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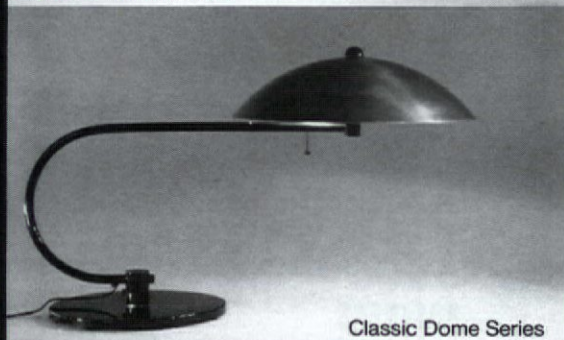
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Cover Photo: Node of Education Wing in Chrysler Technology Center, Auburn Hills, Mich. Photographer: Balthazar Korab.



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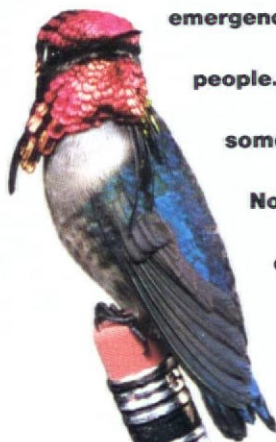


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What Is Good Design?

The Martians have landed at Marne la Vallée, 20 miles east of Paris. At least, that is what some French intellectuals would have you believe about the opening of Euro Disneyland. Of course, no one could expect to build a 5,000-acre, \$4.2-billion theme park so close to one of the great cultural capitals of Europe, celebrating Americanized versions of classic European fairytales, without being noticed. Putting aside questions about the projects contributed by esteemed architects Michael Graves, Frank Gehry and Robert Stern, Euro Disneyland does raise the intriguing thought of what constitutes good design today.

Easy answers to this question were not forthcoming from a lively, recent colloquium held by the American Institute of Architects Interiors Committee, "Interior Perspectives: The Challenge to Excellence in Interior Design," at AIA headquarters in Washington, D.C. The AIA examined interior design excellence from four points of view: social scientists, critics, educators and product designers. After moderator Michael Tatum, director of interiors at University of Texas, expressed his hope for the "de-trivialization" of interior design by designers educating the public about their work, 15 invited speakers proceeded to scatter their fire all over the presumed target.

Are designers ignoring non-aesthetic issues of excellence? Voicing this concern was Robert Sommer, a member of the psychology faculty at University of California, Davis. "The problem with good social design," he said, "is that it is anti-heroic." He called for consultations with behavioral scientists, better user-need analysis, more user participation and increased post-occupancy evaluations to find out how people really respond to the physical environment. Karen Franck, of New Jersey Institute of Technology, further challenged designers to "question design archetypes" that outlive their usefulness.

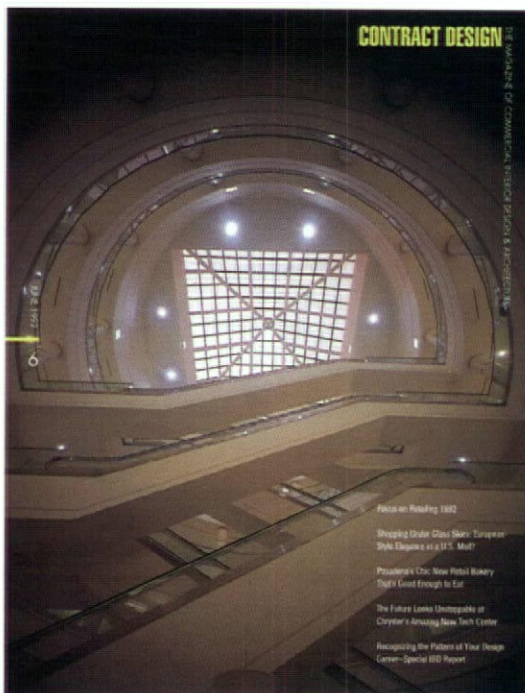
The formal division between architecture and interior

design obscures the question of excellence in its own, tragic way. As Dr. Arnold Friedmann, at the University of Massachusetts, pointed out, design education itself fuels the misunderstanding. "Architectural education focuses on the shaping of space," he said, "while interior design education focuses on the user of space." Margaret McCurry, FAIA, of Tigerman McCurry, similarly argued for architects and interior designers to "talk to one another as equals." For Peter Brandt, AIA, of New York College of Interior Design, the traditional view of buildings as permanent monuments and interiors as disposable objects doesn't help either. "Buildings should be seen as systems whose components change," he said. Finally, an eloquent

plea was voiced for designers to seek excellence wherever it may be. Arguing that mass production makes good design more available, so that designers should look more to the marketplace for inspiration, industrial designer Michael Vanderbyl urged, "Look at the Mazda Miata. It's not for the few." Kenneth Walker, FAIA, of Walker Group/CNI, added a warning on the danger of excessive reliance on technology and aesthetic theory. "See the environment you live in," he said. "See it for night and day, the seasons of the year, the community around you. Inspiration for good design is everywhere."

Today's designers confront widening demands for good design to succeed socially, technologically and economically as well as aesthetically.


While Cinderella's Castle may offend purists who insist on pre-Industrial authenticity, no one ever used a castle to entertain as Disney does. (Who ever accused Palladio, Brunelleschi or Michelangelo of trivializing Greco-Roman architecture to invent the Renaissance, by the way?) What the pioneers of Modernism forgot was that good design takes what it needs from society as well as technology. Today, a mouse and a duck prancing across the French countryside can tell us why. ☺



Roger Yee

Roger Yee
Editor-in-Chief

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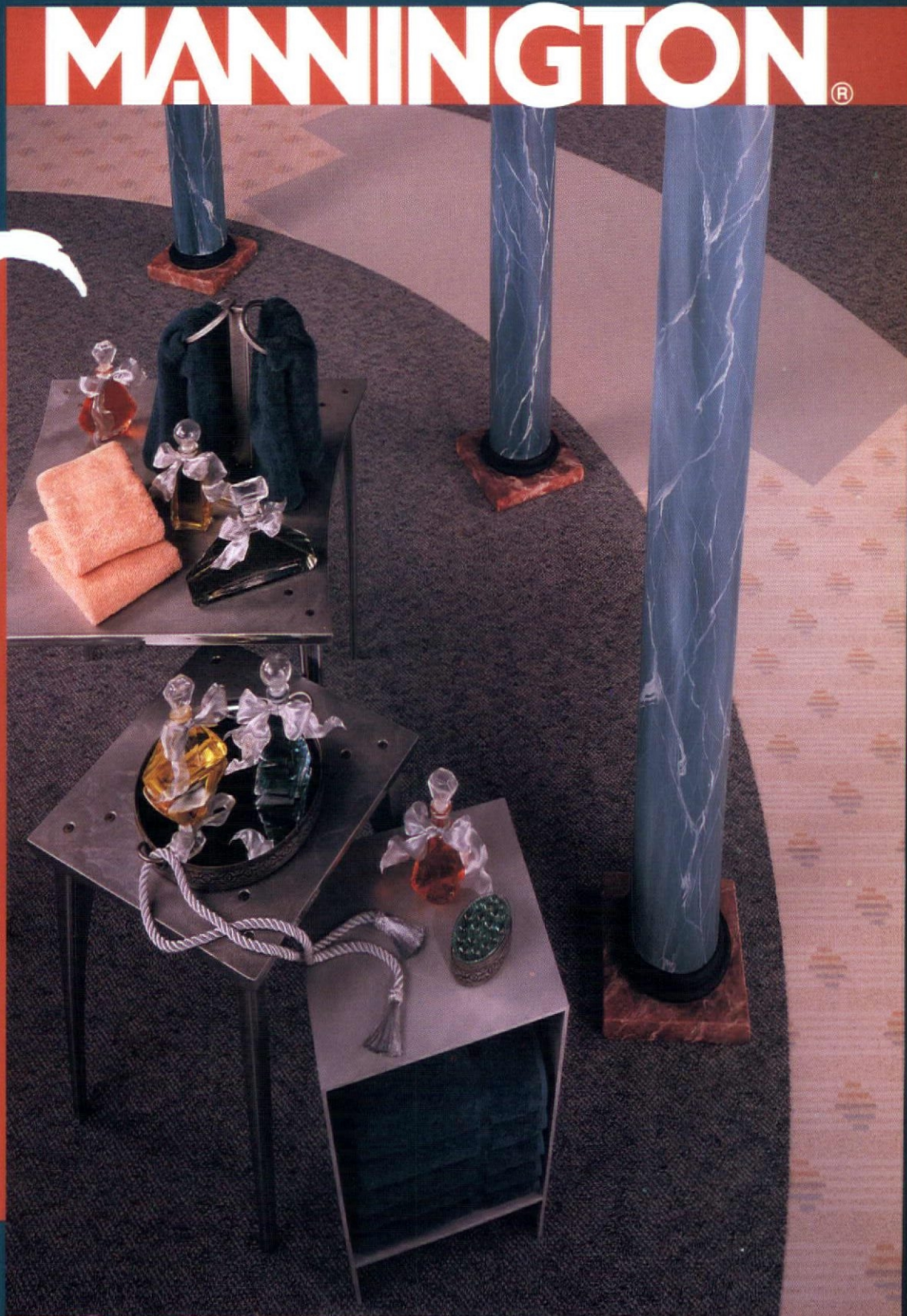
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Friendlier Carpet for Planet Earth

Williamsburg, Va. - Does old carpet ever die, or even fade away? Researchers in BASF Corporation's Carpet Fibers Group are developing environmentally sound alternatives for disposing of carpets when their useful life is over. To this end, the nylon fiber manufacturer has filed patent applications for products and processes that will enable it to depolymerize the nylon from finished carpets back to its original monomer—caprolactam—the raw material from which nylon is manufactured.

"Scientists at BASF believe that there is an alternative to 'throw-away carpets,'" said Dr. Robert Armstrong, director of carpet research for BASF. "Our researchers are hard at work to further develop our recycling process to include these post-manufacturing products." BASF already recovers caprolactam from process water and nylon solid waste at its plant sites in Enka, N.C. and Arrprior, Ontario. This 30-year-old procedure converts the material back into a usable product.

"By safely converting a high percentage of difficult-to-dispose-of material into a commercial product, BASF has kept the waste out of the landfills," said production manager Jack Dellinger. "The unique chemical properties and characteristics of BASF Fibers type 6 nylon make it readily reducible back to the original raw components that can easily be used again, without generating additional waste." Once in place, the company predicted, nylon 6 will be used in carpet which may be recycled repeatedly into new, fresh carpet. Good news so far—now step on it, BASF!

IBD, NSHD Call for Entries, 2nd Reminder

New York - If you don't enter, you can't win. *Contract Design*, as a sponsor of both the Institute of Business Designers/Contract Design Product Design Awards and the National Symposium on Healthcare Design Annual Healthcare Environment Awards, welcomes entries from the design community for both of these honored awards programs.

Deadlines for submittals may seem a long way off, but they're not. For the Institute of Business Designers/Contract Design Product Design Awards, entries are due July 15, 1992. For the National Symposium on Healthcare Design Annual Healthcare Environment Awards, entries must be postmarked August 1, 1992, for receipt by 12 noon August 10, 1992.

Furniture manufacturers and importers with contract furnishings introduced and shipped after September 1, 1991, and design firms with custom furniture designs built and

installed after September 1, 1991, are eligible to compete in the Institute of Business Designers/Contract Design Product Design Awards. For more information, they should contact Dawn Marie Galtieri, the Institute of Business Designers, 341 Merchandise Mart, Chicago, IL 60654, telephone (312) 467-1950.

Architecture and interior design firms with health care design projects built and in use by June 1, 1992, are eligible to compete in the National Symposium on Healthcare Design Annual Healthcare Environment Awards. For more information, they should contact Debra J. Levin, National Symposium on Healthcare Design, 4550 Alhambra Way, Martinez, CA 94553-4406, telephone (510) 370-0345.

May the best organizations win!

David D. Hunting Sr., 99, Dies

Grand Rapids, Mich. - David Dyer Hunting, one of three businessmen credited with launching Steelcase Inc., and its former vice chairman of the board, has died just four months short of his 100th birthday. Born in 1892, Hunting pursued an active career in the company that spanned 47 years and helped revolutionize the office furniture industry. Although he personally spearheaded such innovations as modularity and color styling in the office, he may be best remembered by the design community for working with Frank Lloyd Wright in 1937 to produce the legendary architect's office furniture for the S.C. Johnson and Son corporate headquarters in Racine, Wis.

A graduate of the University of Michigan, Hunting was also active in many aspects of community life in Grand Rapids, including the Steelcase Foundation, Grand Rapids Art Museum and Grand Rapids United Way. He is survived by his wife, Mary Hunting, five children, five grandchildren and 10 great-grandchildren.

Watch Out Mickey—Here Comes SOM!

Chicago - The Chicago office of Skidmore, Owings & Merrill has been retained as the concept planner for a proposed \$2-billion family entertainment and gaming development in Chicago. The announcement was made by Circus Circus Enterprises Inc., Hilton Hotels Corporation and Caesars World, Inc. SOM's initial charge is to design a program and concept for the center, develop criteria for site options and determine project image, character and identity.

The selection of SOM reflects the commitment of the partnership to assemble a project team of international scope and appeal. The balance of the team will be assembled when the project receives necessary government approvals. "We have the opportunity to devel-

op an entirely new concept: an international tourism district in Chicago," said SOM partner Kim Goluska. "It will embody family entertainment and a sensitivity to the history and urban life of Chicago, and reflect the architectural and economic qualities of our city."

The entertainment center would encompass a projected 3 million sq. ft., and would include an entertainment and tourist development for families and other visitors, including themed gaming (the hospitality industry's euphemism for gambling). Among its features would be a sports and performance multiplex, a high-tech theme park, a food fair, seasonal festivals, participatory sports facilities, a special-effects production show and an "Education Center" with new technologies, particularly for children. The center is expected to create some 10,000 new jobs during a two-year construction period and 20,000 permanent jobs once open. If it flies, the Windy City may never catch its breath.

Commissions and Awards

The Weihe Partnership, Washington, D.C., has been awarded a contract to provide design services for the renovation of the lobby and public spaces of One Thomas Circle, NW, in Washington, D.C.

Perennial Designs, Ventura, Calif., has been selected by Ventura County Medical Center to design a new interior signage program for the facility.

The architectural firm **Arquitectonica**, Coral Gables, Fla., will develop a line of lighting fixtures for Baldinger Architectural Lighting, New York.

The Landahl Group, Chicago, will design the new offices of the Chicago Chapter of the American Institute of Architects in The Merchandise Mart.

Hoechst Roussel Pharmaceuticals, a subsidiary of Germany's Hoechst AG, has selected **KPA Design Group**, Philadelphia, to design its new laboratory and office in Somerville, N.J.

The Los Angeles retail design firm of **J.T. Nakoaka Associates Architects** has been commissioned by museums in Los Angeles, New Orleans and Santa Barbara, Calif., the Scripps Institution Oceanography in La Jolla, Calif., and Zion National Park in Utah to develop and expand their museum shops and visitor centers.

Al-Five Inc., Philadelphia, is providing architectural and interior design services for Mitsubishi International's Medical Division relocation to Two Tower in Conshohocken, Pa.,

Gruzen Samton Steinglass, New York, has been named as the program and planning component of the project team for the new Boston Federal Courthouse to be built on Fan Pier in South Boston.



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New York-based **Berger Raitt Design Associates** will design Guardian Life Insurance's sales office and Japan's Prestige International, both in San Francisco.

Croton Collaborative Architects of New York has been selected to develop an Environmental Master Plan for the New York headquarters of Home Box Office Inc.

Escherick Homsey Dodge and Davis has signed an agreement to acquire **Blair Spangler Interior & Graphic Design**. Both firms are based in San Francisco.

The Irvine, Calif. office of **Gensler and Associates Architects** has been engaged to convert retail space at Vulcan Square in Encinitas, Calif. for use as the new Administrative Offices and Council Chambers for the City of Encinitas.

Ted Moudis, a New York-based firm, will be creating new showrooms and office spaces for OshKosh B'Gosh and Boston Traders in New York's Empire State Building.

Swanke Hayden Connell Architects, New York, has been awarded the planning and design of a new trading facility for National Westminster Bank and will design the new New York headquarters offices for Betelsmann U.S.A.

Kaplan/McLaughlin/Diaz Architects in San Francisco has been retained by: Christopher Meany and Flood Partners to renovate the historic Flood Building; Cattalus Development Corp. to design the first office building in the 313-acre Mission Bay mixed-use project in South of Market; the City of Nagoya, Japan to design a \$350-million International Design Center with Daiken Sekkei of Nagoya; and Warner-Mycal Corp. of Japan to design the first of two 30-plus multi-screen theaters in a 10-year venture.

The **Bruce Partnership** has merged with **Watkins Carter Hamilton Architects**, both firms based in Houston, Texas.

People in the News

Thomas M. Burak is assuming the newly created post of vice president, design director of New York-based Schumacher.

Hellmuth, Obata & Kassabaum has promoted **Nora Akerberg**, director of operations-interiors for HOK/St. Louis to group vice president, and **Archie L. Stephens** and **Joyce K. Polhamus**, AIA, project managers of HOK/San Francisco to vice presidents.

Corporate Environments of Georgia Inc., Atlanta, has named **Sam McCall** as sales manager at the office furnishings dealership.

Smith, Hinchman & Grylls Associates, Detroit, has announced that vice president **Carl D. Roehling**, AIA has been elevated to senior vice president and member of the board of directors.

Details, New York, has announced the appointment of **Richard Benoit**, product manager, **Daniel Klein**, marketing manager, and **Steven Schmidt**, national sales manager.

Pacific Design Center, Los Angeles, has named **Rocky LaFleur** vice president, leasing.

Robert Clark and **Hank Lo** have been promoted to directors of design at Seattle-based design firm **FORMA**.

Mike Ku will be managing director of the Hong Kong office of **Interior Architects, Inc.**, headquartered in San Francisco.

Conwed, Minneapolis, is pleased to announce that **Virginia Marvin** has joined the company as marketing program manager.

Cincinnati-based **Hixson** has appointed **Susan Shoenberger Kalti** as an interior designer, participating in the design of commercial and industrial interior spaces.

Ten foreign architects have been named as 1992 Honorary Fellows by The American Institute of Architects: **Donald C.R. Bailey**, LFRAIA, Cammeray, Australia; **Nils Carlson**, Stockholm; **Vakhtang Davitaia**, Tbilisi, Georgia; **David W. Edwards**, MRAIC, Ottawa; **Inger Exner**, Aarhus, Denmark; **Sara Topelson de Grinberg**, Mexico City; **Shoji Hayashi**, Tokyo; **Alexandr P. Kudriavstev**, Moscow; and **Vladimir Slapeta Dr. Sc.**, Prague.

Donald Maharam, president and chief executive officer of Maharam, announces the following personnel

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TRENDS

appointments: **Michael Maharam**, creative director; **Mary Murphy**, design manager; **Louise Marie Russell**, senior designer; **Courtney Long**, fabrics coordinator.

Ontario's Teknion Furniture Systems has appointed **Murray Archer** as vice president, international operations.

Bill Reeb has been named executive vice president of the Temple, Texas-based Ralph Wilson Plastics Company.

The Barcalounger Company, Rocky Mount, N.C., has appointed **Ray Harm** vice president of sales.

Richard B. Bowser has joined Greenwell Goetz Architects as director of public sector services of the Washington, D.C. firm.

The Pace Collection, Long Island City, New York, announces the appointment of **John Vogel** as national sales director.

John Syvertsen, AIA, has joined the firm as associate principal and senior designer of O'Donnell Wicklund Pigozzi & Peterson, Deerfield, Ill.

Executive Office Concepts, San Francisco, has

promoted **Charles Hess** to the position of vice president/design & development.

Ewing Cole Cherry, Philadelphia, announces the election of two new stockholders: **Mark Hebden**, director of the Haddonfield, N.J., office, and **Scott W. Killinger**, director of planning and urban design.

Lawrence Adams has joined forces with **Eric Rosenberg** and **Michele Kolb** to form Adams Rosenberg Kolb, Architects, New York.

