached to them as perhaps no other structure can. For an architect, the design of a church is best approached with reverence to its emotional significance—even more so when the design is a renovation of an already well-established sanctuary.

Such is Johnson's mission at Holabird & Root as he continues his artful renovations of historically significant churches. "You have to investigate and understand why the space is important, historically, culturally and religiously," he points out. As a trained historian who has taught architectural history and preservation at the University of Virginia, Johnson has been highly sensitive to the cultural significance of the three Chicago churches, reviving the original historic designs and restoring their integrity within the framework of the periods in which they were built. As an architect, he has been equally concerned with



outfitting the churches to meet present day standards in terms of mechanical systems, lighting, acoustics and handicapped access.

St. Clement's Roman Catholic Church, located in the Lincoln Park section of north Chicago, was built in 1918. Its traditional Latin-cross floor plan lent itself surprisingly well to a redesign that reflects both current liturgical practices as dictated by Rome and the progressive attitudes of the mostly young, professional congregation. Renovations by Holabird & Root removed the high altar from the apse and placed it down among the pews, which were rearranged to face the altar on

Renovations to St. Clement's Church included bringing the altar forward from the apse and placing it among the pews, which now face it on three sides (opposite). A new lighting system highlights the vibrantly-colored original artwork in the dome and barrel vault.

Faux marble columns and elaborate stencil work and wall paintings throughout the nave of St. Clement's Church had long since been painted over when Holabird & Root recovered them and restored them to their original condition (above).



To improve handicapped access to St. Clement's (above), Holabird & Root built a special lift within the structure of the adjoining rectory that gives easy access to the front of the church.

three sides. The liturgy is enhanced, explains Father Joseph O'Brien of St. Clement's, "when people feel like part of the community, not just spectators—when the priest seems closer to them, and they're not just watching him."

During more than 70 years of service, St. Clement's had accumulated a multitude of statuary, much of it historically insignificant and with little artistic value. The excessive

## Rescuing the "other" survivor of the Great Chicago Fire—again

iconography included everything from marble carvings of saints and numerous plaster angels to a wooden Pieta "that was set afire by a lunatic" and a statue of St. Patrick "that had as prominent a position as the Virgin Mary," recalls Johnson. "The worship of God had been diluted."

On Johnson's recommendation, much of the statuary was removed but not discarded. The Church was careful to find homes for all the pieces, mostly in parishes that could not afford such luxuries. In its place, the restored beauty of the church itself was left to enhance the religious experience at St. Clement's. "The beauty of the church is very prayerful," says Father O'Brien. "It can also be distracting, but it is a beautiful distraction."

Inspirational better describes what resulted from Holabird & Root's restoration of St. Clement's. The barrel vault and the dome over the crossing, both illustrated with Early Christian and Byzantine designs, were restored to original condition, as were architectural details such as plaster brackets in the apse and faux marble columns throughout the nave. Elaborate original paintings and stencil work on the nave walls that had been painted over were recovered and restored.

To provide maximum visibility for the church's new-found splendor, Johnson has installed a special lighting system with chandeliers that illuminates the vibrantly colored interior and highlights the restored dome. The lighting's impact has been profound. Because

poor lighting had previously cast the dome into deep shadow, parishoners eagerly awaiting the completion of the Easter-to-Christmas renovations may even have assumed the host of saints, angels and Bible scenes soaring overhead were new to the design.

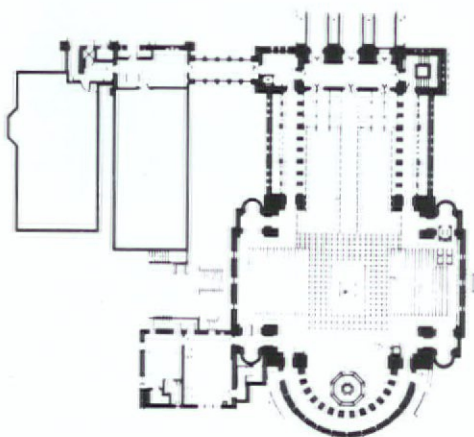
In contrast to St. Clement's emphatically religious interior, the Episcopalian Cathedral of St. James in downtown Chicago features secular, though no less spectacular, interior design. Designed and started in 1856, then scrapped for a more contemporary design, completed in 1871, the Cathedral has had a long and interesting history, including almost total destruction by the Great Chicago Fire just two months after it was finished. Chicagoans commonly believe that only the Chicago Water Tower survived that inferno, but in fact the Cathedral's main tower survived as well. In 1875 the Cathedral was rebuilt, and hastily decorated in a "clumsy Gothic Revival style" that was probably quite unlike the original design (which was not well documented). In the mid-1880s a new rector from New York hired an English architect, E.A. Neville Stent, who redesigned the interior yet again in an Arts & Crafts style.

By the time Holabird & Root was commissioned to renovate the Cathedral in 1985, the church's interior had been overpainted at least four times, estimates Johnson, who settled on restoring the interior to the style Stent

had introduced in the mid-1880s after extensive research into the Cathedral's heritage. "I made a judgment call," explains Johnson. "Rather than try to emulate the 1875 interior, I used Stent's designs. They were most consistent with the final design of the Cathedral, and they were historically important."

Walls and ceiling were scraped to reveal elaborate stencil work that more reflects secular and political themes than religious ones. Greek cross designs based on English heraldry, Tudor Rose and Fleur-de-lis motifs signifying the politics of England and France, sycamore leaves denoting charity, and decorative tulip and brick stencils were faithfully restored and replaced where necessary. "I'm not you start cutting up someone else's design, there's a great deal of arrogance involved," cautions Johnson, who took pains to carefully replicate Stent's work. Carved wooden trusses arching gracefully over the nave were also refinished to harmonize with the stencil work. "The whole space just floats," says Johnson.

When a new Roman Catholic diocese was carved out of the Chicago diocese, it "needed a cathedral quick," says Johnson, and so the Cathedral of St. Raymond Nonnatus was built in 1950 in Joliet, Ill. Unlike the Cathedral of St. James, where a series of alterations had sacrificed much of the original architectural character of the church, the Cathedral of St. Raymond Nonnatus was never completed according to original plans, resulting in a structure characterized by



architectural discrepancies and a dull interior that lacked any real decoration or character from the outset, according to Johnson.

"The interior had drifted badly from the architect's design," he explains. "There was nothing to restore, so we just interpreted renderings of the original designs by the architect." No original color scheme was available, but one thing Johnson knew immediately was that the green walls and red and green stained glass windows that were presently in place had to go. "It was a very unfortunate color palette," he comments. Walls and ceiling were painted white with bronze and silver leaf accents, and red and green stained glass was eliminated in favor of amber and blue.

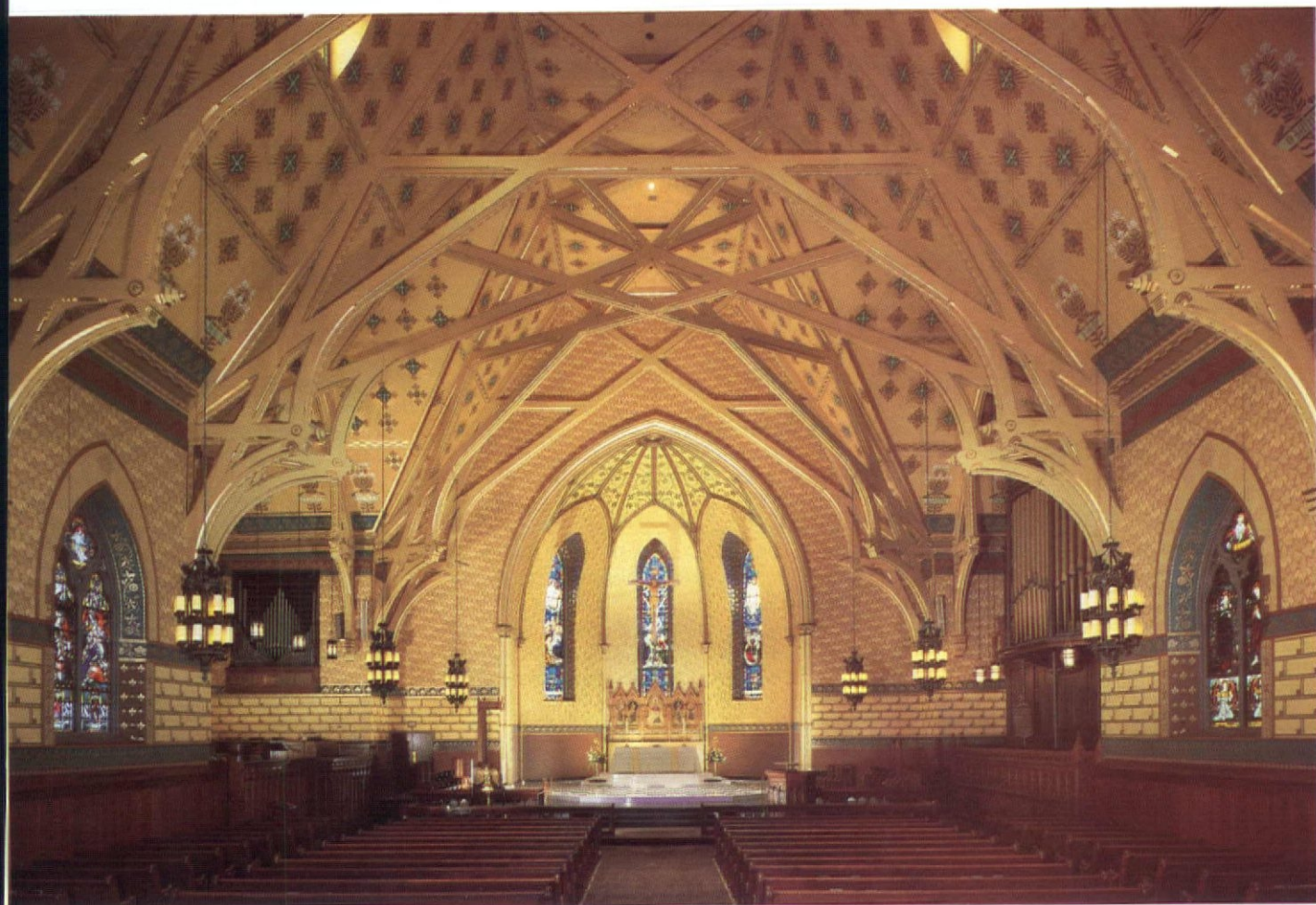
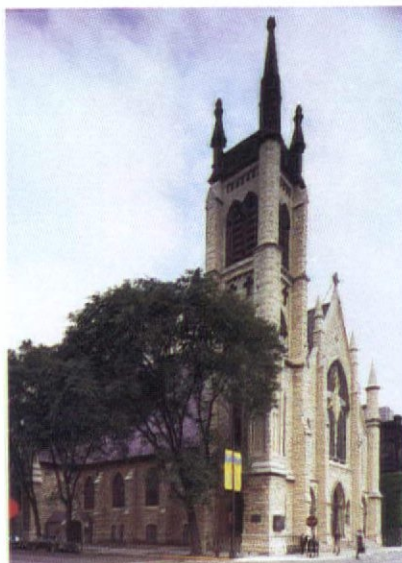
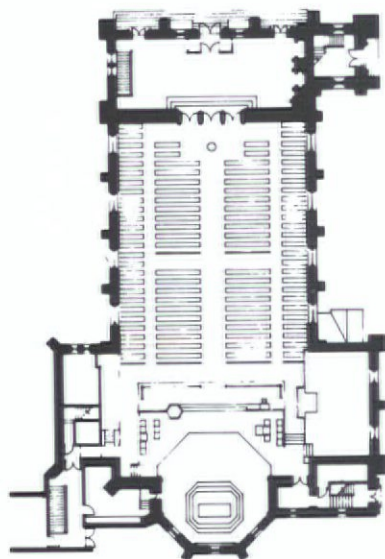
Lighting design also figured significantly in the renovations of the Cathedral of St. Raymond. To illuminate the vaulted ceiling, Johnson custom-designed a series of chandeliers, which were themselves lighted to dramatic effect. (Original plans called for the Latin cross layout to have a much more interesting ceiling, featuring a large cupola at the crossing. But the plan was scrapped by order of the rector in favor of a 100-ft. campanile outside.) Overall, the Art Deco interior is spare by comparison, but unified as never before.

That Holabird & Root has recently seen a lot of activity in interior design for churches is

St. James Cathedral had undergone numerous renovations throughout its long history, resulting in the loss of much of its architectural character. Holabird & Root settled on restoring the Arts & Crafts interior design (bottom) created by English architect E.J. Neville Stent in the late 1880s because of its historic importance and consistency with the overall design. Layers of paint were

scraped off to reveal elaborate stencil work that was carefully restored and replaced where necessary.

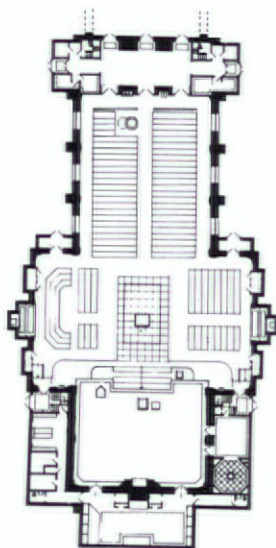
St. James Cathedral (below) was completed in 1871 and burned down two months later in the Great Chicago Fire. Only the Cathedral's tower survived, and no one knows for sure what the original design looked like.





