

ocus on Retailing 1993

ny New Hampshire and the Horses Are  
lloping to The Mall at Rockingham Park

oming Soon to Your Neighborhood: The  
rasion of the Designer Coffee Bars

w Designers Can Get Direct Access to  
orporate America's Senior Managers

ing Both Ways? The Truth About Residential  
d Contract "Crossover" Design



NEW YORK SCHOOL OF INTERIOR DESIGN  
155 East 56th Street, New York City 10022





**SO WHAT'S NEW?**

Giraudon/Art Resource, NY  
Shiva Nataraja dancing, 11th c., Southern India,  
Musée Guimet, Paris, France.







# Beauty works.



With our new Aspira<sup>™</sup> office furniture, you don't have to choose between beauty and function. You get both.

Its attractive design and Resinite<sup>™</sup> construction give it a modern look that's built to last. And it comes with features for a computer user like hidden cable channels, accessory sockets and the flexibility only a "desk-in-system" can provide. It all adds up to furniture that doesn't just work in the front or back office. It works beautifully.

For your free *Aspira* brochure, call (800) 876-6447. Come see us at NOFA Booth #4903.

**ASPIRA<sup>™</sup>**  
MicroComputer Accessories, Inc. Rubbermaid  
A Rubbermaid Company

Circle 2 on reader service card



**PRODUCT FOCUS****22 PRODUCTS FOR ADA AND UNIVERSAL ACCESS**

A review of products that ease the pain of compliance with the ADA.

**26 FABRIC OF LIFE**

Designers who require flame resistance, washability and colorfastness in a fabric can now have good design, too—with Firetech VII from Ametex.

**28 BEAUTY AND THE BEAST**

Patient room seating tough enough for today is easy to make—until you try to introduce a design aesthetic that health care institutions can afford, as Thos. Moser Cabinetmakers has discovered.

**DESIGN****30 POWER LUNCH**

Sushi and CEOs meet in the suburbs at Rikki Rikki in Kirkland, Wash., by Mesher Shing & Associates.

**34 MOVING EXPERIENCE**

Highway travelers get a lot more than a rest stop at Sloatsburg Travel Plaza, Sloatsburg, N.Y., designed by Beyer Blinder Belle.

**38 TRIPLE PLAY**

What happened when general contractor Turner Corp. set out to satisfy three internal groups with three distinct missions within its new New York facility, designed by Haines Lundberg Wahler.

**42 OUT WITH THE OLD, IN WITH THE NEW**

Aging goes upscale at The Terraces at Los Gatos, Calif., designed by Interior Arts Inc. and Stone Marriccini Patterson.

**46 DATS ENTERTAINMENT**

Video hasn't killed Toronto's radio stars—as the Westcom Radio Group invests in a state-of-the-art broadcasting facility designed by McGill Construction Co. and Edwards & Associates.

**51 GIANT KILLERS IN THE AISLES**

Specialty retailers and off-price outlets are grabbing market share from the giants of retailing, but savvy designers know that both sides have plans to lure each other's shoppers.

**52 WHAT THE LADY WANTS!**

Although Marshall Field's century-old State Street store showcases its merchandise better than ever thanks to a renovation by HTI-SDI, delighted Chicagoans insist nothing has changed.

**56 JAVA HUT**

Pasqua Inc. has established a reputation for outstanding coffee—even if its San Francisco, Los Angeles and New York stores are designed by Elbert Associates to blend into their surroundings.

**60 AND THEY'RE OFF..**

Shopping that is, in The Mall at Rockingham Park in Salem, N.H., designed by Arrowstreet Inc.

**66 NOW WHAT, ADA?**

Everyone heard the other shoe drop for the Americans with Disabilities Act a long time ago, but does anyone care?

**BUSINESS****68 STRATEGIC FACILITIES PLANNING: THE IMPOSSIBLE DREAM?**

What architects and interior designers can do to engage the business world's decision-makers.

**TECHNOLOGY****70 CROSS-DRESSING**

How are residential looks finding their way into offices, hospitals, department stores and more—at the same time contract design is going home?

**DEPARTMENTS**

6 EDITORIAL

8 TRENDS

16 MARKETPLACE

72 DESIGN DETAIL

73 BOOKSHELF

73 PROFESSIONAL LITERATURE

74 CLASSIFIEDS

75 AD INDEX

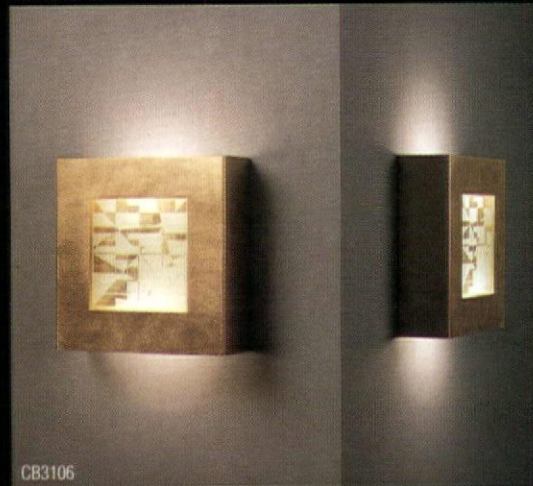
76 PERSONALITIES

Cover Photo: Ceiling detail at Rikki Rikki, Kirkland, Wash. Photograph by Dick Busher Photography.

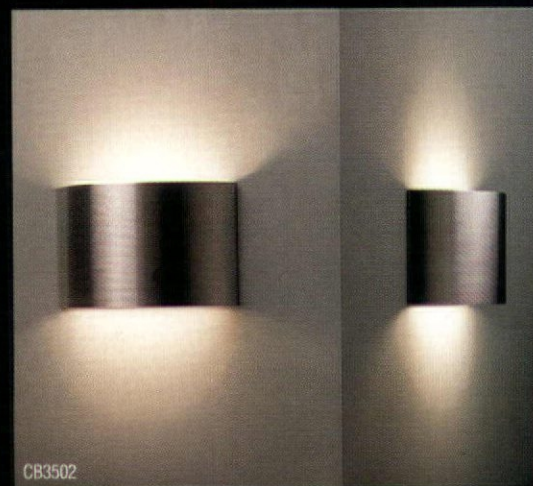


# VISA

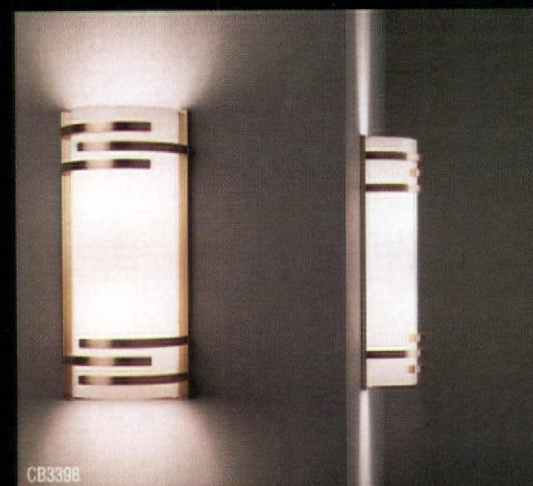
A Lighting Solution for ... **ADA**  
The American's with Disabilities Act



CB3106



CB3502



CB3398

Visa Lighting Corporation  
An Oldenburg Group Co.

8600 West Bradley Road  
Milwaukee, WI 53224

Tel: 800-788-VISA  
Fax: 414-354-7436

Circle 3 on reader service card

## CONTRACT DESIGN

**Publishing Director** Carrie Enfield  
**Editor-in-Chief** Roger Yee  
**Managing Editor** Jennifer Thiele  
**Art Director** Cristina Houghton  
**Associate Editors** Jean Godfrey-June  
Amy Milshtein  
**Contributing Editors** Wanda Jankowski  
Deborah Craven  
**Editorial Assistant** Wendy Louise Boor

### Editorial Advisory Board

Carol Disrud, IBD; Neil Frankel, AIA; Jo Heinz, FIBD; Rayne Sherman, IBD; Hazel Seigel  
Andre Staffelbach, FIBD/ASID; Michael Wirtz, FIBD, ASID

**Associate Publisher** Phillip Russo  
**Marketing Assistant** Michelle Murtha  
**Production Coordinator** Shelley Johnson  
**Circulation Manager** Phil Payton

### Advertising Offices

**National Sales Manager:** Don Leon (212) 626-2252  
Miller Freeman Inc., 1515 Broadway, New York, NY 10036; Fax: (212) 302-2900

**Account Managers/New York:** William Baker (212) 626-2388,  
Helene Fineberg (212) 626-2519  
Miller Freeman Inc., 1515 Broadway, New York, NY 10036; Fax: (212) 302-2900

**Account Managers/Chicago:** Marie Kowalchuk, Chuck Steinke (312) 545-0700  
Miller Freeman Inc., 6160 N. Cicero Ave., Suite 122, Chicago, IL 60646;  
Fax: (312) 545-5970

**Account Manager/West Coast:** Pamela Thompson (818) 348-1943  
Miller Freeman Inc., 6355 Topanga Canyon Blvd., Suite 426, Woodland  
Hills, CA 91367; Fax: (818) 346-7222

**Sales Assistant:** Robert Herzenberg (212) 626-2356

**National Classified Sales:** Liz Leed, Lisa Bailiff (800) 688-7318 or (214) 239-3060  
Miller Freeman Inc., 13760 Noel Rd., Suite 500, Dallas, TX 75240; Fax: (214) 419-7900

**Production and Circulation Offices:** Miller Freeman Inc., 600 Harrison St., San  
Francisco, CA 94107; **Production:** (415) 905-2417 Fax: (415) 905-2236;  
**Circulation:** (415) 905-2336 Fax: (415) 905-2233

**Reprint Sales:** Vicki Brewster (516) 424-3878

**Commercial Design Network Publications:** Architectural Lighting; Contract Design; Facilities Design  
Management; Catalog Request Service; Product Showcase

**Chairman of the Board:** Graham J. S. Wilson. **President/CEO:** Marshall W. Freeman. **Senior Vice President:**  
Thomas L. Kemp. **Senior Vice President:** H. Verne Packer. **Senior Vice President:** Wini D. Ragus. **Chief Financial  
Officer:** Warren (Andy) Ambrose. **Vice President:** Charles H. Benz. **Vice President:** Vicki L. Masseria. **Vice  
President:** Andrew A. Mickus. **Vice President:** Jerry Okabe. **Vice President:** Donald A. Pazour. **Vice President:**  
Charles L. Wrye. **Group Publisher, Design Group:** Carrie Enfield.

CONTRACT DESIGN ISSN 1053-5632 is published monthly by Miller Freeman, Inc., a member of  
United Newspapers Group, 600 Harrison St., San Francisco, CA 94107; (415) 905-2200. Editor  
offices at 1515 Broadway, New York, NY 10036; (212) 869-1300; Fax: (212) 302-2905. **SUBSCRIPTION**  
\$35/one year; \$60/two years for firms and individuals who specify, design, buy or replace contra  
furnishings. All other U.S. subscriptions \$65/year. All Canadian and Mexican subscriptions \$39/y  
for qualified subscribers and \$67/year for non-trade. All other foreign subscriptions \$90/year. Sit  
copy \$7. Prepayment required for single copy orders. Address all single issue requests along w  
payment to CONTRACT DESIGN, P.O. Box 105448, Atlanta, GA 30348-5448, or call (800) 444-48  
Directory and special issues \$10. The publisher assumes no responsibility for opinions expressed  
editorial contributions to CONTRACT DESIGN. The publisher reserves the right to reject any ad  
tising not in keeping with the publisher's standards. **CUSTOMER SERVICE INQUIRIES:** Call (609) 461-3  
weekdays 9:00 am to 5:00 pm (ET) or write CONTRACT DESIGN, P.O. Box 7617, Riverton, NJ 080  
7617. **SUBSCRIBER INFORMATION & ADDRESS CHANGES:** Write CONTRACT DESIGN P.O. Box 7617, Rivert  
NJ 08077-7617. **POSTMASTER:** Send address changes to CONTRACT DESIGN, P.O. Box, 7617, Rivert  
NJ 08077-9117. Second Class postage paid at San Francisco, CA, and additional mailing offices.

Copyright © 1993 Miller Freeman Inc.

**BPA** **ABP** **THE COMMERCIAL DESIGN NETWORK**  
CONTRACT DESIGN FACILITIES DESIGN & MANA



LIGHTWEIGHT *Folding Table*

*lightweight*  
SOLID WOOD core

**NO** *bowing*

**33%** *less weight*

*integrated* **handle**  
FOR PORTABILITY

**25** *EDGE options*

*Does* **YOUR** TABLE SOURCE *offer you this?*

**We do.**

**Versteel**<sup>®</sup>

P.O. Box 850  
Jasper, IN 47547-0850  
800.876.2120  
FAX 812.482.9318

Circle 4 on reader service card



## The Uninvited Guest at the Wedding

At a propitious moment in George Cukor's classic comedy film, *The Philadelphia Story*, socialite and man-about-town G.K. Dexter-Haven, played by Cary Grant, interrupts the climax of a wedding ceremony to snatch debutante Tracy Lord, played by Katherine Hepburn, from the arms of her intended groom. More than a few architects and interior designers have witnessed similar spectacles in recent days. You show up at the client's office ready for your first heart-to-heart talk about needs, aspirations, resources and constraints—and are suddenly introduced to the owner's representative, who otherwise devotes his time to being a real estate broker, general contractor, furniture dealer or what have you—who will exclusively speak for and act on behalf of the client. Forget the heart-to-heart. The other guy got there first.

This and similar concerns quickly surfaced in a discussion at NeoCon 93 that the editor in chief of *Contract Design* moderated in Chicago, when Institute of Business Designers president Cheryl P. Duvall, IBD, of Duvall/Hendricks Inc., Baltimore, American Institute of Architects president Susan A. Maxman, FAIA, of Susan Maxman Architects, Philadelphia, and American Society of Interior Designers president Martha G. Rayle, FASID, of Niagara Mohawk Power Corp., Syracuse, N.Y., took to the podium to consider "Associations: Aligned for the '90s." The real issue was not the usual "architects versus interior designers." Rather, the three association presidents tackled the far more serious matter about why an increasingly pragmatic society is reluctant to hire professional designers at all. As Maxman admitted, "Today, the initials beside your name may mean nothing at all to clients. All they want to know is: Can you do the work? How little could it cost? How soon will you complete it?"

Noting the results of a survey conducted by IBD, Duvall found herself troubled by the fact that, "Many potential clients think of designers' services mainly for

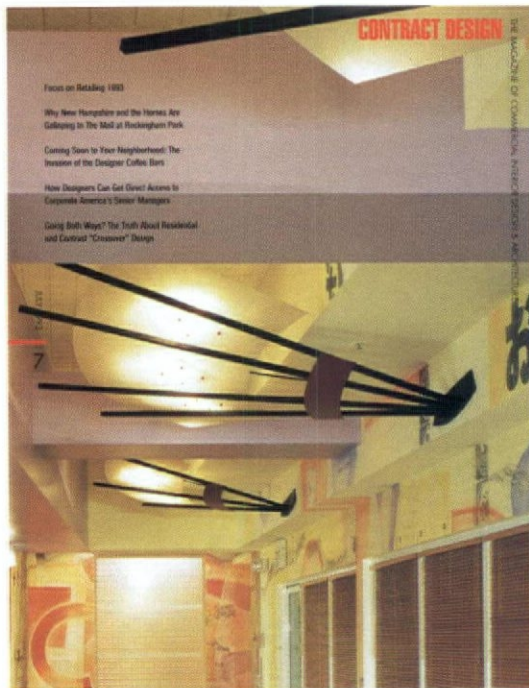
aesthetics." If this attitude is widespread among clients, the entire design profession faces serious problems indeed. Since more client time and interest are being focused on pre-development concerns such as strategic planning, personnel demographics, location studies, work flow analyses, project programming and base building evaluations, the architect or interior designer whose client is already deliberating these topics with "the other guy" is likely to be relegated to a cameo role in facility development.

There's nothing disgraceful about being a stylist. However, a professional designer is much more than that—if the client allows. Trouble is, in Rayle's words, "Designers are so flattered by the stereotypical image of themselves as artists that they continue to accept this image. Being seen as an artist might have been tolerable in the 1980s. In the 1990s, the stereotype costs us jobs."

All three presidents agreed that although the national officers of the associations could and should help communicate the true role of the professional designer to the public, their members should feel compelled to do so too. "Don't expect your officers to deliver the message personally to your clients," Maxman

advised. "Get involved in your community. Join the school board, the chamber of commerce, the community planning board, the Kiwanis. Speak out as a designer. Let the public know what you know."

What did the presidents think of the separate roles of the architect and the interior designer in the development process? Their response should inspire the Unified Voice to greater efforts. Said Maxman, "Architects without experience in interior design who think they can just 'do it' are in for a surprise." The presidents pointed out that interior design is actually a specialty within the discipline of architecture that could be taught that way. How soon everyone accepts this is anyone's guess. Will our clients keep waiting at the altar? ☺



*Roger Yee*

Roger Yee  
Editor-in-Chief





NEW PEARLESCENT LAMINATE: STANZA (BB17)

## Beyond the Shadow of a Doubt, Our Most Phenomenal Laminates Ever.

and when the tenor player cuts loose he spins a tale of tears shed and laughter and of the energy and brutality of big city life and somehow his fleeting improvised story contains equally balanced doses of elegance and passion.

that's the essence of jazz.

and the essence of Jazz, our new laminate collection. designed for vertical applications, these twelve new designs range from abstracts to solids to stone-like patterns to woodgrains. they're pearlescent. metallic. with an illusion of dimension. a visual rhythm — the subtle interplay of colors shifting with shadow, light and movement — that definitely strikes a chord.

that's why Jazz laminates are destined to cast a long shadow. like some phenomenal evocative riff issuing from Dexter Gordon's sax, they're impossible to pin down verbally. equally hard to reproduce in print. you simply must experience the real thing.

so if you want to be instrumental in the future of design, you better get hip to Jazz immediately. for more information and rapid Rocket Chip<sup>SM</sup> delivery of samples, just get on the horn and call:

1-800-433-3222

In Texas: 1-800-792-6000

Visit WILSONART at ASID booth #603 in Orlando, FL



**WILSONART**  
PEARLESCENT LAMINATES  
Bringing new solutions to the surface®



## A New Designer's Saturday for 1994

**New York** - Designer's Saturday, the contract furnishings manufacturer trade association, Miller Freeman Inc. and The Commercial Design Network have joined forces to co-produce and co-sponsor a new fall market event to be held in the fall of 1994. Bringing the contract industry into a new era of marketing, the new Designer's Saturday will be launched in an exhibit-based show format. The inaugural event is scheduled for September 27-29, 1994, at New York's Jacob Javits Convention Center.

The Designer's Saturday board of directors voted to team up with Miller Freeman because of its trade show expertise and commitment to the commercial design industry. Miller Freeman's Commercial Design Network, which includes industry publications *Contract Design*, *Facilities Design & Management* and *Architectural Lighting*, will play an important role in promoting and marketing this event. Miller Freeman is a multi-million-dollar international publishing, exposition and information services organization, recognized as a world leader in expositions and conferences.

Exhibitors will include an expanded range of manufacturers, service firms and technology providers serving the design community. Attendees will include architects, interior designers, product specifiers, facilities managers, corporate end-users and dealers from New York, the Northeast region and beyond. For more information, contact Hank deCillia, executive director, Designer's Saturday, (516) 725-2745, fax (516) 725-5062; or Carrie Enfield, group publisher, The Commercial Design Network, Miller Freeman Inc., (212) 626-2392, fax (212) 302-2905.

## Saluting the Best of WestWeek

**Los Angeles** - If the conversations overheard during WestWeek '93 at the Pacific Design Center are any indication, practicality and flexibility continue to be buzz words for the design industry in the lean and uncertain 1990s. Clients are still insisting on getting more for their money, and

designers and manufacturers are still learning how to provide it without compromising on quality. The winners of the 1993 Best of WestWeek showroom design competition, co-sponsored by the American Society of Interior Designers and *Contract Design*, offered outstanding examples of good design achieved with simple materials.



In the contract showroom portion of the competition, the winner for best new expanded or renovated contract showroom was Custom Treatment Inc., designed by Susan Alweil and Kenneth Vorzimer of Kenneth Vorzimer & Associates Inc. The winner for best temporary contract showroom was The Scheffey Group/Wieland, designed

by Brian Kane of Kane Design Studio. Best contract window display was awarded to GF Office Furniture by a window design with Patricia Beliveau of Interior Concepts. Two residential showroom winners were also chosen. The winner for best new expanded or renovated residential showroom was The Bradbury Collection, designed by Keith Brownfield of

Brownfield and Center and Cecile Bradbury of The Bradbury Collection. The award for best residential window display was given to I Schumacher & Co., for a window design by Tom Burak of F Schumacher & Co.

Jurors for the Best of WestWeek '93 competition included James Blakely III, ASID; Charlotte Jensen, ASID; Cheryl Kearney, ASID; Drue Lawlor, ASID; Martha Garriot Rayle, FASID; Jennifer Thiele, *Contract Design*; and Claire Thompson, ASID, IBD.



## BASF Carpet Restructures, Part 3

**Williamsburg, Va.** - To meet the needs of customers, BASF Corporation has announced a major restructuring of its Carpet Product group. The move was disclosed to employees during a meeting at the company's plant in Anderson, S.C., late in April. It represents the third step taken towards streamlining the company to be more customer-responsive.

The first step came earlier this year when BASF downsized by offering early retirement to eligible employees over 50. More than 460 employees from all levels in the Fibers Products Division accepted this offer, representing over 20% of the salaried work force. The second step commenced in April with the integration of the worldwide Fibers Intermediates (raw materials) business into the Fibers (fibers and yarns) business, forming the Fibers Products Division, with international headquarters based in Parsippany, N.J. Dr. Werner Burgert, formerly based in Ludwigshafen, Germany, was named president of the new division.

Creating a team-based organization within both Carpet Products and Textile Product groups constitutes the third step. The back-



## The chair

was invented  
so people could sit still.

## The Galerie chair

was invented for time travel.

The form echoes Deco,  
but the canted angles and curved  
arms sweep you comfortably  
into the future.

Designed by William Schacht  
for Mueller. Sold by Haworth.

We're at 1-800-344-2600.

Call us when you're ready to go.



**HAWORTH®**  
FURNITURE THAT WORKS.™

Circle 6 on reader service card



# TRENDS

bone of the new Carpet Products structure will consist of market-focused, cross-functional business teams that will include representatives from manufacturing, sales and marketing, quality assurance, technical marketing, research and development, logistics, and planning and control. Sales and marketing personnel in the Carpet Products Group currently based at company headquarters in Williamsburg, Va., will relocate to Dalton, Ga., by July 6, to be followed by laboratory personnel who will relocate from Williamsburg to Dalton when the new Carpet Technical Center is completed in early 1994.

## Gunlocke's World Expands

**Muscatine, Iowa** - Jack Michaels, CEO for HON Industries, announced the company's decision to expand The Gunlocke Company's role in the contract furniture marketplace. Effective May 11, Gunlocke assumed all sales and marketing responsibilities for the CorryHiebert product line. CorryHiebert's manufacturing operation will remain at its Corry, Pa., location.

Gunlocke and CorryHiebert are the two HON companies serving the contract middle and high-end commercial segments of the office furniture industry. According to Rob Ginn, vice-president of marketing for HON, "This action reflects HON's steadfast commit-

ment to strengthen its companies' positions in their respective market segments. We see this as a way to enhance overall distribution."

Joe Wisniewski, Gunlocke's president adds, "This move by HON can only be interpreted as an act of confidence in and commitment to Gunlocke and CorryHiebert products. Additionally, we have a senior management team that brings a strong track record of success, especially in the areas of product design, sales and marketing and dealer development."

## Steelcase Goes Greener

**Grand Rapids, Mich.** - In a series of moves designed to improve air quality indoors and out, Steelcase, Inc., the world's leading designer and manufacturer of office furniture, will exceed both the letter and the spirit of laws implemented through the Environmental Protection Agency and the U.S. Occupational Safety and Health Administration.

Jerry K. Myers, president and CEO of Steelcase, declares that as of May 15, Steelcase had achieved "label-free status" by eliminating certain ozone-depleting substances (ODSs) from its products. The EPA requires that products made with certain ODSs be labeled accordingly. Myers believes that the actions respond to a critical need to protect the health and safety of the

American work force and the planet as well.

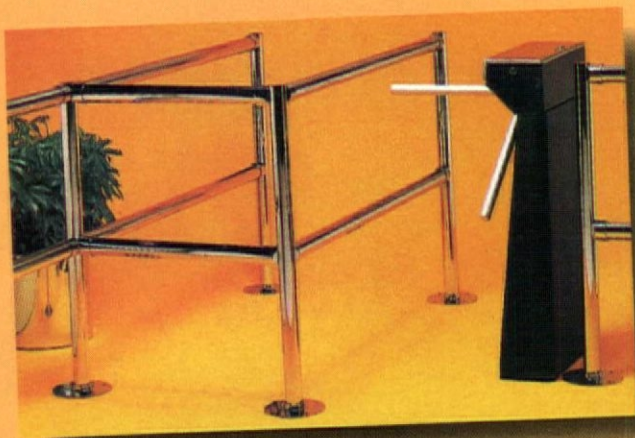
"We are committed to meeting our customers' needs for healthier offices and to reducing the threat to the Earth's atmosphere," Myers says. "Toward these ends, Steelcase has elected to implement the most stringent federal standards—and, in some cases, to exceed them."

The move to eliminate ODSs has involved a multi-million-dollar investment by Steelcase in new equipment, materials and the retraining of its work force. Nonetheless, the company intends to hold its list prices at current levels through the end of the 1993 calendar year. The company has not posted an increase in its list prices since March 1991.

## Commissions and Awards

**Monsanto Contract Fibers** is proud to announce the 1993 "DOC" awards competition, honoring outstanding achievement in contract interior design using carpet made of Ultron® nylon. For information call 1-800-545-5377.

**Lohr Design, Inc.** has been selected to design the new office of the law firm of Bowers Harrison, Kent & Miller in Evansville, Ind., and to expand the community OB/GYN Medical Suite, in Indianapolis.



## TURNSTILES & RAILING

For Optimum Customer Flow and Security

Lawrence helps make your business more efficient and safer. Our wide variety of attractive railing assemblies—in brass, chrome and stainless steel—combine with our complementary turnstiles and gates to create virtually any configuration you require. For example, Lawrence systems enable you to control where customers enter a selling area and where they exit, such as through an attended check-out area. For this and other good ideas, turn to Lawrence. Write or call for full details.

Crowd Control Specialists since 1881

**LAWRENCE** METAL PRODUCTS

P.O. Box 400-M, 260 Spur Drive South, Bay Shore, NY 11706 • 1-800-441-0019 • In NY State 516-666-0300 • Fax: 516-666-

Circle 7 on reader service card





# 700 SERIES.

Adaptable. Durable. Affordable. 700 Series...storage systems designed to accommodate standard and custom applications. Contact KI, 1-800-424-2432.

Circle 8 on reader service card



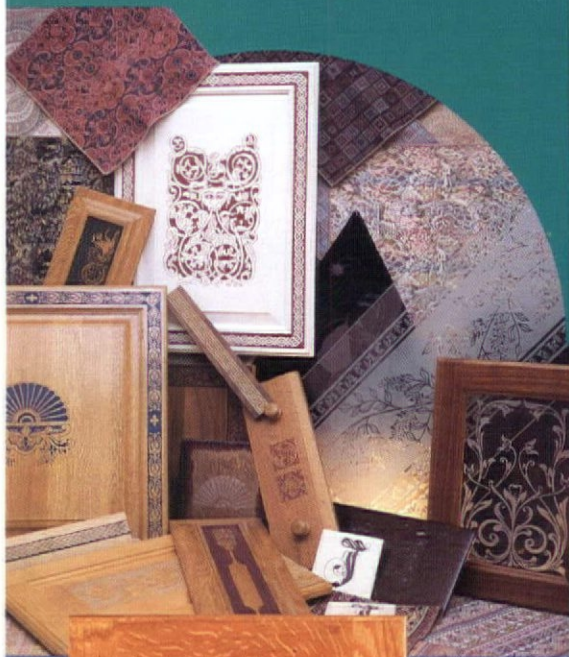
Improving Your Quality of Life



# COMPLETE DESIGN FREEDOM

Make A Visible Difference  
For Your Products and Profits  
ORNAMENT AND COLOR ANY  
MATERIAL  
AS IF 'HAND CARVED'

CATALOG of ORNAMENTS/PRODUCTS  
incl.: Glass, Mirror, Ceramic Tile



NOW  
TOURING  
NATION

CALL FOR  
CITY & DATE

EXCLUSIVE REPS  
DEALERS NEEDED

JERVERT ENTERPRISES, INC.  
320 Chestnut St. Roselle NJ 07203  
908 - 298 - 8555

Now Available Matching the **WILSONART**  
and **GIBRALTAR** Solid Color Coordinating  
Products of Ralph Wilson Plastics Company.

GRAPHIC STYLES with GRAPHIC BLAST™

## TRENDS

The National Council on Seniors' Housing has recognized **Designer's II**, Atlanta, for its design of **Brandon Wilde Retirement Community**, in Augusta, Ga., with a Silver Seal Award.

Winners of the American Institute of Architects 1993 IDP Outstanding Firm Awards for contributing to the success of the Intern Development Program include: **Conrad & Okuma, Architects**, Oxnard, Calif.; **CUH2A**, Princeton, N.J.; **Eric Swenson Associates**, Nashville, Tenn.; and the **Department of Campus Planning, Engineering, and Construction**, Western Michigan University, Kalamazoo.

