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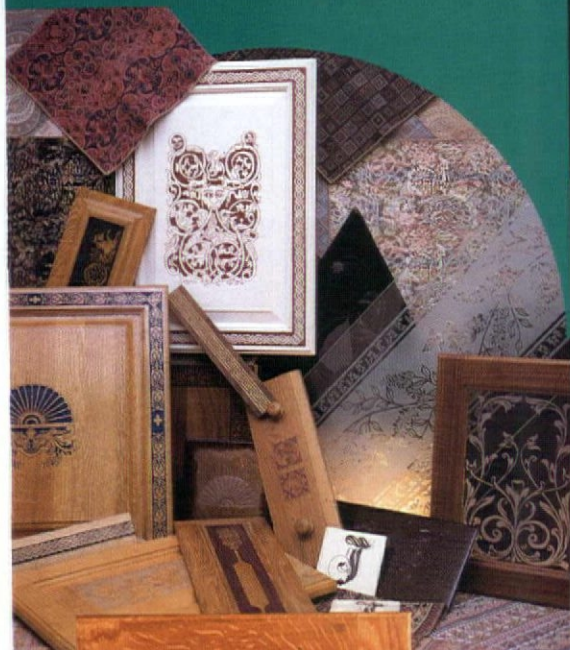
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**Cover Photo:** Dome above audience chamber of Kravis Center, West Palm Beach, Fla., painted by Christina Zeidler. Photo by Stephen L. Rosen.

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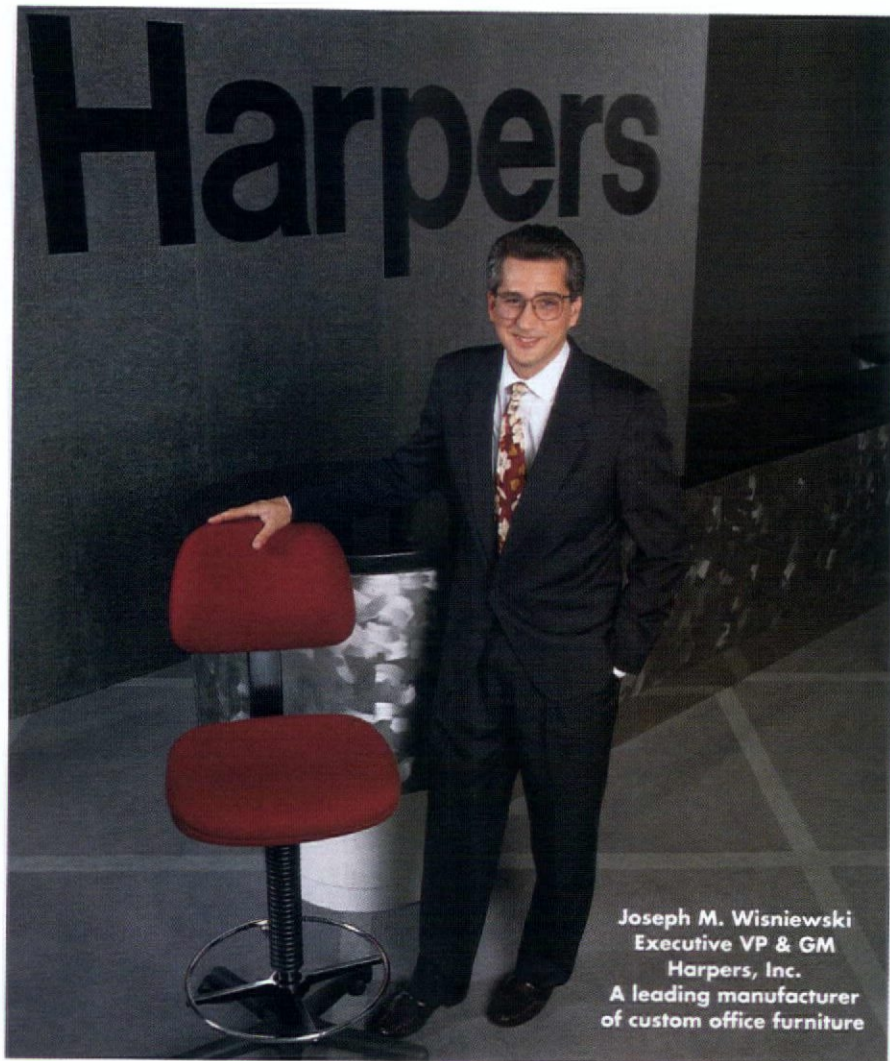
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## Are We Designing—or Styling?

It's certainly not the Summer Games of the Olympics—but Motorola's annual Total Customer Satisfaction Team Competition opens a fascinating window that architects and interior designers might peer through to learn how one of the world's premier telecommunications and electronics manufacturers executes its ideas so flawlessly, from conceptualization to customer service. Why on earth would designers want to know how a Motorola project team in Singapore eliminated a component alignment defect in pagers? The point is, here is a manufacturer that thrives on producing complex, state-of-the-art products, undertaking a deliberate effort to maintain its expertise in the physical *making* of its products. Because architects and interior designers seldom construct the facilities they design, unless they work for design-build organizations like America's Austin Company or Japan's Kajima Corporation, they risk losing touch with the building process. Indeed, according to many designers, manufacturers and contractors, this is exactly what's happening.

Older designers in particular know how the schism came about. With the decline of apprenticeships in the 19th century as a means of initiating novices into the design profession, professional schools came to dominate the education of designers. It's no secret that while some schools still stress the importance of building technique, the core of the curriculum in Germany's great Bauhaus, many others focus on the theory of planning and design.

The shift from practical to theoretical would not be so disastrous if designers routinely enriched their studio projects with hands-on construction experience. For example, Henry Hobson Richardson and his masons regularly devised changes in his buildings at their sites. In a test of the structural soundness of the columns for S.C. Johnson & Sons in Racine, Wis., Frank Lloyd Wright loaded a test column beyond capacity and held a picnic below. Young Mies van der

Rohe labored on job sites with brick layers like his father.

And today? Pressure on schedules, budgets and fees; reluctance to discuss problems among designers, manufacturers and builders; streamlining of the design process through CAD; dependence on manufacturers for technical advice; new building materials and technologies; and declining student interest in construction have drastically altered the picture. Too many design professionals are surprisingly ignorant of how the forms they design will be

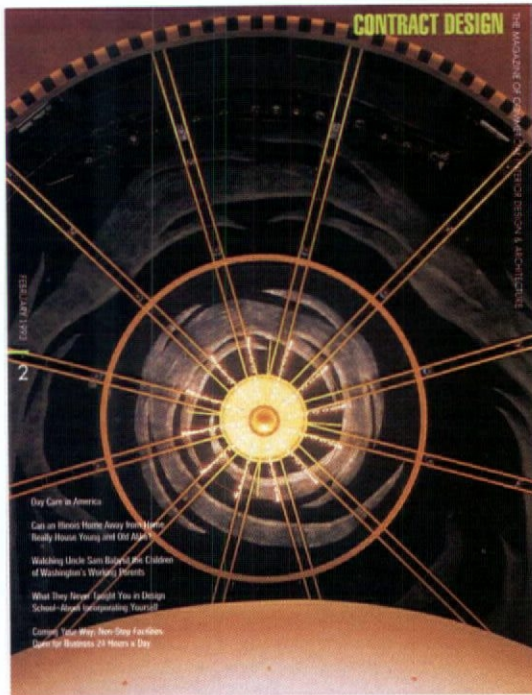
built, how the products they specify will perform and how they could improve on the construction they have put in place. Designers are in danger of being stylists.

What can be done? Obviously, turning each designer into a technical expert is not the answer. On the other hand, many practitioners cannot afford to hire experts to acquire the technical know-how enjoyed by the larger firms.

Perhaps a sharing of information within the building team at two stages of development is cause for hope. First, designers who confer with contractors, manufacturers and facility managers as early as a project's conceptual design would create facilities that are easier to design, build and maintain. Then, designers who openly exchange

information with building team members about how buildings and building products actually perform in the field, possibly through a clearinghouse run by makers of the nation's building products, would build a history of empirical knowledge to improve designers' skills—by learning from the building site as well as the studio.

Can it be done? Gains in U.S. manufacturing productivity, limping at an annual rate of just 1% since the second OPEC oil embargo struck 15 years ago, have soared to almost 3% during the past seven years—spurred on by foreign competition, the cheap dollar, hard work and a global appetite for U.S. goods. Why can't a U.S. facility be built like any other good U.S. machine? ☛



*Roger Yee*

Roger Yee  
Editor-in-Chief



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# TRENDS

## Welcome to WestWeek 93

Los Angeles beckons the design community to take up the challenge of "Innovative Strategies, Instigative Structures"

Los Angeles - Intellectual creativity, our passport to a post-Cold War world in which being smarter, faster, leaner and more responsive will win battles for consumers, businesses and institutions, is the heart of this year's forum on "Innovative Strategies, Instigative Structures" at WestWeek 93. This 18th WestWeek at the Pacific Design Center invites architects, interior designers and facility managers to examine the possibilities through various symposia, exhibitions and special events. New, innovative products will be introduced in more than 200 showrooms displaying contract, health care, hospitality, educational and residential product lines. For information, call the Pacific Design Center at (310) 657-0800, fax (310) 659-5214.

## SCHEDULE OF EVENTS

### Tuesday, March 16

#### 6:30 pm

##### Fifth Annual Calibre Awards

Institute of Business Designers Southern California Chapter honors its real estate, construction and manufacturing allies. Century Plaza Hotel. Call Donna Greco (310) 659-8440.

### Wednesday, March 17

#### 10:30 am-12:00 noon

##### Exploring Atlanta

Olympian architecture and urban culture. Susan Szenasy, *Metro-polis*, with Jay Bauer, AIA, Bauer & Wiley, Richard deFlon, AIA, Ellerbe Becket, Jeff Floyd, Jr., AIA, Sizemore Floyd Architects.

#### 2:30-4:00 pm

##### Igniting the Creative Process

How to invigorate the design industry. Terence Riley, Museum of Modern Art, with Timothy Brown, IDSA, IDEO, Zaha Hadid, Office of Zaha Hadid, Eva Jiricna, Eva Jiricna Archi-tects, Bruce

Mau, Bruce Mau Design.

#### 4:30-5:30 pm

##### Eco-Marketing

The greening of the design industry. Burr Brown, Lifestyle Services.

#### 5:30-6:00 pm

##### Best of WestWeek Awards

Excellence in showroom and window display. American Society of Interior Designers with *Contract Design* and *Designers West*. Center Green Theater.

#### 7:00-10:00 pm

##### LALive!

Food and music with ticket proceeds donated to charity. Pacific Design Center Plaza. Call (310) 657-0800.

### Thursday, March 18

#### 8:00-9:00 am

##### Corporate Strategies

Corporate strategies and competitive structures. Alan Deutschman, *Fortune*, with R.A. Guarino, IBM.

#### 9:30-10:30 am

##### Knowledge Creating

Knowledge-creating companies and their impact on facility management. Duncan Sutherland, Jr., Fitch Worthington.

#### 11:00 am-12:30 pm

##### Workplace Analysis

Defining nurturing office environments. Roger Yee, *Contract Design*, with Michael Brill, BOSTI, Volker Hartkopf, Carnegie Mellon University, Peter Santora, Arthur Andersen.

#### 1:00-2:00 pm

##### Quality

Quality, customers, facilities and you. Charles Sampson, FHP, Inc.

#### 2:00-3:00 pm

##### Second to None

Superior service, quality, performance in the 90s. Charles Garfield, Ph.D., Charles Garfield Group.

#### 4:00-5:30 pm

##### Interiors in Film

Mutual influences of film and interior design. Bruce Block, University of Southern California.



#### 5:00-7:00 pm

##### Showroom Receptions

The traditional Thurs-day receptions. Pacific Design Centers Blue and Green.

### Friday, March 19

#### 9:00-10:00 am

##### Students on CAD

Student conference on computer-aided design.

#### 10:30 am-12:00 pm

##### Excess or Excellence?

New definitions of luxury. Andre Balazs, The Mercer and Chateau Marmont, Jarrett Hedborg, Jarrett Hedborg Interior Design, Jordan Mozer, Jordan Mozer & Associates, Vicente Wolf, Vicente Wolf Associates.

#### 1:00-2:00 pm

##### Designer/Client Rapport

Student conference on designer/client rapport: the psychology of interior design. Marieann Green, ISID, Marieann Green Interior Design, with Richard Cannon, ISID, Cannon/Bullock, Ron Hudson, ISID, Ron Allen Enterprises, Leslie Kushner, ISID, Leslie Kushner Interior Design, Carol Poet, ISID, Poet Design Co.

#### 2:00-3:00 pm

##### From Student to Practitioner

The role of education and the design profession. Michael Hricak, AIA, Rockefeller/Hricak Architects, Stanley Abercrombie, FAIA, *Interior Design*, with Mark Bielski, AIA, Woodbury University, Josephine Carmen, Carmen Norsten Igonza Design, Edward Friedrichs, AIA, Gensler and Associates Architects.

#### 3:00-4:00 pm

##### Are You Legal?

New directions on legislation and codes. California Legislative Conference on Interior Design and California Council for Interior Design Certification.

#### 7:00 pm

##### Fellowship of Excellence

Gala to fete 1993 inductees to Fellowship of Excellence, 20th-century U.S. product designers. Four Seasons Hotel, Beverly Hills. Call Nancy Brown (310) 657-8231.

## Haworth Meets ISO 9000

Holland, Mich. - In an industry first, Haworth Inc. was awarded registration to the International Standards Organization (ISO). After being audited by a third-party registering agent, Haworth's quality systems for its West Michigan operations were judged to meet all requirements outlined in the ISO 9000 series of standards, which require compliance for both the manufacturing and services processes of a company.

Haworth is the first company in the U.S. contract furniture industry to achieve ISO certification. Registration to International Standards is becoming imperative for companies that plan to be serious contenders in international trade. For customers and manufacturers separated by distance and language, ISO 9000 standards offer an international definition of quality principles.

ISO 9000 standards have quickly become the keystone of European quality efforts. To date, 55 countries have adopted them as their national quality norms. In addition, the standards are becoming a prerequisite for trade in most economically developed countries. About 700 facilities in the U.S. are certified, versus more than 25,000 in Europe alone. Most U.S. registrants are involved in the manufacture of chemicals or electronics.

## AlliedSignal and Akzo Join Forces in Europe

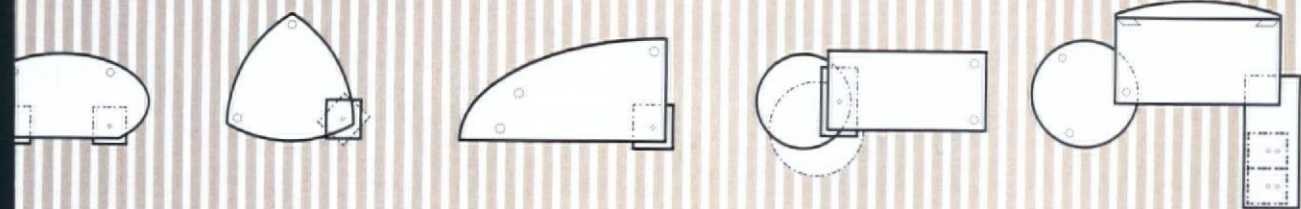
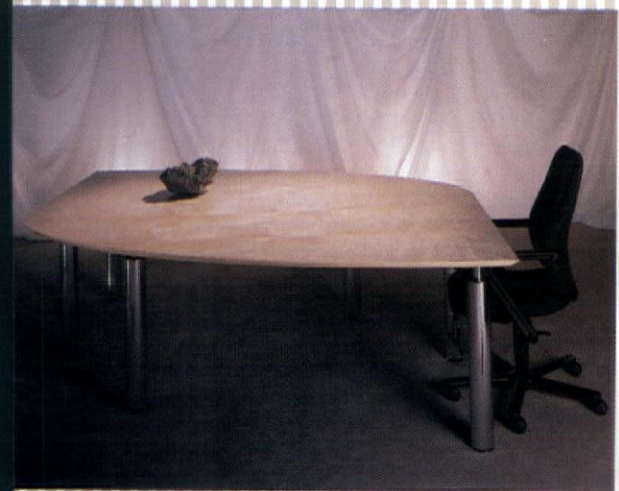
Morristown, N.J. - AlliedSignal Inc. of Morristown, N.J., and Akzo NV of Arnhem, Netherlands, signed a letter of intent to form a joint venture to manufacture and market carpet fibers in Europe. The letter of intent calls for AlliedSignal to be the majority partner in the joint venture, which is expected to be completed by mid-year.

The joint venture will be headquartered at Emmen, Nether-

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lands, where Akzo currently has a carpet fiber manufacturing facility. The alliance brings together two of the world's largest fiber producers. Significantly, Allied-Signal is already a leading U.S. producer of residential and commercial carpet fiber in Europe.

The joint venture will implement an investment and modernization plan at Emmen to strengthen its competitive position.

## Key U.S. Carpet Recycling Patent to BASF

Williamsburg, Va. - The day may not be far off when old carpet will simply reappear—as new carpet. A patent entitled "Reclaiming Epsilon-Caprolactam from Nylon 6 Carpet" was recently granted by the United States Patent Office to BASF Corporation, based on the work of BASF scientists Thomas

F. Corbin, Edward A. Davis and Jack A. Dellinger, all located at the company's Enka, N.C. facility. Noted Dr. Robert Armstrong, director of carpet research for BASF, "The granting of a patent is significant in that it establishes the importance and the novelty of the technology."

The patent, which protects BASF's right to apply the technology for 17 years, also represents another industry first for the nylon fiber supplier. BASF's technology to reclaim caprolactam, the original raw material of type 6 nylon, has resulted in a closed loop chemical recycling process that ensures reclaimed caprolactam is pure enough to make fiber-quality type 6 nylon.

"This type of recycling, as opposed to other technologies that reprocess used nylon into secondary products, is a key to reducing the amount of nylon that ultimately ends up in landfills," concluded Thomas R. Fischel, group vice president, BASF carpet fibers. Added Dr. R. Wayne God-

win, president, BASF fibers, "With its partners, BASF is continuing to develop the carpet recycling process toward commercialization of a viable program for type 6 nylon carpet." BASF has also filed for patents in European and Far Eastern countries.

## Commissions and Awards

Table, Lamp + Chair 1993 is issuing a Call for Entries for the 1993 furniture and lighting competition and exhibition honoring innovative furniture and lighting designs. For an entry form, call (503) 226-3556 or send a self-addressed, stamped envelope to: Table, Lamp + Chair 1993, P.O. Box 5906, Portland, OR 97228-5906.

Designers of all disciplines may enter the 10th annual awards program sponsored by the International Association of Lighting Designers. Entries are due March 1, 1993. For information and entry forms, write or call IALD headquarters, 18 East 16 Street, Suite 208, New York, NY 10003, tel. (212) 206-1281, fax (212) 206-1327.

The American Institute of Architects and The International Union of Architects are sponsoring an international competition, "Sustainable Community Solutions," for environmentally conscious building design. Entry is open to architects, planners, engineers, designers, humanists and social scientists. For information, write to Sustainable Community Solutions, The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006-5292.

The Orlando, Fla., office of VOA Associates, Inc. is providing complete interior design services for the new 276,829-sq. ft., \$57-million Homestead Composite Medical/Dental Facility, Homestead Air Force Base, Homestead, Fla.

The International Design Group, New York has been chosen by Almacenes Paiz S.A. as designers for Zaz, a new department store in Gran Centro Comercial Los Proceres, the latest shopping center in Guatemala City, Guatemala.

The Eggers Group Architects in New York will design alterations to the Church of St. Paul the Apostle, New York.

Kohnke Architects, New York, announces completion of the New York sales office for Sprint, headquartered in Kansas City, Mo.

Barry Design Associates, Phoenix, will design the next renovations to Phoenix's Arizona Biltmore.

The Dallas office of Henningson, Durham & Richardson has completed construction on the Mesa County Justice Center in Grand Junction, Colo.

The Delancey Street Foundation and Backen Arigoni & Ross, San Francisco, have received the Urban Land Institute's prestigious 1992 Award for Excellence for Delancey Street, located on The Embarcadero in San Francisco.

BEI Associates, a Detroit-based firm, has received the 1992 Outstanding Achievement Award in the Private Practice category from Michigan Society of Professional Engineers for the International Marketplace, an office/retail/entertainment complex located in Detroit's Greektown.

Image Design, Marietta, Ga., and Diedrich Architects and Associates, Atlanta, received an Aurora Award from the 1992 South East Builders Conference in the Recreational Facility Category for the Hammock Dunes Clubhouse, Palm Coast, Fla.

Wilson & Associates, Dallas, announces the following contracts for new construction: The Camino Real Hotel, Chihuahua, Mexico; Marriott Chase Plaza Hotel, Jakarta Indonesia; Fort Wilderness Resort, Orlando, Fla.; Rimrock Resort Hotel & Spa, Banff, Alberta Canada; Hyatt Regency Yogyakarta, Indonesia. Renovation projects include: Le Touessrok Hotel, Mauritius; Hyatt Regency Acapulco, Mexico; Hyatt Regency Cancun; Mandarin Oriental Hotel in Singapore, Jakarta, Manila; and San Antonio Airport.

The New York-based Phillips Janso Group Architects, has completed 650,000-sq. ft. restack and retro

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# TRENDS

fit of the Time & Life Building for Time Inc. in New York.

Kaplan/McLaughlin/Diaz won an international design competition sponsored by Fondo Opcion, I.C.A. and Melvin Simon & Associates, to design the Guadalajara Retail Center in Guadalajara, Mexico.

RTKL Associates, Inc., Baltimore, will provide planning, urban design, landscape architecture, and graphic services for the Atlantic City Gateway project.

Howard Sneed Interior Architecture, San Diego, will design 13,000 sq. ft. of tenant improvement for the law offices of Grady, Farley & Gerson in the Aventine, La Jolla, Calif.

Frederick Atkins, Inc., an international merchandising organization, has selected The Switzer Group, Inc., New York, to redesign and renovate its Manhattan offices.

Fitzpatrick Design Group, Inc., New York, has been awarded the following commissions: Conran's Habitat U.S. prototype store, Bhs's new

prototype design for Europe, and Mothercare's new prototype design for Europe. FDG is also a first place winner of the National Association of Store Fixture Manufacturers 22nd Annual Store Interior Design Contest for Bloomingdale's at Mall of America, Bloomington, Minn., and the Dayton Hudson Burnsville project.

The Falick/Klein Partnership, Houston, was commissioned by Universal Health Services to provide programming, planning and architectural services for a 20,000-sq. ft. addition that will be the Women's Center at Victoria Regional Medical Center, Victoria, Tex.

## People in the News

James A. Fountain, AIA has been named vice president, business development at the Detroit-based architectural and engineering firm of BEI Associates, Inc.,

The design firm of Fehn/Associates, Houston, has been founded by Bruce Fehn with Charles Yates,

Susan Hunter-Moody, AIA, Don Hasselbrock, AIA, Edward Folsie, Richard Moody, AIA, and Faezeh Hakimzadeh.

KPS Group, Birmingham, Ala., announces the addition of Heinrich Kuhn as vice president of information technology.

Watkins Carter Hamilton Architects, Bellaire, Tex., has made Charles P. Browne, AIA a principal of the firm.

ELS/Elbasani & Logan Architects, Berkeley, Calif., has named Avery Taylor Moore associate principal and Raul Anziani and Kerry O'Banion senior associates.

Chicago architect Walker C. Johnson has established Walker C. Johnson Architects, in association with Larry M. Lasky.

Robert Sussna, AIA, president and founder of the Princeton-based architectural firm Sussna Architects PA, has been elected secretary of the American Institute of Architects of New Jersey.

Monsanto Company's Chemical Group, St. Louis, has appointed Michael E. Miller senior vice president, operations; and John C. Hunter III vice president and general manager, fibers and Asia-Pacific.

Tsoi/Kobus & Associates, Cambridge, Mass., has named Jean M. Buckley, IBD; Michael Bush, AIA; J. Erik Mollo-Christensen, AIA; Richard A. Moon, AIA; and Carol Slaughter Nott, AIA as associates of the firm.

K. Jeffries Sydness, AIA joins Swanke Hayden Connell Architects as a principal of the New York firm.

Robert Herring, vice president and director of design relations for E Schumacher & Co., New York, has been chosen to serve as the 1993 President of the International Furnishings and Design Association.

The Foundation for Interior Design Education Research elected 1993 officers at a recent board meeting in Seattle, including Robert M. Ledingham, FIDC, as chairperson, and William Bowden, ASID, as treasurer for the third year.

Mike Webster, has been named president of Superior Chaircraft of

Belton, Tex., replacing Bob Kennedy, who has been promoted to chairman of the board.

Rachel Kohler has been named vice president-showroom operations for Baker Furniture, a subsidiary of Kohler Co., Kohler, Wis.

Endura Flooring, a division of the Bilrite Corp., has named Daniel J. Kelly to the new position as national sales manager of the Waltham, Mass. company.

Whisler Patri, a San Francisco-based architecture and interior design firm, has named Pamela Light, IBD managing director of the Los Angeles office.

Virginia architect Joseph J. Wisnewski AIA has been installed as regional director on the American Institute of Architects' board of directors representing the Virginia and West Virginia region.

Atlanta architect John A. Busby Jr. FAIA, has been installed as chancellor of the American Institute of Architects' prestigious College of Fellows for 1993.

David S. Davis has been promoted to director, engineering services for American of Martinsville Contract, Martinsville, Va.

Ralph E. Johnson, AIA, has been named executive vice president of Chicago-based Perkins & Will

Linda Blair, ASID has been elected president of the Metropolitan New York chapter of the American Society of Interior Designers.

Lescher and Mahoney/DL Group, Phoenix, has promoted William Taylor, AIA to principal.

Kevin Roche, FAIA has been named the recipient of architecture's highest honor, the 1993 American Institute of Architects Gold Medal.

Smith, Hinchman & Grylls Associates, Detroit, announces the election of eight individuals and associates of the firm: J. Paul Bohler, AIA chief architect in the Mid-Atlantic office in Washington, D.C.; Harold A. Daniels, estimator; Cynthia S. Garcia, PE, civil engineer; Satish Grover, estimator; Nicholas Salowich, AIA, architectural designer; Bart F. Stasa, PE, electrical engineer.

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# TRENDS

neer: Michael J. Weingartz, PE, electrical engineer; and Mark Zimmerman, ASID, senior interior designer.

The board of directors of Cramer, Inc., Kansas City, Kan. has elected Mark J. Rhoades to the office of vice president of sales and marketing.

Charles F. Huber, has been named vice president, corporate development by Juno Lighting, Des Plaines, Ill.

Jennifer Murr was appointed director of marketing and public relations for the Boston Design Center.

## Business Briefings

The board of trustees for the International Furnishings and Design Association Educational Foundation has established a scholarship fund in memory of designer/author Antonio E. Torrice, a member of the IFDA Northern California Chapter. Torrice, who died in October, was recognized as a leading authority on designing children's environments. Donations and inquiries may be sent to IFDA Educational Foundation, P.O. Box 58045, Dallas, TX 75258.

The 1993 International Contemporary Furniture Fair will donate net proceeds generated from the public day, Wednesday, May 19, 1993, to DIFFA, Design Industries Foundation for AIDS. The ICFE to be held May 16-19, 1993, at the Jacob K. Javits Convention Center, New York, will include a contract division for the first time.

Geiger International, Atlanta, and Geiger International (U.K.) Ltd., have become working partners and major office furniture suppliers to a new company, Global Resource Group (GRG), based in London and Moscow.

Ehrlich-Rominger, Los Altos, Calif., has formed ER Engineering to provide full engineering services to high technology industries.

A new company formed by Dan Baldinger, Howard Baldinger, Thomas Lowy and Linda Senter will produce high-quality floor and table lamps. Baldinger/Lowy Partnership for Design Inc., is based in Astoria, N.Y.