The Cathedral of St. Raymond Nonnatus was never finished according to original plans, so Holabird & Root's renovation of the church required Johnson to interpret the architect's original, uncolored design sketches. The formerly dark, eclectic interior was brightened with a lighter color palette, new stained glass windows and a custom-designed lighting system, and unified in an Art Deco-inspired style (left).

St. Raymond's original plans called for a cupola to be built over the transept crossing, but the rector ordered the building of the 100-ft. campanile instead (below).



no coincidence, according to Johnson. "During the 1960s and 1970s a lot of church efforts concentrated on sending money out of the country," he explains, leaving physical plants to run down out of neglect. The introduction of tax incentives for historic restoration projects in 1976 did not affect religious organizations directly because they are not taxed anyway, but the attending resurgence of interest in historic preservation did not escape the notice of churches either. By the mid-1980s, churches, temples and mosques across the country were prepared to protect their heritages and their investments by adhering to a cardinal rule of architecture and design that we are living with today: Thou shalt not deteriorate.

For the congregations of Saints Clement, James and Raymond, the new interest in bricks and mortar must seem like answered prayers.

**Project Summary: St. Clement's Church**

**Location:** Chicago, IL. **Total floor area:** 40,000 sq. ft. **No. of floors:** 2. **Crowd capacity:** 800. **Stencil restorations:** DiPrato Rigali Inc. **Paint:** Benjamin Moore, Creslite. **Dry wall:** USG. **Masonry:** Indiana Limestone. **Flooring:** Terazzo. **Lighting:** Winona Lighting. **Glass restoration:** Botti Studios. **Liturgical furniture:** DiPrato Rigali (marble), Ambry (Holy Oil container), New Metal Craft. **Client:** Archdiocese of Chicago, St. Clement's Church; Father John Fahy, Pastor (retired); Father Joseph O'Brien, Pastor. **Architect/interior designer:** Holabird & Root; Walker Johnson, design project manager; Skies Takae-su, project architect. **Structural, mechanical and electrical engineer:** Holabird & Root. **General contractor:** Mueller Construction. **Lighting designer:** Walker Johnson, FAIA; Robert Schuster. **Acoustician:** Yerges Acoustics. **Paint and restoration consultant:** Robert Furhoff. **Photographer:** Don DuBroff, Sadin Photo Group.



**Project Summary: Cathedral of St. James Episcopal**

**Location:** Chicago, IL. **Total floor area:** 35,000 sq. ft. **No. of floors:** 2. **Crowd capacity:** 700. **Stencil restorations:** National Decorating. **Paint:** Benjamin Moore, Creslite. **Masonry:** George Court Co. **Glass restoration:** Botti Studios. **Main sanctuary seating (refinishing):** Botti Studios. **Client:** Cathedral of St. James. **Architect/interior designer:** Holabird & Root; Walker Johnson, design project manager; William Grosche, project architect. **Structural, mechanical and electrical engineer:** Holabird & Root. **Lighting designer:** Walker Johnson, FAIA; Carl Carlson. **Acoustician:** Yerges Acoustics. **Paint and restoration consultant:** Robert Furhoff. **Photographer:** Russell Phillips.

**Project Summary: Cathedral of St. Raymond**

**Location:** Joliet, IL. **Total floor area:** 18,300 sq. ft. **No. of floors:** One plus balcony and choir loft. **Crowd capacity:** 1,000. **Paint:** Benjamin Moore, Creslite. **Plaster:** Gold Bond. **Marble:** Bertozzi Felice di Ravi Giovanni & Co. **Flooring:** Fritsch Chemical Co. **Carpet/carpet tile:** Mohawk. **Ceiling:** Bronze and silver leaf. **Lighting:** New Metal Craft Lighting Co. **Doors:** Peterson Planning Mill Co. **Door hardware:** Brookline, Rockwood Rixson-Firemark. **Window frames/stained glass restoration:** Botti Studios of Architectural Arts. **Main sanctuary seating:** Existing. **Liturgical furniture:** Existing. **Kneelers:** Knoll. **Architectural woodworking:** Peterson Planning Mill Co. **Client:** Cathedral of St. Raymond, Joliet Diocese. **Architect/interior designer:** Holabird & Root.; Walker Johnson, design project manager; Doug Clark, project architect. **Structural and electrical engineer:** Holabird & Root. **General contractor:** Joseph Construction. **Lighting designer:** Walker Johnson, FAIA; Wes Martin, P.E. **Photographer:** Don DuBroff, Sadin Photo Group.

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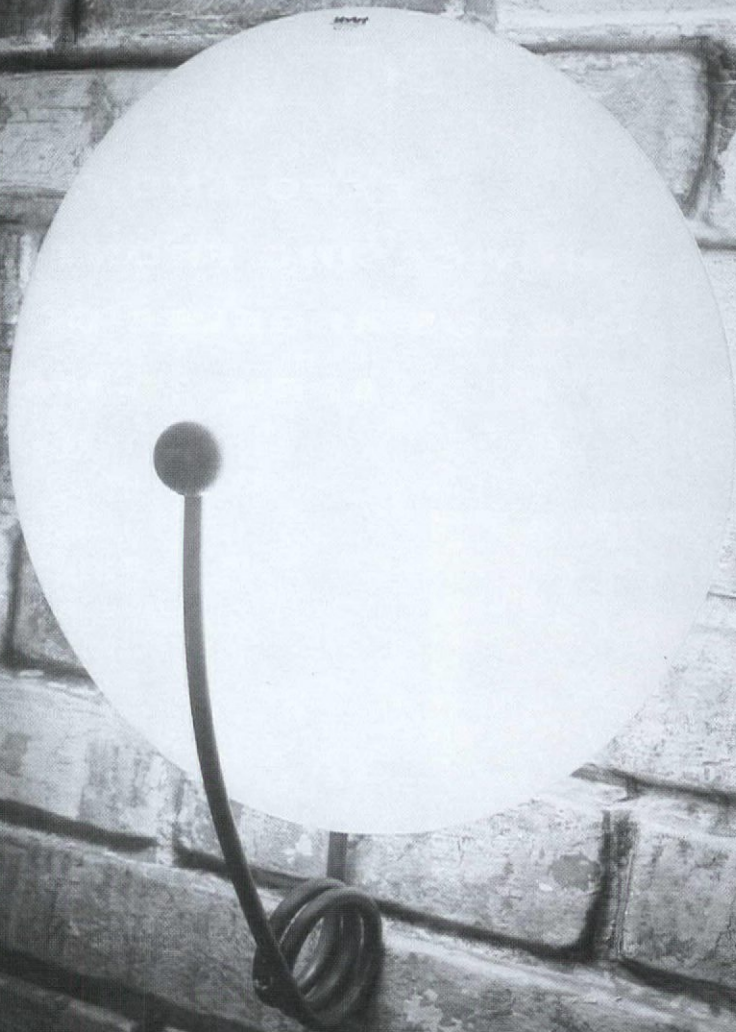
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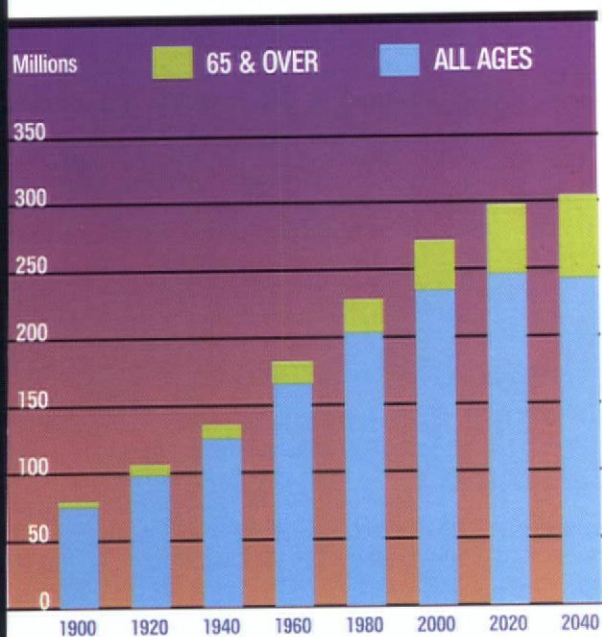
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# What Do The Aging Want?

With America's 65+ population exploding, architects and interior designers will soon feel the impact in countless ways

By Jean Godfrey-June



A growing market? As a percentage of the U.S. population, the numbers of elderly citizens are increasing by leaps and bounds. In the year 2000, there will be 11.5 times more Americans over 65 than there were in 1900. The overall population, by contrast, has increased by only 3.5 times during the same period.

environment can imprison the aging or it can liberate them," says Martin Cohen, FAIA, principal of his own firm in Armonk, N.Y., and a member of the Aging Design Research Program (ADRP).

In truth, talking about design for "the aging" is about as specific as designing for "the youthful." Solutions may be so generalized as to be useless. Nevertheless, strong stereotypes about the aging persist, and the realities do represent opportunities for the architecture and interior design community.

Is the elderly population as financially dependent on government and family as many Americans believe? No, say the statistics: The aging are one of America's wealthiest demographic groups. The median net worth of older households at \$73,500 (including those over 75 years at \$61,500) was considerably above the national average at \$35,800 in 1988. But the poverty rate for persons 65 and over at 12.2% is also higher than that of the general population age 18 to 64 at 10.7%, according to the Census Bureau.

And don't think the aging are simply salting away savings for the next generation. According to the American Association of Retired Persons (AARP), the 65-and-over group represented 12% of the U. S. population but accounted for 36% of total personal health expenditures, totalling \$162 billion or an average of \$5,360 per person per year, over four times the \$1,290 spent for younger persons. But viewing the elderly as simply a health care market is an enormous mistake. Dan Cinelli, principal at O'Donnell Wicklund Pigozzi & Peterson in Northbrook, Ill., explains that his firm targets environments for the elderly beyond the retirement home/assisted care market. "There are many types of businesses whose main clientele are retired, over-65 consumers," he observes. "Yet many don't cater to these people's needs. Those that do will prosper."

The image of the helpless, feeble and disoriented nursing home patient represents reality for only 5% of Americans over 65, and only 20% of them will ever spend any time in a nursing home. In fact, 80% of people

over 65 live in private homes or apartments. Making those residences, (whether planned for the elderly or not) more livable for the aging should be a top priority for today's designers, as should making the businesses they patronize and the public spaces they utilize more user-friendly. "The elderly population has one of the highest levels of disposable income," points out Cinelli. "If traveling to them means being pushed around a busy, confusing airport in a wheelchair, they're not going to do it. Why not develop a senior's club at airports?"

#### The ideal environment: How much golf can you play?

"Designing environments for the elderly to maximize performance is more than a humanitarian gesture, it's the socially responsible thing to do," says Jain Malkin, president of her own interior design and space planning firm in San Diego, which specializes in health care facilities, in her recently published book, *Hospital Interior Architecture*. The idea of the elderly worker as less capable and more prone to health problems (and thus waiting to be quietly put out to pasture) is contradicted by the facts: older workers have fewer absences than their fresh-faced co-workers; they use psychotropic drugs less often; they are less likely to be admitted to psychiatric facilities; and they report lower stress levels than other workers. A full 12% of older Americans or 3.5 million of them were active in the labor force in 1990.

"We told people to stop smoking, to eat better and to exercise," says Cinelli. "They did, and we're still giving them early retirement. What are they supposed to do, when they retire at 62 and will live well into their eighties? There's only so much golf you can play."

While many elderly become consultants to the industries they formerly served, many others become volunteers. Those who do work often embrace a markedly different and more dedicated work ethic than their younger co-workers. As organizations realize the value of elderly workers, they will make adjustments to accommodate them. Designers can help them respond.

What specific health problems should designers be addressing? According to the AARP, the most frequently occurring conditions in 1989 for the elderly, most of whom experience one or more conditions, were arthritis (48%), hypertension (38%), hearing impairments (29%), heart disease (28%), cataracts and orthopedic impairments (16% each), sinusitis (15%), diabetes (9%), and visual impairments and varicose veins (8% each). Sensitivity to these conditions plus awareness of their frequency in the elderly population should inform every designer's work.

Consider presbycusis, or progressive hearing loss, which starts in the 20s, but

doesn't show up until most people are in their 50s and 60s. "People lose their hearing in the higher frequency ranges," says Dr. Kenneth P. Roy, senior research scientist at Armstrong World Industries. "Consonants, which make speech intelligible, generally fall within the higher frequencies. Thus, older people have difficulty understanding what others say."

Roy says that acoustical solutions should involve absorbing mid-to-low-frequency sound or background noise while preserving as much high-frequency sound as possi-



Insightful, not institutional, design: At Franciscan Village in Lemont, Ill., O'Donnell Wicklund Pigozzi and Peterson Architects integrates living spaces for elderly who range widely in function levels. Here, a country-theme dining room encourages community and companionship.

ble. Armstrong can tailor acoustical panels to meet those specifications, but their efficacy depends on the particular space they're installed in.

Vision in the elderly requires special attention as well. Eyes become much more sensitive to glare, yet the elderly need 3.5 times the amount of contrast as a 20- or 30-year-old, Malkin says. Picking up differences in colors of the same intensity becomes difficult, notes Susan Lyons of DesignTex, who took such factors into account for the company's new health care fabric collection.

A full spectrum of light improves color discrimination and overall visual performance. "High spectrum lamps enhance visual clarity, give higher apparent brightness and perceptual satisfaction to an environment, cause less physiological fatigue, and shorten reaction time," states Malkin. While theories about color perception and the elderly abound, color coding or cueing does improve contrast and consequently function for the elderly.

