

Focus on Justice in America

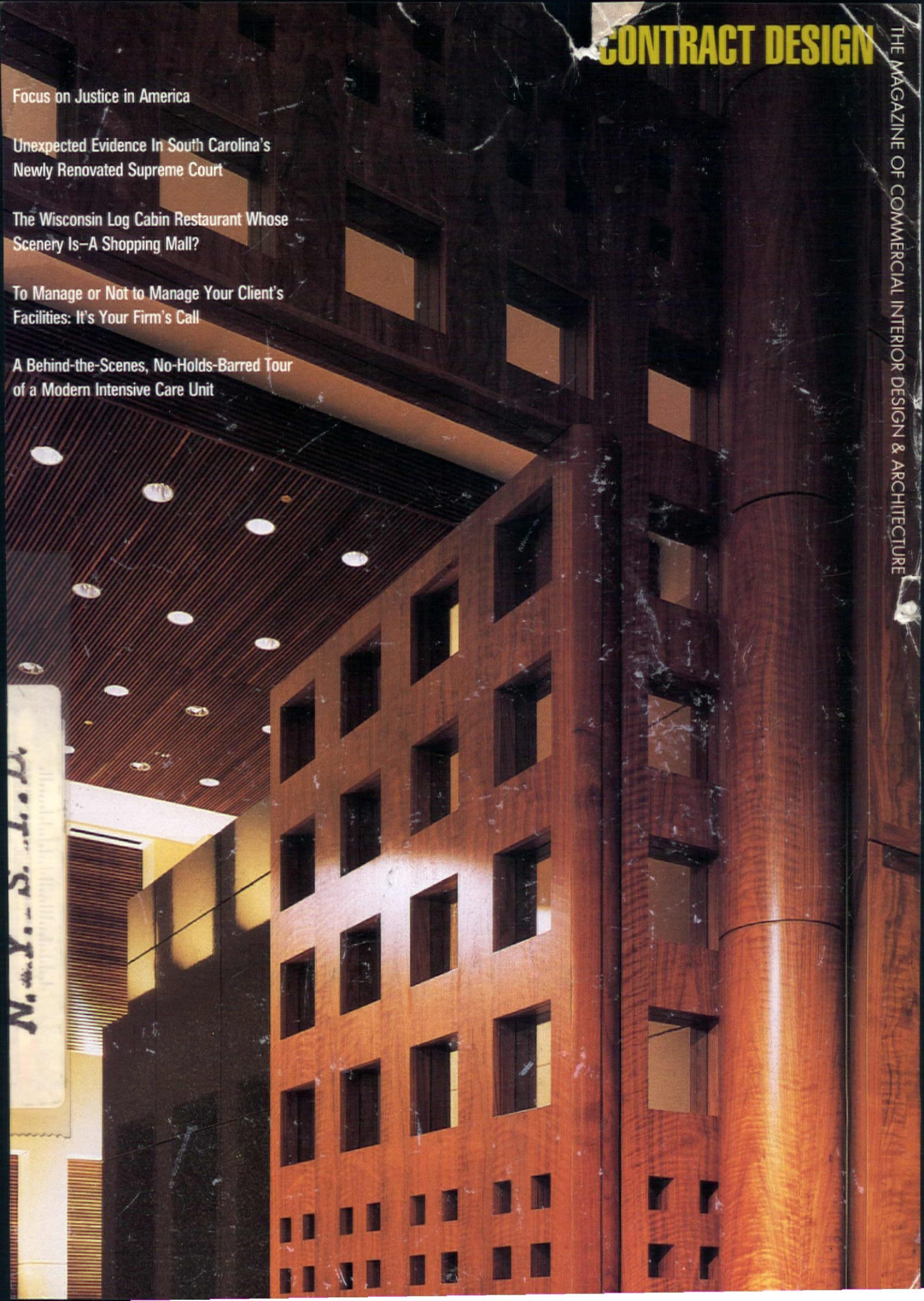
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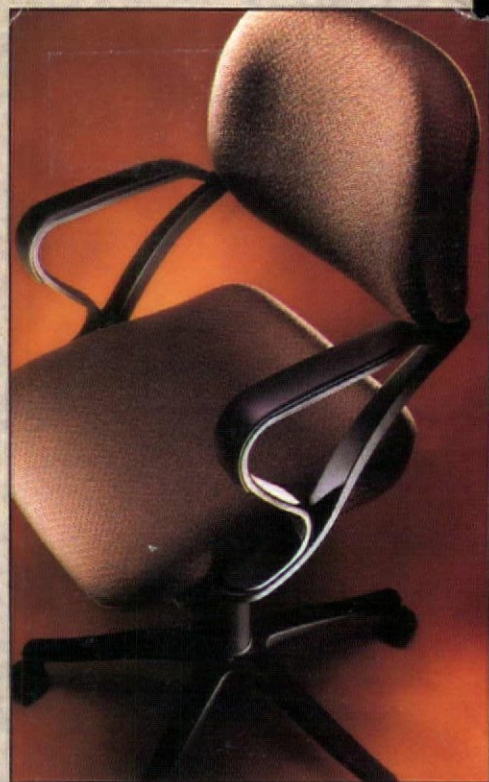
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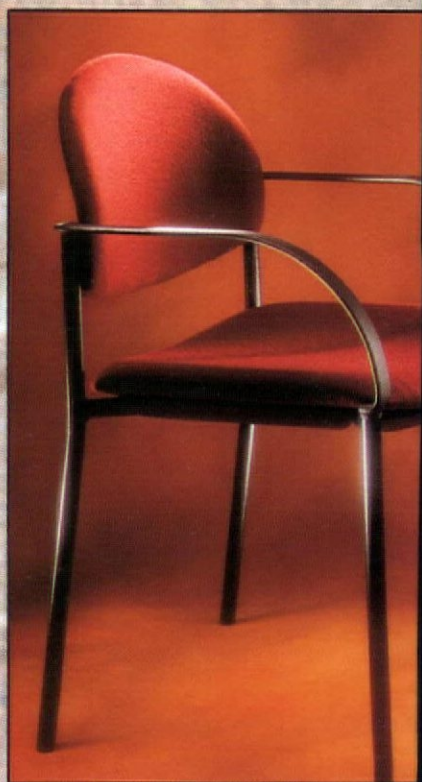
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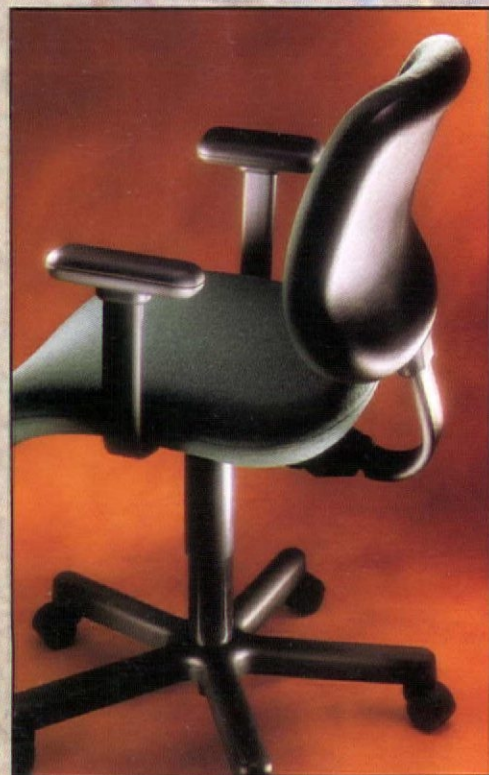
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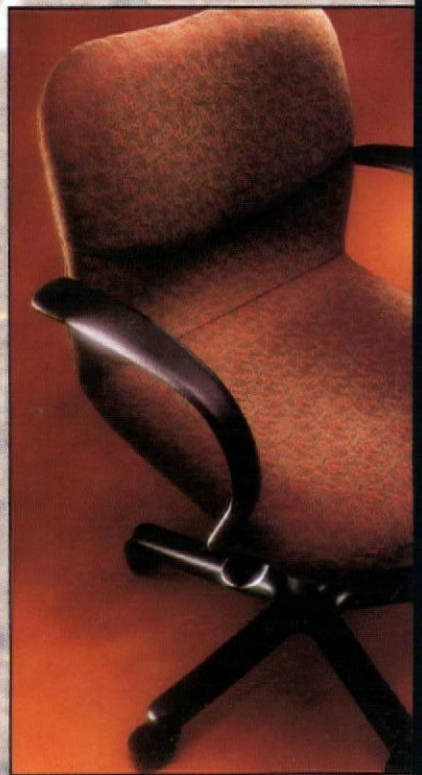
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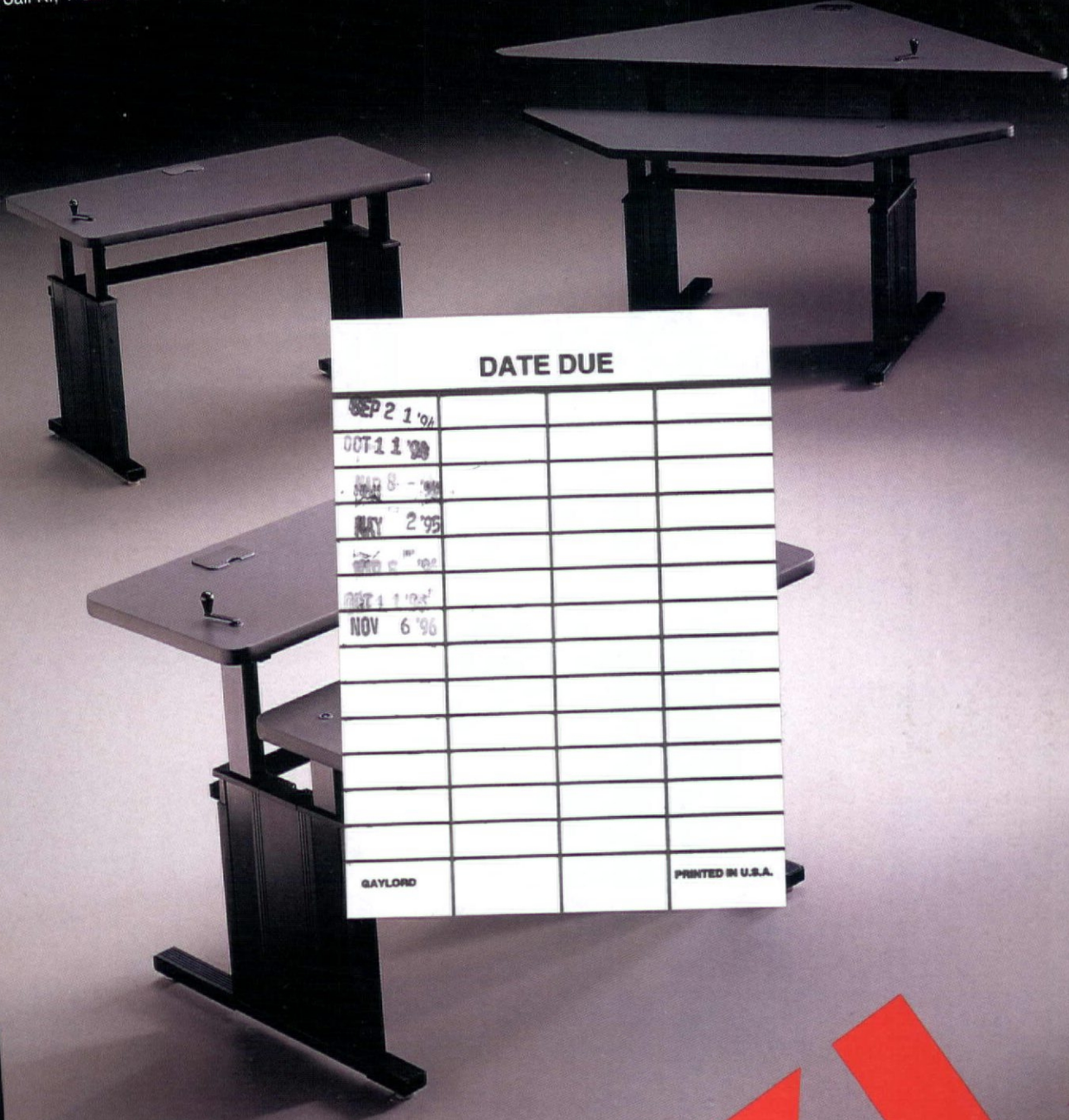
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Cover Photo: Board room detail at the Federal Reserve Bank of Dallas. Photograph by Nick Wheeler.

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## No Respect

You say clients show no respect for a designer's education, skills, experience and plain hard work? Consider the problems some of the giants in the corporate world are having with their customers. Procter & Gamble, the king of packaged goods with Cheer, Pampers, Crisco and Folger among its arsenal of brands, is trying to stop consumers from switching to cheaper generic and private label substitutes by eliminating layers of management, streamlining work processes, trimming prices and firing thousands of employees.

Apple Computer, which once held the key to easy-to-use software, has been forced to slash prices and lay off 16% of its work force in response to deeply discounted, IBM-compatible PCs that have learned to mimic Apple's graphics and operations using Microsoft's Windows. Trans World Airline, a world-class domestic and international carrier that danced so close to the edge in its bout with bankruptcy by deferring maintenance, tolerating shoddy operations and provoking its personnel that seasoned travelers called it The Worst Airline, is now scrambling to win back business by taking out rows of seats and dramatically upgrading service. Now let's consider how professional design should be fairly evaluated.

The easiest qualities to measure, of course, are time and cost. It's no easy feat to bring a project in on time and at the budgeted cost, you say—and you're right. Fast-track is becoming a way of life for clients, and some ways to reduce costs hurt a project more than help it. The catch is, meeting time and cost doesn't do enough to establish how good you really are. Just ask the companies who introduce the thousands of new products and services that fail every year.

Does the project function as intended? This gets trickier, although clients may interpret the question literally. On a simplistic level, you could argue that your client asked you to house operations for so many employees on so many square feet, and you delivered. In

a more sophisticated discussion, you might point out that you have helped to reorganize operations involving so many employees serving so many customers in so many markets.