## Coming Events

**February 17-19:** Interiors Conference and Exposition for Historic Buildings II, Crystal Gateway Marriott Hotel, Washington, DC; (800) 937-6487.

**March 2-3:** Buildings/NY, New York Hilton, New York; contact Betsy Eck (617) 859-3465.

**March 4:** Environmental Video Conference, sponsored by the American Institute of Architects; 1 (800) 365-ARCH.

**May 10-12:** Lightfair International, Moscone Center, San Francisco; Contact Carole Carley (404) 220-2115.

**March 17-19:** WestWeek '93, "Innovative Strategies, Instigative Structures," Pacific Design Center, Los Angeles; (310) 657-0800.

**March 25-26:** First Annual Health-care and Senior Living Design Forum, Int'l Market Square, Minneapolis; (612) 358-6250.

**April 4-6:** Color Forecasting Conference, Hyatt Regency Crystal City, Washington, DC; (703) 528-7666.

**May 11-14:** Heimtextil America '93, Georgia World Congress Center, Atlanta; (404) 984-8016.

**May 16-19:** The Fifth Annual International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; (212) 340-9286.

**June 13-18:** International Design Conference in Aspen, Aspen Institute, Aspen, CO; contact Lori Schwab (212) 725-2233.

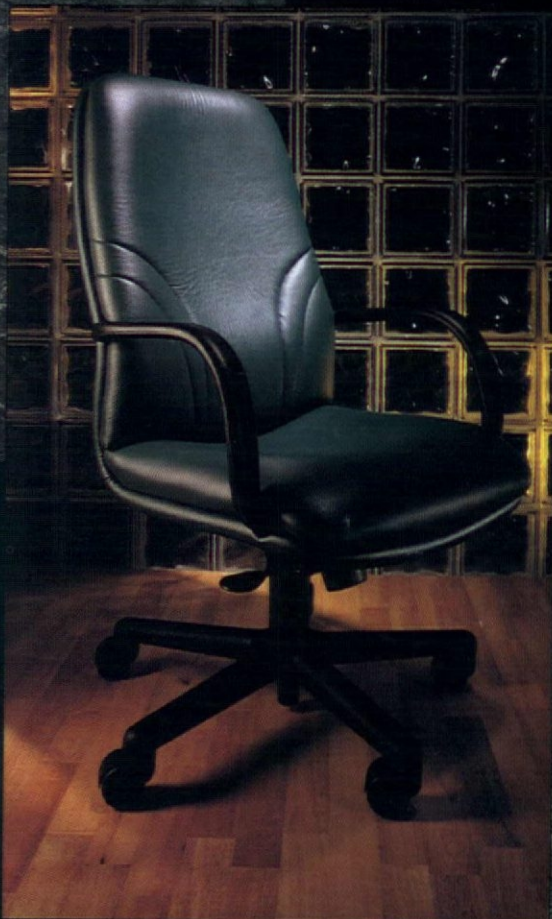
**June 14-17:** NeoCon '93: 25th Annual World Exposition on Workplace Planning and Design, The Merchandise Mart, Chicago; (312) 527-7600.

**June 18-20:** The World Congress of Architects and American Institute of Architects Expo '93, McCormick Place East, Chicago; (202) 626-7349.

**June 21-23:** The International Lighting Exposition, Metro Toronto Convention Centre, Toronto, Ontario, Canada; (416) 890-1846.

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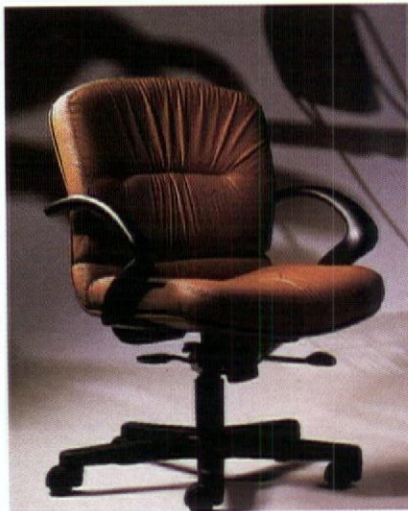
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# MARKETPLACE

In response to requests for office seating with the requisite character and presence to complement Systems Furniture, Allsteel presents the Tolleson Chair, a full-line seating collection designed by Greg Saul, Tom Tolleson and a creative staff at Tolleson/Design. Tolleson combines advanced ergonomics with impeccable seating and a special concern for fine tailoring. Tolleson's knee tilt option features a flexing backrest that supports motion in the seated position and relieves stress on the spine. This synchronized motion provides the support required for intensive computer activity.

Circle No. 231



Bernhardt's Gallery Chair, designed by Brian Cox, is a uniquely American design with a contemporary European flair. Its graceful lines connote a thoughtful recognition of aesthetic simplicity while being proportionately comfortable. The chair features a lightly-scaled metal frame with a choice of maple wood or upholstered seat and back, or any combination thereof. The frame is available in a myriad of colors while the maple wood is available in all standard Bernhardt finishes. The chair is stackable for multi-purpose usage.

Circle No. 232



This three-way recliner is part of the Rave collection from Health Design International, a division of Brayton International. The full Rave collection solves a variety of aesthetic and maintenance challenges in a contemporary group that includes a complete line of coordinating occasional tables. High-arching armrests are ergonomically correct for egress and ingress. Snap-in/snap-out seats are easily removed for cleaning without use of tools.

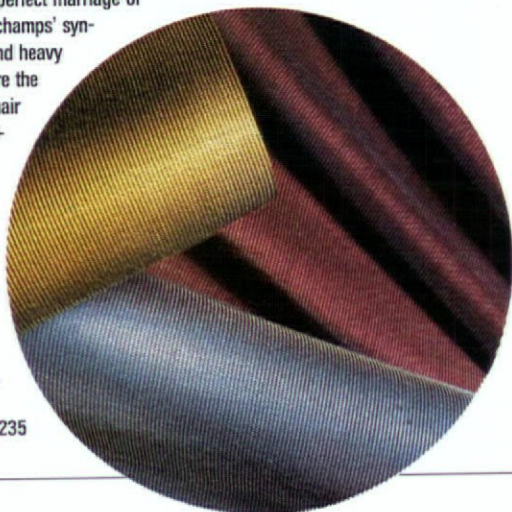
Circle No. 234



A QUIET RIOT OF STYLE

Longchamps, a faux horsehair designed by Andree Putman exclusively DesignTex, is uniquely constructed of 50% nylon and 50% olefin woven with only two warps—clear, for neutral colorways, and black, for more saturated tones. A perfect marriage of old and new, Longchamps' synthetic filament warp and heavy cotton weft capture the spirit of the old horsehair fabrics that are virtually obsolete today. Durable, easy to maintain and offering a distinctive appearance, the product is ideal for use on walls or on task and pull-up seating.

Circle No. 235



System Two.0 high-performance metal systems from Panel Concepts provide the flexibility to integrate the diverse requirements of modern office environments. The broad spectrum of componentry includes 2-in. panels in a full range of widths, heights and styles; storage options from pedestals to pencil trays; and a comprehensive selection of work surfaces.

Circle No. 233

These new recycling centers from Peter Pepper Products feature individual compartments for sorting paper, cans, glass, plastic and trash. Made of durable, lightweight fiberglass, many models feature two, three and four openings for each different recyclable. The one piece top is easily removed, allowing access to plastic bags or galvanized liners. Select from 27 hi-gloss, gel-coat colors, or four polished sub-surface and exposed aggregate finishes.

Circle No. 236



The lateral file from Harpers embodies a fundamental approach to design. A modular design allows access to an inventory of easy-to-specify components from which the end user can literally build whatever is needed. Each freestanding piece reflects simplicity of design, structural integrity, and complete compatibility with other Harper furniture and systems.

Circle No. 239

ADD Interior Systems will be showing a new addition to its well known Rose Chair line at WestWeek 93. Available with mesh seat and back, or with various upholstery options, the Bentwood Rose Chair features the same orthopedic benefits found in the entire line. Bentwood Rose's seat and back flex independently of each other to provide a rocking motion and superb comfort. The rounded profile of the arms at both ends and the broad stance of the base provide for easy seat exit and excellent stability.

Circle No. 237

DESIGN AND THE PDC: A LASTING LOVE AFFAIR

Brunschwig & Fils will preview its Spring 1993 Contract Collection at WestWeek 93. A bouclé warp and chenille weft give Donegal Chenille a tweedy, textural quality ideal for a variety of upholstery uses. Multi-colored yarns are used in each of the seven rich colorways—granite, maroon, indigo, bronze, hunter, eggplant and taupe. Constructed of rayon and cotton, Donegal is 54-in. wide.

Circle No. 238



The Stinson Lounge, designed by Mark Kapka for Metro, is a small-scale lounge with deep curves along the arms and the frame. A modern interpretation of the traditional club chair, Stinson is appropriate for a variety of transitional applications, including reception and lounge areas and other office and hospitality environments.

Circle No. 240

# MARKETPLACE

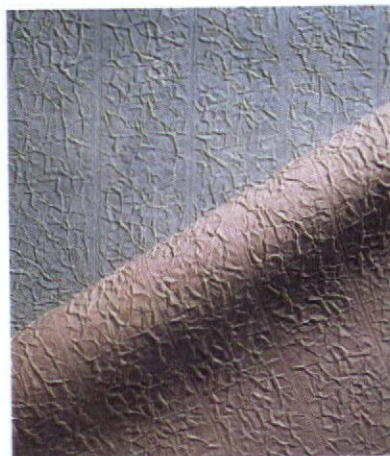
bola delux from Fixtures Furniture is the newest addition to the popular bola family. The chair provides a high back with continuous seat/back design, making it an exceptionally comfortable chair for conference, hospitality, patient room and senior living applications. A ball glide allows bola delux to slide easily on carpet or hard surface floors. The arched arms afford several comfort zones for anyone's arms, regardless of size.



Circle No. 241

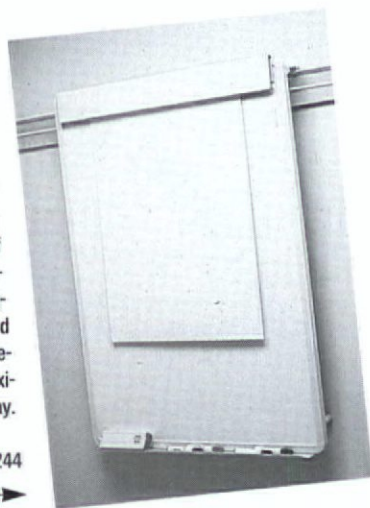
Wolf-Gordon's Summit Collection is an extensive line of vinyl wallcoverings comprised of more than 75 patterns. Summit includes faux prints, fabric textures, verticals and diagonals, stone and stucco designs, silks, moires, suedes, acousticals and mylars in a multitude of colorways. Shown here is Wellsley in autumn tan.

Circle No. 242



WHY CAN'T WE ALL JUST SPECIFY?

The Tutor System, designed by Niels Diffrient for Howe Furniture Corp., uses a minimum inventory of lightweight components to fulfill a maximum number of needs in the training, seminar and meeting room environment. Tutor is comprised of the Tutor Table System, a versatile, lightweight table system that is easily reconfigured into almost limitless variations, and The Tutor Track System (shown), a wall presentation and display system allowing flexible wall plans for presentation and display.



Circle No. 244

New from Unika Vaev, Suzanne Tick's second Gaudi-inspired fabric, Ave, refers to a ceiling ornament from the architect's Casa Mila, which is inscribed with the words of the sacred prayer Ave Maria. The 100% worsted wool fabric features a pattern of natural, amorphous shapes that share a similar vocabulary with the images and forms of sea life that inspired Gaudi's architectural follies. A calendar finish produces a luminous sheen.

Circle No. 243



GF Office Furniture will feature the new Connections panel system at WestWeek 93. The Connections panel offering is functionally compatible with the company's OPS panel system, and features enlarged flip-down electrical/communications raceways, new flipper door cabinets and a series of postformed, waterfall edge work surfaces.

Circle No. 245



Vecta spotlights Opera Seating at WestWeek 93. Designed by Gerd Lange, the Opera line consists of four-leg and sled base chairs and beam seating, all available with arms or armless. The strong curvilinear lines of the series are emphasized in the seat backs and bases. The laterally curved oval back and sculpted seat are joined by a central cladding element that unifies seat, arms and base.



Circle No. 248

The Opera Collection from Arc-Com represents a new direction in high style design, taking its cue from the opera, a truly innovative art form.

Opera is bold, energetic and dramatic, and Arc-Com has interpreted this energy into opulent textiles.

The flowing waves of La Scala illustrate the lyrical flow of song in opera. The grand scale of Tosca is bold and substantial while at the same time subtle and elegant.

Circle No. 247



American Seating will introduce an Evo side chair at WestWeek 93, its first addition to the award-winning Evo office seating line. The new sled-base chair incorporates many of the design innovations found on the Evo ergonomic task chair, with a body that flexes and conforms to the user's individual shape, weight and movement. The difference between Evo and other side chairs can be felt immediately upon sitting down. Evo's firm yet free-floating backrest feels buoyant as it nestles into the users lumbar curvature and mid-back.

Circle No. 249



Steelcase has introduced the office furniture industry's most comprehensive array of height-adjustable work surfaces—all visually and dimensionally compatible with both Steelcase and other popular systems furniture products. The newest sit/stand work station provides a 25-in. range of work surface adjustability. The height-adjustable

furniture can be used with existing furniture or individually tailored for new installations. A manual crank or electric switch activates the adjustment mechanisms.

Circle No. 246

## FIT FOR A PRESIDENT

Haworth Inc. recently introduced PREMISE, a complete range of high-value office furniture, from panel systems to freestanding desks, files and bookcases. PREMISE is a simple, flexible, and sophisticated solution that meets the needs of small- and medium-size businesses. By offering the most comprehensive list of standard features in its price class, designing each component for flexibility, and by offering only the product options most frequently specified, Haworth has simplified the office furniture specification, purchase and installation processes.

Circle No. 250



# MARKETPLACE



The Benney Collection from Tuohy is a fully coordinated line of armchairs, lounge seating, occasional tables and casegoods, offering a deftly balanced fusion of romanticism and contemporary design. The collection, designed by David Allen Pessio, is new for WestWeek 93. The inspiration for the Benney Collection was derived from the 1940s in America, and the concurrent enthusiasm for Raymond Lowey's "new aesthetic" known as streamlining.

Circle No. 253

GRAND RAPIDS 90210



The Knoll Group is featuring its innovative 5-Day QuickShip program at WestWeek. The new program offers direct mail access to the Knoll products, including desks, chairs, files, tables systems, accessories, finishes and textiles. Small businesses and home office workers—as well as larger specifiers—will benefit from the QuickShip promise: That each item will be shipped within five working days of receipt of order. The Reff desk shown here is part of the comprehensive product scope available through QuickShip.

Circle No. 251



Bentley Mills has added 85 new colors to Kings Road Premiere Edition, the design industry's benchmark solid-color, cut-pile commercial carpet. These exciting new colors, combined with the 49 original colors introduced in 1990, give designers and specifiers a choice of 134 standard colors that are offered in either Kings Road or New Stratford. Both patterns are constructed of 100% DuPont Antron Legacy nylon for appearance retention and easy maintenance.

Circle No. 254

Orleans, Paoli's transitional casegoods series, is now available in a six-day quick ship program along with Parliament, a traditional casegoods line and 10 chair frames available in four different finishes and 79 fabrics and leathers.

Circle No. 252



KI has added pedestal and lateral files to its product offering. The new product line consists of hanging, mobile and free-standing pedestals as well as two-, three-, four- and five-drawer high lateral files. In addition to being durable and manufactured to KI's high quality standards, these innovative files have an appealing look with a thinner top and base profile.

Circle No. 255



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Circle 11 on reader service card

Gunlocke's offering of Medley components has been refined to better meet the needs of the marketplace. Racetrack extensions, computer corners, occasional tables, and additional sizes of bridges, credenzas and returns respond to the tempo of today's market. The three original edge detail options have been expanded to include ogee, kerf, duostep, trioval and cove details. Medley is available in six finishes of cherry and oak.

Circle No. 256

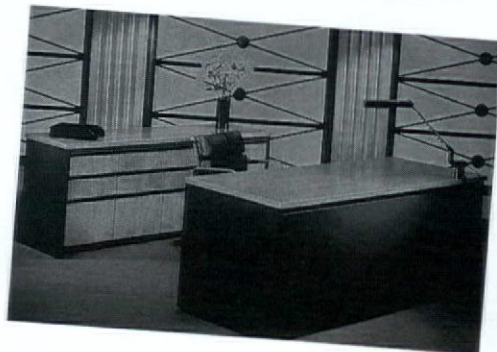


Meridian Inc. is expanding the range of design options for its 6000 Series line of modular steel desks and credenzas. Genuine wood veneer tops and fronts—available in natural veneers and in industrially-produced recut grain patterns—are now available on 6000 Series desks, work surface bridges, credenzas and under-desk pedestals. A second new option is a peninsula work surface with radius edging, in semi-circular and half-racetrack shapes.

Circle No. 258

Da Vinci is a stunning new design collection for corporate specification from Loewenstein. Featuring unique chamfered edge detailing, Da Vinci is available in veneer or upholstered seat/back options.

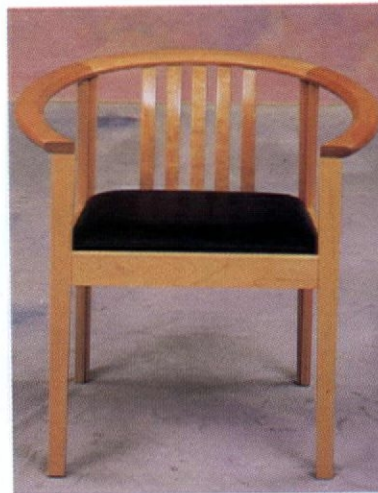
Circle No. 257



DESIGN GETS A FACELIFT: WESTWEEK '93

The new wood chair series by designer Peter Glass for Geiger International is called Jewel—a name derived from an exquisiteness that Glass brings to all his product creations. Glass' work is characterized by fluid lines and curves, an extraordinary eye for detail and a pragmatic view that function is always the foremost consideration. There are four models in the series, each designed and constructed to serve interchangeably as hospitality seating or as guest seating in the private office or reception room.

Circle No. 259



Kimball's new Magister seating offers sophisticated design, creating a sense of confidence for the executive office.

Designed by Earl Koepke and Associates Design, Magister's simple design complements contemporary or transitional environments. Offered in a choice of knee tilt or swivel tilt models, Magister can be specified in any Kimball leather or COL.

Circle No. 260

Stow Davis Nines, a wood casegoods line, is based on the repetition of nine-inch squares. Designed by Don Brinkman of Gensler and Associates/Architects, Nines' modular grid look offers a wide range of design options to meet a variety of work functions. Geometric, elegant and beautifully crafted, Stow Davis Nines offers distinct quality and enduring value.

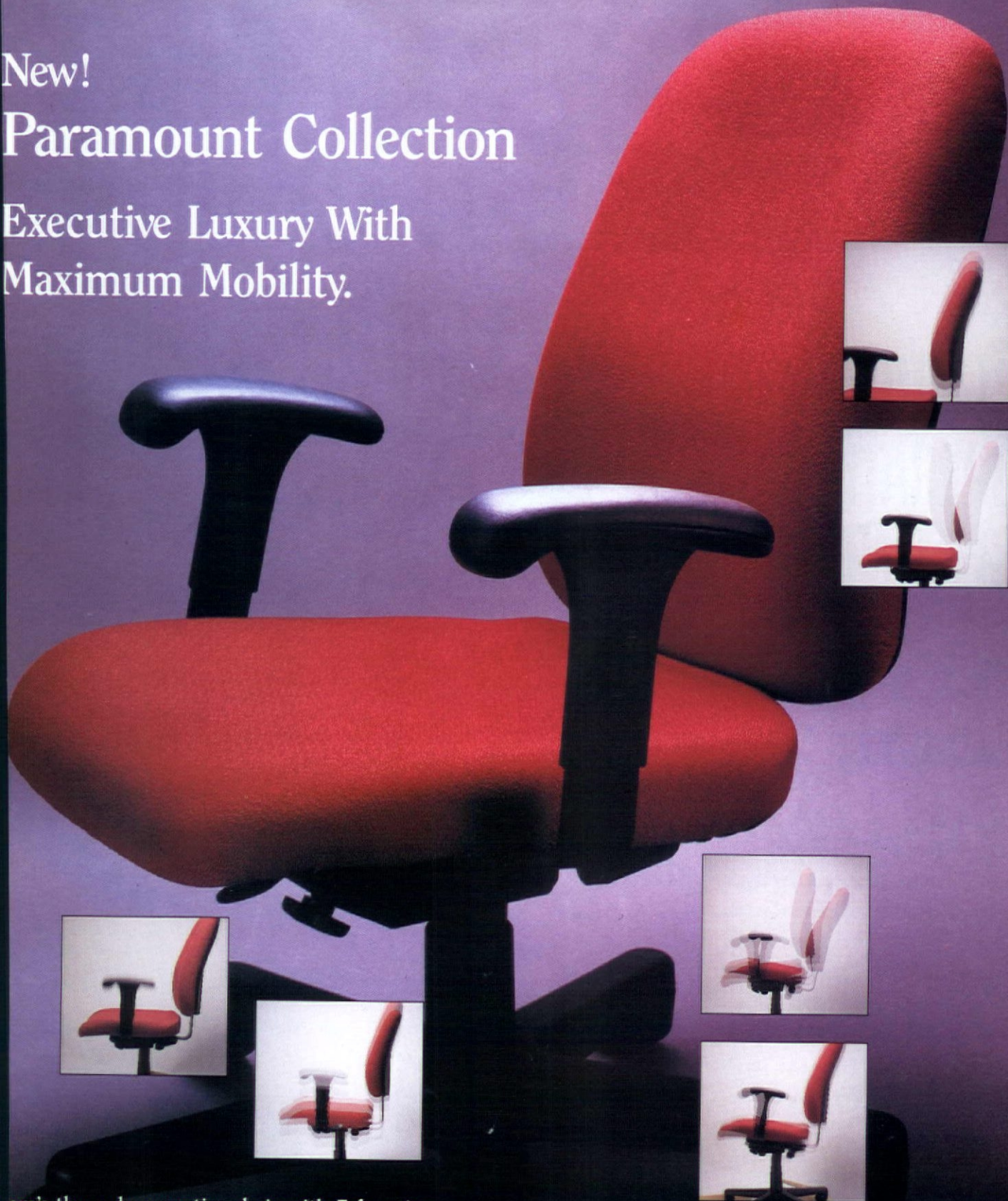
Circle No. 261





# New! Paramount Collection

Executive Luxury With  
Maximum Mobility.



It's the only executive chair with 7-function ergonomic support. You get seat height adjustment, 11 seat tilt, seat tilt tension control, smooth rocking chair motion, backrest height adjustment, backrest forward and backward tilt and adjustable armrests.

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Circle 12 on reader service card

# CLERICAL/ OPERATIONAL SEATING

If you have never seen photographs of turn-of-the-century American offices, among the many surprises in store for you is that the clerical staff, always the backbone of the office work force, was dominated by male employees. Yet other facts gleaned from those dusty views are not so startling at all: the repetitive nature of clerical work, the cramped working conditions and the host of mechanical devices clerical workers were expected to tend in the processing, storage and transmission of information. By the early 1920s, the need to relieve the physical hardships caused by hours of sitting had already spawned Pipp's Pep Chair of 1921, Gunlocke's Washington Chair of 1923 and Harter's Executive Posture Chair of 1927. The persistence of this occupational hazard even now can be seen in our growing awareness of repetitive stress disorders that originate in the office, as well as the ongoing efforts of employers, designers and furniture makers to design ergonomic chairs—as highlighted here—and other environmental solutions to this universal problem.

## OFFICE MASTERS

The Versa-Flex line of versatile height seating features technologically superior chairs and stools that are available in 26 fabric colors and 15 MOR-CARE vinyl colors for one week turbo shipping. Office Masters offers a complete line of versatile height chairs with many optional features for operational applications.

Circle No. 201



## SITAG

Uli Witzig has designed the Vento chair, including armchair versions with mid- and high backs. Vento also has synchronized adjustment control, so the chair adjusts as the sitter adjusts position. Height adjustable lumbar support and height adjustable arms are also featured.

Circle No. 203



## SUPERIOR CHAIRCRAFT

The Performa 2 line merges the benefits of a dedicated task chair and a swivel tilt into a masterpiece of office comfort. Easily customized for shared work stations, the Performa 2 adjusts back, seat and armrest height in moments as well as tilt tension and back tilt. Lumbar support for back alignment and waterfall front maximize worker productivity. Contoured cushioning maximizes comfort.

Circle No. 202



## COMFORTO, A HAWORTH CO.

The System 18 family of ergonomic seating, designed by Bernd Crabus, features a clean, contemporary look and a revolutionary lumbar adjustment that offers precise positioning of lower back support. The series includes executive, management, professional, operational, an operational stool and four-leg and sled-base chairs. Task-oriented professional and operational models comply with the San Francisco VDT ordinance and BIFMA/ANSI standards.

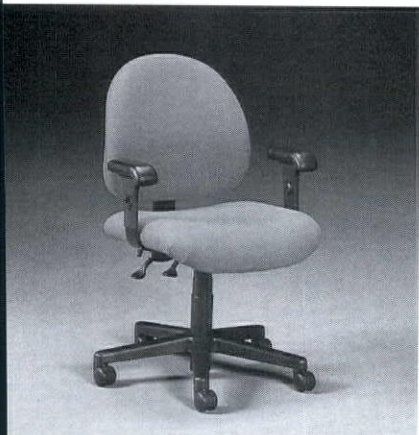
Circle No. 204



## KIMBALL

Aesthetics, maintenance and comfort characterize Arena, an award-winning ergonomic seating line. Ideal for a systems application, Arena fulfills the needs of all office tasks, providing a full line of models from which to choose. The SoftArc knee tilt with the new exclusive flex-spring reclining action provides a balanced, smooth ride with upright and reclining support.

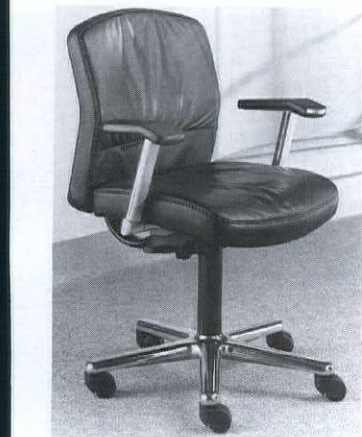
Circle No. 205



## VECTA

12 O'Clock AM models designed by Jeff Cronk can be adjusted by the user to control seat and back positions for optimum individual support. The seat and back adjust separately and can be locked in position. Other adjustments include seat height, back height and width between arms. Seats and back are fully upholstered.

Circle No. 209



## HAG, INC.

The Credo 3000 Series includes eight task/managerial chairs and three complementary side/conference chairs that combine to offer the most advanced office seating available. Credo 3000 encourages variation in movement from head to toe, providing a healthy seated posture. Adjustable seat depth, back height, arm rests and tilt tension are featured.

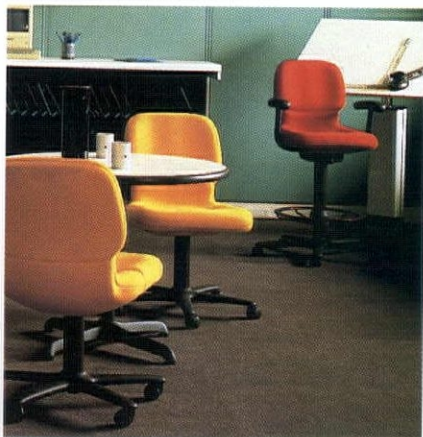
Circle No. 206



## STEELCASE

With innovative engineering and advanced manufacturing technology, Sensor is a high-performance office chair that provides optimum support and flexibility regardless of the occupant's height, weight or strength. Styled in three distinct sizes, Sensor has only two simple manual adjustments for seat height and tension, and one optional adjustment for the back rest position.