Malkin cautions that designers and others with an ingrained desire for the aesthetically

attractive may subconsciously resist design techniques that would allow elderly to function at their highest level. "For instance, individuals with reduced visual acuity see reds, oranges and yellows most clearly," she says. "But many people would not consider those colors appealing for a residential environment."

#### Good public spaces: User-friendly—without saying so?

How to design for the complications of age? Following Americans with Disabilities Act (ADA) standards is a start—but designers must go further. "We must combine the ADA standards with other considerations," says Cohen. "The ADA deals with accessibility, which is good. But it doesn't address such issues as acoustics, or foot-candle levels."

The ADRP has been working on implementing dialogue between architects and occupational therapists. "Occupational therapists can assess environmental barriers quite easily, because they're used to helping people overcome them," Cohen says. Such a dialogue can benefit both residential and commercial designs for the aging.

"Elderly people will patronize businesses that address their needs," says Cinelli. He notes that pharmacies, who service the elderly perhaps more than any other age group, inadvertently throw obstacles in the path of their best customers: products

high on shelves, out of reach for anyone with limited mobility; lighting and surfaces that cause an undue amount of glare, to which the aging eye is far more sensitive; and raised platforms for supervision, which make communication difficult for anyone hard of hearing. "If an elderly person is discussing a health problem," he says, "the pharmacist often has to yell to be heard, which can be embarrassing."

Churches and synagogues can have similar problems. Cinelli recalls, "I went to a 7:30 a.m. mass, where 95% of the congregation was retired. Everyone was on the edge of their pew, because the pews were extremely hard to pull yourself out of if you sat back. The priest was standing before a stained-glass window facing due east. If you had any problems with glare, he'd have been impossible to see."

Chain restaurants, such as Wags or Denny's, have begun targeting elderly patrons in the past few years with advertising campaigns and healthier menu items. "Whether they're a chain or a local restaurant, if they've got an elderly clientele, they should be thinking about their lighting levels and furniture design," says Cinelli. "Are there arms on the chairs, for instance? They should examine how geriatric architects solve problems in retirement homes."

Many of the elderly's needs clash head-on with the retail shopping environment. "Most malls are one hard, reflective, non-absorptive surface after another," says Cohen. "It's a

user-belligerent environment. Elderly people end up staying home and using the phone." Civic centers and public spaces get similar appraisals. "It's not necessarily expensive changes we're advocating," Cohen insists. "Something as simple as a few extra benches will do in a space that requires lots of walking. It's simply being sensitive to the needs of other people."

Businesses should think twice before pointing out these details, however. "Subtle change is better rather than drawing attention to for-the-elderly features," Cohen warns. "The elderly don't want to be separated, ostracized, or thought of as different from the average person."

#### Good residential spaces: Home-like instead of home?

If home is where the heart is, residential spaces for the elderly, whether private homes, retirement communities or assisted care facilities, should look and feel, well, like home. Cohen wonders why homes aren't built to accommodate the elderly in the first place. As chairman of the American Institute of Architects (AIA) Task Force on Aging from 1983-86, he feels that the elderly "don't want to leave the home they're in, but they have to, because homes aren't designed that way."

Is architecture to blame? Cohen places the blame on society-wide attitudes. "We don't think of a 30-year-old as becoming a 70-year old and having to navigate through the same space," he declares. "We bar a whole population from full participation, even in their own homes. We build special facilities for them, and then wonder why they don't want to go there."

Indeed, leaving home for an assisted-care facility, even when the medical need is clear, is a depressing prospect for even the most optimistic person. Visions of long, hospital-like corridors, little privacy, limited mobility and painful loneliness come to mind. What can designers do to make them better?

Jain Malkin argues for designs that give residents a sense of purpose and control. "If the environment offers too little challenge, the individual reacts by becoming lethargic and operates below his or her capacity," she says. "If an environment offers too much, the individual's ability to adapt fails and behavior deteriorates."

It's a delicate, project-specific balance. Designs that foster a sense of community, more like the set of TV's "Golden Girls" and less like a hospital ward, could do much for a resident's well-being. "We've lost touch with what constitutes 'home' for most people," says Cohen. "Regulators, administrators and architects are dictating what home should be."

But codes, not designers, are the culprits here—as Cheryl Riskin, director of the LeVine Institute on Aging in Detroit, and an active

member of the American Association of Homes for the Elderly's Clearinghouse on Aging and Environmental Design Codes, explains. The state-by-state codes, some of which date back to the Civil War, are typically hospital codes based around the familiar nursing station configuration.

Riskin points out that the codes require nursing stations to be able to view every room. This makes for long corridors that force some residents into wheelchairs, and stifles the sense of community that a cluster design



OWP&P uses color and shape to modulate the halls of the Village's nursing care area. Until codes change, long corridors will continue to characterize assisted-care facilities for the elderly—and the unmistakably institutional image that is associated with such spaces.

would sustain. "The irony is that accidents don't happen in doorways, so being able to see the doorway isn't an effective measure to begin with," says Riskin. "The codes aren't based on research or need."

#### Ralph Lauren walkers? BMW wheelchairs?

How will the assisted-care facility of the future look? Hopefully, the codes will change. In addition, baby boomers, with their status-conscious, insatiable taste for good design, are getting on in years. Can the day of the Ralph Lauren walker and the BMW wheelchair be far behind? How about the Philippe Starck Home for the Elderly?

Hold the glitz, Cinelli cautions. "If they want a Chevy, don't give them a Cadillac," he says, as far as retirement communities are concerned. "If a facility is much fancier than the way a person has lived all her life, it's not going to feel like home to her." But that could change, as design-oriented baby boomers age.

Fitness has proved much more than a craze. Getting older may mean changing one's work-

outs or exercises, but a former aerobics nut is unlikely to metamorphose into a couch potato merely upon turning 65. Life Plus, Inc., for example, has introduced an ergonomic exercise bicycle that stands at normal chair height, making it more comfortable and easier to use for elderly exercisers. *Looking* young will doubtlessly remain a top concern among the elderly. Spa-type facilities that cater to aging beauty-seekers should be a growing market.

Currently, fitness facilities within long-term care installations impress the children of the residents more than the residents themselves, Cinelli notes. But the children are worth impressing, as they often play a large role in decisions about assisted care. "It typically takes a person eight visits to decide on an assisted-care facility," says Cinelli. "Two of those visits are with children."

Not surprisingly, children seem to trust the not-for-profit facilities over the Marriotts and Hyatts. "If this Catholic order or that Jewish community center was in the community throughout the person's life, they've got much more credibility than an outsider," Cinelli observes. "You know they'll take good care of your parents."

While appearances are a clear priority in designing for the elderly, Malkin emphasizes the need to concentrate on designing to maximize performance for the elderly, not simply look good to outside observers. Do brighter lights, contrasting colors, color-cued design elements, matte floorcoverings that reduce glare, and the clutter of frequently used items (easier to remember when left in sight) look strange to us? Just remember who we're designing for.

American society in the late 20th century still appears to value the blush of youth far more than the wisdom of age. Perhaps that's why we persist in ignoring even the most common-sensical solutions to the problems our elderly face. But as times change, those businesses, design and otherwise, that address the growing aging population will not simply make more money, they'll change people's lives for the better.

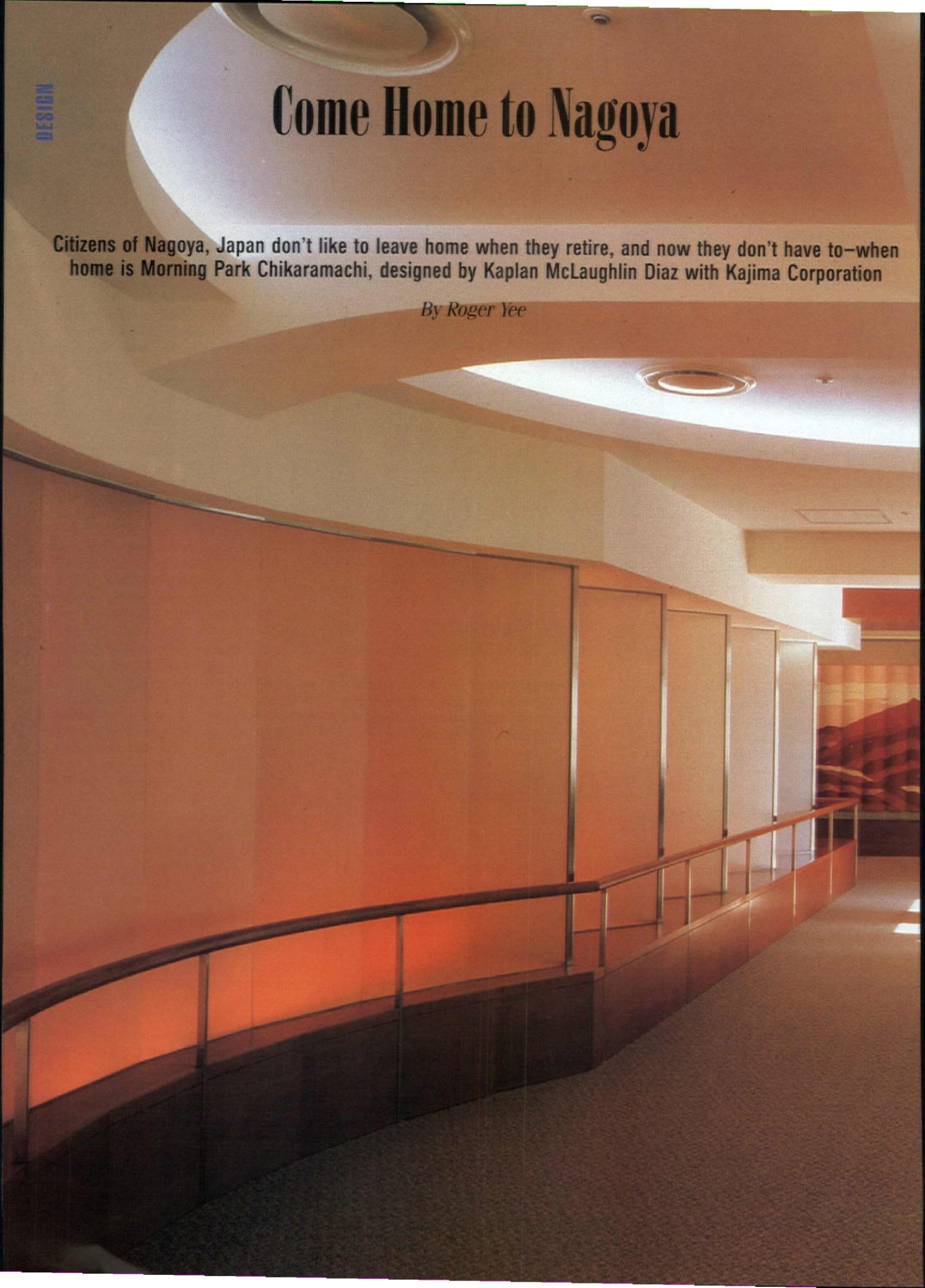
This much is certain: We must all reach 65 someday. Let's hope we can navigate the world we've designed—when that fateful moment arrives. ☺

*The following are organizations and/or resources designers can get involved with now. The Aging Design Research Program, Washington D.C.; (202) 785-2324. American Association of Homes for the Elderly Clearinghouse on Aging and Environmental Design Codes, c/o Cheryl Riskin, Levine Institute on Aging, Detroit, Mich.; (313) 532-7112. American Association of Retired Persons, Washington, D.C.; (202) 434-2277. Hospital Interior Architecture, by Jain Malkin, 1992, New York, N.Y.: Van Nostrand Reinhold.*

# Come Home to Nagoya

Citizens of Nagoya, Japan don't like to leave home when they retire, and now they don't have to—when home is Morning Park Chikaramachi, designed by Kaplan McLaughlin Diaz with Kajima Corporation

*By Roger Yee*





**S**traddling roughly the same latitude as Los Angeles, the Japanese city of Nagoya can hardly be said to resemble Los Angeles except for its prominence in trade. Like the City of Angels, the capital city of Aichi Prefecture in the Chubu (Central Japan) region counts among its neighbors some of the heavyweights in the global economy: Mitsubishi Heavy Industries, Nippon Steel, Toyota, Suzuki, Honda, Yamaha, Kawai, Yamazaki Mazak, Brother and the city's own Noritake, the renowned maker of fine porcelain. Unlike the Big Orange, however, Nagoya is a gracious modern city with a proud, medieval heart—a former pottery village, Edo Period castle town and fourth largest city in modern Japan (at 2.1 million inhabitants) that is laid out with broad boulevards, strict zoning and some 1,000 parks. Perhaps this is why Morning Park Chikaramachi Retirement Community has just been completed from a design by Kaplan McLaughlin Diaz with Kajima Corporation: Nagoya's special blend of city and country life persuades its residents to live here and retire here.

The story of Morning Park begins fittingly with a plot of land in the Shirakabe-Dori district that had been held for several generations in the family of Seichiro Suzuki as a pottery workshop. No longer wanting to carry on the business, Suzuki had hoped to bestow the property on his daughter without incurring heavy taxes, and to do something worthwhile for Japan at the same time. In talks with his trading partner, Sumitomo, Suzuki was introduced to the Human Life Services Company, a pioneering developer and manager of retirement housing, to whom he granted a lease.