**CRSS Architects, Inc.**, Houston, a subsidiary of CRSS Inc., recently completed work on the new 600,000-sq. ft. **Carling Lab 5** in Ottawa, Canada, for **Northern Telecom Limited** and **Bell-Northern Research Ltd.**

New York architect **David Castro-Blanco**, FAIA, has been named recipient of the American Institute of Architects 1993 **Whitney M. Young Jr. Citation** for significant contributions to society.

**Barry Design Associates**, Los Angeles, will serve as the interior designer for **Tokyo Humana Enterprise's "D Project" Hotel** in Tokyo, and will design the renovation of the **Grand Hyatt New York**.

The New York Chapter of the Institute of business Designers is pleased to announce the results of two scholarship competitions. The 1993 **Hans Kreiks Interior Design Awards** are given to **Jong Min Lee**, Pratt Institute, and **Tonny Sadha**, Fashion Institute of Technology, tied for first place; **Niv Mayasato**, New York School of Interior Design, second place; **Tak Kan Leung**, Fashion Institute of Technology, third place; **Sandrine Sapiro**, School of Visual Arts, fourth place; and **Sio Wa Ung**, Fashion Institute of Technology, fifth place. The 1993 **Sydney Preiss Textile Design Awards** are bestowed on **Lisa Law**, Philadelphia College of Textiles & Science, first place; **Sun Hee Kang**, Philadelphia College of Textiles & Science, second place; **Cathy Phoenix**, Philadelphia College of Textiles & Science, third place; and **Lauren Saunders**, Fashion Institute of Technology, fourth place.

The commission to design a new restaurant in Pasadena, Calif. named the **Clearwater Cafe**, has been awarded to **Hatch Design Group** of Costa Mesa, Calif.

**Flad & Associates**, Madison, Wis., completing the last of a three-part, \$34-million expansion project for **West Allis Memorial Hospital**, West Allis, Wis.

The American Society of Interior Designers has awarded the 1993 **Design for Humanity Award** to **The Neighborhood Design Center**, Washington, D.C.

**Elbasani & Logan Architects**, Berkeley, Calif., has won the special merit award for restoration from the American Institute of Architects, California Council for The **Mission Inn** in Riverside, Calif.

The Chicago office of **Perkins & Wells** has been selected as architect of the 313,000-sq. ft. facility for **Bankers Life and Casualty Company** at The **Merchandise Mart**, Chicago's largest office lease of 1992.

**Howard Needles Tammen & Bergendoff**, Kansas City, Mo., will provide planning and architectural design services for the new **Swop Parkway Health Center** in Kansas City, Mo.

Architecture firm **Holabird & Root**, Chicago, and the general contractor **Tarcom Corporation**, El Grove Village, Ill., have completed the renovation of **Chicago Northwestern Memorial Hospital**.

**Emery Roth & Sons**, New York, will design the **Y-12 Youido Complex**, a 12-story, 1 million-sq. ft. complex for the **Youido Full Gospel Church** in Seoul, Korea.

## People

**Frank Goguen**, principal of **Co Martinez Curtis and Associates**, Marina del Rey, Calif., has been named head of the firm's commercial design group.

**Tsoi/Kobus & Assoc.**, Cambridge, Mass., announces the appointment of five associates: **Jean Buckley**, IBD, **Michael A. Bush**, AIA, **Erik Mollo-Christensen**, AIA, **Richard Moon**, AIA, and **Carol S. Nott**, AIA.



# TRENDS

**Gyo Obata**, FAIA, director of design for St. Louis-based Hellmuth, Obata & Kassabaum, Inc., has been given the title of co-chairman/design by the HOK board of directors so he can concentrate on the firm's design quality while continuing to serve as a member of the office of the chairman. At the same time, the HOK board elected president **Jerome J. Sincoff**, FAIA, co-chairman and chief executive officer.

**Lana M. H. Sloan** joins The Kling-Lindquist Partnership Inc., Philadelphia, as principal, director of business development and marketing.

Permagrain Products Products Inc., Media, Pa., has appointed **Donna McMenam** to the position of marketing coordinator.

The Washington, D.C. firm of Lehman/Smith/Wiseman & Associates has announced the following promotions: **James B. McLeish III** to partner in charge of project management and technical services, **Teresa Wilson** to senior associate, and **Robert Cox** to associate.

**Marsha Hall Harris** has joined the Seattle firm of Loschky, Marquardt & Nesholm as director of interior architecture.

Grosfillex Inc., Robersonia, Pa., has promoted of **Cheryl Seaman** to executive service manager, division of exterior products, Eastern operations.

With profound grief, the editors of *Progressive Architecture*, Stamford, Conn., disclose the premature death in May of **James Murphy**, FAIA, profession and industry editor.

**Theodore F. Mariani**, FAIA, Washington, D.C., will receive the American Institute of Architects 1993 Edward C. Kemper Award, named for the AIA's first executive director, in recognition of significant contributions to the Institute and the profession.

**Michael W. McAdams**, president of Crow Design Centers, Dallas, announces the promotion of **E. Joseph Gall** from director of leasing to general manager of the Dallas Design District and the appointment of **Sheila Bellinger** to program director of The Design Experience.

**Robert J. Wiggins** has joined the Building Owners and Managers Association (BOMA) International, Washington, D.C., as director of membership marketing.

Nemschoff Chairs, Inc., Sheboygan, Wisconsin has promoted **John H. Rademacher** to the position of vice president, national accounts & contracts.

**Stan Gottlieb**, president of Bright Chair Co., Middletown, N.Y., regrets to announce the death of **Brian McCormack**, national sales director, in May. 1993 product introductions and a new showroom design are dedicated to his memory.

Gensler and Associates/Architects welcomes **Benjamin E. Brewer Jr.**, FAIA to the firm. Mr. Brewer will be based in Gensler's Houston office.

Simon Martin-Vegue Winkelstein Moris, San Francisco, has named **Kevin E. Hart**, AIA a principal of the firm; **Anthony Bernheim**, AIA and **Beverly Moris**, AIA have been promoted to senior associates; and **William Bondy**, **Robert Diaz**, AIA, **John Long** and **Linda Soblita** have been made associates.

**Carol Shen**, AIA and **Barry Elbasani**, AIA, of ELS/Elbasani & Logan Architects, Berkeley,

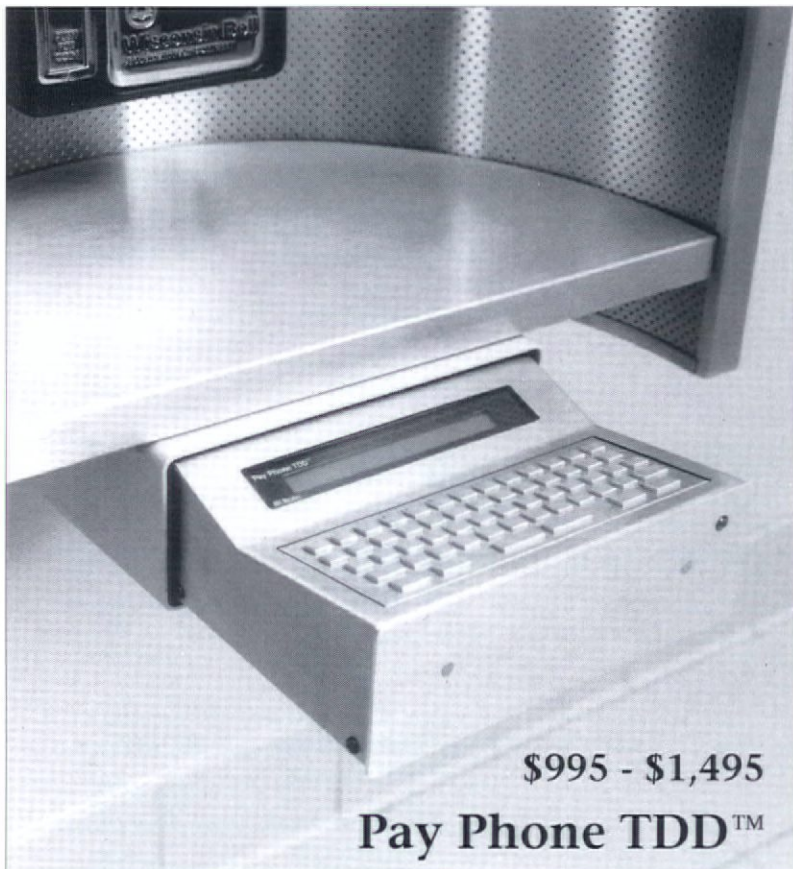
Calif., were elected to the College of Fellows of the American Institute of Architects.

**Ronald L. Mitchell**, AIA has been made an associate in the Honolulu-based firm of Wimberly Allison Tong & Goo, Architects.

## Business Briefings

As part of a new corporate identity program, **Maharam/Vertical Surfaces**, New York, will now be operating solely under the name **Maharam**.

## Telephone Accessibility For ADA\* Compliance *Designed for the Public Environment*



\$995 - \$1,495

Pay Phone TDD™

- Installed in hundreds of facilities nationwide
- Made by the world's largest text telephone manufacturer
- Easily attaches to most public telephone enclosures
- Outdoor model available

Call 1-800-482-2424

**Ultratec**

\*Americans with Disabilities Act



# TRENDS

**Richardson Nagy Martin**, Newport Beach, Calif., has signed an historic joint venture agreement with the **Tong Gween Co., Ltd.**, one of Thailand's largest real estate investment and manufacturing firms. The unique partnership will produce developments such as the Tong Gween Estates at the Sun Valley Country Club, Parkchong, Thailand. In addition, Bangkok-based **RNM Pacific** will immediately pursue six additional commercial and residential real estate projects in Thailand.

**Lehrer McGovern Bovis Inc.**, New York, has expanded its Northeast regional and corporate headquarters, moving to 67,000 sq. ft. of space at the MetLife Building at 200 Park Avenue.

The **Nuckolls Fund for Lighting Education** announced that its 1993 grant of \$10,000 has gone to the **University of Washington** to administer a joint venture with the **Universities of Oregon and British Columbia** to enable them to establish the Pacific Northwest Lighting Curriculum Consortium.

**HNTB Corp.** is announces the relocation of its Boston office to John Hancock Tower, 200 Clarendon Street, 34th Floor, Boston, MA 02116, (617) 267-6710.

**Interior Concepts Corp.**, Spring Lake, Mich., has been formed to merge the work station fur-

niture division of Structural Concepts Corp. and the educational furniture division of Interior Specialists Corp.

The **International Facility Management Association** has retained the services of **Base Services Canada Inc.** to provide member and association management support in Canada. The IFMA Canadian Bureau address is 259 Consumers Road, Suite 301, Willowdale, Ontario, M2J4V6, (416) 494-1220. Brian L.G. Lechem is director.

On April 26, **P.A. Berger & Co.**, parent company of **Carson Pirie Scott**, disclosed that it will seek court approval to assume its 52,000-sq. ft. lease in the Shops at the Mart, **The Merchandise Mart**, Chicago, to feature moderate and better career fashions for men and women.

## Coming Events

**August 3-6:** National Office Machine Dealers Association and National Office Products Association Trade Show and Convention, Las Vegas Convention Center, Las Vegas, NV; contact Katy Dunn, NOMDA (816) 941-3100 or Simon DeGroot, NOPA (800) 542-NOPA.

**August 4-6:** Creating Healing Environments in Health Care Facilities, Harvard University

Graduate School of Design, Cambridge, MA; (617) 495-1680.

**August 8-15:** The Western Floor Covering Association 33rd Annual Convention, Hyatt Regency Kauai, Poipu Beach, Kauai, HA; (800) 624-6880.

**August 18-22:** American Society of Interior Designers 1993 National Conference and International Exposition of Designer Sources, Marriott's Orlando World Center, Orlando, FL; (202) 546-3480.

**September 5-9:** Design Renaissance: International Design Congress, Glasgow Royal Concert Hall, Royal Scottish Academy of Music and Drama, Glasgow, Scotland, UK; (0) 71 631 1510.

**September 7-10:** FOODEX, The 5th Osaka Int'l Hotel & Restaurant Show, INTEX, Osaka, Japan; (06) 261-7151, fax (06) 261-5852.

**September 9-12:** International Furniture Design Fair, Asahikawa Taisetsu Arena, Asahikawa, Japan; (0166) 47-0655, fax (0166) 48-4749.

**October 5-6:** Healthfocus Conference, The Merchandise Mart, Chicago; (800) 677-6278.

**October 6-7:** Design New York '93, Design & Decoration Building, New York; contact Robert Fisher, Sonet Agency (212) 751-5110.

**October 14-17:** Broadway Lighting Design Seminar, New York; (212) 645-4977.

**October 23:** A New Design Ethic: Rethinking Urban Habitats for a Sustainable Society, Katie Murphy Amphitheater, Fashion Institute of Technology, New York; (914) 424-3549.

**October 25-27:** Japan Home Show '93, The 15th International Building Materials & Interiors Exposition, Tokyo International Fair Ground Harumi, Tokyo, Japan; (03) 3434-8116, fax (03) 3434-1836.

**October 27-28:** Home Sweet Office: The 1993 Greater New York IFMA Exposition International Design Center, New York, Long Island City, NY; (212) 724-4444.

**October 29-November 1:** 10th Hong Kong International Furniture Fair, Hong Kong Convention & Exhibition Center, Hong Kong; (852) 827 7064.

**November 18-21:** The Sixth Symposium on Healthcare Design, Contributing to the Quality of healthcare, The National Symposium on Healthcare Design, Marriott Downtown Hotel Chicago; (510) 370-0345.

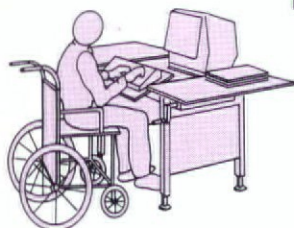
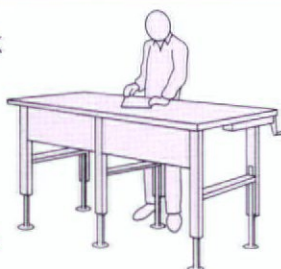
**November 18-21:** International Furniture Fair Tokyo 1993, Tokyo International Fair Ground Harumi, Tokyo, Japan; (03)5261-9401.

## Making work more accessible with ergonomic lift systems

**MOVOTEC® lift systems** make work surfaces conveniently adjustable in height, reducing the possibility of on-the-job strains while creating work stations accessible to all types

**MOVOTEC®** of employees.

**MOVOTEC® fluid drive lift systems** can actuate—simultaneously—one to 12 cylinders, handling loads up to 1000 lbs., *regardless of uneven loading!* They utilize flexible tubing to connect the drive mechanism to the lift cylinders. Adjustment range is up to 15-1/2 in. Application is simple for a variety of systems.



Call today: **616/241-4200**

SUSPA, INC.  
3970 Roger Chaffee Dr., SE,  
Grand Rapids, MI 49548-3497  
Fax (616) 531-3310





“Parisian wanted carpet that added festive excitement to their new store. Durkan came up with carpet that was fresh, bold, exciting.”

Parisian, Phipps Plaza, Atlanta, GA

David Wales, Walker Group/CNI, New York, NY



DURKAN

P.O. Box 1006, Dalton, GA 30722 • WATS 800-241-4580, FAX 706-226-0360

Circle 12 on reader service card



# MARKETPLACE

## The International Contemporary Furniture Fair

Designers and manufacturers from Austria, Brazil, Canada, France, Germany, Great Britain, Holland, Italy, Mexico, Spain and the United States convened in New York City May 16-19 to participate in the fifth annual International Contemporary Furniture Fair (ICFF). More than 400 exhibitors showcased innovative and provocative contemporary interior furnishings that included lighting, floor coverings, textiles, furniture and decorative accessories. Architects and interior designers who have attended the ICFF in previous years may have noticed a more focussed show, which firmly established that originality, quality and craftsmanship have not waned with the economy.

*Contract Design* was pleased to be included among a select group of publications invited by show manager George Little Management and show sponsor *Metropolis* magazine to exhibit at the ICFF, in booths featuring furnishings and fixtures generously provided by regular exhibitors. *Contract Design's* space (below and top) included bookshelves, conference table, desk, side chair and credenza from Altura Studios (Circle No. 219); carpet by Christine Van Der Hurd (Circle No. 220); armchair by Fletcher Cameron (Circle No. 221); lighting by Flos (Circle No. 222); coffee table from Huston & Company (Circle No. 223); lounge grouping and floor lamp from Niedermaier (Circle No. 224); and cafe tables and chairs from Zero (Circle No. 225).

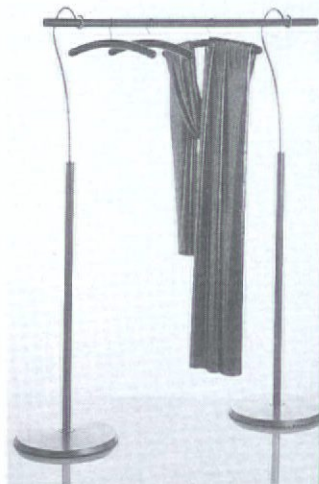


Quebec designer Paule Lévesque has introduced a collection of six original carpets of high quality and outstanding design. Each carpet is made in an exclusive, numbered and limited edition of 12. Shown is Zique, a 9 ft. by 6 ft. carpet that is hand-tufted of pure virgin wool and colored with natural dyes.

Circle No. 215

The Valet de Nuit, part of the elegant Accroche-Coeurs collection by French design icon Pascal Mourgue, is now available from Fermob. Equal parts of beauty and practicality make this adjustable clothes rack an art object that can hold up to eight coats.

Circle No. 217

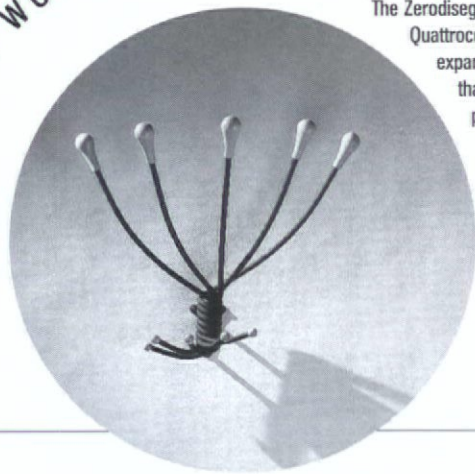


NEW WORLD ORDERS



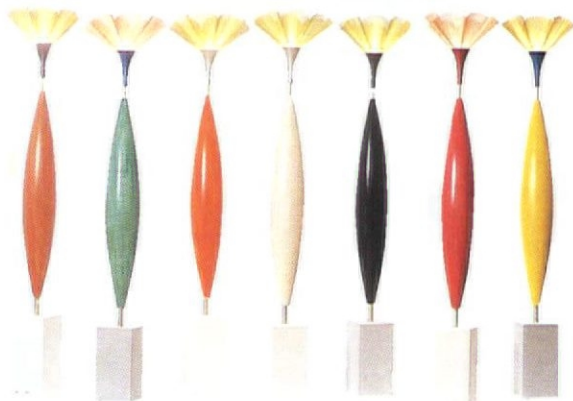
The Zerodisegno collection, introduced by Quattrocchio in 1991, has been expanded with several new pieces that reinforce a precise philosophy of design. Among them is Pentapus, a wall version of the famous Octopus coat hanger. Pentapus can be opened and then folded like a fan.

Circle No. 211





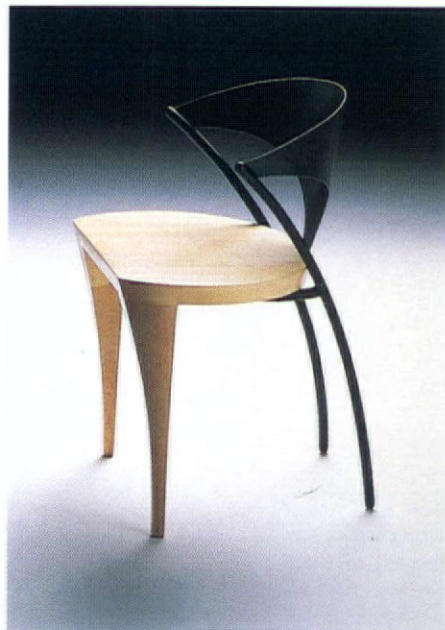
The Liliun Futura table lamp from Trimble USA is a futurist flower. It is at once a source of light and a table top sculpture with inspirations ranging from Brancusi to African Art. Composed of a cast cement base, a symmetrically tapered wooden body and a fixture of spun aluminum and pleated metal fabric, this lamp combines material, form and color into a new aesthetic for lighting. The result is bold, figurative and sensual.



Circle No. 213

The Agacia chair from Fléo design is available through Quebec-based furniture distributor Dismo International. The chair is constructed of solid natural maple wood with a steel frame with black epoxy finish.

Circle No. 214



The Vector Table from Stoneline Designs is offered with a round or square top in several sizes. The pedestal is textured, 5/8-in. plate aluminum or book-matched ash and cherry panels. The foot is cast black terrazzo. Bluestone, cleft black slate and black granite tops have a hand-tooled border. Glass top options include clear, frosted and scratched, a fabric-like texture that is achieved by hand scratching over a sandblasted pattern to create a cross-hatched texture.

Circle No. 212

DESIGN: THE INTERNATIONAL LANGUAGE

The elegant Steppe Table from Altura Studios complements home and office interiors alike. The softly curved legs lighten the weight of the solid table top, giving the illusion of airiness. The simple, unadorned top suggests the vast plains which inspired its name. The stepped construction of the apron and the top inset create a gentler edge to the touch.

Circle No. 216

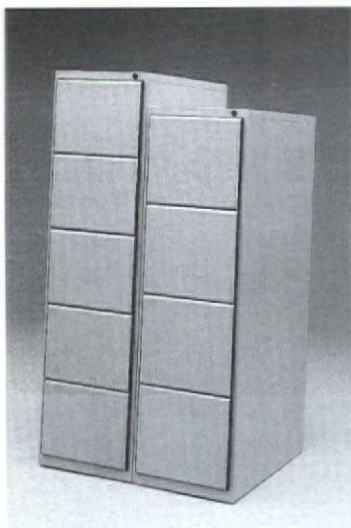


The M1 Series of furnishings from Maxwell & Kelly Furniture Company is custom crafted in solid, premium grade American black cherry and accented with American black walnut. The handcrafted line, which includes this secretary desk, is elegant, efficient and utilitarian, and is offered at a reasonable price.

Circle No. 218



# MARKETPLACE



Office Specialty-Storwal introduces new Radius Vertical Files, featuring a radiused front with recessed side pulls for a refined aesthetic alternative to standard vertical filing. The files are available in two-, three-, four- and five-high models in letter and legal widths. The full range of Radius Profile Series filing products includes matching lateral files, hinged and sliding door cabinets, three heights of pedestals and letter and legal width vertical files.

Circle No. 202

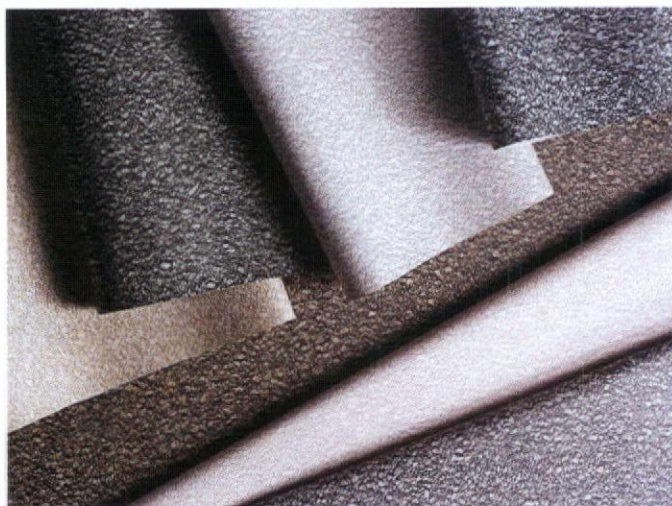
Renowned architect Gianfranco Frattini has produced a new seating design for Kron u.s.a. Frattini's graceful Lalanda Stacking Chair is available in two versions, a soft leather or fabric upholstered model over polyurethane foam seat and back and a slimmer version in heavy belting leather applied directly to the wood seat and back. Legs and frame are steel tube with upholstered armrests. Legs are available chrome plated or finished in black or pewter gray epoxy.

Circle No. 204



RED, WHITE AND NEW

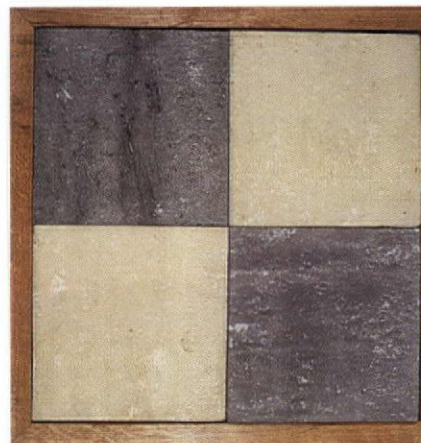
Innovations presents Roca, the next logical evolution in wallcoverings. This printed wallcovering with the illusion of depth has been created by Patty Madden with the aid of photographic enhancement and full-tone-in-registration printing. Roca is available in 23 vibrant colorways.



Circle No. 203

Paris Ceramics creates limestone flooring in several natural variations, and uses color to highlight the stone's natural textures and hues. Shown here is the checkerboard pattern with black colorwash and natural color. Limestone can be laid both indoors and outdoors for dramatic effect in suggesting continuity of space.

Circle No. 209



Cassettes, a revolutionary new metal ceiling from Armstrong, offers the monolithic look of drywall with 100% downward accessibility. The new ceiling attains its look by means of a low gloss paint finish and a patented installation system that creates 1/4-in. architectural reveals on standard 15/16-in. exposed tee grid without the use of special tools.

Circle No. 205



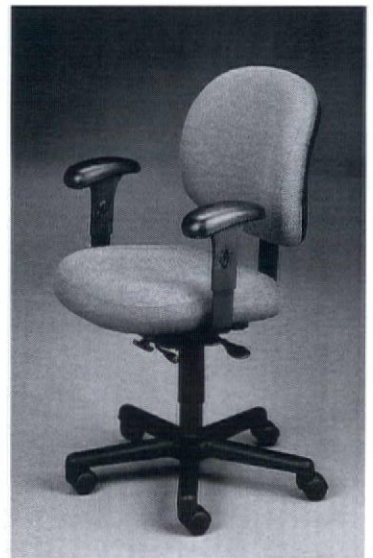
From Pollack & Associates' new Soft Wares Collection, Cloud Nine is a sensuous blend of textures and subtle sophisticated colorings. Cotton chenille and viscose bouclé cross a crisp cotton warp, creating a rich and varied surface of light and shadow. Cloud Nine is 54 in. wide and available in six colors.

Circle No. 208



The Dolphin, a new line of ergonomic seating from High Point Furniture Industries, offers numerous custom controls reflecting the latest research on correct posture and lumbar support. Mid-back task, high-back task and swivel base side chair models are available in three different arm options. For each Dolphin Chair sold, the company will donate \$5 to support dolphin research and rescue programs at the Dolphin Research Center in Grassy Key, Fla.

Circle No. 201



## FIREWORKS

MetroTwist from J & J Industries is a textured cut-pile carpet with striking surface interest that is created by the interplay of pointillistic color effects with ultra-high twist yarns. Manufactured of 100% Zeftron nylon, MetroTwist exhibits excellent appearance retention, improved soil resistance and versatile color availability.

Circle No. 210



Bernhardt's Billionaire Collection includes Palm Beach, a polyester/rayon blend that explores layers of texture mixed with a very fluid pattern, and its companion fabric, Bel Air, which takes a small segment of texture from Palm Beach and incorporates it into an all-over pattern in polyester/rayon. Lake Forest is a cotton/polyester blend that uses an Old World, botanical inspiration.

Sutton Place is a "work-horse" solid that simulates the rich opulence of natural silk by using a textural slub rayon yarn in combination with a small percentage of silk on a polyester warp.

Circle No. 206



The Impressioknit™ Vine pattern climbs the seat and back cushions and then extends down the upholstered backs of select United Chair seating products. Pictured left to right are Xanas II and Flexis executive models. Vine is one of four Impressioknit custom upholstery patterns designed by Laura Deubler Mercurio for United Chair.

Circle No. 207





# The New School of Thought on Vinyl Color.

Spradling vinyl fabrics spring to life with vibrant patterns and colors. Whatever your seating needs, hospitality, office or healthcare, Spradling gives you a fantastic choice of designs and colors - from the basics to the newest trends.

So add some new life to your next project with our easy to clean, fire resistant, anti-microbial contract fabrics.

Fabric pictured is Currant from our new Renaissance Collection. Available through your Spradling distributor.



Spradling International  
Executive Offices:  
Trussville, Alabama

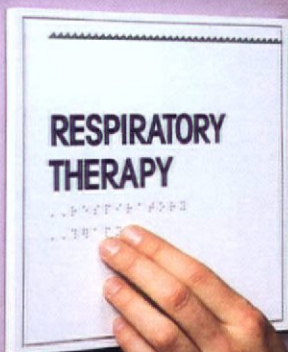
Designer Vinyls  
That Work.

Circle 24 on reader service card






**ADA SOLUTIONS**



APCO offers the broadest range of product solutions to the sign requirements of the Americans with Disabilities Act. From custom photo-etching in metals and plastic, to overlays for existing signs and user-lettered systems, APCO leads the way in product innovation.

Call to receive our comprehensive catalogue of Interior and Exterior Signing Systems.

Look for this symbol designating ADA solutions. 

APCO - making signs accessible to all.