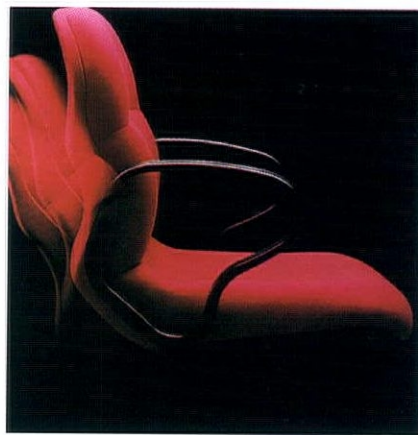
Circle No. 210



## TRENDWAY

Prelude is a new ergonomic seating group with a variety of management, professional/technical, task, and guest seating configurations. The seating group, available on Trendway's standard 4-week shipping, is offered in over 89 fabric colorways with black, taupe and gray shell/finish options.

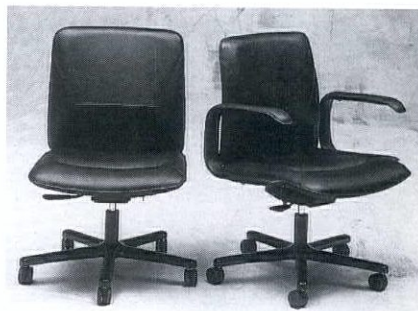
Circle No. 207



## GEIGER

Contour—soft seating for hard times by designer Stan Lind—is sleeker in profile than typical ergonomic office seating, with a soft upholstered edge that is aesthetically pleasing and tactile to the chair's user. Contour series chairs are fully ergonomic and exceptionally well padded. Twelve versions are designed for people of small to medium body frames, as well as heavier frames, in low-and high back arm and armless models.

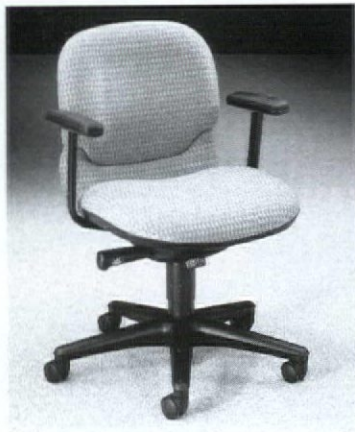
Circle No. 208



## THE HON COMPANY

Sensible Seating offers passive ergonomic design that provides optimum comfort in any sitting position. The line features seat and back cushions that move independently of each other and a frame that "flexes"—adjusting automatically to each body movement. The result is instantaneous, continuous and productive comfort.

Circle No. 211



## BIOFIT ENGINEERED SEATING

Larger employees now have an alternative to sitting in uncomfortably small chairs that do not properly fit their body shapes. The +Size Chair is designed to accommodate generously proportioned employees and provide them with comfortable, dependable and adjustable seating. The chair features a wider, deeper and thicker seat, oversized backrest and reinforced base.

Circle No. 214



## ECK ADAMS

The PROformance Collection of office seating meets the challenge of today's work environments. By addressing the essential factors in ergonomic design, the PROformance line of seating is designed to adapt the workplace to the needs of the worker. The PROformance line may be enhanced with the addition of EckAdams new height- and width-adjustable arms.

Circle No. 213



## ERG INTERNATIONAL

The Arvin Series Model 1870 is a contoured back, multi-functional task chair. Features include a five-star, impact-resistant plastic base; seat and back construction of 3/8-in. thick, pressure-formed, seven-layer molded plywood; adjustable seat, back tilt and height; free float capability and seat pre-drilled to accept optional arms which are retrofittable in the field.

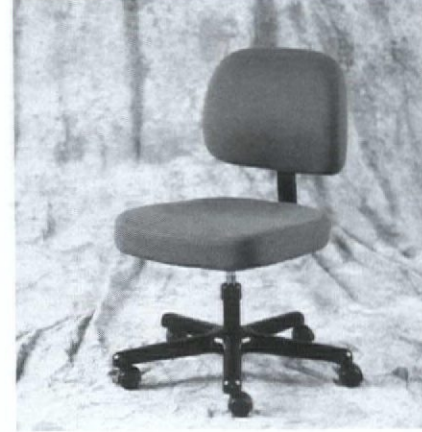
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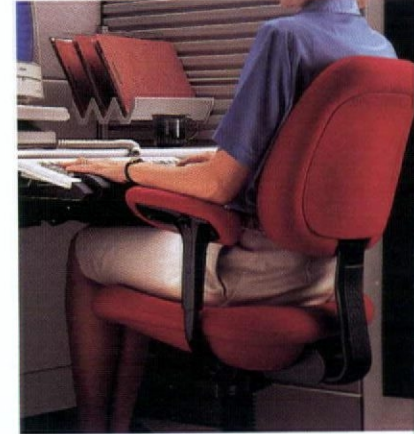
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## HERMAN MILLER

Ergon 2 features seat height, tilt tension back height, seat depth and back angle adjustments to respond to the individual needs of every user. The task chair's natural rearward tilt, tilt tension and back angle adjustments enable users to achieve the optimum posture for periods of intensive computer work. Firm, thick, contoured cushions allow movement and waterfall shaped edges help maintain circulation.

Circle No. 216

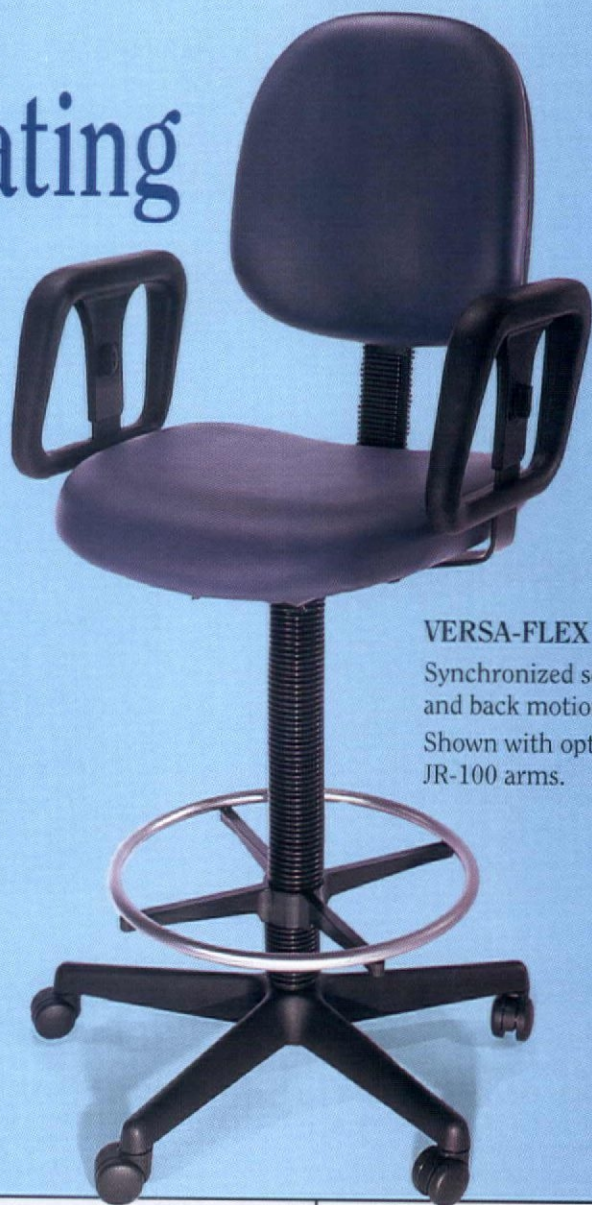


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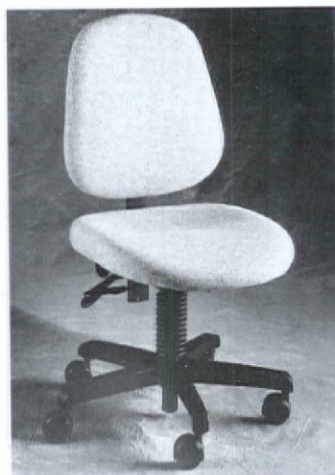
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## HARVARD INTERIORS

Ergonomic clerical/operational seating is coordinated with executive and manager chairs in the Commander Series. One-touch controls allow adjustments for locking back tilt, adjustable back, synchronized or independent seat and back and tilt swivel. Seat height adjusts pneumatically. Molded plywood seats and backs with high resilience ply foam are contoured for support and comfort.

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## THE HARTER GROUP

Allegis advanced responsive office seating offers a high level of automatic adjustment for clerical, professional and managerial seating. Forward tilt capabilities and independent seat and back movement are featured in a chair that adjusts automatically to a wide range of user weights and positions. Allegis is available in 27 models, with managerial, task and armless versions.

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## LUX STEEL

Recognizing the rapidly changing office environment, the Task.Plus series of office seating is designed to last a long time and serve in many different capacities. Task.Plus chairs offer many comfort adjustments and a suspended comfort-seat all in one, allowing them to be used in any position by any person.

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## AMERICAN SEATING

The highly evolved Evo chair was developed by the American Seating Company in collaboration with designer Don Chadwick and DuPont. Evo uses flexible resins instead of steel mechanisms to achieve an extraordinary level of passive support. The unibody frame and cantilevered C-spring are designed to work in unison, readjusting continuously to changes in the user's weight and body position.

Circle No. 222



## NATIONAL OFFICE FURNITURE

Brevia (87) Series Seating is designed to provide full function task seating for people with medium to smaller body builds. Seat width, seat depth, back width and back height are abbreviated or scaled down to fit smaller individuals. Key features include independent seat and back adjustment, pneumatic adjustment, cam lock adjustment and contoured seat pan.

Circle No. 221



## KRUEGER INTERNATIONAL

The Piretti Collection provides comfort with mechanisms that respond to the weight of the occupant. All Piretti seating incorporates passive ergonomics. The seat conceals synchronized lever mechanisms to adjust seat and backrest angles to individual comfort. The operational model complements the entire Piretti Collection to provide design continuity and ergonomic function throughout an office installation.

Circle No. 223



## PAOLI

Model 175-5P features lumbar support and a contoured seat for comfort during prolonged use. A pneumatic lift along with an adjustable back make it an ideal chair for a multiple user application.

Circle No. 224



## ALLSEATING

Designed specifically for those with back problems as well as those who wish to avoid them, Chiroform features specially contoured seat/back combinations for optimum comfort and support. Six two-way adjustments ensure that the chair can be calibrated to most body requirements with fingertip operation.

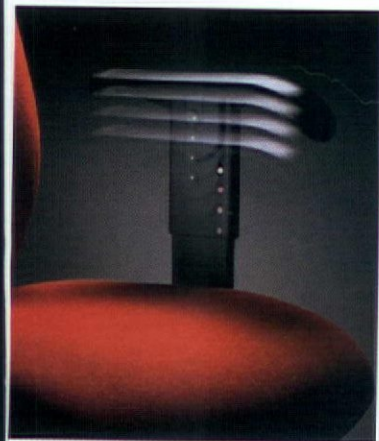
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## KNOLL

Knoll has introduced a new adjustable arm option on its award-winning Bulldog Chair. Available on each two-piece model, the new adjustable arm enhances Bulldog's exceptional ergonomic support and comfort. Developed by the original designers of the seating line, Dale Fahnstrom and Michael McCoy, the clean, curvilinear form of the new feature corresponds perfectly with the chair's modern aesthetic.

Circle No. 226



## GIRSBERGER INDUSTRIES

The Primar Series of office seating features one concept with many variations. Primar is a completely ergonomic line that adapts to different sizes and shapes of people at various seating activities.

Circle No. 227



## BRAYTON INTERNATIONAL COLLECTION

The Ensemble Collection offers a complete family of chairs, from executive and guest to operational and task, that combine design flexibility, value and function. A quadra-tilt mechanism with four pivot points is featured. The forward thigh support allows downward flexing when tipping to eliminate leg lift, and an adjustable lumbar support ensures proper back comfort.

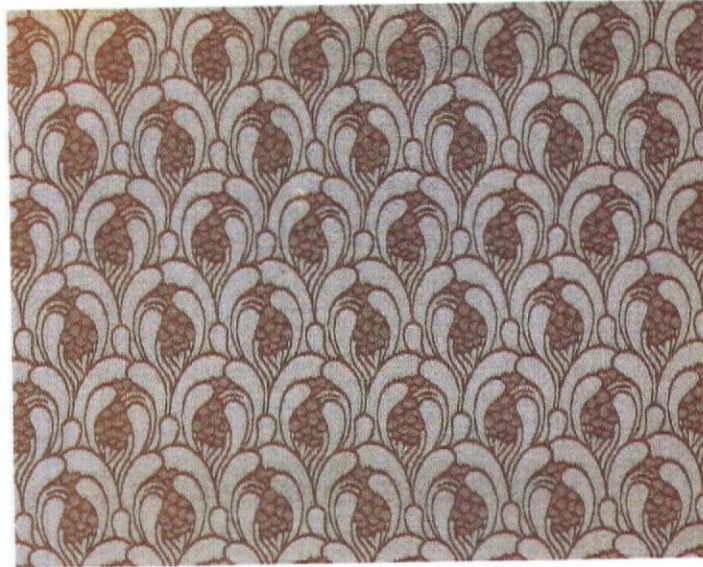
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# Up to Speed

Scalamandré has put Boris Kroll on a high-tech track—and it shows

By Jean Godfrey-June



**T**wo years is barely a blip in the long, distinguished history of Scalamandré, a company that has upholstered everything from White House walls to priceless settees in the mansions of the ruling class in Newport, R.I. But the past two years have been significant ones for the Long Island City-based manufacturer. In the midst of a serious recession, Scalamandré made a bold investment in the future, purchasing Boris Kroll, a classic contract textile line that succumbed to the recession after its renowned founder died.

The move made sense for Scalamandré, often perceived as a more residential line. But it made for two challenging years. "It was overwhelming at first," admits Tami Bitter Cook, president of Boris Kroll. "Boris Kroll is such a tremendous line. Sorting through all of the designs, figuring out what was timely, what

worked best in terms of our mill capacity, what our customers would be looking for and how to produce it all took a great deal of time and effort."

Happily, Bitter Cook reports that the time and effort taken have paid off. Samples are ready for the field, and the company's contract sales force is bringing blankets of proposed designs to architects and interior designers for review. "The best of Boris Kroll is alive and well, and being added to continually," Bitter Cook says. New machines, new warps, new looms and a sophisticated CAD system are helping Kroll's offerings dovetail directly into the rough and tumble of the contract market.

Woven wools, cottons and even workhorse Treviras have made their way into the new Kroll line, which consists of Kroll patterns re-worked and re-colored for today's market. Other



Something old, something new: Boris Kroll and Scalamandré blend design and manufacturing styles—often as different as night and day—to show each line to its best advantage. Shown here are Kroll's Awakenings (left) and Marakesh (below, left), and Newport Damask (below, right) by Scalamandré.

Kroll textiles have been newly designed to work easily into the collection. "The existing collection actually consists of three phases," observes Bitter Cook.

Both Boris Kroll and Scalamandré executives are now busy addressing the final challenge of integrating the two companies while preserving their individual identities in critical areas. "We're feeling our way," says Frank T. Koe, PhD., vice president at Scalamandré. "The companies can work together to complement each other's strengths."

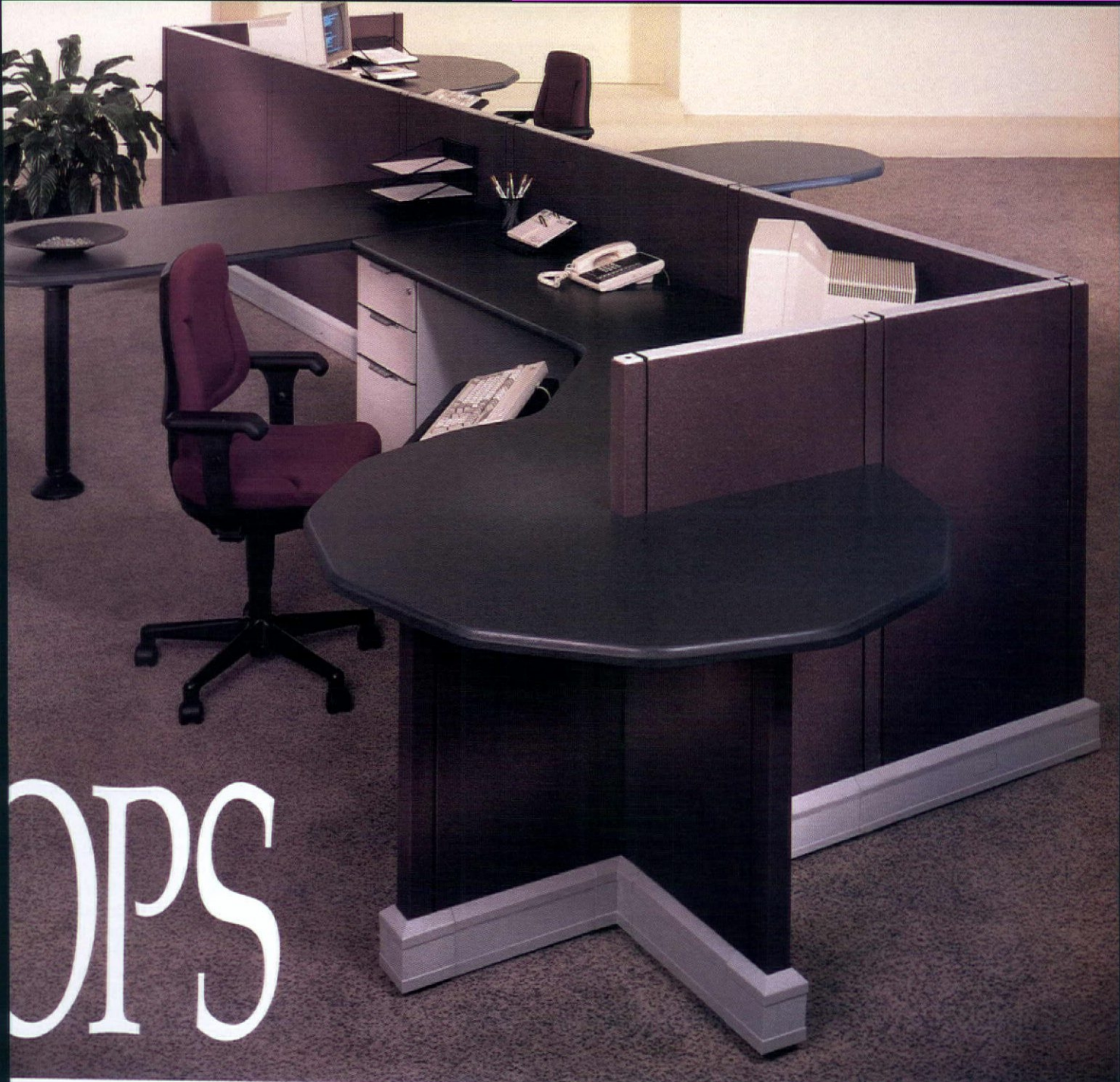
For instance, Scalamandré has had a niche in the hospitality market for years. Will Boris Kroll take over that business because it falls under the auspices of "contract"? Bitter Cook says no. "Kroll designs have always been contemporary, and they will remain so," she explains. "We'll keep the traditional Scalamandré hospitality look with Scalamandré." Numerous Kroll designs that are entirely appropriate for hospitality will be targeted to this market under the Boris Kroll name, nonetheless.

Even so, Koe talks of integrating the two companies' approaches, and pioneering a new kind of contract design. Bitter Cook agrees that the presence of two great archives, Kroll's and Scalamandré's, with so much new technology will give both a powerful edge. "We've got separate marketing, but the management is the same, the art studio is the same, and the looms are the same," she says. "And the products themselves are developed separately. Collections will emerge from each company twice yearly, around the same time, in spring and fall."

In the end, the aim remains the same. As Koe emphasizes: "Our goal is turning out good design, whether it's a damask or diamonds and checks," he says. It's a strategy designers are sure to warm to, staunch traditionalists and die-hard Bauhaus devotees alike. ☺

Circle No. 230





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# George Washington Didn't Sit Here

Why America's first President and other CEOs would consider Harden's 1400 Chair, designed by Tolleson/Design, a revolution in executive task seating

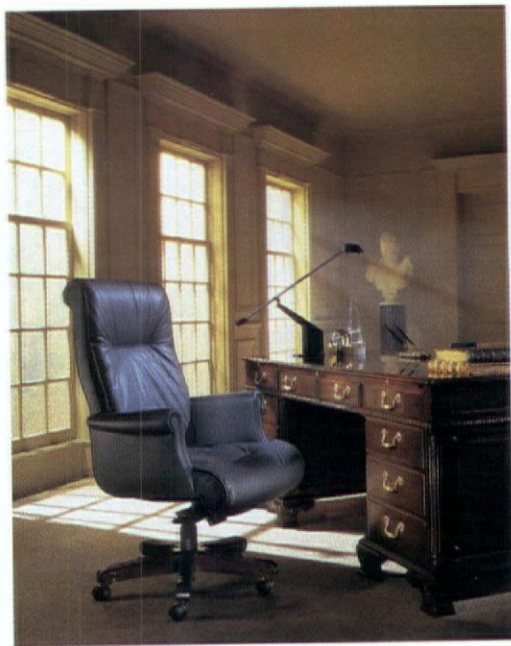
By Roger Yee

Harden's 1400 Chair Series (above), which brings unprecedented ergonomic comfort to executives, comes in executive, managerial, administrative and guest versions. The chair's designers (right) included Tolleson/Design's Greg Saul and Tom Tolleson.

No matter where an American chief executive officer works and how much he or she earns, chances are the CEO is sitting in a traditional, high-backed, leather-upholstered armchair that evokes 18th-century design. And why not? The typical executive spends much of his day sitting in a reclining posture, and the 18th-century design that makes this possible is a cornerstone of American business tradition. A few years ago, however, Robert Dillon, general manager of Harden Furniture's contract division, began to suspect that tradition may be losing its grip on the executive chair. For the growing number of CEOs who must sit up to operate computers at their desks, the limitations of the traditional design are becoming dramatically apparent.

Realizing the market opportunity this change in executive style signified, Harden moved decisively in 1991 to study the problem in depth and to create a truly original, ergonomic solution. What is particularly impressive about the 1400 Chair Series, designed for Harden by Greg Saul of Tolleson/Design, is that these chairs look like their antecedents, use some traditional materials and techniques, and yet perform in ways no executive task seating ever could before.

Creating the 1400 Chair Series confronted Harden with a fundamental challenge. In order to blend the traditional chair's monumental and bulky form with advanced ergonomic features, this esteemed maker of solid wood furniture risked having to consider alternative forms of furniture construction. In fact,



the possibility emerged soon after Harden retained Tolleson/Design to assist it in applying state-of-the-art ergonomic design principles, materials technology and production methods to the new chair.

"Four months into our first prototype," Dillon remembers, "we knew we had to find new ways of making this chair." Harden and Tolleson had created a chair with sophisticated contours using a solid wood frame, doweled and glued together—the traditional structure that can last forever in a static design. Trouble was, putting this frame atop an ergonomic mechanism subjected it to motion-induced stresses that could destroy it in short order.

Formed plywood proved no better. The project team tried to attach additional pieces of material to the thin plywood shell in order to achieve the traditional profiles. However, without being able to rely on dowels or screws driven laterally against the layers, the plywood structure became an ungainly hybrid.

Not surprisingly, Tom Tolleson, IDSA, president of Tolleson/Design, shared Dillon's sentiments. "Almost immediately after we built the first, traditional prototype," he says, "I felt that wood simply couldn't do what we wanted." When he suggested that Harden explore molded urethane, he was pleasantly surprised to hear that the company was quite willing to go along.

The resulting 1400 Chair Series is unprecedented for traditional executive task seating. The structure consists of a rigid

polyurethane shell to which three densities of CFC-free, flexible polyurethane foam are applied, starting with the densest foam for the arm, a less dense foam for the seat and the least dense foam for the back—which must allow the sitter's skeletal members to penetrate the surface while muscle lays on top. The rigid polyurethane shell is so strong it needs no internal reinforcement to meet strict BIFMA standards.

Executives sitting in the 1400 Chair Series can now enjoy the same comfort that other office

workers have already experienced for years. A cushioned waterfall seat edge, for example, reduces pressure under the sitter's thighs. A knee-tilt pivot mechanism with spring tension adjustment gives the sitter 15° of rearward travel. A forward tilt feature permits 5° of added forward pitch for improved maneuverability. A tilt lock-out device prevents movement in upright or forward pitch positions when desired. And a gas cylinder height adjustment is standard on all models equipped with five prong bases.

Is the 1400 Chair Series for every CEO? Harden and Tolleson appear to have done their homework. Even the often overlooked needs of women executives, whose ranks keep growing steadily, are addressed by such features as the height adjustment, which drops to levels women prefer, the recessed arms, sized and positioned so that women can pull up close to their work surfaces, as well as the overall dimensions, generous yet slightly reduced.

It's not likely Harden will soon take for granted the birth of its first non-wood chair. "Several points in this project what seemed like insurmountable walls would emerge," Dillon confesses. "We overcame them by deciding they were opportunities instead." Scaling insurmountable walls with a 1400 Chair sounds like just the type of assignment that should appeal to CEOs. ☞

Circle No. 229



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# West Palm Beach Story

When architect Zeidler/Roberts Partnership and acoustician Artec Consultants Inc. teamed up to build the Raymond F. Kravis Center for the Performing Arts in West Palm Beach, Fla., the results brought the house down

By Jennifer Thiele

Architect Eberhard Zeidler applied his belief that the main lobby of a performing arts center is the "Theater of the People" to Kravis Center in West Palm Beach, where three curving balcony levels look down into one grand space (below). The main staircase (opposite) is set against a dramatic backdrop of the night sky, providing the perfect setting for patrons to be seen.

**T**he drama that surrounded the 14-year effort to build a major cultural arts center in Florida's Palm Beach County may be nothing compared to Puccini's *La Boheme*, which is scheduled to play at the long-awaited Raymond F. Kravis Center for the Performing Arts in West Palm Beach this March. But budget woes, false starts, a site change at the 11th hour and dissension among the management was enough drama for everyone involved.

What began as an experimental foray into the world of the cultural arts by Alexander

Toronto-based Zeidler/Roberts Partnership and acoustician Russell Johnson of Artec Consultants Inc. in New York, the multi-purpose Kravis Center combines an inspiring aesthetic and efficient function with a technological superiority that is equally at ease with symphony, dance, opera and theater.

Dreyfoos considers the Center a more than fitting reward for the years of effort that he and other members of the Palm Beach community dedicated to its funding and construction. "It's wonderful," he enthuses. "It turned out better than anyone thought it would." The chronology of events shows why he had good reason to wonder.

A businessman and local television station owner who had relocated to West Palm Beach because of his love for warm weather sports, Dreyfoos explains that Palm Beach County's dearth of cultural activity made it difficult to hire qualified employees from other parts of the country. After successfully founding a county arts council to encourage and organize local cultural activity, he conceived the idea of building a performing arts center that would replace the inadequate West Palm Beach Auditorium (nicknamed the "Leaky Teepee") and lure outside cultural talent to the area.

"Founding the arts council was easy," muses Dreyfoos. "The next thing we needed was a performing arts center, and that wasn't so easy. But it had its fun aspects. It's interesting to try to move a community into action."

A 1980 campaign to build a center in Currie Park, with I.M. Pei as architect, ended in frustration when neighborhood opposition derailed the plans. A new, 17-acre site on the campus of what is now Palm Beach Community College was chosen and the Florida Legislature awarded the Center a \$10-million educational grant. Dreyfoos and his board set out to raise additional funds, estimating that it would cost about \$30 million to build the simple but acoustically superior facility they envisioned.