Students of Japanese history will recognize that Human Life's plan to erect a retirement community on the Suzuki property is still quite novel in Japanese society. Generations of families have traditionally resided in extended households that include parents, children and paternal grandparents. But rapid urbanization of the once rural population, a scarcity of urban land for development and the high cost of small urban dwelling units have disrupted the old pattern, leaving many aging widows and couples isolated from their children and concerned about becoming a burden to them.

As a San Francisco-based architecture firm active in Japan, Kaplan McLaughlin Diaz (KMD) was retained by Human Life with Kajima as col-

Ideally, aging citizens of Nagoya, capital city of Aichi Prefecture in central Japan, would prefer to retire at home surrounded by the familiar reminders of a lifetime. However, Morning Park Chikaramachi Retirement Community's piano lounge (left) shows how inviting new vistas can be. This space is one of a number of multiple-function facilities that residents can use for community activities and entertaining family and friends. The outdoor courtyard can be glimpsed beyond the screen-like walls and grand piano.



When KMD, Kajima and O'Brien Associates planned the interiors for Morning Park, they learned that beyond wanting a comfortable dwelling unit of one's own, seniors consider having time for community life to be a key to happy retirement. Thus, Morning Park

residents can enjoy such on-site facilities as an oak-lined main dining room (top), a private dining room (middle) enriched by different kinds of marbles and a light, airy entrance foyer with double-height ceiling and cherrywood doorways (above).

laborating architect in part because the client expected the Americans to be familiar with retirement communities in the States. But making assumptions about the Japanese way of aging based on American models seemed inherently risky. KMD principal-in-charge Mitchell Green recalls wondering, "How do we know what Japanese retirees want?"

To understand the kind of housing elderly citizens of Nagoya would like, KMD had to persuade Human Life to conduct market research

## No long, depressing, American-style halls please

using potential residents for Morning Park. "The developer had never heard of focus groups, and found our desire to get close to people a bit shocking," Green admits. "We ended up preparing a lifestyle discussion that took group participants through a 'day in the life,' following different scenarios and floor plans."

Human Life then randomly mailed questionnaires to upper middle income Nagoya residents that invited them to come to the focus groups with interested friends. What became immediately apparent was that Morning Park's greatest competition would come not from other retirement homes but from the residents' own homes. "The participants wanted a place much like their own," explains Mika Yamamoto, KMD director of research and communication, "along with features their own units lacked, such as larger facilities for community-centered activities." Other concerns they voiced included security, safety and convenience, the latter in particular to encourage their children to visit them regularly.

Based on the findings of the focus groups and studies of existing retirement facilities, Human Life and KMD wrote a building program for a 60,000-sq.-ft. facility that represented a unique combination of Japanese and American ideas. Entering residents would be healthy seniors age 62 and older (spouses could be younger) who would pay a single fee for lifetime care and use of a dwelling unit and community facilities, plus a monthly fee for such optional services as house cleaning, laundry and dining hall meals. Besides having 41 apartments averaging some 926 sq. ft. for two-bedroom units, Morning Park would also devote a relatively high 40% of its floor area to public space and circulation.

Setting aside some 24,000 sq. ft. for community purposes permits residents to share a main dining room, private dining room, piano lounge, library, exercise room, private Japanese spa, beauty salon, Japanese tea house, lounge/general activity room and

three-bed primary nursing care unit complete with private patient rooms, examination rooms, doctor's office and power lift hydrobath. (Japanese law requires retirement communities to reserve 7% of their units for bedridden or Alzheimer residents.) Though parking space would be provided, residents would not have cars or need them, since public transportation, shuttle service and limousines are readily available—and Japanese are not reluctant to use alternatives to the private car.

Of course, Morning Park also protects its residents' privacy, a cherished privilege in crowded Japan. "We wanted to give residents as much of the sense of a private home as possible," Green indicates. "After all, why should they move out of a private home?" For KMD's designers, this meant that public areas on the main floor and the dwelling units above them would assume a U-shape surrounding three of four sides of an outdoor Japanese garden, and flow easily into six elevator lobbies serving only two apartments per upper floor, eliminating the need for the long, depressing halls so familiar to American retirement homes.

Visually, Morning Park represents another novel point of view for both the Japanese client and the American design firm. "We can thank the client that we don't look like Colonial Williamsburg," says Green. "Some Japanese hotels and inns actually do. Nagoya is getting more international every day, but Morning Park is for the Japanese." Thus, facades of gray ceramic tile with aluminum balcony railings and windows contrast their orthogonal frame with the smaller, elliptical-shaped structure sheathed in aluminum panel that houses community space, producing a fresh, contemporary image consistent with the best of today's architecture in Japan.

Indoors, KMD and Deberra O'Brien, of O'Brien Associates, an interior design firm, sought to invest the design with a spirit Green characterizes as "loosely stated Japanese, but more contemporary." Public areas are layered in glass, drywall and fabric-covered panels to create surfaces that can be cool and weightless or warm and tactile to orient residents and guests to the garden, community facilities and the city beyond. True to residents' wishes, such rooms as the piano lounge, main dining room and entry hall are spacious, convivial environments whose graceful, sweeping vistas offer respite from the intimacy of the apartments upstairs.

Within individual dwelling units, residents have such amenities as a private balcony, south light (a must in Japan), cross ventilation, and a tatami room to enjoy along with more



Western style living/dining accommodations and an efficiency kitchen and compact bath, both Japanese style. The entrance is through a foyer that functions somewhat like the traditional genkan where shoes are removed. Otherwise, the units are what Green describes as "more Hawaiian than Japanese or American," which suits the residents just fine.

Has life at Morning Park shown its underlying assumptions about retirement living in Japan to be correct? The staff of 27 serving a population of 60 has found Morning Park's seniors to be a lively, independent lot. The community facilitator who fills the role of social director notes that residents are forever organizing clubs, going on excursions and holding special activities. "Morning Park is helping older people to stay independent in their community for as long as they want," concludes Mika Yamamoto. "This could be the future of aging in Japan."

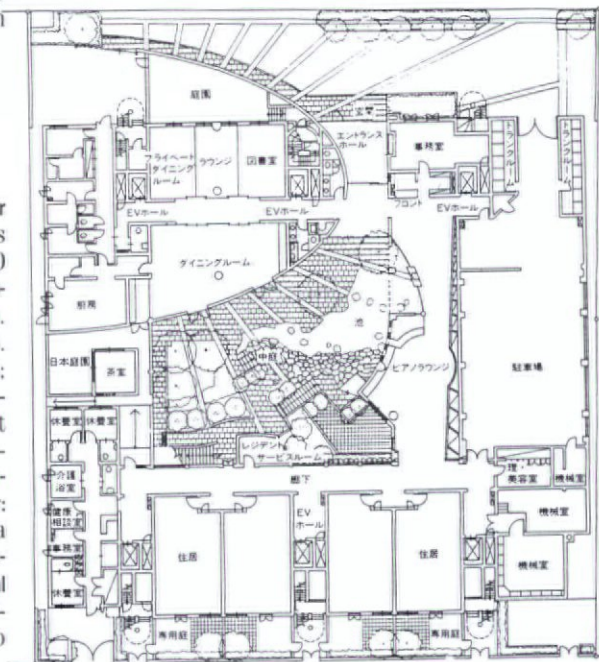
Origami, anyone? ☺

**Project Summary:** Morning Park  
Chikaramachi Retirement Community

**Location:** Nagoya, Japan. **Total floor area:** 60,000 sq. ft. **No. of floors:** 5 plus basement. **Average floor size:** 12,000 sq. ft. **Total staff size:** 27. **Resident population:** 60. **Cost/sq. ft.:** ¥33,000/sq. m. **Client:** Human Life Services Co. **Architect:** Kaplan McLaughlin Diaz; Mitchell Green, partner-in-charge; Ryan Stevens, project designer; Thomas Beggs, landscape architect. **Collaborating architect:** Kajima Corp. **Interior designer:** O'Brien Associates; Deberra O'Brien. **Structural, mechanical and electrical engineer:** Kajima Corp. **General contractor and construction manager:** Kajima Corp. **Photographer:** Shigeo Ogawa© Shinken-chiku-sha.

At the center of Morning Park is a delightful symbol of what makes Japan's fourth largest city so memorable to its citizens: a landscaped courtyard (above) complete with foliage, waterfall and reflecting pond, ceremonial tea house and terrace for outdoor dining are fitting for a municipality with 1,000 public parks. Residents can use the space for a variety of group activities, and enjoy its sounds and sights from most dwelling units. At the top of the steps is a cylindrical general activity room.

Morning Park centers on its outdoor courtyard (below), around which the upper level dwelling units cluster.







# Going For The Gold

Challenged to design a facility to match the active lifestyle of the "Go-Gos" of Azalea Trace, in Pensacola, Fla., Hansen Lind Meyer staged a full-court press

By Amy Milshtein

**T**hey hike, drive, paint, garden, golf, swim, dine and dance. They do just about everything and, by gum, they do it themselves. They are the "Go-Gos," the spry and frisky seventy-somethings who live in Azalea Trace. The Pensacola, Fla., retirement community has just welcomed some new residents to the recently constructed Terrace Apartments, a 48-unit facility designed by Hansen Lind Meyer that may raise eyebrows about what retirement living can be.

The 11-year-old, 40-acre community is home to some 370 retired residents who are far from retiring. Over 50% are ex-military men and women coming from the nearby Pensacola naval air base with an average age of 75. The rest are professional couples who are a little older, averaging 79 years.

Why do they come to retirement communities? Security, independence, companionship and peace of mind are the biggest reasons. Azalea Trace, particularly with its Terrace Apartments, offers all this in a residential setting.

Azalea Trace's benefits are many. Residents enjoy totally independent living in a park-like setting. They can help themselves to an indoor pool for swimming and water exercises, a gym, a library and a dining room where residents take one meal a day, usually dinner, at the community center. Arts and crafts are also a part of the program. Golden agers not content to sit and whittle or weave pot holders have completed some very impressive projects, including a gazebo which stands on the grounds.

Most residents still drive cars, but for those who don't, a community bus takes them into town. A convenience store located in the center allows for small, quick purchases. Golf, an important activity to the Tracers, is nearby.

The social aspects of a retirement community also draw residents in. With everyone around you from the same walk of life, you're bound to find a hiking companion or a fourth for bridge. "Residents have a terrific support group here," says Michael Mitchum, executive director of Azalea Trace. "So if something happens, like the death of a spouse, you are surrounded by people who've been there and are willing to help you through it."

While an active social life is important to the Go-Gos, perhaps Azalea Trace's biggest selling point is peace of mind. Along with inde-



pendent living arrangements, the community also has a fully staffed, 90-bed health care clinic. If and when residents can no longer take care of themselves, they can move into the clinic at a much cheaper cost than a standard nursing home. This allows retirees to plan their lives realistically—and with dignity.

As one would expect, a community like this is not inexpensive. Azalea Trace asks for an initial endowment that ranges from \$51,400 to \$215,000 and monthly service fees from \$827 to \$1,461. But most residents agree that it's money well spent.

Before the addition of the Terrace Apartments, Azalea Trace offered two options: the Garden Apartments, which are detached, one-level living units, or the Mid-Rise, a six-story building that is connected to the community center. When management decided that more apartments were needed to provide for future

Azalea Trace's furnishings actually help its residents get up and go. For example, the stiff, upright chairs in the Terrace lounge (opposite) allow residents to get in and out of them easily.

A strong entryway into the Terrace (above) assists in wayfinding. The three-story manor house is a nice blend between the one-level Garden Apartments and the six-floor Mid-Rise.

financial viability, it called in Hansen Lind Meyer.

The design firm answered with the Terrace Apartments. Three-stories tall, it is located between the Mid-Rise, with all its amenities,

## At home not in one

and the Garden Apartments. From the outside, the Terrace looks like an inviting manor house. Inside, a warm country club feeling prevails.

Hansen Lind Meyer's architects and designers took great care to make the Terrace as residential as possible. Incorporated into its scheme are subtle design features that simplify life for its residents. The process actually started with the siting of the building.

"We avoided steep slopes and rough patches of ground," remembers Robert Yohe, project director at Hansen Lind Meyer. "The Terrace Apartments sits in a natural, secluded setting that is not too far from the community center."

A strong front and back entrance, simple

symmetry and interior public spaces like a lounge, library and card room assist residents in wayfinding. These public rooms also add to the country club feel of the Terrace Apartments. Furnishings in the public spaces are traditional, inviting and user-friendly. "We chose stiff upright chairs," says Michael LeBoeuf, project designer at Hansen Lind Meyer. "Residents can get in and out of them easily."

Lighting was carefully balanced to suit the aging eye. Stark contrasts were avoided because they can create glare and wash out details. Doorways were gently highlighted to define the spaces.