Widom Wein Cohen, San Francisco, has appointed **Kenneth R. Burkhalter** as vice president.

Coming Events

July 20-21: Dalton International Days, Northwest Georgia Trade & Convention Center and participating carpet mills, Dalton, GA: (404) 278-4101, (800) 288-4101.

July 24-25: DesignFest, Orange County Convention & Civic Center, Orlando, Fla.: (407) 648-9038.

July 29-August 2: The 1992 American Society of Interior Designers National Conference, Ana-

heim Marriott and Anaheim Convention Center, Anaheim, CA: (202) 546-3480.

August 2-6: 1992 Annual Conference of The Illuminating Engineering Society of North America, Sheraton Harbor Island Hotel, San Diego: (212) 705-7269.

August 12-15: National Office Products Association Annual Convention and Exhibit, The Hilton Riverside, New Orleans: (800) 345-1187.

August 19-20: International Energy and Environmental Congress '92, Rosemont O'Hare Exposition Center, Chicago: (404) 925-9558.

September 11- November 15: Frank Gehry: New Bentwood Furniture Designs, The Museum of Decorative Arts of Montreal, Montreal: (514) 259-2575.

September 19-22: Art Resource Trade Expo, Jacob Javits Convention Center, New York: (914) 682-2027.

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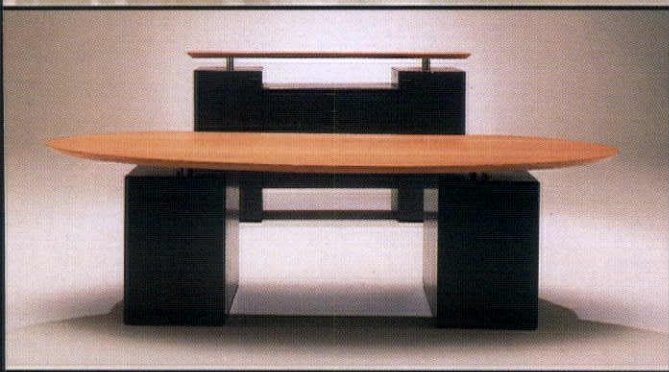
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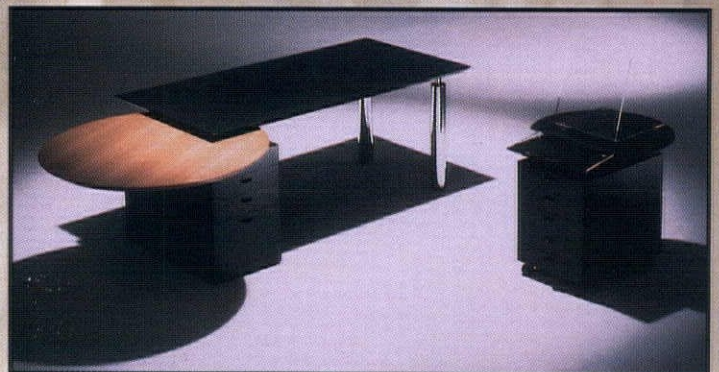


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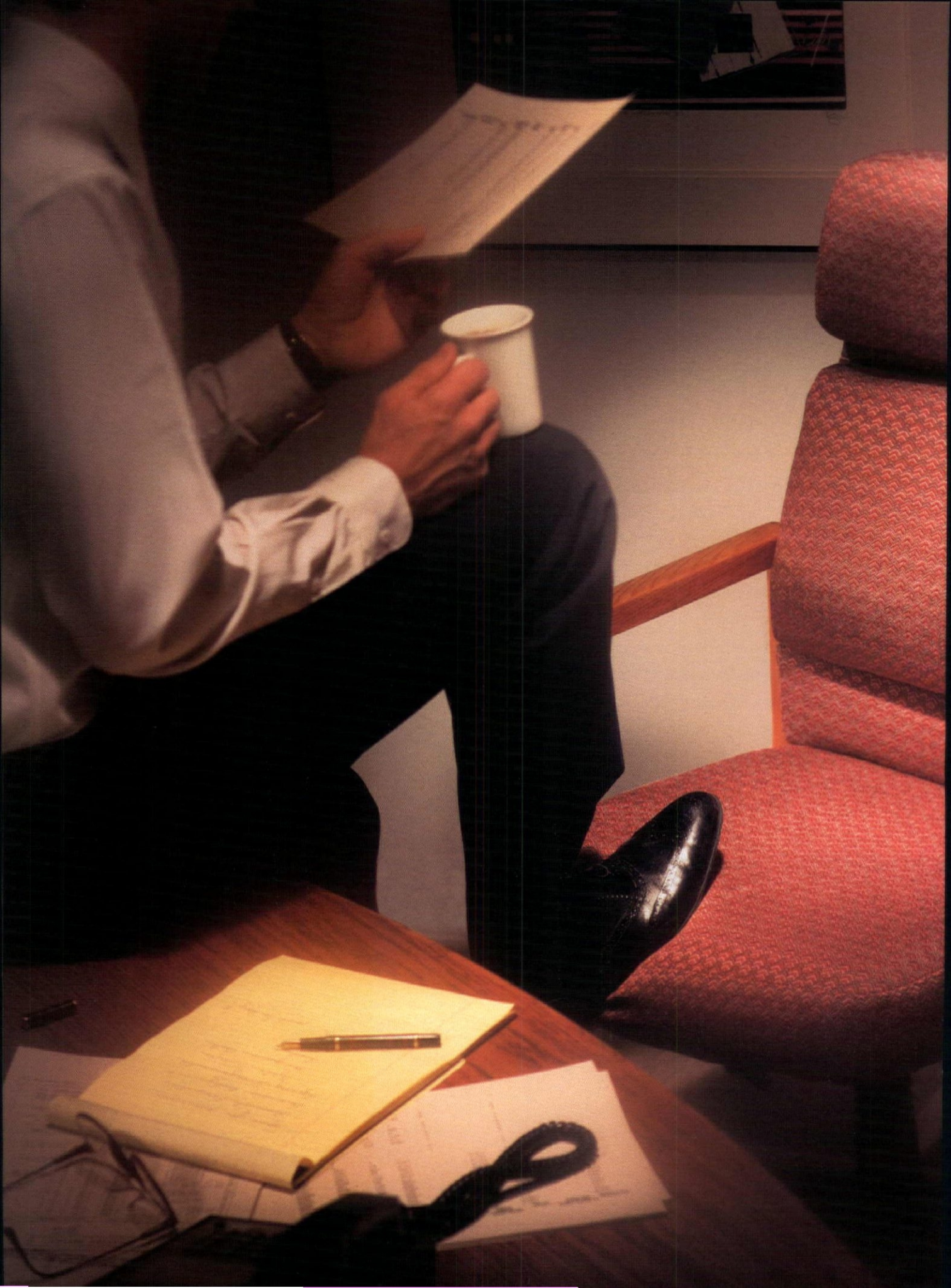
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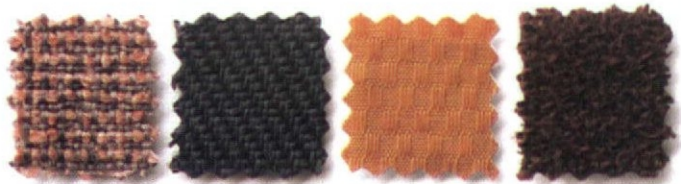
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MARKETPLACE



The Cleo Chair Series of multipurpose wood guest chairs was designed by William Schacht for Mueller, A Haworth Portfolio Company, to offer a variety of options. Three back designs—open back, rail back and upholstered back—with careful detailing give distinctive choices in style, function and comfort. All have sweeping, curved arms with contrasting vertical elements that provide an exciting statement.

Circle No. 246

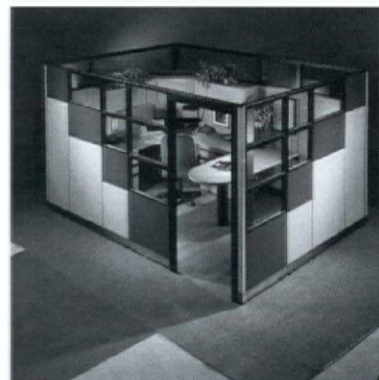


The XC-3 task chair from La-Z-Boy offers the computer operator increased comfort and superior flexibility. The chair features a free float chair control with seven degrees of forward tilt. Seat depth, seat and back angle, lumbar support, armrest height and width can all be adjusted to suit the individual user.

Circle No. 247

Vertical Tiers from CenterCore is a stackable wall system that allows designers, architects and facility managers to create their own office designs. Constructed to easily integrate with CenterCore's Spacemaker 2000 furniture, modules are available in four different glazes, five fabric systems and 91 colors.

Circle No. 241



A LOAF OF BREAD, FINE DESIGN, AND THOU



Fight Fire for Ametex/Robert Allen Contract is comprised of four 100% flame resistant Trevira fabrics in complementary scales, patterns and colors.

The polished density of these constructions enables the fabrics to highlight the architectural clarity of an environment with upholstery patterns that are often equally appropriate for vertical application.

Circle No. 240



Fabrics from the Honey/Wheat/Ecru group of the Basics by Color collection by Pindler & Pindler include: Ithaca, a 54-in. Art Deco Scallop design jacquard in 6 colorways; Serenade, a 54-in. cotton-faced chenille in 5 colorways; Bombay, a 54-in. rayon/cotton dobby weave in 39 colorways; and Solomar, a silkfaced, cotton-backed solid from China.

Circle No. 243

SCHOOL'S OUT — DESIGN'S IN



Candace Stripe and Stepping Stone from Schumacher Contract

are two examples of how an inherently flame resistant polyester can be manipulated into striking designs. Candace Stripe, available in 14 colorways, has an extra dimension due to the play of two colors working together in the fillings. Stepping Stone, available in 10 colorways, is a lively companion to Candace Stripe and uses the same yarn colors in a bolder relationship.

Circle No. 245

The Cramer Chair, designed by Dan Cramer, is part of Images of America's new collection of innovative tubular steel seating. The unique base design offers the advantages of a sled base, while taking the chair outside of the standard design vocabulary. The Cramer Chair is also available as a multiple seating system, with a variety of corner and side tables.

Circle No. 248



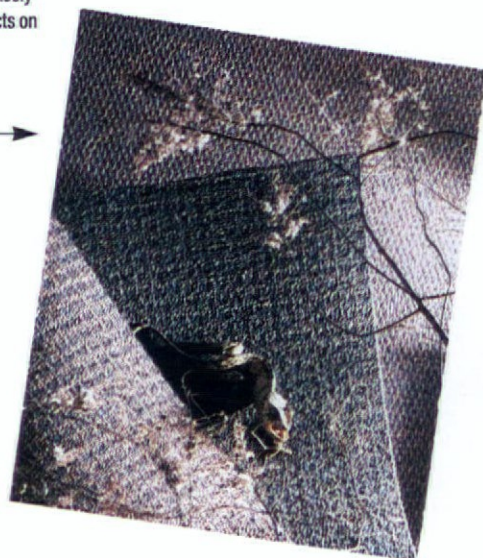
The sophisticatedly styled Aeros by Cramer is an active ergonomic seating line offering a range of features that provide the user with fully adjustable comfort. The lumbar support system, back angle, seat tilt and adjustable arms create a versatile solution for a variety of applications.

Circle No. 242



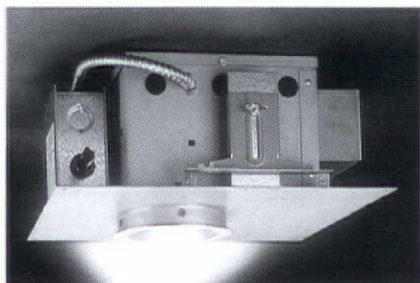
Radius and Variable are the latest introductions in innovative carpet designs from Patcraft Commercial. Manufactured with Patcraft's exclusive 5/64th gauge microweave tufting process, Radius and Variable are two of the most densely constructed products on the market today.

Circle No. 249



Edison Price Lighting's newly patented locking device used on its Anglux fixtures permits an accent light to be relamped 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 thumbscrews. When the lamp needs replacement, a one finger motion pivots the lamp into view for easy relamping.

Circle No. 244





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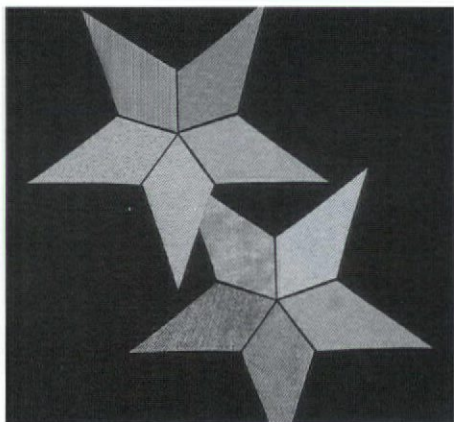
Wallcoverings for Retail and Hospitality

No matter how pretty the face, a wallcovering specified for a retail or hospitality installation will get a lot of unintentional abuse. People and objects will collide with it, scratch it, scuff it, stain it and spill on it. At the same time, of course, that wallcovering will be relied upon to help set a very specific mood, sustaining an optical illusion with appropriate patterns and textures that must linger long enough for the retail store shopper or the restaurant or hotel guest to enjoy a moment's respite before heading back into the "real" world outside.

MDC WALLCOVERINGS

An array of textures and finishes, coupled with the versatility of vinyl, makes the newly introduced Trophy Collection distinctive. Among the 56 patterns in the collection are Roma, a crushed texture similar to popular Italian wallpapers; Jordan, a faux stone finish; and Havienda and Faraday, both with stucco textures.

Circle No. 229



CONCEPT FABRICS

FR Carewall is an exclusive textile wall-covering program featuring Trevira FR inherent flame resistant polyester. Available in six patterns, 10 colors each. FR Carewall is ideal for health care, hospitality and office/institutional installations. Special features include Teflon soil release and an antibacterial/antimicrobial finish.

Circle No. 210



RODOLPH

The mystery of crackling, changing surfaces is contained in Enchantment, a cotton and wool jacquard offered in 10 colorways. It can be specified for heavy duty upholstery use as well as vertical applications.

Circle No. 228



WOLF-GORDON

New Wave IV is a collection of paper-backed vinyl wallcoverings suitable for both residential and commercial installations. The New Wave IV Collection includes over 280 individual items in a range of patterns including stone, stucco (shown), marble, faux fabrics and metallics. The color palette includes contemporary sophisticated hues ranging from soft neutrals to warm earth tones.

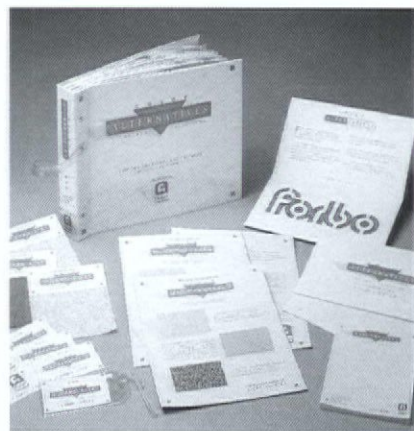
Circle No. 211



FORBO INDUSTRIES/VICRTEX WALLCOVERINGS

Color Alternatives, an innovative new wall-covering collection of decorative, lightweight vinyls, is offered in an array of the most up-to-date color palettes and patterns available. This collection combines the aesthetic value of outstanding design along with the increased strength and durability of the new Hydraspun process.

Circle No. 213



COLUMBUS COATED FABRICS

Elegantly fluted design is expressed with subtle directional flow and richly stated embossing in Guard Trieste contract vinyl wallcoverings. Trieste's silken texture is presented in 15 colorways, and has a Class A fire rating. The combination of strength and dimension makes Trieste ideal for a wide range of commercial interiors.

Circle No. 226



INNOVATIONS IN WALLCOVERINGS

Diamond Plate enhances the company's collection of high-end, heavy-duty vinyl wallcoverings with its state-of-the-art design. A dramatic and durable wall treatment, Diamond Plate is available in six colors and carries a Class A fire rating.

Circle No. 217



KOROSEAL WALLCOVERINGS

Gossamer Steel is a line of woven, synthetic wallcoverings, which combines the luxurious qualities of fine, natural textiles with the strength, cleanability and seaming capabilities of vinyl products. The collection is available in eight jacquard patterns and 71 sophisticated colorways.

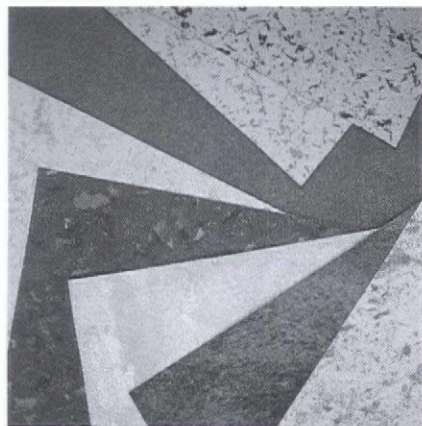
Circle No. 216



J.M. LYNNE COMPANY

Geodesy is a new collection of printed vinyl wallcoverings with an elemental flair that is inspired by the natural textures found in stone, marble and slate. The collection includes small- and mid-scale designs offered in a range of subtle earth tone hues. Six distinctive patterns comprise the collection: Hammond, Novara, Adobe, Shale, Travertine and Rockland.

Circle No. 230



THE KNOLL GROUP

Constructions by Jhane Barnes is a collection of eight non-woven, paper-backed wallcovering designs, representing Knoll-Textiles' first wallcovering offering. The collection is characterized by its rich color palette and unusual textures, created with ceramic granules, wood shavings and woven paper.

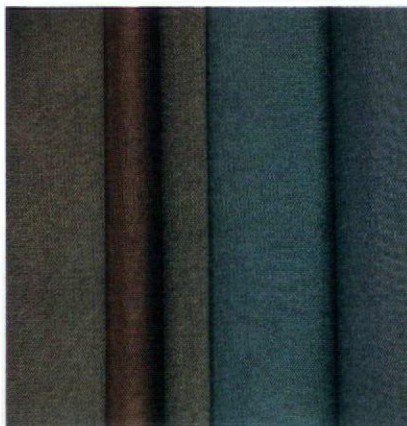
Circle No. 222



MAHARAM VERTICAL SURFACES

The latest evolution in Tek-Wall, Lustra 6000 is a unique weave combining matte and lustrous yarns of 100% polyolefin. The metallic iridescence of Lustra creates a new visual interest in fabric wallcovering. The color offering provides a well-balanced range of 36 choices.

Circle No. 219



CARNEGIE

Ultimate durability, flame retardance, stain resistance and endless color options make Xorel ideal for retail and hospitality wallcovering and upholstery applications. On walls, Xorel provides silk-like radiance and beauty with the durability of vinyl.

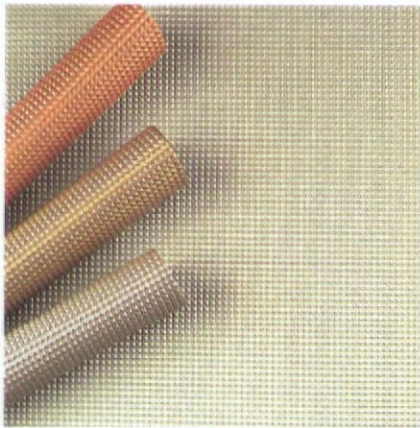
Circle No. 220



F.S. CONTRACT

Heavy Metal, inspired by industrial applications of steel, bronze, gold, copper and aluminum, is an innovative collection of Italian wallcoverings with a sharp, high-tech look that will complement forward-looking installations. Shown here is Diamond Plate, the most highly dimensional of the three designs in the collection.

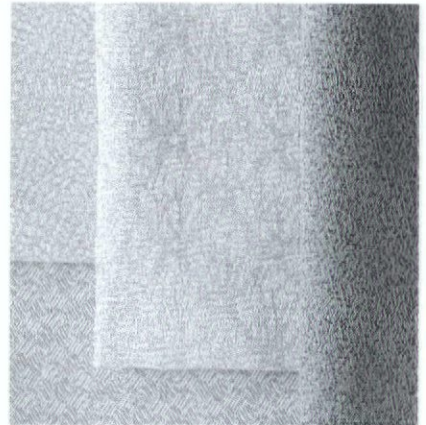
Circle No. 221



ARC-COM

Panel Surfaces 1 is a program of seven patterns. This collection offers unique design flexibility, incorporating small and medium classic motifs and textures. These fabrics are woven jacquards in Trevira FR polyester, and pass ASTM-E84 and NFFA-701.