Surprisingly, the wealthy citizens of Palm Beach showed little interest in the proposed Center. To pique interest, the gutsy board raised the stakes by proposing a \$55 million Center that would be on par with the finest anywhere, and Dreyfoos and a group

Dreyfoos, Jr., chairman of the board, chief fundraiser and benefactor—for whom the 2,189-seat main house, Dreyfoos Hall, is named—has resulted in a \$55-million performing arts center that may rival the world's best. Thanks to an unusually cooperative effort between architect Eberhard Zeidler of





The main house of Kravis Center (right) combines the best of two worlds—superior acoustic qualities and an inspirational aesthetic that recalls the great 19th-century performing arts centers within a contemporary design. The overhead dome, painted by Zeidler's daughter Christina to mimic the night sky, actually hides essential lighting equipment and helps balance acoustics.

friends got the ball rolling by donating \$5 million in the name of Palm Beach oil man Raymond F. Kravis. The psychology worked, and money began to come in—the largest donation, \$2.5 million from a single anonymous donor, and the smallest, \$1 from a 12-year-old boy.

For German-born architect Eberhard Zeidler of the Zeidler/Roberts Partnership, who was hired as principal architect in 1986, Kravis Center represented the fulfillment of a lifelong dream. From his days as a student of the Bauhaus, Zeidler had kept a journal documenting his thoughts on the great performing arts centers of Europe. When he arrived in Florida to interview for the Kravis Center commission—as one of four architects culled from a field of 150—the client was immediately impressed by Zeidler's philosophy of design and his extensive knowledge of world-class facilities. "It was obvious that he had a great performing arts center in his head," states Dreyfoos.

The design parameters for Kravis Center were easy enough to understand in concept, but decidedly more complicated to accomplish. "We were looking for a building with distinctive architecture that also runs well as a theater," explains Kravis Center's managing director, Paul Beard. As client, architect and acoustician were well aware, a common



ing equipment to facilitate quick changeovers between shows," explains Beard.

Russell Johnson, known for his deft ability to create technically superior halls, had the support of the board when he insisted that there be no sacrifice of the acoustic quality of the space. "Zeidler conveyed to us that he was a good enough architect to do whatever the acoustician felt was necessary and still make it look good," says Dreyfoos. "So we never had to compromise."

To maintain a certain acoustic quality, Johnson recessed the stage from the audience chamber, allowing sound to stay within the stage house for a longer period of time, and limited the number of seats—a decision that was initially controversial because of its impact on the Center's economic viability. To respond to the needs of each performance, he also installed a series of sliding panels along the walls of the audience chamber, which can

ers as different as Isaac Stern and Bur Reynolds to potential patrons what they prefer in a theater, and found a common denominator. "A sense of electricity between audience and performer is essential," he observes, "to give people the feeling that they are together."

Architecturally, that translated into clear sight lines in the audience chamber. Zeidler concluded that the more modern, fan-shaped chamber would separate the audience from the performance, while the old-fashioned horseshoe, with balconies that wrap around the sides of the space, would provide a greater sense of intimacy, allowing the audience to feel like part of the event. Johnson agreed that the horseshoe would also work best acoustically. Thus, there was little question how the main theater would evolve.

Aesthetically, Zeidler jokes, "I had ultimate freedom, as long as the others would agree with it." Indeed, his design forcefully delivers what people expect to find in terms of volume, color and complexity when they attend the theater. "The greatest spaces are the very classic ones that date back to the end of the 19th century," he observes. "But we are almost into the 21st century, and to simply copy those spaces would be a mistake." Kravis Center's multiple tiers, soaring dark black and gold inlays, light-capped column canister sconces, deep maroon upholstery and spiral-patterned carpet represent Zeidler's successful attempt to evoke the same complexity and emotional quality of early theaters without duplicating them.

The same approach holds true in the critical public spaces, where Zeidler was given a free hand to create a signature des-

## Designing for what's here today, gone tomorrow

problem with projects like this is how to achieve acoustic requirements without sacrificing aesthetic qualities.

What made the design of Kravis Center even more challenging to Zeidler and Johnson was its intended use as a multi-purpose facility. "We had to create a center that would work well as a road house," says Zeidler. "Symphony, opera, and theater, for example, need different acoustics and stage widths."

The special demands of each discipline extended beyond the acoustic and technical design of the stage and audience chamber to the backstage area as well. "The building had to be efficient in terms of loading and unload-

be repositioned as required to reflect or absorb sound. To maintain a uniform-looking audience chamber, Zeidler consequently made sure that Johnson's double walls, one constructed of plaster with inlays and the other covered with a sound-insulating fabric, are identical in appearance.

Zeidler also had his own list of requirements that went beyond the purely technical aspects of design and ultimately gave Kravis Center its grand character. "Architecture is always for people, not a statement unto itself," he theorizes. "I tried to respond to the wishes of the people, which aren't always that obvious." He asked everyone from perform-

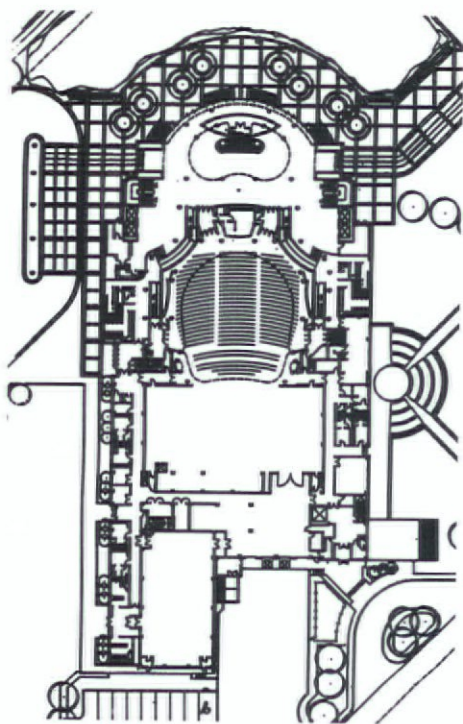
statement within three functional parameters: efficiency in moving people through the space, adequate amenities and total accessibility—the latter being particularly important to Palm Beach County's older-than-average population. To meet these goals, Zeidler provided spacious foyers at each theater entrance level, refreshment bars and restrooms (twice as many for women as men—bravo!) on every level, glass elevators on either side of the main lobby to speed patrons to seats in upper levels and a canopied valet parking area. (The stage house and backstage are also completely accessible to visiting performers, thanks to Zeidler's extensive consultations with handicapped violinist Itzhak Perlman.)

"Going to the theater isn't the same as seeing a video," observes Zeidler. "It incorporates not just watching and listening, but all the other things that happen when you enter and during intermission." The main lobby, or "Theater of the People," as he refers to it, was therefore treated as a particularly important element in the overall design. Termed "a sleek, modern space that offers dramatic contrast to the audience chamber," by Beard, the glass-fronted, multi-story lobby is characterized by soaring columns, marble floors, fluid, curving balconies and a magnificent staircase that connects the orchestra level with the second balcony. "It is one big space that visitors can look into from all levels," notes Zeidler. "It is a place where you can be seen."

When all was said and done with the design, Kravis Center had yet to face its biggest obstacle. Four months after the ground-breaking ceremony on the Palm Beach Community College campus, the college's board of directors literally pulled the site out from underneath an astonished client, architect and acoustician, citing a state regulation that required all money to be raised before construction work could begin. Dreyfoos and his associates were still \$17 million short of the \$55 million total.

Then the city of West Palm Beach courted the Center by offering 5.4 acres in the Downtown-Uptown redevelopment project, a parking garage and \$5 million, and the board jumped—despite the loss of 11.6 acres and forfeiture of the \$10 million educational grant from the Florida legislature. An equally pressing problem was how a building designed to sit on a 17-acre lake front site could possibly work within the confines of the much smaller, more urban tract. "Only through a series of fortuitous circumstances

Ablaze in the nighttime sky, Kravis Center (right) looks majestic atop its site in downtown West Palm Beach. Its reflecting pool was added after the Center abandoned its proposed lake front location. The unusual twin spires above the stage house are intended to create a strong visual image of the towers above "The Breakers," one of Palm Beach's most beloved landmarks.



did everything work out," insists Beard. "We completely debunked the theory of site-specific architecture."

Today, Kravis Center sits on West Palm Beach's highest point, 40 ft. above sea level, giving maximum exposure and stunning visibility to the glass-fronted lobby. What was to be lake frontage has been replaced by a reflecting pool. The self-parking garage nestles up against the side of the main building, joined to it via a covered walkway only 30 ft. long, for enhanced convenience.

At the formal opening in September 1992, Kravis Center was a mere \$175,000 short of its fundraising goal, and tickets for the premier season of events were selling out fast. "It's important to note that the Center was at least 20 years overdue and acutely needed 10 years ago," points out Beard. "It was destined

to be a success by virtue of demand. Our mission was to not squander the potential."

Mission accomplished. At this moment in time, the Raymond F. Kravis Center can enjoy its celebrity as a diva of the artistic and architectural world. Client, architect, acoustician and citizens, take a bow. ☺

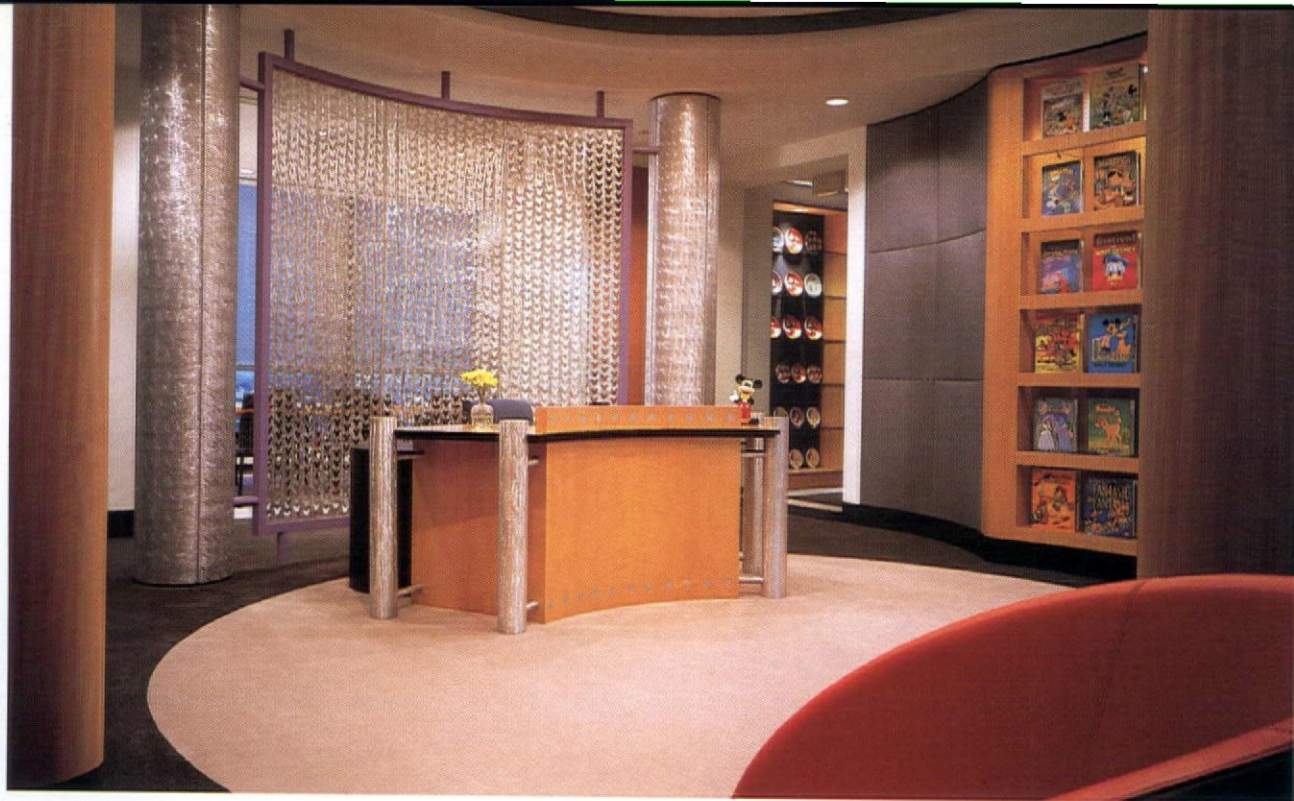
**Project Summary:** Raymond F. Kravis Center for the Performing Arts

**Location:** West Palm Beach, FL. **Total floor area:** 200,500 sq. ft. **No. of floors:** 9. **Total seating capacity:** 2,189. **Cost/sq. ft.:** \$200. **Wallcoverings:** Eurotex, Ozite Corp. **Paint:** MAB. **Laminate:** Wilsonart, Bobrick, Pionite, Armstrong. **Carpet/carpet tile:** Flooring: Dal Tile, Armstrong. **Ceiling:** Armstrong. **Lighting:** Omega, Daybrite, Emergilite, Wiremold, Benjamin, Capri, Lightolier, Bega, Limburg, Imp, Bronzlite, McPhilben, Leviton, Sternberg, Spaulding, Tokistar, Phoenix. **Doors:** Eggers. **Door hardware:** Sargent. **Glass:** Trainor. **Window frames:** Kawneer. **Railings:** Metallic Engineering. **Auditorium seating:** Irwin. **Work stations:** Haworth, Lunstead. **Work station seating:** Comforto. **Architectural woodworking/cabinetmaking:** Woodcraft. **Signage:** Cornelius Architectural Products. **Movable acoustic panels:** Peter Aurbrecht. **Elevators:** Otis. **HVAC:** Trane. **Fire safety:** Simplex, McGilvrey. **Security:** Simplex. **Building management system:** Johnson Controls. **Access flooring:** Lotspiech. **Underfloor duct:** Poole & Kent. **Plumbing fixtures:** Kohler. **Client:** Raymond F. Kravis Center for the Performing Arts Inc. **Architect/interior designer:** Zeidler/Roberts Partnership Architects. **Acoustician:** Artec Consultants Inc. **Structural engineer:** Quinn Dressel Associates. **Mechanical/electrical engineer:** ECE Group Ltd. **General contractor:** Blount Inc. **Construction manager:** Gonzalez Associates Inc. **Furniture dealer:** J.C. White Furniture & Interiors. **Photographer:** Stephen L. Rosen, Dan Foyer Inc. (lobby staircase).









## Seriously, Mickey

Peggy Nye and Associates slips Walt Disney International a Mickey in the interior design of its high-visibility penthouse offices in Coral Gables, Fla.

By Jennifer Thiele

Ever the active rodent, Mickey Mouse comes to life on the rounded frieze of a rotunda at a corridor junction in Walt Disney International's Coral Gables, Fla., offices (opposite). Designer Peggy Nye used the project as a good excuse to visit DisneyWorld, where she determined what colors are "in" at Disney theme parks and applied those to the office design.

Despite the association with fun and fantasy, Disney takes its business quite seriously, and wanted a sophisticated design to reflect that philosophy. Visitors to Walt Disney International enter a reception area (above) that immediately establishes a corporate demeanor. Wall unit displays of Disney merchandise show the clients exactly why they're here.

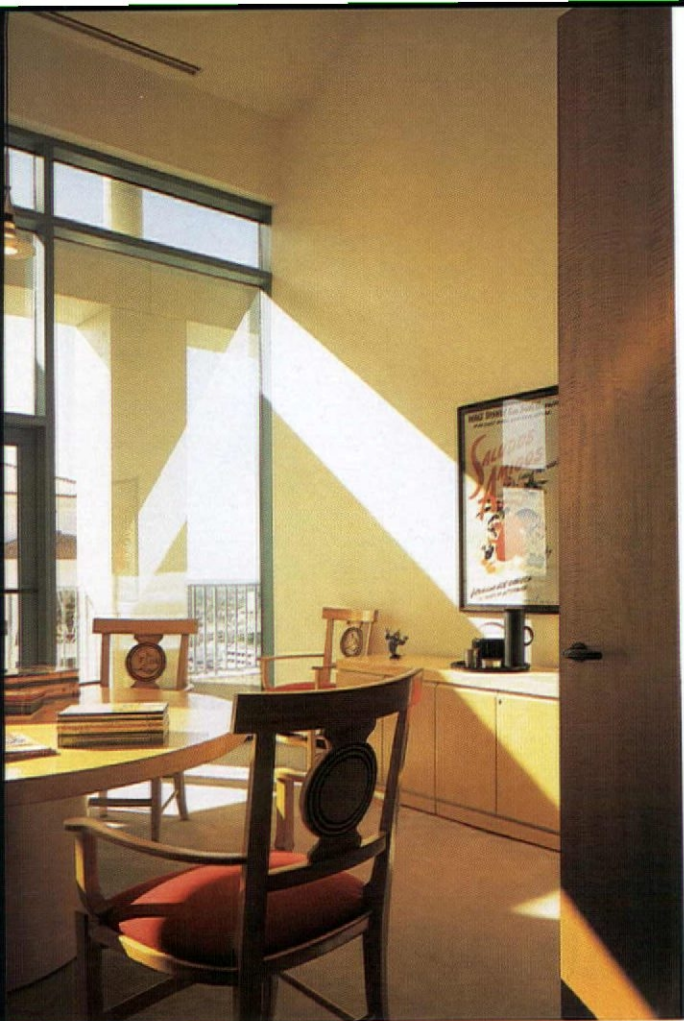
**T**here is nothing timid about Walt Disney Corporation, despite its diminutive and eternally optimistic mascot. The \$6.3-billion (1991 revenues), one-time motion picture company has aggressively expanded its business interests to include theme parks, hospitality and resort properties, residential properties and retail products, making it one of the biggest—and most beloved—entertainment conglomerates in existence. Founded by Walter Elias Disney in a genuine, rags-to-riches version of the American Dream, Disney has become a worldwide purveyor of squeaky-clean fun and fantasy. Mickey, Donald, Goofy and the gang regularly entertain audiences in Europe, the Far East and South America, where Walt Disney International manages licensing agreements with manufacturers anxious to capitalize on Disney concepts and images.

When a recent relocation from Mexico City to Coral Gables, Fla., made a new office inevitable for the Disney division, Miami's Peggy Nye and Associates Inc., joined an

exclusive rank of renowned architects and designers—including Michael Graves, Robert A.M. Stern, Arata Isozaki and Gwathmey Siegel & Associates—who have helped weave a little of that Disney magic into the company's extensive roster of facilities.

Walt Disney International clearly needed new offices to accommodate a major expansion of its licensing interests in South America at the same time Disney executives were becoming increasingly concerned about the quality and safety of life in heavily polluted Mexico City. As a progressive company that takes employee and environmental concerns to heart, Disney found the decision to leave Mexico fairly straightforward, according to Timothy Johnson, development manager with the Disney Development Company in Orlando, Fla. (The division is responsible for developing what Johnson describes as "every facility without a turnstile in front of it.")

The question of where to relocate was just as easily answered. Situated just 100 miles south of Disney's central Florida stronghold,



Disney's corporate offices are not intentionally themed as are the entertainment conglomerate's attractions, but Mickey still rears his head. Here, his likeness appears in the backs of the wooden conference room chairs (above) and in art above the desk of the senior vice president (left). At the reception area, Mickey's head is punched out of a metal screen behind the reception desk (opposite).

greater Miami serves as the transportation gateway between North and South America, providing a sophisticated, bilingual employee pool, a range of housing opportunities and a healthy quality of life. Johnson reports that almost all of the Mexico City staff—including native Mexicans and Americans alike—were happy to make the move to the penthouse floor of the new, 14-story Columbus Center in Coral Gables, with fabulous views of the Atlantic Ocean and blue sky.

Peggy Nye and Associates had been retained by developer Barker Patrinely to provide routine space planning for prospective tenants, but a carefully devised space plan for the Disney group convinced everyone that the design firm possessed the proper dedication and understanding of Disney's goals to complete the project. Interestingly enough, Disney was not concerned about breaking with its tradition of hiring only the most well-known architects. "One of the reasons we chose that particular building was because it was designed by Mitchell/Giurgola," Johnson explains. "That fulfilled the high-profile requirement that Disney looks for."

How did Peggy Nye and Associates win over such a demanding client? "Usually the fit plan is just a vanilla space plan, but I went further to put in character," reveals principal Peggy Nye, who does not hide her enthusiasm about working with the Disney group. "It was

## Is there a mouse in the house?

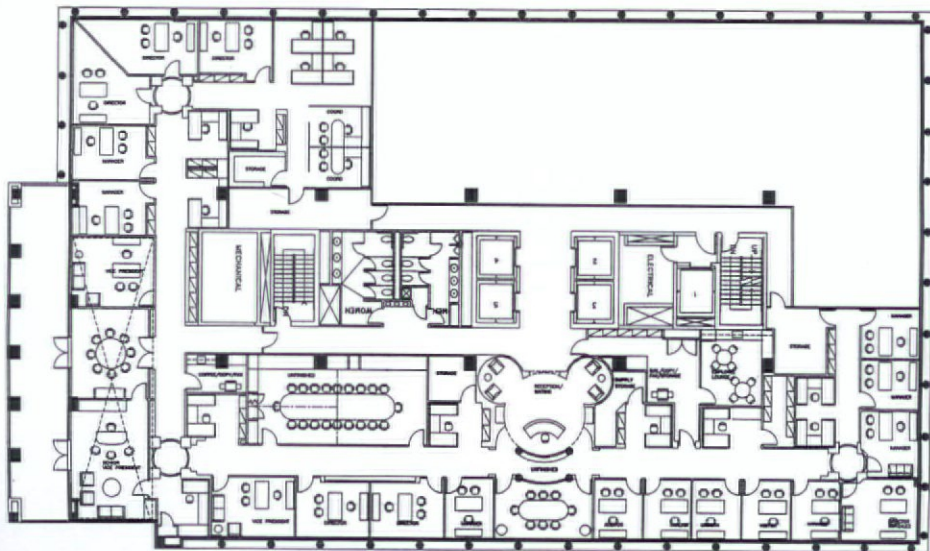
fun." To inject some creativity into the floor plan, Nye designed the proposed reception area in the familiar shape of Mickey Mouse's head, placing the reception desk in the large circular head and waiting areas in each of two round alcoves that represent the ears.

The Disney people balked—initially. "The client was a little concerned with the Mickey head in the floor plan," says Nye. "It was cute, but they didn't want the reception area to be cute."

"Our initial concern was that it would be too obvious," Johnson states. Though Disney may be known for its themed hotels and amusement parks, the company's corporate facilities do not typically follow suit. "We run into problems with designers who want to put Disney stuff everywhere," Johnson adds. "We want our office buildings to be serious architecture."

The need to maintain a corporate demeanor was particularly important in a strictly-business division like Walt Disney International, where international clients and guests are frequently received to hammer out profitable business deals. "There was no requirement for a specific corporate image," Nye recalls. "But it had to be a distinguished office, and maintain a certain amount of sophistication."

A series of three-dimensional drawing provided by Nye finally convinced her client that the shape of the reception area would



Peggy Nye's original space plan for Walt Disney International included a little something extra: A reception area in the familiar shape of Mickey Mouse's head (left). Disney executives initially spurned the idea as "too obvious," but Nye won them over with a series of three-dimensional drawings that proved how subtle the detail really is.

not be obvious to the average visitor—or even the above-average employee—at eye level. Walt Disney International senior vice president Stephen de Kanter reportedly did a delighted double-take at the grand opening when told what the space represented.

Not that Disney facilities ignore the company's animated progenitors. "Many fun things go on," concedes Johnson. "But it's all very professional, with subtle Disney imagery." In some instances, Nye was specifically directed to use Disney characters.

Wooden chairs depicting Mickey Mouse heads in executive offices and the executive conference room, for example, were a requirement inherited from the Mexico City office. The art program displays some of the best work by Disney's Burbank, Calif.-based animators.

In other cases, Nye exercised her own judgment about where to include Disney imagery, and found that there were surprisingly few controls over how the signature Mickey Mouse was used. The freedom inspired such entertaining indulgences as a metal screen with

punched out Mickey heads behind the reception desk, and silhouettes of Mickey Mouse in various activities painted around circular friezes in each of three rotundas that mark right-angle corridor junctions. (Nye originally wanted different characters in each rotunda, but was restricted to Mickey by her client.)

As the division responsible for the licensing of consumer products internationally, Walt Disney International also needed to look the part. Retail consultants were retained to design effective displays for Disney merchandise in reception and corridors to provide ideas for manufacturers interested in licensing Disney images. "It shows exactly what our clients want to see," says Johnson.

None of this should imply that Disney is a stuffy organization. "The vice presidents all wear Mickey Mouse neckties," points out Nye, who also enjoyed a great degree of latitude in selecting materials and colors. In fact, Nye traveled to DisneyWorld in

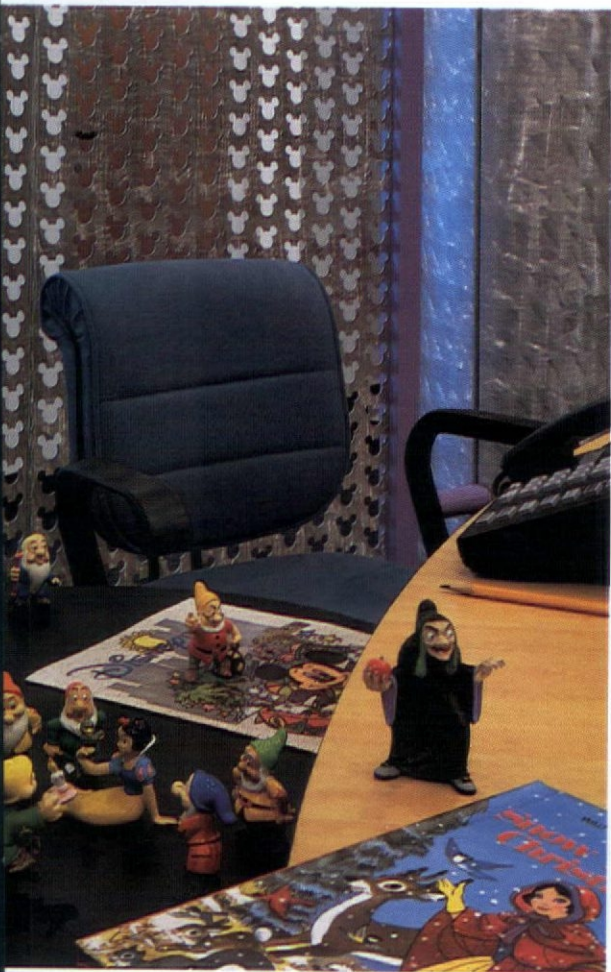
Orlando to collect soda cups, which she used as a basis for the Walt Disney International color scheme. "I took the new colors Disney is using in its theme park graphics, teal, lilac, red and yellow, and incorporated them into the design," she explains.

Where Disney does get quite picky—and where Nye was most challenged—is on budgets. Johnson explains that all Disney facilities are still designed with a movie company mentality. "You have front of the house and back of the house," he says. "It's not all glamorous space." Typical offices have painted walls and rubber bases, while the design dollars are reserved for high impact spaces, including reception, conference rooms and vice president offices. "If we had to save 10 cents more per square foot," jokes Johnson, "we'd have to remove the paint from the drywall."

Yet it is this type of careful efficiency that has gotten Walt Disney Corporation to the admirable position it enjoys today. And it is the ability to apply that efficiency to outstanding design that has introduced Peggy Nye into the privileged company of Disney designers, where she may hope to dwell happily ever after. ☺

#### Project Summary: Walt Disney International

**Location:** Miami, FL. **Total floor area:** 12,000 sq. ft. **No. of floors:** 1. **Total staff size:** 30. **Cost/sq. ft.:** \$22. **Paint:** Benjamin Moore. **Carpet/carpet tile:** Stratton, Arris. **Carpet fiber manufacturer:** DuPont. **Ceiling:** Armstrong. **Lighting:** Atelier International, Kovacs. **Glass:** A&P Glass. **Reception desk:** Custom by Affiliated Woodwork. **Work stations:** Knoll. **Work station seating:** Knoll. **Lounge seating:** Rosenthal. **Other seating:** ICF Mickey Mouse chairs custom made in Mexico. **Upholstery:** Knoll. **Conference table:** Knoll. **Other tables:** Knoll, Classicon America. **Files:** Knoll. **Architectural woodworking:** Stefanini. **Client:** Disney Development Company. **Architect/interior designer:** Peggy Nye and Associates Inc.; Peggy Nye, AIA, project designer. **Mechanical engineer:** Dalla Rizza. **General contractor:** Fico Construction. **Photographer:** Steven Brooke, Nancy Robinson Watson (corridor rotunda).