**APCO**

388 Grant Street SE  
Atlanta, Georgia USA 30312-2227  
Phone (404) 688-9000, Fax (404) 577-3847

Circle 13 on reader service card

**PREMIUM CASTERS**  
FOR OFFICE PRODUCTS

PRODUCT SELECTION

- Barile™ or traditional designs. Hooded or unhooded models.
  - Nylon or soft polyurethane wheels.
  - Variety of finishes and colors.
- Nylon and zinc die cast body materials.
  - Variety of mounting types.
- 50mm, 55mm and 60mm wheel diameters.
  - Meets BIFMA • ANSI standards.

SERVICE SPECIALISTS

Allow us to serve you through our generous inventory, customized stocking programs and product innovations.

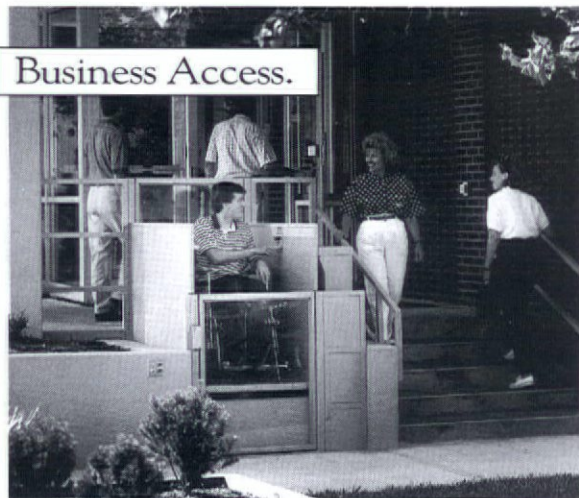
<b>EST Company</b> 1629 Wisconsin St. Grafton, WI 53024-0025 414/377-3270 FAX 414/375-7740	<b>Gordon Mfg. Co.</b> 5250 52nd St., S.E. Grand Rapids, MI 49512 616/698-6060 FAX 616/698-0231
--	---

**Northfield Metal Products**  
195 Bathurst Dr.  
Waterloo, Ontario, Canada N2J 3Z9  
519/884-1860  
FAX 519/844-5476

<b>EST-West</b> 16801 Knott Ave. La Mirada, CA 90638-3869 714/562-0210 FAX 714/562-0324	<b>Collier-Keyworth</b> 330 N. Greensboro Liberty, NC 27298 919/622-0120 FAX 919/622-0150
---	---

Circle 14 on reader service card

**Business Access.**



The headquarters of a major manufacturer was barred to mobility impaired people by a short flight of stairs.

Now, our Porch-Lift® Vertical Platform Lift opens the offices to all employees and clients. Sound business sense and an easy, economical solution to implementing the Americans with Disabilities Act (ADA).

Access Industries, Inc. is the world's leading provider of Accessibility Systems for mobility impaired people. We design and manufacture all types of people moving products, exclusively.

Whether you are a business owner or a facility manager,

we can provide the accessibility products and systems to help you gain the access you need. Effectively and economically.

For complete information, call toll-free 1-800-925-3100 or fax 816-763-0780.



American Stair-Glide  
Grandview, MO. U.S.A.  
Cheney Company  
New Berlin, WI. U.S.A.  
Access Industries (UK) Ltd.  
Thornaby, Cleveland. U.K.

Dept. #FDM 0,593

©1992 Access Industries, Inc.

Circle 15 on reader service card



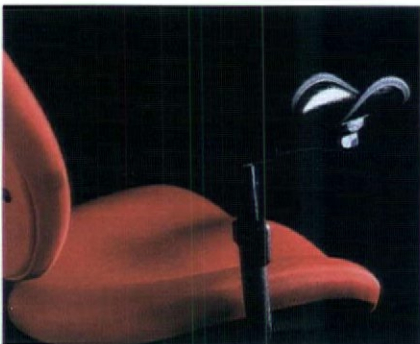
# Products for ADA and Universal Access

The Americans with Disabilities Act is now Federal law. Of its five titles, Titles I and III have affected the building community the most. Title I places responsibility on the employer to make the work place accessible, while Title III places responsibility on the building owner to make the building accessible. Compliance to date has been uneven, with some organizations commissioning status reports and filing them away, others making small changes like replacing door knobs with levers and still others making a huge effort to comply. One thing is certain, however. Deadlines to remove barriers have long past. Here are products manufacturers offer to ease the pains of compliance.

## BODYBILT SEATING

Bodybilt seating is designed for disabled or injured employees suffering from back, neck and shoulder pain, leg aches and other discomfort when seated. Registered as a medical device with the FDA and prescribed by physicians and therapists. Features include three-way adjustable armrests, lumbar support and posture adjustment systems.

Circle No. 231



## JOHNSON INDUSTRIES

The table height adapter mechanism fits onto any Johnson Insta-Table, raising the table height by 2-1/2 in. (to 31-1/2 in.) for quick, easy and economical wheelchair accommodation. The system sets up in seconds, without tools. Johnson tables are available in a variety of base and top selections that can be mixed and matched for any application.

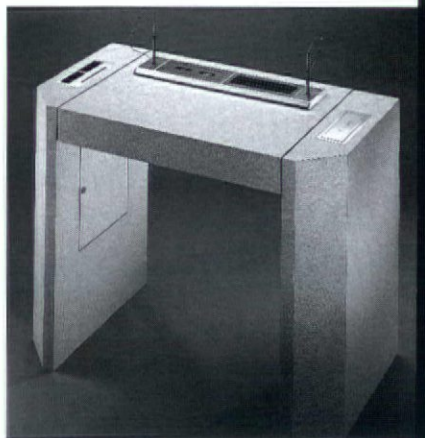
Circle No. 234



## MATEL INC.

New designs for checkwriting stands for financial institutions meet all ADA requirements. Custom or catalog checkstands are offered in a variety of surface materials, including plastic, laminate, wood, marble, granite and stainless steel.

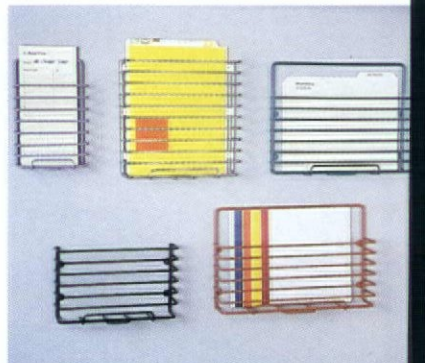
Circle No. 233



## PETER PEPPER PRODUCTS

ADA compliant magazine racks, wall files and chart holders are available in a variety of pocket sizes and configurations. Select from 25 models in wood, metal and acrylic in six wood finishes or 27 colors. All racks meet the ADA requirement not to exceed 4 in. in depth.

Circle No. 232





## PANDUIT CORP.

A new line of signs complies with all text, pictogram, Braille and contrast/finish requirements under the ADA. The signs contain the established international symbols and legends, along with Grade 2 Braille inscription. Subsurface printed signs are easily read and resist damage due to repeated rubbing.

Circle No. 237



## TALK-A-PHONE CO.

The hands-free emergency phones from Talk-A-Phone can provide everybody with immediate access to assistance in an emergency. The simple push of a button automatically calls security. The phones not only incorporate the ADA-required raised letter and Braille instructions, but have an LED to indicate to the hearing impaired that their call has been answered and to tell them they can speak to the guard.

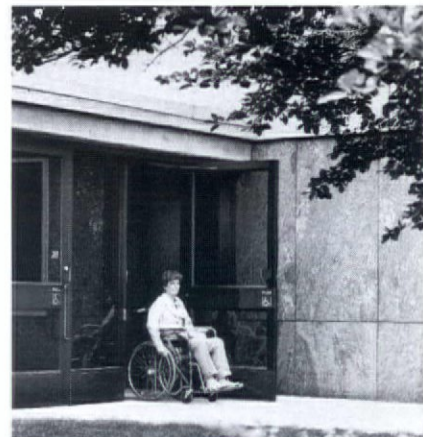
Circle No. 235



## LCN CLOSERS

Auto-Equalizer automatic door operations are offered to provide access for people with disabilities. The pneumatically powered Auto-Equalizer is designed to allow barrier-free automatic opening of doors to 90° when activated. Door opening and closing force and speed are adjustable.

Circle No. 236



## HORTON AUTOMATICS

The EasyAccess Series 7000 swing door operator makes complying with the ADA's barrier-free entrance mandate readily achievable and easily accomplished without much difficulty or expense. Installed without structural modifications, the EasyAccess turns most ordinary doors into automatic, barrier-free entrances for the physically disabled.

Circle No. 239



## DOR-O-MATIC

Dor-O-Matic's new handicap access door operator, the Middle-Swing, features quiet, reliable, electro-mechanical drive with simplified microprocessor controls. Moderately priced and applicable for low or high traffic areas, the door operator offers a cost-effective way to meet ADA requirements.

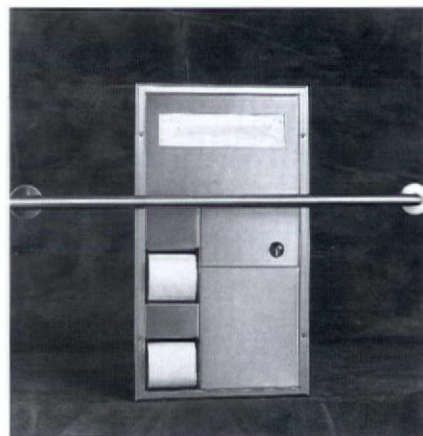
Circle No. 238



## BOBRICK

In barrier-free compartments, Bobrick Washroom Equipment's combination units can be recessed in walls or toilet partitions to organize and unify several accessories in one convenient location. The flush surface and placement of accessories do not interfere with maneuvering space within the compartment or the function of grab bars.

Circle No. 240





## DESIGNPLAN LIGHTING

A new line of architecturally designed lighting fixtures features the same strength and durability as the company's institutional fixtures. Demi-Slot, which complies with ADA, is a cast aluminum fixture with a UV stabilized polycarbonate lens, and is available in a wide range of finishes, including weathered iron, hammered gunmetal and weathered copper.

Circle No. 241



## GRAHL INDUSTRIES, INC.

Grahl's Xellence Duo-Seat has an 8-in. split so each section can be adjusted individually. This unique seat is designed to relieve pressure for many problems, including congenital defects, back, hip or leg injuries, leg braces or casts, knee and hip surgery or replacement and muscular dystrophy.

Circle No. 244



## DAVSON

Davson's new line of ADA signs meets the rigid signage specifications that have been outlined by the ADA, and has been further approved by The American Foundation for the Blind. Each of the 11 6-in. x 9-in. radius cornered signs are made of durable injection-molded plastic and features raised international symbols and easy-to-read serif type translated into grade 2 Braille.

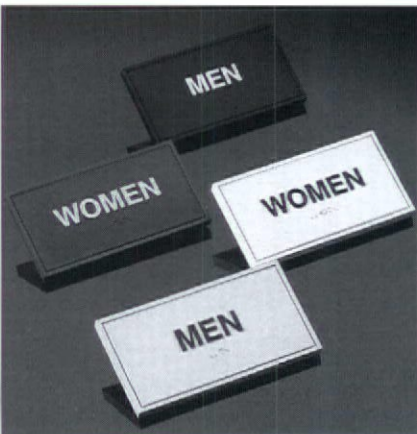
Circle No. 243



## APCO

APCO created its new ADA Restroom Sign product to satisfy the need for a durable, low-cost sign solution that would meet ADA requirements. The injection-molded plastic signs feature integrally molded, 1-in. raised standard text and the corresponding Grade 2 Braille message beneath the text, and are available in five standard colors and custom colors.

Circle No. 246



## MODULEX

Modulex ADA signs, such as the I-10 restroom sign with raised text and Braille, are made of aluminum, injection molded plastic and hardened nylon to hold up under repeated handling and Braille reading. Increased legibility and a wide variety of typefaces allow for creative solutions that are still well within ADA guidelines.

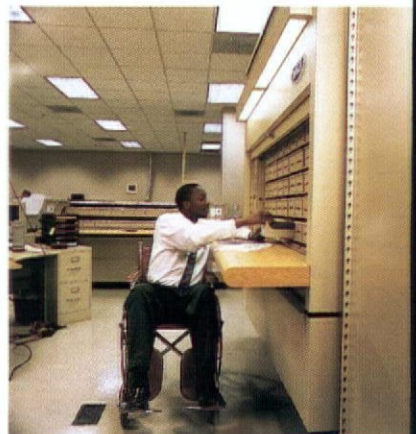
Circle No. 242



## WHITE OFFICE SYSTEMS

Automated filing systems eliminate walk-and-search time by bringing the media to the operator and thereby increasing productivity for all employees. With a front approach, they easily meet ADA regulations, including wheelchair accessibility forward reach, convenient counter height and toe clearance.

Circle No. 245

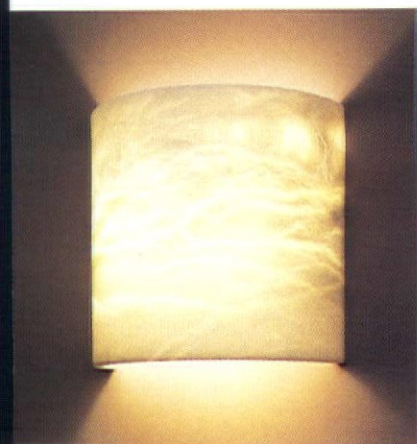




## NESSEN LIGHTING

The NAW3662 cylindrical alabaster wall sconce is intended for outlet box mounting where one socket is controlled by a separate wall switch. It is one of five different fluorescent alabaster wall sconces from Nessen which meet ADA requirements.

Circle No. 248



## ULTRATEC

Ultratec, manufacturer of the vandal-resistant text telephone for indoor use, now offers an outdoor model to help facilities make their payphones comply with the ADA. The new model has components that operate within a wide range of humidity and temperature with seals against moisture.

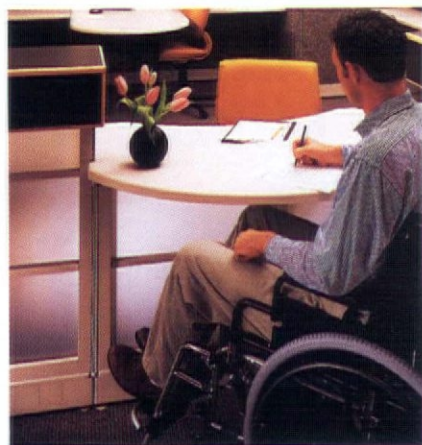
Circle No. 247



## HAWORTH INC.

Modifications to Haworth's PLACES systems furniture allow easier access to a health care reception area for disabled visitors or patients, as well as children. Nurses stations are designed to facilitate patient, visitor and staff interaction.

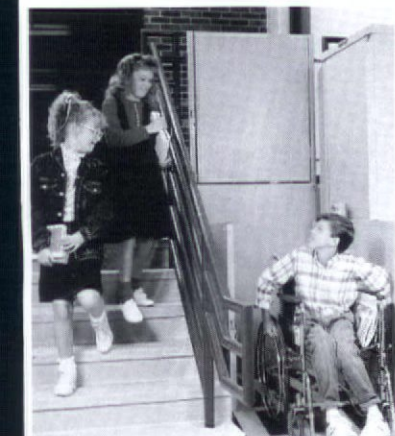
Circle No. 249



## ACCESS INDUSTRIES

STAIR-LIFT vertical platform lifts from the American Stair-Glide division make getting up and down steps easier. They are ideal for raising and lowering a wheelchair user from one level to another in public buildings or private residences. Easy to install and operate, the units are a space and cost-efficient alternatives to low-rise elevators and are designed to meet ADA access requirements.

Circle No. 251



## HEWI

Hewi manufactures a variety of seats, grab bars and other bathroom accessories for universal access in commercial and residential settings. Seats for showers and tubs are freestanding and wall mounted with a fold-up feature. Grab bars are made in all standard sizes or may be custom ordered as the situation requires. All products are made of high quality nylon in 13 colors, with corrosion resistant steel cores.

Circle No. 250



## STEELCASE

The Sit-Stand Height Adjustable Workstation provides a 25-in. range of worksurface adjustability—with a keyboard stand that can be adjusted 19 in. and a monitor stand that offers an additional 6 in. above and 5 in. below the keyboard surface—to accommodate an unlimited range of users. The workstation can be used with existing furniture or individually tailored for new installations.

Circle No. 252



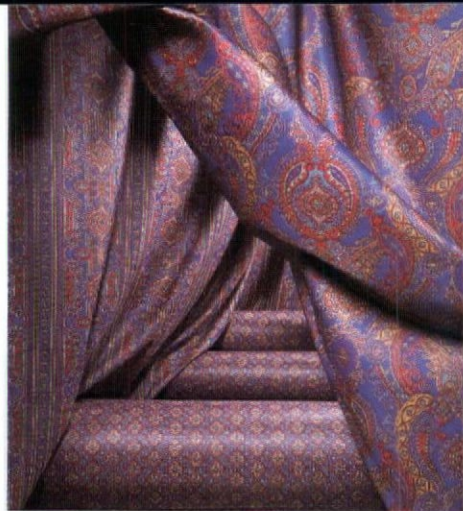


The Firetech VII collection from Ametex features a great diversity of patterns and colorways, including classic prints (right, top), boldly colored florals (right, bottom), Southwestern motifs (below, left) and double-sided prints for a new look in cubicle curtains (below, right).

# Fabric of Life

Designers requiring flame resistance, washability and colorfastness in a fabric can now have good design, too—thanks to Firetech VII from Ametex/Robert Allen Contract Fabrics

By Jennifer Thiele



**I**nterior designers who hesitate to specify polyester fabrics are now being all but forced by legislation and economics to take another look at textiles constructed of synthetic fibers. For the first time in a long time, they like what they're seeing. Much of the credit goes to the fiber manufacturers, whose efforts to improve the quality and performance of their products have open-

ed a world of potential for fabrics. But that credit must also be shared by fabric houses like Ametex, who continually look for new ways to harness that potential and translate it into textiles that the market wants and needs. The company's recently introduced Firetech VII collection is already proving to be one such success.

"The reality of today is a combination of safety and low maintenance," says Ametex president Barry Baron. And—at least for the foreseeable future—economics will continue to play a dominant role in many design projects. Firetech VII is targeted towards the hospitality and health care industries, where fire safety standards and maintenance requirements are most stringent.

The collection consists of 75 SKUs (stock keeping units) with 20 new patterns, including stripes, florals and geometrics developed by the Ametex design studio, that mix and match and coordinate for use as draperies, bedspreads, cubicle curtains and upholstery. The patterns are printed on 100% Trevira FR™ from Hoechst Celanese, which is inherently flame resistant and commercially washable to 160 degrees.

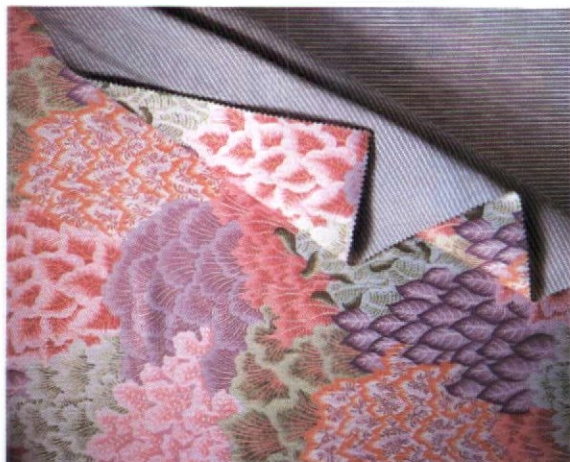
The primary advantage of the Firetech VII textiles, according

to Baron, is that, "They give the designer the luxury of selecting fabrics that will remain colorfast and continue to coordinate, at the same time they are inherently flame resistant and washable." In a hospitality environment requiring fire-safe fabrics for example, bedspreads made of a Firetech VII fabric can be repeatedly washed without compromising color integrity, since the fabrics experience very little color and shrinkage loss during washing. Other markets that have taken strong interest in the collection are the cruise ship industry, where safety issues are tantamount, and theaters and performance centers. Eventually Firetech VII will be introduced to the residential market as well.

No other previous fabric line has combined all these properties as successfully as Firetech VII, Baron believes. What enable Ametex to do it now is an advanced heat-transferred pattern technology that secures the color to the fabric, as well as improved finishing techniques. In addition, Baron notes, "The collection is priced to meet today's budget-conscious specifiers and purchasing agents. It combines good price and good looks."

Another advantage of the Firetech VII collection is its pattern and color diversity. The ambitious program was developed after extensive research into the needs and preferences of the hospitality and health care markets, existing knowledge of those markets (Ametex is a leading supplier of fabrics to the international hospitality market) and a certain amount of design innovation by the in-house styling and color team. "The collection affords designers the opportunity to meet industry standards with style," observes Baron. A new duplex printing technique is even being used by Ametex to print front and back coordinating patterns on cubicle curtains.

Firetech VII has been created to satisfy numerous tastes and needs across the broad spectrum of the design community served by Ametex. Indeed, the collection seems to have covered all the bases. "They are stylized decorative fabrics that are bullet-proof," Baron concludes. That's good news for designers who are constantly under the gun to provide champagne taste on a beer budget. ☺



Circle No. 227







The look of fine, residential furniture is possible in patient rooms thanks to the New Generations Rocker (below, left), High Back Chair (bottom) and Side Chair (below, right), designed by Thomas Moser (right) of Thos. Moser Cabinetmakers.



When the doors of the hospital emergency room fly open and the ambulance team hurls the gurney bearing the patient into a flying wedge of doctors and nurses, the distinction between furniture and equipment can easily get lost. Yet there is a difference. As Thomas Moser, president of Thos. Moser Cabinetmakers, the Auburn, Maine-based producer of fine, hardwood residential and contract furniture, has observed, equipment provides technical services that patients must adapt themselves to use, whereas furniture should provide physical support that accommodates the needs of patients. Firsthand reports of widespread dissatisfaction with the quality of health care furniture have inspired Moser to create the Rocker, High Back Chair and Side Chair as part of the Thos. Moser collection called New Generations.

Moser, who left a tenured professorship in linguistics at Bates College to cofound the company with his wife Mary in 1973, began studying the health care furniture market in 1992 the old-fashioned way—by meeting with architects, interior designers, nurses, doctors and most of all, patients. “Everyone complained that the furniture was not satisfying,” he recalls, “especially the patient seating.” Though most of the furniture heeded the most obvious dictates of health care usage, few pieces had any aesthetic dimension whatsoever.

“The designs were tough—and anxious to show it,” Moser says. “Visible surfaces consisted of stainless steel, chrome, vinyl and injection molded plastic.” In effect, the furniture adopted the same aloof and alienating imagery as tubes, needles, clamps and other medical equipment, objects Moser describes as “confining, violating and interrupting” the patient’s body and spirit.

A strong desire to humanize the health care environment has already transformed some clinical areas. “See how society has reacted against the old birthing process that quarantined mothers and babies,” Moser points out. “Today’s labor delivery recovery room can convert in minutes from

stress, withstand blood, urine and other substances, have removable cushions for maintenance, provide stability without excess weight to be pushed aside in an emergency, and offer a low center of gravity to let patients get up. All this represented the relatively easy part of the project.

Harder still was specifying design details, wood finishes and upholstery that would evoke a refined, domestic milieu at a price medical institutions could afford. “Price is critical to health care,” Moser admits. “It’s all too tempting to get down-and-dirty in making patient room furniture. But this won’t work. Today’s institutions need visual icons that tell patients who they are.”

# Beauty and the Beast

Patient room seating tough enough for today is easy to make—until you try to introduce a design aesthetic that health care institutions can afford, as Thos. Moser Cabinetmakers has discovered

By Roger Yee



a patient room into a clinical theater and back again.”

To improve on the wood furniture that thrived briefly in the health care market of the early 1970s, Moser examined its strengths and weaknesses. Since many of the best examples originated in Scandinavia, they commonly displayed light wood finishes, simple, unadorned surfaces and radiused edges and profiles. None of these traits proved to be functional liabilities per se. However, the look and feel of these pieces, so consistent with both residential and contract settings in the northern European countries, were not sympathetic to American cultural norms.

For Thos. Moser, the challenge was to meet the functional expectations of the health care professionals with a design that could find its place at home. Moser was well aware that the firm’s designs would have to sustain considerable wracking

Having kept the cost within the higher range of the contemporary health care budget, Thos. Moser has given designers three interesting alternatives to standard patient room seating in the Shaker-like form of the New Generations Rocker (winner of an Institute of Business Designers/Contract Design Product Design Silver Award), High Back Chair and Side Chair. These chairs are built to last. Their solid cherry construction is protected by a conversion varnish finish, while their foam cushions in varying densities remain loose with removable simulated leather or wool covers and snaps, stay and Velcro® for quick reconditioning. Better yet, their appearance evokes what has been missing so long in health care—namely an invitation to pull up a chair—and relax. ☺

Circle No. 228



# ergoTek™

...eiving harmony  
...een productive and  
...an requirements, this  
...emporary seating  
...matically adjusts to  
...ccupant's every  
...ement. Available in  
...ssional, managerial  
...ide versions.

Tek.  
...ng that economically  
...esses the realities of  
...s workplaces.



Office Furniture, Ltd.

...le Drive • Canfield, OH 44406  
216/533-7799

...t Design Fest '93 Booth #1745  
July 23-24  
Orlando Convention Center



Circle 26 on reader service card





Far from the all-too-familiar "food court" concept of mall restaurants, Rikki Rikki serves up style at its sushi bar (opposite) or at private tables (left) in suburban Seattle, surrounded by walls printed with *manga*—Japan's answer to Teenage Mutant Ninja Turtles, Bugs Bunny and Mickey Mouse.

## Power Lunch

Sushi and CEOs meet in the suburbs at Rikki Rikki in Kirkland, Wash., by Mesher Shing & Associates

By Jean Godfrey-June

**L**unch in the strip mall has just gotten a lot more sophisticated in Kirkland, Wash., a suburb of Seattle. Health clubs and upscale grocery stores are edging out the stereotypical video arcades and makeup counters—and there's a new Japanese restaurant where the Häagen-Dazs used to be. Along with Kirkland's well-to-do young families, the city's newest "mall rats" come ready for lunch armed with business suits and briefcases (there's an office tower practically on top of the mall) to Rikki Rikki, a hip Japanese restaurant whose name means "power," designed by Seattle architect Mesher Shing & Associates.

When youthful Japanese entrepreneur Masahiro Terada decided to open a restaurant in the mall, he envisioned a departure from the typical Japanese eatery. In teaming up with Mesher Shing, he hoped for an interior that was upscale yet easily accessible. "I wanted it to appeal to both young and old," he explains. Crossing generations is one thing, but Rikki Rikki crosses cultural boundaries as well. According to Terada, the clientele is about 70% local and 30% Japanese.

"In Japan, there are two kinds of restau-

rants, traditional and younger, more hip places," explains Joseph Shing, principal at Mesher Shing. "Masa definitely wanted the latter, which is rare in America. He wanted something fun."

Something fun, as interpreted by Mesher Shing, involves plenty of references to Japan itself, from traditional materials used in new ways to the stencils of *manga* (the nearly ubiquitous comics read by Japanese commuters to and from work) that crowd the walls at Rikki Rikki.

Shing explains that the team began with the space itself, a rather boxy and small former Häagen-Dazs, complete with red tile floors. "To get away from the blockiness of the space, we tilted the interior axis a bit," Shing recalls. The interior walls line up on a diagonal, which is also reflected in the wood and terrazzo flooring. Despite all the angling, the back cooking area and restrooms remain in their original positions, a move that saved on budget.

As the plan began tilting into shape, Mesher Shing and Terada concentrated on ways to make the space even more dynamic. The open plan revolves around a peeled

maple sushi bar/display island, which both divides and focuses the space. A black-and-white terrazzo floor creates a pathway through the restaurant, which ends with a tatami room for private parties.

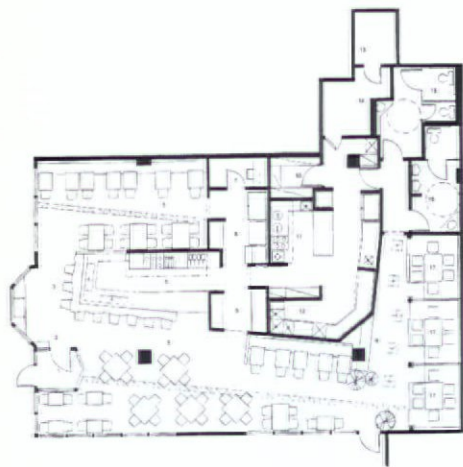
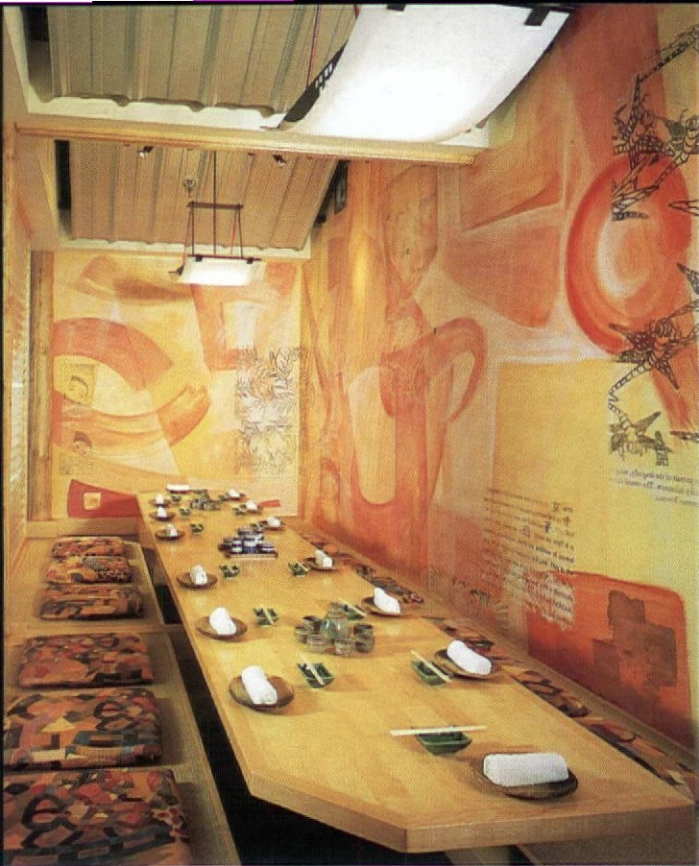
"We Westernized the tatami room to some extent," Shing admits. "For instance, we left a slot for servers to reach the table from the outside, and the shoji-like screens are actually corrugated fiberglass." Shing designed the screens in the form of movable panels, so private parties can be small or large. "We made a track on the opposite hallway for the screens to be stored when they aren't in use," he says. "They just become part of the wall."