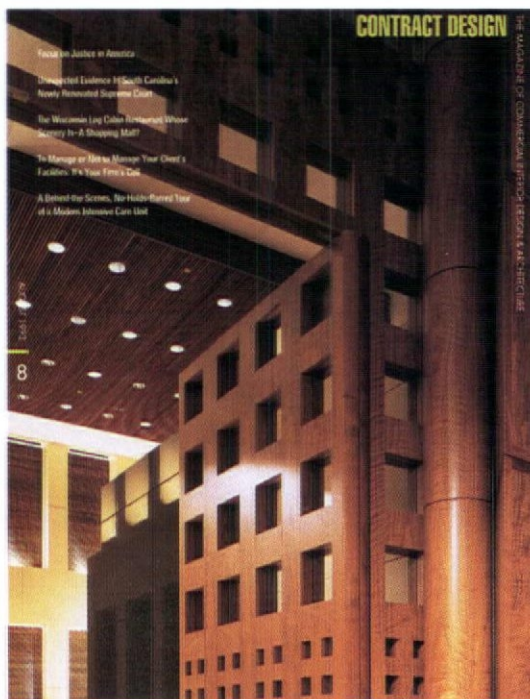
Now the problem shifts, because making major organizational changes that affect productivity is really not the designer's job but the client's—and both of you know it. If a client opens a new era of cooperation with its unionized employees, phasing out rigid departments in favor of flexible teams, credit will go to client's and union's management no matter how nice future facilities are.

So what have we left? Surprisingly, quite a lot. Is the completed design easy to operate and maintain? Does it establish a safe and effective environment? As the shifting fortunes of both consumer and industrial products and services show these days, global competition has made customers very sensitive to these issues.

In fact, a lot of products and services fail to live up to hopes and claims about ease of operation and maintenance—and fall far short of creating safe and effective environments. This suggests that architects and interior designers could draw up their own environmental audits of operational efficiency about such possi-

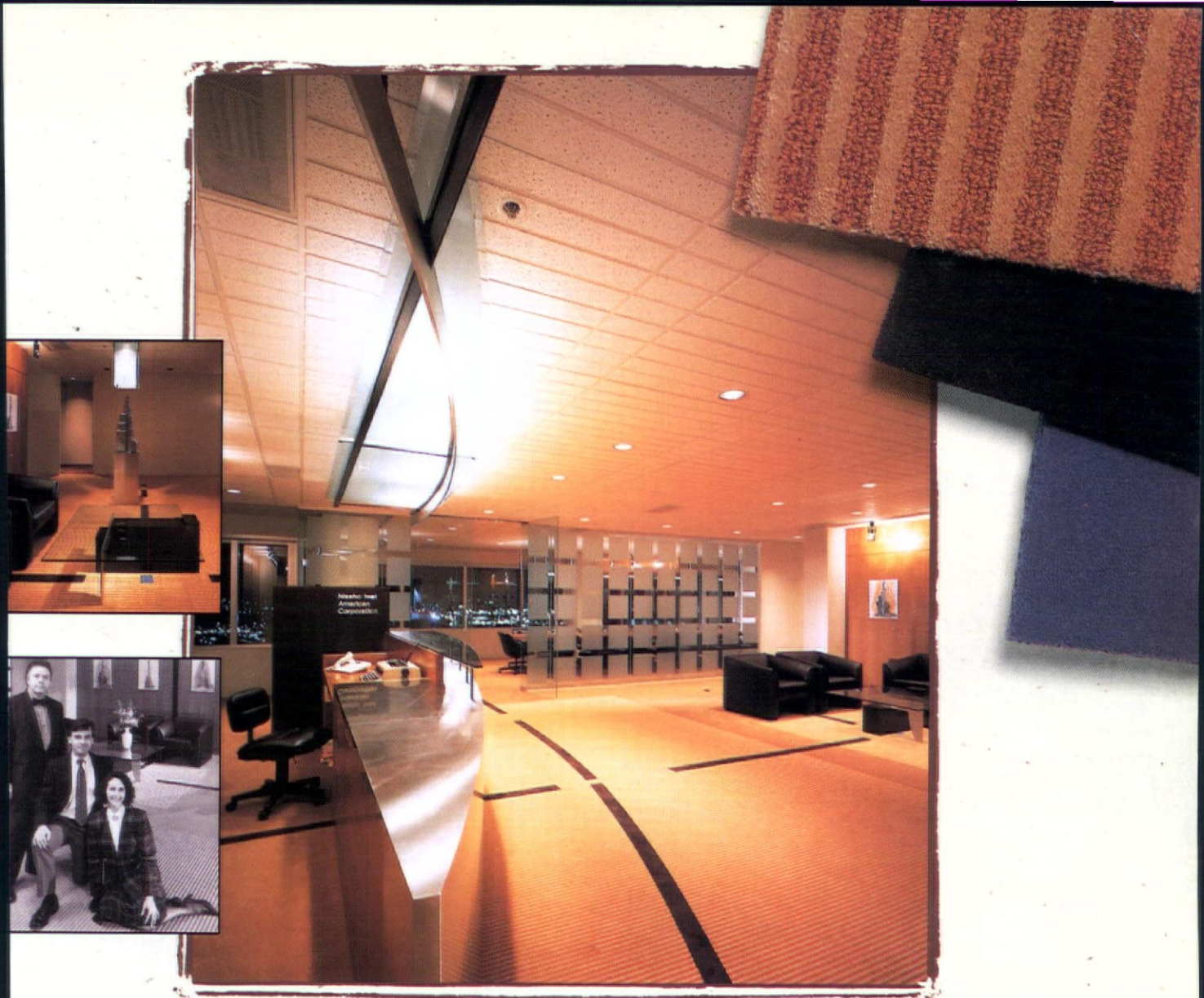
ble criteria as: quality of lighting, air and acoustics; cost or man-hours per sq. ft. for reconfiguration; average length of travel from key entrances or vertical transportation; accessibility of work stations to information; ease of operating specific facilities; or overall employee satisfaction.

Being praised for attaining 99.9% operational efficiency may seem a lot less glamorous than being admired for artistry or creativity—qualities we will always care about, but clients cannot measure. Yet unlike productivity, efficiency can be measured by clients and credited to designers. When your client asks, "What have you done for me lately," you'll both know. ☺



*Roger Yee*

Roger Yee  
Editor-in-Chief



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## An Invitation to Young Designers

**New York** - *Contract Design* welcomes young designers and young design firms to submit recent projects for consideration in our annual review, "New Faces of 1994," in the January 1994 issue. Who's eligible? Any architect or interior designer who has been acting in the capacity of designer for 10 years or less within a new or established design firm, or any architecture or interior design firm that has been in business for 10 years or less is invited to enter one or more projects. Projects should be about two years old or newer.

Design firms and designers should send 35mm color slides or duplicate color transparencies (4 x 5 or 2-1/4 x 2-1/4 format) of each project along with a brief description of the problem solved for the client by the designer. (Once your project has been chosen, we will need your color transparencies to make the actual reproductions.) Floor plans, sections and/or axonometric projections are also helpful in understanding your work, and will also be incorporated in our coverage. A stamped, self-addressed return envelope should also be included.

The deadline for submissions is October 18, 1993. Entries should be sent to: New Faces Editor, *Contract Design*, 1515 Broadway, New York, NY 10036.

## Animals Happier Than Office Workers?

**Seattle** - More time and creativity go into designing zoo habitats for lions, gorillas and elephants than devising comfortable office space for humans, according to University of Washington environmental psychologist Judy Heerwagen, a research assistant professor of architecture and psychosocial nursing. Heerwagen, who has been studying the livability of office environments in Bellevue and Yakima, Wash., San Ramon and Auburn, Calif., and Portland and Eugene, Ore., has identified noise and uncomfortable temperatures as the

most common complaints of workers. Some 75-90% of the people complained about excessive noise levels, while 40-50% were dissatisfied with temperatures in the seven buildings examined. "The only people happy are those who have private offices," she claims.

According to Heerwagen, people want three things from their workplace: to be able to have private conversations, work without distractions and control their environment. They're apparently not getting them. "Zoo cages used to be all the same," she points out. "We know the animals weren't happy, so we went out of our way to build new natural environments that the animals flourish in. We don't treat our own species that well. The basic problem is the way design is taught. We don't start with people first. We make people fit the space."

What can be done? "We need habitats where people can go for specific tasks, just as we do in our homes," Heerwagen suggests. "We need quiet places for contemplation, group spaces for meetings, and sunny spaces that look outdoors for inspiration. It's an idea the Japanese are talking about and calling the non-territorial office. We shouldn't just go into a cubicle and stay there all day long."

## First Benedictus Awards

**Chicago** - Sir Norman Foster and Partners of London has won the first Benedictus, an annual international architectural competition featuring projects that use laminated glass, co-sponsored by the AIA/ACSA Research Council and DuPont.

Foster's winning design is the terminal at Stanstead, London's third airport, which features laminated glass lattice shell domes, glass walls and fully-glazed elevators. The announcement was made at the 1993 gathering of the World Congress of Architects

Stanstead Airport (below), London, designed by Sir Norman Foster and Partners, is the 1993 winner of the Benedictus award, co-sponsored by the AIA/ACSA Research Council and DuPont to encourage the creative use of laminated glass in architecture.

and the American Institute of Architects.

Taking first place in the student design competition for an addition to the Corcoran Gallery in Washington, D.C., was Daichi Amano, final-year student at Washington State University, advised by Doug Menzies. Second place prize winner was David Siegner, Kent State University, advised by Joseph Schidrowski, and third place prize winner was Eric Morehouse, Oklahoma State University, advised by Randy Seitsinger. Honorable mentions were awarded to Nathan Boggan, Mississippi State University; Mark Myers, Andreas Savvides, and Michael Shea, Boston Architectural Center; and Robert Iopa, California Polytechnic State University.

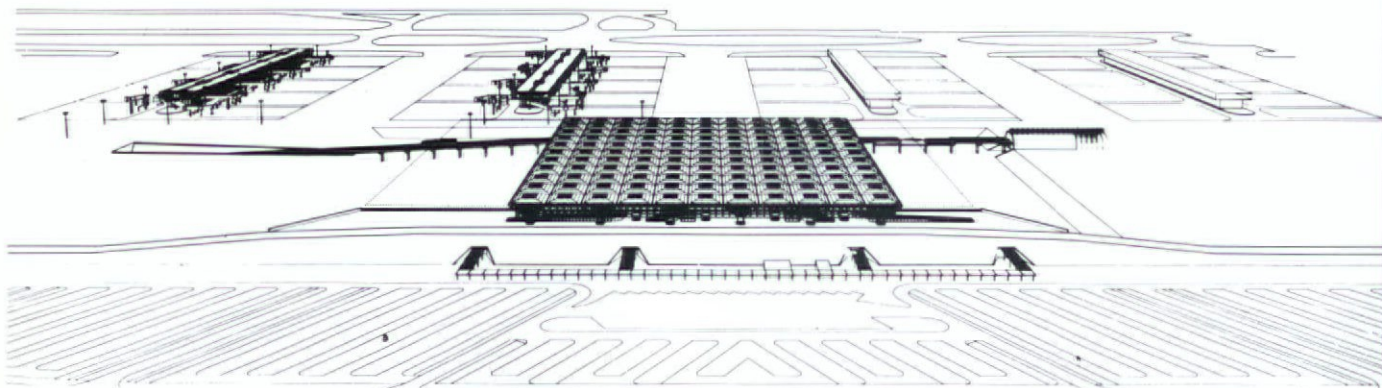
"In the first year of the competition, the Benedictus has already set a record for the number of students entering," said Richard McCommons, executive director of the AIA/ACSA Research Council. Over 1,200 students from 147 schools of architecture in 27 countries participated.

The competition is named for the scientist who discovered the process for making laminated glass, which because of its resistance to penetration and its shatterproof qualities, has been used in automobile windshields since the 1930s. Architects around the world specify laminated glass for its safety, energy-saving features and transparency. DuPont is a major producer of "Butacite" polyvinyl butyral (PVB) interlayer for laminated glass.

Entry forms for the 1994 Benedictus Awards are now available from Christine B. Hess, AIA/ACSA Research Council, 1735 New York Avenue NW, Washington, D.C. 20006. Entry deadline is April 26, 1994.

## Crow Announces The Design Experience

**Dallas** - Plans for one of the more ambitious facilities yet to educate consumers about the design process were unveiled recently by Crow Design Centers. Called "The Design Experience," the 14,000-sq. ft. facility will open at 1400 Turtle Creek Boulevard in the Dallas Design District this September. The



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# TRENDS

Design Experience has been conceived as a way to support District showroom tenants and design professionals by providing marketing assistance to the public.

It's obvious they need it. "After conducting extensive surveys to analyze the public's awareness of the Dallas Design District and its function, we were amazed to learned that 49% of the respondents had never used the services of a design professional and 40% were unaware the design center exists," said Michael W. McAdams, president of Crow Design Centers. "As a result, we decided to develop and promote a new interactive, educational facility that will provide tremendous benefits for the entire design community."

The Design Experience will guide consumers through the interior design process from start to finish via multi-media presentations. The Gallery will feature 12 room settings created by design professionals and will showcase products available through the Dallas Design District, while The Studio will serve as a workroom and resource library. For an \$25 annual membership fee, consumers will have access to a variety of services, including a design roster and an interactive computer system featuring a menu of specific furniture styles cross-referenced with showroom listings.

## Clinton Healthcare Plan Revealed—Somewhat

Los Angeles - "According to the public opinion polls, the people of the United States are fed up with our health care system as it is," said Dr. E. Richard Brown, a consultant to the President's Task Force on National Health Care Reform, at the recently held Focus: Healthcare in the Pacific Design Center. "The people overwhelmingly support change, to a far higher degree than in any other industrialized country."

Brown, professor of public health at the University of California/Los Angeles School of Public Health, described the major tenets of the reform plan as three-part. First, to make sure that people have adequate economic security with respect to their health care coverage, that they can't lose their coverage, and that it will be affordable to them, their employers and the government. Second, that the plan be comprehensive, providing the broadest possible array of services. Third, that people have adequate choice of health plans and of doctors, so that they are not locked into a narrow choice of systems or health plans.

"These points are what we had as our agenda in the task force in the task force,"

noted Brown. "That is what we worked toward. That is what I believe the Clinton health care plan will look like when it is unveiled later this summer."

## Commissions and Awards

Wanted: Permanent name for **USG Interiors'** new ceiling product. Reward: \$25,000. Complete details regarding the X2000 competition, including rules and regulations, a product sample and an official entry form can be obtained by calling 1-800-950-3839.

The law firm of Arnold and Porter has selected **Tishman Construction** of Washington, D.C., to provide construction administration for the 400,000-sq. ft. interior fit-out of its new headquarters in the District of Columbia.