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# The Feeling Is Mutual

When a mutual fund company brings three different groups from five locations to share one roof, it can produce chaos—or the new Boston headquarters for Massachusetts Financial Services, designed by Jung/Brannen

By Roger Yee

Welcome to MFS! After 40 years in its previous location, the company that introduced America's first mutual fund now resides in 500 Boylston Street, a new office tower in Boston's Back Bay. Jung/Brannen's design for the executive lobby and reception (opposite), featuring mahogany paneling and floors of Rosso Levanto and Texeaca Jasper marble, echoes motifs used on other MFS floors as well as the building lobby, designed by Philip Johnson. The executive reception area (below) carries these themes inside, where an 18th-century clock from the company's antiques collection and "Odyssey Farm II," by Sarah Supplee, create a distinctive world for investment and administrative offices.

While swashbuckling financiers such as Henry Kravis, Sir James Goldsmith and Carl Icahn bought and sold great corporations like so many poker chips in the 1980s, another drama was underway starring decidedly less colorful personalities—just think of names like Massachusetts Financial Services, Fidelity Investments and Vanguard Group—whose actions more profoundly affected the nation's financial system. Starting with assets of some \$100 billion in 1980, America's mutual funds grew to control over \$1 trillion in equity, corporate and municipal bonds, and money market instruments by the close of the decade. Today, many Americans use mutual funds as the equivalent of bank deposits, letting the funds manage some \$1.6 trillion in assets, a far cry from 1924, the year Massachusetts Investors Trust, the predecessor of Massachusetts Financial Services (MFS), introduced the first mutual fund. Not surprisingly, MFS has prospered along with the industry it invented, as can be seen in its new Boston headquarters, designed by Jung/Brannen Associates Inc.

Like so many other successful organizations, MFS expanded steadily through the postwar years only to find itself scattered in five locations by the time Mead Consulting was retained to help consolidate its operations in the mid-1980s. "We wanted to unite our people under one roof," says William Santry, vice president, administration and facility management for MFS. "Our growth was outpacing the ability of our aging facilities to cope."

Many of the employees had been housed for 40 years in the old John Hancock Berkeley building in Boston's Back Bay, so there was strong sentiment to remain in the neighborhood. "Some possible sites in the financial dis-



trict were explored," Santry admits. "However, we decided to stay in the Back Bay area." Jung/Brannen was selected by MFS from a review of local design firms arranged by Mead Consulting, and immediately put to work evaluating available office buildings in the Back Bay. The winning building turned out to be 500 Boylston Street, an office complex designed by Philip Johnson with relatively

February 1993

CONTRACT DESIGN 43



Managerial conservatism is commingled with financial acumen in the corridors of MFS. The custom-designed table in the boardroom (above) is all business, ready to break apart into seven separate tables as needed. However, the processional walk down the executive gallery (below) to three MFS dining rooms takes full artistic advantage of the building's Palladian windows.

deep, 22,000-sq. ft. floors. The prize for capturing MFS would be a lease for 325,000 sq. ft., spread on floors 7-14 and 19-25 with options for floor 15, the largest tenant lease transaction signed in Boston at the time.

The building team assembled for this project, comprising Santry, Gail Haiges, assistant vice president, administration and facility management for MFS, two MFS senior executives, Mead's project managers, Jung/Brannen's design team and the building's developer, Gerald D. Hines Interests,

### On the trail of the telltale ported panel

project, comprising Santry, Gail Haiges, assistant vice president, administration and facility management for MFS, two MFS senior executives, Mead's project managers, Jung/Brannen's design team and the building's developer, Gerald D. Hines Interests,

was distinctive in a number of ways. First of all, MFS would manage the project itself, assisted by Mead Consulting as construction manager. In addition, MFS offices would be standardized in planning and design as much as possible, even turning choice corner locations into conference rooms to facilitate frequent reconfiguration—and to avoid the “I-want-a-corner-office syndrome.” Finally, MFS would make every effort to solicit employees' opinions as the facility's design evolved, interviewing all department heads and many individuals as well.

What shaped this project from the start was the fact that MFS represents three different companies on paper and in function: investment/administration, service and sales. Each group needed specialized facilities and room for growth. As Terri Spencer, project interior designer on the MFS project for Jung/Brannen, points out, charting the scenario for MFS's evolving occupancy called for some fairly thoughtful modeling of the stacking plan. “Office automation has curbed the growth of the service center,” she reports. “Yet the investment group continues to expand with the business.”

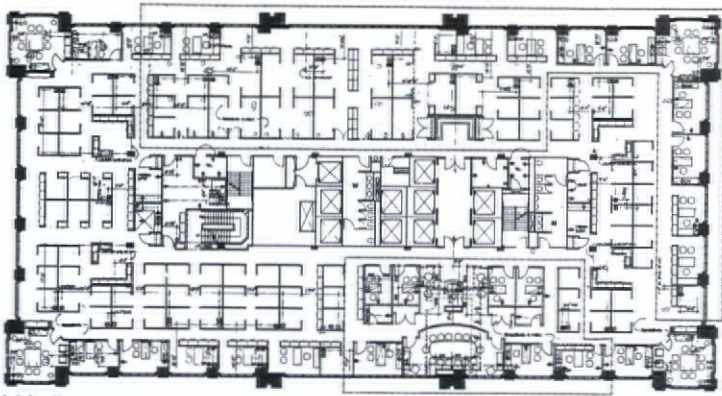
Then came the hard part. Obligated to split the three groups between two elevator banks that lacked an upper-level transfer point, Jung/Brannen placed the service company on

floors served by the building's mid-rise elevators, while it assigned the investment/administrative and sales groups, including executive offices, trading room, board room, corporate dining room and kitchen, to floors reached by the high-rise elevators. Unfortunately as the break was, adjacency studies demonstrated that it would not hinder staff interaction.

Differentiations among the functional units of employees were inevitable and Jung/Brannen and MFS strove hard to devise a set of office standards that would satisfy all employees. Private offices would be sized at 150 sq. ft., with those for investment personnel rising to 175-180 sq. ft. Open-plan work stations would offer managers 96 sq. ft., supervisors 48-50 sq. ft., and clerks 36 sq. ft. The only corner office at MFS would be granted to the chairman of the board.

Having lived for years with incompatible furniture systems made by an assortment of manufacturers, MFS worked closely with Jung/Brannen and the three finalists vying to furnish the new system before selecting one brand—requesting financial reports from each finalist, visiting factories and assembling full-scale mock-ups. One proprietary specification proved to be a litmus test. Since some 75% of MFS's work force have computers at their work stations, the company proposed that each system be wired for cable with a ported panel, offering voice and data connections at work-surface height as well as electrical power connections at the base.





Giving all employees a stimulating work environment has been an important design criterion for MFS and Jung/Brannen alike. Thus, an open plan work area (below) is treated to a variety of attractive fabrics, finishes and finely detailed canopies over transitional areas. Custom-designed trading desks (above) maximize work-surface area and enhance ergonomic efficiency.

The results, surprisingly enough, were not even close. "The winning manufacturer was willing to customize its existing panel to give us what we wanted," Spencer recounts. "The other manufacturers were unable to meet the MFS requirements."

Fortunately, the selection of other major furnishings was not nearly as arduous. All task seating sent to MFS by what Spencer depicts as "an endless line" of manufacturers proved to be fairly comparable in form and function. And freestanding casegoods were chosen from a manufacturer willing to modify the line Jung/Brannen recommended in order to lower its cost.

If there is little room now for sentiment in the fast-paced mutual funds industry, in which individuals are investing \$1 billion a day, MFS has reached a happy compromise

through its extensive holdings of antique furnishings and a distinguished art collection. The art collection, which traces back to the trustees' acquisition of four Chinese export paintings in the 1960s, has grown to include works by individuals of national and international repute, with an emphasis on landscapes by contemporary artists in New England. Employees and visitors can readily see examples of the art and antiques in conference rooms, reception areas and other open spaces.

MFS is now equipped with its own CAD/CAFM system, and is busily tracking everything in the facility designed by Jung/

Brannen. Will the company remain in 500 Boylston Street as long as it resided in the old John Hancock building? One telling sign: MFS is already exercising its options to raise its total floor area to 352,000 sq. ft. A thriving mutual fund company with a growing asset base, currently worth \$30 billion, may be just too hard to pin down in one place for 40 years.

**Project Summary: Massachusetts Financial Services**

**Location:** Boston, MA. **Total floor area:** 352,000 sq. ft. **No. of floors:** 16. **Average floor size:** 22,000 sq. ft. **Total staff size:** 1,000+. **Wallcovering:** Adam James, Scalamandré, Jack Lenor Larsen. **Paint:** Sherwin Williams. **Laminate:** Formica, Nevamar. **Ceramic tile:** Buchtal. **Vinyl flooring:** Armstrong, Norament. **Carpet/carpet tile:** Design Weave, Bentley, Interface, Milliken. **Carpet fiber:** Monsanto, DuPont. **Ceiling:** Armstrong. **Doors:** Eggers. **Drapery:** Sherman Mills. **Blinds:** Levolor. **Work stations:** Haworth. **Work station seating:** Steelcase. **Lounge seating:** Helikon. **Cafeteria, dining, auditorium seating:** Krueger International. **Other seating:** Gunlocke, Vecta, Comforto, Brayton, David Edward, Brickel, Kittinger. **Upholstery:** Architex, Arc-Com, Schumacher, DesignTex, B. Berger, Liz Jordan Hill. **Conference tables:** Tuohy, Nucraft, HBE. **Cafeteria, dining, auditorium tables:** KR Liger. **Other tables:** Cumberland, Stow Davis. **Files:** Steelcase. **Architectural woodworking and cabinetmaking:** Wall/Goldfinger, Loughman. **Planters, accessories:** Glassform, McDonald, Smith Metal Arts, Office Accents, Sainberg. **Client:** Massachusetts Financial Services. **Interior designer:** Jung/Brannen Assoc. **Structural engineer:** LeMessurier Consultants. **Mechanical/electrical engineers:** Cosentini Assoc., R.G. Vanderweil Engineers. **General contractor:** Bond Bros./Dugan & Meyers. **Construction manager:** Mead Consulting. **Developer:** Gerald D. Hines Interests. **Kitchen:** Michaels & Colburn. **Computer/security:** Total Assets Protection. **Communications:** Nathan Freedman Assoc. **Furniture dealer:** Business Interiors, Osborne Office Furniture. **Art consultant:** Ginsberg Hollowell. **Photographers:** Nick Wheeler, James G. Shanley (open plan area).



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The state of today's day care system is enough to make anybody scream. Macaulay Culkin (right) as Kevin McCallister in *Home Alone 2: Lost in New York*. Photo courtesy of 20th Century Fox.

## Home Alone?

As the American Family re-defines itself, day care is trying desperately to catch up. The good news: interior designers and architects can help

by Jean Godfrey-June and Amy Milshtein

It's no joke any more: Providing inadequate child care or leaving a child home alone for too long—the premise for the hugely popular *Home Alone* films—can get you arrested or thrown in jail. Or as Zoë Baird will attest, it can even derail a career. At the same time, parents are becoming busier, with more of them working full- or part-time than ever before. The kids have to be going somewhere; more and more, they're going to day care.

The National Association for the Education of Young Children (NAEYC) in Washington, D.C., estimates that some 80,000 licensed day care centers look after four million preschool children and one million school-agers across the country; another 3.1 million kids are in so-called licensed family or neighborhood day care, which is primarily at the homes of non-natives. But some 40 to 60% of all child care facilities fall into a third category—unlicensed, according to the Child Care Action Campaign. Presently, the Children's Defense Fund puts the number of preschoolers spending at least part of their days with someone other than their mothers at 9 million. The Department of Labor tallies the same group at 11.2 million.

No matter what the exact number, Ameri-

ca is as yet remarkably unconcerned with these children. "Day care was voted the number one problem for the nation's children at the 1970 Children's Conference in Washington," says Dr. Edward Zigler, Yale University Sterling Professor of Psychology, who is widely recognized as the "architect" of America's Project Head Start. Twenty-odd years later, in the September 25, 1991, issue of *Business Week*, Alice Z. Cuneo reported that federal expenditures for the elderly are three times what they are for kids. "We've allowed a problem to grow into a tragedy," says Zigler, who is now working with the Clinton administration on a range of child care issues. "A bad situation has only gotten worse."

More deplorable, the average full-time child care worker earns less than a parking-lot attendant or an animal caretaker—around \$10,000 per year, according to a National Child Care Staffing Study report. "70% of kids in day care are in settings rated as poor—and why shouldn't they be?" asks Zigler. "Their caretakers are making a little over five dollars an hour."

As such, designing for day care may sound less than lucrative. But when you consider that

parents are paying anywhere from \$35 (in the South) to \$150 per week (infant care is pricier, going up to \$200 per week in many areas), and that many more are paying for much more expensive in-home care, the financial outlook begins to change. Add to that the increasing involvement of corporate America—not to mention the newly-minted administration in the White House, and the opportunity for designers becomes more clear.

But like health care, day care design can be quite specialized, involving sometimes unfamiliar codes, materials and requirements. There are few standards to follow, and the spaces day care centers are able to afford are often problematic for designers; i.e., church basements and back rooms.

Increasingly, Zigler notes, day care is going to school. "There are now 250 Schools of the 21st Century across the country that have spaces for three-, four- and five-year-olds to get on-site care," he says. "Ontario has a similar program, and in Hawaii, there is after-school care for all children at schools. And the day care day matches the work day."

How can designers join in the effort? "Day care is a multilevel problem, and designers can

help at all levels," says Sandra Edwards, president of CHILDESIGN Inc. in New York. "Educators tend to be intimidated by design, and try to ignore it," Edwards feels. "At the same time, designers enthusiastically try to jump in and help, but without the proper research and knowledge, they end up creating mini-restaurants instead of effective day care." But armed with up-to-date research and know-how, designers can have a tremendous impact. "The moods of children, just like those of adults, can be affected by their surroundings," says Ro LoGrippo, director of Living and Learning environments and co-chair of the National Task Force on Day Care Interior Design. "It's important to remember that their aesthetic sense doesn't suddenly wake up at age 21."

As one might expect, safety comes first in the day care environment. In ensuring that day care facilities are as safe as possible, each state has its own often tangled web of codes and regulations. Some make perfect sense, for example, a rule in several states bars children under two from being housed above the first floor of a building. One has only to imagine trying to get such children down flights of stairs during an emergency to see the logic in such a law. Others, like a New York City code that dictates that infants be housed in totally separate quarters because of immunization laws, are more problematic.

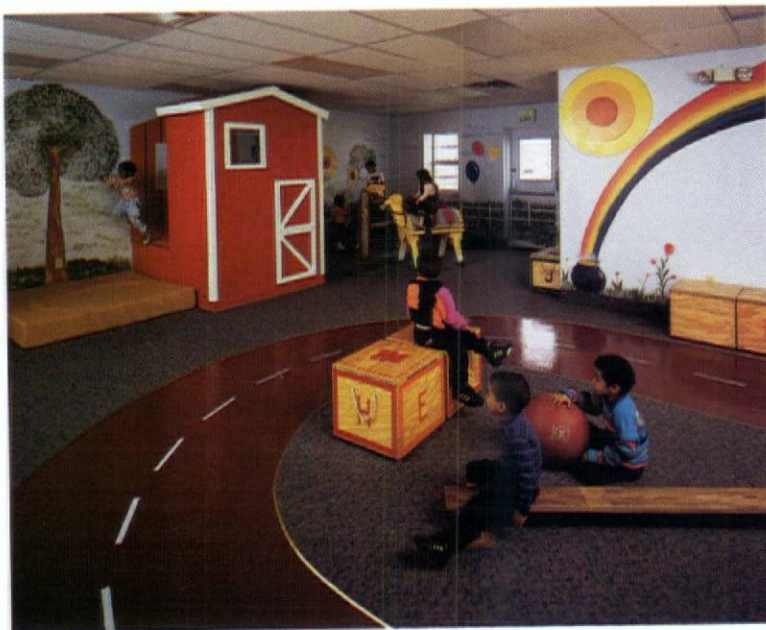
But as the need for day care becomes more dire, cities and states are loosening up once stringent rules and examining new construction case by case instead. "Because we provide emergency day care, we're often able to follow the spirit of the code rather than the letter," says Rosemary Jordano, president of Children First Inc., a Boston company that manages corporate emergency day care centers like The Children's Place at Harborside (see page 62). "For instance, the requirement of outdoor space may be waived if we provide a gross motor skills area and take the children for walks." David Kuffner, partner at Deerfield, Ill.'s OWP&P Architects, found that codes preventing an intergenerational care facility from being built had relaxed enough so that his firm and its client were able to go ahead with such a project (see page 50).

Zigler notes that more attention must be paid to creating safety standards for family day care centers, so practitioners can feel more confident that their homes can safely accommodate the children they take in. "Designers could help establish standards," he says.

Along with state regulatory agencies, the NAEYC provides national guidelines for day care centers and gives accreditation to facilities that meet their codes. Such guidelines

include everything from staff qualifications to staff-per-child ratios. For instance, NAEYC rules state that an early childhood specialist should direct the educational program. Teachers and assistants may have less experience and training, but still must possess a degree to comply with the NAEYC.

An effective staff-per-child ratio varies with the age of the child, according to NAEYC dictates. Infants and toddlers require the most staff-intensive care, averaging one staffer to every four children, while one staff member can manage 12 pre-schoolers safely. Adhering to such guidelines can help designers create humane environments where both children and staffers can thrive. "Unfortunately, many day care centers don't provide a spot exclusively for caretakers," says Denise Tom-Sera, project designer at Binkley Design



The Rose Southside Child Care Center in Terre Haute, Ind., by designer Carolyn Lockman (above) defined space for specific activities with an innovative use of materials. The project won the ASID/DuPont "Design of the Times" public service award competition.

Group who co-designed Friends of St. Francis Child Care Inc. with Swatt Architects. "Staffers need a place to refresh and regroup. Otherwise it could affect their performance."

Space planning involves a delicate balancing act between established codes and common sense. For instance, a reading area should not be located near a loud, rough-and-tumble play room. But codes further help designers divide space by insisting that infants and toddlers be grouped separately from two-year-olds and pre-schoolers. "Each area should be tailored specifically to that age group's different needs," says Madeline Fried, principal of Fried & Sher and consultant on the

USDA Child Development Center (see page 58). "Children under two need a very home-like space. There should be plenty of round shapes and soft spaces." Fried also suggests living things—plants, fish, lots of sunlight—in day care spaces. Furniture can give visual cues as well, Fried observes. "A sofa not only 'says' home, it allows caregivers to give several kids lap space at once," she says.

The spaces themselves should arouse curiosity and invite investigation, Edwards maintains. "I've seen examples where teacher-only storage was established in a bookcase behind a curtain," she explains. "A curtain is an invitation to a child—having one cover up a forbidden area is setting children up to fail." Along the same lines, a corridor—an invitation to run for kids—where running is forbidden, teaches learned helplessness, where children learn to wait for instructions instead of developing independence, Edwards says.

"We often think of kids as environmental terrorists," she adds. "Designers need to create environments that won't be destroyed by kids' curiosity, but will actually give them an opportunity to learn."

Accommodating older children requires similar strategies. "Spaces that allow older children to do things for themselves safely encourage their emerging autonomy," says Jordano, who encourages designing in child-size cubbies, shelves, fountains and bath rooms to allow kids freedom to choose among activities.

"Children need more structured environments as they get older," Fried adds. "Older children need distinct areas for distinct activities," she maintains.

"Privacy also becomes more important at this age. And no matter how old the child is, planning should allow a minimum of 35 sq. ft. of pure play space per child." While the overworked budgets of most day care centers might not allow separate rooms for each activity, using different-color paints or floor treatments can help define areas within spaces. At the Rose Southside Child Care Center's racetrack-traced playroom (see photo) illustrates

Fried cautions that while space should be divided, sightlines need to remain clear. "Caregivers should be able to see the children at all times, and vice versa," she says. "What looks like a partial wall to an adult might be a complete visual barrier to a child."

No matter what age a space is intended for, perspective and scale are vital. Dr. Deborah W. Tegano, a doctoral candidate at the University of Tennessee College of Human Ecology, studied children in different-sized spaces and found that the smaller the space, the more quickly the children entered into complex, creative play. An inc

pendent study by UT professor Dr. Alton J. DeLong demonstrated that spatial scale affects temporal experience, neurological functioning, information processing and the timing of behavior.

While creating miniature day care centers is clearly impractical, sensitivity to scale is not. Some designers physically get down to a child's level before designing. Others employ everything from tiny chairs, miniature potties and child-size sinks to optical illusions. "To visually bring the ceilings down, we used wainscotting that 'grew' as it was used in different age areas," says Tom-Sera. "Above the wainscotting, we installed pale-colored cabinets. They soothe the eye and provide teacher-only storage space."

Tom-Sera is not alone in her use of neutral colors. Many designers prefer to keep colors neutral, allowing the kids, toys and artwork to brighten the space. "Designers should always bear in mind that the environment in a day care center must not overstimulate, nor is it merely there to entertain," says Marian S. Blum, director at Wellesly College Child Study Center. "A day care center must teach and nurture; children discover and learn best in a tranquil, welcoming environment."

Dr. Penelope Leach, a British child psychologist, pointed out in her remarks to the ASID National Task Force on Day Care Interior Design that lighting can affect the atmosphere of a day care center as much as color itself. "If overall fluorescents are used, different areas should be delineated with spot- or up-lighting," she said, also noting that dimmer switches give caregivers the power to alter the mood of a whole group, for instance, to dim the lights at story time. While natural sunlight is ideal, Logrippo says many American day care centers are established as afterthoughts, in church basements and other lightless areas, a phenomenon she calls "de-designing." "Designers must try to mimic full spectrum lighting, often on a fluorescent-only budget," she says.

Leach recommends that designers also try to lower the often high noise levels in day care through sound-absorbent ceilings, fabrics and carpet. "Sound is a major issue for infant areas," says Nancy McCarthy, director of The Children's Place at Ropes & Gray and design consultant for Children First. "Designers should plan such areas away from major thoroughfares and play areas."

Designers should always design for the child, McCarthy explains. "Stairs should exist for children to use, objects should be there for kids to touch and play with, cubbies and shelves within their reach should be there for them to explore," she says. "That way, you

create an environment where the care giver rarely has to say 'no.'"

Even if designed, staffed and funded properly, can day care ever be better than home care? The French think so. "The French government realizes that quality day care is the key to France's future—and they're willing to subsidize it," points out Faith Wohl, director of Work Force Partnering for DuPont. "98% of French 2.5- to 6-year-olds attend state-run day care for free, even if there is a parent home." The result? "Well-adjusted, better-equipped first graders who are eager to learn."

But are Americans willing to make that kind of investment for their children? "Our fundamental attitudes about day care have to change," says Wohl. "Right now we think of it as upgraded babysitting that gives parents time to work." Wohl believes that these

employees do offer some sort of assistance. But only 10% provide specific child care benefits, and the rest offer little more than flexible work schedules.

Marilyn Quayle's infamous remarks on staying home to raise her children pointed up the need for a governmental reality check on day care in America: Most Americans don't have that simple-sounding option of staying home—they work for a living. The Department of Labor reports that as of March 1991 there were 11.2 million children aged 0-5 who had mothers in the workforce. In 1995, the Child Care Action Campaign estimates that 66% of all preschoolers (15 million) and 75% of school age children (28 million) will have working mothers.

Surprisingly, the government is on the forefront of providing day care for its employees,

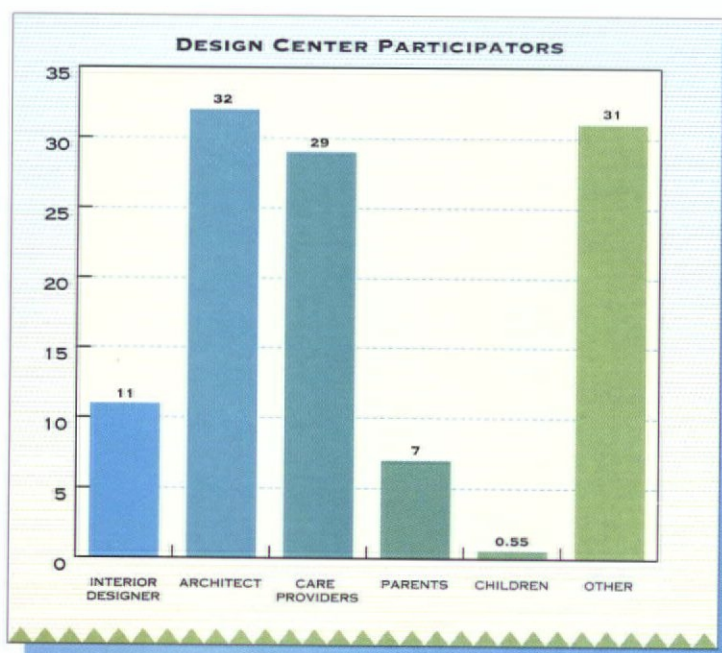
Fried points out. "The U.S. Army has centers all over the world," she says. "Sixty government offices have on-site care, with 45 to open in 1993." She also believes that the top 50 day care chains—KinderCare is the largest at 1,235—should continue to expand.

Hopefully, change will keep coming—and a more realistic focus on the need for day care will involve more designers. Wohl reports that the growing demand for day care, coupled with the hopes surrounding the new administration, is sending a wave of euphoria through the child care community. Others share her optimism. "I think that there will be more new construction of centers and less de-designing of church basements," says Logrippo.

But Wohl advises designers not to count their commissions before they're granted. "We are a complex society with different needs that compete for ever diminishing resources," she says. "It will take time before America makes a total commitment to childcare."

"Despite the deficit, we've got to do something; the problem has only been getting worse for so long," says Zigler. "There's a window of opportunity here for America's kids—and for all of us to help them." Indeed, when designers talk about designing for the future, there is probably no more poignant place to put their ideas to work than a day care center. America's children need not grow up "Home Alone." ☺

For further research, "Design of the Times: Day Care, The Report of the National Task Force on Day Care Interior Design" is available. Contact Ro Logrippo, Living & Learning Environments, 1017 California Drive, Burlingame, CA 94010, (415) 340-8489.



Who is designing today's day care centers? Researches surveyed 155 centers for the Report of the National Task Force on Day Care Interior Design from October 1990 to March 1991 to find these results (above). Note that children are still being seen and not heard.

attitudes account for the new direction in day care: Work site centers. But in shouldering much of the day care burden, corporate America may have bitten off more than it can chew. "Relying on the private sector is risky," points out Tom-Sera. "In a recession, child care may be the first thing to go. Many of my corporate leads have dried up in the last year."

Jordano disagrees. "I can't keep up with all of my corporate work," she says. "Companies are realizing that day care is a smart investment." According to a 1987 survey by the Bureau of Labor Statistics, two-thirds of American workplaces with 10 or more

# Bringing Up Baby—and Grandma Too

Condell Intergenerational Daycare Center in Libertyville, Ill.,  
by O'Donnell, Wicklund Pigozzi & Peterson, puts a new twist on family values—reality

By Jean Godfrey-June

**F**or all their good fortune, the Baby Boomers are the first generation to face what some demographers are calling the "sandwich" dilemma. Having postponed raising children longer than any previous generation, two-career Boomer families are now pressed for child care. At the same time, the Boomers' aging parents are beginning to require full- or part-time care. At the new Condell Intergenerational Daycare Center in Libertyville, Ill., designed by O'Donnell, Wicklund Pigozzi & Peterson Architects (OWP&P), a new facility is helping to close the generation gap.