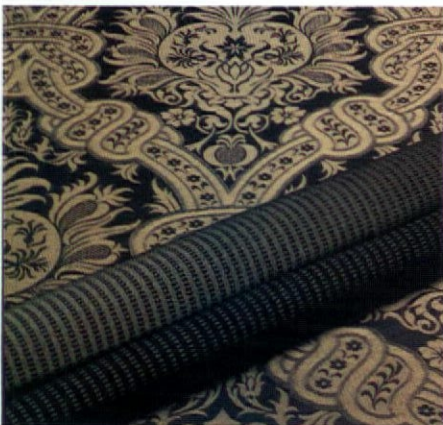
Circle No. 215



DESIGNTEX

Topkapi and Intarsia are two reversible fabrics perfect for large scale upholstered pieces or wallcoverings in grand hospitality installations. A damask construction of cotton and viscose, Topkapi is shown with its small-scale companion, Intarsia, made of silk and polyester.

Circle No. 223



CORAL OF CHICAGO

Carrara and Sienna are two versatile new patterns in the Palazzo Collection. The 54-in. flame-resistant fabrics are made of 100% nylon, feature DuPont Teflon Fabricare finish and have a heavy duty abrasion resistance rating. Each pattern is available in 16 colorways.

Circle No. 224



DECOGARD PRODUCTS

Acrovyn Wall Covering is a high impact, Class I fire rated wallcovering that can be used in any environment where both aesthetics and durability are a must. The line offers a choice of 11 new stone-inspired patterns, 16 contemporary or traditional textures and 72 solid colors.

Circle No. 225



Triuna
Reception

Design: Manfred Petri

Geiger



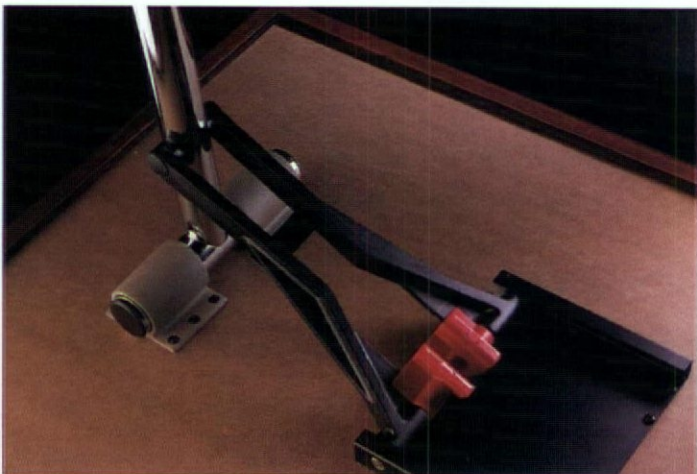
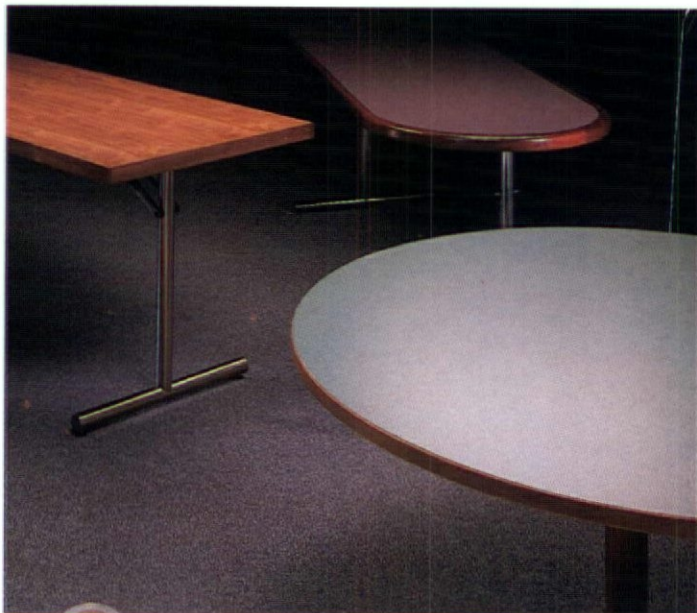
Down from the Pedestal

Falcon's folding table promises to have designers flipping and folding with glee

By Amy Milshtein



Industrial designer Dorsey Cox, IDSA



The people at Falcon know the advantages of being fashionably late. Take their newest introduction: One of the best things Falcon's folding, flip-top and removable special-use tables have going for them is timing. Chairman Frank Jacobs explains, "We had the luxury of seeing what the market wanted and then delivering it with state-of-the-art technology and manufacturing."

Why would one of the undisputed leaders in pedestal tables, which lays claim to 60 to 70% of all tables in the food services industry, venture into the folding-table market? The answer lies in the company's history. Falcon started in 1957 strictly as a manufacturer of table bases, and eventually added tops to supply a growing niche of hotel and restaurant orders.

About four years ago, Falcon started receiving orders from organizations it had never heard of: offices, universities and other non-hospitality, contract institutions. To push this new market,

Falcon set up a network of 280 dealers. "It was the dealers who suggested folding tables," remembers Jacobs.

Not one to jump in blindly, Falcon researched the market and the competition thoroughly to find out what users and specifiers wanted in a folding table. Dorsey Cox, IDSA, who designed the tables, played an active role in that research. "People wanted improved table leg-locking design," he says. "Something safer, more stable, simple to use and easy to understand."

Cox's answer is a leg support system based on a time-tested crank and slider mechanism. Precision-cast aluminum struts ensure rigid support between the leg and table top. The mechanism works double duty, serving as release handle and leg clip.

This high-strength, bright red, nylon component's form and directional arrows provide good object language by attracting the user's eye and showing its function. It provides a large surface

Gaze at the many faces of Falcon's folding tables (left, top). The innovation behind this introduction, a little red widget (left, bottom), is a high-strength, nylon component that provides a large surface area to grip, keeping the user's hand away from any pinch points. The part also securely clips the table's leg when folded for storage.

area to grip, keeping the user's hand away from any pinch points. In addition, the part securely clips the table's leg when folded for storage.

Falcon further improved the design by carefully designing the three joints, using the principle of opposing forces to strengthen and stabilize the table. For instance, the joint where the leg mounts to the surface employs a variable-diameter, self-lubricating bushing that cradles the leg and eliminates any play in the joint. To protect table tops from scratches when stacked, the mounting bracket is coated with plastisol to act as a bumper. An aluminum beam is set in the core material to reinforce the top and prevent sagging.

The streamlined legs come in a variety of configurations, sizes, colors, finishes and textures. There are also a plethora of tops to choose from, including stationary seminar tables that lock together to form unique shapes. For those who can't give up a pedestal base, Falcon offers a spring-loaded flip-top mechanism that tilts or disassembles for storage.

Accessories include cam lock and plate connectors, folding and removable modesty panels, casters, wire management systems, paper feed slots and table trucks. Along with the introductions, Falcon has also prepared a comprehensive new catalogue system geared towards designers and specifiers. Whether they flip, fold or clip, Falcon's introductions appear to have reinvented the folding table in a fresh, creative and thoroughly pragmatic way.

And that's no open and shut case. ☺

Circle No. 201

Matador
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Design: Geiger Design Group

Geiger



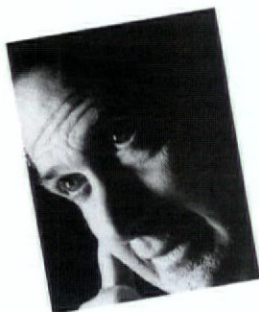
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The Theory of EVOLution

American Seating's new Evo Chair, designed by Don Chadwick, is such a departure from traditional ergonomic design that only sitting is believing

By Jennifer Thiele



Furniture designer Don Chadwick (above), known for his innovative use of polymers, put his expertise to work for American Seating with the development of the Evo Chair.

When American Seating changed hands in 1987, a venerable name in furniture reinvented itself. The new management adopted a corporate strategy that emphasized an aggressive pursuit of new technology and new design concepts. Five years later, the introduction of the Evo Chair stands as proof positive that you can teach an old dog new tricks.

A company once known for manufacturing much of the nation's school and other institutional seating, American Seating has embraced a new philosophy of interdisciplinary teamwork, innovative design and technical expertise that is truly embodied in the development of the Evo Chair. As a result, the company is introducing an ergonomic chair at NeoCon 92 that accomplishes something genuinely different—from design to materials to manufacture to price—in an intensely competitive field.

"The industry has been criticized for mediocrity and for not taking chances," observes David DeMarse, director of marketing and business planning at American Seating. "We tried to push ourselves beyond the current level of industry norms and standards, to develop a product that represents major advancements."

Don Chadwick, the veteran industrial designer who developed the concept for the Evo Chair, agrees with DeMarse's assessment. "The industry is generally reluctant to push forward into newer materials and technologies," he maintains. "They throw around buzz words, but still make chairs the old-fashioned way."

According to both manufacturer and designer, what sets Evo apart is a noticeably improved level of passive ergonomic support and comfort. This heightened performance results from a unibody frame and cantilevered C spring construction that allows



Evo to respond specifically to the weight and size of the user. A unique comfort system for the user is made possible when the unibody works in concert with the cantilevered C spring.

The curvilinear unibody frame serves as a dynamic backbone, distributing the user's weight along a single, highly responsive axis. The C spring located beneath the seat permits the user to pull forward and recline in one smooth, continuous motion. Since Evo's emphasis is on structural sophistication instead of mechanical complexity, only two manual adjustments are needed. A finger-operated paddle allows the seat to be raised and lowered on a pneumatic column, and the twist of a knob sets the tilt tension.

"The intriguing element of this chair is the way it's made," explains Chadwick, who is known for his innovative use of polymers. "We were able to combine parts that traditionally would have been separate from each other. Traditional chairs are much more complicated, resulting in a conventionalized approach to how they are made and how they perform. The Evo works differently because we have reduced the number of parts."

Chadwick first approached the company with an ergonomic chair design that was already 75% complete, but credits the new management at American Seating for supporting a more unconventional approach. The chair's original design called for a separation between the back, spine and seat pan, a common system easily achieved with the company's existing production methods. The unibody design

American Seating claims its Evo Chair (left) defines a new level of passive ergonomic support. The secret is a curvilinear unibody frame and a cantilevered C spring, which work in concert to provide three-dimensional flexibility.

concept that eventually prevailed required significant changes in manufacturing techniques, as well as a big investment by management.

"We could have had the chair on the market two years earlier," admits DeMarse. "It would have been easy from a tooling and testing standpoint to build the chair the way it was originally conceived, but we determined it would be better for it to incorporate one continuous unibody. Though we were told it would be virtually impossible to achieve, we pushed the technology envelope in terms of tooling design and use of materials."

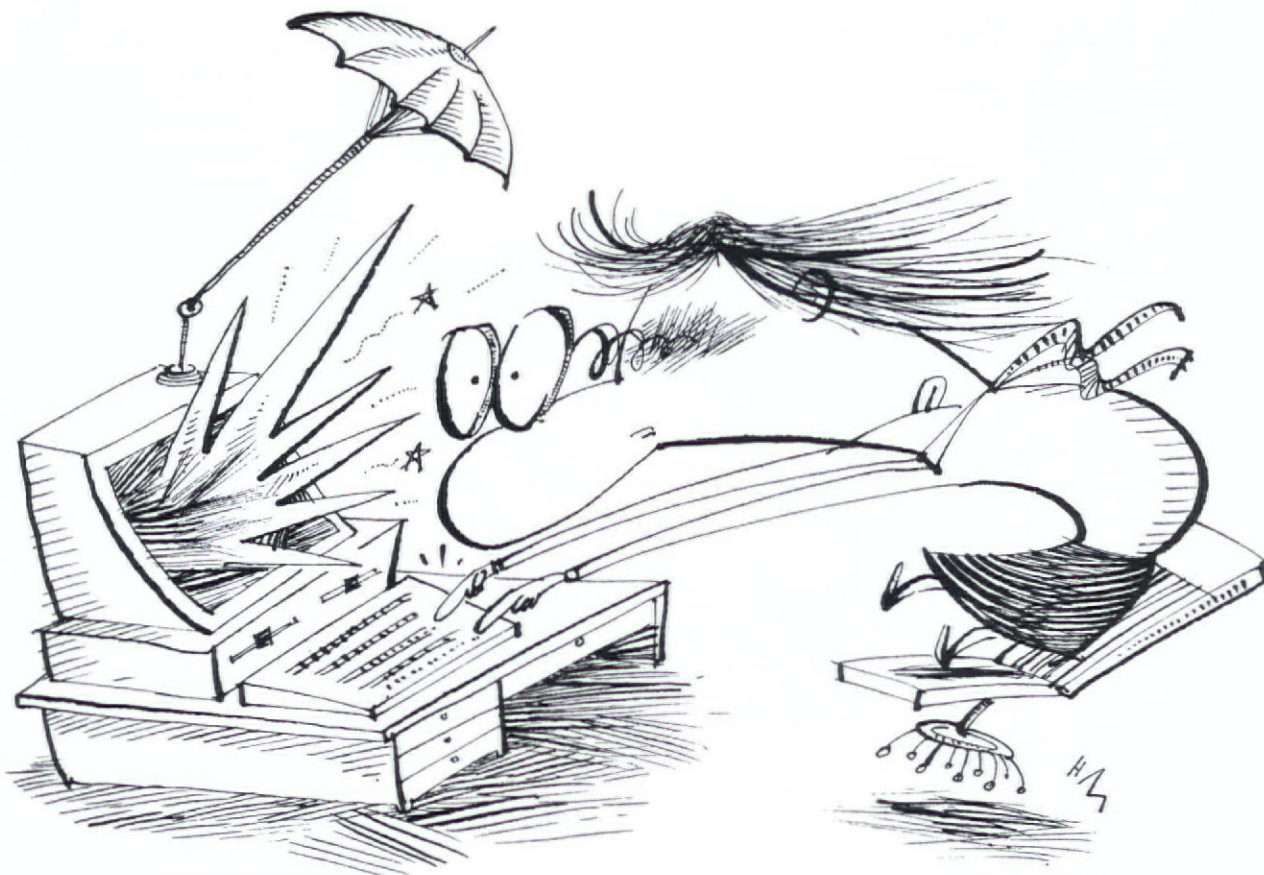
Evo is constructed of DuPont Zytel nylon, a glass-reinforced polymer known for strength and flexibility. DuPont engineers, aided by a Cray supercomputer, provided technical assistance on the use of Zytel nylon to optimize its structural properties in the unibody structure.

According to DeMarse, ongoing research into ergonomic seating indicates that as many as 90% of people who use active ergonomic chairs do not know how to adjust them. That the average user won't enjoy all the benefits that are incorporated in a highly adjustable office chair provides a good argument—and American Seating's justification—for the validity of passive ergonomic chairs. "Evo actually represents a good midpoint between passive and active ergonomics, because it has a three-dimensional range of motion," says DeMarse.

It also provides a good option in terms of cost. By harnessing state-of-the-art technologies and materials, American Seating has developed a highly cost-efficient manufacturing process for Evo that puts the chair in a very affordable price category. The company couldn't have timed its pursuit of high design and advanced technology any better. ☺

Circle No. 202

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The Ultimate Advantage

How America drives tomorrow is being decided today in a building that actually drives to work—Chrysler Technology Center, Auburn Hills, Mich., designed by CRSS and Harley Ellington Pierce Yee

By Roger Yee



In a global car market in which, to quote Chrysler chairman Lee A. Iacocca, "You lead, follow or get out of the way," Chrysler Technology Center leaves no doubt where Chrysler wants to go. Closely integrated within the sleek granite and glass curtain wall of this 3.3 million-sq. ft. steel structure (left) are offices, laboratories, studios, training center, pilot plant and testing facilities intended to produce the world's most advanced cars. The main north-west corridor (opposite) brings daylight to the Center's four levels.

Common sense tells you nothing this big can move. A man-made object that contains 3.3-million sq. ft. of floor area, stands four stories high and houses a staff projected to reach 6,000 on a 504-acre site some 30 miles north of Detroit is about as immovable as an object can be. But climb to the crest of a grassy meadow in Auburn Hills, Mich., step inside the new Chrysler Technology Center (CTC), and you may start wondering. This extraordinary megastructure designed by CRSS Architects, with public spaces by CRSS and other interiors by Harley Ellington Pierce Yee (HEPY), operates a lot like a machine. Its design and engineering offices, laboratories and studios, training center, pilot plant, testing facilities and evaluation road respond continuously to the changing needs of Chrysler Corporation's key vehicle development groups, namely product design, engineering, manufacturing and procurement and supply, as they strive to build the world's most advanced cars.

Leading today's global car market will be a tough job. But if Chrysler's 1993 mid-sized sedans, including its Dodge Intrepid, Eagle Vision and Chrysler Concorde, offer any indication, the company and CTC are well on their way. In fact, for a facility that will not be fully operational until 1993, CTC has already passed its first major test.

Just 18 months ago, its program was successfully changed to embrace the "platform

team" concept, a form of concurrent engineering in which team members are assembled from key development groups to create car "platforms" or chassis together. Chrysler believes that the team effort—a dramatic break with the hallowed practice of letting each development group complete its work independently before sending it "over the wall" to the next group—will raise quality, reduce cost and advance the state of the art. Equally important, teamwork is expected to cut precious months out of the development cycle.

CTC is clearly not your average suburban office building. "This is a structure in which cars can be conceptualized, modeled, fabricated, tested and driven almost anywhere designers, engineers and technicians want to study them," explains architect E.P. ("Ted") Foley, Chrysler program manager for architecture at CTC. "On the 930 level [referring to the ground floor's elevation in feet above sea level], cars can even proceed under their own power, thanks to a sophisticated HVAC system that monitors carbon monoxide. Upstairs, cars must have their batteries disconnected

and fluids drained, but they can still be pushed throughout the building."

CTC represents such a radical departure from older facilities that the auto maker had not originally intended to build it at all. "When Chrysler commissioned a report in the early 1980s on

existing R&D facilities at corporate headquarters in Highland Park, Mich.," says Rhonda Boggess, associate architect and project manager for CRSS at the building site, "it expected to renovate and modernize the R&D plant." Dissatisfaction with the study's findings led to a new study by CRSS and the decision in 1985 to build the world's most technologically advanced car development facility close to employees in metropolitan Detroit.

The megastructure in Auburn Hills contrasts sharply with the technology centers of traditional rivals General Motors and Ford, which occupy numerous, freestanding buildings—as well as the 26 buildings which Chrysler personnel themselves are vacating for CTC. However, as legendary chairman Lee A. Iacocca envisions the future, the disciplines needed to develop Chrysler cars will have to work in ever closer proximity. On committing itself to the platform team concept, Chrysler has found CTC's integrated spaces to be more critical than ever.

How does Chrysler combine office, laboratory and factory spaces under one roof? "We





Cars are as much the end-users of CTC as people, which this view of the "node" or core space (above) at the education center shows. Cars under study, known as "program" cars, can go almost anywhere in the megastructure, even moving under their own power in the laboratories and testing facilities on the first level.

drew up CTC in a cross-axial master plan," Boggess describes, "dividing the building into four quadrants." Radiating from Tech Plaza, the vast rotunda that functions as CTC's central gathering place, are the following components:

Just "four minutes" to a typical CTC destination

the main space, containing labs, offices, design studios and pilot plant, to the north; the scientific test facility wing to the south; the data center and central energy plant wing to the east; and the education center wing and entry court parking structure to the west. Both the north-south and east-west circulation axes are defined by four-story, skylit atriums whose length is interrupted by four circulation nodes or cores, smaller rotundas containing building services, elevators and escalators, and Tech Plaza at the crossing.

For all its size, CTC is more than an ocean of undifferentiated floor area. Its functions are just too specialized for one type of space. Consider the following.