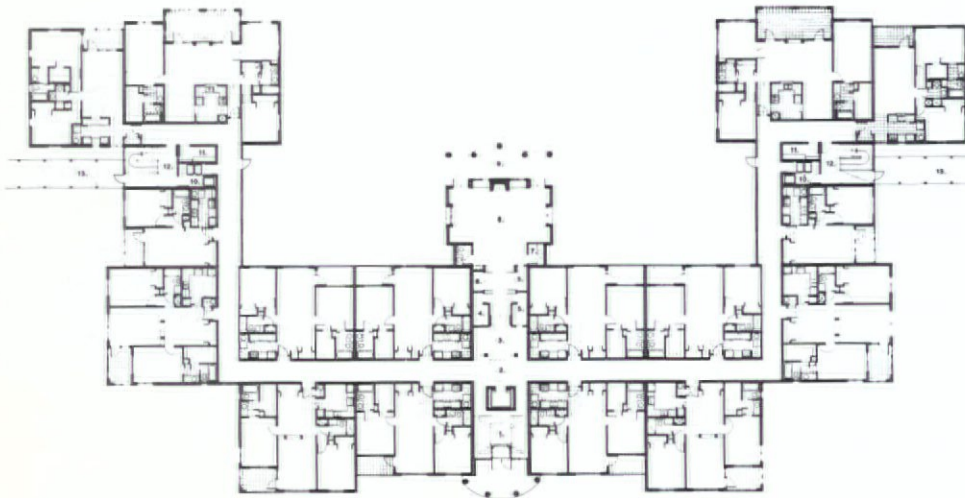
Pattern and color also play an important role in the design for the apartment's elderly residents. Hues in the Terrace are straightforward with strong contrasts between walls and floors. Simple, bold patterning was used to avoid confusion. Flooring was kept consistent throughout, so every step could be a sure one.

When a resident walks inside her apartment she will see her own furniture in a setting that includes a terrace, French doors, wood windows and bays, and laundry facilities. What she won't see are the details that Hansen Lind Meyer have added to make her life simpler and safer.

For example, the kitchen is easily reconfigured to accommodate a wheelchair. If a resident falls or needs immediate assistance, she only needs to push a security button. And the bathroom, that hotbed for household accidents, features grip bars and a door that opens out so it cannot be blocked.

It's clear that the Terrace allows residents to live on their own as easily as possible. So clear, in fact, that 75% of the apartments have been sold on drawings and renderings alone. And why not? The Go-Gos know that while life may begin at 40, the fun doesn't start until at least 75. ☺

Residents provide their own furnishings for individual apartments (below). The spaces designed by Hansen Lind Meyer are easily reconfigured to accommodate wheelchairs.



### Project Summary: Azalea Trace, Terrace Apartments

**Location:** Pensacola, FL. **Total floor area:** 70,000 sq. ft. **No. of floors:** 3. **Average floor size:** 23,400 sq. ft. **Number of apartments:** 48. **Cost/sq. ft.:** \$57.42. **Wallcoverings:** Geno, Life Lines. **Paint:** Glidden. **Laminates:** WilsonArt. **Drywall:** USG. **Masonry:** Demaco Corp. **EIFS:** Insulcrete. **Carpet:** Shaw. **Floor tile:** Tarkett. **Porcelain tile:** Fiandre. **Ceiling:** USG, Armstrong. **Lighting:** Lithonia. **Doors:** Southeastern, Marvin. **Door hardware:** Schlage, Sargent, Von Duprin. **Window:** Marvin. **Fireplace:** Majestic. **Kitchen cabinets:** Marilat Industries, Springbrook Design. **Chairs:** Kimball. **Chair upholstery:** Maharam. **Coffee and side tables:** Kimball. **Files & shelving:** Custom. **Woodworking & cabinetmaking:** Custom. **Appliances:** General Electric. **Elevators:** Dover. **HVAC:** Bryant. **Fire safety:** Edwards. **Communications:** DuKane. **Plumbing fixtures:** Briggs. **Client:** Azalea Trace, Inc. **Architect/interior designer:** Hansen Lind Meyer; Tobert E. Yohe AIA, director; Michael LeBoeuf, AIA, designer; Robert E. Egleston, AIA, project architect; Cheryl Budzinski, ASID, interior designer. **Civil engineer:** Kathy Kelley. **Landscape architect:** Rita Roppolo, ASLA. **Structural engineer:** Chuck Vanderlinden. **Mechanical engineer:** Dave McMullin. **Electrical engineer:** Richard R. Snyder. **Construction manager:** The Weitz Co. **Photographer:** George Cott.

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# Over The River And Through The Woods...

...To grandmother's' luxurious co-op at Becketwood we go—where Hammel Green and Abrahamson has designed Minneapolis' premier senior living community

*By Jennifer Thiele*

**T**hey say that behind every great man there's a great woman. For Dan Swedberg, in charge of the design of Becketwood for Minneapolis-based architect Hammel Green and Abrahamson (HGA), there certainly was—plus 10 more.

The all-female board of directors of the Episcopal Church Home of Minnesota had already been operating a 131-bed nursing home when it decided the time was right to expand its properties and its range of services to the senior adult community in the Twin Cities. "To keep going in this world you've got to keep moving," theorizes former Church

Home board of directors president and current Becketwood board of directors president Eleanor Sulerud. Riding the crest of a new wave of popularity for cooperative apartments in the Minneapolis-St. Paul area, and eager to offer something altogether different in senior living options, the Church Home board envisioned a cooperative, adult community that offers an active and rewarding life style.

"When you consider the continuum of care, we were at the high level, offering highly skilled care at the Church Home," says Sulerud. "We wanted to go down to the lowest level—independent living." Keeping that dis-

tinction in front of them at all times, an 11-woman Becketwood board of directors was formed to direct the construction and design of the 226-unit co-op apartment house designed exclusively for adults 55 and over.

Becketwood is located on 12.5 wooded acres on the Mississippi River in the heart of Minneapolis, in a setting that bore a significant influence on the building's architectural style. The property was previously owned by another Episcopal-affiliated organization, the Sheltering Arms Orphanage, and included an English Tudor-style chapel that both seller and buyer were reluctant to lose. In deference to the



English heritage of the Episcopal Church, the quaint chapel and the pastoral setting, the board instructed HGA to build Becketwood in the style of an English country manor. Zoning concerns further dictated that the elevations facing the existing residential neighborhood would be limited to two or three stories, while those facing the river bluffs could rise to six.

The life style at Becketwood has met or even exceeded the board's expectations. Though the living units themselves are designed to emphasize individuality and independent living, the public spaces have been carefully configured with community interaction in mind. "The design was intended to promote a community spirit, and the quality of the people here matches it," says Marilyn Van Zyl, a former Church Home board member and current Becketwood board member and resident. Residents can enjoy a number of on-premises amenities that are characterized by comfort and service, including a large central dining room (where meals are not mandatory), library, coffee shop, deli, beauty salon and barber shop, party room, crafts room, woodshop, exercise area, guest rooms and community meeting rooms.

Common areas at Becketwood deliberately evoke the feeling of a lodge, complete with exposed beams, a double fireplace and book-

lined walls that reinforce the image of a comfortable, relaxed, country life style. Any hint of an institutional atmosphere was completely rejected. "The common areas were supposed to be understated," says Swedberg. "It's more like a fine hotel."

By definition, residents in a cooperative living arrangement own shares in the entire facility as well as their own units, making it advantageous for them to become involved in community government and activities. Becketwood is no exception. Van Zyl reports that some 20 owners committees for everything from recycling to gardening to off-site activities have been formed, with a majority of the population involved in committee activity.

The high level of volunteerism serves its purpose. "Not only does it involve people in the running and ownership of Becketwood, but it keeps them very active," points out Van Zyl. "We also save ourselves a lot of money. If we had to hire a staff to handle all that stuff, we couldn't afford to do it."

It is difficult to classify the average Becketwood resident, other than the obvious fact that everyone living there is over 55. They are male and female, couples and singles, many with professional backgrounds. Some are retired, some still work, many maintain active lives outside

The interiors of Becketwood were designed like a lodge, complete with exposed beams, brick walls, wood paneling, and fireplaces. The lobby (opposite) exhibits the kind of relaxed, country life style comfort that the board of directors insisted upon. The main dining room (bottom) features service similar to an upscale restaurant, but residents are not required to take meals there.

Nine basic dwelling unit types and a variety of optional design features offer owners at Becketwood a richness of individuality that is difficult to find in cooperative housing. Though standards have been set for basic finishes, units are upgraded and furnished by the individual residents (below).





The architecture of Becketwood (above) took its inspiration from an English Tudor-style chapel that came with the purchase of the grounds. Zoning concerns dictated a multi-level building, with lower elevations on the sides facing existing homes in the residential neighborhood.



the Becketwood community as well as within. Almost all have owned their own homes and have opted for the more comfortable, convenient, secure atmosphere associated with community living.

The community area has a series of maps pinpointing the geographic origins of all residents. "One is a map of the Twin Cities, one is a map of the state of Minnesota and one is a map of the United States," says Sulerud, who is also a Becketwood resident. "And we even have a map with a pinpoint way down in Australia."

When a person buys into Becketwood, it is generally expected that he or she will remain there until skilled care is required (at which time residents get high priority for admittance into the Church Home) or until death. Though residents can easily arrange for senior citizen services through an on-staff social worker, Becketwood manager Karen Korstad points out that Becketwood itself does not offer any social services. The emphasis is clearly on independent living, and the advanced age of the residents, therefore, was not expected to be an obvious factor in the facility's design. "We tried to subtly make the design appear that it would fit the needs of anyone," explains Swedberg.

With these parameters in mind, Swedberg recalls that he was instructed by the board to build lots of individuality and comfort into the living units, without conspicuous reference to design for the aging. He developed a flexible floor plan with nine types of dwelling units, from one to three bedrooms, that can be

upgraded at the owner's request. "We wanted each one to be unique—a special place for the individual," he says.

Though standard finishes were established throughout, original owners have the option to add balconies, decks, bay windows, turrets, fireplaces, vaulted ceilings and second baths. Swedberg points out that such diversity does more than create an atmosphere of upscale, independent living. It also facilitates real estate transactions by limiting comparison pricing between units when it comes time to sell.

Subtle design features specific to the age group include emergency call systems in each apartment, bathrooms that easily accommodate the installation of grab bars, wider spaces and doorways for wheelchair accessibility, and special signage and lighting in the corridors. "Becketwood is geared for senior housing, but not for senior nursing care," adds Van Zyl. "It's not very different from any condo development you see on the street."

Except for one fact: The construction and design of Becketwood was basically overseen by a group of relative beginners, making the project's success all the more rewarding. The board of 11 women worked hands-on with HGA, and ultimately made all major design decisions.

"Lots of the color plans came from the dishes we chose," laughs Van Zyl. "It was fun, although when you think about how really naive we were, I don't know if we would do it again." On the other hand, the Church Home board is currently overseeing an addition to

the nursing home. "At 40 units," reflects Van Zyl, "it's a drop in the hat."

Move over Bea Arthur and Betty White; here come the real Golden Girls. ☺

#### Project Summary: Becketwood Cooperative

Location: Minneapolis, MN. Total floor area: 359,577 sq. ft. No. of floors: 6. Average floor size: 60,000 sq. ft. No. of units: 226. Cost/sq. ft.: \$42.35 Wallcoverings: Vico. Paint: Pittsburgh Paints, Benjamin Moore. Laminate: Formica, Wilsonart. Masonry: Minnesota Stone, Cherokee Heirloom Brick. Flooring: Armstrong. Carpet/carpet tile: Bentley, Charleston, Bigelow. Dry wall, ceiling: U.S. Gypsum. Lighting: Lightolier; Lithonia. Doors, door hardware: Andersen. Glass: PPG Industries. Window frames: Andersen. Window treatments: Nanik, Louverdrape. Lounge seating: HBF. Dining/conference seating: Bernhardt, Shell Williams. Upholstery: Boris Kroll. Dining/conference tables: Fallon. Other tables: Fauxstone. Occasional furniture: Brown Jordan, Woodard. Architectural woodwork: Custom design by Aslesons (booths). Planters, accessories: Morris Greenspan Lamps. Signage: Serigraphics Sign Systems. Elevators: Dove Elevators. Client: Episcopal Church Home of Minnesota. Architect/interior designer: Hammel Green & Abrahamson Inc.; Dan Swedberg, architect; Sharon Gibbons, interior design. Structural/mechanical/electrical engineer: HGA, John Graika; Dick Peterson; Bill Howard. General contractor: Bor Son Construction. Lighting designer: Carol Chaffee. Furniture dealer: Dayton's Commercial Interiors. General Office Products. Photographer: Shin Koyama.

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# Work It Out

Getting the most out of a tenant work letter can be a serious challenge—especially when it reads differently for each of the parties involved

By Carol E. Farren and Debbie Jaslow Shatz

**A**re you getting the most from your tenant work letter for your client? One of the most critical components of a lease, the work letter's true impact is not always fully appreciated by those negotiating it—typically real estate brokers and attorneys who don't understand all of its implications, and know little about construction methods and materials. If they truly intend to draft a good work letter, corporations have many reasons to engage an architect, construction manager, facility management consultant or similar professional familiar with the local market.

The work letter is the landlord's contribution toward the cost of tenant renovation or new construction. Its intent is to assist the tenant with some but not all of the costs of physical build-out. Drafted correctly, a tenant work letter spells out a win-win situation. The landlord gets a new tenant, while the tenant gets space built-to-order at a minimum cost.

The three basic types of tenant work letters include: built-to-suit; construction allowance for a specific allotment of building standard materials per unit of space measurement; and construction allowance for a specific number of dollars per square foot of rentable space.

#### Built-to-suit: When are allotments ever adequate?

A built-to-suit work letter contracts the landlord to perform renovation work on the tenant's behalf. It is usually keyed to both the landlord's building standards and tenant's plans, which are incorporated into the lease. Restrictions such as specific allotments of building standard materials per unit of space measurement (such as "x" number of duplex outlets per 100 sq. ft. of space) are typical.

The potential tenant should be aware that these allotments are normally inadequate to accommodate today's installation. For example, there are never enough duplex outlets. The quad outlets frequently wanted instead may not be covered at all. Separate circuit outlets for refrigerators, copiers, telephone switches and other equipment are often not included. Above the allotment, the tenant pays.