Corrugated fiberglass shoji screens are the only contemporary interpretations of traditional Japanese architectural forms. A pitched, corrugated-metal roof hovers over the sushi counter and tatami rooms in place of the traditional Japanese ceiling of wood planks. "The roofs solved the need for access to the building systems," Shing reports. "We didn't want the restaurant to look like an office building, with the dropped ceilings—we wanted a high space. The roof









The non-traditional tatami rooms (top) help Rikki Rikki do a bang-up business in private parties. The fiberglass "shoji screens" are movable for flexibility. Throughout the restaurant (right) Mesher Shing juxtaposes traditional Japanese forms and wild abstractions like outsized light fixtures and unusually detailed woodworking.

allow us to hide the systems and still maintain ceiling height."

The fan-shaped lighting fixtures evolved out of traditional Japanese fans, which the team originally wanted to put on the ceiling. "We started sketching, and somehow the idea kept getting more and more abstract," Shing recalls. "Eventually, we came up with the lighting fixture design, suspending them with aircraft cables." The custom lighting functions both programmatically and decoratively. Low voltage lights and dimmer controls allow Terada to alter the mood of the space as he chooses.

A wide range of textures also pervades the space. Rough counter edges contrast with smooth, round columns.

The sushi bar is a slab of wood, but the team used burl with a gnarled edge for more texture. Wood-slatted window blinds contrast with the smooth wood of the rounded dining chairs. Plywood-veneer columns are punctuated with dots, another abstraction.

"We got the idea for the dots from those small, reddish-brown bowls filled with soy sauce or other condiments you find on the typical Japanese-restaurant table," says Shing. "Somehow we ended up putting them on the wall. We just made little craters in the veneer and painted right over them."

Naturally, with so many custom ideas and abstract notions, Mesher Shing worked closely with a number of fine artists. Its handwork is most evident in the wild wall murals, which slowly evolved from a need for further texture. "We began with layers of paint, then came up with the idea of Japanese comic books," says Shing. "We photocopied them, blew them up and made acetates. With acetates we then made prints on the wall." The *manga* on the wall go beyond even cartoon images. "We used all kinds of images—postmarks from Tokyo, rice cooker instructions, anything," Shing recalls.

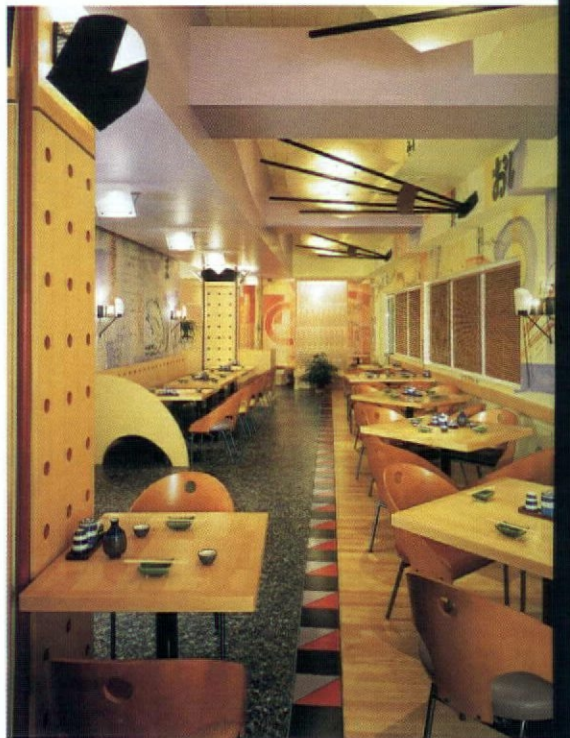
Though the team met with Terada several times a week, the *manga* remained something of a mystery until they were actually created. "We didn't know how it was going to look," Shing admits. Fortunately, it looks fabulous.

"It's both creative and entertaining," Terada enthuses. In the end, not only Terada but the general public was delighted. "People really like the images," says Shing. "We get a great many calls from designers wanting to know how we did it."

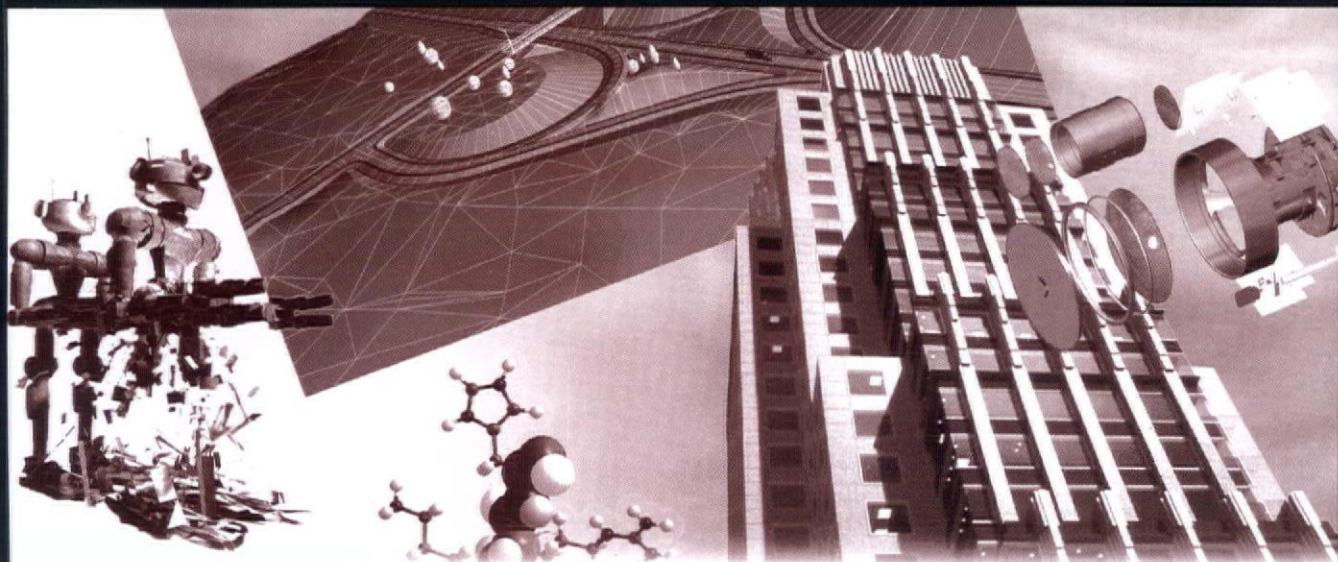
Beyond the design, hungry patrons are packing the place, both at lunch and dinner for Rikki Rikki's casual blend of Japanese and modern American cuisine. "It's doing extremely well," Terada reports. With the average tab for two ringing in at just \$15, a meal at Rikki Rikki seems the perfect example of the new power lunch—'90s-style. ☺

#### Project summary: Rikki Rikki

**Location:** Kirkland, WA. **Total floor area:** 3,000 sq. ft. **No of floors:** 1. **Total capacity:** 115 seats. **Cost/sq. ft.:** \$187.50/sq. ft. **Wall treatments:** Eclectic Surfaces. **Paint (ceiling beams):** Ameritone Paints. **Ceiling tile:** Armstrong. **Corrugated metal:** ASI Pacific. **Wall treatment:** Eclectic Surfaces. **Wood blinds:** Levolor. **Flooring:** Tarkett, Ceramica Vogue General Terrazzo. **Spotlights:** Juno. **Lighting fixture:** Charles Loomis Designs. **Millwork, table tops, shelves:** Specialty Wood. **Chairs:** Shelby Williams. **Chair/barstool vinyl:** Zax, Naugahyde. **Barstool:** Contract Designs (Canada). **Table bases:** West Coast Industries. **Tatami cushion fabric:** Richard Bernard. **Tatami mats:** Alyson T. Seymour. **Tatami flooring:** Designweave. **Client:** Rikki Rikki Masahiro Terada, owner; Suhrco Management, developer. **Architect/interior designer:** Mesher Shing & Associates. **General contractor:** J.M. Ray Co. **Japanese restaurant consultant:** Susumu Takahashi. **Food service consultant/restaurant supply contractor:** CMA Restaurant Supply & Design Inc. **Graphic design:** Hornall Anderson Design Works. **Photography:** Dick Busher Photography.





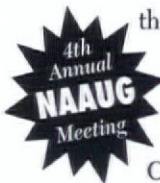


## Autodesk University Presents Higher Education for Serious Autodesk Users.

Introducing Autodesk University, the premier event for users of Autodesk software including AutoCAD, 3D Studio and Generic CADD. Produced by Autodesk and Miller Freeman (the publishers of CADENCE magazine), AU will feature technical instruction from the best independent instructors as well as Autodesk's own technical gurus. You'll get exactly the application specific information and training you need – and you'll get it all in 5 days.

### { A Conference Within a Conference }

Autodesk University will be held in conjunction with the North American AutoCAD Users Group Annual Conference, providing you with an excellent opportunity to network with thousands of the best and brightest AutoCAD professionals in one place at one time.



### { What's Your Major? }

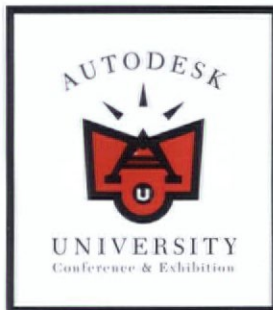
Autodesk University's technical program will feature 10 concurrent tracks: A/E/C, Mechanical, Multimedia, Generic CADD, AutoCAD, Scientific Modeling, Continuing Education, Developers, CAD System Management and GIS – over 150 classes so you can customize a program that's right for you.

### { Put Your Skills to the Test }

Virtually every major AutoCAD developer and manufacturer will be displaying their wares at the AU products Exhibition. Don't miss any of it! Phone us at (415) 905-2354, or fax us at (415) 905-2220 today for more information!



October 11-15, 1993 in San Francisco



**YES!** Send me a FREE Course Catalog. I'm interested in  Attending  Exhibiting

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

TITLE \_\_\_\_\_ CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

COMPANY \_\_\_\_\_ PHONE \_\_\_\_\_ FAX \_\_\_\_\_ DCAU \_\_\_\_\_

**AUTODESK UNIVERSITY** PHONE (415) 905-2354 • FAX (415) 905-2220 • P.O. Box 7843, San Francisco, CA 94120-7843







# Moving Experience

Highway travelers get a lot more than a rest stop at Sloatsburg Travel Plaza, Sloatsburg, N.Y., designed by Beyer Blinder Belle

By Roger Yee

George Washington didn't sleep here—but if the Founding Father had visited Sloatsburg Travel Plaza's handsome Adirondack-style structure (right) in Sloatsburg, N.Y., he would probably have enjoyed more than the food. The 63-ft.-high Food Hall (opposite) welcomes travelers to food on the ground floor and restrooms, telephones, a gift shop and Tourist Information Center above. It's not your average, anonymous roadside stop, thanks to Marriott Corp., the New York State Thruway Authority and Beyer Blinder Belle.



**M**otoring along America's highways and byways has been a cherished pastime since the 1920s, celebrated by Hollywood stars such as Bing Crosby and Bob Hope, Susan Sarandon and Geena Davis, and Clark Gable and Claudette Colbert, poets such as Jack Kerouac and artists such as Edward Hopper, plus every American family that heeded the call of the open road. Part of the pleasure of seeing America by car was always the chaotic diversity of the land, from unspoiled countryside to honkytonk strips of mom-and-pop establishments that hollered, "Stop here!" Equally part of the fun would be sitting down to a meal whose contents were as surprising as its surroundings. However, the completion of the Interstate Highway system has swept away our naiveté and ushered in a world of corporate franchisees whose faceless, homogenized boxes are a sorry excuse for cafeterias with restrooms and gasoline pumps. This could have been the fate of New York's 641-mile-long Gov. Thomas E. Dewey Thruway in the 1990s—except for the

determination of the New York State Thruway Authority and its private-sector partners, Marriott Corporation and McDonald's Corporation. A harbinger of what motorists in the Empire State can expect is the new, 33,500-sq. ft. Sloatsburg Travel Plaza in Sloatsburg, N.Y., developed by Marriott from a design by Beyer Blinder Belle.

Sloatsburg's sprawling, two-story structure of brick, bluestone and timber is situated in the heart of the Ramapo Mountains near Suffern, in New York's scenic Hudson River Valley. Because it sits at the foot of a wooded slope, you don't readily see the Travel Plaza from afar. But as you drive on I-87 17 miles north of the Tappan Zee Bridge or 27 miles south of Newburgh, it suddenly reveals itself—as a rustic, 19th-century mountain lodge with nary a flashing neon sign in sight.

Too good to be true? Thruway Authority chairman Peter Tufo recalls how vividly the roads contrasted with their service areas when he toured the system after being appointed by Governor Mario Cuomo in 1989.





"I found the Thruway to be in relatively good shape," he says. "What was missing was a consistent level of quality in the service areas equal to the Thruway."

Travelers had noticed the disparity as well. "The service areas—built over 35 years ago—had become outdated and inefficient," Tufo explains. "They were housed in 1950s-

## A turn-of-the-century craving for burgers, pizza, donuts and yogurt

style, yellow brick barracks whose upkeep and appearance were frankly embarrassing. People complained about them constantly."

To introduce a spirit of competition, the Thruway Authority divided operating leases for the Travel Plazas that were formerly granted almost exclusively to Marriott and its

predecessor, Howard Johnson's, into two groups, 16 to Marriott and 12 to McDonald's. The Thruway Authority asked Marriott to submit designs for new or replacement facilities. Included in Marriott's program was Sloatsburg, the largest Travel Plaza operated by Marriott in New York with an estimated annual capacity of some 2.5 million travelers.

Although Marriott's Architecture and Construction Division conducted its own internal competition to create a winning design proposal, the Thruway Authority wanted a totally new approach. "In my opinion, a standard architectural solution was not the remedy," Tufo maintains. "Why couldn't a self-financing public agency create distinctive facilities that would acknowledge the architectural style of the region last 50 years and make everyone proud?"

A search by the Thruway Authority and Marriott for a talented New York architect who could undertake the assignment led to Beyer Blinder Belle, a firm noted for such projects as the restoration of Ellis Island, Denver Center for the Performing Arts and Henry Bendel in Manhattan. Beyer Blinder Belle would serve as design architect to Marriott's architect of record, reporting principally to Marriott as developer and operator, and to the Thruway Authority as owner. (The

Thruway Authority is providing 65% of the \$96 million needed to construct the 16 Travel Plazas it is leasing to Marriott, in return for a share of Marriott's annual revenues through the year 2004. The Thruway Authority has a similar arrangement with McDonald's.)

Soon after the commission was awarded

John H. Beyer, FAIA, AIA, partner-in-charge for Beyer Blinder Belle, and his colleagues began extensive research into the fast food business, the Thruway site and the roots of upstate New York's legendary, 19th-century rustic "Adirondack" architecture and design. Beyer found Marriott and the Thruway Authority to be demanding but fair clients. "We had to sell the Adirondack idea to them," he admits. "Marriott concentrated on the operating details, while the Thruway Authority dealt with the aesthetics. Peter Tufo was our enlightened 'patron' of this project."

When Marriott's 16 Travel Plazas are completed, no two will be alike, since they are all being created from thematic "kit of parts" that must be manipulated to satisfy specific local progra







requirements and site conditions. Yet it was clear from the beginning that Sloatsburg would stand out. Because it was replacing the Thruway facility having the highest volume of traffic, it would be larger than the others. Its shallow site would also mold its footprint into a narrower, more linear configuration. And the inability to excavate its rocky site would require a second floor to accommodate its needs.

Marriott and Beyer Blinder Belle formed a close-knit team to program, plan and design Sloatsburg. Rigorous program requirements and

Information Center on the second floor gallery that overlooks the first floor. It is hard to imagine even the most world-weary traveler not gazing in delight at the Food Hall and its cupola painted with all-American stars. Everything has been carefully modeled by the architect to sustain the Adirondack milieu.

"Marriott charged us with inventing the overall environment," Bland comments. "We proposed design concepts and materials to Marriott, who strongly supported our ideas." Veteran suppliers of certain products to Marriott such as flooring tile were short listed for the architect's approval (slip-and-fall lawsuits are a fact of life in the hospitality business). Otherwise, Beyer Blinder Belle exercised considerable freedom in creating the design and recommending such materials as terra cotta tiles, millwork and lighting fixtures.

Tradesmen were visibly moved by the quality of materials, design and workmanship required in Sloatsburg. "The stone masons and brick layers were excited and challenged by what we asked them to do," Bland reports. "They realized that we wanted a building that would look good for 40 years or more, and they gave us one."

See for yourself. Take the family on I-87 to milepost 22. You can't miss it. ☺

#### Project Summary: Sloatsburg Travel Plaza

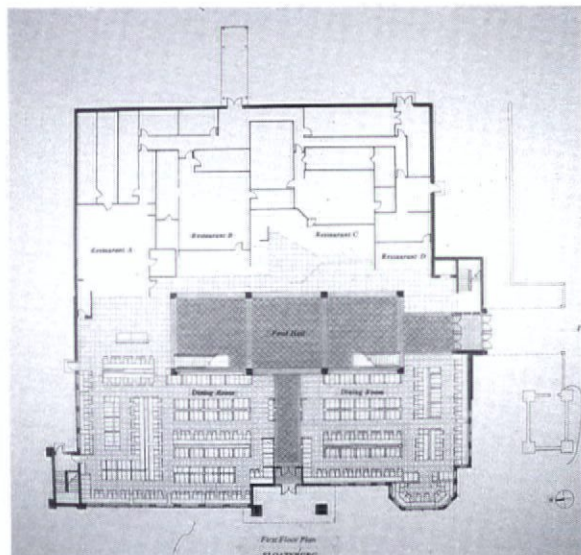
**Location:** Sloatsburg, NY. **Total floor area:** 33,500 sq. ft. plus 144,000-sq. ft. garage. **No. of floors:** 2. **Total seating capacity:** 600. **Peak staff size:** 200. **Parking capacity:** 407 cars, 25 trucks, 10 buses. **Cost:** \$15 million. **Wallcovering:** J.M. Lynne, Wolf Gordon. **Paint:** Benjamin Moore, Sherwin Williams. **Laminate:** Nevamar, WilsonArt, Formica. **Dry wall:** U.S. Gypsum. **Brick:** Consolidated Brick. **Ceramic wall tile:** Dal Tile. **Ceramic flooring tile:** American Olean, Gail Ceramics. **Ceiling:** Armstrong, Capaul Ceiling. **Lighting:** Georgian Art, Lightolier, Sterner. **Doors:** Fenestra Corp. **Door hardware:** Hager, Norton. **Glass:** PPG. **Windows:** Pella. **Window treatment:** Bali. **Railings:** Brass Smith. **Dining chairs, dining tables, banquettes:** Jay Buchbinder Industries. **Upholstery:** Uniroyal. **Signage:** Philadelphia Signs. **Cabinetmaking:** Principle Fixture. **Cooking range:** South Bend. **Refrigerator/freezer:** Bally. **Elevators and escalators:** Dover. **HVAC:** York. **Building management system:** Honeywell. **Plumbing fixtures:** American Standard. **Client:** New York State Thruway Authority, owner; Marriott Corp. Travel Plazas Division, developer and operator. **Architect of record:** Marriott Travel Plaza Architecture, Paul Gaiser, AIA. **Design architect and interior designer:** Beyer Blinder Belle; John H. Beyer, FAIA, AICP, partner in charge; Frederick Bland, FAIA, AICP, design partner; Richard Metsky, AIA, project designer. **Structural engineer:** Tadjer Cohen Edelson. **Mechanical engineer:** Beiling Consultants. **Civil engineer:** RBA Group. **General contractor:** James A. Jennings Co. **Construction manager:** Marriott Travel Plaza Architecture & Construction. **Landscape architect:** Paul Friedberg. **Lighting designer:** Hayden McKay Lighting Design. **Photographer:** Patricia Layman Bazelon.

space planning for such key elements as the kitchens were produced by Marriott and the Thruway Authority in consultation with the four restaurants that would serve Sloatsburg, including Burger King, Sbarro's Italian Eatery, Dunkin' Donuts and TCBY. Based on its findings, Marriott drew up the core of a facility that Beyer Blinder Belle surrounded with an architectural shell.

Getting the interior details right called for a delicate balance between architecture and commerce. "The franchises carefully inspected the design for function and image," says Frederick Bland, FAIA, AICP, design partner for Beyer Blinder Belle. "Their own marketing image had to be clearly visible within the Adirondack setting."

The completed design brings travelers from a two-story, 407-car parking structure into a 53-ft. high, timber-framed Food Hall that dramatically displays the first of two dining rooms (one can be closed off season) with 600 seats, extending the full length of the building on one side, the food service counters, running parallel to the dining rooms on the opposite side, and the escalator leading to the rest rooms, telephones, gift shop and Tourist

At Marriott's directive, Beyer Blinder Belle created two dining rooms with a total seating capacity of 600 to serve the estimated 2.5 million travelers who visit Sloatsburg annually. One dining room can be closed off season, saving on maintenance while letting attendance keep the other invitingly full. Both banquettes (opposite, top) and bench and chair seating (opposite, bottom) surround travelers with architectural elements that carry out the Adirondack theme so neatly and succinctly expressed in the building's one projecting bay (above).







Turner



# Triple Play

What happened when general contractor Turner Corp. set out to satisfy three internal groups with three distinct missions within its new New York facility, designed by Haines Lundberg Waehler

By Amy Milshstein



Formal welcome: Clients and guests of Turner Construction are greeted in the reception area (opposite) with the warmth of wood, the solidity of stone and the traditional feeling befitting a 90-year-old firm.

While the corporate area continues the theme of the reception room throughout its spaces, the accommodations for the New York territory (above) display a less formal yet hardly radical feeling.

**M**ost corporations nowadays are slowly embracing the theory of Total Quality Management (TQM), whereby members of different departments work together as interdisciplinary teams to solve problems. Of course, some firms were practicing this theory before it had a name. One example is 90-year-old, Turner Corporation, one of the nation's top general contracting firms. Its new offices in lower Manhattan, designed by Haines Lundberg Waehler (HLW), allow Turner even more opportunities, communicative and otherwise, to work better.

For the last 30 years or so, Turner resided at a midtown address that it had built for itself. Time inevitably took its toll on the offices, which Walter Zupancich, project manager for HLW, describes in its last days as "bulging at the seams." To compound the problem, the offices had become stubbornly inconvenient. Turner occupied three and one half floors of varying plate size, with no connecting stairs. "Interdepartmental communications were a mess," remembers Roger Lang, general manager for Turner Interiors. "We were spending all of our time either riding the elevator or changing elevator banks."

And that was just the main office. Management wanted to bring together two more divisions at other midtown locations. Luckily, leases came due, allowing Turner to consolidate itself on one site where the design could reflect its history, philosophy and principles.

A young, entrepreneurial engineer named Henry C. Turner and his partner D.H. Dixon founded the company in 1902, paving the way for the little-known Ransome system of building using steel-bar reinforced concrete. Early success proved equally modest, characterized by 1903 contracts for subway stairs. Then a Brooklyn based manufacturer was convinced to use the method for his industrial building in 1904. When load and fire tests proved the technology's safety, similar contracts followed.

Since its founding, Turner has erected more than 4,500 American buildings totalling approximately 550 million square feet. Structures include the Genesee Building in Buffalo, N.Y., The Breakers Hotel in Palm Beach, Fla., and Lincoln Center for the Performing Arts in New York. Today, Turner operates through more than 35 offices and manages construction projects underway throughout the United States and abroad. During 1992, The Turner Corporation completed \$2.6 billion of construction.

When the time came to find a new home, one thing was clear to management—they wanted to occupy a Turner-built building. The structure for which they signed a lease came as quite a surprise to the staff, nevertheless. "There was fear when we took the SoHo building," remembers Lang. "In fact,





we thought we might lose much of our support staff when we made the move."

Only a few support people left. Evidently SoHo was no longer the outback that it once had been. Of course, Turner did everything it

## Must the shoemaker's kids keep going barefoot?

could to acclimate staff to the new neighborhood, including providing shuttle bus service from the commuter trains at Grand Central and Pennsylvania Stations, and scouting out the good restaurants in advance.

Having a top-drawer interior helped too. The facility designed by HLW and constructed by Turner was intended to reflect the solidity and accountability embodied by all three divisions of Turner that would share the same roof: the corporate headquarters group, the New York territory office and the support/back office people. On closer examination, however, individual groups defended their own ideas for the space, and expressed them accordingly.



"The corporate headquarters people really liked wood," remembers Zupancich. "But the people in the New York office didn't want it." By contrast, back office personnel wanted space that remained cost effective without casting them as poor relations.

Everyone agreed on a theme of wainscoting and molding in a variety of finishes. Headquarters chose a rich mahogany stain while the New York staff selected a less conservative yet hardly radical white paint. Ceiling and lighting would also differ throughout the spaces, with a barrel vaulted indirectly-lit ceiling over corporate and coffered, down-lighted ceiling over the New York group. Using stone in the reception area and carpeting everywhere would unite the space. "This is a delicate balance of differences and similarities," says Lang.

Then HLW picked up the rich tone of the wood and applied it to the open plan support spaces. Just adding wooden panel caps turned "systems into furniture," says Zupancich. Arriving at this point, however, presented a huge challenge to both architect and client—bringing the job in clean and fast.

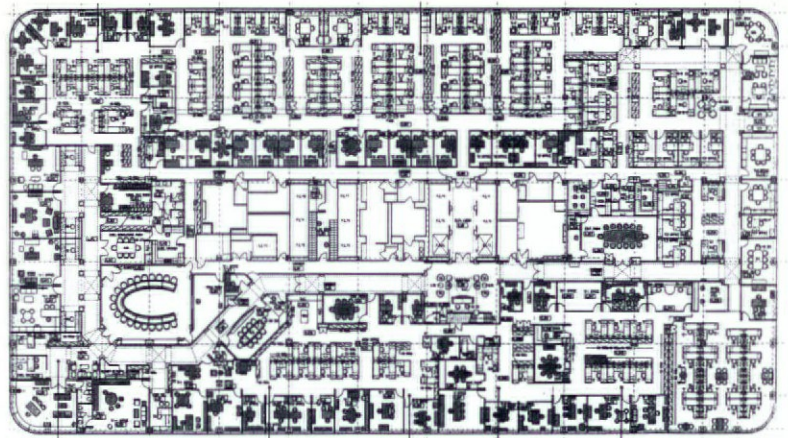
Over two-thirds of Turner's clientele are repeat customers, demonstrating that the company delivers what it promises. So anything less than the highest level of finish and attention to detail would not suffice in its flagship office. But perfection had to be delivered at a breakneck pace. The schedule allowed only nine months from design to move in.



The board room (opposite, top) at Turner epitomizes the traditional corporate theme. Don't be fooled: Beneath the traditional underpinnings lies wiring to take the general contractor well into the 21st century.

Frosted glass used in the private offices (opposite, bottom) lets light flow from the window wall to deep within the core space at Turner. Note that the carpeting program remains constant throughout the spaces.

Open planners were not forgotten in Turner's space. Wood accents make systems (bottom) seem more like fine furniture, while etched glass and unusual fixtures add excitement.



With help from HLW, Turner let loose in the cafeteria (below). Bold colors and splashy fixtures provide a real change of atmosphere for all employees.

The traditional, linear design approach proved too slow for so rigorous a schedule. To accommodate it, the architect persuaded Turner to agree on the big concept and then designed the details bit by bit. A weekly meeting was held to approve the output of the almost daily charrettes.

Along with the painfully tight deadlines, HLW had to hammer out compromises between the two rather strong willed groups, namely corporate and New York territory. "We were quite comfortable playing the role of the architect-as-arbitrator," comments Ted Hammer, partner-in-charge at HLW. "Especially when the result was a home run."