The Callison Partnership, Seattle, congratulates five recipients of The Callison Partnership Fund for Architecture or Interior Design for the 1993-94 school year. Three of the five recipients are enrolled in the University of Oregon's architecture program: **Lesley Roth**, a junior, **Dan Wu**, a sophomore, and **Hoa-Lan Tran**, a graduate student pursuing her masters degree in interior architecture. The two other recipi-

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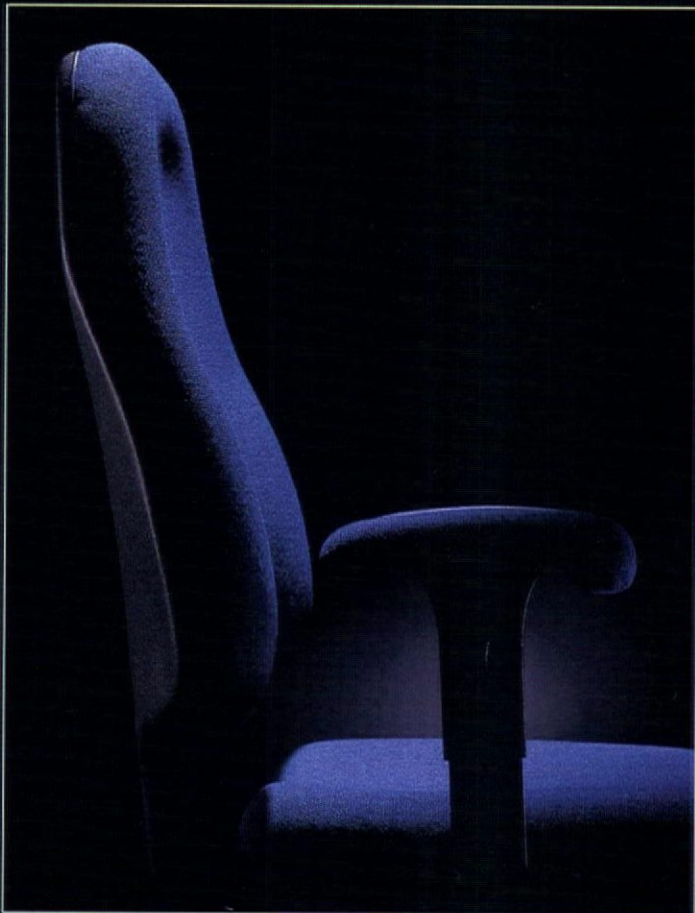
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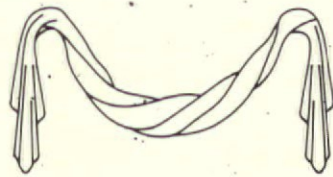
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ents are **Lisa Hawkins**, a junior at the University of Washington in the College of Architecture and Urban Planning, and **Ralph Longie**, a senior in the College of Arts and Architecture at Montana State University.

**Fox & Fowle Architects**, New York, has been awarded commissions for the following projects: the renovation to Rothschild Hall at Sarah Lawrence College, Bronxville, N.Y., the renovation and expansion of New York Medical College, Valhalla, N.Y., the conversion of Vosburgh Dormitory into offices for NYMC's Graduate School of Health Science, and the renovation of Public School 166, Manhattan.

**ELS/Elbasani & Logan Architects**, Berkeley, Calif., will be the architect for the public area renovations of the San Francisco landmark Hyatt Regency Hotel and the five-block Embarcadero Center retail/office complex.

Johns Hopkins has selected **Odell Associates Inc.**, Charlotte, N.C., as the architect for the new \$130-million Cancer Center in Baltimore.

**L.E. Seitz Associates Inc.**, Coral Gables, Fla., will design a new resort complex in Dorado, P.R., for The Inter-Continental Hotel Group.

The development firm of Chase Enterprises has retained Philadelphia-based **Interspace Incorporated** to design and document three floors in the Connecticut Financial Center, New Haven, Conn., for Chase client Shawmut Bank.

Recipients of the American Institute of Architects 1993 Young Architects Citations, given to AIA members licensed to practice architecture less than 10 years, for outstanding service to the architectural profession and the public, included: **Vicki L Hooper**, AIA, RSP Architects, Ltd., Minneapolis; **Joan M. Soranno**, AIA, James/Snow Architects Inc., Minneapolis; **Brett Keath Laurila**, AIA, Venice Beach, Calif.; and **Thomas Somerville Howorth**, AIA, 1993 president of AIA Mississippi and sole proprietor of Howorth & Associates, Architects, Jackson.

**Hatch Design Group** of Costa Mesa, Calif., has been selected as a winner of the 1993 IBD Contract Design Competition for its design of Metropolis in Irvine, Calif.

**David Burdeny**, a student in the Department of Interior Design at the University of Manitoba, has won first place in the 1993 Yale R. Burge Competition, sponsored by the ASID Educational Foundation.

**Watkins Carter Hamilton Architects**, Houston, has been selected by the Hospital, Clinica y Maternidad Conchita, A.C., Monterrey, Mexico, to develop an interiors standards program.

**The Rowland Associates Inc./South**, the Louisville office of Indianapolis-based Rowland

Associates, has just received "The Cornelius A. Hubbuch Design Award" in ASID's Ohio South/Kentucky Chapter Design Awards Competition for Plainview Place, an office building renovation in Louisville, Ky.

Los Angeles interior designer **Kenneth Dean**, ISID, will design the Hollywood film studios of Consolidated Film Industries.

**Soep Associates Inc.**, Boston, has been retained by Eastern Refractories Company to design its new headquarters in Burlington, Mass.

**Gralla/Rees Associates**, an association of Stan Gralla Architects, Lexington, Okla., and Rees Associates Inc., Oklahoma City, has been awarded a contract to design the new \$26-million, 300-bed Long Term Nursing Care Facility in Norman, Okla., for the Oklahoma Department of Veterans Affairs.

## People in the News

The Institute of Business Designers is saddened to announce the death of **David Kerner**, FIBD, partner in the Atlanta design firm Whyte-Kerner, and 1991-1992 president of IBD, of complications from AIDS.

New York architect **Ralph Steinglass** will be joining Einhorn Yaffee Prescott, the Albany-based design firm, in its Manhattan office.

**M. Paul Brott**, AIA, has joined Philadelphia's Ewing Cole Cherrys as chief executive officer and chairman of the board. The name of the firm has been changed to **Ewing Cole Cherry Brott**.

The San Francisco-based architecture firm Anshen + Allen, has promoted **John E. MacAllister**, AIA, to president and chief executive officer and named former president **Derek Parker**, FAIA, RIBA, chairman of the board.

Alan Gaynor and Company, P.C., New York, is promoting **Michele Boddewyn**, AIA, and **Steven B. Bleiweiss** to principals.

**Gwendelyn "Wendy" Hendricks** has been appointed director, project development, for Kenneth Parker Company, Philadelphia.

**Kathryn Noles**, AIA, has joined Architecture for Health, Science & Commerce, P.C., Tarrytown, N.Y., as vice president.

**G.W. Haworth**, founder and chairman of Haworth Inc., Holland, Mich., was recognized with the 1993 Excellence in Entrepreneurship Award from the University of Michigan, Ann Arbor.

At its 125th national convention in Chicago, The American Institute of Architects elected **Chester A. "Chet" Widom**, FAIA, Santa Monica, Calif., as first vice president/president-elect.

**Bernardino Mercado**, ISP, has been appointed an associate of The DePalma Group Inc., a Chicago-based firm.

The Phillips Janson Group Architects, P.C., New York, has appointed new principal **Carl Mirbach** to serve as partner in charge of design.

**Thomas R. Spangler** has been named vice president of sales and marketing for LUI Corp., Baltimore.

**Cynthia Froggatt** has been appointed director of Hellmuth, Obata & Kassabaum's Facilities Consulting Group, New York.

**Ada Diaz** has joined Howard Snoweiss Design Group, Coral Gables, Fla., as a senior designer and assistant in new business development.

**W. Kenneth Wiseman**, a partner in the firm of Lehman-Smith Wiseman & Associates, Washington, D.C., has been appointed to serve on the Recreation Access Federal Advisory Board by the United States Architectural and Transportation Barriers Compliance.

**Sava M. Cvek** has been appointed vice president of design of Luxo Corporation, Port Chester, N.Y.

The board of directors of Hellmuth, Obata & Kassabaum Inc., St. Louis, has elected president **Jerome J. Sincoff**, FAIA, as chief executive officer and co-chairman with **Gyo Obata**, FAIA.

Brennan Beer Gorman Monk/Interiors, New York, has promoted **William M. Whisler**, AIA, to partner, design director, and named as associates **Sharad Gokarna**, **Wendy Brown** and **Christina Hauer** in the New York office, and **Kevin M. McCobb** in the Washington, D.C., office. Brennan Beer Gorman Monk/Architects, New York, appointed **Marc Gross**, senior associate, and **Roger C. Sparling** and **Mark R. Sheeleigh**, AIA, associates.

**David B. Mourning**, AIA, president of Interior Architects, Inc., New York, announces the following appointments to the New York office: **Eugene R. Ogman**, director of operations and creative services; **William J. Rutkowski**, RA, manager of CADD services; **David Lefkowitz**, CADD designer/operator; **Anthony V. Saviano**, technical director; **Fausta S. Esguerra** and **Ashraf Mina**, senior designers; and **Dan Georgescu**, project manager.

**Nancy Zarin** of The Knoll Group, New York, has been appointed group vice president and general manager of the new combined fabric and leather operation merging KnollTextile and Spinneybeck.

**Florence Eichbaum Esocoff King Architect**, Washington, D.C., announces that **Thomas Eichbaum**, AIA, **Philip A. Esocoff**, AIA, and **David R. King**, AIA, have been elevated to fellowship of the American Institute of Architects.



Interactives from Whitecrest Carpet Mills provides a cut pile texture that is created by blending new texture-lok nylon yarn with two standard heat set yarns. The surface effect is highlighted by monochromatic tones enhanced with dark accents. Interactives provides an interesting look featuring a high performance yarn and construction for use in hospitality public space, corporate areas or retail stores.

Circle No. 207

Lees Modular Carpets has unveiled Proteus, a Performance Advantage carpet that matches a striking design with unsurpassed performance



attributes. Proteus features contrasting colors in a multi-level loop pile. Its rich, varied texture makes it perfect for large open areas or accents. There are 12 running line colors plus custom capabilities.

Circle No. 208

The Savannah Collection from Thayer Coggin Institutional combines flowing curves and transitional styling to complement any environment.

Accentuated by double-needle stitching, the racefully sweeping arm is made of maple and is available in any standard TCI finish. Custom matched finishes are optional.

Circle No. 210



SUMMER BETTER THAN OTHERS

The Brighton daybed from Mike Bell Antiques measures 68 in. long with a seat width of 42 in. The daybed is available tufted and untufted in the client's length and depth requirements.

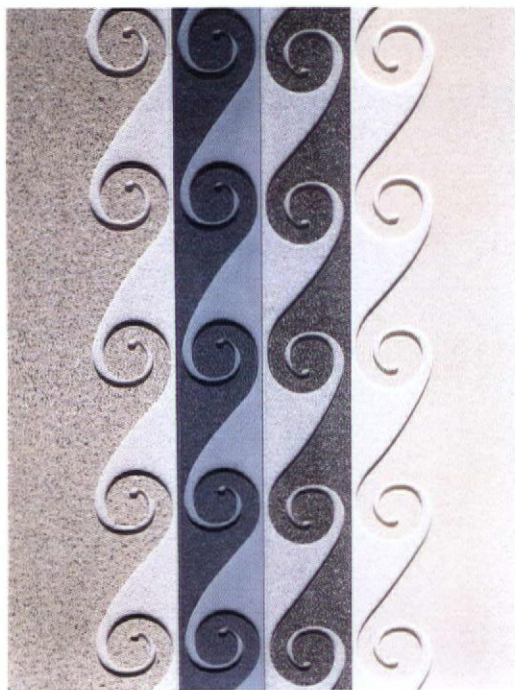
Circle No. 206



Perfect for any living space, be it headquarters or living quarters, Donghia Furniture's new Plato dining chair is proportioned for today's smaller home and office environments even as it remains ample, roomy and immeasurably inviting. Designed by John Hutton, Donghia's award-winning design director, as a complement to the already-introduced Plato sofa and chaise, the chair is contemporary in mood, yet classical in its heritage.

Circle No. 209

# MARKETPLACE



Avonite offers three new granite and one new solid surfacing color. Limestone is an innovative solid surfacing that is a clear-hued, neutral pastel with a subtle but distinct pattern and dense opacity. Desert Tan is a rich melange of earth tones complementary to mid to dark range woods. Quarry Gray features undiluted, industrial grays accented with absolute white and soot black. Royal Sapphire is a deep, vibrant, highly translucent, blue granite.

Circle No. 211

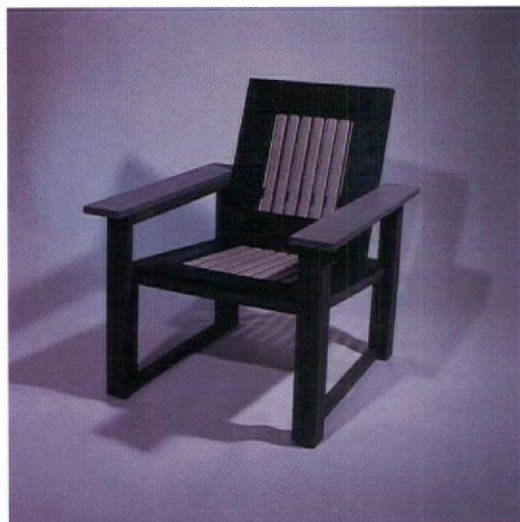
The Motion Pinnacle Series, an addition to the Motion Chair line designed by Burkhard Vogtherr for Davis Furniture Industries, features a new upholstery technique that makes the chair look and feel more plush and comfortable. The Motion Chair series is offered in 12 styles, including both wood and metal versions, that extend across executive, managerial, task and conference applications.

Circle No. 214



Recognizing that organizations need space-efficient yet stylish furniture for the front office, MicroComputer Accessories, a Rubbermaid company, has introduced a new line of computer furniture called the Aspira Series. Available in two sophisticated color choices, black and taupe, the versatile and ergonomically designed system includes desks in various lengths, corner units, connectors, file cabinets, accessories and privacy panels. A built-in cable management feature is also included.

Circle No. 215



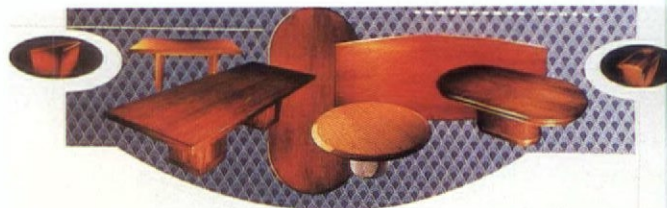
Designer Jan Jervet of Jervet Enterprises continues to advance the marketability of recycled plastics with his latest outdoor furniture creations. Marketed as Renaissance Envirowood™ to reflect his joint venture with the Envirowood Company of Chicago, the furniture is produced from raw recycled plastic in a closed-loop product system that eliminates all waste.