For a small project, say under 7,500 sq. ft., many tenant headaches can be avoided if the



**While a landlord may grant an allowance equal to the building standard allowance that you can spend however you wish, you may find yourself paying for extras—while the landlord withholds unused allowance credit**



landlord assumes full responsibility for construction. Who will provide the architectural and engineering plans must be clear. If the tenant is hiring the architect and wishes to stick to a building standard installation, the architect should be advised in advance to avoid upgrades or fancy details.

There are certain typically "above building standard" elements that can be negotiated advance into the work letter if you're aware of them. Examples include pantry units, quad outlets instead of duplex outlets, storage closets, separate circuit outlets, upgraded fixtures for the reception area, top offices and boardroom, and upgraded lighting fixture lenses.

Sometimes a landlord will give a allowance equal to the building standard allowance that you can spend however you wish. Be advised, however, that this substitution factor and unit prices for building standard elements should be agreed upon in advance. If not, you may find yourself paying for extras while the landlord withholds unused allowance credit from you. For large project build-to-suit is often not the best route, as landlords can keep any profits generated through cost reductions from subcontractors. The tenant can usually have more control by hiring his own construction manager or general contractor.

#### Allowance of materials per unit of space: What's the right stuff?

In the second type of work letter, the landlord grants allowances for certain materials per specific measurement of space. The tenant handles construction and is reimbursed by the landlord up to the allowances. The allowances rarely cover the actual quantities or types of materials required, or the real costs of today's installation. As installation become more complicated, this type of arrangement is used less frequently. For example, an architect may choose indirect lighting instead of the traditional ceiling fixtures to eliminate computer glare. A unused ceiling fixture allowance is lost money to the tenant.

If your work letter calls for you to be reimbursed by the landlord, negotiate the requirements for reimbursement. You want speedy repayment after the landlord receives copies of paid bills. It is possible to get reimbursement in 10 days, even though the landlords would prefer 30. Holdback can also be negotiated.

For example, it is typical for the tenant to hold back 10% of the total payment from the general contractor for coverage of punch list work. The tenant can keep the float of the



payment structured properly. The final progress payment from the landlord is frequently keyed to sign-offs from the architect and engineer as to project completion and compliance with local building codes. The tenant should try to avoid having his final reimbursement keyed to this, as the paper work can be lengthy.

#### Allowance of dollars per rentable sq. ft.: How much and when?

The third type of work letter is a construction allowance based on a particular number of dollars per sq. ft. of rentable space. In New York City a "plain vanilla" space can cost \$40 to \$50 per square foot even in a depressed market. If the intent is to build a fancy, detailed space, the tenant will have to come up with the difference between the allowance and the installation's actual cost. What is negotiable in this type of work letter is the allowance itself and the timing of payments by landlord to tenant.

This allowance traditionally covered "hard" costs—actual construction expenditures. Anything permanently affixed to the structure would be covered, such as wallcovering and glued-down carpet, but not furniture systems, architectural fees, engineering fees, building department permits, and the like. Recently, some "soft costs" as they are called, have been included in the landlord's work allowance. Sometimes this is included as a percentage of the total costs, or the tenants are permitted to use the allowance as they see fit, making this the most flexible arrangement for the tenant. Ideally, the construction allowance should fund the actual construction work. Equal payments over a period of time, say four months, starting at the completion of landlord work, would be well worth negotiating.

The work letter should also define responsibilities and provide a schedule of who is to complete what, by which dates, and what the consequences are if these dates are not met. An engineer, for example, must be engaged to survey the intended lease space for power, air conditioning, plumbing, sprinkler, fire safety and structural soundness. Such a survey can point out building deficiencies for the intended lease or major, potentially hidden, costs to the project. If you can identify them prior to the signing of the lease, you may be able to incorporate some or all of the corrective work into other sections of the lease.

#### Does anyone really know what a wall is?

Facility management professionals can assist the tenant with work letter terminology. For example, does the term "partition" refer to a wall that runs from floor to ceiling, 3 to 6 in. above the ceiling, or slab-to-slab? Is it one-hour rated or two? How many layers of sheet rock does it have and how thick are they? What is the spacing of the studs? Such items may come back to haunt you when you get your final invoices from the landlord, or when you

are denied reimbursement. The letter should include definitions or any "Building Standards" that apply to it.

A schedule should always be included. If the landlord is installing new windows prior to the tenant's contractor commencing work, make sure you time your rent commencement date to the landlord's completion date. Negotiate for a rent abatement during construction to avoid paying double rent.

When you hire a general contractor, you are responsible for monitoring the schedule. The landlord's work is typically spelled out in a separate section of the lease, although it may be combined with the work letter. Today land-

**“Substantial completion” for the tenant occurs when the space is ready for occupancy—yet a contractor may declare a project “substantially complete” when the work is actually far from finished**

lords are performing more work as an inducement to closing the deal, such as: removing asbestos from wherever a plumbing connection is destined, even though it is currently enclosed; providing the tie-in to the main building fire safety panel as well as any necessary re-programming to accommodate the

tenant's new devices; putting in supplementary air conditioning equipment, electrical risers, emergency generators or a tie into the building's emergency systems; and upgrading restrooms and entrances to meet the new handicapped laws.

These items will eat rapidly into your work allowance if you have to pay for them. The more you can get the landlord to provide separately from the work letter, the better. Obviously the state of the economy sets the pace. In a soft real estate market you may want to take advantage of the landlord's buying power and purchase building standard material from the landlord's vendors. In a tight real estate market, it could be advantageous to negotiate a "turn key" build-out per tenant plans.

Especially if the job is small, you should make the landlord responsible for the tenant build-out. Properly negotiated, it can eliminate all construction management hassles and can prevent the rent clock from ticking before the space is complete. The pitfall, of course, is when the tenant's architect and engineer do not submit working drawings by the landlord's due date.

Which way to go? In today's market, the "build-to-suit" work letter can be the least costly to the tenant, on the surface. But the tenant must clearly define the quantity and quality of items required, designating one person on its team to authorize pricing, approve drawings and change orders. Methods for resolving disputes concerning what is included and the associated costs should be predefined. An independent consultant must be engaged if necessary to monitor the project.

One of the difficulties inherent in negotiating a work letter is that negotiations frequently take place prior to contracting an architect to provide design schemes and working drawings. A feasibility study or schematic plan may exist, but this is not always the case. Any space plans or design documents that exist at the time of the lease execution should be attached to the lease, documenting the basic intent of the tenant.

Often the commencement of rent is tied to the "substantial completion" of the space, a term which should be spelled out in detail. Various interpretations are possible, some which create a great hardship for the user group. On one hand, "substantial completion" from the tenant's viewpoint occurs when the space is ready for occupancy. Yet contractors can also declare a project "substantially complete" in order to meet a deadline and/or to avoid a penalty, when the work is actually far from finished, and the space is not ready for occupancy.

A successful build-out is contingent on the terms of the tenant work letter. Know its logic and what it will allow you to build, and it will perform for you. ☛

*Carol E. Farren is president and Debbie Jaslow Shatz is project manager of Facility Management World Wide Ltd., a facility management consultant based in New York City.*

# Cover That Window!

The surprising role of window treatments in energy conservation

By Wendell Colson and Donald Fraser

**M**any architects and interior designers will freely admit it: Window treatments or coverings are close to the last design decision they make when working on a base building or interiors project. Yet window treatments can make a significant contribution to a building's energy conservation program. Architects, interior designers, engineers and facility managers—who routinely zero in on building orientation and configuration, construction materials, fenestration, glazing and sophisticated controls in cutting energy waste—may be unaware of why window treatments belong in their battery of conservation techniques.

Window treatments help conserve energy in two ways. They reduce thermal transfer through windows and reduce solar gain by intercepting sunlight. In dealing with thermal transfer, the effectiveness of coverings is measured by the "R-Value," or resistance to thermal transfer, which occurs when heat is lost through windows in cold seasons, and when chilled air gains heat via the window from hot outdoor air. The higher the R-value, the less energy is required to heat or cool a space.

When solar gain is the concern, the effectiveness of coverings is measured by the "Shading Coefficient," or the proportion of solar gain when using a window treatment, as compared to that from a glass window alone. Solar gain is a concern in hot seasons, and in buildings exposed to direct sunlight, even in cold weather. Window treatments increase reflectance back towards the window and reduce transmittance into the interior. The lower the Shading Coefficient, the less heat gets through, and the less energy is needed to cool the space.

Which kind of window treatment is right for the job? For a number of reasons, no ideal treatment exists. First, most buildings experience several climates simultaneously, and requirements can vary by season and time of day. A facade that receives no direct exposure to the sun might call for window treatments with a high R-Value, while another facade with heavy exposure might need treatments with a low Shading Coefficient. An eastern exposure might benefit from a low Shading Coefficient on summer mornings, but seek thermal protection at other times.

A second complication is that both R-Values and Shading Coefficients depend on

**The ideal window treatment may not exist: Most buildings experience several climates simultaneously, and requirements can vary by season and time of day.**

many variables, and should be used only in a relative sense. Actual effectiveness depends on the type and size of window, type of glass used, proper installation and correct operation. For example, the larger the window, the lower the proportion of edges—which can "leak" heat flow and sunlight—to the total area, and therefore the higher the R-Value and the lower the Shading Coefficient. An installation that does not provide a tight seal can reduce the effectiveness of a window treatment, as can blinds that are not adjusted as the sun changes position.

Third, the choice of a window treatment is

affected by the multiple functions window treatments perform in addition to energy conservation, including light control, acoustical control, privacy, preservation of the view, fire resistance and appearance. The choice is also affected by considerations of initial cost, durability and maintenance costs.

#### Materials and finishes: Apples and oranges

Window treatments can be made of steel, aluminum, vinyl, wood or fabric, and many have special backings or finishes. Energy efficiency is a function of both the inherent qualities of the materials and finishes, and the construction of each type of treatment.

- Metal alone, with a standard painted finish, will transfer some heat. But special, low emission finishes increase energy efficiency dramatically. This type of finish also improves the Shading Coefficient by re-radiating less heat into the space.

- Vinyl vanes and slats have good resistance to heat loss and also to solar gain. Mylar inserts or special finishes increase their effectiveness.

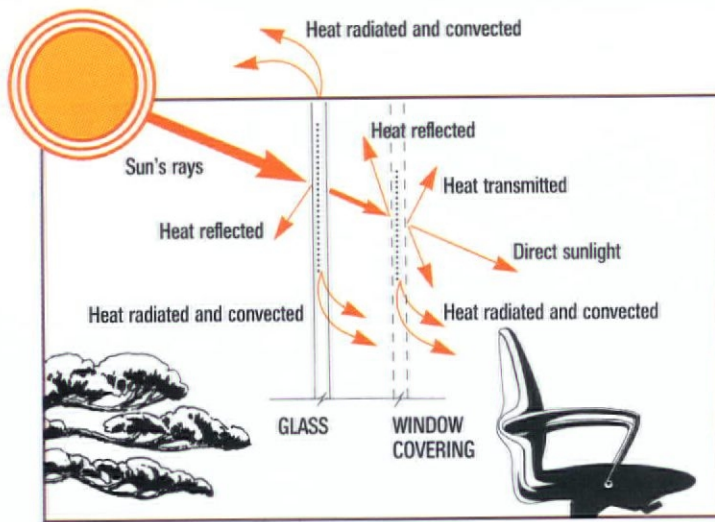
- Fabrics can be surprisingly effective in controlling energy, especially with extra layers or backings. Tighter weaves and heavier weights produce higher R-Values, while lighter colors decrease the Shading Coefficient.

- Wood has low conductance but high emissivity. Its weight and thickness usually produce poor closure, which reduces energy efficiency.

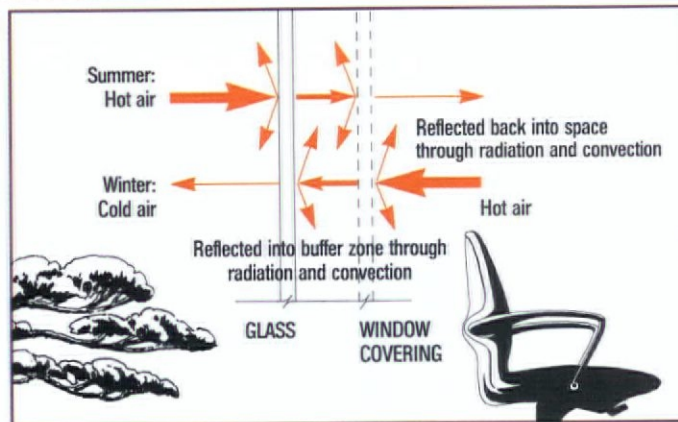
#### Construction: Some really like it hotter

Along with materials and finishes, window treatment construction also plays a role in producing a wide range of energy conserving capabilities. This becomes clear in the comparisons of R-Values and Shading Coefficients for the categories of window treatments that follow. (For reference, the R-Value for a single pane of glass without a window treatment is approximately .85; the Shading Coefficient is 1.0.)