According to Roger Lang, Turner's people fully agree. Their space looks brand new even though it has been up and running for two years. In fact, the handsome facility, staffed by clients who've happily agreed to disagree, adds up to a grand slam for HLW. 🏆

#### Project Summary: Turner Corporation

**Location:** New York, NY. **Total floor area:** 100,000 sq. ft. **No. of floors:** 1.5. **Average floor size:** 65,000 sq. ft. **Total staff size:** Approximately 300. **Wallcoverings:** Carnegie, Knoll, DesignTex, Innovations, Rodolph/Jim Thomson. **Paint:** Benjamin Moore. **Laminate:** Formica. **Solid surfacing:** Corian. **Flooring:** Armstrong. **Carpet/carpet tile:** Bentley Mills, Prince St. Technologies, Patrick, Collins & Aikman. **Carpet fiber:** Monsanto, DuPont. **Ceiling:** Armstrong. **Lighting:** Lightolier, Edison Price, American Glass Lights, SC Lighting, Flos. **Door hardware:** Sargent, Rixson, Hagez. **Glass:** Viracon. **Window treatments:** General Drapery Services. **Work stations:** Kimball. **Work station seating:** Steelcase. **Lounge seating:** Dunbar, Bright, Metropolitan. **Cafeteria, dining, training tables:** Johnson, Howe. **Other tables:** HBF, Cumberland, Metropolitan. **Files:** Steelcase. **Shelving:** Adjustable Steel Products. **Architectural woodworking:** Wigand Corp. **Cabinetmaking:** Peerless Woodworking. **Client:** Turner Corp. **Architect and interior designer:** Haines Lundberg Waehler. **Structural engineer:** The office of Irwin G. Cantor, D.C. **Mechanical/electrical engineer:** Cosentini Associates. **General contractor:** Turner Interiors. **Lighting designer:** HLW. **Acoustician:** Cerami & Assoc. **Furniture dealer:** Dancker, Sellew & Douglas. **Audio/visual:** Barclay Associates. **Photographer:** Peter Paige.





# Out With the Old, In With the New

Aging goes upscale at The Terraces at Los Gatos, Calif., designed by Interior Arts Inc. and Stone Marraccini Patterson

By Deborah Craven

**I**n the made-for-television movie, *Fire in the Dark* (CBS-TV), actress Olympia Dukakis portrays an independent widow whose family is forced to confront her advancing age when she breaks her hip. In one particularly poignant scene, Dukakis describes what it means to grow older. "Five years ago, I was driving," she reminisces. "Just last Easter, I cooked dinner for the

regard to religious preference, believes that "aging is a normal life process that people experience to its fullest through self-determination." One of the newest and most compelling expressions of this credo can be seen in The Terraces, Los Gatos, Calif., designed by Interior Arts Inc., interior designers, and Stone Marraccini Patterson, architects.

"Part of our services include building facilities, usually in cooperation with a local church that has an interest and strong desire to create a retirement community within its city or town," explains Ken Hooge, senior vice president of facilities for American Baptist Homes. "That's how The Terraces got started in 1983."

The concept for The Terraces actually started 20 years earlier when a committee from the First Presbyterian Church dreamed of building a retirement home on a 9-acre site adjacent to the church in Los Gatos. Realizing that the scope of what it wanted was too much for a committee, it contacted American Baptist Homes, which bought the land and assembled a design team with Stone Marraccini Patterson and Interior Arts Inc. Consequently, American Baptist Homes is the owner and operator of The Terraces.

Extensive market research including focus groups and follow-up telephone interviews, was conducted by Gerontological Services Inc., Los Angeles, to determine a sample population and its needs. Research showed that The Terraces' potential clients were well-educated, well-traveled and socially active. An upper-middle income, 70-plus-age clientele from up and down the peninsula, including Los Gatos, Saratoga, Saratoga and certain portions of San Jose and Los Altos, was thus targeted.

"Prospective residents were anxious not to be a burden to their families, and to continue their own active, independent life style as long as possible," says Pat Hennings, ASID, president of Interior Arts. "When an individual has lost that independence, they want to have access to services that a continuing care facility provides."



Intentionally yours: When research showed that an upper-income, 70-plus clientele in the Los Gatos environs wanted to live as independently as possible, American Baptist Homes and its design team produced The Terraces, whose overall appearance (above), main lobby (opposite) and other features combine attention to special ergonomic needs with the ambiance of home.

whole family. Now I can't even walk." The widow and her daughter, played by Lindsey Wagner, try to decide where this former school teacher should live—not exactly how most retired people envision spending their "golden years."

Now, thanks to a not-for-profit organization called American Baptist Homes of the West, living the good life in 10 continuing care retirement communities and seven retirement communities can be the norm rather than the exception. American Baptist Homes, which serves older people without









Upon entering The Terraces, residents pay an accommodation fee and sign a care and resident's agreement. "Within that agreement, they're guaranteed a place to live for the rest of their lives," Hooge points out. In addition, residents pay a monthly service fee that includes maintenance, administration, housekeeping, utilities and insurance on their residence. Since having choices is crucial to people in a continuing care community, The Terraces offers three different housing options: independent living (175 units), assisted living (33 units) and skilled nursing (59 beds).

What do these choices offer? "Independent living units are just like any other condo or house," explains Hennings. Units range from a freestanding, 1,312-sq. ft., two-bedroom, two-bath patio home with fireplace to a more modest, 600-sq. ft., alcove studio apartment with a separate kitchen and a small study. There are also two-bedroom, 1-1/2 bath and one-bedroom, one-bath units.

Residents in independent living bring their own furniture and personal belongings, including pets (mostly small dogs). Life can be as autonomous for these residents as they like except for one meal a day, either lunch or dinner, served in the central dining room. "We favor the one-meal-a-day program even in independent living, because it helps people who are isolated in the beginning meet others," notes Hooge.

The next level of housing is assisted living, where people live in large rooms similar to studio apartments with areas designated for liv-

## Why do large dining tables discourage talking?

Even residents in independent living at The Terraces are encouraged to meet one another through such activities as concerts in the meeting room (above) and meals in the independent living dining room (below), where individuals who begin their residence in possible isolation can make friends.



ing and sleeping. Their furnishings include some of their own furniture and personal belongings. Three daily meals are provided for them in the central dining room.

In skilled nursing, residents live in large double rooms with roommates. "These people are 87 and up, and require a great deal of attention," says Laura Watkins ASID, part of the Interior Arts design team. "They realize they need help." A toe-to-toe configuration is used in their double rooms, providing separate windows and controls for each resident on his or her side of the room. Bright, colorful wallpaper, borders and residential-style, cherry nightstands and dressers keep rooms from appearing institutional.

In fact, conviviality pervades The Terraces. Common areas include a library, an ice cream parlor, a sewing room and a game room. Outside, the grounds are professionally landscaped with small gardens, with gazebos and benches for sitting and talking with friends or visitors.

Paying special attention to the needs of the aging while providing a sense of home and comfort within building codes calls for special inspiration at times. To accomplish both goals, the design team has used man-

elder-sensitive approaches, including radiussed edges on all countertops to prevent injury to aging residents, whose skin may be getting thinner; dense, low-pile carpet to avoid tripping caused by walkers or shuffling gaits; and bathroom doors that swing out, so a falling resident won't be trapped behind a closed door. "An environment that works for a resident empowers the resident," says Hennings.

Ergonomics has naturally played an important role in the design. For example, hospital beds in skilled nursing are customized to accommodate the smaller stature of residents, particularly women.

"By making the beds smaller, we provide them with more living area in their rooms," Walker points out.

Such attention to detail abounds. Seating at The Terraces combines shallow seat depths and seat heights of 18 to 19 in. deep with long arms and knobs or grips to help seniors stand up. Library shelving does not exceed five feet for easy access for those with a limited range of arm motion. Since the need for light increases with age—typical 70-year-old need three times the amount of light the average 20-year-old requires—high levels of non-glare and indirect lighting with adequate illumination





In skilled nursing, residents can depend on the skilled nursing station (left) while living in large double rooms (below) with roommates. These residents, typically aged 87 and up, require a great deal of attention. Each side of a toe-to-toe configuration has separate windows and controls for each resident.



and even light levels are used throughout. Contrasting colors and values assist residents with depth perception: table edges contrast with floors, and corridors vary color schemes for wayfinding.

Even acoustics were considered. For many hearing impaired people in skilled nursing, communication is a problem. Whereas seating in many facilities is side-by-side, without room for wheelchairs to draw up close, The Terraces provides face-to-face seating with direct eye contact. Nowhere is this more evident than

in dining areas, where 42-in. tables are installed instead of standard 60-in. ones so people can hear better. "People who speak across a 60-in. table may shout so loudly, they distract people with hearing aids at smaller tables," observes Hennings. "Often residents just give up and don't talk at all."

Even the under-70-somethings can appreciate that. ☺

#### Project Summary: The Terraces of Los Gatos

**Location:** Los Gatos, CA. **Total floor area:** 346,465 sq. ft. **No. of floors:** 2 (skilled nursing, assisted living), 2-3 (independent living). **No. of beds:** 59 (skilled nursing), 175 (independent living). **Total staff size:** 65. **Cost/sq. ft.:** \$101.72. **Wallcovering:** Koroseal, Brewster, GenCorp, Sinclair. **Paint:** Kelly Moore. **Laminate:** WilsonArt, Plonite. **Dry wall:** National Gypsum, Georgia Pacific. **Vinyl flooring:** Armstrong, Mannington. **Ceramic tile flooring:** American Olean. **Carpet/carpet tile:** Collins & Aikman, Stratton, Prince Street, Masland. **Carpet fiber:** DuPont, Monsanto. **Ceiling:** USG Interiors. **Lighting:** American Glass Light, Shaper. **Doors:** Western Oregon Door, Ceco Door. **Door hardware:** Falcon. **Windows:** Blomberg Window Systems, Acorn. **Window treatments:** Levolor, Decorator Draperies. **Railings:** Construction Specialties, Acrovyn. **Patient room seating:** Thonet. **Patient room casegoods:** Hill-Rom. **Patient beds:** Hill-Rom. **Patient overbed tables:** Hill-Rom. **Patient room lighting:** Hill-Rom. **Cubicle curtains:** Maha-ram, Arc-Com. **Lounge seating:** Thonet, American of Martinsville, Primarily Seating. **Cafeteria/dining seating:** South-ern California Woods. **Other seating:** American of Martinsville, Akin, Conover Chair, Primarily Seating, Gunlocke. **Upholstery:** Stroheim & Romann, Pindler & Pindler, Design-Tex, Momentum, Robert Allen, Schumacher. **Cafeteria, dining, conference tables:** Innerspace. **Other tables:** American of Martinsville, Madison Square. **Files and shelving:** Harper's. **Architectural woodworking/cabinetmaking:** Merilat. **Signage:** Foot McCracken Assoc. **Accessories:** Decorative Crafts, Great City Traders. **Plumbing fixtures:** American Standard. **Client:** American Baptist Homes of the West. **Architect:** Stone Marraccini Patterson. **Interior designer:** Interior Arts Inc. **Structural engineer:** Forell/Elsesser Engineers. **Mechanical engineer:** Gayner Engineer. **Electrical engineer:** The Engineering Enterprise. **General contractor:** Koll Construction. **Lighting designer:** SMP, The Electrical Enterprise. **Acoustician:** Wilson, Ihrig & Assoc. **Photographer:** Tamela Ryatt.

The floor plan for skilled nursing (below) shows the distinctive, toe-to-toe configuration, which contrasts sharply with more familiar arrangements for independent and assisted living units.

in dining areas, where 42-in. tables are installed instead of standard 60-in. ones so people can hear better. "People who speak across a 60-in. table may shout so loudly, they distract people with hearing aids at smaller tables," observes Hennings. "Often residents just give up and don't talk at all."

On a typical day at The Terraces, residents choose from a wide range of activities. From ballroom dancing or reading the paper in the ice cream parlor over a hot fudge sundae, to being taken by bus for dinner and a show in San Francisco, the routine can be anything but predictable. In fact, residents in independent living may even volunteer time in skilled nursing, helping older, more frail residents write letters or go for walks.

It's a far cry from what older people once expected of nursing homes. Yet just 30 years ago, many states, including California, considered a 12-ft. x 12-ft. room as appropriate retirement accommo-







Stairway to heaven: McGill Commercial Construction and Edwards & Associates created a new home for the Westcom Radio Group that successfully integrates seemingly diverse elements. The reception area featuring black leather and bleached hardwood floors could belong to the most staid, sophisticated corporation, but views of the high-tech newsroom and the telltale musical instruments indicate that something more dramatic takes place here.



# DATs Entertainment

PHOTOGRAPH BY [unreadable]

Video hasn't killed Toronto's radio stars—as the Westcom Radio Group invests in a state-of-the-art broadcasting facility designed by McGill Construction Co. and Edwards & Associates

*By Jennifer Thiele*







Westcom's broadcasting studios (above) sit on the perimeter of the floor plate with lots of windows overlooking metropolitan Toronto. "The jocks are constantly reminded of the audience to which they're playing," explains president Don Luzzi. "It also enables us to do window weather, which is still the most reliable method!"

If there's a rock 'n' roll heaven, you know they've got a hell of a broadcasting studio. For the disc jockeys who keep the beat at Toronto's Q107-FM and AM640 rock radio stations—and the business staffers who keep them on the air—the radio stations' new home on the 14th and 15th floors of an office tower may be as close to paradise as Graceland. Surrounding a complex maze of technologically advanced sound equipment, McGill Construction Company and Edwards & Associates have created an upbeat atmosphere that makes both the rockers and the high rollers want to shout.

Sister stations Q107-FM and AM640 had spent years operating out of separate broadcast facilities when parent company Westcom Radio Group decided that the pair could function more efficiently by sharing resources under one roof.

When plans to move AM640 from its suburban-metro Richmond Hill location to the downtown Toronto studios of Q107-FM were discouraged by the FCC (Canada's version of the FCC, which preferred that Westcom find a "halfway point" where both stations could continue to serve the greater Toronto area), the radio stations were forced to find a new home.

The search area thus defined, Westcom favored North York, a burgeoning commercial and residential district of northern metropolitan Toronto. Here, the company signed on as the first tenant in a new, 15-story office tower. The Yonge-Norton Centre offered modern building systems, a convenient location

and great views of the city at affordable rents.

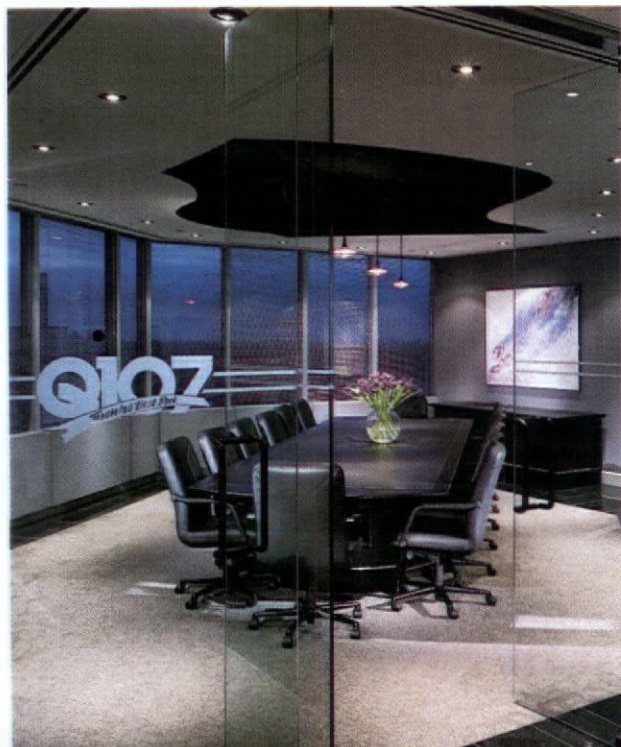
Unfortunately, the tower was also less than ideally suited to a broadcasting tenant. Westcom's sound isolation and vibration control requirements far exceed those of ordinary businesses. Compounding the noise and vibration problem, Yonge-Norton Centre was built directly on top of a Toronto subway station.

Westcom called upon architect Michael Ball, president of McGill Construction Company, to transform the 14th and 15th floor into an appropriate home for the two radio stations, as well as Westcom's other divisions, Westcom Radio Sales, Westcom Music Corp., Midtown Sound and the Rock Radio Network. (Ironically, Ball had enjoyed a steady business relationship with Westcom ever since his firm accidentally damaged one of Q107-FM's sound studios while installing a bathroom for an adjacent client.) "We had to be sure that all the construction requirements of a radio station could be met," recalls Ball. "It was better that we went into a building that had no other tenants."

McGill isolated the broadcast and sound studios on the top floor, where it could take advantage of the greater ceiling heights to construct a studio block that actually floated free of the building. This "room within a room" concept was accomplished by constructing a wood structure to house the studios, which was then fitted into the building's existing concrete shell. Sand ballast and rubberized isolator pads were set in the subfloor to further cushion the rooms from vibration and eliminate extraneous noise.

Once the structural requirements were satisfied, Ball and interior designer Tim Edwards of Edwards & Associates were left with the challenge of integrating copious amounts of broadcasting equipment into a stimulating and coherent design. "People don't really have a perception of what it takes to produce a high quality broadcast," notes Westcom president Don Luzzi. The company's state-of-the-art technology includes on-air consoles, routing and intercom switchers, an on-air phone system, newsroom mixers, custom-built control room and studio delegation switcher, a 24-track recording studio, DAT editing system, microphones and speakers. Among Westcom's capabilities: a complete interactive broadcasting facility can produce all forms of program material, all control rooms feed any transmitter, all studios work with any control room and the entire facility is wired for sound to allow broadcasting from anywhere on the two floors.

Clearly, the combination of technology and design that Westcom sought had to result in a functional and comfortable working environment for its 85 employees. In developing the floor plan, the designers took care to group related functions to facilitate the execution of tasks. "Much of the success is in the flow of the space," notes Luzzi. "It takes into account where people migrate to and who they affiliate with on a regular basis." The music library, for example, is within steps of the studio operations for easy access by disc jockeys.

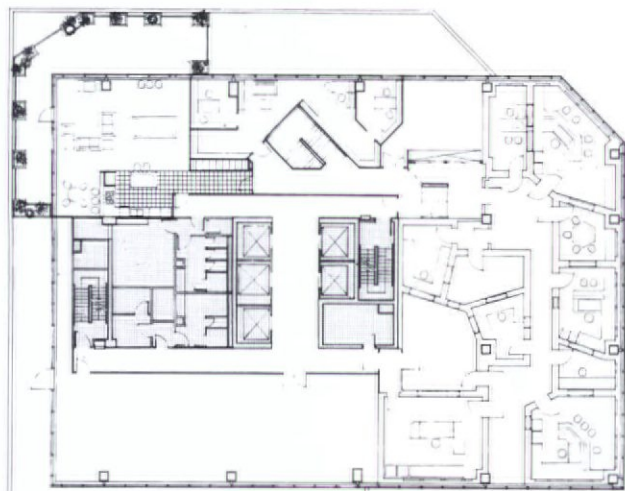






The conference room (opposite, bottom) is characterized by all the contemporary design elements that give drama to the Westcom Radio Group's new home, including tones of black and gray (the music industry favorites), full height glass walls with simulated sandblasted signage and sculpted ceilings.

The elevator lobby (above) instantly establishes the company's ties to rock 'n' roll with silver, gold and platinum record albums mounted on the walls that have been presented to Q107-FM and AM640 as tokens of appreciation.



Also of considerable importance to Westcom and its employees, the facility had to look its part. "We wanted it to be a rather cool facility," explains Luzzi. "You've got to know that you're in a rock 'n' roll atmosphere, but you also need to appeal to the 'suits' that come in. It's a blending of cultures that's really quite unique."

Westcom's interesting mix of employees ranges from the "creatives" (disc jockeys and musicians) to the "business types" (management, sales and administrative staff), all of whom needed a cohesive design statement. Frequent visitors to the stations also include such diverse groups as radio listeners and

contest winners, advertising executives and world class musicians who visit the station to conduct interviews or perform live concerts on the air.

As a trained pianist, Edwards was in tune with the culture and the design language of the music world. She also understood, however, the need for a professional atmosphere that would reflect Westcom's status as a leader in Canadian radio broadcasting. "The challenge was to create the right interplay between the corporate and creative elements of the business," explained Edwards. "It had to be low key but showy."

A mostly black and grey interior color palette was fitting for both the rock 'n' roll style ("Black tends to be part of the whole music business," Edwards muses) and the solid, stable reputation of Westcom as a corporate entity. The space is jazzed up with contemporary design elements like full height interior glazing and doors, stone accents, dramatic ceiling cut-outs and an open metal staircase that forms the focal point of the reception area. References to the industry are abundant.

Silver, gold and platinum records that have been gifts to Westcom and an occasional musical instrument amount to an unusual art pro-

gram. "Objects like the records and posters of performers seem to fall neatly into the design," observes Luzzi. "The lobby also has a grand piano that Mick Jagger thinks is pretty cool," he adds.

Interviews with Westcom staffers revealed another important design consideration. "Many of them wanted an environment that looks like home," Edwards recalls. The facility's 24-hour operation further underscored the need for a relaxed, even somewhat residential, working atmosphere. Edwards responded with bleached hardwood floors, carpets and leathers throughout to warm up the space. Though budget was an important factor, Westcom did not skimp on amenities. A kitchen, lounge and recreation area complete with a pool table and big screen tv, and outdoor patio were provided for employees. "Our mandate was to take a high-tech environment and make it comfortable for the DJs and sales staff," summarizes Ball.

For a radio station concern, Westcom had a great appreciation of the importance of visual design in combination with function and practicality. "The work place has to look nice, because that enhances the creative process," notes Luzzi. "In metropolitan Toronto, it's often rainy and foggy. How else do you get stimulated day after day?"

He may be impartial when he boasts, "We have the most advanced broadcasting facility in North America." But if Westcom's new digs at Yonge-Norton Centre are any indication of its success in the broadcasting world, its future looks rock solid. ☎

#### Project Summary: Westcom Radio Group

**Location:** Toronto, Canada. **Total floor area:** 21,000 sq. ft. **No. of floors:** 2. **Wallcoverings:** Canada Wallcoverings. **Paint:** Benjamin Moore, Kurtz Mann (custom faux). **Laminate:** WilsonArt. **Drywall:** Canadian Gypsum. **Flooring:** Barwood Flooring (wood), York Marble/Ramca Tile (granite), Amtico (vinyl). **Carpet:** custom by Camcor Flooring. **Carpet fiber:** BASE. **Lighting:** Au Courant. **Doors:** Toronto Door. **Door hardware:** Yale. **Glass:** Harding/PPG. **Acoustic panels:** Sonowall. **Acoustic panel fabric:** Baumann Fabric. **Work stations:** Smed. **Work station seating:** Krug. **Lounge seating:** A.R.E.A. **Other seating:** Keilhauer; Collier. **Upholstery:** Ben Rose, Unifab, Woeller. **Conference tables:** Salzburg Furniture. **Technical seating:** Global Furniture. **Sound booth seating:** Woodcraft. **Files:** Office Specialty/Storwal. **Architectural woodworking/cabinetmaking:** Salzburg. **Railings:** Grant Iron. **Stairs:** Grant Iron. **Signage:** Traffic Graffix. **Visual boards:** Egan Visual. **Client:** Westcom Radio Group. **Architect:** McGill Commercial Construction; Michael Ball, project manager; Paul Rivers, construction manager; Winnie Southey, contracts administrator; Henrietta Shenderey, Kim Tanner, staff designers. **Interior designer:** Edwards & Associates; Tina Edwards, senior designer. **Mechanical engineer:** The Mitchell Partnership. **Electrical engineer:** Muvey & Banani. **Acoustical engineer:** Group One Acoustics. **Structural engineer:** Caruthers & Wallace. **Photographer:** Robert Burley/Design Archive.

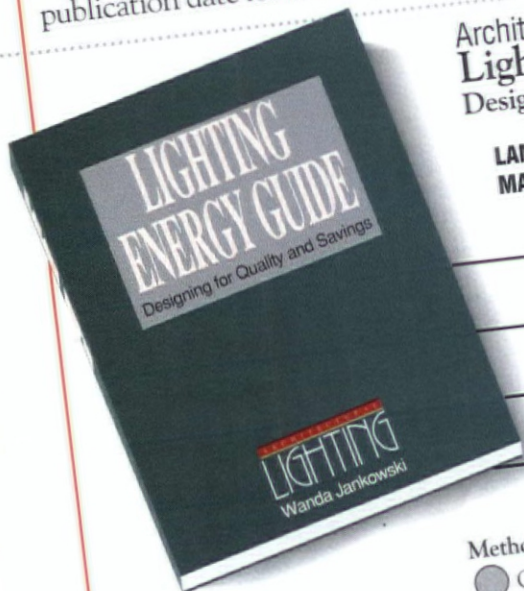


Of course, we don't really mean that. The facts are that conservation is no longer a trendy buzz word to toss around at meetings and saving money means staying in business. That's why *Architectural Lighting* magazine is taking the lead and publishing the "Lighting Energy Guide-Designing for Quality and Savings". Wanda Jankowski, respected lighting author and *Architectural Lighting's* Editor-in-Chief, will assemble information from a wide range of lighting experts and industry sources on conserving energy and saving money while maintaining the highest design standards. Topics and products to be covered include: Lamps, fixtures, ballasts, controls, dimming, utilities and rebate programs, codes, standards and much more.

Must read for Architects, Interior Designers and Facilities Managers, this 60 page, fact-filled book is being offered to our readers at the pre-publication price of only \$19.95 (a savings of 25%), plus \$3.00 shipping and handling. Publication is scheduled for October, 1993. Use the order form below to reserve your copy today and please allow 3-4 weeks after publication date for delivery.

**Architectural Lighting's  
Lighting Energy Guide:  
Designing for Quality and Savings**

**LAMPS • FIXTURES • BALLASTS • CONTROLS/DIMMING • UTILITIES & REBATE PROGRAM  
MAINTAINING QUALITY LIGHTING DESIGN • CODES & STANDARDS • BIBLIOGRAPHY/REFE**



\$22.95 (\$19.95 + \$3.00 shipping and handling)

\$24.60 (NY State Residents, includes \$1.65 sales tax)

**Method of Payment**

- Check/Money Orders payable to Architectural Lighting
- Visa  MasterCard  American Express

Card # \_\_\_\_\_

Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

NAME, TITLE

COMPANY

ADDRESS

CITY STATE AND ZIP

TELEPHONE

Return completed order coupon to:  
The Commercial Design N  
1515 Broadway  
New York, NY 10036  
Attn: Michelle Murtha

**Why  
Save Money,  
When You  
Can Waste  
Energy?**



# Giant Killers in the Aisles

Specialty retailers and off-price outlets are grabbing market share from the giants of retailing, but savvy designers know that both sides have plans to lure each other's shoppers

**M**r. and Ms. America were finally spotted in the shopping malls in the second quarter of 1993, bringing sighs of relief from retailers from coast to coast, as weekly earnings continued to surge at an annual rate of 4.7%, setting a two-year high. This should translate into a gain of 3% for real consumer spending and an ongoing resurgence in revolving consumer debt. After so many false starts in both the Bush and Clinton administrations, retailers and the design firms that serve them are beginning to believe in the recovery.

Business certainly hasn't been good for many of the best and brightest. The Limited, for example, the respected, \$7-billion retailer of women's apparel, has seen its two largest divisions, The Limited and Lerner New York, fumble their sense of direction—and their receipts, which are down 10% in same-store sales. Sears, Roebuck & Co., once the nation's mightiest retailer, is only now posting a \$64-million profit for its recently-concluded fiscal year—after reporting a \$24-million loss the year before. Even Wal-Mart, the number one U.S. retailer, has warned Wall Street not to expect double-digit same-store sales growth this year, as Sam's Clubs encounters stiff competition in the price-club category, and Wal-Mart battles the supermarket industry to fatten its revenues by opening 150 new, 116,000-188,000-sq. ft. superstores, which combine general merchandise with food, in 1993.

Yet shoppers worried about an uncertain economy have been crowning new champions of the retailing world for their ability to deliver valued-priced merchandise and broad selections within tightly defined product categories. Bed Bath & Beyond, for example, is winning customers by offering a vast assortment of furnishings and

accessories for bed and bath at moderate prices, and has seen annual sales soar from \$217 million last year to \$278 million now. Bombay Co. lets shoppers with upscale aspirations take home furniture that consciously evokes England's stately homes—on the same day and for under \$500—enabling the retailer to chalk up \$211.6 million in sales for the last four quarters. Discounters such as Bradlees and Caldor and off-price outlets such as Ross Stores and T.J. Maxx are a hit with their customers because of low prices on well chosen goods.

Does design play any role in this hotly contested environment? Clearly such department stores as Macy's, Nordstrom's and Marshall Field's (see this month's feature on the Grand Dame of State Street) that navigate between specialty retailers and powerhouse discounters think so. In fact, they are enthusiastically reaffirming their close, often multi-generational relationship to customers with better service, private label merchandise—and impressive new or remodeled interiors. Specialty stores such as The Nature Company, Wet Seal and Barnes & Noble are showing that Nike's remarkable Niketowns do not have a monopoly on innovative retail design. Even many an off-price outlet discounting top brand names has discovered that the American shopper responds favorably to attractive interiors.

Few Americans seem willing to pay the time-worn "manufacturer's suggested retail price" for anything in the 1990s. On the other hand, having seen store design evolve into a highly persuasive and entertaining total environment, they are increasingly drawn to merchants who aggressively design their real estate to counter the rising threat of electronic media such as cable TV's Home Shopping Network. As the projects on the following pages show, merchandise ultimately makes or breaks a store—but a good retail environment at least ensures that shoppers will stop, touch, enjoy and hopefully buy, buy, buy. ☺

When Dayton-Hudson took on the renovation of the flagship Marshall Field's on Chicago's State Street, it decided the 2 million-sq. ft. department store would not surrender to the style and outlook of its suburban offspring. Thus, the Grand Dame of State Street's main floor (above) is resplendent in such classic details as Corinthian columns, crown molding, marble, bubinga wood, plaster and gold leaf, which HTI-Space Design International used to evoke the sense of the past, if not always its exact form.

Photograph by Don DuBroff.