Circle No. 212

SUMMER STOCK

Mondrian, the new modular casegoods system from OSI, combines the beauty of traditional casegoods with the flexibility of a standard component furniture system. Built from standard OSI wood casegood components, Mondrian encourages creativity to meet exact specifications along any dimension. Each component is planned on a 6-in. module, and is non-handed. Mondrian has single tier pricing for four standard edge details and five different veneers.

Circle No. 213



# MARKETPLACE

## Sidim

This year's SIDIM (The Montreal International Interior Design Show, May 28 through May 30) proved another triumph for its organizers, exhibitors and, of course, the architect and designer attendees. The show drew 16,000 people and, even though it was held over the Memorial Day Weekend, a good number of Americans attended including a delegation from Atlanta. Once again, the Tribune des Designers, a section devoted entirely to young Quebec design talent, stole the show. Giving it heavy competition though was the Virtu space which exhibited the winners of its annual design competition. Rumor has it that next year SIDIM will move to Montreal's other exhibition hall closer to the center of town. But no matter where they hold it, the excitement of the city and its designers is sure to shine through. What follows is a small sample of that energy.



With sleek, muscular lines, all-steel structure and total ergonomic design, the Scorpio executive chair adds elegance and comfort to any environment. Designed by Paul Bouvra for Art Design International (ADI) Scorpio is available with high or mid-back and upholstered or non-upholstered arms.

Circle No. 226

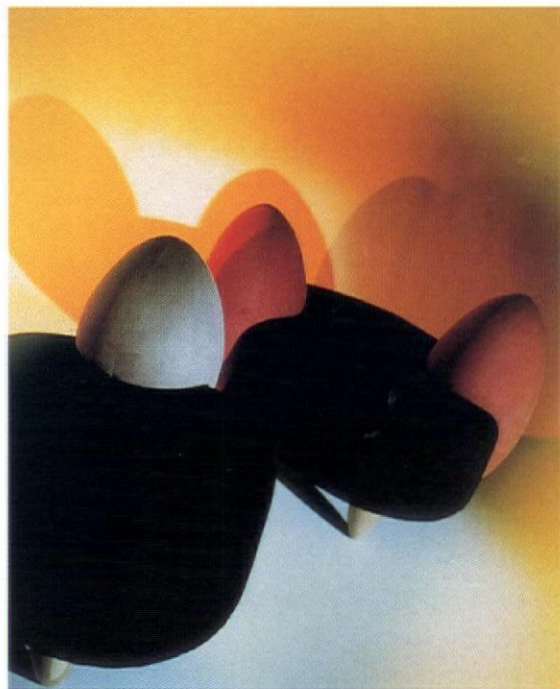
Playing with mass, volume and balance, the artists of Sculptable furniture use rough textured or polished materials in shapes inspired by nature to create their tables. Toupie (pictured) balances on a tip of heat treated granite. Glass panels provide support for an elliptical top that can be heat treated or polished.

Circle No. 228



Virtu is a non-profit organization whose mandate is to promote Canadian design. This year, the winners of its annual design competition, Virtu 7, made for an array of stunning product. For example, Celine/Connie occasional seating by David Burry and Raymond Girard caused much excitement.

Circle No. 229

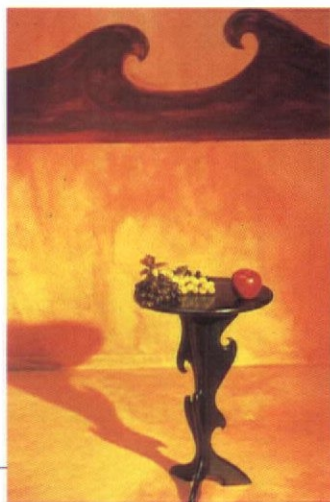


MONTREAL EXPO



The Epana is Paul Epp's latest design for Meyan Industries. The stacking and ganging wood chair combines style, function and comfort. With a maple frame and shell, Epana is offered in eight standard stains or custom, and the seat may be handled with an upholstery detail.

Circle No. 230



Laurence Picot of Hors-Serie takes her love of the curved line to wood and brings it in at an affordable price point with the Parallele series. The four tables and candlestick come in emerald, mahogany or cobalt. Pictured is 24-in.-high Bilbo. Photo by Jeff Lenoir.

Circle No. 227

# Clerical/ Operational Workstations

It's humbling to admit that although the electric lamp, the telephone and the computer have appeared during the 300 years since the dawn of the Industrial Revolution, the office desk on which they stand has remained virtually unchanged. Look for yourself in the nearest art history textbook or local art museum. Yet the longevity of these office icons—including the desk, the desk chair and the credenza—could be reassuring rather than disturbing. Are they timeless truths or anachronisms? As good a test case as any is the design of the modern clerical/operational workstation. Rooted as this sturdy, utilitarian piece of furniture or furniture system components may be in the creation, storage and retrieval of paper records, its present-day occupant is being irresistibly drawn into an invisible, electronic network of information that may free us yet from the printed word. Meanwhile, notice the persistence of habit in the design of today's workstations. If they look ambivalent, so do we.

## NOVA OFFICE FURNITURE

Nova's monitor-below-the-worksurface design provides users with the natural angle for near work. It reduces eyestrain while freeing up valuable desktop space.

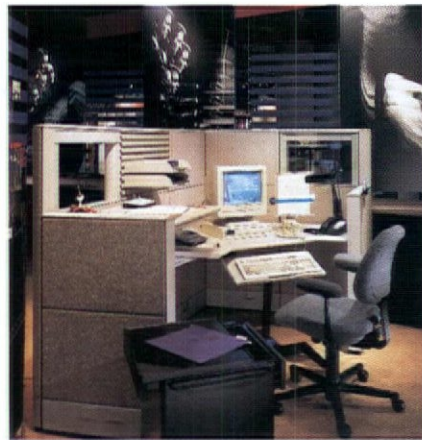
Circle No. 231



## HERMAN MILLER

Ethospace Interiors/E-Space architectural furniture systems can be used to design environments that reflect individual work styles. Walls consist of sturdy frames clad with surface tiles that come in a multitude of colors and materials. Support cabinets can be freestanding or can attach to and support partial height walls. By organizing tools, workers can arrange work spaces to suite their own needs.

Circle No. 234



## JG FURNITURE SYSTEMS

JG now offers continuous-curved CRT and conferencing worksurfaces which, when used in combination with IOP beltline power panels, create an operational workstation capable of supporting all the technical requirements of today's workplace.

Circle No. 232



## HAWORTH INC.

Premise, the simple and easy-to-manage metal or wood office furniture line, can furnish an entire office, from panel systems to freestanding desks, files and bookcases. This simple, flexible and sophisticated office furniture solution meets the needs of small and medium sized businesses.

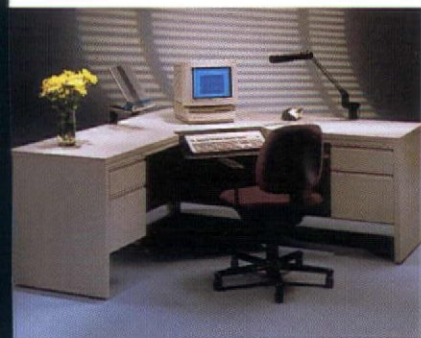
Circle No. 233



## MERIDIAN

The 6000 Series Desk is modular in concept. Modular end and back panels—the latter in three heights—can be specified to meet individual user preferences, and interchangeable under-desk file and storage pedestals can move from side to side. The highly flexible desks can be grouped into functional work areas, wrapped with panel systems or moved into private offices.

Circle No. 235



## AMERICAN SEATING

The Framework System supports a variety of administrative-type work environments, from secretarial and reception stations to patient check-in and nurses stations. Its multiplicity of panels, work surfaces, paper management and power products can be configured to suit individual routines and specific organizational needs.

Circle No. 236



## EOC

The Options Furniture System expands the normal scope of panel system environments with new materials, textures and finishes coordinated to provide limitless choices for both free standing and panel system applications. The Options concept allows the end user to address a variety of corporate levels while providing a universal design theme.

Circle No. 237



## INVINCIBLE METAL FURNITURE

These clusters can meet a variety of space requirements by creating a productive, private workstation and maintaining interaction at the same time. Various height panels and mid-height connections can angle and reconfigure as needs expand. Invincible offers infinite configuration to provide offices that "fit."

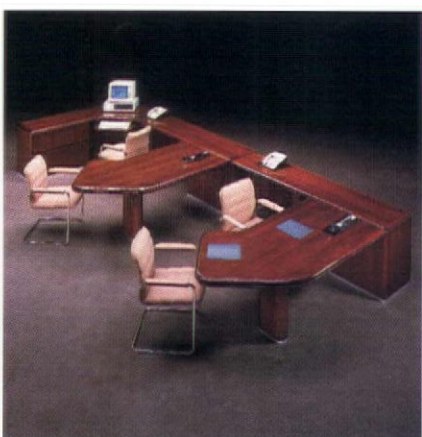
Circle No. 238



## DAVIS FURNITURE INDUSTRIES

Designed by Robert Bernard Associates, Woodtech 4000 Desk Series achieves a dimension of space that is both functional in application and elegant in design. This combination provides for both the special design statement needed for the executive and the versatility required in the entire modern office. Over 90 units will adapt to any office environment.

Circle No. 240



## FLEX-Y-PLAN

System Four provides functional, versatile systems in combination with desirable aesthetics. Height adjustable work-surfaces and components are designed to fit the worker regardless of size or job function.

Circle No. 239



## LA-Z-BOY CONTRACT

The ReVisions line is an innovative modular casegoods series that incorporates an angled work surface as an option on many configurations. This affordable product line combines modular flexibility with the look and function of a fully integrated system.

Circle No. 241



## GF OFFICE FURNITURE

The Open Plan System (OPS) provides flexible, functional and economical solutions for changing requirements in today's work-intensive offices. OPS offers a broad range of components with clean lines, softly rounded shapes and an updated color palette with which to create contemporary, attractive, efficient work environments.

Circle No. 243



## KIMBALL OFFICE FURNITURE

Cetra offers style, structure and power for every level of an organization. Panels in a variety of heights and widths provide visual privacy as well as aesthetics. With an extensive selection of design options, Cetra brings chameleon-like capabilities to systems.

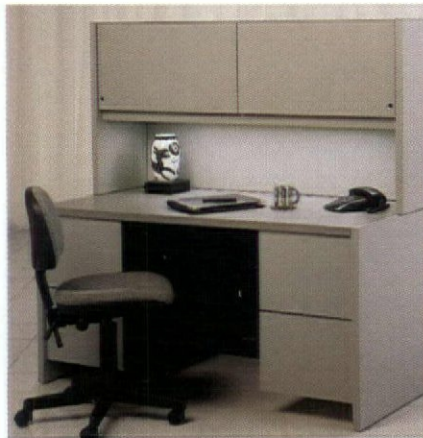
Circle No. 242



## LUI CORPORATION

Highlighted by clean lines, the Classic Collection features numerous complementary products that allow for unlimited configurations and unlimited possibilities in clerical/operational workstations. The collection is available in any laminate.

Circle No. 245



## ALLSTEEL

The Aurora System works at all levels of the office, but shows its genius for continuous flexibility in areas where it supports clerical and operational tasks. Clusters can be readily expanded and panel inserts changed or added on site. Standard components make maximum productive use of shared space.

Circle No. 244



## HAMILTON SORTER CO.

Biotec Workstations, a complete line of ergonomically-designed computer furniture and accessories, improve the physical well-being of the employee and boost productivity in the computerized office environment. Units adjust to provide an equal level of comfort to each individual. Freestanding units easily adapt to specific requirements, and undertable pedestals or overhead storage units can be added.

Circle No. 246





## KNOLL

The Rugby office system offers an integrated approach to space planning utilizing free standing furniture and panels. Rugby's desk-based, building block approach to office planning supports open team environments, management and clerical workers. Recent enhancements include free-standing corner units, radius/self-edge work-surfaces, drawer pulls, shaped work-surfaces and overdesk units.

Circle No. 247



## THE GUNLOCKE COMPANY

Genus, from the GEVA Collection is a modular, freestanding product offering, with planar design lending sophisticated simplicity to any office. Originally designed for compatibility with systems environments, Genus is available in oak, cherry and mahogany.

Circle No. 248



## STEELCASE

Originally introduced to the European market by Steelcase Strafor, the company's joint-venture partner headquartered in France, Ellipse represents a collaborative effort between renowned designer Hans Werner and Strafor. Ellipse consists of extensive work-surfaces, conference tables, desk-mounted, mobile and free-standing pedestals, storage cabinets, screens and accessories.

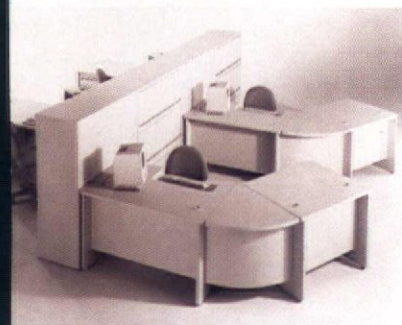
Circle No. 249



## TAB PRODUCTS CO.

Companies looking for office furniture that is freestanding, interconnective, easily reconfigurable, task oriented, color coordinated and cost effective can now turn to the Prestige line of modular systems furniture. Features include non-glare total laminate design, flexibility, ease of assembly, rounded corners for safety and a wide range of accessories easily tailored to user requirements.

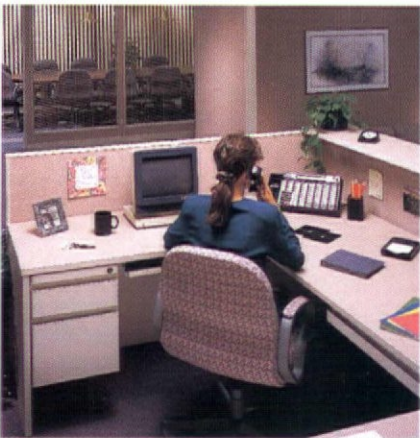
Circle No. 250



## TRENDWAY

Choices can be switched around from panel-supported to freestanding components, offering enough flexibility to create any office environment. Choices accommodate open office configurations consisting of conventional workstations, interactive or team installations, freestanding and even cluster configurations with fully interchangeable panels and components.

Circle No. 252



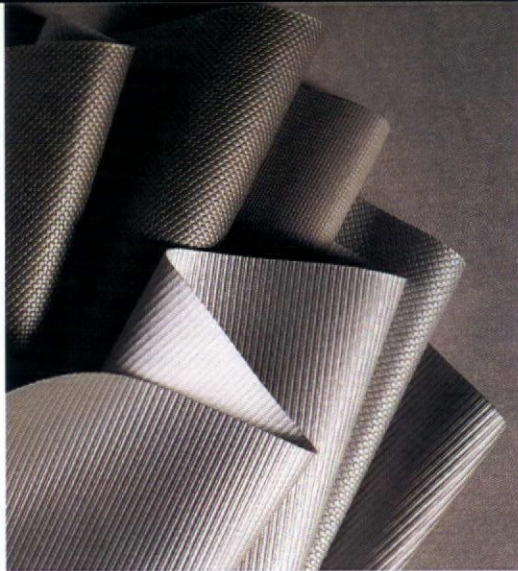
## THE MARVEL GROUP

This user-friendly modular workstation is part of the Advanced Office Furniture series. The workstation is completely enclosed by textured steel carrels that provide visual separation as well as accessible storage. An expansive work-surface has ample room for the computer and keyboard plus other clerical tasks.