Condell Medical Center and OWP&P had been working together since the mid '70s on projects ranging from minor renovations to major additions. In this instance, the Daycare Center grew out of Condell's existing eldercare program. The decision to create a more formal program that would open its doors to the community and include infants and children came as a direct response to staffing levels at the hospital. "In this part of the country, we have an acute shortage of nurses and physical therapists," explains Pat Austin, vice president of outreach services at Condell. "We felt that an on-site day care center could help us attract high-quality personnel."

Combining children and adults seemed a natural step, but the design team found that research about intergenerational care was scarce. In fact, none of the advocates of this idea seemed to be practicing what they preached. "We were pretty much on our own," Austin recalls.

David Kuffner, senior health care principal for OWP&P, reports that the firm had considered building an intergenerational care facility with a previous client, but found that building codes made it practically impossible. "They've cut through a bit of the bureaucracy

since then," he says. "Thankfully the codes have been relaxed enough to make this kind of facility possible."

Betsey Downs, project manager for OWP&P, says that without Condell's willingness to exceed state square footage requirements, the intergenerational aspect of the project would never have worked. "Since this was such an experimental program, we had to build in flexibility," she maintains, "so that kids and adults could be together, or not interact at all, depending on need." In addition, most day care centers start with a majority of very young children and infants, attracting older children as the program establishes itself, increasing the need for flexibility in terms of square footage require-

Playing up the natural chemistry between grandparents and kids, Condell Intergenerational Daycare Center balances a sense of fun and excitement (opposite) with a warm, home-like calm (above). Materials change from space to space to further define the residential atmosphere.







ments. "We solved the problem by creating a 'child side' and an 'adult side' for the facility," declares Angie Lee, director of interior design for OWP&P. "The room in the middle is for interaction."

Austin observes that children and adults do interact on daily basis at the Center—but always within a carefully planned format. "We'll plant something, cook, make crafts, tell stories," she says. But the adults are never in charge of the children, and time spent together is carefully monitored. "Infants have very minimal contact with the adults," she notes, "while kindergartners get up to a half an hour at a time."

The adults are older people who live with family members but need daily supervision. Either their family members work or they simply need relief from care giving. "No matter how much we love our parents, the duties can become overwhelming," Austin says. "Some of them are debilitated physically, needing walkers or wheelchairs to get around, others are debilitated mentally—they've become forgetful, or have behavior problems."

Those behavior problems can be mediated by the presence of children, however, the Condell staff has found. As Austin has witnessed, "You get the kids in the room, and all of a sudden, these seniors who normally have

trouble behaving start acting very responsibly—like parents." And kids clearly get a great deal out of being with the seniors. For one, they're quite eager to call them "Grandma" or "Grandpa," addresses of considerable controversy until everyone agreed to combine them with adults' first names.

Condell staffers carefully prepare the children to meet the adults. "We put walkers and wheelchairs and glasses on one of their play stages, and introduce them slowly to the whole concept," says Austin. The natural affinity between grandparents and kids seems to work wonders on both sides. "We had a tree-lighting ceremony at the hospital this year," says Austin. "The kids saw the seniors, ran up to them and hugged them. There was a great feeling there."

Like the seniors, the children (aged six months to five years) in the program come from families of hospital employees and the general community. A total of 140 children can be accommodated in eight dayrooms, while the "adult" side holds 30 seniors. The two share "sides" with a multi-purpose gymnasium, library, and a variety of meeting and conference rooms.

Staffing requirements are considerable, as could be expected. Ratios of staff to charges include one staffer for every seven adults, one

## A beauty salon—in a day care center?

for every four infants, and one for every 20 kindergartners, with everything in between. Fees range per week from \$176 for infants and \$120 for children to \$145 for adults.

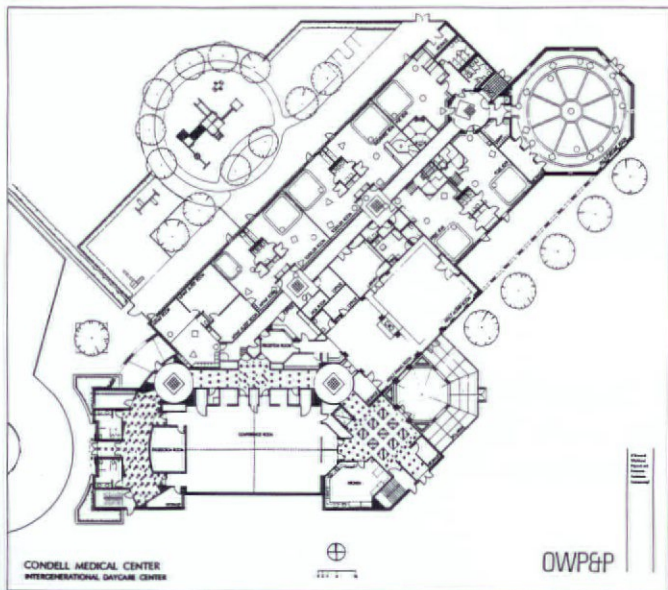
For the money, both kids and adults get a warm, home-like environment that's calm without being dull. To chart this initially unknown territory, OWP&P interviewed Center and hospital personnel extensively to find words to describe the atmosphere they hoped to achieve. While goals sometimes differed between children and adults, the word "country" came up over and over, along with "natural" and calm."

The architecture of the Center is sympathetic to the rest of the hospital complex, to which it is attached above and below grade. "It exposes its intent, but fits in nicely with the rest of the campus," says Dennis Mika, project designer for OWP&P. "The hospital is multi-storied, so we emphasized the roof, because that's what people see looking down."

A circulation pattern designed for easy wayfinding centers around a large reception rotunda. Adult and child areas branch off from either side along hallways that are deinstitutionalized with windows that look into classrooms. The classrooms themselves are color-coded for kids who can't yet read. Wayfinding is further encouraged through inexpensive changes in flooring pattern, ceiling finishes and ceiling heights.

With an eye towards children's needs for privacy, particularly in the context of the day-long, group-oriented world of day care





OWP&P designed numerous nooks and crannies into the custom-built play structures installed in all the classrooms. Downs quickly cautions, however, "We've learned from experience not to make spaces so small that teachers can't reach the kids." To exempt the structures' stairs and slides from regular building codes, each structure was designed as a piece of movable equipment, fabricated outside and bolted to the floor.

Though each structure is age-appropriate to its classroom, OWP&P has inserted diamond-shaped windows for kids to see into the next room. "We hope younger kids will see older kids' play structures and get excited about the coming year, when they'll be playing in them," explains Downs. Cots for naps are stored easily under the structures, dispelling the typical day care clutter.

have their nails done, or even receive help with bathing. "It makes them feel good about themselves, and it also relieves family members, who often have a difficult time getting them to a beauty salon regularly," Austin believes.

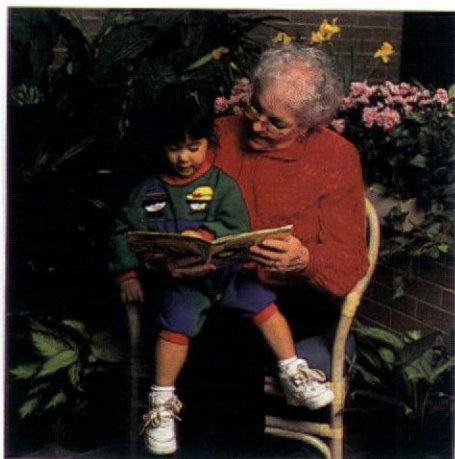
Staff morale, which greatly affects the quality of day care, appears to be high so far, according to Austin and an extensive post-occupancy survey by OWP&P. The generous amount of storage space is one of the staff's favorite features, as is the staff prep space and staff lounge. The fireplace, not surprisingly, is loved by all, a space for relaxing that seems to draw staff and patients alike.

If the waiting list for new entrants is any indication, Condell has proved to be a solid success. "Condell has become *the* place in town to have your kids or parents in day care," says Austin. She also notes that the hospital no longer has a nurse shortage, and the physical therapist shortage is much less dire. (Hint, corporate America!)

With all the headlines about lonely, desolate nursing homes and hectic, impersonal child care centers, the Condell concept and design seem to make brilliant, common sense. It's no mystery to the youngest and oldest citizens in Libertyville. By joining forces, they have created a tantalizing vision of an America where it is healthy to grow up, and to grow old. ☺

**Project Summary: Condell Day Center for Intergenerational Care**

**Location:** Libertyville, IL. **Total floor area:** 1st floor, 25,000 sq. ft.; basement, 21,000 sq. ft. **Number of floors:** 2. **Total capacity:** conference center, 200; children's day care, 140; adult day care, 30. **Wallcoverings:** Knoll. **Paint:** Glidden. **Laminate:** Formica, Nevamar, Wilsonart. **Dry wall:** U.S. Gypsum. **Masonry:** Belden. **Flooring:** Armstrong, Permagrain. **Carpet/carpet tile:** Lees, Lowes. **Area rugs:** Lowes. **Ceiling:** Armstrong, Chicago Metallic Grid. **Lighting:** Poulson, Lightolier. **Door hardware:** Yale. **Window frames:** Pella. **Window treatments:** Slimshade. **Railings:** Acrovyn, Buchtal. **Solarium:** United Skys. **Play structures:** Guynes Design Inc. **Lounge seating:** Kimball. **Solarium seating:** Shelby Williams. **Other seating:** Krueger. **Upholstery:** Charleston, Atlanta Architectural Textiles. **Cafeteria/dining/conference tables:** Falcon. **Coffee and side tables:** Kimball. **Files and shelving:** Allsteel. **Woodworking and cabinetmaking:** Christensen Woodwork Inc. **Washroom:** McKinney-Parker. **Elevators:** Lakeland/Larsen. **HVAC:** Temptrol, Aircon. **Fire safety:** Century Automatic Sprinkler Co. **Plumbing fixtures:** American Standard, Elkay. **Client:** Condell Medical Center. **Architect and interior designer:** O'Donnell Wicklund Pigozzi & Peterson Architects (OWP&P). **Structural engineer:** OWP&P. **Mechanical engineer:** W.C.W. Engineers. **Electrical engineer:** Dickerson Engineering. **General contractor:** Camosy Inc. **Landscaping:** David McCallum & Assoc. **Photographer:** Barry Rustin Photography, Rona Talcott (portraiture).



The adult area continues the home-like yet practical aesthetic. Wood floors, coated with extra layers of acrylic for easy clean-up, add warmth, as do wood ceilings and incandescent lighting with sconces. Similarly, the abundant textiles are vinylized for easier care. A fireplace gives adults a place to sit quietly and socialize. And an Image Center lets seniors get their hair washed and set,

Caring in color: Play structures (opposite, top) at Condell were custom-designed as movable equipment that is bolted to classroom floors. The multi-purpose gymnasium (opposite, bottom) is surrounded by a solarium where everyone can exercise, even on rainy days.

On the outside (above), the Daycare Center's architecture shows its affinity to the rest of the Condell hospital complex, to which it is attached above and below grade, through a series of detailing. Indoor, whether separate or together (right), adults and kids are equally part of the design. Photo by Rona Talcott, Chicago

# A Place of Their Own

Beth Israel Hospital in Boston and Bright Horizons Children's Centers had the same big ideas for little people when they opened an on-site child care center, designed by Rothman Rothman Heineman Architects

*By Jennifer Thiele*





**I**s there a day-care giver in the house? Finding quality child care is difficult enough for parents of reasonable means. It can be nearly impossible for lower-income families, who may want the same advantages for their children but lack the ability to pay for them. Making good child care affordable by encouraging employers to sponsor worksite child-care programs is the mission of Bright Horizons Children's Centers. One of Bright Horizons' recent clients is Beth Israel Hospital in Boston, where Rothman Rothman Heineman Architects has designed a center that proves Beth Israel's commitment to service extends far beyond the care it gives to its patients.

Beth Israel first recognized the need for on-site child care for its employees in the early 1980s, when a number of employers were beginning to experiment with the idea,

according to Maria Tarullo, director of human relations operations at the hospital. After teaming up with several other teaching hospitals to share the costs of a neighborhood child care center for several years, Beth Israel started thinking seriously about adding its very own facility to its list of employee services in 1988. The formal proposal spelled out the main goal of the child care center: That it be available to Beth Israel employees of all income levels, from physician down to administrative support.

Around the same time, while many of their colleagues were making a killing on Wall Street, the husband and wife team of Roger Brown and Linda Mason were putting their Ivy League MBAs to positive social use in founding Bright Horizons Children's Centers, a for-profit organization that designs and operates worksite child care centers for cor-

One feature that makes the Beth Israel Child Care Center distinctive is the gross motor play area (opposite), where children can take part in physical activity even when the weather prevents them from playing outside. Rothman Rothman Heineman has designed the space to look as much like out-of-doors as possible. The ramp creates interest for the children while it solves an elevation problem that results from adding on to existing space.

The Center was designed as a wide-open space (below) with clear visibility throughout to facilitate supervision and foster relationships between the children, their teachers and their environment. Visual familiarity with the 3,900-sq. ft. Center and its other occupants lessens anxiety when it comes time to transfer into the next age category. The sheer size of the Center is bigger than most of the day-care sites the architects visited.





porations, hospitals and real estate developers in the Northeast. "We had originally discounted using a for-profit organization to manage the child care center," says Tarullo. "But that changed when we met Bright Horizons. We're very much on the same philosophical wavelength in terms of what we consider quality child care."

As one of Boston's premier hospitals, Beth Israel has developed a primary care nursing system based on one-on-one relationships between staff and patients. To establish consistency, minimize confusion and hasten the healing process, each patient receives care from the same nurse on each shift, a system that also improves communication about a patient's condition between the hospital and family members.

Bright Horizons applies a similar service philosophy to child care, encouraging familiar relationships between each child and a teacher, so the children experience a sense of continuity and parents have a specific contact to talk to about their child's needs and development. "Our whole approach to child care is very much in sync with Beth Israel's approach to patient care," notes Brown. "As a patient you have certain rights and as a family you have a right to lots of information. Similarly, we believe in parent involvement."

Having secured Bright Horizons as a partner, Beth Israel turned its attention to the other issues involved with building a child-care center that would be exclusive to the Hospital's employees, including where to obtain the money and where the Hospital could find space. "The bigger issue," recalls Tarullo, "was finding the space."

A frustrating, two-year search eliminated one possible site after another, until Beth Israel, Bright Horizons and Rothman Rothman Heineman Architects, which had worked extensively with the Hospital on many of its other facilities, settled on the Libby Building, which houses administrative and computer center offices for Beth Israel. The site was not ideal by any means—it would require a 5,800-

sq. ft., one-story addition and had to be carefully designed around a sensitive computer area directly below. "We were faced with a three-dimensional design challenge where our biggest constraint was that we weren't in control of the footprint," recalls Brown.

Between standards set by the state office for child welfare, Bright Horizons' own, very specific ideas about how a child care center should be designed and Beth Israel's well-established facility standards, Martha Rothman of Rothman Rothman Heineman was given quite a few parameters. But there was still room for lots of creativity. "We usually challenge an architect to create an interesting space without violating any of the norms," explains Brown. Also, the Hospital was concerned with maximizing space to accommodate as many children as possible for its considerable staff.

Bright Horizons' physical requirements called for openness and clear visibility to facilitate the supervision of children; a gross motor play area for more active play; an open kitchen that could serve as a natural focal point, just like in the home; separate sleep areas for infants that would also afford privacy to nursing mothers; a faculty lounge to address the planning needs of teachers; and a parent reception area where adults can also feel comfortable. More subjective recommendations included a warm, residential atmosphere; brightness based on natural

Details truly count in day care. Rothman Rothman Heineman was careful to bring the Beth Israel Child Care Center down to a scale that is comfortable for children and enables them to be more independent. Cheerful alcoves along an exterior wall (left) provide a more intimate play area similar to a home. In the bathroom (below) kids have no trouble reaching sinks, but can't possibly get to storage racks overhead.



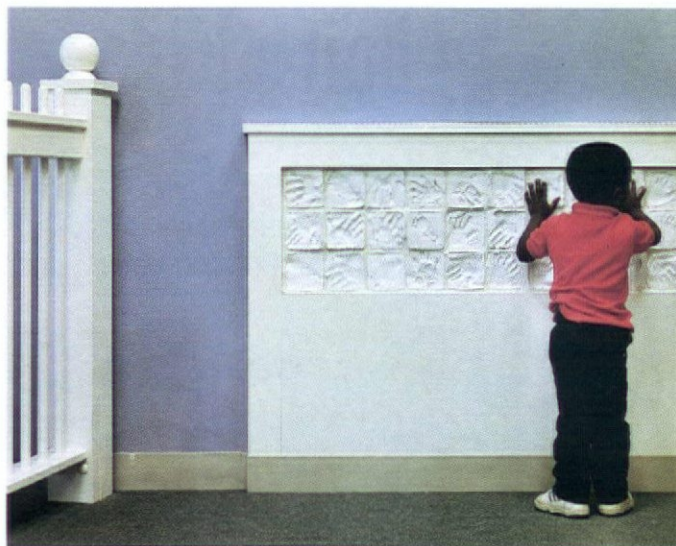
light and the innovative use of artificial lighting; and a space that would be of interest to both children and teachers.

Since the Center would have to accommodate 33 infants, 41 toddlers and 40 pre-schoolers, Rothman Rothman Heineman was faced with the need to effectively separate each age group without obstructing clear views throughout the space. "We agreed with the idea of complete visibility and used a theme of residential windows and an exterior house image," explains Rothman. Low height walls and walls with windows separate activity areas and age groups.

Judy Kilgore, director of the Beth Israel Child Care Center, observes that the openness not only helps teachers supervise children, it has a positive influence on relationships within the Center. "The most important thing is nurturing the children, so there is a real need for a space to make relationships between adults and children possible," she says. "The openness allows for more interaction to happen." It also encourages children to develop relationships with each other, Kilgore adds. And visual familiarity with the whole Center and its occupants lessens anxiety when it comes time for children to transfer into the next age category.

The sheer size of the 3,900-sq. ft. Center, which Rothman indicates is bigger than most of the sites she visited in preparation for the project, made it all the more important to keep individual elements within the space on a comfortably small scale for its tiny clients. Furnishings, bathrooms, countertops and storage bins are accordingly scaled down to size. "This has a way of enhancing self-esteem, because it enables children to help and do for themselves," notes Kilgore.

To provide further contrast to the open areas, Rothman Rothman Heineman also designed the floor plan with alcoves along one exterior wall. "The bays bring down the scale for a more intimate space," says Rothman, who added creative touches like wallpaper painted with clouds on the ceiling of each bay to spark young imaginations. The alcoves function as learning centers that are individually-themed to present children with a choice of activities. Child care is not so much an issue of control as allowing children to be interested



A plaster frieze with handprints and footprints of the Beth Israel Child Care Center's first class (above) intrigues curious children. Like many other elements, it was placed within a child's reach to encourage examination and exploration.

in many different things so they're continuously engaged," says Kilgore. "If they're engaged, the issue of discipline is not as pressing."

One of the most distinctive features of the Beth Israel Child Care Center, according to Rothman, is the gross motor play area that provides a place for physical activity with a wall of windows to let in natural light—especially important when inclement weather prevents the children from using the center's 8,000-sq. ft. outdoor play area. Taking a cue from the indoor/outdoor association, Rothman Rothman Heineman designed the gross motor play area to simulate a New England town, with carved-out wooden landscape panels, streetlights,

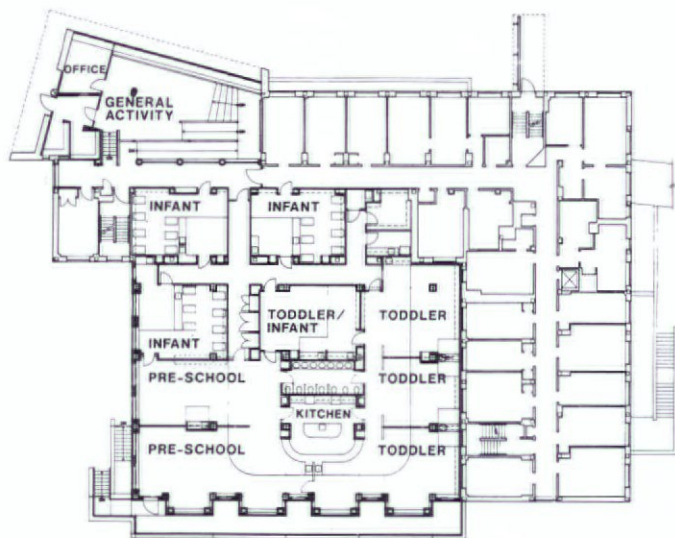
a white picket fence and an interior wall that looks like the exterior of a house.

"It's a wonderful child care center," enthuses Tarullo, "and one of the best things we've ever done for our employees." Most importantly, its prorated fee schedule does not discriminate against lower-income employees who may need child care the most. "The subsidies have allowed us to achieve diversification," she continues. "Kids don't carry around the same kind of prejudices adults do. In the Center they are mixed racially, economically and ethnically."

If only life could mimic child care. All of us would be continuously engaged in doing the constructive work and play of society—and society would have as bright a future as the children of Beth Israel. ☺

#### Project Summary: Beth Israel Hospital Child Care Center

**Location:** Boston, MA. **Total floor area:** 5,800 sq. ft. new construction, 3,900 sq. ft. renovated space, 8,000 sq. ft. outdoor play area. **No. of floors:** 1. **Student capacity:** 40 pre-schoolers, 41 toddlers, 33 infants. **Total cost:** \$1.8 million. **Cost/sq. ft.:** \$185.57. **Wallcoverings:** Waverly, Schumacher. **Paint:** Polomyx, California Products. **Laminate:** Nevamar. **Drywall:** Alliance Wall. **Masonry:** American Olean. **Flooring:** Armstrong. **Carpet/carpet tile:** Lees Commercial Carpet, Parkwood. **Ceiling:** Celotex, Donn Corp. **Doors:** Weyerhaeuser. **Door hardware:** Schlage. **Window frames:** Marmet. **Window treatments:** Levolor. **Vinyl base:** VPI. **Countertops:** DuPont Corian. **Children's furniture:** J.L. Hammet Co. **Architectural woodwork/cabinetmaking:** National Door. **HVAC:** Carrier. **Plumbing fixtures:** Chicago Faucet, Kohler, Elkay. **Client:** Beth Israel Hospital. **Architect:** Rothman Rothman Heineman Architects Inc. **Interior design consultant:** Lloy Hack Associates Inc. **Structural engineer:** Souza True and Partners Inc. **Mechanical/electrical engineer:** Thompson Consultants Inc. **Plumbing/fire protection engineer:** Robert W. Sullivan Inc. **Landscape architect:** Carol R. Johnson & Associates. **General contractor/construction manager:** Jackson Construction Co. **Photographer:** Steve Rosenthal.



# A-1 Choice Kids

The United States Department of Agriculture in Washington, D.C. now boasts a Child Development Center by Einhorn Yaffee Prescott where kids will never spoil

By Amy Milshtein

**T**hey inspect our meat, check our eggs and guarantee our milk, but who's watching their kids? Working for the United States Department of Agriculture is a demanding job. But it is even harder for parents who must search for appropriate, affordable day care. With this in mind, the USDA, following in the footsteps of most other government agencies, decided to provide some 10,000 Washington, D.C. employees with on-site day care and charged Einhorn Yaffee Prescott to design it.

As nothing happens in the nation's capital without a committee to study it, the first order of business was to set up the USDA Child Care Task Force. With employees clamoring for day care for the last 10 years or so, the Task Force determined in 1989 that on-site child care was both necessary and viable. Next came finding a spot.

After an exhaustive search, the USDA secured space in the Auditor's Building of 1879, located right on Washington's historic Mall. While the USDA was glad to have it, the 10,000-sq. ft. space posed two problems. First, it was below grade, with no windows and a low ceiling crowded with a maze of ductwork and plumbing. Second, the Romantic Revival building is an Historic Landmark on the National

Register, so all work had to go through a strict and extensive approval system.

Despite all the problems, Einhorn Yaffee Prescott and the USDA team turned an unforgiving spot into an award-winning oasis for kids. The Child Development Center accepts youngsters from infants to preschool. A maximum capacity of 88 kids are divided by age into four groups: newborns, toddlers, the "twos" (ages 1.5-3.) and preschoolers (ages 4-5). Each group has its own staff and designated area. Einhorn Yaffee Prescott also

Let the sun shine in: As the Child Development Center is housed in a below-grade space, real windows were out of the question. Einhorn Yaffee Prescott answered with internal windows as seen in the "twos" area (opposite). Not only do they allow light to pass into the deep space, they facilitate observation between rooms.

Einhorn Yaffee Prescott took a straightforward approach to the less-than-ideal ceiling within the Center's 19th-century structure (below) in Washington, D.C. "Adults are offended by a low, crowded ceiling," believes Jim Dunlavey, design principal at Einhorn Yaffee Prescott. "But the kids are just fascinated by it."





designed an outdoor play space that all the groups share.

Infants and toddlers are clustered on the same side of the Center. The infant room includes a feeding area, a more private nursing area where visiting moms can squeeze in some quality time, and a bottle warming room along with the cribs. "While safety was paramount through out the Center, it was especially important in the infant rooms," remembers Jim Dunlavey, design principal at



Einhorn Yaffee Prescott. "This room is fire rated to take an explosion." The area also has its own exhaust system. Wired glass allows looking but guarantees no touching.

Newborn care is highly labor intensive, and thus highly expensive. The service costs \$140 a week and there is a waiting list for one of the 11 spaces available. Once the kids start walking, they graduate to the toddlers' area. From here on to preschool the cost is \$105 a week, and any open spaces can be used by Washington, D.C. residents if no USDA employees want them.

The 20 toddlers are divided into two

The picket fence found in the preschool area (above) proclaims the outdoor theme at the Child Development Center, while hiding a cabinet that contains a fan cooling unit. Elsewhere, columns have become trees with branches that reach up to the cloud-painted ceiling, and bold Crayola colors help the Center to transcend its below-grade setting.

groups of 10, making them easier to watch and manage. A half-height wall separates the groups, allowing one care giver to keep an

## Mall rats that make parents proud

eye on both sections if need be. Wet and dry play areas are provided.

A quick walk through the hallway, which passes by the catering kitchen, leads to the "twos" and pre-school area. These rambunctious charges rate a little more space than their younger care-mates. Each group is again divided into subgroups (as codes demand), but this time full-height partitions are used to keep the decibels down. The kids get their own cubbies along with copious amounts of group storage space for their many toys and games.

Einhorn Yaffee Prescott's inventive design resonates throughout the entire Center, no matter what space you're in. "Turning this deep, dark, crowded space into a cheerful, productive environment posed a great challenge," admits Haren Dhokai, architect, facilities management division, office of operations for the USDA. To convert the space, the architects decided to "bring the outside in."

Columns consequently have become trees with branches that reach up to the cloud-painted ceiling. A picket fence hides the cabinet that contains the fan cooling unit. Bold Crayola colors keep energy high.

Internal windows, some dressed with shutters and others that actually open, continue the outdoor theme. Along with bringing more light into the dark spaces, they allow observation between rooms. But what to do with the crowded ceiling? "We didn't candy coat it," says Dunlavey. "We left it as it is. While it may offend adults, the kids are fascinated by it."

Though Einhorn Yaffee Prescott has succeeded in bringing the outdoors into the center, nothing can take the place of real fresh air and sunshine. An outdoor play area had to be built. Being the only playground on the Mall has its advantages and disadvantages, however. "The kids can take trips to all the close by museums and events," says Dhokai. "They play under the shadow of the Washington Monument."

The difficult part, though, is that any structure on the Mall must meet strict code set by the powerful Fine Arts Commission. For instance, day care codes dictate that a 6 ft. fence must circle the playground. But the Commission wouldn't allow just any fence.