- Its 745,000-sq. ft. (nominal) laboratories and scientific test facility on the 930 level, for example, are classic R&D spaces. The five labs

that make up the scientific test facility, including an environmental test center, a 3/8-scale aerodynamic wind tunnel, a noise, vibration and harshness testing lab, a powertrain test center and an electromagnetic compatibility facility, offer unique, state-of-the-art design and performance.

- Some 636,000 sq. ft. of offices with mostly underfloor wiring and some access floors on the 955, 971.5 and 988 levels and the 79,000-sq. ft. data center on the 930 and 955 levels resemble offices in general—except for the distinctive, 36-ft. by 36-ft. bays, sized to the turning radius of cars.

- The 166,000-sq. ft. pilot plant on the 930 level is a small factory that replicates the conditions inside full-sized counterparts.

- A 10-ft. high interstitial floor, placed just above the ground floor at level 945 to make current access and future excavation simpler, serves the dynamic requirements for mechanical and electrical distribution.

- Single-elevation classrooms and tiered lecture halls form the core of the 89,000-sq. ft. education center on levels 930, 955, 971.5 and 988.

- And certain facilities, such as the 208,000-sq. ft. product design center's geodesic "design dome" (used to evaluate car styling in full-size clay models, prototypes and production models), the 800-seat main dining room and the 200-seat satellite dining room, all on the 955 level, Tech Plaza, the four nodes and the two circulation atriums are soaring, landmark spaces that orient you in CTC.

A visitor can't reconnoiter within this voluminous architectural shell without being reminded of how vital flexibility is to its owner/occupant. There is little within the office, lab and factory spaces that cannot be reconfigured. "When CRSS started planning, Chrysler told us to expect a 30% churn [rate of turnover]," reports Boggess. "Even though we knew we could expect to see many departmental changes, we were amazed." (One inescapable demand for fire-rated partitions is to break CTC into "MFL" or "maximum foreseeable loss" units of some 400,000 sq. ft. per unit.)

Yet there is a reassuring sense of permanence in the face of all these digits. So that elements of the program most likely to change would cause minimal interference to those least likely to change, CRSS and HEPY categorized the various building areas in terms of their general uses as dedicated, shared or generic spaces. "Dedicated areas are spaces that house special functions that won't readily move or change," says Ronald C. Morketter, PE, senior vice president for engineering and technology and project manager for HEPY at CTC, "and include such areas as the pilot

plant, education center, dining facilities, data center and product design center."

Shared areas, like dedicated areas, are fixed spaces. "The distinction here is that the shared areas, such as the conference rooms, toilets, vending areas, and supply and copy rooms grouped around the building's nodes, are assigned for common use," Morketter continues. "And generic areas are flexible spaces for offices and laboratories, where any and everything can change." Despite the expanses covered by CTC, CRSS and HEPY estimate that the typical CTC worker will only walk for a maximum duration of what Morketter calls "four brisk minutes" to any destination during the workday.

Of course, none of this explains why CTC also manages to be an attractive place to work. Though the generic spaces supposedly represent a state of perpetual commotion,

even they have been disciplined by CRSS and HEPY to fit within an environment of strong, elemental geometric shapes, careful manipulations of scale, subtle lighting and direct or indirect outdoor views. Typical 12-ft. x 12-ft. private offices, for instance, are placed against glass interior walls and enclosed in more glass so that views from the atrium will reach deep inside. By contrast, office perimeter walls are reserved for circulation so that outdoor views are available to all office workers, who generally sit in open plan work stations. Such diligent control of office boundaries means that no one in a CTC office is more than 52 ft. from natural light.

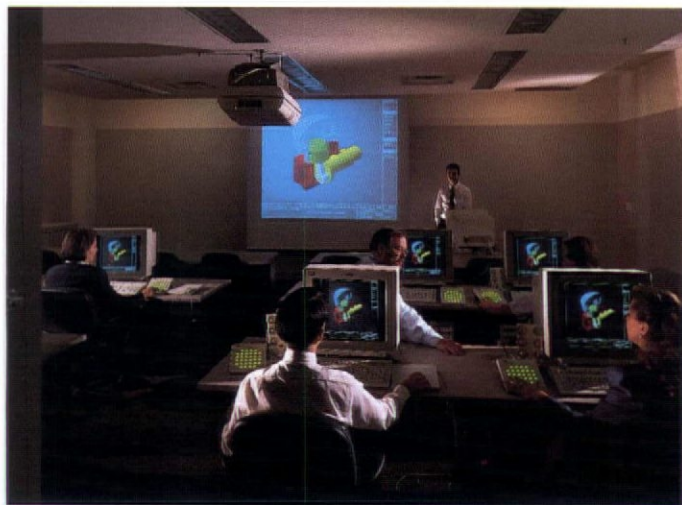
By yielding to change where it is all but inevitable, CRSS and HEPY have concentrated their aesthetic firepower where it will endure, on the exterior facade, such permanent fea-

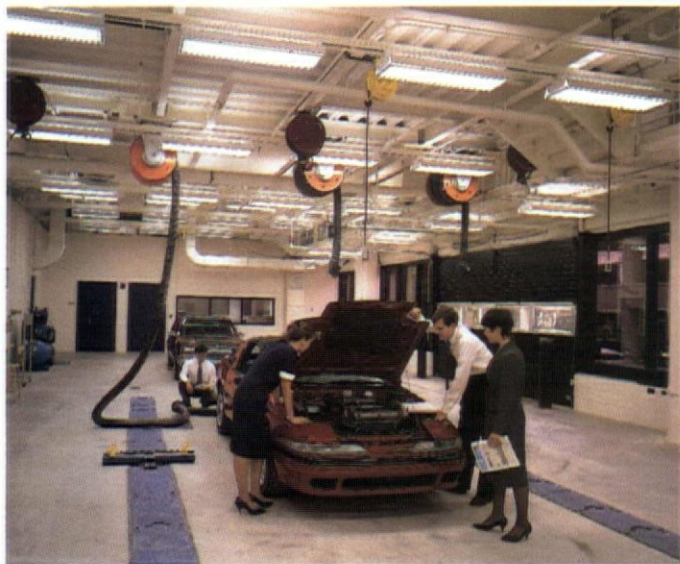
tures as the atriums, nodes and Tech Center, and such dedicated interiors as the dining facilities, the design dome and the education center. The designers have worked with notable restraint, causing stone courses to gracefully align along facades and corridors and to form arcades and galleries in the nodes and Tech Center; coaxing direct and indirect light to spill from concealed corridor coves and recessed high hats; transforming air ducts and registers into elegant, cylindrical "air fountains" rising up from the floor; and shaping escalators into bold, abstract sculptural forms that slash through the air. Employing these and other design devices, they have invested common areas of CTC with uncommon dignity.

Any architect or interior designer can see that organizing a project team for a megast-structure can be a monumental task in itself.

By embracing the "platform team" concept at CTC, Chrysler brings all key vehicle development groups together to work as teams. Among the facilities used to make this happen are the education center (top left), design studios (top right), offices (bottom left) and multi-function auditorium (bottom

right). The interior design of these facilities is purposefully restrained to minimize distractions and facilitate change, but such environmental aspects as lighting, HVAC, acoustics and ergonomics have been given careful attention.





Some 745,000 sq. ft. of laboratories and scientific test facilities are typified in this view (above) on the first level at CTC. In what is designated as "generic" space, floor plans can change endlessly in response to car development projects. The 36-ft. column spacing in the floor plan (below) accommodates the turning radius of cars.

and so was CTC. Having written the programming, CRSS had hoped to win the entire CTC assignment. But when Chrysler insisted that other qualified professionals participate, it placed them under the command of CRSS as executive architect.

Interestingly enough, Chrysler's call for everyone to "roll up your sleeves" and work as one genuinely inspired the CTC Development Team. "Here we were," Boggess marvels, "competing firms asked to act as the Chrysler team. And would you believe? We really did it. We all became the Chrysler team."

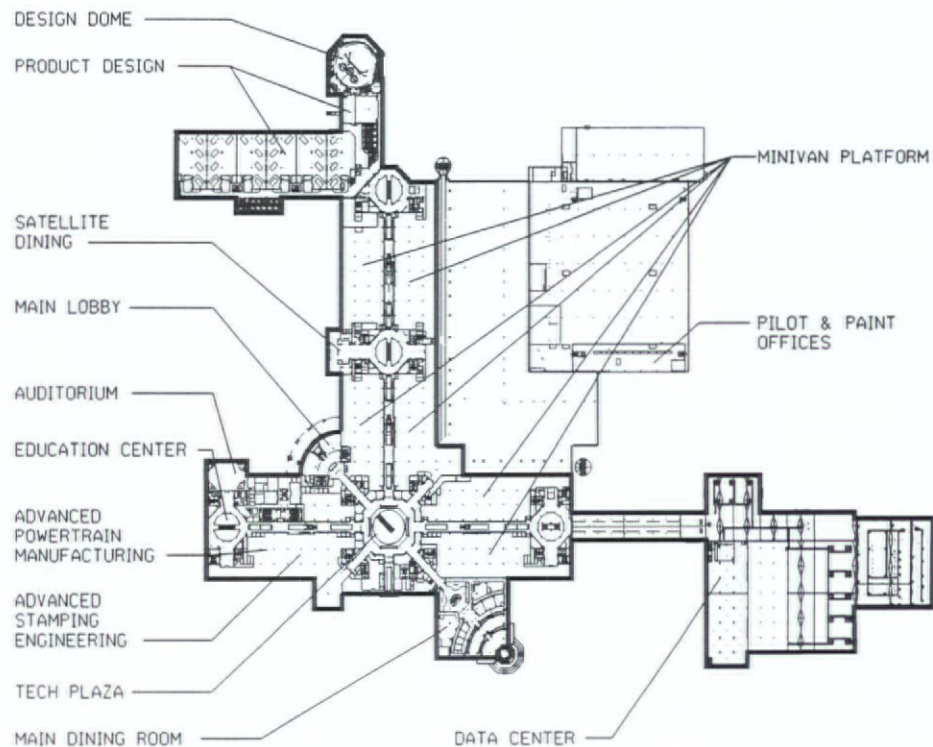
With full operations only months away, CTC also stands as a tribute to management's long-range plans for the future of Chrysler, in particular Lee Iacocca's vision of a new way of making cars. Can the auto maker deliver a Dodge Intrepid as good as Chrysler Technology Center? This fall, motorists can decide for themselves whether the future of the American road leads to a building in suburban Detroit that may never stand still.

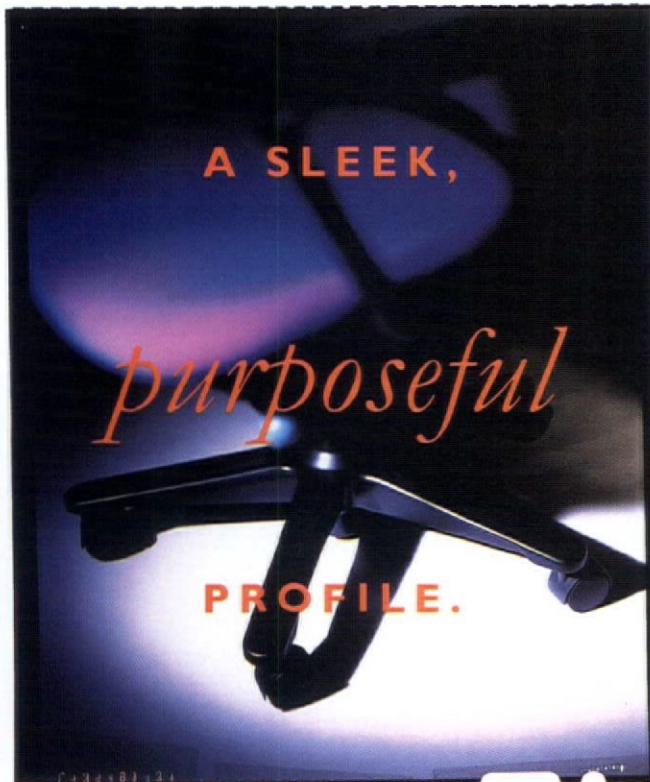
Project Summary: Chrysler Technology Center

Location: Auburn Hills, MI. Total floor area: 3.3 million sq. ft. No. of floors: 4 plus interstitial. Average floor size: 1.6 million sq. ft. (1st floor), 550,000 sq. ft. (upper floors). Total staff size: 6,000. Wall-

coverings: DesignTex, Knoll, Arc-Com, Carnegie, Unika Vaev. Paint: Sherwin Williams. Laminate: WilsonArt, Formica, Nevamar. Dry wall: USG. Masonry: Orin/Boice. Quarry tile and ceramic tile: American Olean. VCT: Armstrong. Access flooring: Tate, Donn. Carpet/carpet tile: Collins & Aikman, Lees. Custom rugs: PWV Studios. Ceiling: USG. Lighting: Lithonia, Mark, Microlector, Prescolite, Kurt Versen, Elliptipar, Kirlin, Keystone, Alcco, Columbia. Doors: Fenestra, Poncraft, M&I, Overhead. Door hardware: Schlage, Von Duprin, Stanley, Glenn Johnson, LCN, Adams Rite, Folgers Adams. Movable metal walls: Dowcraft. Operable partitions: Panelfold. Windows: Fenestra. Window treatment: Stroheim & Roman. Work stations: Westinghouse. Work station seating: Steelcase. Lounge seating: Metropolitan, Knoll. Cafeteria, dining, auditorium seating: Steelcase. Conference tables: Westinghouse, Portfolio. Cafeteria, dining, auditorium tables: Falcon, Westinghouse. Files: Steelcase. Metal cabinets: Hollowell. Architectural woodworking and cabinetmaking: Trend, TMI/Trimline. Signage: Cornelius, Cummings, Chrysler Graphics. Marker and tack boards: Greensteel. Accessories: McDonald, Intrex, Peter Pepper. Elevators: Montgomery. HVAC: Miller, Picking & Gamewell. Fire safety: Simplex. Security: Kidde. Building management system: Johnson Controls. Plumbing fixtures: Kohler, Bobrick. Client: Chrysler Corp. Architect: CRSS Architects. Interior designer: Harley Ellington Pierce Yee Assoc. Architect for energy plant, scientific test facility, site work: Giffels Architects. Technical systems designer: Sverdrup Technology. Electrical systems designer: General Electric. Structural, mechanical and electrical engineer: CRSS Architects. Construction manager: Walbridge Aldinger. Lighting designer: Illuminar, Sylvan R. Schemitz & Assoc. Acoustician: Joiner Rose Group. Photographer: Balthazar Korab.

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ADVANCED STAMPING ENGINEERING
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MAIN DINING ROOM
DATA CENTER

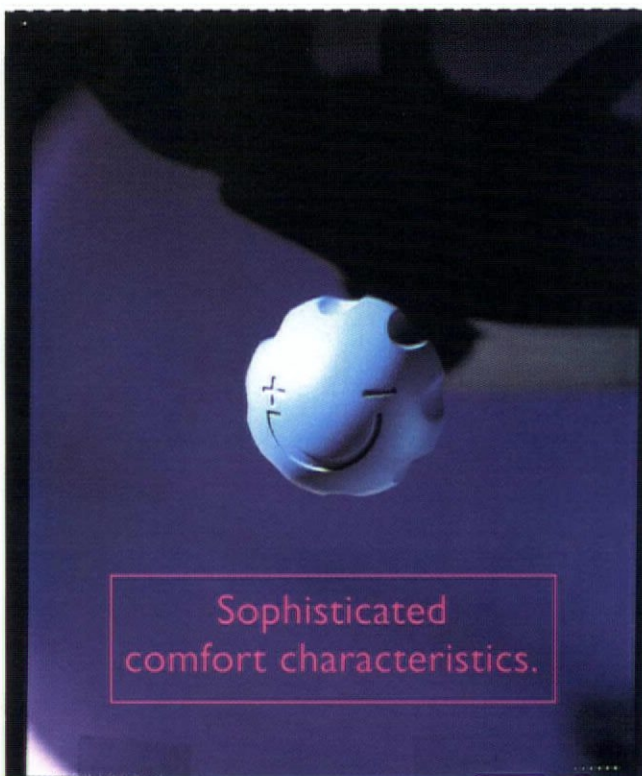




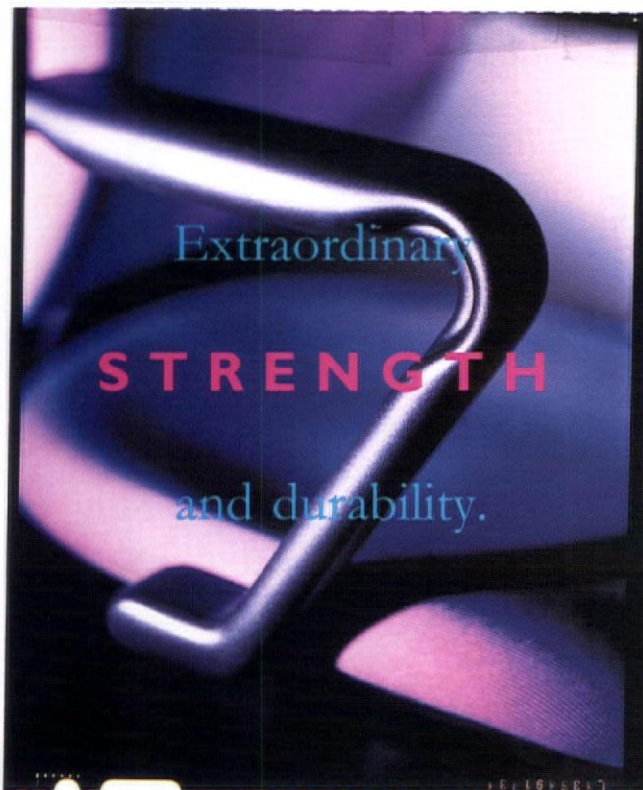
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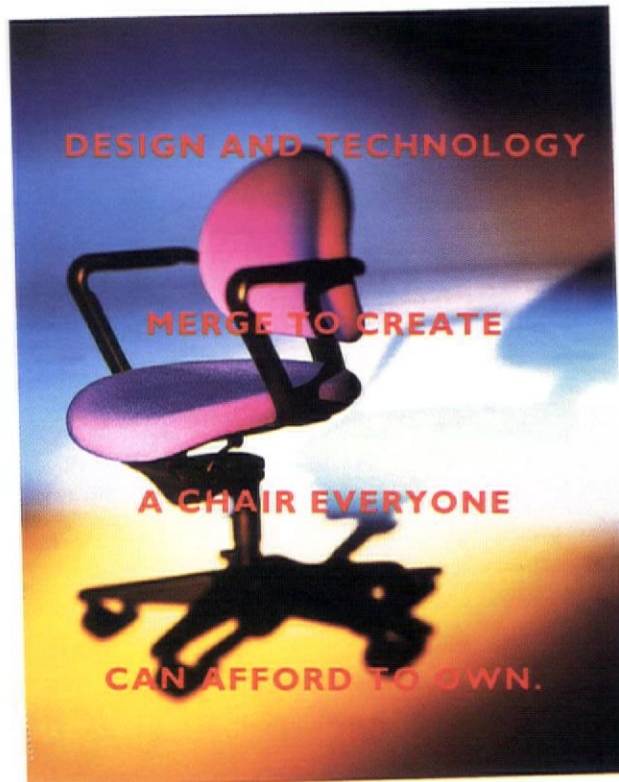
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Fast Forward

Video technology and design artistry have unexpectedly hit it off—with spectacular results
—at Video Post & Transfer in Dallas, designed by Deborah Lloyd Forrest Associates

By Jennifer Thiele



The majority of the budget at Video Post & Transfer was spent on the technical areas, but the design firm of Deborah Lloyd Forrest Associates was able to use and manipulate basic materials and textures to create a sophisticated and creative interior, as seen in the lobby/main reception area.

Not long after Video Post & Transfer's new Dallas office facility was completed, president and owner Neil Feldman took a group of kids from a nearby school for emotionally troubled children on a tour of his state-of-the-art post-production equipment. "The design got its best compliment that day," recalls Feldman. "They were very impressed with the high-tech gear, but one boy raised his hand and asked, 'Has this place always been so soothing?'"