- Horizontal blinds, a standard choice for contract installations, contribute significantly to energy savings. A one-inch aluminum slat in a closed position has an R-Value of 1.49 to 1.59 with single glazing, and 2.50 to 2.78 with dou-



**Diagram A:**  
BLOCKING SOLAR GAIN:  
SHADING COEFFICIENT  
(Simplified drawing)



**Diagram B:**  
BLOCKING THERMAL  
TRANSFER: R-VALUE  
(Simplified drawing)

ble glazing. Variables affecting the energy efficiency of horizontal blinds include position, finish, size of slat holes and degree of slat overlap. Horizontal blinds have an advantage when used as a shading device because they can preserve the view, even when set to block solar rays—except early morning for an eastern exposure and late afternoon for a western one. In addition, they do not require much adjustment as the sun's position changes. Shading Coefficients for the same one-inch blind are .43 when closed and .55 when partially open with single glazing, and .39 and .55 with double glazing.

- Vertical blinds are especially energy efficient because they provide tight closure. There are no cords or ladders, and the suspension system can rotate 180°. R-Values for vertical aluminum blinds are 1.43 with single glazing and 2.40 with double glazing, and for vertical vinyl blinds, 1.50 with single glazing and 2.52 with double glazing. Vertical blinds are particularly effective in larger installations. Though they also provide good shading against solar gain, they must be tightly closed for eastern, western and southern exposures, and require adjustment at midday for southern exposures as the sun moves. The Shading Coefficient for white vinyl blinds is approximately .27, and for reflective mylar blinds, .20, both with single glazing.

- Pleated shades provide protection against thermal transfer, as they reduce air circulation and sunlight entering a space. Their effectiveness is a function of both material and color. Metallized backings are available to increase efficiency. In order to insulate and block light, they must be completely lowered (or raised, for bottom-to-top installations). R-Values for a pleated fabric shade are 1.41 with single glazing and 1.90 with double glazing. The Shading Coefficient with single glazing is .61.

- Honeycomb shades offer superb energy conservation. The cellular construction creates an extra layer of insulation that reduces both thermal transfer and solar gain. Concealed cords that do not penetrate the exterior seal and a white reflective exterior contribute to energy conservation. A metallized polyester core is available to improve performance to an even greater degree. A single honeycomb shade with 3/8-inch pleats has an R-Value of

2.04 with single glazing and 2.94 with double glazing, and a Shading Coefficient of .46 with single glazing and .43 with double glazing. A triple honeycomb shade with light-blocking material has an R-Value of 5.60 with single glazing and 5.90 with double glazing, and a Shading Coefficient of .14 with single glazing and .19 with double glazing.

- Fabric curtains and draperies can dramatically reduce energy costs, depending on the fabrics used and how they are designed. The closer the weave and the thicker the fabric, the better the thermal and shading properties. Light colors lower the Shading Coefficient, and folds and drapes increase energy-saving characteristics. Draperies can also be lined and interlined to improve performance.

#### Evaluating alternatives: What's outside your window?

Designers will find that a number of computer programs can be helpful in handling all the variables involved in selecting window treatments.

- The evaluation process starts with a sorting out of non-energy related aspects. Vertical blinds might be chosen, for example, where a clean environment is especially important, or horizontal blinds for shading a southern exposure, or honeycomb shades to reduce glare where VDTs are heavily used.

- The next step is to establish R-Values and Shading Coefficients for window treatments as they would be used in the new installation. Computer simulation would incorporate information on building orientation and configura-

tion, size, type and number of windows, type of glass used, and dimensions and materials of alternative window treatments.

- The third step, also using a computer design, would be to assess costs. Variables would include local weather conditions, such as degree days and wind velocity, fuel costs, initial product costs, expected lifetime and maintenance costs.

While architects and engineers explore new design options, and glass manufacturers research mirror glass, low-emissivity glass and electromagnetic/chromatic coatings, research in the window treatment industry continues to develop products that reduce energy consumption. One important area of innovation in the next decade will be variable-control window shading devices. These computer-controlled programs will track the sun, time of year and weather conditions, and then coordinate the operation of both window coverings and heating/cooling systems. As energy costs rise and systems are perfected, more buildings will put energy-related functions on automatic.

The future could be bright indeed—when seen through tomorrow's "smart window." ☞

*Wendell Colson is vice president of research & development and Donald Fraser is quality assurance engineering manager at Hunter Douglas Inc., the world's largest manufacturer of window coverings, which makes and distributes horizontal blinds, vertical blinds, pleated shades, fabric draperies and honeycomb pleated shades.*

# Lean on Me

Since it's not the staircase people are looking at—it's the architectural railing on it  
—why do so many designers treat railings as an afterthought?

By Jennifer Thiele

**W**hat's the first thing designers need to know about architectural railings? It's that they need to know more—period. Despite the fact that railings often occupy a focal point in an interior design, manufacturers of railings will attest that their design and installation are often not resolved early enough or in sufficient detail by designers to avoid substantial time and cost penalties.

Mike Wylie of Wylie Systems, a railing manufacturer in Ontario, Canada, points out a common error that architects or interior designers make when specifying railings. "They may put a lot of emphasis on the design of the infill panels," he says, "but fail to think about the structural mounting means." For example, designers may not consider something as simple as what's behind the walls when they specify a wall-mounted railing system. Similarly, stairs can be built too narrowly, without accounting for the mounting of a railing.

A second common problem: "Designers might not allow sufficient lead time to install a railing with difficult angles and radiuses," says Wylie. "Often there will be more site work than anticipated involved in determining pitches and angles, and many railings simply can't be installed by a general contractor." Wylie recommends that designers involve a railing manufacturer early in a project, to act as a consultant during design and specification, and to do the actual installation when necessary.

"Designers should consult a qualified metal fabricator during the design process for advice on material selection, mounting details, finish selection, railing design and installation procedures," agrees Charles Livers, vice president of Kansas City-based Livers Bronze Co. Though it is almost always advisable from a cost perspective to specify a standard railing system from a reputable manufacturer, companies such as Livers and Wylie will also work closely with designers to develop a custom solution.

While producers don't shrink from custom work, they feel that designers sometimes expect too much. Roger Beard, a Livers designer, explains. "Many designers approach railing design on a conceptual basis and expect the fabricator to make the design work," he observes. "There are also times we're asked to manufacture something that is not going to work or will just be too expensive." Architects



From standard construction to custom-designed systems, railing fabricators are well-equipped to help designers specify architectural railings to dramatic effect.

and designers who adhere to basic principles may fare much better in the long run.

Something seemingly as elementary as the method of connection can greatly affect time and cost. Elimination of exposed fasteners, for example, can complicate a railing design many times over and can actually result in a weaker construction, according to Beard. Wylie adds that specifying elaborately-designed infill panels and railings with lots of twists and turns can also cost a bundle in terms of time and costs.

Materials and finishes selection also figure importantly in determining the ultimate cost and aesthetic quality of a railing system, be it standard or custom. Julius Blum & Co., a manufacturer of stock-only components, offers the four most popular rail section materials to designers: aluminum, bronze, stainless steel and acrylic/wood. Livers suggests that avoiding specifying hardware finishes for ornamental metalwork will help save money. In any case, says Beard, "if a manufacturer recommends a design change or substitution, it will be to the architect's advantage in cost or appearance."

General code requirements for structural integrity dictate the following:

- The top rail of a guardrail system must withstand a concentrated load of 200 lbf applied at any point or direction, and a uniform load of 50 lbf per linear ft. applied horizontally and con-

currently with a uniform load of 100 lbf per linear ft. applied vertically downward.

- Handrails not serving as top rails must withstand a concentrated load of 200 lbf applied at any point in any direction and a uniform load of 50 lbf per linear ft. applied in any direction.

- The infill area of a guardrail system must withstand a horizontal concentrated load of 200 lbf applied to one sq. ft. at any point.

- Glass-supported railing systems must withstand loads indicated for top rails and infill areas of guardrail systems, with each section of top rails supported by a minimum of three glass panels or by another means so it remains in place if one panel fails.

Dimension requirements include: heights of 34 in. above the stair nosing to the top of the railing and 42 in. above the finish on a level guard rail; vertical spacing of 4 to 6 in., depending on codes. Post spacing varies with rail design.

Designers should note, of course, that building code requirements and safety regulations vary from one type of structure to another, and from one locality to another. Julius Blum points out emphatically that it is the designer's responsibility to comprehend and comply with applicable codes and regulations governing a specific project. Livers suggests that a structural engineer be consulted for a final review of a railing design to make sure that it will meet local loading requirements. Though manufacturers are sufficiently well acquainted with code specifications to supply components that meet the requirements, the structural soundness of each individual railing system should always be verified by a structural engineer.

Too many architects and designers are still prone to custom-designing their own railing systems and subcontracting them out to local metal fabricators that are not railing manufacturers per se. There's an inherent danger here. Though these fabricators may be more cost effective, they are not always equipped to advise designers on critical specifications.

Railing fabricators address this issue by offering custom-designed looks for stock components. "The idea is to introduce style and give the choice to be creative with standard components," says Wylie. The obvious advantage in using custom-looking stock parts over starting from scratch is getting the design you want complete with the expertise you need to keep to keep your railing system holding up. ☛

# DESIGN DETAIL

## High-Wire Act

Employees at FMC Chemical Group headquarters in Philadelphia, who include scientists, engineers and managers among their ranks, can be forgiven if they fail to pay much attention to the interior staircase between floors 23 to 25. Visitors, by contrast, probably marvel at this strong yet delicate looking structure. For what LSH/Hague-Richards has created in wood, stainless steel and bronze for the Fortune 150 company is a hand-

some tribute to what engineering and architecture can accomplish.

The project started with a staircase kit that LSH/Hague-Richards thought it would execute quite differently. But what was originally to be calm, neutral and enameled became tensile, dynamic and exposed. By the time the architects assessed the changes they wanted, they decided to start from scratch.

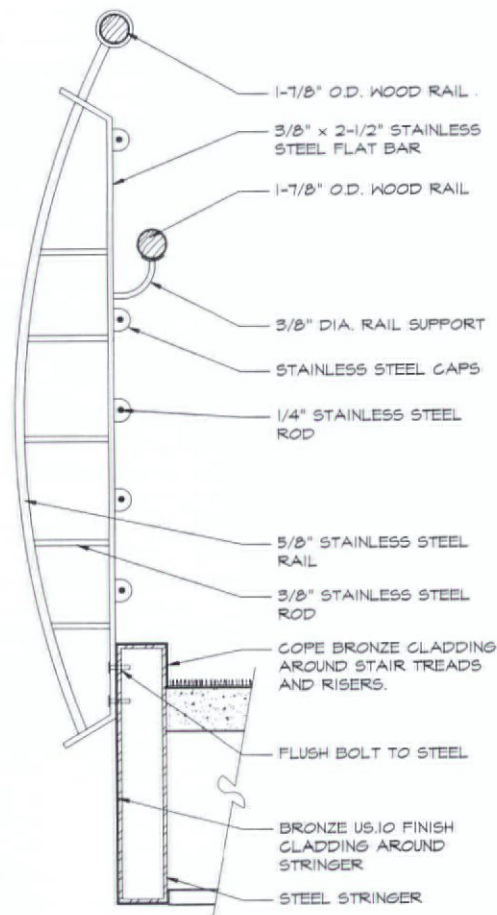
Taken piece by piece, the structure is simpler than it appears. In essence, bronze-clad steel stringers support bronze-clad steel treads and risers, while

stainless steel balusters bolted to the stringers form trusses with their posts and rails to hold up wood banisters and provide lateral resistance. Of course, the elements that transform the construction into a *pièce de résistance* are the five parallel wires formed of stainless steel rods. These are first screwed into spherical pockets mounted on the balusters, then inserted into the turnbuckles between the balusters, and then finally tightened.

LSH/Hague-Richards' design owes an obvious debt to the work of the eminent architect Eva Jiricna, a

Czech expatriate practicing in London. In her various shops, restaurants and apartments for clients in such far-flung cities as London, Paris and New York, Jiricna has elevated the manipulation of steel and glass into an art form, often using the staircase as a focal point. None of this may matter to the employees of FMC Chemical Group, of course. Yet it's hard to believe that even the most preoccupied FMC executive doesn't smile when a visitor compliments the way his office is all wired up. ☞

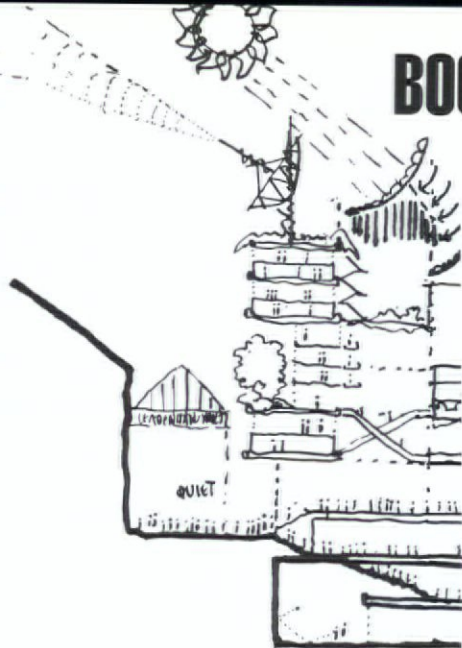
Photography by David Clifton



SECTION THROUGH STAIR AT HAND RAIL

# BOOKSHELF

Drawing of Lloyds Headquarters, London, 1984, by Richard Rogers, from *100 Contemporary Architects*.