Circle No. 251



# Hot Vinyl



Making vinyl wallcovering more design-conscious—and a lot less confusing—is Maharam's mission with its impressive new line

By Jean Godfrey-June

Deck the walls: Selections from Maharam's new vinyl wallcoverings line include Counterpoint Three (above, right) and Evolution Series (above, left).

**S**lap a "light" label on just about any consumer product and you've made a sale. A striking exception to this rule is the vinyl wallcovering market, where designers and contractors tend to believe that heavier weight means better quality. Yet technological developments have enabled manufacturers to create lighter weight and often less expensive vinyls that perform as well or better than the heavy-weights. Such developments have been impossible to ignore for Maharam, the folks who, among other things, brought you Tek-Wall, along with one of the industry's most massive offerings of contract textiles for some 35 of their 95 years. Enter Maharam vinyl wallcoverings.

The government has already updated its standards. Its latest vinyl wallcovering code now measures performance instead of weight, as it once had. But the design community has yet to change its perceptions.

For Maharam, this discrepancy represents both a challenge and an opportunity. "The vinyl wallcovering market can be quite unfocused," observes Michael Maharam, creative director. "If you look at the vinyl books in a typical design-firm library, you find literally a hodgepodge of offerings and a great deal of redundancy and confusion. We felt that Maharam's national distribution, service ability and understanding of the A&D community—not to mention our design capability—could really be an asset for many firms."

With a current offering of 10 volumes by the end of the year, Maharam's entry into the market is hardly a case of testing the waters. Taking the Nestea Plunge

is more like it. "We should have nearly 1,000 items out by the end of this year," Maharam estimates. The company plans to introduce numerous books each year, reflecting the same wide spectrum in terms of pricing and style as this initial offering, which includes everything from decorative Japanese vinyls and deep, architectural embossings to simple, printed vinyls.

"We really strove for a wide variety of colors and textures—not what you're used to seeing in health care," says design director Mary Murphy. "And you'll see it in everything from corridors to hospital rooms to corporate boardrooms."

Perhaps most significantly, the collections coordinate with other Maharam products, everything from Duratex fabrics for health care and a new BASF upholstery program to high-end wools and silks for corporate boardrooms. Later this year, Maharam will unveil a coordinated group of wallcoverings, borders and cubicle curtains. "The upholstery in a general office area can be repeated in a border for a private office," says Murphy. "All surfaces can address the same aesthetic." Custom minimums will range from 500 to 2,000 yards.

While the very cohesiveness of such a package should make vinyl wallcovering much easier to specify, the design work behind it won't hurt, either. Murphy found that designing vinyl wallcoverings involves much the same process as designing fabric. "There are fewer variables, fiber and weave being the most notable," she observes. "But you do come up with a concept, create a pattern, design colorways, much like a fabric."

Murphy has organized her design department into teams that work separately but convene around a huge table several times a day to discuss perspectives. "Each of our designers has a special strength that complements the others," notes Murphy. This means designers who love Murphy's Crenelle, a wool, linen and viscose based on a 16th-century Turkish acanthus leaf design from the Victoria and Albert Museum, can have the company translate the look onto a vinyl.

Behind all this design, is, of course, plenty of technology. "We've created Type 1 (for lighter traffic areas such as patient rooms or private offices) and Type 2 vinyls (for heavier traffic areas such as corridors) based on performance, not weight," emphasizes Maharam. "Tear and tensile strength, along with abrasion resistance, are the crucial factors the specifier needs to consider." Beyond these variables, Maharam has concentrated on scrubability, washability and fire resistance, all of which relate directly to the health care, corporate and hospitality markets the company hopes to service. Much research went into backing construction, which greatly affects durability and washability as well as adhesion.

Educating Maharam's own sales force has played a major part in debunking the myth of weight. "When designers specify Maharam vinyl," Maharam says "they'll have individuals who can bring real insight and information to the designer—with a national company behind them. We want to be a total resource for the designer." ☞

Circle No. 253

# Stress Free

S Y S T E M S



*"We need a functional, affordable system  
...and is it too much to ask that it  
be attractive?"*

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# The Swiss Connection

GF's ErgoTek™ adds Yankee ingenuity to key components from Switzerland's Giroflex to create an economical ergonomic chair for the market wars of the 1990s

By Roger Yee

**W**alk past the windows displaying the latest fashions on the trendy shopping streets of Paris, Tokyo and New York, and you'll notice that certain initials like DKNY, CK and A/X keep coming at you. Neither obscure chemical formulas nor invading aliens, these wildly successful "bridge lines" of afford-



able fashion from such couturiers as Donna Karan, Calvin Klein and Giorgio Armani are but the latest signs of a global economy that is focusing on getting the most value for the money from virtually every type of product and service imaginable. Suddenly, being either good or affordable is not enough. Enter ErgoTek™, a passive ergonomic seating group that has been jointly developed for the U.S. contract furniture market by GF, a well-known American manufacturer of metal office furniture, and its partner Giroflex, a respected Swiss maker of ergonomic seating.

European architects familiar with Giroflex will immediately realize that ErgoTek is not an existing production line model, simply repackaged to suit American tastes. There is little interest in passive ergonomic seating in EC countries. "Europeans are strongly committed to active ergonomic seating, and express no need for what Americans call 'passive' ergonomic products," says

James Hildebrand, vice president, sales of GF. "As a result, there are numerous manufacturers thriving in Europe by producing mid-priced to high-end active ergonomic seating to meet heavy demand."

Since American designers and clients accept the validity of both active and passive

approaches to ergonomics, GF has positioned ErgoTek for the mid-priced U.S. market. The small to mid-sized organizations and budget-conscious larger ones that constitute this market segment want passive ergonomic seating that features adjustability, materials and construction of a distinctly higher level of quality than mass market distributors such as Office Max and Staples can offer—at

prices that fall far short of high-end products. "Striking a balance between function and cost has been the challenge in designing ErgoTek," Hildebrand recalls. "We wanted a chair with a lot of ergonomic features at the 'right' price, styled in a forward-looking design."

As one of many joint projects between GF and Giroflex, ErgoTek began with the selection of key, off-the-shelf components engineered by Giroflex, including a one-piece chair shell and cushioning, designed by Munich's Dozsa-Farkas Design Team, left and right arms and a five-prong base, to form the foundation of the new design. The chair shell, an injection-molded, glass-filled polyester structure, was chosen for its superior strength and high degree of elasticity, both critical properties in the absence of the separate seat and back that normally accompany an active ergonomic design. The die-cast aluminum base with plastic caps is a basic part of many Giroflex products. As for the original armrest, GF modi-

fied it considerably because the profile was believed to slope too abruptly for American sitters.

"Our Giroflex components were just the start," observes Keith Qualls, vice president, engineering of GF. "An entirely new chair had to be developed around them using parts from other manufacturers in order to meet our goals for performance and price." Among the formal goals established and achieved by ErgoTek's industrial design and engineering team, according to Qualls, were that it incorporate proven technologies and economical, off-the-shelf parts, be easy to manufacture and use a minimum of parts.

Critical to the performance of the new design was the specification of a knee-tilt control mechanism, an existing piece of hardware which combined a pneumatic seat height adjustment, two-position forward tilt lockout, and a control to select free-float or locked upright positions. (Giroflex mechanisms such as the sophisticated, multi-directional Quadromove were not considered because of their higher cost.) No less important was the mating of shell and mechanism. Qualls points out that the project team had to design new mounting and adapter plates to set the shell atop the mechanism and the base. "To determine the right position to mount the shell," he adds, "we had to find its center of gravity first."

Having met its design objectives—including BIFMA and ANSI standards—and won praise in the marketplace this summer, ErgoTek is now being manufactured as professional and managerial models and a swivel and sled-base side chair at the GF plant in Gallatin, Tenn. Though GF still imports a handful of Giroflex parts for the chair, its long-range goal is to produce them all under license in the States, once production volume justifies the investment. Meanwhile, the introduction of ErgoTek neatly fills out GF's ergonomic seating line, balancing Syntop and Polytrop, two active ergonomic seating series carrying their own, dual passports between the United States and Switzerland. ☛

Circle No. 254

# DAVIS

## SEATING BY DESIGN



Chesapeake Series, Designed by Norman Dickman



Konus Series, Designed by Smith-Chororos



Twirl Series, Designed by Gotz Unger



# More Than Money

The activities which the Federal Reserve Bank of Dallas asked Kohn Pedersen Fox Interior Architects to house under one roof have nothing—and everything—to do with each other

By Roger Yee

It's 10:00 p.m. Do you know where your money is? Despite the rising frequency of "cashless" transactions, the everyday handling of money in such forms as cash, checks, securities and wire transfers still comes surprisingly close to the image of Walt Disney's Scrooge McDuck, diving into mountains of gold coins. As James L. Stull, senior vice president of the Federal Reserve Bank of Dallas and project officer during the development of the Bank's new, 765,000-sq.-ft. headquarters, points out, "What we have here is a money machine—a production plant, computer center, warehouse, cafeteria and corporate offices all contained in a single building." Indeed, the new Dallas Fed, designed by Sikes, Jennings, Kelly & Brewer, architect of record, Kohn Pedersen Fox Associates, design architect, Kohn Pedersen Fox Interior Architects (KPFIA), interior design architect, and John S. Chase, FAIA, associate architect, handles vast amounts of money as well as information for the 50,000-sq. mi. Eleventh Federal Reserve District, encompassing Texas, northern Louisiana and southern New Mexico.

This multifaceted personality is a natural outgrowth of the Bank's activities. "Our responsibilities tend to grow even in bad times," says Stull. "We administer monetary policy and provide economic research, supervise member banks, foreign banks and bank holding companies, and act as a banker's bank, performing the roles of check clearinghouse and U.S. Treasury agent handling notes, bills and bonds."

Persuading the board of governors of the Federal Reserve Bank in Washington, D.C., to authorize the building of a new facility took multiple talents as well. The Dallas Fed had worked for 71 years within what would eventually become four separate and increasingly efficient facilities, including a 250,000-sq.-ft. office building it owned downtown at 400 South Akard, a leased office space catty corner to its property, a warehouse and another leased office space on the other side of the central business district. Nevertheless, Washington was resolutely opposed to new construction—turning down requests by the Dallas Fed in 1984 and 1987.

As a result, the Dallas Fed threw itself into major remodeling projects that did little more than modernize the look of its existing interi-

ors. When then-president and CEO Robert H. Boykin became convinced that the remaining option to expand on an existing parking lot would not work, he asked his board of directors to help send a convincing program of "functional equivalents" for a new home to Washington. Retired admiral Bobby R. Inman, then chairman of the board of the Dallas Fed as well as CEO of Microelectronics and Computer Technology Corporation (MCC), organized a building committee that included such high-powered directors as Leo E. Linbeck, Jr., current chairman of the board of the Dallas Fed and CEO of Linbeck Construction, Henry G. Cisneros, former mayor of San Antonio and current secretary of the Department of Housing and Urban Development and Hugh G. Robinson, retired major general and CEO of The Tetra Group.

Perhaps the building committee's reasoning and reputation carried the day. Or the

Cowboys and the Wild West are more than folklore to the people served by the Federal Reserve Bank of Dallas, since Fort Worth became a rest stop in the 1870s for cowboys driving longhorn cattle from Texas ranches to railroad terminuses in Kansas. Hence, the board room (opposite) and executive offices (below) of the Dallas Fed evoke regional heritage through a careful selection of Mission and Prairie-style furnishings that include recreations of the designs of Gustav Stickley. The custom board room table is fully equipped with electronics.



strong support from the Eleventh District's member banks turned the tide. Or the enthusiasm of the charismatic Inman made the difference.

In any event, the Dallas Fed was granted permission in 1989 to develop a new headquarters at 2200 North Pearl, just south of

ter" do not ensure outstanding architecture of course. What may have lifted the design above the ordinary was the remarkably close fit between the joint efforts of the Dallas Fed, trying to improve the efficiency of its operations and the environment of its employees, and the designers, striving to

## An all-in-one factory, service center and corporate headquarters?

the State-Thomas historic district and across the street from I.M. Pei's Myerson Symphony Center and the Arts District. The building committee took no chances with its hard-won victory. It promptly established a talented "Project Delivery Team" to pursue its goal that comprised the "Bank Team," led by Stull,

conceive a state-of-the-art facility that would respect the heritage of client and community without mimicking it.

"We wanted to create a place that made our people feel good," Stull says. "If we provided a work space to support every individual's tasks through the right adjacencies, furnishings, equipment, lighting, air quality and acoustics, we could reduce absenteeism, lower turnover, upgrade our recruits, increase productivity—and reduce the complexity of 21st century life."

Pleased as the architects are with the outcome, they make no attempt to gloss over the challenges they faced. "This was a very difficult program," observes J. Woodson Rainey Jr., AIA, design partner for KPFFIA, "that called for placing a manufacturing plant, a service center and a corporate headquarters under one roof." KPFFIA's designers embarked on the program writing by wading into a 6-in. stack of Bank documents full of statistics such as personnel projections, after which they conducted visits and interviews in Dallas and other Fed Districts to build qualitative models of the workplace.

"We felt we had to observe people working first hand to understand what each department needed," says Merrie A. Hevrdejs, associate and project designer for KPFFIA. "Our visits made us aware of a great deal of interaction even on the office floors. Occupants of private offices rarely closed their doors."

One of many useful discoveries was the negative impact of splitting financial operations on two or more floors at other Fed Districts. KPFFIA identified this practice as potential source of problems that the Dallas Fed could prevent by concentrating operations on a single floor. Ultimately, the program resulted in a stacking plan that caused the massing of the facility to spiral upward in its distinctive way—from two massive square, lower-level floors to ever smaller floor plates above, including two C-shaped, two L-shaped and eight shaped like a rectangular cleft by a prow-like wedge.

The ground floor is truly the Bank money machine, a sprawling, 6-acre, factory-like financial operations center for checking processing, electronic payments, cash securities and three large, secured loading docks. The second floor, which has access to a spacious central courtyard, convenes the entire work force to use the cafeteria (serving 700 people an hour), 300-seat training facilities, executive dining, employee lounge, fitness center, beauty and barber shops, day care center and a 500-seat public auditorium.