Odd words to describe a fast-paced, highly technical business that transfers its clients' film footage to video then edits and adds color, sound, titles, graphics, animation or just about anything else you can think of. But the boy was right on the money. At Video Post & Transfer, the pressure is high so the design, by Deborah Lloyd Forrest Associates, is cool and calm.

"Here's my philosophy," explains Feldman. "My company has a one-month vacation policy, because I believe my employees need a good break from this high pressure environment. The office space was designed to be part of that whole plan. There are places for people to go to take their minds off the product."

Public areas at Video Post & Transfer were developed by principal designer David Cadwallader only after Feldman himself laid out

the floor plan for the technical areas. The design of the computer-intensive production facilities, consisting of 10 state-of-the-art video, film and sound booths, naturally took functional and monetary precedence in the standard, two-story, 1960s building near Love Field, where Feldman moved his company after it outgrew its previous quarters.

One side of the building and a fraction of the budget were reserved for reception, offices, conference rooms, and employee and client lounge and dining areas. Here Feldman and his wife Judy (an art historian who took responsibility for the interior aesthetics) wanted the design to be sophisticated enough to please its high-profile clients, yet cost conscious and creative enough to reflect the artistry of the post-production process. "Our creativity is what we have to offer," points out Feldman.

Cadwallader has responded with a design that manipulates basic materials to achieve visual interest and diversity. He explains, "The spare, straight-lined architecture of the structure, the necessity for frugality in the interior finishes and the nature of the business led to the design approach—using inexpensive materials and creating subtle effects and illusions by manipulating textures, colors and lighting."

Long, uninterrupted corridors running along the building's perimeter and through office areas have opposite walls painted in different shades of white, with correlating variations in carpet and ceiling texture marking each doorway. Lay-in fluorescent lights with angled deep diffuser lenses simulate skylights to compensate for the lack of natural light in this extremely photosensitive

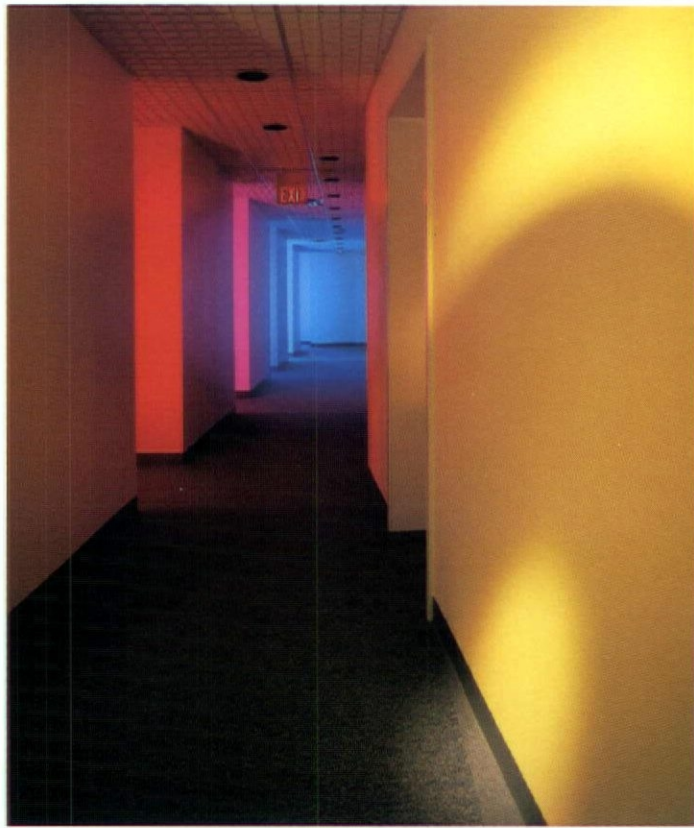
Fishing for compliments?

environment. The irregular, octagonal shape of each production room results in production bay wing corridors that are characterized by constantly changing angles, so angle changes are accentuated by painting continuous angled sections in varying shades of strong yellows.

The entrance to each of six computer rooms in a corridor that cuts through the animation/coloring book section is bathed in a different shade of light to dramatize the function inside. "Playing with light refers to what the computers do," explains Cadwallader. "Video Post & Transfer manipulates light, color and sound. We wanted to do the same thing with materials."

Video Post & Transfer owner Neil Feldman knew just how to lay out the production areas, but he left the design of the public spaces up to David Cadwallader. One thing Feldman did insist on, however, was an aquarium in the main lobby (below, left), because fish are soothing to watch.

Playing with color and light in the animation/coloring book section of the company (below, right) gave Cadwallader an inexpensive way to create excitement in an otherwise nondescript corridor while making a strong reference to the function of the space—all within an anonymous 1960s building.





Cash Cow, Medium Rare

Philadelphians go back to the future with Hugh Boyd Associates' strangely familiar design for fast food restaurant Shake, Burger & Roll

By Jennifer Thiele



If George Jetson were a '50s teenager, you might catch him jerking sodas at Shake, Burger & Roll, a suburban Philadelphia hamburger joint that would look as comfortable on the set of *Happy Days* as it would on *Lost in Space* or *Green Acres*. Designed by Montclair, N.J.-based architect Boyd Associates for Philadelphia rock concert promoter Stephen Starr, this energetic eatery truly defies assignment to any one time or place, successfully combining nostalgia for the teenage hangouts of the past with references to the good old country life—all to a decidedly contemporary beat.

If music is the universal language, then the dialect most commonly spoken by children and

young adults is rock 'n roll. For a concert promoter/night club owner in search of a new restaurant concept, a foray into the '50s scene seemed a logical enough merging of the two interests. But for architect Hugh Boyd, a literal translation of the '50s theme might not hit home with the target markets, to whom the days of sock hops and jukeboxes are mostly parents' memories and impressions from Hollywood.

"Since neither group had ever personally experienced the '50s, it was important to adapt that motif into something they could recognize," says Boyd, who describes Shake, Burger & Roll as having, "a '50s bizarreness, while much of it is pretty contemporary." As

Shake, Burger & Roll's interior (opposite) is something right out of the '50s...or is it *The Jetsons*? Architect Hugh Boyd used dramatic effects on the inside to attract passersby. Exposed tungsten lighting sparkles on a floating, amoeba-shaped ceiling and conical columns frame the ice cream/soda counter.

Cowskin laminate decorates the table and counter tops (above), providing a sense of familiarity and fun for the children who are its main patrons. Boyd got the idea from the Eames chairs, which were commonly covered with cowskin during the '50s, and translated the concept into a more contemporary use.



The ice cream/soda counter at Shake, Burger & Roll was deliberately exposed (left) to recall the hamburger joints of the '50s, where customers watched milkshakes being made and burgers being flipped. Limited back room space required Boyd to devise clever storage ideas. Bins containing extra paper goods hang above the counter, hidden behind perforated, corrugated aluminum panels that are backlit for a striking effect.

crafted of very simple and basic materials. "It's really a painted drywall and laminate job, with lots of unusual shapes and angles," he says. Built in an old Roy Rogers on a quiet, suburban main street in Ardmore, Penn., Shake, Burger & Roll's exterior design was severely limited by town ordinance, forcing Boyd to project the new restaurant's visual excitement through large pane glass windows. The dramatic lighting, shapes and colors does indeed seem to draw in the crowds. Shake, Burger & Roll reports revenues far exceeding what it originally projected since opening.

The campy design also won Boyd a 1991 Excellence In Architecture award from the New Jersey chapter of the AIA, whose jury commented, "The designer has a wit about the past."

"It's kind of a funny place," agrees Boyd. And its owner is laughing all the way to the bank. ☺

Project Summary: Shake, Burger & Roll

Location: Ardmore, PA. **Total floor area:** 1768 sq. ft. **No. of floors:** 1. **Total capacity by guests:** 62 seats. **Cost/sq. ft.:** \$61. **Wallcoverings:** American Olean. **Paint:** Martin Senour Paints, DuPont. **Laminate:** Pioneer Plastics Corp. **Dry wall:** U.S. Gypsum. **Flooring:** Forbo Industries. **Ceiling:** Simplex. **Lighting fixtures:** CSL Lighting, Modular, Halo. **Dining chairs:** Thonet. **Dining tables:** A.E. Ross Manufacturing Co. **Architectural woodworking:** Hamilton Woodworking. **Client:** Stan Chapman, Stephen Starr. **Architect:** Boyd Associates; Hugh A. Boyd, AIA; Amy H. Boyd. **Color consultant:** Susan Roberts. **Structural engineer:** Brecher Associates. **General contractor:** Domus. **Food service consultant:** Jerry Deleena. **Restaurant supply contractor:** Marstan Industries. **Lighting designer:** Al Borden, The Lighting Practice. **Graphic design:** De La Houssaye Design. **Photographer:** Tom Bernard.

the design developed, Boyd admits he found himself jumping from era to era, using both solid research into '50s design and American pop culture—especially *The Jetsons* cartoon,

Got the shakes—and ain't got no cow, man

which took popular images from the '50s and '60s and projected them into a futuristic context—as references.

Typical design elements from the earlier days were executed in the vocabulary of the present. "Columns were popular in the '50s, but were not usually used in a restaurant context," points out Boyd. Amoeba shapes often associated with the '50s have evolved into the more contemporary forms of a floating, edge-lit ceiling sparkling with bare tungsten lamps, and neon-lit mirrors on either side of the ice cream/soda counter.

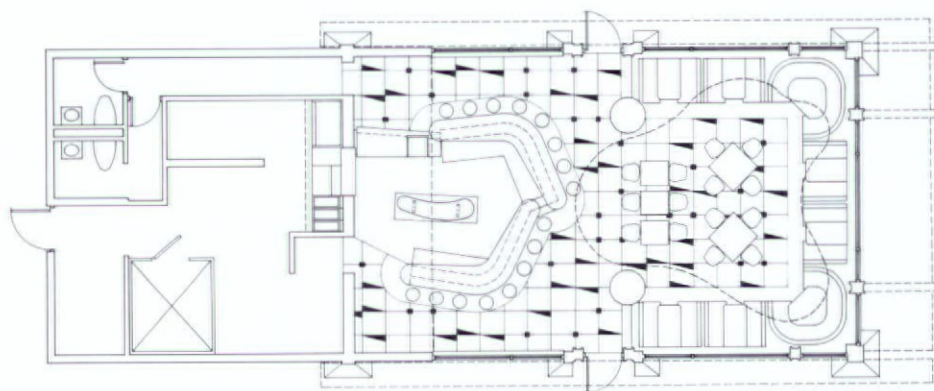
The counter itself was deliberately exposed on three sides for a '50s-style view of the action. "One of the best things is watching them make the milkshakes and flip the burgers," says Boyd. However, the boomerang-shaped counter halves and floating counter-tops are straight from the '90s.

A reinterpretation of the look achieved with Eames chairs (used for restaurant seating throughout) in the past also inspired some dramatic interior detailing. "In the '50s and '60s, those chairs were often covered

with black and white cowskin," points out Boyd. "We found 'cowskin' Formica and put it on the tabletops and the countertop." The Holstein look not only provides a quirky addi-

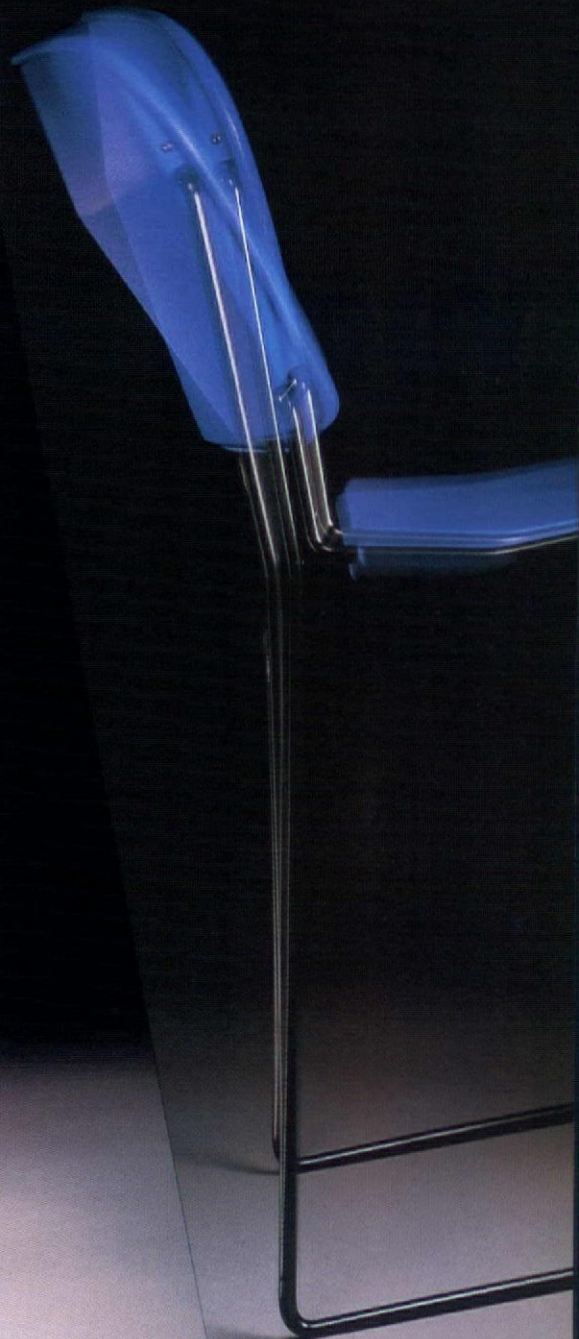
tion to the eclectic interior, but is intended to be reminiscent of painted dairy cow signs typically found on country road ice cream stands—a direct reference to the traditional ice cream/soda counter that should be familiar and fun to the youngsters.

What Boyd has achieved on a tight budget of \$65,000 is a high-impact space artfully



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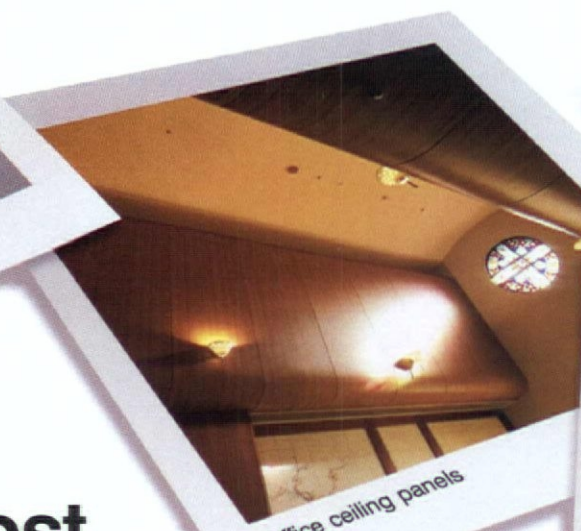
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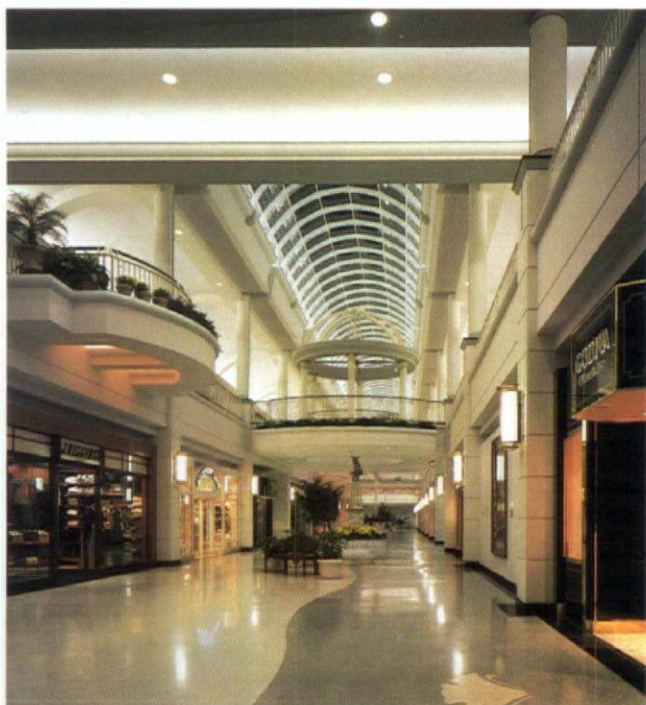
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Taking its design cue from the formal gardens and conservatories of Maryland and Pennsylvania, as well as 17th-century France and England, RTKL Associates has created a distinctive and popular environment in the fiercely competitive metropolitan Washington retail market at Towson Town Center, in Towson, Md. Barrel-vaulted skylighting (above) is part of its charm.

Photography by
Scott McDonald/Hedrich-Blessing.

The belief that savvy retailers could sell American consumers anything has been shattered—and satisfying them will test designers as never before

Three great names in retailing have exited the selling floor in recent months, namely Marvin Traub of Bloomingdale's, Edward Finkelstein of Macy's and Samuel Walton of Wal-Mart. What is particularly ironic about their departure is that Walton was still leading the offensive in transforming the retailing world when he died of cancer this spring at age 74, while Traub and Finkelstein were gamely fighting to revive and redefine what retailers call the golden age of postwar retailing. The implications of this changing of the guard for retail designers are as visible as the signs announcing a clearance sale.

Perhaps the most critical development affecting the retailing environment is that Americans feel broke. From World War II to the early 1970s, Americans saw their incomes rise faster than the annual rate of inflation, lifting the standard of living continuously for unskilled laborers as well as the professional elite—and making the American way of life the envy of

the world. But this upward escalator came to a screeching halt in the OPEC Oil Embargo of 1973, and has struggled to recover ever since.

U.S. median household income has remained stuck at \$30,000 a year since the late 1970s. While this level of affluence would enthrall citizens of the developing nations, it has been generally disastrous in the eyes of most Americans. For while income growth has stood still, the costs of housing, college tuition and health care have skyrocketed. An unforeseen consequence of the growing disparity between Americans in the upper 20% income bracket and everyone else is that what once was considered a middle class standard of living now requires a lot more money.

So many Americans feel anxious about their well-being, shop only when they must and buy for value over image. Walton understood that and used his knowledge to build America's number one retailer. His stores are "customer-driven" because he persuaded manufacturers, wholesalers and retailers to see themselves as part of a single process devoted to customer satisfaction.

Wal-Mart's actions speak volumes about why old-line retailing is in trouble. The retailer has linked manufacturers like Procter & Gamble to computers that order automatically—and cut out middle men—to give shoppers the best possible prices. It shares information and profits with its employees, known as "associates," to inspire them in driving down operating costs. It convenes its lean management group on Fridays and Saturdays to exchange what they have learned from the American consumer from Monday to Thursday, so that it can make changes in Wal-Marts on Mondays. It studies what works for rival retailers, including their merchandising, store design and much else, so Wal-Mart can copy it, often with improvements.