"We researched the Auditor's Building and found design drawings and a photo, circa 1920, that included a wrought-iron fence," tells Walter Aughenbaugh, chief of engineering branch, facilities management division office of operations, USDA. "We replicate that fence and satisfied everyone." Satisfying everyone, in fact, was no easy task for this government job.

Not only did Washington's various historical preservation groups have a say in this project

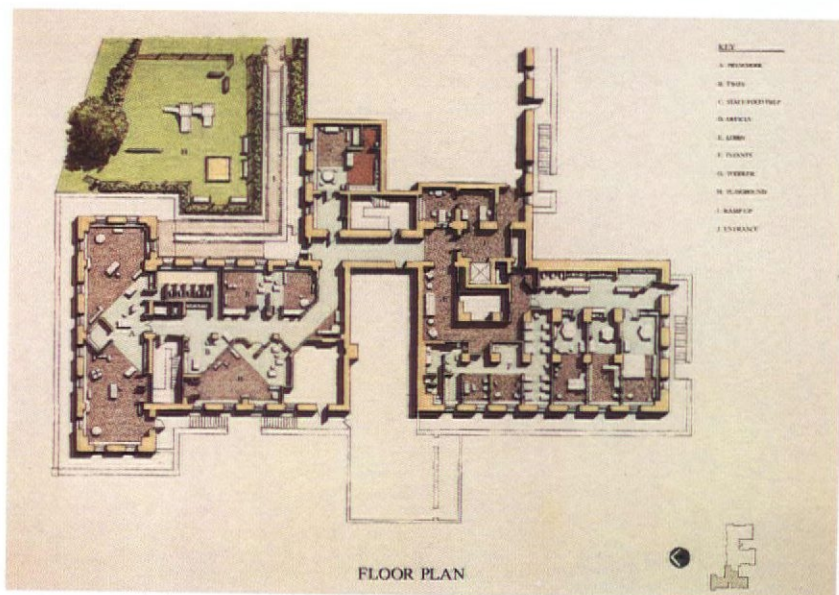
but the General Services Administration (GSA), also known as the biggest landlord in the world, had to be heeded. "Design meetings included around 25 people," Dunlavey recalls. Still, the project was completed on time and on budget, even though both were tight.

Fortunately, nobody's efforts were unrewarded. Along with happy children and relieved parents, the Child Development Center has received a GSA design award for 1992. The jury cited the creative way the designers turned a less than ideal space into a pleasing, sensitive Center.

USDA, you've earned your Grade A. 🐾

#### Project Summary: USDA Child Development Center

**Location:** Washington, D.C. **Total floor area:** 10,000 sq. ft. + 5,000 sq. ft. play yard. **No. of floors:** 1. **Total child capacity:** 88. **Cost per sq. ft.:** \$100. **Paint:** Polomyx, Benjamin Moore. **Laminate:** Wilsonart. **Dry wall:** US Gypsum. **Flooring:** American Olean, Armstrong. **Carpet/carpet tile:** Lees. **Carpet fiber manufacturer:** DuPont. **Ceiling:** Armstrong, Maharam (fabric). **Lighting:** Illumination Concepts & Engineering. **Door hardware:** Yale, Hewi. **Window treatments:** GE Lexan. **HVAC:** McQuay, Bell Gossett. **Plumbing fixtures:** American Standard. **Client:** United States Department of Agriculture, General Services Administration. **Designer:** Einhorn Yafée Prescott; Joe Reid, AIA, partner-in-charge;



Safety comes first throughout the design of the Child Development Center. One example is the use of lipped shelves found in the toddler area (left). The half-height door facilitates observation while dividing the children into more manageable groups.

James Dunlavey, design principal; Alixanne McDonough, production architect. **Childcare consultant:** Fried & Scher. **Landscape architect:** Stephen & Good. **Structural engineer:** McMullan & Associates. **Mechanical, electrical and plumbing engineer:** Summer Consultants. **General contractor:** Ackman Barbee. **Photographer:** Walter Smalling.



## Where Daddy Works

Parents employed by Bankers Trust never have to fret over day care's little emergencies, thanks to The Children's Place at Harborside in Jersey City, N.J., designed by ADD Inc.

*By Amy Milshtein*

**D**o you get Martin Luther King Day off? How about Columbus Day? Whether you do or don't, chances are your children will be home for these holidays. If you have to work, who will watch them? And who minds them when the nanny or *au pair* is sick? Finding satisfactory day care is hard enough without worrying over who will pinch-hit in an emergency. Savvy private companies like Bankers Trust are coming to the rescue with on-site emergency day care centers. The Chil-

dren's Place at Harborside, designed by ADD Inc. and just opened at the Bank's Jersey City, N.J., branch, is one such place.

The advantages of a service like this are obvious: If working parents miss between five and seven days a year because of child care problems, on-site emergency day care can cut down on lateness and absenteeism. On-site service also builds trust and loyalty, not to mention image. "We have defined an initiative to become a global employer of choice."

To combat the site's lack of windows, the designers of Children's Place at Harborside, in Jersey City, N.J., created a "town green," complete with lush grass-colored carpet and outbuildings. The yellow clapboard house (above) serves as an infant sleeping area.



says Jeannine Woodward, Bankers Trust project manager. The Children's Place helps recruit and retain valued employees, brings morale up and proves a long-term commitment to staff.

Of course, Bankers Trust, a \$64-billion (1991 assets) worldwide commercial bank, is not in the day care business, nor does it want

never know the exact number or ages of kids we will get on any given day."

The Children's Place can handle 12 children at once, ages six weeks to 12 years. Right now, it averages five kids a day. A full-time staff of four, including a director, runs the center. As usage picks up, a fifth person will be hired. A nominal fee of \$10 per day per family—not per

## Luring youngsters with the right bait

to be. While it owns the Harborside location, it entrusts day-to-day management to Children First Inc. Children First builds and staffs the center, sets guidelines and maintains a marketing program.

Because The Children's Place provides emergency rather than regular day care, it is governed by different codes. Less square footage per child is allowed, for example. The obligatory outdoor play space is not mandatory. And while children must still be divided into age groups, the lines are somewhat fuzzy.

"Flexibility is most important when designing an emergency center," states Rosemary Jordano, president of Children First Inc. "We

child—is charged for a service that Jordano estimates is worth about \$65.

A loose set of guidelines prevents parents from abusing the service. Each child can attend the center 20 times a year and no more than five consecutive days in a row. But The Children's Place works to accommodate such special circumstances as illness in the family.

The Jersey City site posed many design problems. Set on the first floor of a warehouse, the space is small at 1,200 sq. ft. versus the usual 2,000, windowless, and so tall it dwarfs adults. "We hated the site at first," admits Larry Grossman, senior associate at ADD Inc. "But we had to make it work."

The outbuildings for Children's Place at Harborside downsize the site's overwhelming ceiling height in its otherwise compact, 1,200-sq. ft. space, and makes it more child-friendly. The lilac townhouse (below) also makes a great director's office.





The play area, complete with loft (left) gives kids a place to blow off some steam. Getting Bankers Trust to approve the facility's color scheme proved a challenge. Being unused to bright hues, the Bank was reminded by ADD Inc. that corporate gray and mauve wouldn't be appropriate.

As children get older their need for autonomy should be worked into the design. ADD Inc. answered this requirement in Children's Place at Harborside with child-height storage shelves (below) where kids can get their own toys, and put them away when they're done.

And that's what everyone did. To turn the high ceiling into an asset, Grossman created a "town green" complete with two buildings. A yellow clapboard house serves as an infant sleeping room, while a lilac town house encloses the director's office. Not only do the buildings bring the scale down, they also provide a wall for windows, furthering the outdoor effect.

Grossman's ingenious lighting design keeps occupants from noticing the lack of sun, while adding to the center's much needed flexibility. A mix of wall sconces, track lighting, pendant fixtures and dimmers allows the facility to support multiple functions. For instance, by dimming a switch, any area becomes a nap room.

For all the flexibility, some rooms are used for distinct activities, and are designed accordingly. A bubble-gum pink nursing room offers an appropriately soft, inviting space, while the gross motor skills room is a brighter color to inject excitement. Getting Bankers Trust to approve the color scheme proved unexpectedly challenging. "They weren't used to seeing such hues," remembers Grossman. "I had to keep reminding them that corporate gray and mauve wouldn't be appropriate."

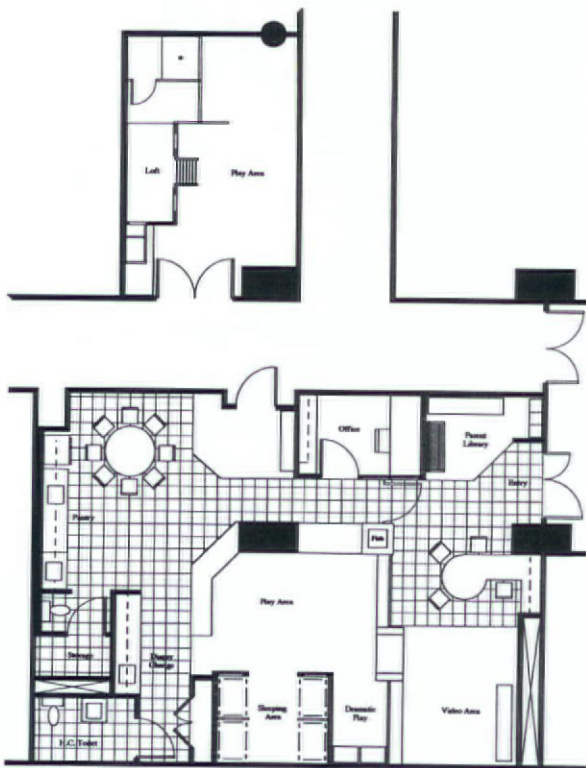
To impose order on the small space, ADD used built-ins as much as possible. The design firm also incorporated a Velcro® wall



that allows staff to change themed art regularly. "The center has to be more than cosmetically pleasing," says Jordano. "It's all part of making it child-friendly as opposed to adult-friendly."

One way the design pleases both parties and eases separation anxiety can be seen at the reception desk. When Jordano wanted an element that would engage the children while their parents filled out forms, Grossman came up with an aquarium. Children are immediately drawn to it, and feel less apprehensive when their parents leave. The fish tank has been so successful that others are being installed in Children First Inc. centers elsewhere.

As ADD, Inc. designs its fifth center for Children First, Grossman admits that he is benefitting from special help. "My personal, in-house consultant, my daughter, loves the centers," he says. "She never wants to leave." Hopefully more and more parents will have such problems as the day care issue heats up. Taking the time to build and operate a center like The Children's Place is one break that the nation's businesses, families and children surely deserve. ☺



#### Project Summary: The Children's Place at Harborside

**Location:** Jersey City, NJ. **Floor area:** 1,600 sq. ft. **Child capacity:** 15. **Wallcoverings:** J.M. Lynne. **Paint:** Benjamin Moore. **Laminate:** Wilsonart. **Drywall:** U.S. Gypsum. **Flooring:** Armstrong. **Carpet:** J&J Colors II. **Carpet Tile:** Collins & Aikman. **Ceiling:** Celotex, Celetone. **Lighting:** Visa, Staff, Progress. **Windows:** Marvin. **Client:** Bankers Trust Company. **Architect/interior designer:** ADD Inc. Architects. **Mechanical/electrical engineers:** Jaros Baum & Bolles Consulting Engineers. **General contractor:** James G. Kennedy & Co. Inc. **Photographer:** Rosanna G. Liebman.

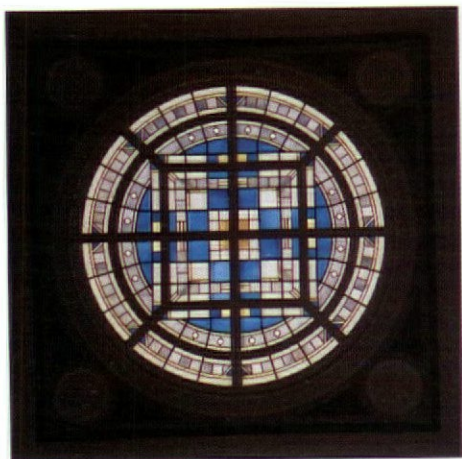
Keeping things in children's perspective was important in Children's Place at Harborside, even in the kitchen (below). ADD Inc. has included a child-scaled sink that lets kids help with the washing up—and makes participation as natural for them as it is for adults.



# Oh Say, Can You See?

Designers are looking through architectural glass—and seeing a world like no other

By Roger Yee

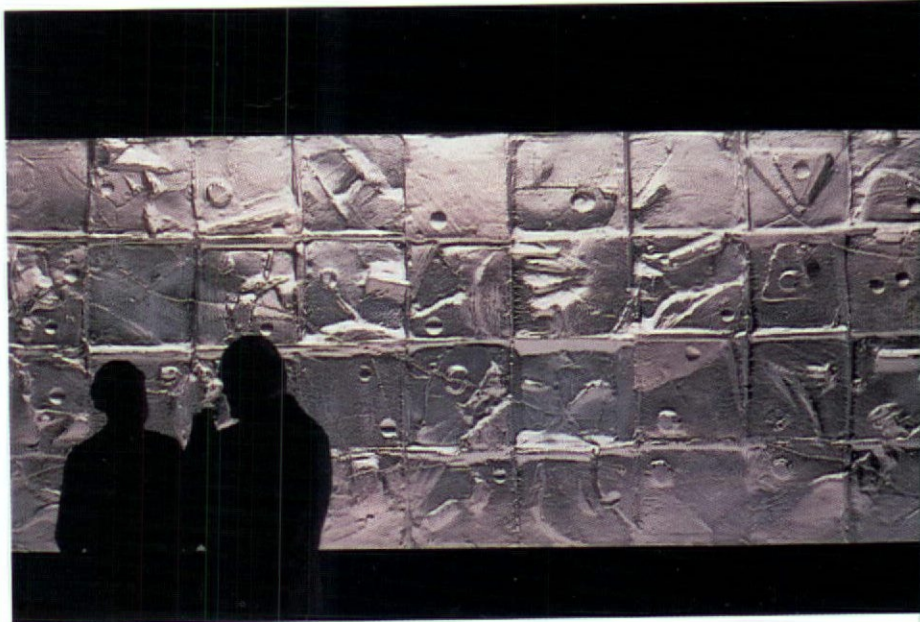


The glass artist in architecture and interior design can be seen in such recent works as the skylight by David Wilson in the Ives Public Library (far left), New Haven, Conn., designed by Cass Gilbert, restored by Hardy Holzman Pfeiffer Associates and photographed by Richard Walker; windows (left) by J. Gorsuch Collins in the State of Colorado Legislative Services Building, Denver, designed by Pahl, Pahl & Pahl; and a wall of cast glass block assembled as a maquette (below) by Paul Housberg for The Dreyfus Corporation, New York, designed by Swanke Hayden Connell Architects.

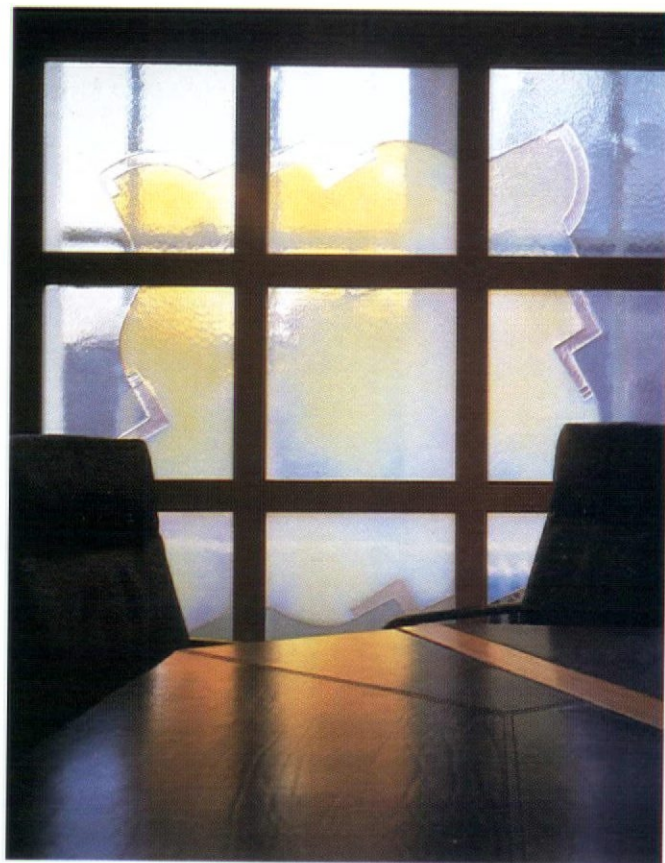
Long before such virtually transparent structures appeared on our landscape as the Entrance Pyramid to the Louvre in Paris, designed by I.M. Pei in 1984-1989, the Garden Grove Community Church in Garden Grove, Calif., designed by Philip Johnson & John Burgee Architects in 1978-1980, the geodesic dome of Buckminster Fuller for the United States Pavilion at the 1970 World's Fair, Expo '70, in Osaka, or even the prophetic Crystal Palace in Sydenham, U.K., designed by Joseph Paxton in 1851, humanity had been captivated by the transforming qualities of glass—enclosing us in a space of our own definition without cutting off natural light or views of the world beyond. Abbot Suger, wise counselor to the kings of France, realized the power of glass when he lined the choir of the Abbey of St. Denis near Paris with stained glass windows in 1140-1144, and conjured an ethereal vision of heaven on earth. Today, a flowering of creativity among American artists, fabricators and distributors of art glass windows and architectural glass is bringing forth exciting ways to enrich the interiors of commercial and institutional clients, often at surprisingly reasonable cost—if architects and interior designers understand how to work with them.

America's current renaissance in art glass traces back to 1962, when Harvey Littleton,

then a professor of art at the University of Wisconsin, and a small group of fellow artists developed a low-melting-temperature glass and a compact furnace to enable individual artists to blow glass in private studios, freeing glass-making from the factory for the first time since Pharaonic Egypt. What has happened to



For the designer who is challenged by the possibilities of designing with architectural glass, there are Formelle™ glass panels, hand-made by Leucos, shown in the conference room (right) at Cy Mann International, New York.



glass in the hands of contemporary artists parallels similar occurrences in other media. Though many artists have chosen to exploit glass for its traditional properties by blowing and casting, others, including such leading artists in glass as Littleton, Dale Chihuly, Jon Kuhn and Michael Glancy, prefer to bring out new and unexpected qualities through such techniques as cutting, polishing, layering, electroplating with metal and firing with enamel.

Where once the glass industry dreamed of making perfectly flat sheets, a goal now rou-

## Through the architectural looking glass a world unseen?

tinely achieved by floating molten glass atop molten lead, today's artists often cause glass to metamorphose—so as to appear opaque, textured, layered, metallic, crystalline or even fractured. Littleton, for example, encases gathers of molten colored glass within more molten colored glass, which he slices and polishes when everything cools. Chihuly, esteemed for his technical mastery, can make very large, extremely thin glass forms that are rich in color and figuration. And Kuhn gives his glass vessels tough, weathered exteriors that he contrasts with sleek, sensuous inner surfaces, while Glancy cuts deep facets into opaque glass surfaces, and highlights details in electroplated copper.

Though today's sources of art glass windows and architectural glass do not expect the design community to know how they produce their materials, they consistently ask to be included in the creative process as early as the conceptual design phase. Contrary to what many architects and interior designers

may fear, these artists generally like working with specific architectural elements in mind as they create their own work. "In my experience working with architects and clients," notes Paul Housberg, an artist in Providence, R.I., "I've tried hard to overcome any perception that artists are irascible, eccentric, paint-spattered prima donnas. I've learned the jargon of architects. I understand blueprints. I appreciate the importance of scheduling."

Integrating a work of art glass within a specific site is no less crucial for the artist as it is for the architect or interior designer. Thus, artists want to respond directly to the site, the designer and frequently, the client as well. "I want to contribute to a project," says J. Gorsuch Collins, an artist in Lakewood, Colo. "Architectural glass should be more than band-aid art. If I participate early in the development process, the architect, the interior designer, the client and I can influence each other." Collins likes to start her projects by conversing with architects and clients to determine what has already been decided about forms, dimensions, materials and other design variables. She readily offers to educate designers about how stained glass windows are made, and how they can be incorporated into works of architecture.

Design development, specification and installation can take a number of directions. "I start with scale drawings," explains David Wilson, an artist in South New Berlin, N.Y. "From them I develop models that can be used for study by the architect or the interior designer, as well as the client." To construct these models, Wilson might turn to such methods as applying colored films or marking inks to

acrylic sheet. In some instances, he even constructs a full-scale mock-up using actual glass samples so that clients truly understand what they are getting. Only when the designer and the client explicitly approve the design Wilson has proposed does actual fabrication of the art glass window begin, commonly following his own specifications and other contract documents.

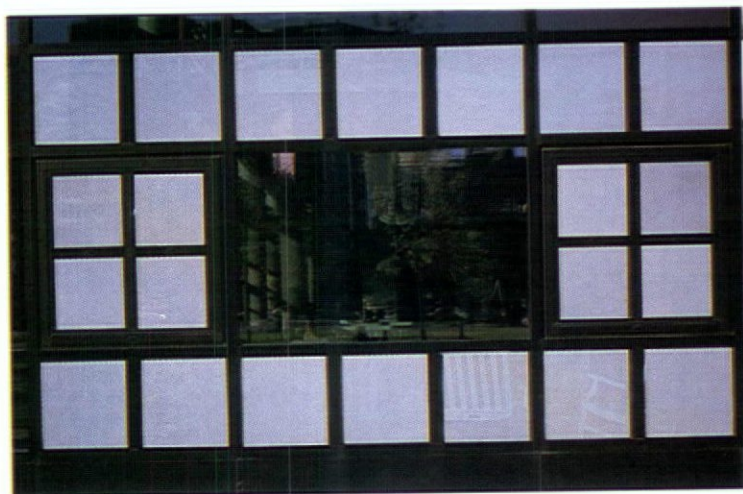
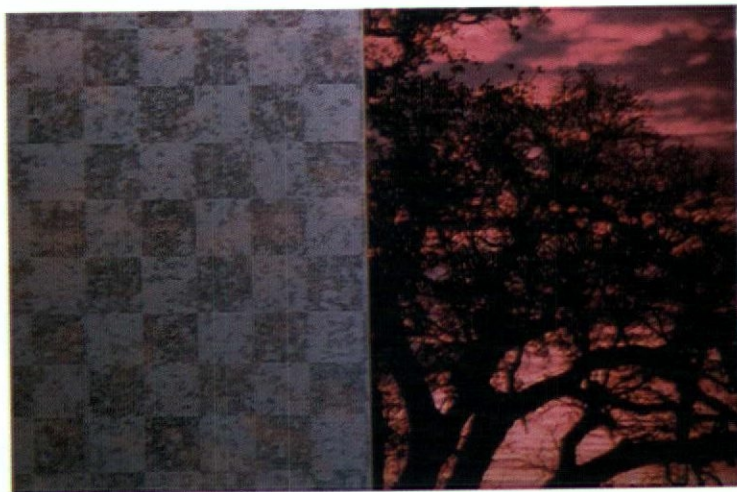
For architects and interior designers eager to experiment directly with specialty glass in window designs of their own, they can contact sources of this material to learn what forms, colors and dimensions are available for this purpose. One of the leading distributors in the business, S.A. Bendheim Co., based in Passaic, N.J., stocks some 1,500 different styles of patterned and textured glass that are machine-made or hand-made in laminated or tempered forms, drawn from glass makers around the world. "We enjoy working with designers," says Robert Jayson, president of Bendheim, "and can supply samples, technical support and even create custom products for them."

As an artist with an extensive technical background in pigments and dyes, Claudio Cesar, president of Cesar Color Inc., in Burlingame, Calif., invented ContraVision® and ChromaFusion® in cooperation with DuPont to allow designers to imprint imagery of their own design in glass. ContraVision employs a patented dot matrix graphic format to create a design on a thermoplastic interlayer between sheets of glass that is optically transparent when viewed from one side and opaque on the other. By contrast, ChromaFusion reproduces images in a wide range of color, graphics and texture on the thermoplastic interlayer that can manipulate light on either side. "I would like to see architects act more like artists," declares Cesar, "and I believe glass is a media they can use to express their own voices."

Yet another tantalizing way to use architectural glass is offered through Leucos USA, Inc., in Edison, N.J., the American arm of a renowned glass maker headquartered in Scorzè, Italy. Leucos has engaged the talents of three Venetian architects, Roberto Pamio, Renato Toso and Noti Massari, to design Formelle™ hand-made glass panels, which offer distinctive colors, abstract patterns and a range of textures of clear and colored glass in squares, rectangles, triangles and circles of varying dimensions for designers to frame in windows, doors, walls and ceilings. "Making glass as Leucos does is like conducting an orchestra," says Josie Anthony, executive vice president of Leucos USA. "Workers responsible for different colors of glass run about quickly in response to orders from the master. When the master cuts off the glass at the right moment, other workers with spatulas smooth the surface to the needed consistency."

Dimensions, weight and installation detailing vary with each source, of course, so architects and interior designers are advised to provide information about the particulars of their projects for the artists and others to evaluate.

Though most examples of art glass windows and architectural glass are used in interior spaces, exterior installations are also routine, with or without protective glass sheathing. As for costs and scheduling, these vary greatly with the construction of the glass windows and the physical nature of the glass itself.



Why does a building material that dates back to ancient Egypt show such surprising vigor in the hands of artists and designers today? Perhaps the ability to see the world anew through architectural glass is what attracts us. Our real motives—like the glass itself—may never be wholly transparent. ☺

*Contract Design wishes to thank the following sources of information: S.A. Bendheim Co., 61 Willett Street, Passaic, NJ 07055, tel. (201) 471-1733; J. Gorsuch Collins Architectural Glass., 8283 West Iliff Lane, Lakewood, CO 80227, tel. (303) 985-8081; Cesar Color Inc., 861 Hinckley Road, Burlingame, CA 94010, tel. (415) 259-9700; Paul Housberg Architectural Glass, 59 Tingley Street, Providence, RI 02903, tel. (401) 831-4880; Leucos USA, Inc., 70 Campus Plaza II, Edison, NJ 08837, tel. (908) 225-0010; David Wilson Design, RD 2, Box 121A, South New Berlin, NY 13843, tel. (607) 334-3015.*

ChromaFusion glass (top) by Cesar Color, appearing here as a checkerboard within the glass, permanently fuses the designer's own color and pattern. ContraVision glass (above) by Cesar Color imprints the designer's color and pattern as an optically opaque image when seen from one side that becomes transparent on the other.

# The Design Firm as Corporation

Financial difficulties are leading many design firms to consider incorporation, but there are other compelling reasons in the 1990s

By C. Jaye Berger, Esq.

Your first thoughts as a newly minted graduate of an architecture or interior design school—whatever your gifts or aspirations—are surely not about incorporating yourself. However, with difficult financial times, design professionals and other business owners tend to become increasingly concerned with protecting themselves against lawsuits and liability, which is a fundamental reason to consider incorporation, along with the desire to bring in investors, give junior employees a share in the business and pension planning. Whatever the motivation behind incorporation, virtually every design firm confronts the possibility. In fact, incorporation is one of the topics clients raise most frequently in consultations with the author.

## What are your options?

Most of us associate incorporation with the "business corporation" or "C Corporation." This is the type of corporation formed by most companies. What does incorporation actually entail? The process of incorporation creates a separate entity from the person or persons who incorporate it. Depending on the state in which it is incorporated, the corporation will be identified by the chosen name plus "Inc.," "Co.," "Corp.," or "Ltd."

Since it is a separate identity, the corporation's assets are all that are at risk in connection with the firm's business affairs. This is what is generally referred to as the "limited liability" aspect of incorporation. A corporation can be formed by any design firm. Only one incorporator is needed to initiate the incorporation process, even though there may be other shareholders.

A professional corporation is another type of corporation with which many architects and interior designers may already be familiar. It is usually identified by the name plus "P.C." or "a Professional Corporation" at the end. While it is a corporation, it does not offer the same limited liability as is available for regular business corporations. Though liability is limited to the corporation's assets for its general business matters, it is not limited for its professional activities.