When Dallas Fed employees were polled on what they most wanted in the new space, they opted for good lighting and good parking. Indirect lighting and daylight are therefore integral to the typical office floor (above), where modular private offices and open plan work stations can be quickly rearranged. Bank employees helped make furniture selections through full-scale mock-ups.

Richard E. Floyd, FAIA, project manager, and David S. Green, AIA, facilities architect; the "Design Team," which included the aforementioned design firms and numerous other consultants; and the "Building Team," presided over by Austin Commercial, general contractor and construction manager. Working as one, the team members drew up a fast-track schedule that would push the project over the finish line in 22 breathless months—two months sooner than planned and several million dollars less than budgeted.

Given the importance of organization in matters like this, the fast-track program played a critical role in convincing everyone to set aside individual differences and cooperate. "We didn't set out to do anything ordinary," Stull admits. "We decided to work faster, cheaper and better."

Goals such as "faster, cheaper and bet-



um. Office space absorbs the rest of the space from the third floor to the fourteenth.

Naturally, state-of-the-art technology prickles everywhere. Fiber optics and raised floors for all offices, robotics in the 6,500-sq. ft., 54-ft. tall cash vault, "smart" elevators, computerized fire and safety security, computerized building management system, and multiple contingency power sources are but a few of many examples. Yet what lingers in the mind are the distinctly humanizing elements of this facility, as can be seen in such sensitively modeled spaces as the typical tower office floor, the cafeteria and the board room.

Stressing the primacy of tasks over titles, KPFA and the Bank have deployed three basic work station configurations throughout the relatively shallow office areas, including one prototype enclosed office and two basic open plan work stations for professional and clerical workers, grouping them into "neighborhoods" to reduce their perceived size. Low-key and interchangeable as these units are (set on a 2-ft., 6-in. module for maximum flexibility), they all share a spectacular view from the one perimeter wall of each floor left open for circulation. "The Bank was concerned that nobody feel relegated to lower caste status," indicates Robert Hartwig, associate and project manager for KPFA. Where an important amenity like natural light couldn't be provided, such as the windowless financial operations areas, we created an equivalent for it."

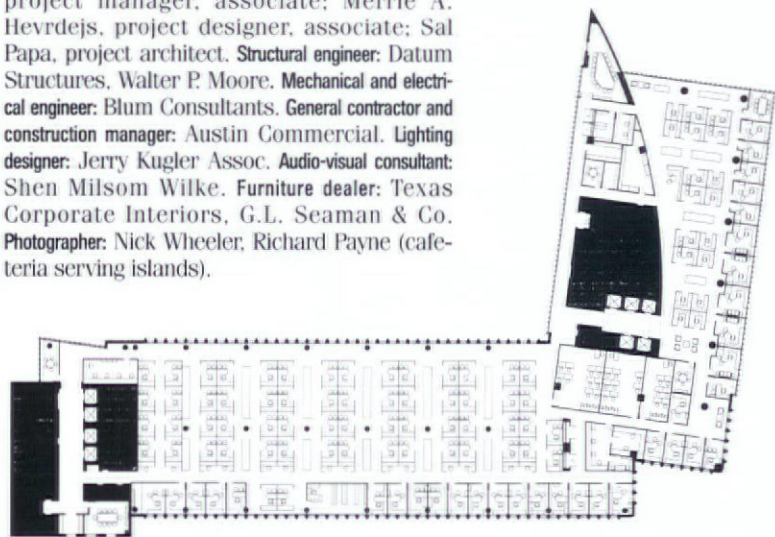
Concern for the way Bank employees and visitors regard the Bank and themselves is so manifested in the cafeteria and the board room. Employees who take their meals in the cafeteria proceed from colorful serving islands and cashiers to three tiers of seating that all command a sweeping vista of the Dallas skyline. Visitors to the board room and the executive floor in general are impressed by the dignified, monumental scale and the use of furnishings and architectural motifs that evoke Prairie style and Texas heritage.

Was the stress of 80-hour weeks worth the effort? James Stull believes the fast-track schedule trimmed some 10-15% of total project cost and gave the Bank a superb facility for increasing productivity over the next 25-30 years. Equally important, the work of KPFA and the other designers vividly demonstrated that a good environment means more than money in the Bank. ☺

station seating: Harter. Lounge seating: J.G. Stickey, Thos. Moser, Brayton. Cafeteria seating: Brayton, Knoll (terrace), Quess (executive dining). Auditorium seating: Kl. Upholstery: Knoll (panel), Jack Lenor Larsen, DesignTex, Arc-Com, Sina Pearson, Pallas, Unika Vaev, Spinneybeck (leather). Library tables and shelving: Thos. Moser. Cafeteria, dining, auditorium tables: Woodsmiths. Conference tables: custom. Training tables: Vecta. Files: Knoll. Architectural woodworking and cabinetmaking: IWC Div. of Steelcase. Planters, accessories: Peter Pepper, Knoll, Sainberg. Elevators: Otis. Building management system: Johnson Controls. Access flooring: GHP. Plumbing fixtures: Kohler. Client: Federal Reserve Bank of Dallas. Architect: Sikes Jenning Kelley & Brewer (architect of record), Kohn Pedersen Fox (design architect), John S. Chase (associate architect). Interior architect: Kohn Pedersen Fox Interior Architects; Miguel Valcarcel, managing partner; J. Woodson Rainey Jr., design partner; Robert Hartwig, project manager, associate; Merrie A. Hevrdejs, project designer, associate; Sal Papa, project architect. Structural engineer: Datum Structures, Walter P. Moore. Mechanical and electrical engineer: Blum Consultants. General contractor and construction manager: Austin Commercial. Lighting designer: Jerry Kugler Assoc. Audio-visual consultant: Shen Milsom Wilke. Furniture dealer: Texas Corporate Interiors, G.L. Seaman & Co. Photographer: Nick Wheeler, Richard Payne (cafeteria serving islands).

The cafeteria (bottom) at the Dallas Fed not only serves 700 diners an hour, it offers one of the more impressive views of the city skyline. Its inclusion in the facility helped to fulfill the Bank's goal of making life easier for its people. Many employees are working parents concerned about having time for children and household, so the Bank has installed such amenities as this.

The floor plan of the fifth floor of the Dallas Fed (below) shows the typical shallow floor plate, circulation along one perimeter wall to preserve views for all, and the 2-ft., 6-in. planning module for private and open plan work stations.



#### Project Summary: Federal Reserve Bank of Dallas

Location: Dallas, TX. Total operations floor area: 65,000 sq. ft. No. of floors: 14 (+2 basement levels). Average floor size: 18,000-225,000 sq. ft. Underground parking: 300,000 sq. ft. on 3 levels. Total staff size: 1,200. Paint: Sherwin Williams. Carpet tile: Lees. Carpet: Harbinger (cafeteria), Stratton (auditorium), Edward Fields (executive area rugs). Ceiling: Armstrong. Lighting: Perless, Boyd, Hansen. Work stations: Reff. Work

# Emotional Rescue

How Leo A. Daly took the stigma out of mental health care in designing St. Joseph Center for Mental Health in Omaha, Neb.

By Amy Milshtein



New age night spot: St. Joseph Center for Mental Health's teen lounge (opposite) is used to reward kids for good behavior. The room provides a fun place to spend an evening. And yes—despite all the glass—the room is safe as well.

Besides winning an AIA honors award, St. Joseph garnered an AIA children's design award from jurors who were junior high students. Spaces like the playroom for 7- to 12-year-olds (above) surely make the Center popular with youngsters.

**T**hough most people have been sensitized to the importance of preserving a patient's dignity in the health care environment, those receiving mental health care still face a huge stigma. Just ask former Massachusetts governor and Presidential candidate Michael Dukakis: His therapy was used against him by the Republican party in the 1988 Presidential election. At the very least, people who seek professional mental health care should be treated in an environment that uplifts their spirit and reinforces their self worth. That's exactly the kind of surroundings Leo A. Daly provided when it designed St. Joseph Center for Mental Health in Omaha, Neb.

With private rooms, art, live plants, picture windows and vibrant day rooms, St. Joseph seems more like a hotel than a hospi-

tal. And that's what both client and designer intended. The interior provides a haven for its troubled patients that makes them feel privileged, not penalized.

St. Joseph provides this jump start on the road to recovery in the form of short-term, acute care for adults, teens, children and even toddlers. Most patients may be obsessive-compulsive, severely depressed or psychotic to start, but they manage to keep their illness in check and cope with the everyday world. However, when a severe interruption in their lives becomes too much to handle on their own, they can turn to St. Joseph.

The previous facility at St. Joseph did not take the patient's fragile state of mind into account at all. In fact, its prison-like atmosphere only frightened and disturbed patients more. "The hospital represented the state-of-the-art for the 1900s," says JoHanna Anderson, chief executive officer of St. Joseph Center for Mental Health. "But the poured concrete, yellow glazed tile and wire mesh on the windows only depressed the patients and the staff as well."

The vast, empty shell of the old St. Joseph hospital that stood beside the Center as its only entrance didn't help either. Once a bustling health care

facility, St. Joseph raised funds in 1977 to construct a new building on a campus two miles away. Unfortunately, it couldn't afford to move the mental health wing as well, so the existing structure remained in operation, connected to the abandoned building, until old St. Joe was finally demolished in 1982.

Not that remaining on the old campus was all bad. Patients and doctors at the mental health center had unfettered access to a huge auditorium, a bowling alley and pool that the hospital left behind. In fact, was the prohibitive cost of reproducing these amenities on the main campus that kept the Center where it is.

A massive renovation and expansion were in order, however. The original, six-story, 100-bed wing became the children's ward





The sunny dining alcove (above) stands as a far cry from St. Joseph's former, prison-like atmosphere. Materials like tile and brick, however, lend durability to a space where patients can become violent.

Hip, hop nurses' station: Art, like the rabbit sculpture (right) uplifts patients' moods, reinforces their self-worth and "can transport a person out of a world of pain," says JoHanna Anderson, chief executive officer of St. Joseph Center for Mental Health.



however, is St. Joseph's most important design element—safety.

"Mental health facilities are quite different than other health care facilities," says Forslund. "Issues like anti-microbial, easily washable surfaces take a back seat to safety and comfort." Anderson estimates that one in 20 patients at St. Joseph is suicidal and violent patients are common, making security a priority.

To protect patients, the designers took such obvious measures as specifying furniture with rounded, bullnose edges. Breakable objects are available only in supervised, public spaces. Although the door to a patient's private room normally opens in, the door sash pops off to allow workers to swing the door out, so the patient cannot barricade himself in his room.

Another inconspicuous safety feature is the glass. Most mental health centers employ plexiglass that, "yellows and scratches and looks miserable about 20 minutes after it's installed," laments Anderson. When the hospital challenged top window manufacturer Pella to create a new kind of safety glass to avoid this depressing scenario, the company created a product that looks good and stands up to the hospital's most brutal testers—blow men with baseball bats.

Along with the copious amount of glass (St. Joseph spent approximately \$1 million on windows), another unexpected element in the

which an additional, three-story, 60-bed adult unit was attached. The two units share such services as the front lobby, cafeteria and administration space.

"The first thing hospital administrators wanted to do was get rid of the warren of hall-

## One room so appeals to teenagers that admission becomes a reward

ways with double-locked doors," remembers Dennis Forslund, associate at Leo A. Daly. "They wanted an atmosphere that facilitates communication because that's what mostly goes on there." Forslund obliged by designing a space with picture windows, sky lights, live plants, art on the walls and a cheerful color scheme. What is not immediately evident,

design is the variety of original art found throughout the Center. Paintings, murals and sculptures decorate and humanize the space. "They are often therapeutic," comments Anderson. "They can transport a person out of a world of pain and into the world of art."

Privacy for patients also became a priority, especially for adults. To safeguard it, the designers programmed the facility to give all patient single rooms. More than bare space, each patient room includes a small refrigerator, double bed, color TV in an armoire, telephone and private bath. As a result, patients now feel pampered with luxury rather than incarcerated.

Double rooms, the norm in the children's wing, benefit from having special gathering room nearby that relax, refresh and reward. The children's play room for kids 1-12 seems like a small world inside a room. Dr. Beiterman, a specialist in child psychology, advised on the hue and vibrancy of the colors and safety issues. An army of artists and se-

designers turned his suggestions into a Bavarian village complete with trees, a mountain, blue sky with clouds and a hot air balloon. The space provides a serene atmosphere for youngsters and their anxious parents.

Teenagers, however, demand quite a different atmosphere. The designers have given them a space that feels more like a new age soda shop. Complete with a juke box, soda machine, neon and anthropomorphic lounge chairs, the room is so appealing that the staff uses it to reward good behavior.

All and all, the Center represents a most rewarding environment. One reason it has made such an effort could be that St. Joseph is a teaching hospital, affiliated with Creighton University and the University of Nebraska Medical Center, and wants to present its best face to the many visiting professors, interns, students and guests. Another reason could be that St. Joseph is privately owned, and is using design as a tool to help turn a profit.

But these possibilities take a back seat to the patients. "First and foremost, this hospital is for them," says Anderson. "They need it, they deserve it and are grateful for it." ☺

**Design/Text:** Iowa Paint, Glidden. **Laminate:** Nevamar, Formica. **Masonry:** Yankee Hill Brick & Tile. **Flooring:** Florida Tile, Kentile, American Olean, Nora, Bigelow, Harbinger. **Carpet/carpet tile:** Bigelow. **Ceiling:** Armstrong. **Lighting:** Lightolier, Lutrex. **Doors:** Maiman, U.S. Aluminum. **Door hardware:** Yale, Stanley. **Glass:** Viracon, Inc. **Window frames:** Pella. **Window treatments:** Louver Drape, Levolor. **Patient room seating:** Shelby Williams. **Patient room casegoods:** Intempo. **Patient room lighting:** Lightolier. **Lounge seating:** Himolla, Intempo, Herman Miller, Shelby Williams. **Cafeteria/dining seating:** Thonet. **Other seating:** Shelby Williams, Intempo, Herman Miller. **Upholstery:** DesignTex, Knoll, Maharam. **Cafeteria/dining/conference tables:** Kinetics, Herman Miller. **Coffee and side tables:** Swaim. **Files and shelving:** GF, custom. **Planters:** PyroMedia. **Accessories:** Louis Art Gallery. **Elevators:** Dover. **HVAC:** Trane. **Fire safety:** Midwest Fire Sprinkler Co., Notifier. **Security:** Notifier. **Building management system:** Control Services. **Plumbing fixtures:** Kohler, American Standard. **Client:** American Medical International-St. Joseph Center for Mental Health. **Architect and interior designer:** Leo A. Daly Co. **Structural engineer:** Leo A. Daly Co. **Mechanical/electrical engineer:** Leo A. Daly Co.