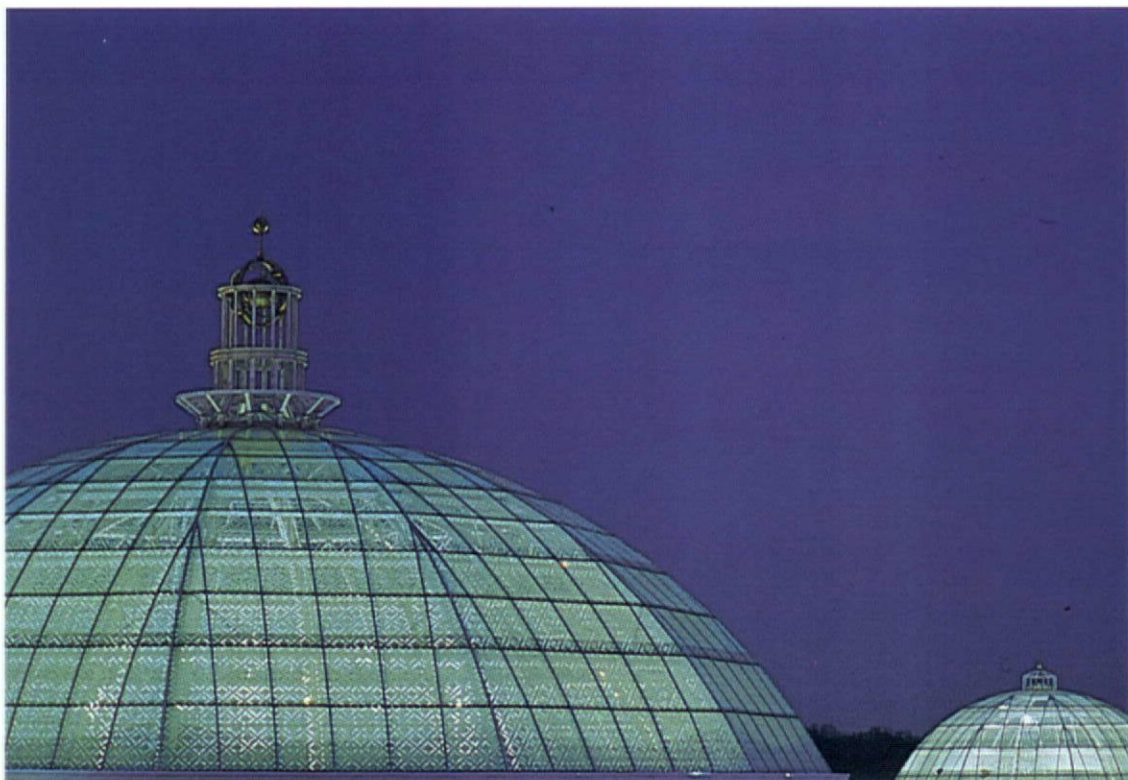
The retail installations that appear on the following pages hint at what successful retailing looks like in the 1990s. But the battle is far from over. No one knows that better than retail designers and their clients as they fight for our dollars and cents. ☺



An American Versailles —with Parking

Towson Town Center, Baltimore's latest mall, is thousands of miles from France's legendary palace—but when shoppers see its interior, by RTKL Associates, they gaze in awe

By Amy Milshtein



Flying frogs? Horned snails? Squirrels with wings? No, these are not creatures from some hallucinogenic fantasy or Disney's latest feature film. They are whimsical sculptures, known as "follies," usually found in 17th-century French gardens. Today, these hybrid beasts, along

with Nordstrom, The Limited and more, can be found in Towson Town Center, Towson, Md.'s newest mall, with architecture and interior design by RTKL Associates Inc.

Just what suburbia needs...a new mall. But Towson is different. "The architecture really sets this center apart," says Wayne Finley, vice president, development at The Hahn Company, Towson's developer, owner and manager. From the top of its three huge glass domes to the bottom of its six-level parking lot, 943,000-sq. ft. Towson is not your average shopping center.

Metropolitan Baltimore's newest behemoth actually sprang from rather humble beginnings. As completed in 1959, Towson comprised a free-standing Hutzler's department store and a strip center. The strip eventually grew to an unanchored mall and attracted a freestanding Hecht's department store.

While this early version of the mall offered customers service and commitment, it didn't reflect the neighborhood's affluence. Towson,

a northern suburb of Baltimore and the seat of Baltimore County, claims a population of 285,000 with an average household income of \$56,000. That's 40% above the national average, according to Chris Schardt, Towson's general manager.

The Hahn Company, one of the largest developers of retail centers in the United States, formed a partnership with Santa Anita Realty Enterprises, Inc. and DeChiaro Properties to develop Towson Town Center. The new mall proved a challenge for them all. Among its many problems were enticing affluent, new customers without alienating long-standing patrons, expanding from 192,000 sq. ft. to 952,000 sq. ft. on a tightly constricted site, and offering a design that proclaimed Towson the premier mall of the area.

One way Towson plans on attracting the upper-crust-dollar is with the Baltimore area's first and only Nordstrom as an anchor. The high-end department store had been eyeing the Baltimore market for some time.

White, white, white is the color of the mall. Towson Town Center, the Baltimore area's latest shopping mecca, takes its design cue from the formal gardens and conservatories of 17th-century France. The atmosphere under the main rotunda (opposite) is sure to please affluent shoppers.

Two of Towson's three domes (above) glow in the night. The rotunda dome, the larger one at 102 ft. across, can be seen up to 10 miles away in the metropolitan Baltimore region. Skylights as well as domes use a ceramic fritted glass to create shadows and reflect sunlight, reducing air conditioning loads.



The whimsical animal hybrids or "Fol-lies" (above and below) do more than amuse. They act as landmarks, helping shoppers find their way through the large mall. According to Ann Dudrow, associate vice president at RTKL Associates, they also affect shoppers by adding a comforting image to the space.



Once Nordstrom signed on, other quality stores like Abercrombie & Fitch, Ann Taylor and Talbots followed.

Towson still offers plenty of mid- and lower-range shops. "Our main target is women from the surrounding affluent areas," admits Schardt. "But we want people from all income levels to shop here so we have a Lerner's, Zales and Rite Aid too."

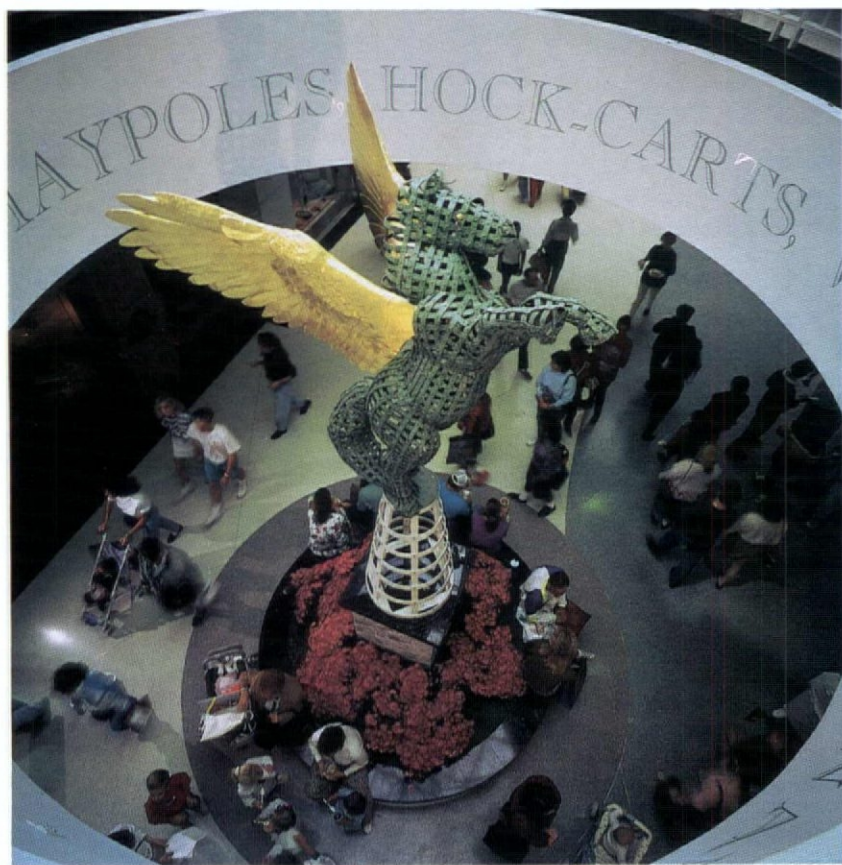
Why would a shopper journey to Towson when there are four other malls within driving distance? One reason is size. If bigger is better, then Towson must be the best. Not only does it offer some 200 retail outlets to choose from, but these stores have more space than usual. For example, The Limited, which usually occupies 6,000 to 8,000 sq. ft., takes up a cavernous 17,000 sq. ft. at Towson, affording shoppers unheard of depth of selection.

Amazingly, while Towson manages to be big on the inside, it is small on the outside. Industry statistics show that a center of its size would normally rest on a 90-acre site. Towson only takes up 30 acres of pre-developed land. The explanation lies in its unusual floor plan.

Unlikely as it seems, the mall is built in an A-shape. The old Towson Town Center, anchored by Hecht's, lies on one side, while new construction parallels it on the other. Nordstrom sits at the apex of the "A" and Arbor Terrace, the mall's food court, allows access to both sides. The new leg was elevated one level so the existing mall could operate with minimal interference. The elevation also allows lower level parking. Some 4,000 free parking spaces are held in three six-level structures. From any space a customer is no further than 150 yards from an entrance.

And once shoppers enter, the magic begins. Towson takes its design cue from the formal gardens and conservatories of Maryland and Pennsylvania, as well as 17th-century France and England. Two barrel vaulted skylights and three atrium domes allow sunlight to play over the entire space.

The rotunda dome, located at the connector in the "A," is an expansive 102 ft. across. Visible from 10 miles away, it is one of the



Torn between walking in the garden or spending cash at the mall? At Towson you can do both. RTKL has created an interior (right) that appeals to the older, affluent target shopper in this northern suburb of Baltimore, which claims a population of 285,000 with an average household income of \$56,000.



largest glass domes on the East Coast. Fiber optic tube lighting is used in its clerestory windows, and the hue of the light alternates every 20 minutes from blue to white to blue.

Both the Hecht's and the Nordstrom court have smaller domes at 65 and 66 ft. across, respectively. Skylights and domes use a

How an A-line floor plan made the A-list

ceramic fritted glass to create shadows as the sun moves across them. More than decorative, the frit also helps reflect sunlight, reducing air conditioning loads and lowering maintenance costs.

The interior garden theme is expressed with lavish and exotic landscaping, along with an inspired graphics package. Some 3,080 green plants and 731 flowering plants beautify

the mall. But the real show stoppers are the palm trees—exotic flora for Maryland. Towson boasts 113 of them, 16 of which are 40 feet tall and weigh two tons each.

Palm trees aside, the graphics package brings the interior to life. Gazebo-style elevator cages, lattice and trellis garden gate

designs, organic plant columns and a flowing, three-toned terrazzo floor design complete the garden theme. Most endearing though, are the sculptures.

Hand-crafted statuary of Pan and Pegasus reach two stories high from the Center's east and west promenade. Created from verdigris latticework, they look like topiary frames. The hybrid "follies," such as a rabbit-

headed lion, lend whimsy to the interior.

They also help humanize a large, luxurious space. "Even though Towson is upscale, it has universal appeal," says Ann Dudrow, associate vice president at RTKL Associates Inc. who was in charge of the graphics program. "The sculptures affect shoppers and increase their level of comfort."

Also sure to appeal to all shoppers, affluent or otherwise, are the mall's high quality detailing and finishes. Since Towson's target shopper is older than average, the mall's classical surroundings are more appropriate than a slick, high-tech image. But how did the project team justify the large rotunda space with its vast glass dome?

"Towson is an old town, but with lots of suburban sprawl," answers Ray Peloquin, associate at RTKL. "We wanted to create a real

town center, space on a civic scale. The light and plants make a relaxing contrast to the concrete and traffic outside."

So far, the rotunda has hosted a few events, including an opening day light show, fashion show and Junior League lunch. During the holiday season, it displayed a 30-ft. Christmas tree. The mall has also discovered a unique way to market itself while supporting the arts.

"We commission paintings from Thomas Everheart, a local artist famed for his impressionistic gardens," says Diane Lewis, market-

Mickey's granite garb—for Towson mall

ing director for Towson. "Then we create and sell lithographs from them. A portion of the profit goes back to the garden that inspired the painting."

Nice as huge rotundas and flowery lithographs are, Towson is first and foremost a retail space. Of course, RTKL never forgot that in laying out the mall's 30-ft. wide promenades and straightforward traffic pattern. And the follies, while cute, also serve as wayfinding landmarks, helping shoppers find their favorite stores.

Visual imagery has been carefully orchestrated to reinforce the Towson image. Shop signage, for example, stands out from the mall's neutral background to be read as separate elements without overwhelming the surrounding architectural details. All store fronts meet strict design criteria so they will fit into Towson's high-end look. The Disney Store has

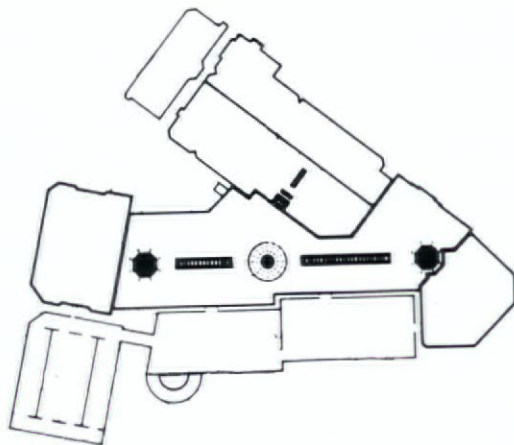
upgraded from ceramic tile to granite, and even Rite Aid uses higher quality materials.

All and all, Towson Town Center has created an unparalleled retail atmosphere. Its tag line, "You should see this place," was taken from the mouths of people who previewed the mall. Here's hoping that all of Baltimore sees Towson in the same light—and spends its dollars like the court of Versailles. ☺

Project Summary: Towson Town Center

Location: Towson, MD. **Total floor area:** 943,000 sq. ft. **Number of floors:** 4. **Typical floor size:** Varies greatly. **Cost per sq. ft.:** \$78 (gross building area), \$127 sq. ft. (gross leasable area). **Dry wall:** Claremont. **Masonry:** Betco Block & Products. **Flooring:** Roman Mosaic & Tile Co. **Railing:** Craneveyor Corp. **Skylights:** Metcoe. **Plants and accessories:** Rentokil Tropical Plants. **Signage:** Architectural Graphics Inc. **Elevators:** Montgomery. **Escalators:** Montgomery. **Fire safety systems:** Simplex. **Client:** Towson Town Center Associates; The Hahn Company in partnership with DeChiaro Associates and Santa Anita Realty Enterprises, Inc. **Architect:** RTKL Associates Inc. **Structural engineer:** RTKL Associates. **Mechanical engineer:** Double "O" Engineering. **Electrical engineer:** Store, Matakovich & Wolfberg. **HVAC contractor:** Air Conditioning Co. **General contractor:** Nuhahn, Inc. **Lighting designer:** Store, Matakovich & Wolfberg. **Civil/exterior landscape:** Daft, McCune Walker Inc. **Life safety:** Schirmer Engineering. **Graphics:** RTKL Associates Inc. **Interior landscaping:** RTKL Associates Inc. **Photographer:** David Harp, Scott McDonald/Hedrich-Blessing, David Witcomb.

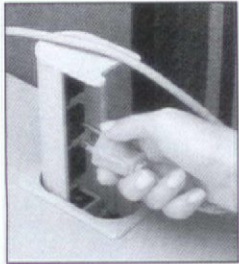
A conservatory garden would not be complete without some exotic flora. Towson answers with 16, 40-ft. tall, 2-ton palm trees (below). The trees are hung in specially heated containers to keep them healthy. Elsewhere, some 3,080 green plants and 731 flowering plants beautify the mall.



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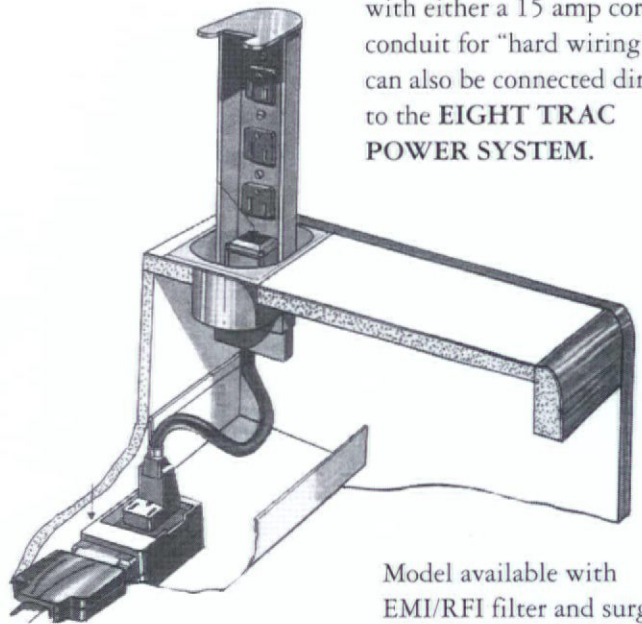


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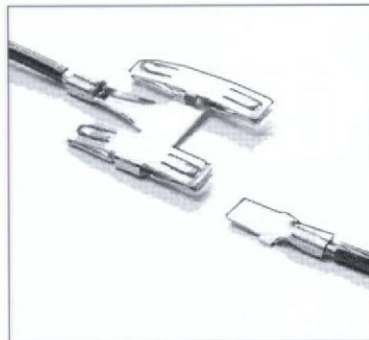
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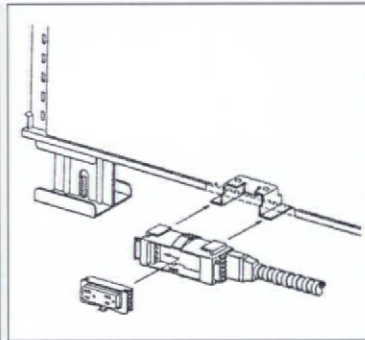
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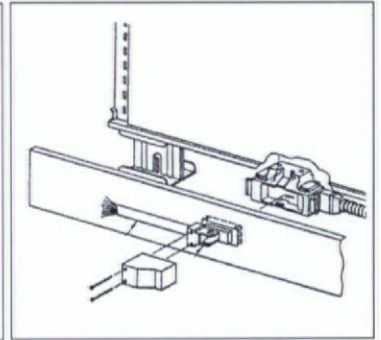
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Just Desserts

To truly satiate all your senses, let the Pasadena Baking Company surround you
—with its pastry and an interior by Akar Inc.

By Amy Milshtein

Crusty breads still warm from the oven, croissants so flaky they shatter with every bite, dense cakes and sumptuous pastries that bring a tear to the eye. What could be more tempting? How about a sophisticated, comfortable spot to enjoy these treats? Step into The Pasadena Baking Company, in Pasadena, Calif., designed by Akar Inc., to find an interior as rich as the delicacies on display.

A bakery with limestone floors, birdseye maple cabinetry and exhibition-style, stainless steel ovens? "We wanted Pasadena Baking to be a visual delight," says Sat Garg, principal at Akar Inc. "The interior's materials, textures and colors enhance the product."

The effort is not lost on the clientele. The residents of Pasadena are an eclectic mix of old-money families, young upwardly mobiles and students from the nearby Art Center. All appreciate good design as much as good brioche. They also appreciate the prices, which are reasonable despite the upscale atmosphere.

The bakery is located in the historic Exchange Block Building adjacent to Mi Place, an Italian eatery and cappuccino bar also designed by Akar Inc. Both establishments are co-owned by Armen Shirvianian, but their respective energies are quite different. While Mi Place throbs with vitality, The Pasadena Baking Company soothes and comforts.

The first thing one notices when walking past the window of the Pasadena Baking Company is seated patrons happily eating. Why not sumptuous baked goods? "Nothing generates more enthusiasm than seeing people enjoying themselves," insists Shirvianian. "And busy begets busy."

Once past the people in the window, you are drawn further by the display cases. Custom designed by Akar and built in France, they showcase their edible wares like jewels. "We let the desserts provide most of the color for the shop," says Michelle Gill, designer at Akar.

Huge stainless steel ovens, also imported from France, heat up the design. Instead of hiding them in the kitchen, Akar put them up front, where people can see and smell the baking process. Viewing the ovens is so enjoyable that parents now bring their children to watch the breads emerge fresh and hot.

"You eat first with your eyes," says Shirvianian. Between his baked goods and Akar's interior design, The Pasadena Baking Company offers a feast for all our senses. ☺



Project Summary: The Pasadena Baking Company

Location: Pasadena, CA. **Total floor area:** 3,000 sq. ft. **No. of floors:** 2. **Average floor size:** 1,500 sq. ft. **Total capacity by tables or guests:** 14. **Cost/sq. ft.:** \$290, including equipment. **Paint:** Sinclair. **Laminate:** Nevamar. **Dry wall:** U.S. Gypsum. **Flooring:** Mexican Tile West. **Ceiling:** Armstrong. **Lighting fixtures:** Capri, Lightolier, Lucien Gau. **Doors:** T.M. Cobb. **Door hardware:** Schlage. **Dining chairs:** Atelier International. **Dining tables:** Roman's. **Architectural wood-working and cabinetmaking:** Roman's. **Signage:** Custom. **HVAC:** Carrier. **Guest toilet plumbing fixtures:** American Standard. **Cooking range:** Wolf. **Refrigerator/freezer:** True. **Client:** The Pasadena Baking Company. **Architect:** Akar Inc.; Sat Garg, AIA; Michelle Gill. **Mechanical engineer:** Precise Air Systems. **Electrical engineer:** Myers Electric. **General contractor:** T&S Co. **Construction manager:** Tony Vizarreta. **Food service consultant:** Andre Duranleau. **Restaurant supply contractor:** Guyon & Avery. **Lighting designer:** Sat Garg, AIA. **Furniture dealer:** Akar Inc. **Photographer:** John Post.