## The Sitzmaschine Meets Dr. Glob

*Modern Furniture Classics Since 1945*, by Charlotte and Peter Fiell, 1991, Washington: AIA Press, 192 pp., \$49.95

Old modern designs, like old soldiers, never die, they just fade away—until they are revived as cherished relics of the recent past. Indeed, if you want to tell the chronology of a modern interior, examine its furniture, particularly its chairs. Even the most memorable designs of the 20th century, including such pre-1945 classics as Josef Hoffmann's Sitzmaschine of 1908, Gerrit Rietveld's Red/Blue chair of 1917-1918, or Marcel Breuer's Wassily chair of 1925, or such postwar pieces as Charles Eames' Lounge chair and ottoman of 1956, Studio 65's Marilyn sofa of 1972, or Philippe Starck's Dr. Glob chair of 1988, betray the time and circumstances that produced them.

As authors Charlotte Fiell and Peter Fiell, students of postwar decorative arts and owners of a decorative arts gallery in London, point out, "Truly definitive or absolute design cannot be created because design is and always will be ephemeral." In this handsomely illustrated and highly readable history of modern postwar furniture, the Fiells take us on the sometimes wildly unpredictable journey of postwar furniture design. What we see from 1946 through 1990 are architects, interior designers and

industrial designers responding to both rational and irrational impulses as they conceive mass-produced chairs, tables and casegoods that either affirm the nature of the structures, materials and functions they employ or flatly deny them.

The breadth of human imagination shown in this postwar "best of show" is dazzling. There are furniture pieces of every conceivable structural or surfacing material, casegoods that seem to sway in the wind, and chairs that defy you to sit in them. When Mies van der Rohe argued that there was no need to reinvent design every Monday morning, he surely must have known that nothing would prevent humanity from trying anyway.

*Formica & Design, From the Counter Top to High Art*, by Susan Grant Lewin, 1991, New York: Rizzoli International, 192 pp., \$40.00

From its humble birth in 1913 as electrical insulation, the plastic laminate known as Formica went on to conquer the industrial world as the surfacing material par excellence. Susan Grant Lewin, creative director at Formica Corporation, has edited a fascinating cultural history of this product in *Formica & Design* that shows how important the surfaces of our artifacts—covered as often as not with Formica—are as bearers of social meaning. Architects and interior designers may sing the praises of honest materials, but modern consumers seem more concerned with what furniture and interiors imply on their surfaces than what they materially consti-

tute inside. Modern society loves to fool itself, and the nostalgic images filling this delightful book show how much creativity we have spent on doing so.

*100 Contemporary Architects*, by Bill Lacy, 1991, New York: Harry N. Abrams, 272 pp., \$49.50

Every designer knows that flash of intuition—that aha!—in the struggle with a particular project, when the client's problem takes a soaring leap into a three-dimensional solution. Whether that flash occurs on tracing paper, graph paper or the proverbial back of an envelope, the medium that records it is typically a drawing. In this volume, architect Bill Lacy, secretary to the jury for the Pritzker Architecture Prize, immediate past president of Cooper Union and former president of the American Academy in Rome, has invited 100 leading international architects to contribute drawings that document the breakthrough moments in their work.

These drawings crackle with intellectual energy. Because their goal is problem solving rather than rendering, they possess a personal, narrative quality that is missing from either the glossy, finished renderings or intricately detailed construction documents that follow. Lacy himself notes, "These drawings are more in the nature of preliminary sketches of a project, snatched from the drawing table at that moment when the genesis of the design is first revealed." An architect's drawings turn out to be as distinctive as handwriting.

Consider the following examples. David Childs, partner-in-charge of Skidmore Owings & Merrill in New York, depicts New York's Columbus Circle in a wiry, flexible line reminiscent of artist Alexander Calder. A sketch of the Church of the Pilgrimage in Neuges, Germany by Gottfried Böhm shows us a craggy mountain in a charcoal rendering that evokes the great massing studies of high-rise towers by Hugh Ferriss. And when Chicago architect Harry Weese examines the workings of the Washington, D.C. Metro system, he draws scientific diagrams full of angles, overlap-

ping circles and arrows that bring to life the intricate microcosm sustaining subway riders in the nation's capital. Since most of us will never peer over the shoulders of the designers Lacy has gathered, *100 Contemporary Architects* is a lot better than wishing to be there.

*In the Victorian Style*, by Randolph Delehanty with photographs by Richard Sexton, 1991, San Francisco: Chronicle Books, 180 pp., \$35.00

Indigenous styles of architecture and interior design such as New England Cape Cod, Florida Spanish Colonial and California Craftsman used to resemble local wines in being savored best at the source—until our industrial society lifted them out of context and reproduced them everywhere. (Want a bit of Versailles in Boca Raton? No problem.) Fortunately, the lessons of indigenous styles like the San Francisco Victorian house remain to be absorbed.

In this revealing study of the "Painted Ladies," designers can follow the evolution of what author Randolph Delehanty, an architectural restoration consultant, maintains to be an "essentially modern" style. Delehanty is serious about this. "The key to understanding it lies not in its obvious facade but in its invisible plumbing," he says. "It was born out of a fascination with two things: new technologies and the architectural styles of the past."

Perhaps the San Francisco row house is not modern in the aesthetic sense because its lush, exotic forms did not grow directly out of its technical functions. However, what Delehanty's text and Richard Sexton's superb photographs argue is that the Victorian house is the logical outcome of the city's hilly topography, its stringent land-use policies, a stratified and formal 19th-century social structure, and emerging technologies of plumbing, gas illumination and heating, and electricity. You can sense the tension Delehanty feels in the interior views of some of the city's best-preserved Victorians. As we struggle to tame the technology we cram into today's buildings, this book offers fascinating parallels. ☺

# PROFESSIONAL LITERATURE

## Eastern Paralyzed Veterans Association

The Eastern Paralyzed Veterans Association has published an important new pamphlet, "Removing Barriers in Places of Public Accommodation." EPVA developed this pamphlet to make information easily available to American businesses about steps they must take to improve accessibility for disabled persons to their facilities and services under the federal American With Disabilities Act.

Circle No. 230

## Steelcase

Elysee sectional seating is featured in a new product overview brochure from Steelcase. Color photographs demonstrate the versatility of Elysee, as well as its modularity and soft, contoured design. The brochure also discusses construction details and presents the statement of line.

Circle No. 231

## Rosemount Office Systems

Private Spaces Office Furniture brochure from Rosemount Office Systems offers a description of the company's complete systems furniture line with superior construction, flexible centerline design and a wide range of workstation options to fit any budget.

Circle No. 232

## United Marketing

United Marketing Inc. is now distributing its new recycling container brochure. Highlighted in the six-page color literature piece are: indoor/outdoor recycling containers, a new collection cart, information on fire-safe steel construction and optional easy-to-apply decals for identifying recyclable waste materials.

Circle No. 233

## Freudenberg Office Systems

Freudenberg Office Systems introduces its latest product offerings in the 1992 Nora Rubber Flooring Systems catalog. The new brochure details Freudenberg's exciting flooring options, combining designer colors and unique visual effects. Complete product descriptions and specifications for the Norament and Noraplan rubber flooring systems, as well as Nora rubber accessories, are also included.

Circle No. 234

## Hoechst Celanese

Hoechst introduces Trespa Composite Architectural Panels in a new brochure to be included in the 1992 edition of Sweet's Catalogue. A description of the range of interior and exterior applications, product features, panel specifications and a color chart are included.

Circle No. 235

## Parisi/Bompadre

Parisi Inc., a manufacturer of custom furnishings for the hospitality industry, is now offering expert custom capabilities to the contract market. A new division, Parisi/Bompadre, will produce architectural woodworking, furniture and cabinetry for office environments. A full-color brochure describing the wide range of services is available.

Circle No. 236

## Schindler Elevator Corporation

Schindler's elevator and escalator planning guide features preliminary selection information for designers. The guide includes features and specifications for a complete line of micro-processor-controlled hydraulic and traction elevators; information on escalators and moving walks; elevator architectural features; general installation requirements; and modernization and maintenance systems.

Circle No. 237

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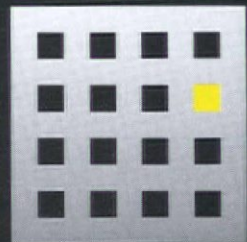
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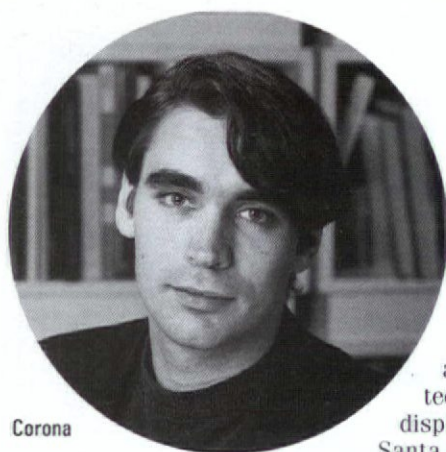
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# PERSONALITIES



Corona

## Just the faux, Ma'am

Craig Corona

Pinning down exactly what Craig Corona does is something of a riddle. But those who have—architects, designers, restaurateurs and hoteliers all over the country—often end up with design elements they once thought impossible. While lighting fixtures make up about half of his line, Corona, president of Sirmos, Inc., can fabricate just about anything. A combination of scientist, artisan and imagineer, the inventor/businessman can realize even the most far-fetched visions his clients dream up: slabs of translucent marble or glass cast into lighting forms they seem too heavy to hold, a gilded piece of molding inspired by a Newport, R.I., mansion, or palm tree-shaped columns with monkeys hanging from them for a new restaurant.

Corona creates the bulk of his pieces from resin, which he and his 65 fellow artisans pour into hand-made molds, which they then hand-carve and paint. His Long Island City, N.Y., headquarters office is strewn with prototypes, drawings and originals. Stacks of books help fire the imagination.

"I'm a small company, so it doesn't cost much to try new things," he says. When not busy trying new things, Corona unwinds by skiing, cooking (he is a trained chef) and going to the beach near his home in Connecticut where he lives with his daughter. Quite a commute, but Corona says he doesn't mind. "It gives me time to think," he says. They say big dreamers never sleep...

## Will the door pulls wear white?

Richard Meier

After unveiling LA's Gulliver-size Getty Museum, getting down to details must seem like a trip to Lilliput for architect Richard Meier, who will display door-pull designs for Santa Barbara's Forms + Surfaces at NEOCON. But the Pritzker Prize Laureate, who is as adept at translating architectonics into contract fabric as he is weaving buildings into the urban fabric, says the initial design process is much the same. "Begin with a blank piece of paper," he advises. "The aesthetic concern for a product is not unrelated to what I do in architecture."

Indeed, a passionate concern for detail is evident in his agora for LA. John Walsh, director of the Getty



Meier

Museum, recalls that, "Richard and I (had) long discussions about door frames and wainscots." It's understandable for a designer whose interests have ranged from dinnerware, furniture and picture frames to elegant buildings such as Atlanta's High Museum of Art.

Meier is joined by close friends Massimo and Leila Vignelli, along with William Pedersen of Kohn Pedersen Fox, on the Forms + Surfaces project. Though Southern California now has a big claim on his professional life, he remains a stalwart New Yorker, preferring football in Central Park with his kids to Rodeo Drive and the Rose Bowl. He exhibits typical New York pragmatism in his door-pull designs. "With all due respect," he notes, "I don't think that this should

be the most eye-catching and important object in a space." Sounds like a man who can see the forest past the trees—or the building past the door-pull?

## Designing a life

Erica Millar

While many college kids spend their summers temping or waiting tables, Erica Millar spent one collegiate summer in the office of architect Frank Gehry. "I mostly made models and swept floors," she recalls. But the relationship helped launch her career.

After graduating from Sarah Lawrence College with a fine arts degree, Millar realized the lonely painter's life she had chosen was not for her. When she called Gehry for advice, he gave her a list of architects to contact—and let her drop his name. "I didn't think Philip Johnson and I.M. Pei would take my calls," she chuckles. So she started with then-lesser-knowns: "I called Robert Stern and said, 'Hi. My name is Erica Millar, and Frank Gehry told me to call you. And by the way, he thinks you're brilliant.'" She got the job.

After two years doing mostly odd jobs with Stern, Millar tackled her first real interior design projects as Ward Bennett's assistant. By the time she joined Kohn Pedersen Fox Conway as a designer, she was ready for the big-time, designing Equitable's executive offices.

On her own since 1988, Millar designs both residential and commercial interiors, as well as furniture in collaboration with Walter P. Sauer & Sons. Why furniture too? "I couldn't find what I wanted on the market," she reports. So she designs it herself.

That's the kind of initiative that would make her famous mentors sit up proudly.

## National Velvet—or wool/cotton blend?

Mary Holt

Mary Holt is one of those rare success stories in which starting at the bottom actually works. Now Arc-Com Fabrics' new director of design, Holt



Millar

began at the company as an intern, left for a brief stint at a mill, and returned to head Arc-Com's Customs division. She's traveled great deal for Arc-Com, meeting designers and getting "incredible feedback about what designer wanted and couldn't find," she says. "Now I can apply what I've learned to the entire line."

Handmade paper inspired her interest in textiles. "In both forms," she observes, "you see the process in the finished piece." Magazines also inspire Holt. "My godmother gave me a subscription to *National Geographic*," she notes. Accordingly, she enjoys photography and hand-paints her own black-and-white photos of children.

When she finds the time, that is. Since her appointment, Holt and her studio of eight have been busy with a soon-to-be-previewed health care collection, plus a tapestry collection, whose profit will go partly to DIFFA.

Though Holt says that home is where her heart is, she foresees more travel ahead. Whatever miles she can't log at work, she says she can make up—in the pages of *National Geographic*.



Holt