# What the Lady Wants!

Although Marshall Field's century-old State Street store showcases its merchandise better than ever thanks to a renovation by HTI-SDI, delighted Chicagoans insist nothing has changed

By Roger Yee

**Y**ou can almost hear the voice of Marshall Field himself resonating in the aisles of the flagship department store bearing his name on Chicago's State Street: "Give the lady what she wants!" In his heyday as the preeminent merchant of Chicago, Field (1834-1906) did just that by brilliantly gauging the psyche of fellow Chicagoans, creating a grand emporium to present his merchandise in a ravishing setting, and introducing such innovations as the first return-of-goods policy, first European buying office, first department store restaurant and first bridal registry. Now, at the close of a five-year, \$110-million, 1 million-sq. ft. renovation for which HTI-Space Design International (HTI-SDI) provided architectural and interior design services, Field would be proud to observe that the transformation actually improves on the original State Street store of 1879, designed by legendary architect Daniel H. Burnham.

Of course, tinkering with a store so beloved of its community that it is often mentioned in the same breath is always risky business. Christmas, for example, is not complete for families in the City of the Big Shoulders without a visit to the Walnut Room, with its profusely decorated, 45-ft. tall tree. Fortunately, both BATUS, its Louisville, Ky.-based parent at the start of the project, and Dayton Hudson Corp., the Minneapolis-based holding company that currently owns the Dayton's and Hudson's chains as well as Marshall Field's, knew the value of their asset and handled it accordingly.

Market studies conducted in the mid-1980s showed that the Grand Dame of State Street served a clientele of wide-ranging economic, ethnic and racial roots, ages and incomes who came from the suburbs of Chicagoland and the nearby states of Ohio, Wisconsin, Michigan, Indiana and Iowa as well as The Loop to shop on its 71 acres during all hours of the day. Every Chicagoan seemed to have fond memories of the store, since many families have patronized it for two generations or more. Neither BATUS nor Dayton Hudson had any intention of diminishing this appeal.

Yet a major renovation was long overdue. First of all, the store had never fully integrat-



ed the six separate structures that covered the city block bounded by State, Randolph, Wabash and Washington Streets, so that the store's maze-like circulation plans and idiosyncratically placed escalators and elevators routinely disoriented customers. Nor was the original design enhanced by each new facelift or addition, which tended to degrade rather than enhance the store's circulation and image. And a vast airshaft called Holden Court Alley accommodated a loading dock and fire escapes by cutting the ground floor into eastern and western halves that customers traversed only by exiting and reentering the store.

Considering the physical complexity of

Respect for tradition does not make Marshall Field's flagship store on Chicago's State Street a prisoner of its past, as can be seen on the refurbished main floor (opposite), where marble, bubinga wood, plaster and gold leaf evoke the sense of the past—if not always its exact form. On the other hand, the new atrium (above) is so sympathetic to the past that customers mistake it for old.







the renovation, the strategy that established it was refreshingly single-minded. "Marshall Field's wanted to make the State Street store easy for the customer to use," says Andrew Markopoulos, senior vice president, visual presentation for Dayton Hudson. "This meant we would create clearly defined spaces and aisles, restore the store's traditional lustre, give equal access to all floors, and establish strong focal points. We would address the store's past and today's reality at the same time."

Initial ideas about a cosmetic touch-up were quickly swept aside in favor of more ambitious plans once HTI-SDI and Marshall Field's examined the store in detail. "As we walked through the store, we immediately saw how inadequate a simple remodeling would be," recalls Marian Crawford, project director for HTI-SDI. "The main problem with the space was its circulation. We would have to study the movement of people and materials, reposition escalators and elevators, and create a new loading dock to make a difference." Indeed, first-hand observation and videotape were among the many traffic research tools used to understand customer behavior during their visits.

A critical factor in the decision to completely overhaul the store was the enthusiastic support of Philip Miller, the former chairman of Marshall Field's, who remained at his post long enough to complete the project

## All that glitters isn't old

after the retailer changed hands. Miller enlisted all parties to the project to act as teammates, challenging his senior merchants as well as the designers to pool together the necessary information to create a superior selling environment. His willingness to examine details as small as the restaurant seating in addition to the big, conceptual picture inspired everyone.

Perhaps one of the major principles guiding the renovation was that of the ongoing importance of a full-line department store. Many department stores have transformed themselves into specialty stores populated by brand name boutiques that customers identify more with manufacturers and wholesalers than retailers, but the State Street store chose the opposite approach. "Customers come to Marshall Field's for its dominant assortments of defined types of merchandise," Markopoulos maintains. "We have great departments in State Street that many specialty stores cannot match. Our china department alone carries over 900 patterns."

Naturally, the store carries many important brand names. Marshall Field's typically seeks to combine the expertise of the outside group with that of its own to create a unique setting for its merchandise. "We aim to break the mold in our store designs," Markopoulos admits, "and we push organizations like Ralph Lauren as much as they push us. We want to innovate with the customer in mind."



"This project has always been seen as a downtown store," adds Martin Anderson, project designer for HTI-SDI. "It's a large-scale world of spacious departments under high ceilings, rather than a cramped village of tiny shops. To emphasize this point, we opened up and refurbished the store's two

Fashions for women (above) and men (below) at Marshall Field's include important lines of branded merchandise, but the store works closely with the manufacturers and wholesalers to create a visual presence that celebrates the store as well as the label. In this manner, the customer recognizes the State Street store's ongoing commitment to full-service departments.

existing atriums and even made a few outdoor views visible to customers inside."

Bringing back the glory of the store's Corinthian columns, crown molding and other classic details that customers revered was





Where once an alley bisected the first floor of Marshall Field's (below), a relocated loading dock, new atrium and enclosed space keep customers indoors.

Shopping in the flagship Marshall Field's has been a Chicago tradition for generations, and the store wants to keep it that way. Thus, children are courted with departments like the one for girls' clothing (right, top) that was designed by HTI-SDI after the staff screened cartoon programs. Customers of all ages can enjoy the gracious Café Vienna (right, bottom), one of many store restaurants.



settings, burnished with the addition of a new food hall on the lower level. (Yes, the store's fabled Frangos chocolates are still made on premises.)

If there were no way to run a multi-phase construction project of this scope and duration without disrupting business, Marshall Field's did its best to minimize problems. "The store always kept the customers informed," Crawford recalls. "There were signs and clerks ready to direct you. People became genuinely excited about what was being done to 'their' store."

Evidence that the redesigned Marshall Field's has reclaimed its place in the hearts of Chicagoans has not been hard to find. On the day the new atrium opened, Anderson remembers riding on an escalator behind two elderly women who had obviously spent decades shopping on State Street. "They wondered why they'd never noticed the atrium before," he says with a smile. Just giving the ladies what they want, Mr. Field.

**Project Summary: Marshall Field's, State Street, Chicago**

**Location:** Chicago, IL. **Total floor area:** 900,000 sq. ft. **No. of floors:** 8. **Average floor size:** 110,000 sq. ft. **Cost:** \$110 million. **Wallcovering:** Innovations, Scalamandrill, Ametex, DesignTex, Wolf Gordon, J.M. Lynne. **Paint:** Benjamin Moore, DuPont, PPG, Glidden, Sherwin Williams, Fuller O'Brien, Ameritone. **Laminate:** R.S. Bacon Veneer, Nevamar, Laminart, WilsonArt, Micarta, Formica. **Dry wall:** U.S. Gypsum. **Flooring:** Innovative Marble & Tile, Marble Technics, Permagrain, Gammapar, Geysir Hardwood, Juell Flooring. **Carpet/carpet tile:** Bentley, Durkan, Harbinger, Milliken, Patrick, Atlas, Pacific Crest, Prince Street Technologies. **Ceiling:** Armstrong. **Lighting:** Koch & Lowy, Boyd, Louis Poulson, Indy, Omega,

Lightolier, Capri, Paralux, Lutron, Norbert Belfer. **Window treatment:** Levolor. **Railings:** Livers Bronze. **Seating:** Wesnic, Thonet, HBE. **Upholstery:** Unika Vaev, Naugahyde. **Tables:** Wesnic, Thonet. **Display fixtures:** Bernard Woodwork, Crown Store Equipment, Woodwork Corp. of America, American Woodcraft, Midwest Woodworking. **Architectural woodworking and cabinetmaking:** W. E. Norman Moldings, R.S. Bacon Veneers, Norton Blumenthal. **Signage:** National Sign. **Elevators and escalators:** Montgomery. **HVAC:** Westinghouse. **Plumbing fixtures:** American Standard. **Client:** Dayton Hudson Corp.; Andrew Markopoulos, senior vice president, visual presentation; James Elder, vice president. **Architect and interior designer:** HTI-Space Design International; Edward Hambrecht, managing principal; Martin Anderson, vice president/design principal; Marian Crawford, vice president/principal in charge. **Structural engineer:** Dolio & Metz. **Mechanical/electrical engineer:** Avcon Design Group. **General contractor:** Pepper Construction. **Construction manager:** William Allen. **Photographer:** Don DuBroff, main floor, atrium, women's apparel, Café Vienna, children's department; Jamie Padgett, restaurant interior, men's apparel.

central to the new design, and the ground floor is the chief beneficiary of a loving salute to the past in which marble, bubinga wood, plaster and gold leaf have evoked the sense of the past if not always its exact form. On the other hand, much else that happened in the course of the five-year program was unprecedented. Moving the loading dock from the center of Holden Court Alley to the north side of the building on Randolph Street enabled the store to unite the broken halves of the ground floor and to install a new atrium, complete with escalators, elevators and classic architectural details in the heart of the store, to constitute what Anderson calls a vertical transportation center."

The careful balance between old and new continues in the planning and interior design of each department. HTI-SDI worked closely with the store's merchants to give the departments their own, distinctive personalities. Interior design in retailing must be built around the merchandise," Markopoulos believes. "The stress should be on the clarity of the offering. In the end, the interiors should be timeless, warm and residential without being overbearing. The customer should notice the store that presents the merchandise—but the merchandise comes first." Marshall Field's tradition of bountiful food continues within various restaurant and retail



# Java Hut

Pasqua Inc. has established a reputation for outstanding coffee—even if its San Francisco, Los Angeles and New York stores are designed by Elbert Associates to blend into their surroundings

By Jennifer Thiele

The origins of coffee as a social beverage can be traced back to London in 1652, when Pasqua Rosee, the Turkish servant of an English merchant, began selling his distinctive blend from a tent in St. Michael's Alley. This earliest public coffee house helped establish the great coffee tradition in Europe and made the name Pasqua synonymous with quality. Keeping the tradition alive today in San Francisco, Los Angeles and New York is Pasqua Inc., a chain of speciality coffee bars founded by entrepreneurs Mark Zuckerman and Martin Kupferman to capitalize on the beverage's unmatched popularity and guaranteed longevity. "Coffee is a social medium," says Zuckerman, "a vehicle that has brought people together throughout the ages for the exchange of ideas." To pay homage to the rich social tradition of the aromatic brew, Pasqua enlisted the help of architect Elbert Associates to design coffee bars that are as welcoming and stimulating as the drink itself.

National Coffee Association statistics indicate that ordinary coffee consumption has decreased—the average American drinks only 1.75 cups a day, as compared to 3.1 cups daily in the 1960s—while specialty roast coffee sales have increased 13% annually, and exceeded the \$1 billion mark in 1989. Pasqua chairman Mark Zuckerman accurately anticipated this increase in demand in 1983, when he opened his first coffee bar in a 5-ft. by 7-ft. space in a heavily trafficked area of downtown San Francisco to serve specialty roast coffee and espresso at an affordable price.

Today, with 31 stores in the busiest commercial districts of San Francisco, Los Angeles, Oakland, Calif., and

New York, Pasqua Inc. counts itself a worthy competitor to the country's two largest specialty coffee companies, Starbucks, with over 100 outlets, and Gloria Jean's Coffee Bean, with over 125 stores. According to Zuckerman, Pasqua distinguishes itself through location and positioning. While Starbucks and Gloria Jean's franchises are typically located in shopping mall environments and obtain most of their revenues from gourmet coffee bean sales, Pasqua shops are located in downtown metropolitan areas and derive most of their revenues from their coffee bar service.

To busy commuters, the Pasqua food service concept means far more than a good cup of coffee, however. "We fill a niche for working people who have a routine set of opportu-

Pasqua coffee bars share common materials and elements, like copper cladding, stonework and, of course, the same great cup of coffee. Designs often play with shapes that reflect or accentuate the trapezoid in the chain's distinctive logo. The largest of the 31 stores, located in Century Plaza in Los Angeles (opposite), features floating architectural elements that give the space visual interest.

Pasqua Coffee Bars can show up virtually anywhere there is enough occupied office space and a sufficient working population. Once those requirements are met, the company is willing to work with its landlords to design stores that fit into their architectural surroundings. The Pasqua location at the Security Pacific Financial Center, Los Angeles (left) is one of the best examples.









nities to take advantage of breaks in the day," explains Zuckerman. Though Pasqua's primary mission is to serve premium coffee at affordable prices (the company serves its own proprietary Six Country Coffee Blend containing 100% Arabica beans, plus espresso coffees brewed and prepared to order) the chain is also based on the principle that each Pasqua coffee bar must be "experienced and perceived as a convenient place to go," notes Zuckerman.

This philosophy prompted the gradual addition of baked goods, paninis and salads to the Pasqua fare, as well as limited table seating in 1990. "We added the food and seating so people don't have to make other stops during their precious short break periods," explains Zuckerman. According to architect Stephen Elbert, principal of Elbert Associates, the growth and evolution of the company has been closely documented in the successive designs of its coffee bars. "As Pasqua became a full service food and beverage company, that presented new needs in terms of storage and display for the salads and sandwiches," he explains. "Now the company is moving deeper into the café area, which requires more space."

Key to Pasqua's appeal to harried working men and women is a warm ambience that invites patrons to kick back and relax. "The design direction has been corporate, yet whimsical and spontaneous," observes Elbert. The chain has apparently found ample economic opportunity among that



segment of the population seeking just such an escape during the day. Pasqua has been consistently profitable since its inception with one of the highest sales volumes per square foot of any specialty coffee bar

## If we provide it, they will come

chain, according to Zuckerman.

Unlike many retailers, Pasqua does not rely so much on drawing customers to its stores as it does on making its coffee bars irresistibly convenient for its customers. All of Pasqua's 31 stores are thus situated in work and transit locations that are easily accessible to large working populations. To capture and serve a bigger share of a particularly promising area, Pasqua will establish a number of proximate stores, rather than a single large store that customers must go out of their way to patronize. "The most devoted coffee drinkers will drive or walk out of their way to go to Pasqua," observes Zuckerman. "But we regard them as our most diligent and determined customers."

He adds that, "We're pretty opportunistic in our space and size requirements. We want to design to fit a space, but like to be around densely populated areas with occupied square footage in central business districts. Though he admits Pasqua Inc. has no specific siting criteria for its coffee bars—"It's often seat-of-the-pants type of judgment," he muses—the company prefers to locate its stores in or near at least one million occupied sq. ft. of office space with a potential customer base of 5,000 area employees.

"Those basic elements being met, we will design our coffee bars to any appropriate facility," states Zuckerman. His flexibility is based on Pasqua's interest in forging an





maintaining symbiotic relationships with its influential landlords, which include Metropolitan Life, Equitable Life, Bank of America, Lincoln Property Co., Maguire Thomas Partners, JMB Properties and Olympia & York.

"These people who have spent hundreds of millions of dollars to construct an office building have made a tremendous investment," Zuckerman says. "We have to pay attention to the building owners' needs. Their first priority is based on the square

ago determined that our signature look would derive from copper cladding, some form of stonework and our distinctive logo," explains Zuckerman. Variations on the trapezoidal image have also become a major design component of each Pasqua store, often appearing in the form of architectural elements or angular spatial qualities.

In addition, each store features nearly identical menus and equipment, a consistently high quality of food and beverage, high service standards and logoed cups, napkins,



feet they have rent out, not what kind of amenity to provide."

The result of this design flexibility is a series of highly individual and distinctive stores whose architecture has been determined more by the surroundings than by any design standards imposed by the company. Often, the locations will bear little resemblance to one another in terms of structure, size or shape—challenging Elbert Associates to respond. "We are responsible for putting together the design direction and realizing a functional plan that fits into the variety of spaces they seem to lease," observes Elbert.

Pasqua thus comes in the form of indoor kiosks, lobby kiosks, street-entrance storefronts and even coffee carts. Store sizes accordingly vary from location to location. At present, Pasqua coffee bars average 500 sq. ft. each, with the largest store in Los Angeles' Century Plaza Towers measuring 1,000 sq. ft. However, Elbert has designed stores as small as 48 sq. ft. He muses, "Somehow we always make it fit."

What identifies each store as a member of the Pasqua chain is a definite continuity in materials and concept. "If there is not a uniformity of spatial design, there is definitely a consistency of design elements," Elbert maintains. The copper bar and bar front, for example, have been a trademark of the Pasqua chain since its beginnings. "We long

ago determined that our signature look would derive from copper cladding, some form of stonework and our distinctive logo," explains Zuckerman. Variations on the trapezoidal image have also become a major design component of each Pasqua store, often appearing in the form of architectural elements or angular spatial qualities.

Though its coffee bars can boast some pretty eye-opening design, architecture is apparently not the only visually interesting element of a trip to Pasqua for opportunistic customers. "There have been articles written about people meeting while waiting in line at our stores and dating," enthuses Zuckerman. What better tribute to a beverage with a 3,000-year social history? ☕

**Project Summary: Pasqua Coffee Bars**

**Location:** Los Angeles, San Francisco, Oakland, CA, New York, NY. **Average store size:** 500 sq. ft. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Solid surfacing:** Nevamar. **Flooring:** Dal-Tile. **Lighting fixtures:** Halo. **Door hardware:** Schlage. **Signage:** Edward Martinez Fabrications (logo), Judi Radice Designs (banners). **Refrigerator/freezer:** Silver King. **Client:** Pasqua Inc. **Architect/interior designer:** Elbert Associates, Stephen Elbert. **Lighting designer:** Elbert Associates. **Photographer:** William Miller (One Liberty Plaza, World Financial Center, New York), Martin Zeitman (Security Pacific Financial Center) Sandra Williams (Century Towers, 400 S. Hope St., LA Civic Center).

San Francisco-based Pasqua was patient about expanding eastward to New York. It did so in 1993 only after Zuckerman felt the company had built up enough "green muscle" to succeed. Pasqua's New York experience? Customers of coffee bars in the World Financial Center (opposite, top) and One Liberty Plaza (opposite, bottom) tend to be friendlier and more courteous than those on the West Coast. "Why do New Yorkers always get a bum rap?" wonders Zuckerman.

When it can't get its hands on an enclosed location, Pasqua is happy to take to the open in the form of a kiosk, like the 400 South Hope St., Los Angeles location (above, left), or the outdoor café at the Los Angeles Civic Center (above, right).







# And They're Off...

Shopping that is, in The Mall at Rockingham Park in Salem, N.H., designed by Arrowstreet Inc.

By Amy Milshtein

**O**n your mark, get set, spend! Hopefully that's what shoppers will do when they race over to New Hampshire's latest and biggest shopping center, The Mall at Rockingham Park, in Salem. The facility designed by Arrowstreet Inc. borrows from the themes of the neighboring racetrack, and the result has everybody feeling as if they've won the trifecta.

It's hard to believe that such excitement now exists in what was originally a highly problematic site. The location is attractive enough. "We looked at the site about five or six years ago with the developer, New England Development," says John Cole, a principal at Arrowstreet, Inc. "The combination of the location and the surrounding demographics made it a perfect spot for a mall."

Positioned on Interstate 93, a highway that runs from the north of Boston to New Hampshire and Vermont, the spot sits in the heart of one of the nation's fastest growing trade areas. Perhaps even more attractive is the fact that New Hampshire regularly lures savvy Massachusetts shoppers looking to avoid a hefty, 5% sales tax. The lack of any comparable, super-regional mall nearby also hints at the center's success.

In fact, such favorable circumstances allowed the developer to target a huge radius of shoppers. Families up to 20 minutes away, north and south, are expected to flock to the mall.

That's the good news. The bad news has been the site's seemingly endless list of difficulties. "The length of an ideal mall should be two times its width," says Cole. "This site is credibly long and skinny, with a length about three and one-half times the width."

But its shape was only the beginning. A

wetland area sat right smack in the middle of the site. The town owned a right-of-way that segmented the parcel. To top it all off, access was poor. The developer and the architect faced a Herculean task in getting a mall off the ground.

To make getting there easier, the developer replaced the road that divided the site by acquiring more land and building a connecting road as a new route for the local commu-

Twinkle, twinkle little mall: Bright as a nighttime beacon, the main hall at The Mall at Rockingham Park (opposite) employs thousands of colored lights. The effect draws motorists off Interstate 93 north of Boston and into shopping heaven. In the Mall's food court (below), first-place ribbons, colorful lighting and whimsical, fruit-topped carousel horses lend a country fair flavor. The atmosphere lets shoppers relax and refresh before another bout of spending.



nity. The developer also widened the interstate for one and a half miles, preventing traffic snarls. A freeway flyover allows cars to avoid making a left turn and delivers eager shoppers directly to the mall's front door.



The wetlands also required creative problem solving. Artificial wetlands at the ends of the site have replaced the filled-in natural one. These new wetlands also serve as reservoirs or retention ponds for draining storm water from the site. Replacing wetlands represents a new technology that has only been accomplished in a few places in the country.

## Marching fearlessly into the teeth of the recession

The developers pulled it off at this site by creating one large pond at the northern and highest part of the site. The parking deck, built at the lowest part of the site, is still high enough so that rainwater can be funneled from the deck and mall to the artificial wetland, allowing it to double as a storm-

water retention area. To satisfy the local Water Resources Board's desire for even more provisions for runoff and flood protection, the developer connected the stream bank to the stone fill by laying out pipe high enough on the stream bank so it can only be reached during flood stages. In effect, they created an underground flood plain.

All in all, the developer spent an extra \$10 million and untold man hours creating road and site improvements, all of which had to comply with local, state and federal authorities. The architect had his own war stories to tell. Over 40 versions of the site plan were generated before they hit on the right one.

While the site couldn't be widened in its painfully narrow middle, the mall was extended out to the parking lot. In an ideal suburban

mall site, parking is usually equidistant from the perimeter of the mall on all sides, allowing for comfortable walking distances. For The Mall at Rockingham Park, Arrowstreet created a parking deck that holds one-quarter of the total parking.

The 850-space deck decreases the potential walking distance and brings people directly to the second floor. An equal amount of spaces and a ground-level entrance under the deck gives access to the first floor. The newly constructed flyover deposits drivers right on the deck, so these choice spots fill up first.

Because the parking deck plays such an integral role in welcoming shoppers, both client and architect strove to make it special. "We wanted to extend the mall experience right out to your car," remembers Cole. To do this, the deck has received the attention to detail usually reserved for the interior.

Abstractions of the nearby racetrack decorate the garage. Neon and fabric-draped entrances define the entry and welcome guests, leading to covered bridges that take them inside the mall. The overall effect resembles a welcoming handshake extended by the building.

The building also distinguishes itself while blending into the surroundings. Not that there's much to blend into—the nearest neighbor being Rockingham Park, a racetrack that has been a local landmark for many years. To avoid mimicking the track's towers, the architect created canopies of luminous white fabric stretched over graceful, curved ironwork frames, which recall Victorian pavilion exhibition halls of the Gay '90s.







night, the illuminated structures act as beacons, drawing shoppers to the mall.

When this project first started in 1988, the mall's original plans reflected a bullish economy. Three to six months into the pro-

## Your very own lunging ring for burgers and fries

The architect keeps sightlines as clear as possible in the corridors (opposite) of The Mall at Rockingham Park so shoppers can scan for their favorite stores on either floor. Ironwork jockeys and horses suspended from the ceiling continue the racing theme and delight the shoppers who use the Mall as a gathering spot.

The center court (above) at the Mall is a mecca that draws people from three states to a place that obviously means more than shopping.

A little fun makes spending money less painful. At the Mall, fun is in the details as a close-up of the fruit riding horse (right) shows.

ject, however, New England's economy began to sour, causing the mall's loftier design to yield to a more modest scheme. For example, the original three grand cupolas were trimmed to only one.

Despite the cost cutting, The Mall at Rockingham Park still manages to present a handsome interior that pushes all of retail's hot buttons. There are three national anchors, Filene's, Sears and J.C. Penney, with Jordan Marsh currently adding on a store of their own—plus over 135 specialty shops. Sightlines are kept clear so shoppers can scan for their favorite stores from the mall's floor.

While retailers are encouraged to use their logos on their signage and whatever formula works for them in their individual interiors, design standards do exist. "We told them what they can and can't do with their signage and the first four feet into the store," remembers Cole. "That gets all of the stores out on equal footing."

Uniting the interior is a subtle, yet fanciful horse theme that takes its cue from neighboring Rockingham Park. Garlands of regional flowers, reminiscent of the giant bouquets race winners take home, adorn the main court. Ironwork outlines of a jockey on a horse hang from corridor ceilings.

The imagery continues in the food court, designed to remind people of the indoor horse training area known as a lunging ring. Blue first-place ribbons adorn the ceiling

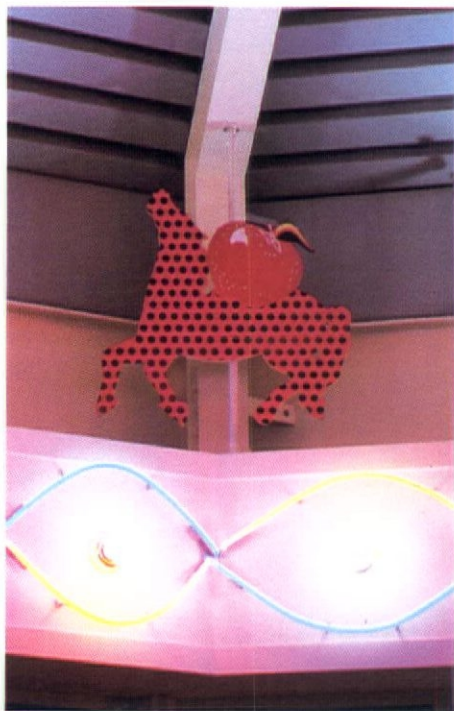
and add a country fair flavor to the space. But perhaps most whimsical of all, horse cut outs colored as brightly as jockey silks seem to race around the ceiling soffit. And what's that on the horses backs? Yes, they're bananas, pears, grapes and various other pieces of fruit. Who knew that apples made such accomplished riders?

Aside from the ridiculous and sublime horse themes, the architect uses color to set the mall apart from its surroundings. Thousands of bright red, orange and blue neon lights adorn the two-story, 550,000-sq. ft. space. They act as a nighttime beacon, drawing shoppers off Route 93 into the twinkling space.

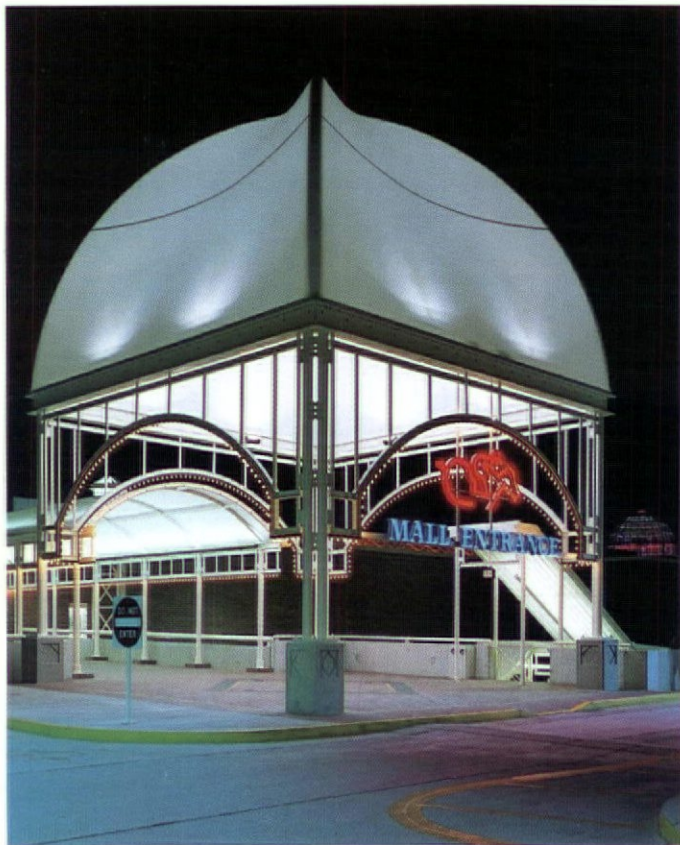
Taking a lead from the racetrack while keeping a separate identity may prove a winning strategy for The Mall

at Rockingham Park. This way, the area offers two different experiences right next to each other. "Often, one half of a couple has a two-hour tolerance for shopping while the other has a two-minute span," says Cole. "With this arrangement, one person can shop while the other checks out the track."