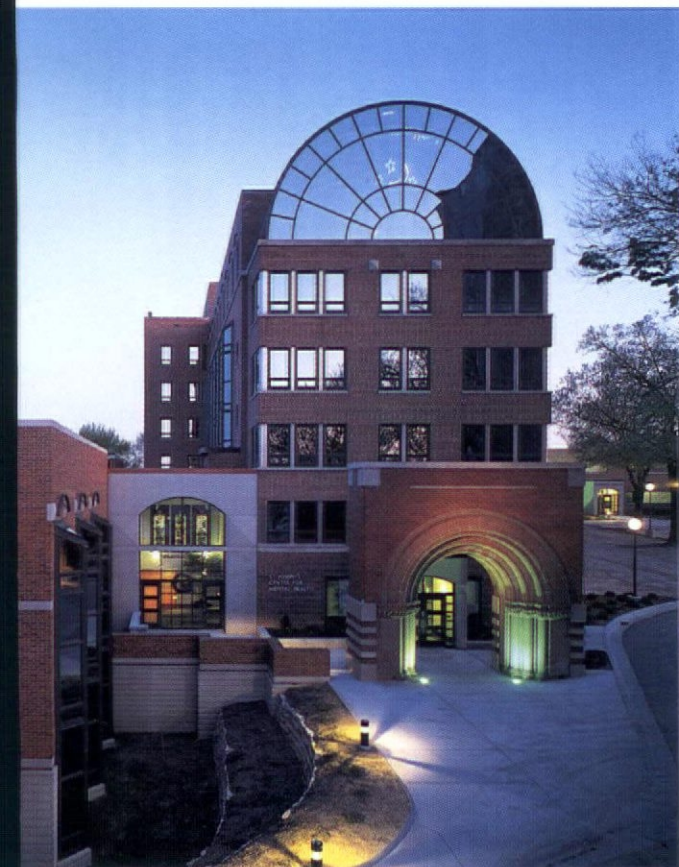
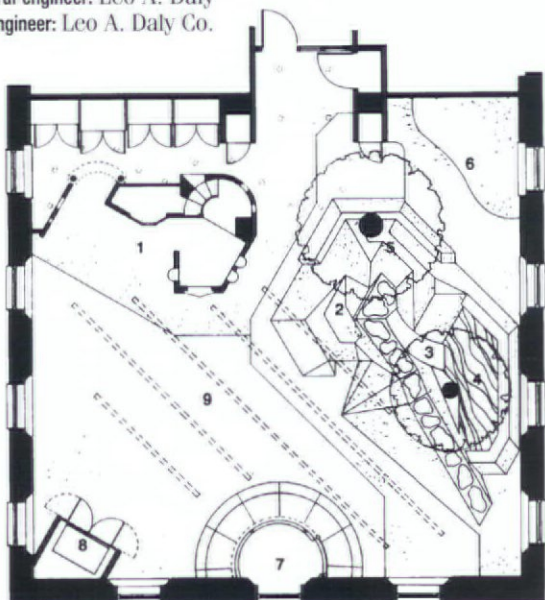
**General contractor:** Lueder Construction Co. **Construction manager:** Leo A. Daly Co. **Lighting designer:** Leo A. Daly Co. **Furniture dealer:** Raders Business Interiors, Allmakes, Sheppard's. **Photography:** Pat Drickey.

No, it's not a hotel room. Private rooms (bottom, right) are the norm for St. Joseph's adult patients, most of whom check themselves in. All of the amenities available makes their 14-day average stay that much easier.

The brick entry arch (bottom, left) was salvaged from the original St. Joseph. The rest of the hospital is located on a separate campus, two miles away. Being off the beaten path helps protect the patients' privacy.

**Project Summary: Saint Joseph Center for Mental Health**

**Location:** Omaha, NE. **Total floor area:** 150,000 sq. ft. **No. of floors:** 9. **Average floor size:** 15,000 sq. ft. **No. of beds:** 161. **Total staff size:** 233 full time, 113 part time, 35 on call. **Cost/sq. ft.:** \$86 including construction and furnishings. **Wallcoverings:**



# A Little Cabin in the Mall

Find your waders, pack your tacklebox and head out to the Chancery Restaurant, a rural getaway where the design by Knauer Inc. makes hardy mountaineers feel at home—in the suburbs of Mequon, Wis.

By Amy Milshtein

**F**lash back to 1972: Joe DeRosa, fresh out of college, is opening his first restaurant. What to call it? Armed with *Roget's Thesaurus* and a few buddies to bounce ideas off of, DeRosa decides on the unlikely but catchy name, Chancery. Twenty one years later, six Chanceries can be found throughout Wisconsin. The latest one, in Mequon, sports a

design by Mark Knauer that transports diners far from its suburban surroundings to a cozy North Woods cabin.

"An office for the collection and safekeeping of official records," is how Webster defines chancery. Joe DeRosa's Chancery, by contrast, could be defined as, "a restaurant for the enjoyment of family food and fun at a fair price." While the menu remains the same in all six locations, the design radically differs from spot to spot. "It has to," insists DeRosa. "I'm a different person each time I open one."

Mequon's Chancery drew its inspiration from The Pro Bass Shop, a fishing emporium DeRosa visited in Springfield, Mo. Decked out in sporting memorabilia and equipment and complete with an indoor log cabin, the store so charmed DeRosa that he immediately knew how his next Chancery would look. The concept struck a chord with the designer as well.

"His ideas jogged memories of my family's vacation cottage in New Hampshire," says Mark Knauer of Knauer Inc. "We decided to create a place like that, where people



can escape for a few hours—take a kind of mini-vacation for about \$20."

The fun starts right at the entryway. Patrons step out of a suburban strip mall and into the front porch of a North Woods cabin. The fantasy is reinforced with an extensive use of pine planking, screen doors, and hunting and fishing gear. "I worked to make the screen doors sound just right when they closed," comments Knauer.

From the porch, diners choose one of three doors. The middle door leads to the bar. Built as a freestanding log cabin within the restaurant, it beckons patrons to kick back, have a beer and talk about "the one that got away." Tennessee flagstone floors, Indian upholstered barstools, a buffalo head and an antler chandelier (from naturally shed antlers, Knauer assures us) help storytellers embellish their tales. As an added touch, Knauer designed the mahogany bar as a recreation of the famed Brunswick bars that were popular in post-war America.

The other doors lead to dining rooms, the Pine Room and the Mahogany Room. The

Rustic pleasure in the suburbs of Milwaukee: The lobby (opposite) of Chancery Restaurant faithfully mimics a hunting/fishing cabin's screened porch. Designer Mark Knauer even made sure the doors sound right when they close.

The Mahogany Room (above) presents Chancery's patrons with a more refined face as well as a great view of the enclosed cabin bar. Two slightly different dining areas give variety to 60% repeat business.





two differ slightly in finish and atmosphere. With its rough hewn railings, wagon wheel chandelier and hickory branch chairs, the Pine Room presents a cozy, informal face to guests. The Mahogany Room, by contrast, feels a little more refined with its ladder back

## Ladies who lunch—Wisconsin style

Whimsical lighting such as a wagon wheel chandelier and antler sconces in the Chancery's Pine Room (above, left) bring out the pioneer spirit in everyone. Parchment paper shades lend an appropriate, camp-fiery glow.

Coziest spot of all, the Chancery's enclosed bar (above, right) encourages patrons to come up with outrageous fish stories. Owner and architect concur that the design of this 180-seat restaurant is a classic that will never need a major redesign.

chairs, rich, wood booths and wrought iron pendant. Yet both feature photos and vintage copies of *Sports Afield* and *Outdoor Life*.

Even the bathrooms are practically authentic. Individual stalls have crescent moons cut into them and bare bulbs hanging above. The commodes have old-fashioned pull chains, though the designer attests to the modern luxuries under their rustic facades.

Why an enclosed bar? "Bar crowds tend to get noisy," says Knauer. "It makes good sense to separate them from the diners." But why *two* dining rooms? DeRosa reports that 60% of the patrons come from within a five-mile radius of Chancery. Distinct atmospheres can come in handy, with repeat business playing an important role.

And repeat they do. The Chancery serves some 5,500 dinners per week to upper-middle-class Mequonites who spend an average of \$8.75 per meal. An outrageously illustrated menu offers pub fare like burgers, sandwiches and pasta along with witticisms like, "Disco was a Communist invention," and "This is the 90s. It's entirely proper to walk in on your knees."

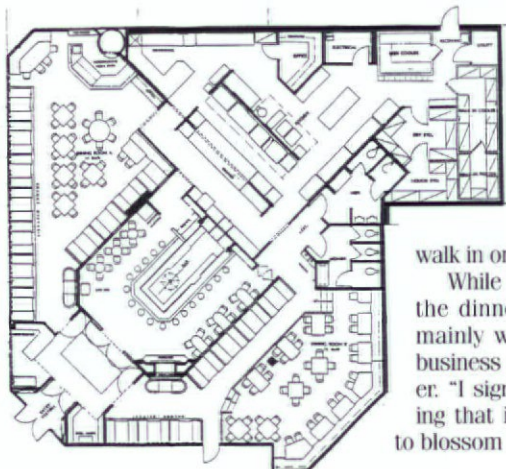
While families make up most of the dinner crowd, lunch pulls in mainly women and children. The business crowd is growing, however. "I signed on to this area knowing that it would take a few years to blossom fiscally," says DeRosa.

One reason he jumped in so early was the availability of a desirable "end cap" spot in the mall. His intuition has paid off so far. This Chancery's receipts have not been down during its two years of existence—and the first year exceeded expectations by 33%.

While DeRosa has no plans for redesigning Chancery number six, he wants it to evolve with added memorabilia and gear. Meanwhile, he's cooking up something new: Chancery number seven. Clear your plate and stay tuned.... ☺

### Project Summary: Chancery Restaurant

**Location:** Mequon, WI. **Total floor area:** 5,700 sq. ft. **No. of floors:** 1. **Total capacity by guests:** 180. **Cost/sq. ft.:** \$120. **Paint:** Benjamin Moore. **Laminate:** WilsonArt. **Dry wall:** US Gypsum. **Masonry:** Wisconsin Field Stone. **Flooring:** Tennessee Flagstone. **Carpet/carpet tile:** Charleston, Alison Seymour. **Ceiling:** USG Interiors. **Lighting fixtures:** Roc Corbett, Trend Lighting. **Door hardware:** Schlage, Norton, Hager, Ives, Stanley. **Window frames:** American Woodwork Inc. **Window treatments:** Nanic Wood. **Railings/screens/grill work:** Flat Rock. **Dining chairs:** Shelby Williams, Flat Rock. **Dining tables:** Norwinn Co. **Lighting fixtures:** Roc Corbett, Trend Lighting. **Lounge/cocktail seating:** Flat Rock. **Cocktail tables:** Richard Winter Assoc., Norwinn Co. **Banquette/built-in seating:** Swanson Equipment Co. **Upholstery:** Swanson Equipment Co. **Window treatments:** Nanic Wood. **Architectural woodworking and cabinetmaking:** American Woodwork Inc., Badger Fixture Artifacts: Knauer Inc. **Bar:** Badger Fixture. **HVAC:** Trane. **Guest toilet plumbing fixtures:** American Standard. **Cooking range:** Jade. **Refrigerator/freezer:** Trane. **Client:** DeRosa Corp. **Architect and interior designer:** Knauer Inc. **Structural, mechanical and electrical engineer:** Knauer Inc. **General contractor and construction manager:** Berghammer Corp. **Food service consultant:** Knauer Inc. **Restaurant supply contractor:** Edward Don. **Lighting designer:** Knauer Inc. **Acoustician:** ESSI-Steve Mitchel. **Photographer:** James Yochum.



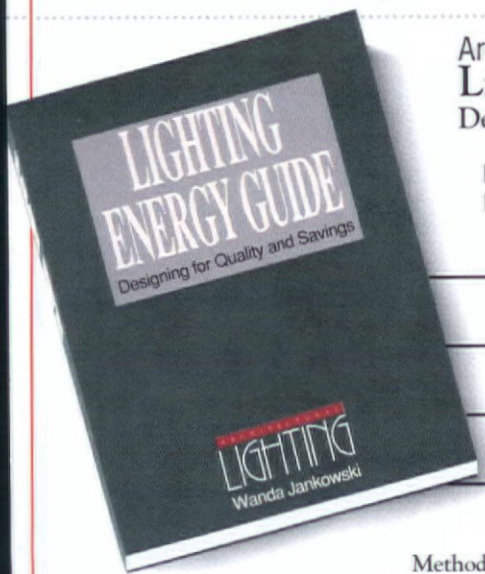
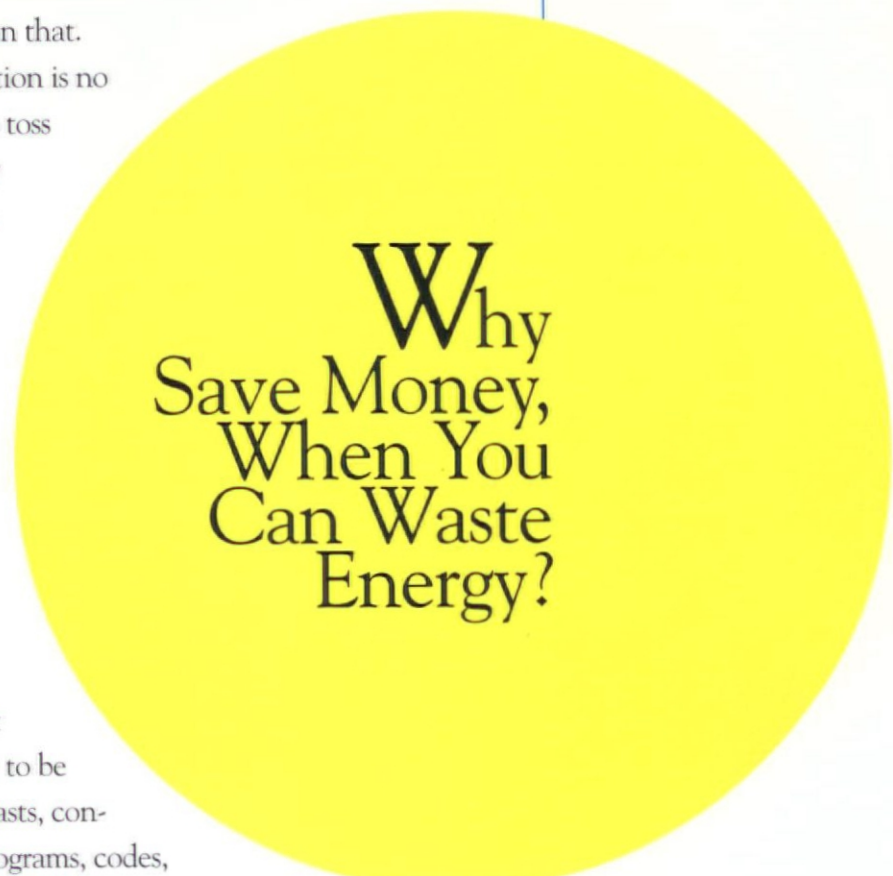


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# Wireless Management

AT&T puts its money where its mouth is with CUH2A's new design for the Network Wireless Systems Business Unit in Whippany, N.J.