Feast your eyes, and the rest of your senses too, on the Pasadena Baking Company (opposite), designed by Akar Inc., where the delectable sweets are rivaled only by the sophisticated interior. Limestone floors and birdseye maple cabinetry turn an ordinary bakery into a temple of temptations.

Pasadena's cases, designed by Akar and built in France (above), display the pastries like jewels. The little cakes also add mouth-watering color to the neutral interior. The oven at the rear of the space is likewise put to use as display, drawing families with children to view the baking of fresh bread.

Beyond Lip Service

No artificial ingredients in Boston's politically correct and profitable Origins, designed by architect Peter Forbes and Associates

By Jean Godfrey-June



Doing the "right thing" has never been harder. In a world of PC (politically correct) wannabees, words like "all natural," "recyclable," "environmentally friendly," "empowerment" and "choice" are bandied about with gleeful abandon. In cosmetics, where manufacturers are just starting to abandon animal testing and the tiniest lipstick generates enough packaging to wrap an elephant, social responsibility seems low on the priority list—until you happen upon the tiny but jam-packed Origins boutique in Cambridge, Mass., designed by Boston architect Peter Forbes.

Soothing New Age music wafts through the

light-filled space as "guides" (sales people) work with customers around what looks like a large kitchen island. The clear white maple shelves (a renewable, American resource) are stocked with glass bottles containing products with names like Comforting Solution, Liquid Crystal, Zero Oil and Clean Air. They're a far cry from the typical cosmetics counter, where visitors are doused with perfumes like Poison and Obsession. Recycled paper stationery, unbleached cotton tee-shirts, and robes and books on the environment round out the earth-conscious offerings.

Together, Forbes and Origins, a division of

cosmetics giant Estée Lauder, have created a new type of retail environment, based on the company's extensive philosophy, yet free of preconceived notions about retail. Although Origins was Forbes' first commercial project, William P. Lauder, vice president at Lauder and general manager of Origins, wasn't worried. "We'd never done anything like this," reveals Daria Myers, vice president of marketing for Origins and leader of the Origins Design Team. "We had a unique opportunity to express something new, and we wanted to see what could be accomplished. There were no rules."

Origins is the result of a task force that



"Nothing is as memorable as a smell," says Diane Ackerman in her bestselling book, *A Natural History of the Senses*. Based in part on chemist Joseph Gubbernci's aromatherapy, Origins currently enjoys the sweet smell of success. Even from the street (left), Peter Forbes' "barrier free" design is an unabashed appeal to the senses.

hattan store's profits to developing a much-needed park in Soho.

To design for the new, committed customer, Forbes needed to fully absorb the Origins philosophy, and absorb it he and his associates did: They attended Origins sales training sessions, then experimented with the products for over a month before venturing to draw. "At first it was a little strange," he admits. "This mostly-male office sampling skincare solutions and moisture creams."

Forbes then wrote and presented an essay to the corporate team on what he perceived to be the Origins philosophy. "Few people can really read plans," he says, "so I approached the design in a way that would mean something to them, to make sure we were thinking along the same lines."

As a result, the design echoes the approach of chemist Joseph Gubbernci, who developed the aromatherapy aspect of the line. "With aromatherapy, you don't impose an external solution to a problem," explains Forbes. "You induce the body to solve its own problems. You can extrapolate that idea to an architectural setting and create a design that doesn't force anything on people."

In effect, the Origins customer brings as much to the transaction as the sales person. "These customers are smart," Forbes says. "They're not just going to buy into someone's rhetoric."

Smart people, Forbes reasoned, like to think for themselves. To dissolve the barriers imposed by the typical store, such as the front door, the plate-glass window, the counter and the cash desk, he began by attacking what he calls the "tyranny" of the plate glass window. "You can't see inside because of your reflection unless you've got your nose pressed up against the glass," he points out. "In Italy or Mexico they don't even have the glass, they just raise a shutter." To evoke that feeling, Forbes has installed crisply detailed vitrines in which passerby can see the products and be enticed indoors. To suggest that you are already in the store, Origins' slate floor extends right to the sidewalk.

Inside, highly accessible products and displays accompanied by plenty of self-explanatory literature encourage customers to investigate the store on their own. The only barrier, namely the cash register, is at the back, sharing an area where customers wrap their own

president and CEO Leonard A. Lauder established in the mid '80s to determine what cosmetics were going to be like in the 21st century. "The customer is changing," explains Myers. "There's a backlash against the high-tech, ultra-scientific cosmetic marketing of the past, and the enormous, glitzy launches."

Spurning hype and overpackaging, this new customer happily foregoes frills for a high quality product at a more moderate price. Products from the plant world, environmentally conscious policies, combined with a less-pressured selling atmosphere, have all been part of the mix. Initially launched in depart-

ment stores like Bergdorf Goodman and Nordstrom, the boutique has done so well in its first year that the company has just opened a Manhattan store, and has plans for some 20 others across the country.

In Forbes, Origins found a kindred spirit. "He uses local materials and renewable resources wherever he can," says Myers. "He's an outdoor sort of person." The distinctions are important to Origins. "Everyone works here out of personal conviction," she continues. "You really have to be committed." Going beyond mere marketing lip service, Origins is contributing a full 10% of its new Man-



COLOR FIELDS

Forbes foreshortened the narrow floor plan (below) with a back wall of solid color. The color changes four times a year, roughly in sync with the seasons. Neatly arranged on white maple shelves (left), Origins' products are merchandised from front to back in order of use. How about some Underwear for Lashes, Time Mender or Open Mind?

York Times that the store and its location "reflect Origins' commitment to city center retailing." Pedestrian-friendly Boston was chosen as the first location for precisely that reason. Though all of the store designs will be based on the original Boston prototype, each will yield to existing conditions.

Can all this environmental friendliness make a client truly happy? "The design is the ultimate visualization of Origins," says Myers. "It's perfect." It's also exceeded sales projections in its first year. Forbes himself may have prodded along sales: After gingerly testing Origins' skincare solutions last year, Forbes now happily uses Spirit of the Forest in place of aftershave. "It smells wonderful," he confesses. As for Origins, it smells like success. ☺

Project Summary: Origins at Harvard Square

Location: Cambridge, MA. **Total floor area:** 870 sq. ft. plus basement. **Wallcoverings:** Stretchwall. **Paint:** Benjamin Moore. **Laminated veneers:** white maple. **Flooring:** Kirkstone slate. **Ceiling:** Celotex, custom wood slats. **Lighting fixtures:** Lightolier. **Glass:** Tempglass. **Window frames:** Kawneer. **Window treatments:** Mechoshade. **Door hardware:** Schlage. **Seating:** Custom by architect with Schilling, Inc. **Upholstery:** Gretchen Bellinger. **Display fixtures:** Custom by architect with C.W. Keller Assoc. **Architectural woodworking, cabinetmaking:** C. W. Keller Assoc. **Signage:** Custom. **Plumbing fixtures:** Elkay, Kohler. **Client:** Origins Natural Resources, Inc. **Architect:** Peter Forbes and Associates, Inc. **Structural engineer:** Aberjona Engineers. **Mechanical engineer:** Panitsas Associates. **Electrical engineer:** J. B. Sager & Assoc., Inc. **General contractor and construction manager:** Shawmut Design and Construction. **Security consultant:** ADT. **Acoustician and sound system designer:** Christopher Janney. **Photographer:** Nick Wheeler.

presents and packages. So customers don't have to struggle to hold on to several products at once, Forbes designed library-card-file-style shelves that pull out.

Barriers or no, Origins needed a surface for demonstrations and color consulting, which Forbes interpreted as a center "kitchen island" structure, complete with sink. "The kitchen island is the least threatening part of any house," he says. "We'd have meetings

Crushing the tyranny of the plate glass window

every Thursday in our studio. The Lauder people would all gather around our kitchen island, so it was an easy idea to sell them." Forbes has overheard total strangers give each other advice on color at the island, exactly the sense of familiarity he was trying to nurture.

Throughout, materials reflect Origins' environmental commitment. "We used all renewable resources—no rainforest wood, old-growth fir and redwood, petroleum-based finishes or plastic laminates," Myers says. Nevertheless, basic requirements like fire resistance and lipstick smudge-proofing were satisfied. The slate floor would stand up to high traffic and New England winters, and stone countertops would endure the scrapes and stains of everyday retailing.

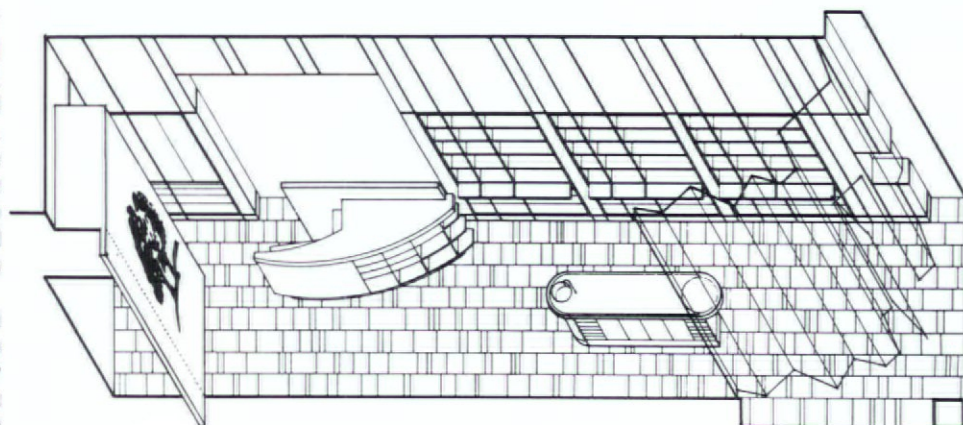
Energy expenditures were kept down with low-wattage, low-voltage lighting. Forbes also eschewed illuminated signs in favor of copper cut-outs. The lights of the store shine through and illuminate them. (By happy accident, the

signs are also emblazoned on the store floor as shadows when the sun is out.) In addition, the team installed awnings and screens to moderate solar gain. "I feel very keenly that as an architect, you are a consumer of resources," concludes Forbes. "You have a moral obligation to build things that last."

Beyond moral obligation, Origins' staff reports that customers are their most eager critics. "People are really looking for them to slip

up," says Forbes. "They come in and question the design: 'Is this wood ecologically responsible?' Origins has to have an answer for that."

The store responds to the urban environment as well. Leonard Lauder told the *New*



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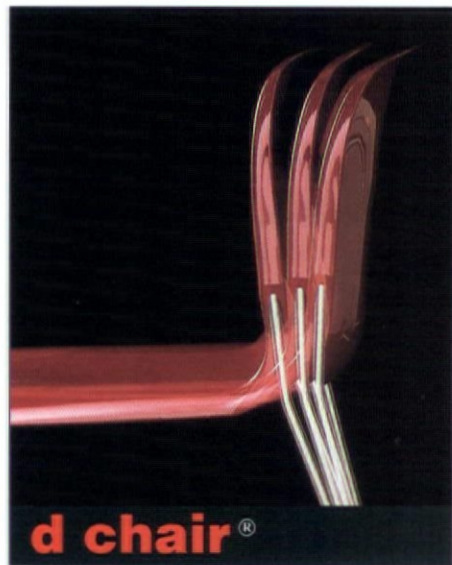
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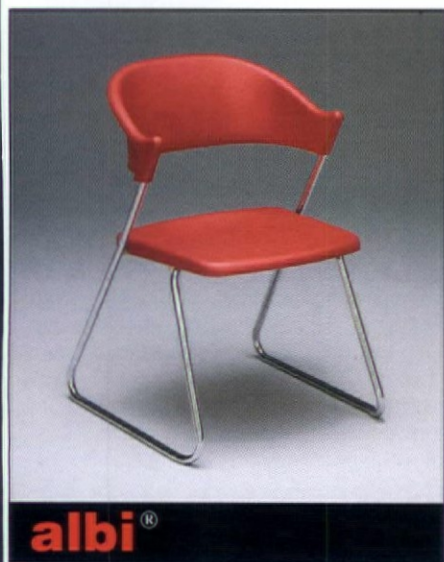
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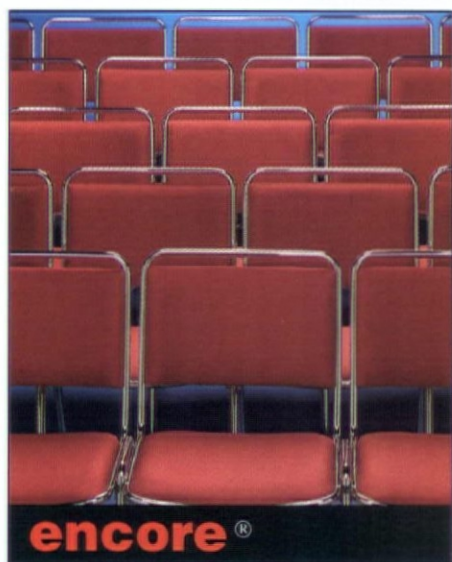
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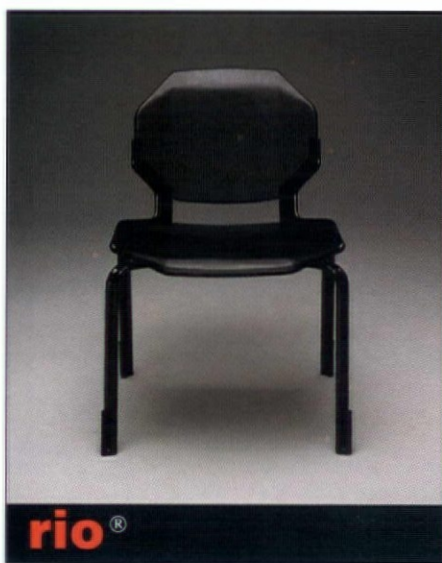
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Pathways and Patterns to a Design Career

Do designers understand how their career moves and the values of the organizations they work for will shape their professional lives?

From the IBD study by Joy H. Dohr, edited by Evagene H. Bond

Does your design career have a future? As the commercial and institutional interior design field shrinks in response to the recession, many practitioners and students alike may well wonder. But they shouldn't apply to law school yet—especially since the nation is already struggling to support a record population of 800,000 lawyers right now. A new study by Joy H. Dohr of the University of Wisconsin provides valuable insights that can help designers evaluate their own careers and opportunities for growth and advancement.

With a generous grant from the Joel Polsky-Fixtures Furniture/IBD Foundation Endowment, Dohr has conducted surveys and interviews with 96 contract interior designers who represent a cross section of practitioners, and produced a detailed look at what happens to the careers of interior designers and why entitled "Interior Business Design: Patterns of Career Development." What follows immediately is the first of a three-part synopsis of Dohr's report that

Contract Design is proud to publish.

- In this issue, "Pathways and Patterns to a Design Career" considers the kinds of firms where designers work and the actual work that they do.

- The July 1992 issue takes up the question of "Where Do I Go from Here?" in examining how designers decide to make their career moves.

- Finally, the August 1992 issue poses "Interior Designers: Who Are We?" by looking at why designers move, depending on certain typical personality and problem-solving traits.

Because interior design offers a large variety of opportunities, a design career can have many permutations and combinations. Finding a way through the possibilities can be confusing, however. Only about 20% of the designers in Dohr's survey believe that the field offers clear pathways for growth and advancement.

Dohr's news is that pathways do exist. But here's the catch: They're not linear. Instead, design careers are like houses, with each

house containing several rooms. Designers can move from room to room in several directions, even doubling back if that is desirable at a given time.

What's needed is a way of recognizing the patterns of development. Dohr notes that careers are neither haphazard nor formless. Every person and career are unique, but all have elements in common. These common elements are what designers should examine to understand where they've been and where they're going.

Career foundations: What do you want to be known for?

Design careers are founded on three "pillars" in Dohr's view. The first pillar, the "business/organizational focus," categorizes the kinds of firms where designers work, while the second pillar, the "facility/product focus," and the third pillar, the "design process focus," describe the work designers do. Designers can move up, down and across these pillars.

Let's consider how this concept works by

CAREER PATTERNS

BUSINESS ORGANIZATION FOCUS

SERVICE PROFESSION MODEL

- Contract Design Firm
- Architecture/Engineering/Design Firm

COMPANY CORPORATION MODEL

- Govt/Fed Facility Interior Design
- Educational Institution

INSTITUTIONAL MODEL

- Office Furniture Dealer
- Furniture Retail Dept/Store

Ownership
Marketing VP
Designer
Sales
Management
Administration
Education

FACILITY DESIGN/PRODUCT FOCUS

PRIMARY FOCUS: FACILITY SPACE/FORM

- Office
- Hospitality
- Medical
- Geriatric
- Store
- School
- Worship

PRIMARY FOCUS: PRODUCT

- Furniture
- Lighting

DESIGN PROCESS FOCUS

GENERALIST

TOTAL DESIGN PROCESS

SPECIALIST FOCUS

- Pre-Design Programming
- Conceptualization
- Space Planning
- Finish/Materials/Color Specialist
- Installations Manager
- Post-Occupancy Evaluation

tracing Joanne's career. (Joanne is a composite based on several real people.) She started as a staff designer in a corporation, "doing everything from selecting consultants to designing space." Then she opened her own professional services firm.

Applying Dohr's concepts, Joanne can see that her career has developed as the result of one vertical move on the business/organizational scale, from the corporation to sole proprietorship. In addition, she has moved horizontally in the sense that her corporate job has given her broad experience as a design generalist, referring to the design process focus, but somewhat less experience with facilities and products.

From this point, she can envision further career options. Many factors affect her choice: the economic climate, her long-term goals, her desire for depth (specialization) or breadth (variety) in her career and her personal life situation.

What's next? Joanne might stay where she is. She might make a vertical move in the business/organizational pillar, possibly merging her firm with a larger one or joining a federal agency as a design department head. She could make a horizontal move to strengthen her expertise in one type of facility or product. She might join a larger, professional services

Many factors affect your career options: the economy, your long-term goals, your desire for depth or breadth in your work and your personal life situation

firm as programmer if her goals include a design focus specialization.

Joanne is a particular example. Are there generalized patterns? As Dohr has found, most designers make choices about the business/organizational and facility/product focuses early in their career, and develop a design process focus somewhat later.

Most join professional services or retail/dealership firms, the dominant employers. No pattern is "right," however. What's important to understand is how the pillars permit designers to create careers that are "right" for them.

Organizational cultures: If a firm is like family, whose family?

In deciding to make a career move, Joanne must add another key factor to the pillars of career focus—the culture of the organization she is considering. We're not pitting high-brow versus low-brow here. Rather, an organization's culture encompasses its standards, values and beliefs. "Our firm is like a family" is a common expression of organizational philosophy.

Beyond generalized values, Dohr finds three operational areas in which organizational cultures differ most: fees, scope of services and timing of a designer's involvement in a project. The professional services firm, for

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example, tends to charge only for services rather than products, to offer a wider range of services, and to be involved earlier in the project development process than the retail/dealership firm. By contrast, corporations and institutions tend to have one client, the organization itself, unlike the professional services firm or the retail/dealership, that typically serves many clients with different facility and product requirements.

In her corporate career, Joanne found she liked working with a variety of products and facilities. However, she disliked the fact that many design decisions were made before she became involved. By the time she identified problems, she had no time to correct them.

As the owner of her own firm, Joanne got into projects earlier but missed the variety of her corporate work. Taking everything into consideration, she accepted an offer from a large professional services firm. She is now working happily as a designer on an increasing array of projects while adding marketing to her skills.