In those states in which there are P.C.s, the licensed professionals who fall under the applicable statute do not have a choice as to

the type of corporation they can form. If they decide to incorporate, they *must* incorporate as a P.C. This is true for architects and engineers. With the spread of licensing laws, this may soon be true for interior designers as well.

Occasionally, you will see a business corporation which you are convinced *ought* to be a P.C. You may be right. Your example may just be a business which slipped through the incorporation process unnoticed.

It should also be kept in mind that if a firm of licensed architects designs a building that collapses with injury to people and the firm's corporate assets and insurance proceeds prove insufficient to cover the damages, the shareholders may be liable for the judgment.

## When incorporation does not protect shareholders

If one or more individuals form a corporation, it should be a shield against personal liability, but there are still times when this is not so. A corporation must function like a corporation. When the individuals ignore corporate formalities and run their business like individuals who happen to be incorporated, they run the risk of having lawsuits against both the corporation and the principal shareholders.

This tends to happen most often in smaller corporations with only one or two shareholders. If the shareholders freely intermingle their corporate and business funds and sign contracts in which it is not clear whether they are signing as individuals or as officers of a corporation, they may have this problem.

Will the plaintiff necessarily prevail in such a lawsuit? Not necessarily. But both the corporation and the individual will have to be represented by an attorney.

## Who is in charge?

Corporations are run by officers and a board of directors. The officers tend to handle day-to-day matters. The board of directors usually meets monthly to vote on broader policy issues for the firm.

The shareholders may or may not also be the officers and directors of the firm. In a large design firm, there may be junior architects or designers who own some shares in the company without having much say in its running. Their percentage of ownership may be so small

that their vote will really not influence the outcome of any vote on a major issue.

Shareholders usually vote by shares and the majority carries the vote. If a corporation wants to require a two-thirds majority or a unanimous vote on certain issues, it must be provided for in its Certificate of Incorporation and Shareholders' Agreement. A Shareholders' Agreement is analogous to a partnership agreement. It is an agreement between the corporation and its shareholders that describes how the corporation will be run. It can discuss items ranging from voting rights to the terms of purchase of shares if a shareholder dies or wants to leave the firm.

## Who owns the firm?

The firm is owned by its shareholders. In large firms, there may be many shareholders but only a few who really control the corporation. Thus, when junior employees are offered shares in the company, it may be more of a symbolic event than an actual initiation into the running of the firm.

Clearly the real policy makers are the officers and board members. The president of the company can usually sign contracts up to a certain amount of money without board approval. He may also be able to sign large checks. The Shareholders' Agreement and board resolutions might require two signatures on checks over a certain dollar amount.

In summary, corporations are a widely used and useful organizational structure in which to do business, provided corporate formalities are maintained. If you are considering incorporation, you should consult with both an attorney and an accountant in your state who are familiar with design firms to determine what is best for your business. ☞

*C. Jaye Berger of Law Offices of C. Jaye Berger is an attorney in New York who specializes in building construction, real estate and environmental law. The firm represents a number of owners, contractors, architects and interior designers. Ms. Berger is also the author of Hazardous Substances in Buildings: Liability, Litigation and Abatement, which was published by John Wiley & Sons in 1992. © 1992, C. Jaye Berger. All rights reserved.*

# All Day—Every Day

Designing a facility for 24-hour-a-day operation is not your typical 9 to 5 routine

By David Cooper and Drew Daniels

**I**n the new global village at the turn of the 20th century, it's always daytime somewhere in your organization. Always *now*, the moment when business must be transacted: brokerage houses trade securities on foreign exchanges, data centers process and distribute information, law offices process words, industries design, manufacture and market products, TV networks transmit programs and wire services gather and communicate news. As a result, a growing number of facilities worldwide are operating around the clock.

What this means in terms of engineering design is that mechanical and electrical systems are running continuously. Not only do the PCs on desks stay turned on and connected to electronic networks, but the demand for electrical power, cooling, mechanical services and security remain constant as well. The older office building, with its massive, central systems built to run from nine to five, is having trouble lending itself to after-hours operation on a reduced scale even though some tenants are using them that way. In particular, the one million-sq. ft. facility that now has small tenancies of one, two or three floors instead of a few large tenants must either run all the time, serving unused spaces as well as occupied ones, or shortchange tenants with 24-hour operations.

#### After-hours operation: Who will pay?

One important consideration is whether the building is owner-occupied or leased to a tenant of a major landlord who will absorb the cost of after-hours operation. In the former case, the owner can decide that the operation is necessary and let the systems run. In the latter case, however, the owner or operator will charge the tenant for running the whole system—which may exceed the client's means.


The problem can be approached in two

ways: to design systems for 24-hour operation in new buildings, and to retrofit systems in older structures. It helps to know the nature of occupancy. Are we talking about a speculative office building to be leased by floor or part floor? Or a primary tenant or owner-occupied property? Flexibility is key: whether or not massive systems can be broken up so that smaller, more flexible, parallel systems can be installed.


In the design of new buildings, flexibility can be considered from the outset. Retrofitting older structures is another matter. A potential drawback is that these facilities are not all equally adaptable to around-the-clock operation. Yet adding flexibility for this purpose increases the marketability of space for a landlord by creating mechanically efficient, state-of-the-art space suitable for part-floor tenants.

For the benefit of lessor and lessee, clear lease stipulations regarding a tenant's hours of operation and services to be provided must be firmly established. The most common problems concern HVAC and electrical distribution. Where there is mixed use, HVAC will require more zoning, flexible systems and incremental systems, for which physical provision must be made.

A primary consideration in electrical distribution is whether there will be master metering or submetering, which can be included in the project from the beginning. Will the utility company provide electricity directly to each floor? Some buildings are designed that way now, with a utility company riser and meter provided at each floor bypassing the owner or lessor entirely. This can afford the single-floor or multi-floor tenant total control of the electricity used for lighting, power and air conditioning. (However, where there are several tenants on a floor there may be too many meters needed for easy design and distribution.)



**Supplemental HVAC  
for 24-hour operation  
can be pricey: Extra  
condenser water at  
\$20/hour totals  
\$123,000 a year**





The worst situation arises when the charge for electricity is included in the lease—thereby acting as a potential profit center for the building owner. In the familiar scenario, an estimator walks through the tenant's premises, counts light fixtures, computers, copiers and other equipment, and multiplies the total by 24 hours a day and then multiplies this sum by the number of days in a month to derive the electric bill. A single-occupancy tenant would obviously have to assume all electricity costs. But where more than one tenant is involved, individual tenants are charged without concern for actual usage.

For this reason, an increasing number of tenants are opting for direct, individually metered or submetered systems in multiple-tenant buildings. In turn, the breakdown of electricity metering affects and is affected by the HVAC system installed. The tide appears to be turning against the central HVAC system. How much power any single tenant is using simply cannot be easily determined with a central HVAC system, and measuring tenant consumption of BTUs by metering chilled water, airflow or condenser water would require still another metering system. So as we distance ourselves from the central chiller plant and central HVAC system of the 1960s and 1970s, we are seeing primarily one or more packaged DX, direct expansion, HVAC units per floor.

Lighting control is increasingly based on microprocessor programming. By harnessing the capability of today's computer software, we can control lighting for individual requirements in different places at different times. Gone are the days when whole floors were all lighted or all dark. Each area of a floor can now have its own schedule, along with an easy override that can be controlled by punching in the right extension number on the telephone.

**Security and fire safety:**  
Will anyone hear a cry at 4 a.m.?

Beyond these concerns there is the question of security. Parking, for example, is too often overlooked. How will parking be handled to be available and safe at all times? What about access to areas in use after regular hours? If there are two tenants on a floor, how should the elevator lobby be arranged so one tenant can lock up securely while the other stays open? Regarding life safety, how can fire stairs and exits be made accessible and yet secure so personnel can get into one area and not others?

So that only appropriate people use the building, occupancy sensors can be tied into the central computer to establish access control. Yet here again, flexibility is paramount. Alarms can't all be turned on or off simultaneously any more than timers for lighting can. Different areas must be accessible to different people at different times, usually by use of a card system that deactivates the alarm when people legitimately

enter, and reactivates it when they leave. Since organizational needs will change continuously, having the ability to reprogram by individual, location and time of day is a must.

The flexibility of the card key security system also allows for a working day's changing traffic patterns. During normal business hours, say from nine to five, anyone with a valid key can enter. After six, only certain designated people will be admitted. After midnight, only a specific subset of these individuals can have access. In addition, the system will keep track of when they come and go. Hotels are among the users of card key security, monitoring such conditions as maid service and room status.

To work effectively, security and fire alarms need to be connected to each other and to other services. If there is a fire alarm, the security system must be alerted to release egress door locks in the occupied portions of the building and perhaps to switch on lighting. By the same token, the perimeter lighting in buildings with parking lots must provide security for people leaving the building while the card system allows authorized individuals to enter or leave the lot. Duress alarms inside the building should be integrated into the system so employees working after hours can notify the security force of intruders. Should the data processing center be overheating, it will notify someone in the active word processing area because it "knows" someone is there.

Another matter that is more concerned about architecture than engineering but overlaps with engineering is the location of such functions as bathrooms and fire stairs. Both are often contained in the traditional building's core, a sensible and cost-effective configuration when all occupants work on the same schedule. But when groups of the building population work at different hours, locking the core as is normally done leaves no access to either bathrooms or emergency egress. Engineering design must offer flexible combinations of partial closure along with positive security instead.

Unfortunately, trade-offs between security and life safety are anything but straightforward in an environment bristling with sophisticated devices. To cite one case, building codes normally require that fire emergency overrides security considerations, so secure doors unlock automatically—allowing someone to breach security by triggering a fire alarm. Even the modern elevator is computerized so it can notify the security desk that someone is using it at what floor—feeding security personnel a constant stream of traffic information.

**Specifying for 24-hour operation:**  
What's the cost of avoiding disaster?

Given all the above considerations, it is easy to see that the durability of equipment and the cost of purchasing and operating it can become crucial questions for 24-hour

facilities. Mechanical systems designed for 8- to 12-hour use may not be good enough for 24 hours. Consider lighting fixtures. Bi-level systems may be more cost effective than occupancy sensors because the lights are not turned off entirely. After all, it's the frequent surge of the start-up that uses up the lamps.

Probably the most cost-sensitive area for around-the-clock occupancy is HVAC. Since building temperatures can't be set back at night, late-hour heating and cooling should be described with clarity and precision in the lease. What will the landlord provide?

The cost of supplemental HVAC can be considerable: The 10-hour, 5-day work week only equals 30% of a 24-hour operation. (If the landlord supplies condenser water at \$20/hour, the added HVAC cost accumulated during the extra 6,160 hours amounts to \$123,000 a year.) Providing one's own supplemental systems might be a better solution. Most utility companies have rebate programs to help pay for installing higher-efficiency equipment, yet the cost differential of this equipment would be amortized in a short time, usually under a year, even without the rebate.

Finally, around-the-clock space must be more reliable than conventional space. The cost of breakdown is usually much greater, and 24-hour occupancy leaves no convenient down time for maintenance. Designing for easy maintenance is one way to anticipate the inevitable mishap, and the basic approach is through redundancy, using extra equipment that switches on automatically or manually, centrally controlled or not.

Some interesting scenarios loom here too. Suppose there is a water supply shortage? If an open cooling tower needs water make-up, you might install a reserve tank, provide a hook-up to a water truck or tie an independent water supply into the system. What about control valves on cooling systems? Though failed cooling valves typically default to a closed position, thought should be given to having them default open in a vital space such as a computer room. Since most of today's electronic office equipment is left on during unoccupied periods, some means of monitoring temperature is required to turn on cooling should the space begin to overheat.

In short, due to the extra time that an around-the-clock facility's mechanical and electrical systems must operate, and the added complications that arise when the nature of occupancy changes during the course of a 24-hour day, a whole host of unprecedented operating phenomena are now appearing that were never dreamed of in the world of nine to five. ☞

*David Cooper is a principal and Drew Daniels is an associate of Flack + Kurtz, a mechanical/electrical engineering consulting firm based in New York.*

## City of Dreams

*Vienna 1850-1930 Architecture*, by Peter Haiko, with photography by Roberto Schezen, 1992, New York: Rizzoli International Publications, 264 pp., \$65 cloth

When Emperor Franz Joseph I gave his decree like a latter-day archangel, the medieval walls of the city of Vienna came down in the 1870s and 1880s. Though the events that created modern Vienna had their parallels in Paris, Barcelona, Munich and Cologne, they formed a particularly vivid backdrop in the city of Mozart and Strauss for the emergence of modern design. As *Vienna 1850-1930 Architecture* so gloriously portrays, in views by Roberto Schezen, a Milanese photographer, and narrative by Peter Haiko, professor at the Institute for Applied Arts in the University of Vienna, the building of the Ringstrasse, a major thoroughfare, pitted established architects against rebellious youth—and produced the Vienna Secession of 1897, an early outpost of Modern design.

Yet the break with Franz Joseph's Classic ideal was anything but decisive. All the emerging Modernists shared a common enemy, namely the historicism of such monumental public works as the Parliament of 1874-1883, by Theophil Hansen—an edifice that characterizes Vienna to this day.

Otto Wagner, Josef Hoffmann and the Secessionists would plea for the visual articulation of structure and technique, as celebrated in Wagner's Steinhof Church of 1904-1907. Adolf Loos, by contrast, declared "Ornament is a crime," and gleefully baited the critics who assailed the "nudity" of his stark Haus am Michaelerplatz of 1910-1912. Of course, no one's argument wholly convinced the skeptical Viennese or the world—as this handsome volume reassures us.

*In the Arts & Crafts Style*, by Barbara Mayer, with photography by Rob Gray, 1992, San Francisco: Chronicle Books, 224 pp., \$35 hardbound

Today's consumers shed one style for another with an ease that comes only when aesthetics are skin deep. How refreshing thus to learn that the early 20th-century Arts & Crafts movement in America was as concerned with social reform as it was with rethinking design. Such is the world revealed in *In the Arts & Crafts Style*, by Barbara Mayer, national home furnishings editor for the Associated Press, and Manhattan photographer Rob Gray.

Ironically, the father of the movement, William Morris, died in England in 1896, the year that *House Beautiful*, the first magazine

to feature Frank Lloyd Wright's work, began publication in Chicago, two prominent Arts and Crafts organizations, The Dedham Pottery and the Deerfield Society, were founded in Massachusetts, and Elbert Hubbard's Roycroft books first appeared in upstate New York. However, Morris' passing had little effect on Arts & Crafts in America. Spiritual rebirth was in the air, and the recasting of home design and furnishings in terms of simple lines, basic materials and solid craftsmanship suited a rapidly industrializing



*In Artists' Homes*, by Roberta Kimmel, with photography by Kari Haavisto, 1992, New York: Clarkson N. Potter, 180 pp., \$40 hardbound

When Roberta Kimmel, co-founder with her husband Richard A. Cohn of New York's Kimmel/Cohn Gallery of

fine photography, was a young woman, she often stayed with the artist Lee Krasner widow of Jackson Pollock and her aunt through marriage. What Kimmel saw in Krasner's wicker chairs set in sunny, high-ceiling rooms was a revelation. "It was there that recognized how distinctively different an artist's environment can be," she observed "how proportion was more important than decoration."

*In Artists' Homes* is a result of her lifelong fascination with artists that take the reader into the private worlds of many of today's leading talents. Kimmel is wise not to generalize too much on what she and photographer Kari Haavisto have found. Yes, artists' living quarters vary as much as their works. No, you won't find a signature "look" that says "Artist in residence."

Is an artist's home a gallery, work of art, inspiration or retreat? Haavisto's sensitive and revealing views of the residences of such notable artists as Nancy Graves, Billy A. Bengsten, Agnes Martin, Helen Frankenthaler and Tom Wesselman let readers decide for themselves. ☺

nation eager to regain a sense of self-control.

Mayer and Gray's book brings this passionate movement to life. Better yet, it displays museum-quality work by the Stickleys, Greenes, Roycrofters, Wright and other period masters in historic settings and collectors' homes. Leafing through the glowing pages of *In the Arts & Crafts Style* is like visiting America in its last, golden years of innocence. You may want to linger.

*Joseph Urban: Architecture, Theater, Opera, Film*, by Randolph Carter and Robert Reed Cole, 1992, New York: Abbeville Press, 272 pp., \$55 cloth

Strange and sometimes wondrous things happen to artists on their way to America. Viennese musical prodigy Max Steiner's career as a conductor, concert pianist and composer of operettas—he wrote *The Beautiful Greek Girl* at age 14—took a major detour in 1929, when Hollywood invited him to revolutionize movie music through 155 film scores, including *Gone with the Wind*. For another talented Viennese, designer and architect Joseph Urban, a founder of Vienna's

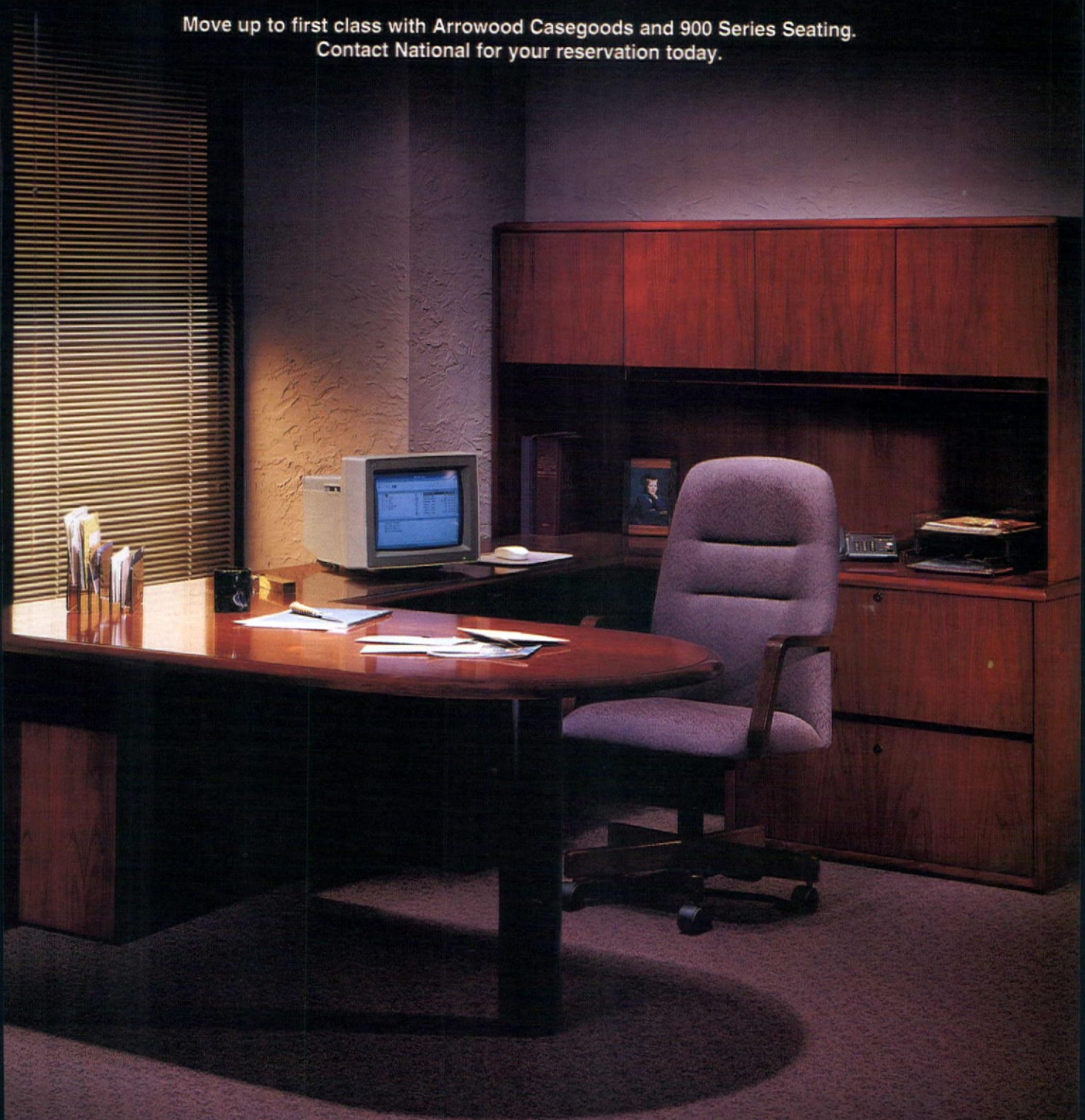
youthful Hagenbund, his arrival in Boston in 1911 to be artistic director of the Boston Opera was a once-in-a-lifetime chance to transform American stage design for Broadway, the Metropolitan Opera and Hollywood, and then to create some of America's earliest masterpieces in the International Style, all lovingly documented in *Joseph Urban*.

Sheer creativity, a winning personality and supportive patrons made Urban's life almost an enchanted fairy tale. That he had abundant gifts was apparent in his teens. Yet Florenz Ziegfeld, producer of the Ziegfeld Follies, Otto Kahn, financier and angel of the Metropolitan Opera, William Randolph Hearst, media magnate, Anthony Drexel Biddle, socialite and sportsman, and others played major roles with key commissions—that brought spectacular results.

Writer and director Randolph Carter and writer Robert Cole have drawn on Columbia University's Urban Archives and recollections by Urban's daughter and collaborator Gretl to conjure the spirit of Urban, his times and his works so vividly that a man nearly forgotten for decades seems to speak to us from the pages of this beautiful book. It's hard to see how we could have ignored his contributions to the stage and architecture. Thanks to *Joseph Urban*, the curtain shouldn't fall on him anytime soon.

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# PERSONALITIES



Murphy

## Renaissance woman

### Mary Murphy

With its arching Beaux-Arts windows, enormous skylights and unbelievable view of Manhattan, Maharam's new corporate space is a textile designer's dream. No wonder, since a textile designer helped create it: design director Mary Murphy, a successful interior designer for 14 years, who has worked on everything from lavish corporate interiors to factories.

Murphy's love for textiles grew in stages. After buying a floor loom, she was inspired by a workshop with Jack Leno or Larsen to quit a successful career and go back to school at the Rhode Island School of Design. "I'd been in corporate life for so long. To paint, weave and study was utter luxury," Murphy admits. She then textile- and color-consulted for such companies as Nissan and Charlotte before joining Maharam.

"Maharam has given me the opportunity to make a change," Murphy says. "We've got price and functionality down pretty well, so we're focusing more on design and color." Yet she won't design for design's sake. "Design is about working within constraints," she insists, "in response to specific needs."

Despite her new digs, Murphy still nurtures a taste for travel. The mountain palaces of Sintra, seen in a recent visit to Portugal, are her current inspiration.

"Everything interests me, right down to how a table is set," she says. Who knows? This Renaissance woman may decide to design her own table setting—and the table to go with it.

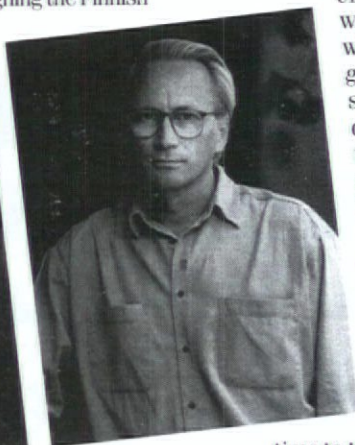
## Urban wilderness

### Mikko Heikkinen and Markku Komonen

When is a building like a natural wonder—like a Finn? When it's the Embassy of Finland, now rising in Washington, D.C. Architects Mikko Heikkinen and Markku Komonen, who are collaborating with Washington's Angelos Demetriou, liken it to the Grand Canyon—and themselves. "This building is like the Nordic people," says Heikkinen. "On the surface, it's quiet and introverted. Inside, spectacular views can be found."

A three-story, canyon-like atrium space is just one feature of the structure, which will open in November 1993. "The shape of the building is a box," admits Komonen, "but more like a jewelry box than a shoe box." Materials like green granite, oxidized bronze and glass support his argument.

Famed for designing the Finnish Science



Heikkinen and Komonen

Center near Helsinki. Heikkinen and Komonen have come a long way from their first "shabby basement atelier." They've completed an airport pavilion in Rovaniemi on the Arctic Circle, and are working on a mudblock hospital in Africa.

Asked about hobbies, the two quote a late professor saying, "Whenever I have spare time, I work." Heikkinen and Komonen can often be found "working" in museums, movie houses or the woods. But where do you plug in a drafting lamp in the wild, guys?

## Once upon The Fountainhead

### Marvin Affrime

On the eve of the Battle of the Bulge in World War II, Marvin Affrime was stationed with the U.S. Army in Belgium, reading Ayn Rand's *The Fountainhead* in spare moments. "I knew then I wanted to be an architect," he recalls. The rest, as they say, is history—except that Affrime became a successful interior designer as head of New York's Space Design Group.

After the war, Affrime studied architecture at the University of Illinois and practiced in his native Philadelphia with various architects. But something was wrong. "Architects weren't paying proper attention to their clients' internal needs," he says. "I decided to find work in an interior design firm." He was promptly hired by the legendary Saphier Lerner Schindler in New York.

In the 1950s, Affrime founded Space Design Group, which has created award-winning facilities with remarkably good "fits" for such blue-chip clients as National Westminster Bank and International Paper. Many clients remain with the firm for years, suggesting that Affrime still devotes long hours of his time to their needs.

Indeed, though he enjoys New York's cultural life, the museums, concert halls and theaters pale before a very different passion. "I love visiting clients to see how our projects are doing," he confesses. "I never tire of hearing, 'We love your design! It really works!'" See what you've done, Ayn Rand?

## Daddy's girl

### Patricia Ridgway

"When you work hard to realize your dreams, they mean a lot more to you than when they're



Affrime

delivered on a platter," muses Patricia Ridgway, principal of Los Angeles design firm Ridgway Associates. She should know. At 18, she was abandoned financially by a father who couldn't understand her desire to pursue a design career, forcing her to raise her college funds herself—which she did in only a couple of months by selling ballet photography.

Ridgway Associates has been designing commercial interiors since 1985 with a formula for success that reflects its founder's dedication to the business of design. "Good design and good design management are critical to the viability of our profession," says Ridgway, who believes designers must claim their legitimate place in strategic business decision-making by sharpening skill and improving communication with the business community.

Now that Ridgway Associates ranks among the top design firms in L.A., dad has finally come to terms with his daughter. And there's no hard feelings on her part. "I'm grateful for what he did!" she enthuses. "I wanted to be a designer, and by achieving that goal on my own, I became an entrepreneur." What better way to know what your business client want—than to be one?



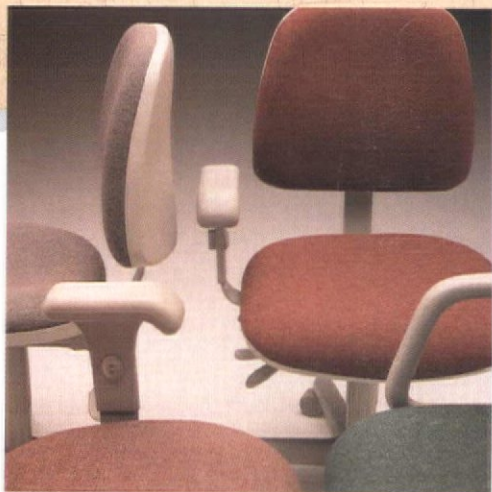
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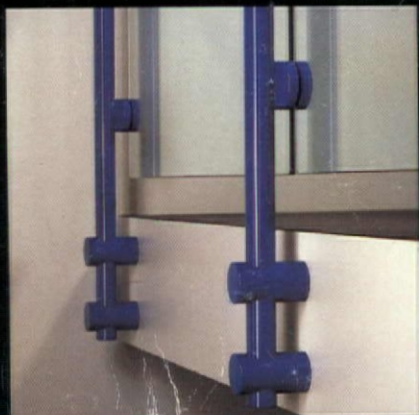
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