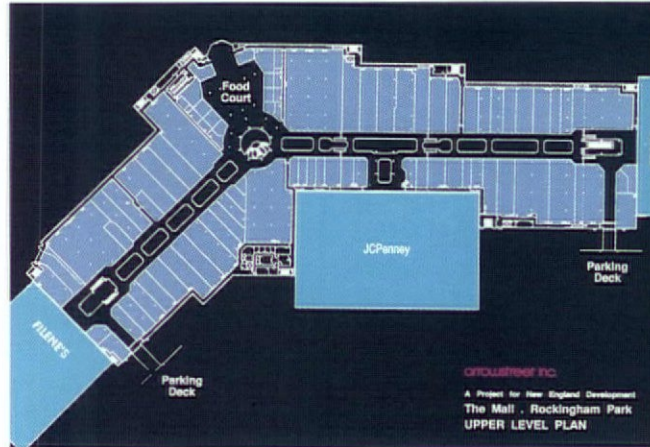
On the other hand, Cole has experienced more than a little trouble leaving the mall. "Fifteen minutes before the ribbon cutting, the empty Mall at Rockingham Park still 'belonged' to me," Cole reminisces. "Then, all the people invaded." Compounding the feeling of opening day separation anxiety, the archi-







To compensate for the long, skinny floor plan, the architects have extended the "mall experience" out to the parking lot. Meeting shoppers halfway from their cars to the entrance, a fabric covered, neon lit, domed tent and covered bridge (left) welcomes them like a warm handshake.



tect couldn't even get a seat in 'his' food court. But the feeling was only fleeting. Today, the architect, the developer and thousands of shoppers are obviously happy with the success of the mall. It's a gamble that has paid off—win, place and show. 🍷

#### Project Summary—The Mall at Rockingham Park

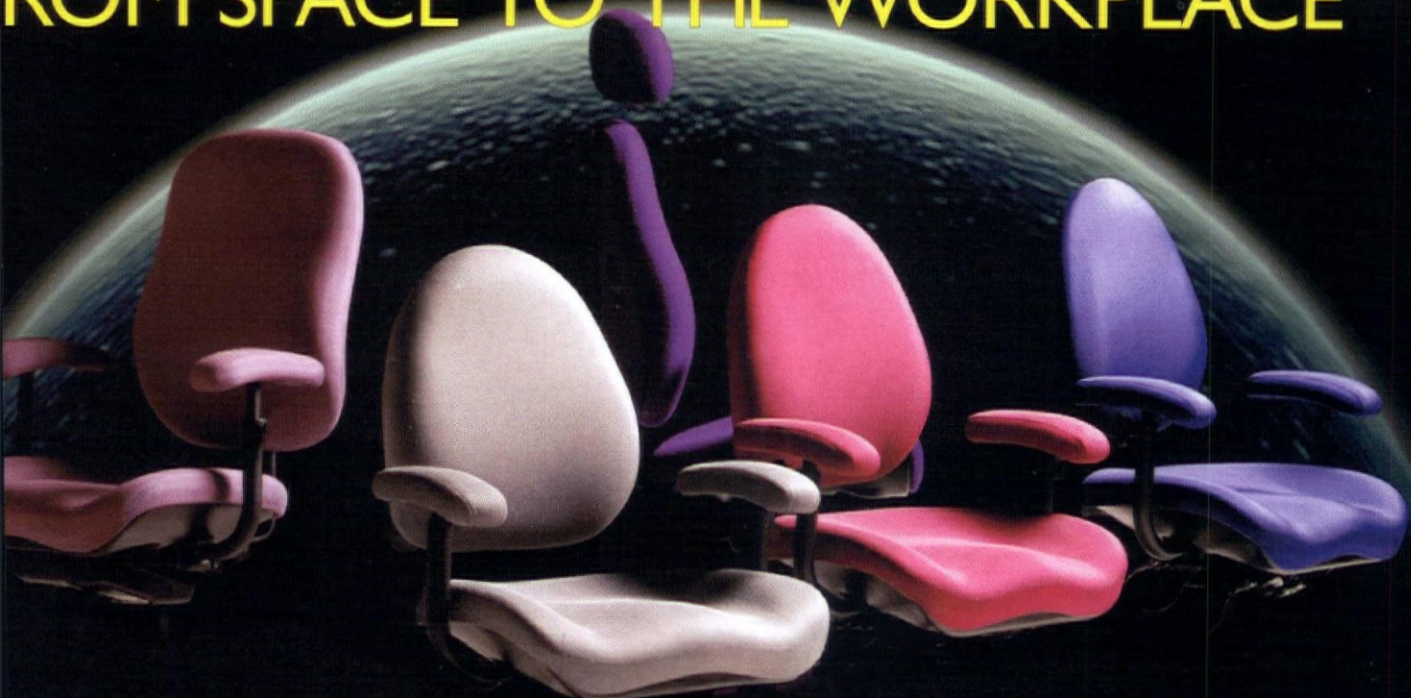
City, state: Salem, NH. Total floor area: 550,000 sq. ft. gross building area. No. of floors: 2. Typical floor size: 225,000 sq. ft. Paint: Themec, Sherwin Williams, Polomyx. Laminates: Nevamar. Dry wall: Gold Bond. Masonry: Isenhour, Yankee Hill. Flooring tile: Fiandre, Dal-Tile. Carpet/carpet tile: Karastan, Bigelow. Carpet fiber: DuPont, Monsanto. Ceiling: Armstrong. Lighting fixtures: Lighting Dimensions Limited, Omega, Lightolier, N.L. Corp. Glass: Viracon. Window frames: Kawneer. Doors: Republic, Weyerhaeuser. Door hardware: Schlage, Monarch, Hager, Ives, LCN. Railings and stairs: Custom Architectural Manufacturing Corp. Signage: General Sign. Elevators and escalators: Montgomery. HVAC: McQuay. Fire safety system: AutoCall. Building management system: American Energy Management. Plumbing fixtures: Eljer, Elkay. Client: New England Development. Architect and interior designer: Arrowstreet Inc. Structural engineer: McNamara/Salvia Associates. Mechanical engineer: TMP Consulting Engineers Inc. Electrical engineer: Johnson & Stover Inc. Construction manager: Beier Builders Inc. Lighting designer: Theo Kondos & Assoc. Civil engineer: Anderson Nichols. Photographers: Charles Mayer, Peter Vanderwalker, Adrian Catalano.

This birds-eye view of The Mall at Rockingham Park (below) can't begin to show the trials of working on such a problematic site. New England Development spent an additional \$10 million widening highways, building a flyover, filling wetlands and creating new ones.





# ROOM SPACE TO THE WORKPLACE



**Study of astronauts** in space, the most advanced form of ergonomic seating available. A wide range of distinct, one-touch adjustments to provide a **natural, stress-free posture** assumed in a microgravity environment. Integrated with a patented, adjustable seat to **relieve up to 50%** of the pressure (psi) inflicted by gravity.

**BODYBILT's Air Lumbar pump** and task specific options provide unparalleled personalization of body support, to **reduce the risks** of musculoskeletal stress. Available in task, management, and special needs configurations. **Each BODYBILT® series** combines individual and task customization with contemporary and **harmonious design**.

Circle 19 on reader service card

**BODYBILT®**

SEATING

800 364 5673

NEOCON Suite 10-100

## LOW PROFILE

HAS NEVER BEEN MORE COMFORTABLE

Flex-O-Lators, Inc. makes it easy to put the comfort of spring wire seating into metal tubular, contract or any ready-to-assemble low profile application.

Discover how our spring systems can help with your specific seating needs.



**Flex-O-Lators, Inc.**

A *Loggell & Platt* COMPANY

131 Locust  
Carthage, MO 64836  
417/358-4095 • FAX 417/358-3019

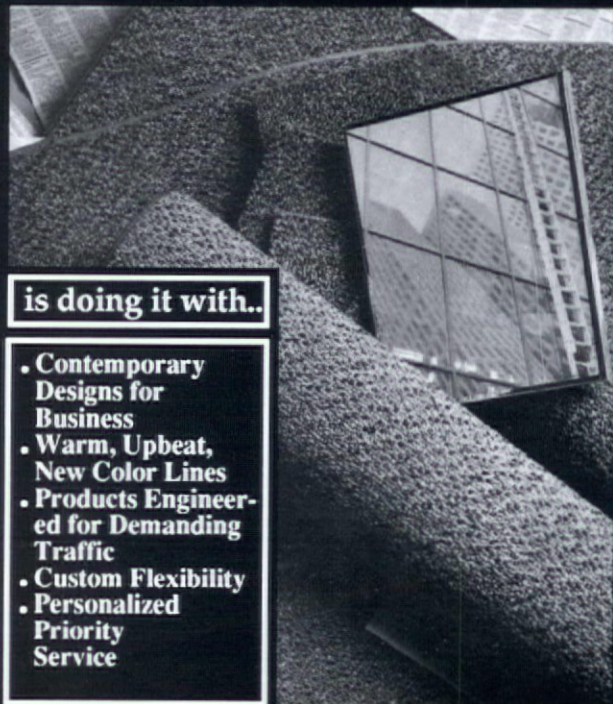
1417 Progress Street  
High Point, NC 27261  
919/882-2330 • FAX 919/889-7625

8640 E. Slauson  
Pico Rivera, CA 90660  
213/949-8551 • FAX 213/942-7528



Circle 20 on reader service card

## WHITECREST CARPET MILLS



is doing it with..

- Contemporary Designs for Business
- Warm, Upbeat, New Color Lines
- Products Engineered for Demanding Traffic
- Custom Flexibility
- Personalized Priority Service

400 CROSS PLAINS INDUSTRIAL BLVD.  
DALTON, GA 30721 • 1-800-274-4632

Circle 21 on reader service card



# Now What, ADA?

Everyone heard the other shoe drop for the Americans with Disabilities Act a long time ago, but does anyone care?

By Amy Milshtein

The fanfare has died down and the red carpets have been rolled up now that the Americans with Disabilities Act (ADA) has come to town with a bang—and left architects, designers, landlords and tenants whimpering. Perhaps the most frequently asked question is, "Now what?" Hopefully, almost the entire A&D community has been sensitized to the ideas and ideals of Universal Design. If not, they should remind themselves of the needs of roughly 43 million disabled Americans. If that group isn't big enough to warrant their attention, they should consider the aging population, and how that ever-growing group will benefit from the ADA guidelines.

Of course, common sense tells us that everyone benefits from Universal Design, the concept that spaces and products should be designed with everyone, at every stage in life, in mind, and not just the elusive, 6-ft.-tall, able-bodied male. After all, curb cuts, ramps, easy-to-turn levers, electronic doors and clear signage make negotiating the built environment easier for us all, able-bodied or not. But cynics counter that only lawyers will benefit from the ADA.

They may be right. The law is a bear to be reckoned with. Vague at parts, the ADA consists of five titles. According to the April 1991 edition of *Code Call*, a newsletter put out by building code consultant Rolf Jensen & Associates Inc., Titles I and III have affected the building community the most. Title I places responsibility on the employer to make the work place accessible, while Title III places responsibility on the building owner to make the building accessible. Title III addresses places of public accommodation: places of lodging, establishments serving food and drink, places of exhibition or entertainment, places of public gathering, sales or rental establishments, service estab-

lishments, stations used for specified public transportation, places of public display or collection, places of recreation, places of education, social service center establishments and places of exercise or recreation.

Deadlines to remove barriers have long past. Existing buildings and businesses with more than 25 employees had to make a good-faith effort to remove barriers to the disabled by January 26, 1992. Businesses with 25 or fewer employees and annual revenues of \$1 million had to comply by July 26, 1992. Buildings constructed for occupancy after January 26, 1993 must be accessible.

This is a law with teeth. As civil rights legislation, the ADA is to be enforced by the Department of Justice. Persons and groups have the right to bring lawsuits against building owners when they believe the owner has not complied with the ADA. The Attorney Gen-

eral must investigate alleged violations and undertake periodic reviews of compliance by public accommodations or other private entities. Financial penalties can be stiff. Up to \$50,000 can be charged for the first violation. Any subsequent violation carries a fine of up to \$100,000.

Despite deadlines long past due and the threat of heavy fines, confusion and inaction still swirl around the ADA. "Title III is quite clear in its demands for physical changes," states George Chin, vice president at Genesee and Associates in New York. "What is unclear is how or who. Who determines what is practical and what isn't really represents where we need more guidelines and test cases."

Fuzzy language doesn't help. Legalese like "readily achievable," "readily accessible," "undue burden" and "good-faith effort" are found throughout the Act. These terms are

open to interpretation until a case is brought before the Department of Justice.

Chin points to an example of a stair with risers and handrails that doesn't meet the ADA Accessibility Guidelines (ADAAG). "If putting in a ramp requires knocking out a wall, it might be deemed an undue burden if you are a small mom-and-pop operation," he says. "But you're a *Fortune 500* giant, it might be a drop the bucket—or readily achievable. There is no clear-cut guide to what might be the right approach until a lawsuit is brought."

Lack of concrete numbers and answers what worries people. "Yes, there is concern that the law is set up on a case-by-case basis so that there is no set dollar amount that defines 'readily achievable,'" says Cary LaCheen, attorney at New York Lawyers for the Public Interest, a group that filed the first ADA complaint which was recently settled out of court. "Both the range and flexibility are needed."

As of June 7, 1993, there have been 1.3



The Paralyzed Veterans of America Headquarters in Washington, D.C. (above) by Laurent Myers, vice president and director of interior architecture, RTKL stretches the principals of the ADA to their limit, because over half of the staff is in wheelchairs. "This job really heightened my sensitivities to the disabled," says Myers. "That is something that I will carry to all of my future design jobs."



complaints alleging violation of Title III, of which 1,108 have been opened for investigation, according to Mark Sakaley, public information officer for Office of Public Affairs, Washington, D.C. How many suits will be settled out of court? Experience so far dictates that most are settled long before they go to court," reports Janet Blizard, supervisory attorney at the public access section of the Department of Justice.

This hardly lives up to the worries many had in the beginning. "In the early days there was a lot of fear generated by some lawyers that the ADA will only create lawsuit after lawsuit," says Harold Kiewel of Universal Design consultants in St. Paul, Minn. "The predicted flurry of litigation is evidently unfounded."

Some feel the very phrasing of Title III will keep it out of the judicial system. "In my opinion, Title III is really written to be settled out of court," theorizes Joe Pirrotta, associate principal with Swanke Hayden Connell in New York. No one wants the negative public relations, either the advocates for the disabled nor the class A landlord. He also points out that complying with the ADA and its guidelines in this tight real estate market will make a building more desirable, therefore, more rentable.

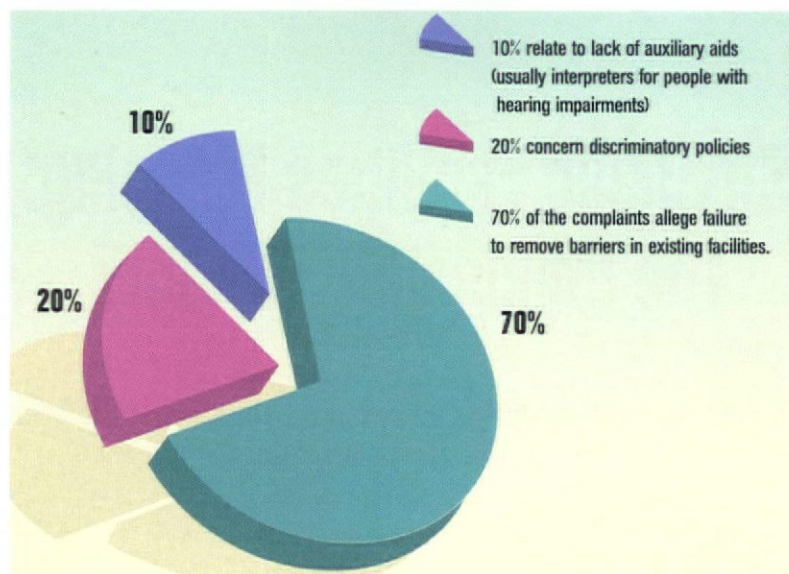
Are people making the move to comply? To be honest, I am not seeing a lot of change," says Susan Behar, ASID, of Susan Behar Universal Design in North Dunedin, Fla. "Codes are being stressed but clients still don't understand the intent of the ADA. Everything is happening quite slowly."

One area the law has really gotten off the ground is new construction. "There's been less of a problem with new construction," observes Behar. "It's easier because you can pre-plan, go beyond the codes and really capture the spirit of what the ADA is about."

The movement to comply in new construction is all well and good but, as quoted from the Uniform Federal Accessibility Standards (FAS) Retrofit Guide, "Recycling of materials and buildings is becoming commonplace." It goes on to say, "Adaptive reuse, preservation, restoration and renovation projects now outnumber new construction projects."

Never has the emphasis on retrofitting existing buildings for accessibility been of such magnitude. The ADA even provides a general rule of thumb for the cost of accessibility. "The cost of complying should not exceed 20% of the total cost of the renovation," states Chin. Unfortunately, clients are hard to convince.

"Renovations are a problem because clients don't want to put monies earmarked for renovations towards ADA compliance," comments Behar. An even larger problem, though, is existing companies that have no renovation plans for the near future. As taken from the UFAS



Source: U.S. Department of Justice, Civil Rights Division, Public Access Section.

As of January 26, 1993, The Public Access Section has received some 900 Title III complaints from individuals in 49 states and the District of Columbia.

Retrofit Guide, "The ADA creates an immediate need to modify any existing building."

There are ways to get around immediate and costly renovation. "Some companies, instead of retrofitting, are using services to comply to the spirit of the rule as opposed to the letter," says Kiewel. "While this has generated good will in the disabled community, I see it as short-term patch job. Over the long haul a major capital investment would cost less than paying people to get things off shelves, make deliveries, read menus and such."

But for now the patch job seems to be holding. "For the most part everyone is taking a wait and see attitude," notes Pirrotta. "I have conducted only 15 barrier audits and only one of those audits turned into a request to actually remove the barriers."

Chin has had the same experiences. "I will do an audit document and some companies take the document and file it away," he says. "Then if barrier removal ever becomes an issue, the company can dig up the document and prove that they have at least assessed the problems and then say that a schedule of compliance is forthcoming."

Not all the firms Chin has dealt with have been quite so nonchalant about the law. "I've seen three types of companies," he observes. "One just commissions the report and files it away, others make small changes like replacing door knobs with levers and others, like American Express, make a huge effort to comply."

It may well be the wording of the law that is allowing companies to sit back and wait. "The very vagueness of terms like 'readily achievable,' which people initially feared, is now what is taking all the pressure to comply away," says Kiewel. "And when companies do want to comply there is so much red tape involved that it often becomes disheartening."

Time may be running out on this non-attack line of attack, nonetheless. "In my opinion, the wait-and-see attitudes are causing more law-

suits," says Ron Mace, FAIA, president of Barrier Free Environments in North Carolina and recognized father of the ADA. "The companies that are trying to deal with the ADA are really furthering the learning curve and benefiting us all."

And let's not forget: The ADA is federal law. "Before the ADA we had to rely solely on a carrot and the teeth of the local codes and laws if there were any," says Kim Beasley, FAIA, Paradigm Design Group. "Companies can sit back and cross their fingers for now, but a federal law can't be ignored for too long."

What will happen to the ADA in the future? "The law will have to tighten," predicts Behar. "Right now, it doesn't even serve all of the disabled equally." She also believes that all 50 states will eventually adapt ADAAG as their local building code, making it more "enforceable, inspectable and concrete."

Chin agrees. "I think that in a few years a universal standard will be adapted state-to-state," he says. "It will take time to adjust, but the ruckus will be a legal one as opposed to an architectural one."

Where is the predicted groundswell of opposition? "It is not going to happen," says Mace. "We disabled have been making our way into the mainstream for about 30 years now. We are out there and refuse to go back and lead limited lives. The ADA is merely an impetus for the design world to catch up."

The coming generation of designers is genuinely enthusiastic about Universal Design, Mace also indicates. "There is a whole body of students out there who are tuned into the concept of Universal Design and are eager to try it out," he insists. "In the past it was easy to just read the codes and comply. In the future the real end-user will be taken into account."

Anne Davis, director of legal services for the New York City Chapter of the Multiple Sclerosis Society, concurs. "I challenge the A&D community to create accessible projects that are handsome as well," she says. "There is no reason why it has to be one or the other."

Until then, those who are dealing with the ADA are catching on. Marsha Mazz, technical assistance coordinator at The United States Architectural and Transportation Barriers Compliance Board in Washington, D.C., is on the front line, answering questions at the other end of the government hotline. She reports that the general mood is good. "People are eager to comply and the questions are more complex now," she feels.

Some organizations still completely misunderstand ADA, though. "Lots of houses of worship call in a panic asking if they need to comply," says Mazz, who also happens to be disabled. "I tell them no, but I add that, 'God would probably appreciate it if you do.'" ☺



# Strategic Facilities Planning: The Impossible Dream?

What architects and interior designers can do—before it's too late—to engage the business world's senior-level decision-makers

By Cynthia Sherrill and Ann Thomas Moore

**F**rom fifth-century Athens through the Medicis of the Renaissance and the lords of modern day business such as the Rockefellers—through World War II, in fact—the designer or architect worked directly with the patron, one-on-one. But out of World War II arose a split, dimly perceived at first, that exploded to the surface in Ayn Rand's novel of 1943. *The Fountainhead* pitted business values against architectural values so violently that architect Howard Roark blew up his own building. At the time, architects felt liberated by the credo that commercial values are aesthetically mediocre, that the price business pays for their destruction is inconsequential compared to the architect's right to the integrity of his own singular vision.

The split between architectural and business values, however, compounded by the increasing complexity of both business and architecture, has exacted a high price from both parties. The hidden cost to business of removing the implementation function of architecture from the president or CEO and delegating it to middle management has often been the great expense of redesign that occurs when business decisions, made without considering design, have unforeseen implications. The hidden cost to architects has been not only the loss of their patrons, their incomes, and their status, but potential liability for situations that their earlier participation might have helped to avoid.

Like two siblings who have lost one another, the business leader and the architect now find themselves looking for surrogates. Instead of restoring architects to their earlier prominence, CEOs have turned to programmers and other specialists to fill the void. And architects, no longer sought for their wisdom on a wide range of issues, play the more limited role of specialist in design and construction.

**Once involved  
when the client was  
deciding whether to  
develop, architects  
are increasingly  
enlisted at the  
tactical moment  
when the client has  
already committed  
to build.**

Once involved when the client was deciding whether to develop, architects are increasingly enlisted at the tactical moment when the client has already committed to build. Architects keep trying to work their way back upstream because they believe their input is valuable in the decision-making that precedes development. But in this effort they compete at every point not only with programmers, but other specialists with the same idea: real estate brokers, financiers, merger and acquisition specialists, other architects who have become developers, even furniture dealers.

Project management, once the province of architects, may be handled by a project management group, an expanded brokerage firm or the client, not necessarily the architect. Now strategic planners are entering the fray. While designers are reporting to a mid-level manager or project manager, the strategic planner, who will contribute to policy decisions, goes after the senior-level decision-makers themselves.

Scope of design services: Designer, redesign yourself

The altered architect-client relationship is only one among many changes that affect design professionals. Computers, facsimile machines and other information technologies, online or on-lap at the site, enable them to create, process, store and transmit project information between client, designer and vendor in very new and previously unimaginable ways. Design firms still offering conventional design services in 1993 for the fees five or ten years ago cannot, in the current economy, cover their escalating costs. Consequently, many firms have failed.

As a result, some architects have abandoned aspects of the profession entirely, dropping off planning or moving from architecture into engineering. Clients quite nat-



ally perceive a buyer's market in the 43% unemployment rate for architects. They are more than willing, especially under the influence of real estate brokers and project management firms, to view design as a commodity. They know it can be purchased for an ever cheaper price if design professionals can be made to undercut one another.

In re-engineering their work process, design firms have compensated for reducing their initial point-of-sale fees by inventing other sources of revenue, such as downstream furniture sales or construction arrangements. Education is acting as a catalyst in making this transition. In order to play a broader role in facility management, for example, design firms must reorganize and reeducate. If specialists are to be brought in from other areas of expertise, they must be cross-trained in design issues. If staff designers are to qualify as generalists in order to supply these non-traditional services, their backgrounds must be developed to a marketable level of expertise and an awareness of this expertise created in the marketplace.

Designers may never be asked to provide their newly acquired specialties on a full-time basis. But they would work from a broader and more sophisticated base of knowledge. They would also be more attuned to marketing opportunities which could be shared with appropriately specialized members of the firm.

#### Design discipline: What designers must know to join the project team

This recital of facts may point the way for the future. In terms of services, sophisticated design firms are already preempting competing specialists by bringing them together in teams to provide liaison between the business strategy of the client and the designers in architecture firms. Such a realignment of complex human resources is a massive undertaking.

What is the payoff? The more broadly, fully, and creatively designers can define a problem, the more alternatives they will discover for its solution, the greater their potential will be for redefining their roles in the business strategies of their clients, and the more their options will be pro-active rather than re-active for enhancing business performance, controlling cost and optimizing function. Location studies, real estate and financial analyses, base building evaluations, work analysis, fixed asset management or facility management—all these would become functions or services which the designer would provide the client.

Partnering, the current business buzz word, describes the concept that replaces departmental organization with multi-disciplinary teams that mix the necessary breadth and depth. Who leads the team doesn't matter—client, project management team or any other player—because the goal is the same:

Create an expert team of problem solvers, not adversaries. Those are the overriding concerns of the project managers, as they are of the designer, who should remain a very active member of the multi-disciplinary team.

This new definition of architectural practice demands that architects educate themselves and the rising generation of hopefuls in a new way. The authors' organization has classified the necessary knowledge under three broad headings: alignment of the business plan in relation to facilities, knowledge of the people who occupy the facilities, and refinement of the work process. It all constitutes a formidable commitment to knowledge.

The education encompassed under the first heading includes basic training—a term with appropriate military seriousness—in

**The more broadly,  
fully, and creatively  
designers can define  
a problem, the more  
alternatives they will  
discover for its  
solution, the greater  
their potential will  
be for redefining  
their roles, and the  
more pro-active their  
options will be.**

business, real estate, finance and technology. The second heading, the human element, requires insight and experience in human resources management. In addition to design, the work process in the third heading requires a knowledge of organizational analysis, engineering, construction and construction management, project management, regulation and legislative issues and increasingly, work place ecology. And there's more: Planning areas, such as transportation

and urban and master planning, involve macro issues best served by appropriate technical training, broad experience and skill. Of course, none of this mentions facility management, due diligence, ADA or the whole spectrum of services connected with post-occupancy evaluation and cost analysis.

#### Training, advancement and compensation: Quid pro quo?

Traditional architecture or interior design schools must respond to the same re-shaping forces with courses and training in problem analysis and business as well as in the design disciplines. They might arrange apprenticeships during the formative years that take young designers through a rotation of job tasks in various areas of practice. At low billing rates, the neophytes' work would contribute to the production side while they picked up the skills that would allow them to become more fully-rounded individuals. Pre- and post-design services are not the stuff of romance. Even so, it is possible that young designers, knowing this work first hand, will have much more reason to enter the profession in the future than they do today.

How designers' compensation would respond to their new training is not yet apparent. But the fact is that their world would become broader, more interesting and more like that of the master builder. Isolation in an abstract world of aesthetic principle would be a very narrow life. But to be talented, creative, equipped with broad intellectual capacities, informed about the practical problems of today's world—what a future for the best and brightest, trained to bring multi-disciplinary, three-dimensional responses to real-world problems!

How does today's design compare with that of the past? To say that the storm and stress of the '90s market has forced architectural firms to re-think their mission and services to survive begs the question. The quality programs that design firms have embarked upon should result in better projects with fewer errors and speedier delivery. Excellent design is still being created, but the attitude has shifted 180° away from the *The Fountainhead*. Maintaining design principles at the expense of business realities has almost become an unconscionable thing to do.

If, in the process, future design produces an environment that is less mundane or sterile, more aesthetically stimulating and highly functional, then the business-architecture rift may begin to mend. The lost siblings of business and design might even rediscover each other, understanding that their goals are the same. Fifty years down the road, we know that *The Fountainhead* mislead us. ☹

*Cynthia Sherrill is director of strategic facilities planning and Ann Thomas Moore is an associate in the Los Angeles office of Gensler and Associates/Architects, based in Santa Monica, Calif.*



# Cross-Dressing

How are residential looks finding their way into offices, hospitals, department stores and more—at the same time contract design is going home?

By Jean Godfrey-June

It was probably *The Wizard of Oz* that did it: Judy Garland's chant, "There's no place like home, there's no place like home..." playing over and over in the soundtrack of our childhoods. Then again, we could blame the International-Style modernists, obsessed with turning offices into clinical showcases of shiny surfaces and uninterrupted planes. Suddenly, all we wanted was for the clock to turn five so we could go home. Dag, one of the characters in Douglas Coupland's *Generation X* put it succinctly if painfully when he referred to his office cubicle as a veal-fattening pen.

At the same time that office workers are increasingly alienated by their soulless surroundings, researchers are finding that hospital patients recover faster and respond to treatment better when placed in environments that are more like home. Restaurants that serve up home cooking, in a presumably homey atmosphere, are making money hand over fist. Hollywood executives' new must-have accessories include paper-free desks graced only with bouquets of wildflowers and refrigerators with ice machines that run on bottled water. Business is conducted over car-phone faxes and handheld telephones by the pool. More and more corporate headquarters not only include gyms and lounges, but child care facilities and kitchens—all the comforts of home.

On the opposite end of the same scale, some 20 million people (excluding agricultural workers)—a full 18.3% of the work force—now work at home, either full or part-time, according to the Bureau of Labor Statistics. In short, times are changing for the American worker. Designers of both contract and residential interiors have been taking notice.

"Values are different today," observes John Hutton, director of design for Donghia, a high-end furniture and textile company that makes little distinction between its contract and residential products (each market accounts for

To answer that crucial need for comfort Hutton designs even his club chairs with full ergonomic support. (Try them out this fall in Frank Gehry's new American Center in Paris or I.M. Pei's new Four Seasons Hotel in New York. If you're a friend or associate of Madonna, check out her Hutton-designed comforts in her new Los Angeles offices created by the

Maverick Group.) Hutton is even bringing retail home to roost at the intimately-conceived Henri Bendel, an upscale, New York-based department store planned like a townhouse. Initially hired to create side chairs and shoe displays, Hutton is now making Bendel even more residential. "The sales people shouldn't be wearing heels that click obstructively across the floor," he maintains. "The cash registers shouldn't be like aliens. The customer has to be comfortable and relaxed above all."