The organizational culture gives the job its flavor and subtlety, according to Dohr, with some designers flourishing better in one setting and some in another. As a designer, you should question if a given move is the right one at the right time to advance your career by

**Question if a given
move is the right one
at the right time to
advance your career by
analyzing the vertical
and horizontal moves
available to you**

analyzing the vertical and horizontal moves available to you. Then, ask yourself if you will be comfortable in the culture of the organization you might join.

Dohr advises designers to use the two concepts—pillars and cultures—to improve your chances of getting the job you want, keeping it and advancing in the profession.

In next month's second installment of the three-part serialization, *Contract Design* considers "Where Do I Go from Here?" in examining how designers decide to make their career moves. ☛

Contract Design is privileged to present this serialization of the full report, *Interior Business Design: Patterns of Career Development*, written by Joy H. Dohr, PhD., professor of interior design at the University of Wisconsin in Madison, and funded by the Joel Polsky-Fixtures Furniture/IBD Foundation Endowment. The full study is available from the Institute of Business Designers, 341 Merchandise Mart, Chicago, IL 60654, \$25 for IBD members and \$40 for non-members, postage included. Our synopsis is edited by Evagene H. Bond, a freelance writer in Peterborough, N.H., who wrote *The Survival Report*, another Polsky/IBD Foundation study that was excerpted in *Contract Design* in 1991.

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Simply De-Vinyl

In sheets or tiles, shiny or gritty, today's vinyl flooring is actually getting better—through chemistry

By Amy Milshtein

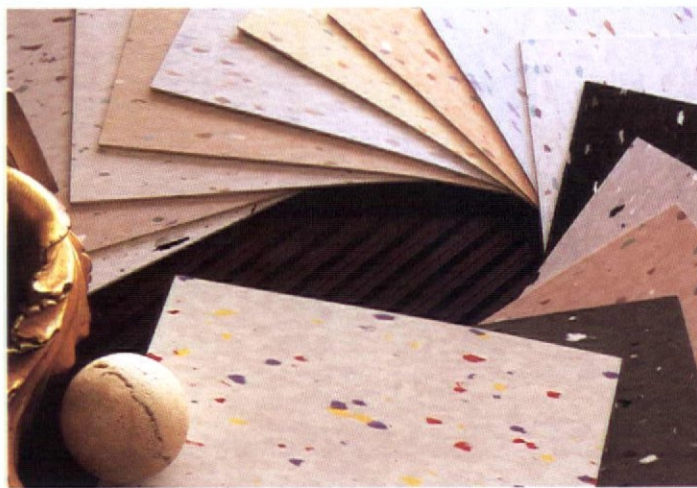
With the explosion of compact discs and digital tape, audiophiles with a turntable know that finding "vinyl" gets harder and harder every day. What designers and architects may not know is that the vinyl in their resilient flooring is going the same way as the long-playing record. As technology advances, the actual vinyl content of vinyl flooring is being replaced by other synthetic polymers.

All of this research and development has made a good product even better. Today's vinyl resilients are some of the most effective products under foot in terms of cost, durability, cleanability and looks. "It meets the needs of multiple environments," says Jeff Kurtz, marketing manager for Mannington Commercial, "including health care, office, retail, hospitality, education and light manufacturing."

Vinyl flooring comes in two varieties: 12-in. x 12-in. tiles or 6- or 12-ft. sheets. Both have their place in commercial applications. The popularity of the most commonly used tile, vinyl composition or VCT, is due to its proven performance and low cost. The tile's thickness compensates for its low resistance to abrasive wear. Richard Mazzur, manager of systems development, floor products research for Armstrong, suggests choosing through-grain tiles. "If the color and pattern extend uniformly throughout the thickness of the tile," he explains, "obvious traffic lanes can be avoided."

VCT is very forgiving to install, as any mistakes affect only one tile. The main problem with VCT is seams. Not only can seams be unsightly, they provide sanctuary for a host of germs and bacteria, making tile unsuitable for health care applications. For these interiors sheet goods are more appropriate.

Sheet goods are seamless because the sheets are either chemically bonded, epoxied or heat welded together. In addition, sheet vinyl



Be it sheet or tile, vinyl flooring looks good for a long time. With proper maintenance, an attractive, microbe- and stain-resistant floor will last for over 20 years. Two resilient flooring options from Armstrong are Companion Square tiles (top) and Possibilities sheet vinyl (bottom).



offers more patterns and design options than tile. The three most commonly specified sheet goods are: inlaid vinyl, clear-coated rotogravure and solid vinyl. They differ mainly in their chemical make up and ability to recover from dynamic, static and pedestrian weight loads. You can also order sheet goods that are specialized for such specific needs as the addition of conductive carbon fillers to reduce static electricity in computer rooms, or the incorporation of grit onto a raised surface for increased traction in wet areas.

Both tile and sheet goods demand a solid substrate for proper installation. "Your installation can only be as good as your substrate," insists Frank Welch, marketing manager, Azrock Industries. "Be it concrete, suspended wood or previous vinyl, your substrate has to be smooth, clean and dry."

Once installed, the resilients need proper maintenance to keep them looking new. A polish is applied to ward off abrasive wear. Any time the floor is looking dull and scratched, new polish is applied so the actual vinyl is never touched. With proper maintenance, polished resilient flooring can look new for over 20 years.

In fact, resilients are usually replaced because the design wears out, not the floor. It is this durability, along with its springy feel, low cost and microbe resistance, that make vinyl flooring a popular choice. Its colors and styles are getting richer and more complex.

Industry spokesmen are predictably partisan when comparing their product to other forms of mass-market flooring. Pit vinyl versus carpet, for example. "Carpet is a villain," insists Leonard Ludovico, vice president styling and design at Congoleum. "Dust and dirt get trapped in the fibers and add to bad interior air quality. You don't have that problem with resilient flooring."

Look down. If there's vinyl on the floor you can breathe easier—and walk easier too. ☺

Arc of Triumph

How and why the fluorescent lamp continues to light our world—more than 50 years after its introduction

By Wanda P. Jankowski

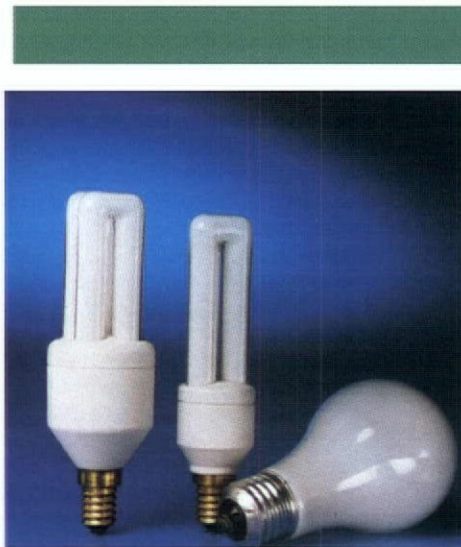
If you're at work reading this, look up. Chances are, most of us are seeing the same thing, fluorescent lamps recessed, suspended or uplighting to provide quality illumination. The fluorescent lamp is no newcomer to the industry. It's 53 years old this year.

Though Thomas A. Edison is revered for inventing the incandescent lamp, the fluorescent lamp is now the world's most frequently used light source. The lamp's high light output, good color rendition, energy efficiency and reasonable cost insured its immediate success and have kept its uses increasing ever since. To gain some clues as to how the source will fare against its future competition, here's a look at where it has come from, and how it has changed.

The invention of the fluorescent lamp, long overshadowed by the more romantic tales of its incandescent predecessor, was nonetheless a significant achievement. Consider what's involved inside this arc source. When the mercury and argon gases in the tube are excited by an electric current, the mercury vaporizes and an arc strikes through it. Some of the energy produced radiates as visible blue light, but most of it is invisible ultraviolet. To make the invisible energy visible, the tube is coated with powdered phosphors that glow, or fluoresce, under ultraviolet radiation.

It didn't appear by magic. Investigations into fluorescent had begun as early as 1859 when Alexandre Edmond Becquerel wrote a paper describing experimental fluorescent lamps he had created. Yet the invention of commercially viable fluorescent light did not occur until 1935, a third of the way into the 20th century, when General Electric's commercial fluorescent lamp development program, directed by George E. Inman, held the first private demonstrations. The broader and better known public displays of the new light source came in 1939 at the simultaneously held World's Fair in New York and the Golden Gate Exposition in San Francisco. Though seven colors were available, the most popular lamp was cool white.

Once the advantages of the fluorescent lamp were grasped, sales exploded—going from 200,000 units in 1938 to 21 million in 1941. "It had to do with the quality of the light and the lamp's ability to produce higher levels of illumination without the heat and power



The Duluxe El Mini (above) from Osram Corporation is billed as "the world's smallest compact fluorescent lamp." It is available in 5- and 7-watt versions and serves as a direct replacement for all incandescent lamps with a candelabra base.

consumption of incandescent," notes Terry McGowan, manager, application development for GE Lighting, Nela Park, in Cleveland. "The driver was the cost of light." Most middle-aged adults today probably associate fluorescent with the "hospital green" color recorded in unfiltered photographs of the era.

The cool white fluorescent that ignored the red shades of the spectrum was joined in the mid-1950s by warmer colors like deluxe warm white, which did resemble incandescent. Deluxe warm white was more expensive, however, and the efficiency of the phosphors used to produce its color was low, leaving the lumen output of the lamp at just two-thirds that of a standard cool white or warm white. It was not until triphosphor lamps came along in the late 1970s, after the industry had wrung new energy efficiencies out of older products to develop more energy-efficient lamps, that a solution to fluorescent's imperfect color rendition was finally in sight.

"The development of the trichromatic lamp, besides providing better efficiency and


color rendering, has been critical because it uses a more resilient phosphor," says George Preston, director of fluorescent product management, Philips Lighting. "That was the breakthrough that enabled compact fluorescent to be made, and really opened up everything new in fluorescent in the past 10 years." Indeed, compact fluorescent has come into its own as a natural, energy-efficient replacement for incandescent, thanks to its built-in ballast and screw-in base—and boasts fixtures developed specifically for its use as well.

How bright is the future of fluorescent lighting? According to McGowan, "It's clear fluorescent is advancing in two directions. For linear lamps, the T8 designs will flourish. They are inherently more efficient and, if you have an electronic ballast, do a fine job. The second direction is the compact, twin tube type, both at low and at higher wattages, for indirect as well as direct lighting."

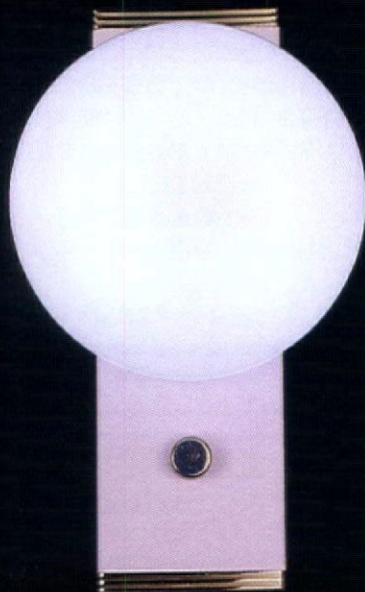
From a design point of view, today's smaller fluorescent fixtures will produce a dramatic change in the ceiling grid, from a rectangular format to a square one. But there's no question fluorescent will remain dominant because of its efficiency and ability to produce a lot of light. "In the future, all the different sources are going to be encroaching on each other more," says Preston. "For example, the trend in HID is for metal halide lamps to get smaller. By the same token, you're seeing compact fluorescents becoming higher in wattage. So the high-wattage compact is starting to encroach into the HID arena. And as the fluorescent gets smaller, it gains more ground against traditional incandescent."

Preston believes future improvements in compact fluorescents will concentrate in three areas: lower cost, smaller sizes and increased light output. Since past technological breakthroughs have allowed fluorescent lighting to adapt successfully to changes in design styles, economic conditions and material development, there's no reason to doubt that fluorescent lighting could maintain its unchallenged position as the most flexible, efficient and cost-effective commercial light source in use. ☺

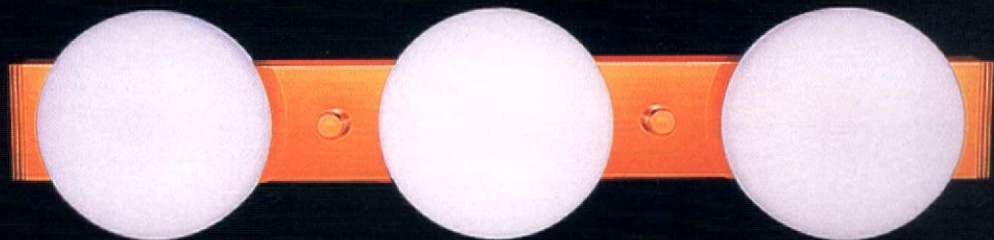
Wanda P. Jankowski is editor-in-chief of *Architectural Lighting*, part of the *Commercial Design Network* that includes *Facilities Design & Management* and *Contract Design*.

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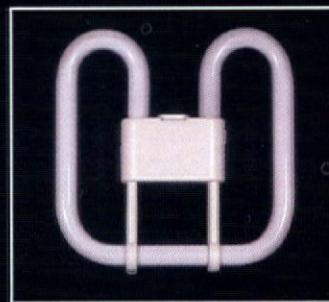


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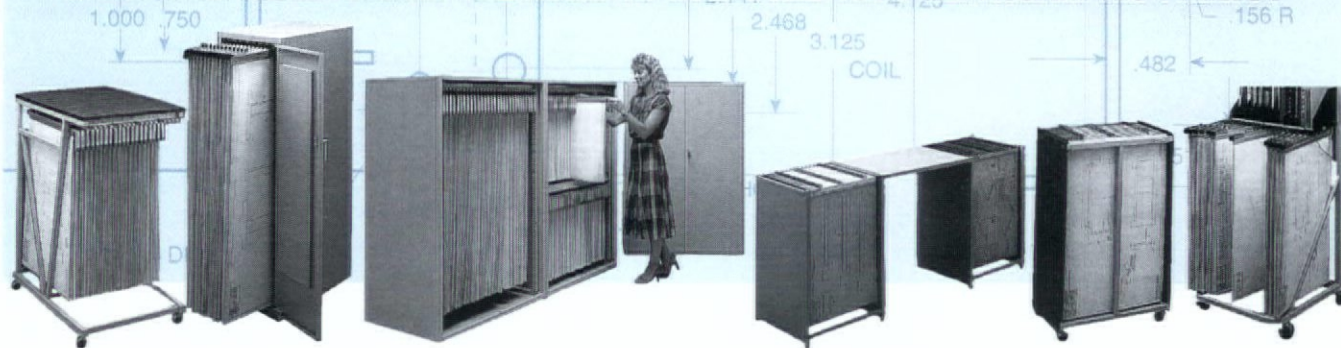


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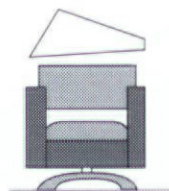
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PERSONALITIES



Magnusson

Mama in the MoMA

Emanuela Frattini Magnusson

Emanuela Frattini Magnusson is an architect in the true Italian tradition, meaning that she designs everything from corporate offices and intimate apartments to jewelry and even umbrella stands with understated ease. "Design is design," she maintains. "I enjoy each problem."

Does her talent run in the family? As the daughter of an architect in Milan, she began practicing in her father's office after school. When his office was commissioned to design furniture for Knoll, she met Knoll vice president of product design Carl Magnusson, and the two later married and had a daughter.

Since making the transition to New York in 1989, she has been designing interiors, renovations, furniture and objects at a breakneck pace. To check on her progress, you only have to stop by the Museum of Modern Art, Knoll, Al and Bergdorf Goodman, among other places. What scant spare time Magnusson has left, she reserves for family.

Bi-lingual daughter Cecelia, four, has already absorbed her mother's devotion to the design world. Magnusson says, "I asked her what her doll did today, and she said, 'Went to the office.'" And what was the doll doing there? "Drawing, of course!" laughs Magnusson. The Magnussons'

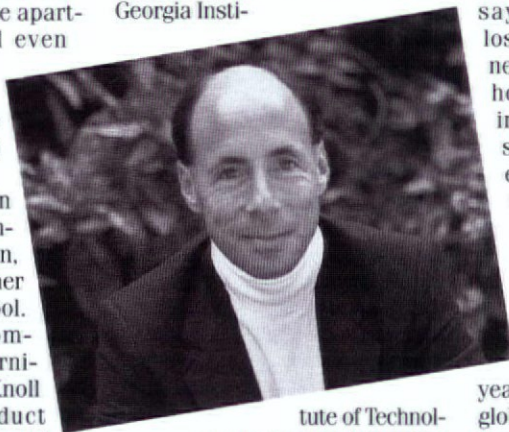
current apartment has been published twice. Stay tuned for the mother-daughter installment!

Wayne's World

Wayne Ruga

Life as an architect began dramatically at age four for Wayne Ruga, AIA, founder and president of the National Symposium on Healthcare Design, when he found he could build structures taller than himself with the Erector Set at his grandparents' house. This led to bigger things in kindergarten. "I would construct tall toy-block buildings beside a door and pull out a key block," he recalls. "The noise would reverberate wonderfully in the hallway."

How design can make a positive impact on the man-made environment has been Ruga's quest ever since. A graduate of City College of New York and Georgia Insti-



Ruga

tute of Technology, he became interested in health care design and created the Symposium when puzzling over why health care environments do little to help—and often hinder—healing. "Design has such a long way to go in health care," Ruga believes. "So much of what we do is simply carried over from the way designers solve residential problems."

When this busy practitioner takes time off to travel with his family, he looks at the "edges that buildings make." Ruga has a point. "Isn't it odd that communities are made not by architects or planners, but by developers, bankers, lawyers and contractors," he says. Not in the world he envisions, of course, where "Design would have a role—not just aesthetically, but socially and economically as well." Is that Wayne's World calling?

French Twist

Laurence Picot

The French have given us many gifts: the Statue of Liberty, the Concord—and furniture designer Laurence Picot. Born in Coulmiers, a small town outside of Paris once known as the Brie capital of the world but now noted for its proximity to EuroDisney, Picot emigrated to Montréal some years ago and started her company, HORS-SÉRIE, in her own words, "very stupidly."

"I was a press liaison for artists and actors," she says in a voice that would melt frozen butter, "when I decided to make a table for myself. My husband liked it and encouraged me to design other pieces." The table, Charubims, is still in her line.

Picot's famous "B" Comme, a half-antique, half-modern chair, says volumes about her philosophy. "I love the old and the new," she admits. "I like to mix hot, organic woods with cold, inanimate metals. And I hate straight lines." The velvet-covered chair is as curvaceous as a Cannes starlet.

Artisans at 8th-century French manufacturer Campajmon de France have taught 28-year-old Picot much about material and craft, she says.

She has big dreams for two-year-old HORS-SÉRIE, including global distribution. With outlets in Los Angeles and San Francisco, she says, "Now I need one in New York, Paris and Tokyo." Why not? Who could refuse a gift HORS-SÉRIE from Picot?

Learning to fly

Frances Halsband

From 1978 to 1982, architect Frances Halsband taught architecture at some of the nation's top colleges in a very unusual manner—as part of an innovative group she, husband Robert Kliment, Robert Stern and Richard Oliver dubbed "The Flying Studio." "If one of us was invited to guest teach," she explains, "that person would accept on behalf of



Picot

all four. We all wanted to teach, but were very busy in our own practices. This allowed us to share the job."

Now, as dean of the School of Architecture at Pratt Institute in Brooklyn, Halsband continues to encourage new ways to teach architecture. "My agenda here is to bring the architecture school closer to interior design, industrial design and the fine arts," she states. And though her recent appointment requires a considerably greater time commitment to academia than her days with the Flying Studio, Halsband still manages to be both educator and full-time practicing architect at Kliment & Halsband Architects—not to mention current AIA/New York Chapter president.

"You have to learn to simultaneously focus on everything," she muses about her hectic schedule. Halsband is also the mother of a seventh-grade son—the job, she jokes, that has provided her with the best preparation for managing the other three.

Still, she admits that a nap would be nice—at least one-fourth of a nap?



Halsband