Hotelier Andre Balazs believes environments that look over-

designed work against comfort. "Great design doesn't look designed," he says. "It's subtle and it's comfortable. A work environment where everything matches and no variations are allowed, particularly in an open plan, certainly looks designed, but it doesn't make employees comfortable. It takes 15 minutes to regain your concentration when you've been disturbed—a noisy open plan could potentially cause a tremendous productivity loss."

Balazs extends his philosophy to hotels, which include the soon-to-be opened Mercer in New York and the Chateau Marmont in West Hollywood, creating environments that don't look designed. In addition, he strives to incorporate local vernacular wherever he can. "You want a unique personal experience when you travel," he



No place like home? Hotelier Andre Balazs' Chateau Marmont (newly redesigned suite, above) in West Hollywood reflects an eclectic, almost un-designed atmosphere. Photo by Tim Street-Porter

some 50% of its revenues). "It's not that people want simply to make their workplaces look homey. More than anything, the goal is to be comfortable and relaxed enough to do your best. If you're comfortable, you're thinking more clearly. But many contract interiors make you feel like a piece of meat sitting inside a spaceship—definitely not comfortable."



says. "You want to get a feel for the location, not have the same experience in LA that you do in Bonn."

#### The birthing of a new market

In health care, Gary Collins AIA, director of health care marketing for O'Donnell Wicklund Pigozzi and Peterson, an architecture firm in Deerfield, Ill., says the recent emphasis on residential-like design in health care has developed directly out of a wave of more personalized LDR (labor, delivery, recovery) rooms. "Hospitals are marketing more now than they ever have in the past," Collins explains. "Birthing centers that look and feel more like home attract patients. Hospitals caught onto that and started creating a more residential feel in other areas of their business."

According to Collins, the trend now extends to the overall architecture. "We're designing hospitals with multiple entrances, so that patients are closer to the destinations upon entering," he points out. "You're not trapped in this antiseptic maze, following colored arrows." Colors in health care fabrics and finishes are changing, too. "We take in the colors that people are used to in the region," Collins says. "For instance, pale pastels just don't work in rural Kansas—people would feel alienated."

Are brighter colors or homier-style prints really the basic way to make contract interiors more "residential"? Says Jeff Cronk, director of design for Vecta, "The real question that people are finally beginning to address is what exactly constitutes a residential look." Like Hutton, Cronk believes that creating "residential" contract interiors boils down to comfort—not a specific style. "It's more about personalizing a space," he maintains. "For instance, many office workers are demanding a choice about the chair they sit in. If you're spending lots of time in a given space like your office, you want it to feel personalized."

Suspecting that the distinctive, curving and orthogonal forms of the Tao series of contract desks and credenzas might inspire residential designers, Randy Davis, executive vice president of Davis Furniture Industries, took a booth at this year's International Contemporary Furniture Fair in New York. Tao did get plenty of attention. Davis reports, "It had more difference that people could see."

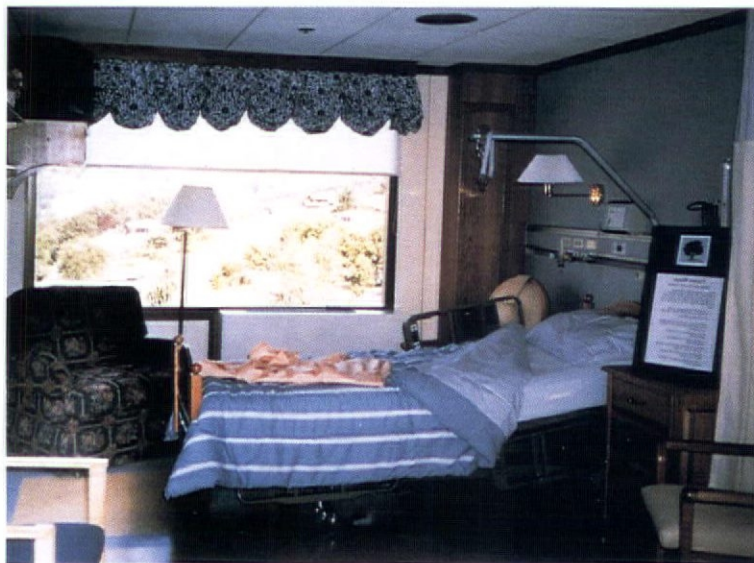
Contract furnishings may have more than symbolic reasons for entering the home, however. Knoll claims found that the U.S. home office market is big and getting bigger. Leonard Kruk, marketing director for work place search at Knoll, reports, "We found over 35

million people working at home. The majority, 22 to 23 million, are telecommuters."

Most of them have full-time jobs, and work one or more days at home, either for their companies or moonlighting. "It's growing by 12 to 13% a year," Kruk maintains. "We found many *Fortune 500* companies with formal telecommuting plans."

Plano, Texas-based retailer J.C. Penney is a good example of the emerging work-at-home market, with some catalogue personnel working out of their homes via phone lines directly linked to a central Penney switchboard. "These are employees that we feel strongly about keeping," admits Duncan Muir, a spokesman for J.C. Penney. "They're effective people with close ties to our customer base, and working at home works for them—and for us."

While Penney does not contribute office furniture to its employees' home offices, other companies do, according to Knoll's research. Traveler's Insurance, for instance, will contribute \$1,535 for an employee's home office, consisting of a desk, a chair, two



Bill Moyers featured the Mid-Columbia Medical Center in The Dalles, Ore., on his PBS special, "Healing & the Mind." Designed around the Planetree Concept by San Francisco's Kimberly Bragg Design, the center strives for a comfortably residential atmosphere.

drawer files and a PC cart; Signa contributes \$1500; Apple Computers contributes furniture at their cost.

"Apple negotiates a full corporate discount for office furniture employees who buy for home offices," says Kruk. "Many companies are getting special pricing for at-home workers." The home office particularly makes sense for high-tech firms. Kruk observes, "The typical telecommuter is a programmer, translator, sales rep, computer analyst, public relations officer or a technical writer. This may expand even further as video conferencing technology improves."

Indeed, Lou Epstein, president of Jump! productions and a designer for Metropolitan Furniture, has just created a collection of furniture specifically designed for video conferencing, including a curved table for four with a video attachment and conference tables with built-in wiring for portable PCs. "People can come in, plug in and get to work," he says. "Their actual offices can be anywhere they bring the PC."

Kruk sees the home office trend as the result of a major shift in cultural attitudes about work. "There's been a change in theory about the need to supervise," he believes. "With more knowledge workers, accountability is less of an issue. The work's either done or it's not. People don't care where or when." Accordingly, Kruk recommends that facility managers consider advising employees on home office configurations. "People shouldn't be working at their dining room chairs—there's no lumbar support," he maintains.

Companies like Knoll are looking into different ways to address the home market, perhaps through catalogues and quick-ship programs. "Ready-to-assemble dominates at the moment," Kruk says. "Price is still the number one consideration, and we can't compete with price-club-quality prices." Yet the home office market is estimated to be worth \$15 billion, including hardware, software supplies and furniture. "We estimate that \$800 to 900 million of this is in furniture," Kruk says.

Like Knoll, Vecta is hard pressed to compete with the IKEAs, Office Maxes, Home Depots and used-furniture outlets of the world, Cronk admits. But he sees the movement evolving. "As employers start to participate financially, and as distribution improves, we may become more actively involved," he speculates.

For Hutton, whose home is something of an office where he constantly researches new designs, his modular casegoods system for computers evolved from a design that began as a video cabinet. "My two sons started needing computers for their homework, so I put them in these steamer trunks I found in Indonesia," he recalls. "Then I thought of the cabinets I'd designed for video equipment." The very residential-like cabinets have a computer shelf, keyboards that pull out at the right ergonomic levels—and doors. Hutton demonstrates, "so you can forget work on the weekends."

Whether it's an office at home or simply a more comfortable, residential-feeling office, times appear to be changing. Maybe there is someplace like home. ☺

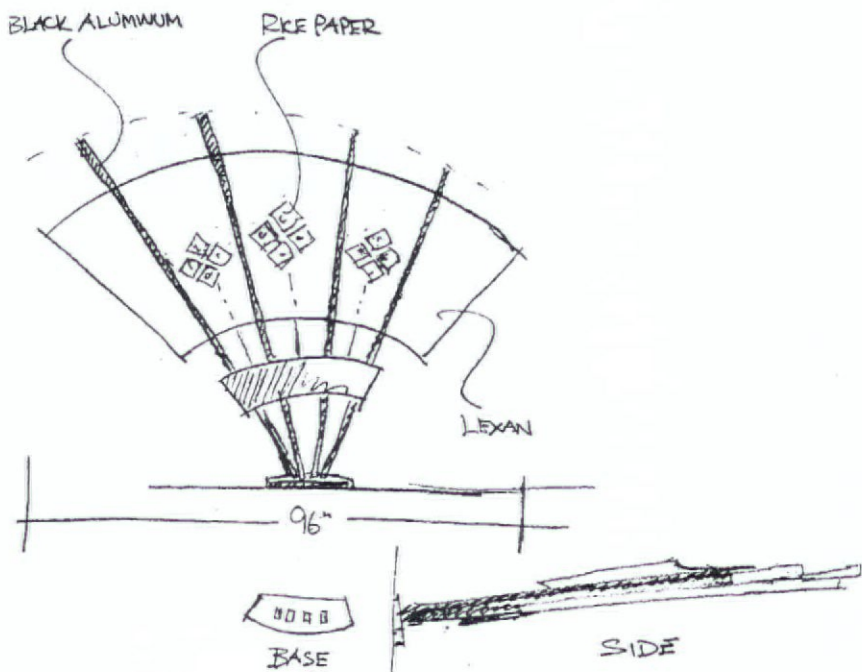


## A Fan's Notes

Tradition definitely got a few twists at Rikki Rikki Restaurant—and the fan-shaped lighting fixtures are among the most abstracted elements. Mesher Shing worked closely with lighting designer Charles Loomis Design of Kirkland, Wash., to achieve the final effect, according to Joseph Shing, principal at Mesher Shing. “We began with the simple idea of putting a few fans on the ceiling,” says Shing. “Very simple, very Japanese-restaurant type of thing to do. But as we got drawing, something quite different began to evolve.”

Though it looks like a ceiling fixture, the fans are technically wall sconces, Shing explains, cantilevered out from the wall as they seem to skim the ceiling. The fan-turned-functional is actually constructed of black aluminum supports that project out from a black aluminum base. Rice-paper cutouts float below sheets of fiberglass. Shing reports that the renegade fans sparked ideas for other, smaller wall and ceiling fixtures, some of which resemble folded paper. “Again, we’ve taken a traditional, expected form and done something else with it,” he says. “But the fans are the most pulled apart—we really went off the wall with them, but they worked.” Designers take note: Off-the-wall can mean right on target, especially when it comes to power-lunchers—*Rikki* means power in Japanese. ☞

Photography by Dick Busher





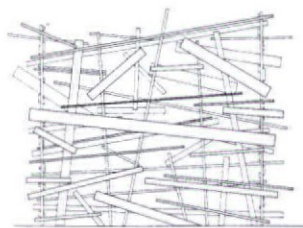
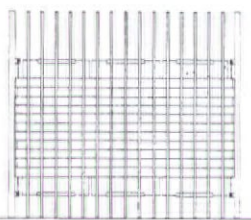
# BOOKSHELF

## Passion in the Margins

Franklin D. Israel, by Thomas S. Hines and Franklin D. Israel, with introduction by Frank Gehry, 1992, New York: Rizzoli International Publications, 224 pp., \$60 cloth, \$35 paper.

Los Angeles unnerves architects, designers and art historians from older communities who try to describe the center of its elusive identity. To quote Los Angeles architect Franklin David Israel in *Franklin D. Israel: Buildings + Projects*, "Margins, rather than centers, define Los Angeles. Margins define the percentage of profit and the scope of development; margins secure the protection of some and the exclusion of others; margins divide reality from the *unreal*, the *hyper-real*, and most recently, the *irreal*.... How is one to design and build—acts so concrete—in an environment so fluid?"

For the gifted graduate of U of Penn and Columbia, winner of the Prix de Rome, teacher of architecture and urban planning at UCLA and principal of his own firm since 1983, the search for meaning through architecture has taken him from an education and early training in Philadelphia, New York, Rome, London and Tehran, cities with old-world roots, to practice in an environment so free from the gravity of history that it fragments into disparate pieces.



With help from mentors Robert Venturi and Frank Gehry, Israel has created his own seductive visual response to El Lay. In such projects as Propaganda Films, Hollywood, Calif. (1988), Bright & Assoc., Venice, Calif. (1991) and Limelight Productions, Los Angeles (1991), he weaves a tapestry of overlapping forms in which a basic planning grid unravels in response to the needs of various functional components. The planets of his world collide, attach or glance off one another within explicit structural frameworks. If this sounds magical, perhaps it is. Certainly *Franklin D. Israel: Buildings + Projects* appears to be under the same spell that bewitches The City of Angels.

*Signs of Our Time*, by John Margolies and Emily Gwathmey, 1993, New York: Abbeville Press, 96 pp., \$21.95 hardcover.

America in the late 20th century may have cause to rue its surrender to the automobile as its basic mode of transportation. However,

Exhibit Pavilions, Walker Art Center, Minneapolis, Minn., from *Franklin D. Israel: Buildings + Projects*.

no such concern accompanied the dawn of the motoring age in the 1920s, when the nation took to the road en masse. *Signs of Our Time*, produced by writer

Emily Gwathmey and writer/photographer John Margolies, captures a world in which the dividing lines between slick, professional roadside signs and the inspired creations of amateurs, all fighting to get motorists to STOP HERE, could be as faint as the road medians themselves.

Even after World War II, families could taste the familiar and the exotic by accepting the entreaties of soaring eagles, flying red horses, neon flamingos, blazing rocket ships, gigantic Paul Bunyons, and a parade of smiling clowns, bellhops and cowboys, as feisty mom-and-pop enterprises vied with growing national corporations. Alas, the diversity would not last. The rise of the Interstate Highway System and the corporate conglomerate have largely swept the roadside signs and their unpredictable imagery away.

Designers should find inspiration in this colorful collection of over 200 vintage signs to follow the roads seldom taken today. ☞

## PROFESSIONAL LITERATURE

### HUNTER DOUGLAS

An updated, four-color catalog has been produced by Hunter Douglas Window Fashions for inclusion in the 1993 Sweets Catalog, featuring new products and expanded design options for the contract market. Focusing on the needs of the architectural specifier, the catalog presents detailed information regarding energy conservation, light-and-sound control qualities and fire retardance.

Circle No. 260

### SHERWIN WILLIAMS

Detailed information on more than 27 new products has been added to Sherwin-Williams 1993 Painting and Coating Systems Catalog, a current and comprehensive industry sourcebook available to building professionals. Updated and revised annually, the catalog provides complete product data on the company's full line of architectural and industrial maintenance coating systems for interior, exterior, light commercial and heavy duty applications.

Circle No. 261

### CONTINENTAL CREATIVE SALES

The new Precious Metal Catalog is now available from Continental Creative Sales

Inc. It features many innovative metal chair and table base designs, all available in a variety of finishes. Many styles stack for storage and clean up. Most finishes are suitable for indoor and outdoor use, making them perfect for food courts, restaurants, cafes, pool side and more.

Circle No. 262

### PANEL CONCEPTS

Panel Concepts announces the publication of its new Office Systems brochure, showcasing the company's complete line of high performance systems furniture. The new brochure demonstrates Panel Concepts' versatile range of products in a dynamic presentation of office environments.

Circle No. 263

### NEW METAL CRAFTS

The new product brochure of custom lighting fixtures features a sampling of its inventory of antique chandeliers.

Circle No. 264

### PIPP MOBILE SYSTEMS

Pipp Mobile Systems, a manufacturer of high-density storage systems, offers a brochure demonstrating its ADA-compliant

products, including the E-Z Track lateral movement system and compacting systems in both the manual and mechanical assist models.

Circle No. 265

### ACI GLASS

Complete detailed specifications and in-use examples of the the entire ACI Glass line are contained in this Classic Glass Products Guide. The Classic product line includes a complete range of interior and exterior glass doors, full-view glass vision systems and store fronts, shower doors, glass handrails and all necessary hardware.

Circle No. 266

### WHITE OFFICE SYSTEMS

White Office Systems' new Power File brochure outlines how overhead space can be utilized to create an exceptional filing system based on speed, accuracy and space efficiency. This new brochure quickly and easily outlines the advantages of the Power File work station, including ease of use, safety, ADA compliance, aesthetics, quality engineering and manufacturing.

Circle No. 267



# CONTRACT CLASSIFIEDS

## REPS WANTED

### ARCHITECTURAL SIGNAGE

Design oriented sign manufacturer with an extensive standard product line, and custom capability is looking for experienced design oriented reps. First class literature and samples provided. Fast lead times and excellent customer service. Generous commission schedule.

#### LASSITER

713/350-2110 • 713/350-4454 FAX

### SYSTEMS FURNITURE/PARTITIONS FIVE GOOD REASONS TO INVESTIGATE FURTHER

- Prime Territories\* for exclusive Representation in parts of
- IL/WI, New England, OH/West PA, Mountain States, NY and Southwest
- Three Distinct Panel Systems for Broad Market
- Floor to Ceiling Panels
- Strong, Service Oriented Factory Support
- Excellent Commission Structure

Call Mr. Stevens at 800-733-6633

### REPS WANTED CONTRACT METAL FURNITURE

Well established company looking for professional Manufacturer Reps to promote their standard line of quality commercial furniture products and custom metal fabrication services to A&D, Furniture Dealers and Facility Managers.

Contact Jim Dolan, Viking Metal Cabinet Co., Inc., 5321 W. 65th St., Chicago, IL 60638.

708/594-1111

## PRODUCTS FOR SALE

**Bend-A-Lite**  
8 Brilliant Neon Colors *Flexible Neon*  
Cut With Scissors! Easy to Re-Electrify! Indoor/Outdoor  
Lengths From 3Ft to 500 Ft! Fast Installation! Unbreakable!  
Available In 12Volt, 24V, 110V, 220V!! NO Transformers!  
3Ft. Working Sample Only \$18 Immediate Shipping!  
407-738-5300 Fax 407-738-5055 800-235-2201

### REPS WANTED

Contract workstation manufacturer requires independent reps for several East and Central territories.

Please reply in confidence with company profile and current lines carried to:

Alternative Office Systems, Inc.  
P.O. Box 176  
Byron Center, MI 49315-0176  
Fax 616/281-5493  
Attn: Rep Search

**WELL-ESTABLISHED** nationally known manufacturer of framed wall art is seeking aggressive professional sales representation in key territories. If you are a Manufacturer's Rep. currently calling on hospitals, nursing homes, commercial and government (GSA contract) design centers; and corporate and institutional end users, we offer you the opportunity to represent a competitively priced quality line of framed wall art. We back our reps with solid customer support. In-house design service and trade advertising.

Contact Keith Weiner • 800/283-1919

**B.M.G. FRAMED GRAPHICS, INC.**  
200 Airport Executive Park  
Spring Valley, NY 10977

## SITUATION WANTED

**WAREHOUSE** in Northern New Jersey has space available to service a fabric or wallcovering supplier. We will warehouse, cut, drop ship and even invoice. Full computer facilities.

201/804-0050 • Fax 201/804-4792

## HELP WANTED

### INTERIOR DESIGN

FT Asst. Prof. August 93. Masters in interior design or related field req'd; college teaching pref'd. Teach studio/lecture courses in contract / residential design; assume leadership role in seeking FIDER accreditation; advising; committee work; assessment; CAD work.

Incl. letter of app. w/teaching philosophy to: Director of Personnel, Centenary College, 400 Jefferson St. Hackettstown, NJ 07840. AA/EOE.

## SERVICES TO THE TRADE

**SWATCHING:** Manufacturer of sample cards and books for the garment and upholstery trade. We have in-house print shop with artroom and typesetting. For attractive sampling, competitive pricing and fast delivery time, call us for a quote. Action Color Card • 909/591-3926 • fax 909/590-4630.

## BUSINESS OPPORTUNITIES

### DESIGN/PRODUCT SALES

**BOSS BUSINESS INTERIORS** seeks established salespeople with end-user following in commercial, hospitality or institutional arenas for select territories in the United States, Canada and Australia. Compensation based on performance, including profit sharing or joint ownership in a regional office.

Fax resume or letter inquiry w/ background and interest to 603/924-7644. All replies kept confidential.

## WANTED TO BUY

### BUYING OF USED FURNITURE

Often the inability to dispose of old furniture will delay a projected move or change.

CIS will purchase your casegoods and panel/systems furniture and free you up for the planning and execution of your new space.



Tel 212-683-3233 Fax 212-689-0196  
Certified Industrial Services, Inc.

## CONTRACT DESIGN CLASSIFIED RATES

DISPLAY RATES	PER COLUMN INCH
1 time .....	\$100
3 times .....	\$90
6 times .....	\$85
12 times .....	\$80
PRODUCTION OPTIONS	PER ISSUE, ADDITIONAL
Bold Face .....	\$10
Your Logo .....	\$20
Reverse Type .....	\$15
Border .....	\$10
Blind Box .....	\$15

For more information call 800/688-7318 or 214/419-7893

CONTRACT DESIGN, P.O. Box 801470, DALLAS, TX 75380

Put your ad  
in front of  
**29,803+**  
Industry  
Professionals!

Call Lisa Bailiff

800/688-7318 x7893



# AD INDEX

Advertiser	Reader Service No.	Page	Advertiser	Reader Service No.	Page
Access Industries	15	21	Maya Romanoff Corp.	23	75
Accessible Technology	10	13	MicroComputer Accessories	2	2
APCO	13	21	National Symposium on Healthcare Design	22	75
Autodesk University	18	33	Quartet Manufacturing Co.	25	Cover 4
BodyBilt Seating	19	65	Spradling International	24	20
DesignTex Fabrics Inc.	17	Cover 3	Steelcase	1	Cover 2 - 1
Durkan Patterned Carpet	12	15	Suspa Inc.	11	14
Flex-O-Lators	20	65	Versteel	4	5
GF Office Furniture	26	29	Visa Lighting	3	4
Haworth Inc.	6	9	Whitecrest Carpet Mills	21	65
Invert Enterprises Inc.	9	12	Ralph Wilson Plastics Co.	5	7
KI	8	11			
Lawrence Metal Products Inc.	7	10			
Leggett & Platt Inc.	14	21			

This index to advertiser page location is published for reader convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.

The  
National Symposium  
on Healthcare Design  
cordially invites you to participate in  
its Sixth Symposium:



November 18-21, 1993  
Chicago Marriott Downtown Hotel  
Chicago, Illinois

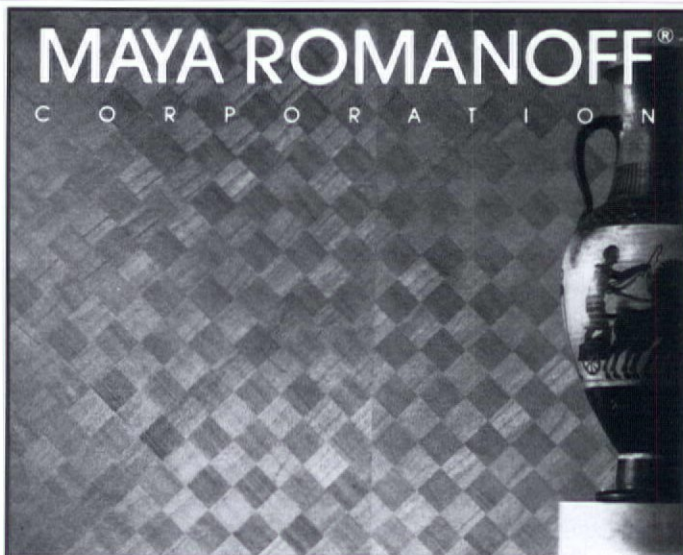


For more information, contact the  
National Symposium on Healthcare Design, Inc.  
PHONE: (510) 370-0345 FAX: (510) 370-0345

Circle 22 on reader service card

## MAYA ROMANOFF<sup>®</sup>

C O R P O R A T I O N



### AJIRO

Palonia wood veneer paper backed for  
**INEXPENSIVE EASY INSTALLATION:**  
**NO** shrinking or swelling with  
changes in humidity. **NO** buckling,  
warping or splitting seams.  
Absolutely cleanable! Custom colored  
in our factory **OR** on your walls.

1730 West Greenleaf Chicago, IL USA 60626-2412  
312.465.6909 • Fax: 312.465.7089

Circle 23 on reader service card



# PERSONALITIES



Iu

## Like grandfather, like granddaughter

Carolyn Iu

When your father and brother are doctors, you might suspect you're destined for a medical career—unless you're Carolyn Iu, AIA, an award-winning associate partner and design director, interior design, at Skidmore Owings & Merrill in San Francisco.

"My grandfather was an architect in Hong Kong who had quite a practice designing movie theaters," she says. "When my father knew that I wanted to be an architect, he encouraged me."

Iu's growing up in Hong Kong provides fascinating insight into the powerful regional economy that America and the EC now confront. "I drew a lot," she recalls. "However, the choices in Hong Kong after high school were limited to the more academic professions, doctors, lawyers and so on—not the creative fields." This led her to America, Cornell and SOM in the 1970s.

What has life been like at SOM before, during and after the 1980s? "Clients like Lever Bros., Chase Manhattan and Sears used to come to SOM for design," Iu notes. "Now we go out and market ourselves to clients. And CEOs once worked with us directly. Now they delegate this to the heads of facilities or real estate." But she's not complaining. "Knowledgeable clients realize that design will always do more than come in on time and budget," she insists. "We assure them, 'We're on your team. We're here to serve you.'"

Serving clients so intensely can leave little time off. Happily, Iu says her favorite hobbies take little time. "I love to cook and ski," she admits, "very fast."

## All in the family

Kevin Stark

Winters may have been bleak in Oswego, N.Y., where Kevin Stark, director of product development for HBF grew up. But the design landscape at home changed constantly. Stark's father, an art professor and sculptor, collected furniture design classics and modern art. Stark's first reaction to all this was to become a sculptor. However, studying with furniture artist/craftsperson Wendell Castle at Rochester Institute of Technology won him over.

"I began think in terms of more technical design problems," Stark says. "That's where the contract furniture idea came in." Moving first to Hardwood House, then Metro,



Stark

Stark knew he had landed for good in Hickory, N.C., when HBF president Chris Plasman waited for him in the parking lot one evening. "just to make sure I was ok," Stark recalls.

Today, Stark oversees HBF collections designed by noted outsiders and himself. "We always work with designers like Robert Stern and the Vignellis," Stark observes. "But I'm encouraged to work on my own as well." Inspiration comes from the design heavyweights themselves, along with everything from antique cars to Japanese joinery. Stark is also inspired by travel and athletics—running and hiking in North Carolina's mountains. His daughters, aged five and eight, have already picked up on dad's love of sports. As for artistic interests, "One

wants to be an architect," he admits. Can a class project with Robert Stern be far behind?

## Loud and clear

David Rice

Artistically-inclined David Rice first learned about industrial design at age 18—when he was planning to go to the Air Force Academy. Recognizing product design as a way to combine his interests in mechanics and art, he quickly shifted gears and entered the Center for Creative Studies in Detroit, becoming only its third black graduate. Afterward, he established DesignCom, a product, graphic and environmental design firm in Washington, D.C.

From the creation of a required 1,000-page scrapbook on Negro history in seventh grade to his founding role in the Organization of Black Designers, Rice has always been interested in African American issues. Most recently, he played a key role in the creation of Continuum, a minority-owned, Steelcase-affiliated company committed to providing jobs for minorities and opportunities for minority designers.

Rice feels that initial interest in Continuum owes to its politically-correct concept. "It's a good thing to do because its the *right* thing to do," he explains. But he fervently believes that good design will be crucial. "This company produces first-class furniture," he says. "It just happens to come in chocolate." His transitional seating line for Continuum bears names like Isis, Osiris, Oracle and Horace—reflecting his interest in mysticism and ancient Egypt. "I do my best work between one and five in the morning, when psychic static from other minds has been quieted," he explains. His own message, fortunately, is coming through loud and clear.

## Equal seating

Kim A. Beasley

If you're able to enjoy a Baltimore Orioles game in Camden Yards with a friend in a wheelchair, you can thank Kim Beasley, AIA. He invented stadium seats

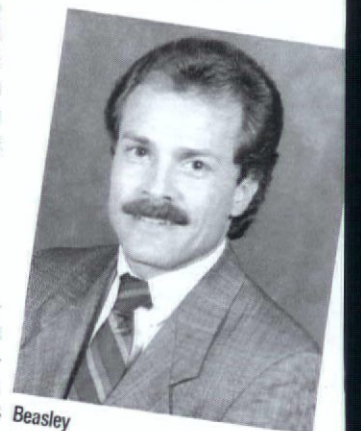


Rice

that flip and turn to accommodate wheelchair users and able-bodied alike. "Wheelchair users go to ball games in groups like everyone else," remarks Beasley. "They should be able to sit together."

While enjoying product design Beasley spends most of his day as managing principal of Paradigm Design Group, a non-profit subsidiary of the Paralyzed Veterans Association. Paradigm developed as the need for consulting on disabled issues grew, but Beasley hopes for the day when sensitivity to the needs of the disabled and aging renders Paradigm obsolete. For now, it is quite busy in such roles as accessibility consultant to new construction for the 1996 Atlanta Olympics.

Beasley dreamed of architecture as early as the second grade but was sidetracked in graduate school. "My father was a jockey and riding horses sounded quite appealing," he admits. But one year of being exercise jockey by day and architecture student by night convinced him something had to go. While he misses horses he took solace when two-time Kentucky Derby winner Eddi Delahoussay admitted to him that he wanted to be an architect. The Bluegrass is always greener.



Beasley