*By Jennifer Thiele*



CUH2A employed simple but strong, angular forms and rich wood materials in high-profile areas at AT&T's Network Wireless Systems Business Unit to create an atmosphere that is upscale without being ostentatious. The main reception area (left) adjoins the glass-enclosed president's office—the only corner office in the facility.

**F**or all the money and effort that the American Telephone & Telegraph Co. puts into advertising its communications capabilities, it's nice to know that the company stands firmly behind its message: that improvements in communication can in fact breed a more productive world. As AT&T continues to reinforce its position with extensive research and development and investment in companies such as McCaw Cellular, the nation's largest wireless communications company, it has also taken time to invest in its own internal communications—through design. At the conglomerate's Whippany, N.J., campus, architects from CUH2A Inc. were commissioned to deliver a new facility for the rapidly-growing Network Wireless Systems Business Unit that incorporates the latest in high-tech communications equipment, encourages and accommodates both planned and impromptu meetings between employees, and breaks down the barriers between corporate ranks.

On April 22, 1993, *The Wall Street Journal* reported that "Bit by bit and fiber by fiber, American Telephone and Telegraph Co. is preparing for the world's multimedia future....At the AT&T annual meeting yesterday in Boston, Chairman Robert Allen told how the company hopes to dominate the convergence of communications, computers and video technologies by cross-breeding new products from its various business units."

Responsibility for at least part of this potential rests on the shoulders of the Network Wireless Systems Business Unit—so-termed because the more familiar designation of "cellular" can no longer adequately reflect the breadth of the unit's technological capabilities. As John Youhas, AT&T manager of facilities engineering and construction, explains, "The business originally focused on cellular technology, but expanded to all facets of wireless communications in an evolution driven by technology and the market."

Viewed primarily as a consolidation move by AT&T, the Wireless Business Unit's relocation to the third floor of a 25-year-old office building gathered executive, marketing and engineering R&D staffs that had been scat-



where the marketing staff could entertain senior people and market its products," recalls John Rivers, a principal at CUH2A and project director. Frequent visitors to the Whippany facility include executives representing corporations and governments from around the world. Consequently, the high-profile nature of the Wireless Business Unit offices assured the marketing function a top place in the programming goals. A focal point of the project is a 1,700-sq. ft. customer presentation room that is acoustically isolated with fabric panels, double-thick sheetrock and carpeting. The room is equipped with state-of-the-art audio and teleconferencing equipment that includes four transmitter/receivers, a rear projection screen and VCR.

AT&T's policy, according to Youhas, is to treat each business unit as an individual tenant that is relatively free to determine its own functional and aesthetic needs. The corporate facilities department acts essentially as the landlord, safeguarding the interests of the individual facilities. It also is involved in programming, keeps a close eye on the budget and helps maintain corporate standards, which tend to be quite flexible—at least in CUH2A's experience. "Our standards are more related to things like occupancy, for instance, the number of square feet per person, and we've pretty much stuck to those here," notes Youhas.

"Practical layouts are really defined by the needs of the individual tenant," he continues. "We don't try to fit people into a particular configuration." In this case, the Wireless Business Unit was completely free

tered about the Whippany campus. "The primary goal of the project was a consolidation of the Wireless folks into a more contiguous space for the purpose of promoting teamwork," notes Youhas. "More elements of the total business have been pulled together. We

## The nicest office space in Whippany—by total demolition

have essentially coupled product planning and marketing in this new facility."

"It was also necessary to create a space

In the customer presentation room (above) the marketing staff hawks AT&T's products to important customers from businesses and governments around the world. Although the room is outfitted with state-of-the-art audio/visual equipment, it is decidedly less techy in appearance. Wood accents and furniture offer the only hint that senior level people are received here.

Adjacent to the customer presentation room, this telephone waiting area (right) illustrates the blend of angular form and rich, warm texture that enriches the project interiors.



to plan its space around its own work style, since existing antiquated partition systems on the third floor had been literally demolished. "We gutted everything," notes AT&T project engineer Daniel Doherty. "As a result, this is the nicest office space we have here in Whippany."

Executives were especially dedicated to promoting productivity through teamwork. "These folks didn't necessarily insist on a lot of innovative office design, but they did insist on a fair bit of interaction space," recalls Youhas. "Ad hoc meetings are the nature of their business."

Fully-enclosed offices were still deemed necessary for the largely technical, 200-person staff, however. To accommodate both needs, CUH2A designed long corridors of semi-private, two-person offices, which are interrupted with casual interaction spaces, such as mini-kitchens or lounge areas, a

Executive secretarial work stations (below) act as a transitional space where the general office area blends into the executive suite. Each work station features the same angled, wood veneer pattern found on the reception desk. In executive corridors (bottom), walls and shelves are angled for visual interest, and glass panels open up the otherwise windowless offices.

This partial floor plan (right) illustrates how CUH2A left perimeter corridors mostly open so the entire staff could enjoy access to outside light and views from the main passageways.

well as a number of more formal conference areas. "There had been a tradition at AT&T against these types of informal gathering areas," notes Caroline Hancock, a CUH2A associate and project architect. "But they have been used to the fullest by the staff."

To further extend the emphasis on teamwork, executive areas were designed for easy accessibility. "Nobody wanted to create an inner sanctum, where the higher level employees would be isolated from the rest of the staff," says Youhas. Without traditional barriers, CUH2A was challenged to create a distinctive design for the executive area that could flow easily into the rest of the facility.

"They didn't want the executive suite to be untouchable, so we couldn't partition it off," says Hancock. "But the design certainly had to recognize the shift from generic offices into executive types of spaces." CUH2A settled on using the secretarial work stations that flank the executive suite to represent a design transition. "The custom-built wood secretarial stations create a strong image," observes Rivers. "Wood is always a good way to make a design impression."

The transition was no doubt aided by the fact that the executive area of the Wireless Business Unit never takes on an opulent air. "They do an awful lot of work with customers from around the world," says Youhas. "So the facility has to project an image of a healthy organization that is a going concern—but not with ostentatiousness or extravagance."

The same wood finishes that grace the executive areas were brought out into the general office space as occasional accents to create a cohesive aesthetic, and were employed as veneers on pilasters and tables in the customer presentation room to achieve an executive-level atmosphere.

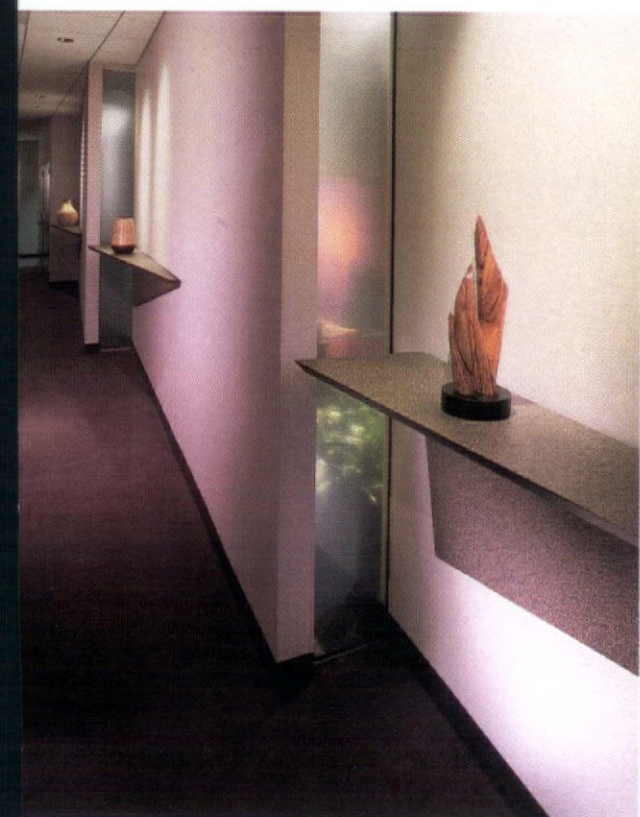


What is notably missing in this facility, however, is the hard-edged, high-tech look that one might expect to find of an advanced communications conglomerate. "That was never part of the intention here," Youhas insists.

AT&T probably knows as well as anyone that high-tech does not come without its bugs. Take, for example, the computerized, menu-driven control panel that has temporarily foiled more than one speaker at the presentation room podium. But the potential for such state-of-the-art technology and its ramifications for the world of marketing communications far outweigh such minor annoyances. For AT&T, it's still the right choice. ☺

#### Project Summary: AT&T Network Wireless Systems Business Unit

**Location:** Whippany, NJ. **Total floor area:** 73,000 sq. ft. **No. of floors:** 1. **Total staff size:** 200+. **Wallcoverings:** Carnegie. **Laminate:** Formica Corp. **Flooring:** American Olean. **Carpet/carpet tile:** Interface, Prince St. Technologies. **Ceiling:** Stretchwall Products, Armstrong. **Lighting:** Coast Light Systems, IPI Lighting, Alumax, Edison Price, Diversified Lighting, H.E. Williams. **Door hardware:** Halpern and Sons. **Glass:** Cesar Color. **Work stations:** Steellcase. **Casegoods:** Herman Miller. **Lounge seating:** Brickel. **Conference seating:** Geiger. **Other seating:** Keilhauer, Dennis Miller. **Upholstery:** Rodolph, Scalandr , Jack Lenor Larsen, Deepa Textiles, Lackawanna Leather. **Conference tables:** Agati Inc. **Seminar tables:** Agati Inc. **Other tables:** Agati Inc. **Architectural woodworking/cabinetmaking:** Mielach Woodwork Northeast. **Client:** AT&T Bell Laboratories. **Architect/interior designer:** CUH2A Inc.; John Rivers, AIA, project director; Caroline Hancock, AIA, project architect; David Kimzey, Suzanne Stout, project interior designers. **General contractor:** Damon G. Douglas Co. **A/V consultant:** Acentech Inc. **Art consultant:** Laidman Fine Art. **Photographer:** Jay Rosenblatt Photography.



# At the Crossroads

Students and faculty at World Learning Inc. in Brattleboro, Vt., now have a place to cross paths and share meals—thanks to careful siting of the International Center by William A. Hall Partnership

*By Roger Yee*

**T**ourists strolling down picturesque Main Street in Brattleboro, Vt. (population 12,300), may not sense that they are passing through one of the cultural crossroads of the world. Brattleboro is a quiet, unassuming town, founded in 1782 on the banks of the Connecticut River in the southeast corner of the state, which currently supports such activities as a grocery distribution center for C&S, a plywood plant for Georgia

Pacific and a respected rehabilitation hospital called the Brattleboro Retreat, as well as various dairy, lumber and machinery businesses. However, when Donald and Leslie Watt set sail for Europe with a group of 23 young men in June 1932, they founded The Experiment in International Living, one of the world's oldest private, non-profit, international educational services, in this community. Today, the newly renamed World Learning Inc. has taken a



major step forward in the development of its 240-acre campus with the completion of the International Center, a 61-bed dormitory and 300-seat dining hall, designed by the William A. Hall Partnership.

It is only natural for the school, one of more than 25 member organizations of the Federation of National Representations of The Experiment in International Living, incorporated in Switzerland in 1954, to focus its attention on the world beyond Brattleboro. After all, only half of its 1,200 staff members are stationed in the United States, divided among headquarters and offices in Washington, D.C., Boston, Greenwich, Conn., Jacksonville, Fla., and Belmont, Calif. The rest of the staff tends to its expanding range of operations—which include its accredited college, the School for International Training (the source of the original language training and teaching materials for the Peace Corps), its cornerstone division, the Citizen Exchange and Language Programs, and its private, voluntary activities administered by Projects in International Development and Training—in field offices across the globe.

Yet the pressing need for more campus housing to accommodate some of its 225 students in Brattleboro became clear to Dr. Charles F. MacCormack, former president of World Learning, and the board of trustees a few years ago when the Hall Partnership presented its credentials as the potential architect of a new dormitory building. "Historically, the institution's concern about program development greatly exceeded its interest in campus support services because its main avenue of growth has been off campus," admits Don Hayward, director of operations at World Learning. "In this project, the emphasis was reversed."

Working closely with Hayward and Claude Copelin, vice president for organizational development and planning at World Learning, the Hall Partnership drew up a program for a dormitory that could transcend its three initial goals of cost effectiveness, energy efficiency and attractive utility. "We realized that the campus could benefit from having the facility function as an unofficial center," recalls John Copelin, AIA, partner-in-charge at the Hall Partnership. "After an attractive and accessible site was identified, it made sense to incorporate the dining hall, which was then housed in the nearby but less convenient Carriage House, within the new building."

The expanded International Center, a spacious, three-story high, timber-framed and gable-sided structure topped with gables and steeply raked, standing-seam roofs (in reference to its neighbors, the architectural vernacular of the region and heavy snowfall), could be considerably more impressive than the original dormitory concept. It would nestle into a hillside that commanded a splendid view of the Connecticut River Valley and downtown Brattleboro, joining the Carriage House and another existing facility, the Boyce Building, in a triangle that would create a



highly visible focal point for the campus. But the added cost posed a potential problem—until a generous private donor and a multinational corporation agreed to provide substantial funding.

Of course, programming, siting and funding are not the only challenges faced by project teams in situations like this. Attaining the right mix of dwelling units for a student body that can easily represent over three dozen nationalities and as many different organizations at a given time might easily have become a logistics nightmare. Fortunately, the project team found that two floors of single bedrooms (8 ft. x 16 ft.-8 in.) and double bedrooms (12 ft. x 16 ft.-8 in.) for a total of 41 students, and one floor of executive suites including four single bedrooms, a living room and a kitchenette per suite for a total of 20 students, would satisfy virtually everyone. (At first, a Japanese corporate sponsor wondered if the American-style bedrooms were too *large*.)

Anyone familiar with the rigorous environmental tests imposed on prospective developers in the Green Mountain State by Act 250 will appreciate the scope of documentation

A three-story-high dining hall (opposite) at World Learning in Brattleboro, Vt., has become the unofficial center of a campus that never had a focal point like this. The exterior of the building (above) shows a conscious attempt to respect the context of the site overlooking the Connecticut River, as well as the traditional architecture of the two-century-old town in southeastern Vermont.

## Think—and read Act 250—before you build in Vermont

required to win authorization for World Learning's construction. Copelin only half-jokes when he cites some of the Act's key criteria. "For starters, there are questions about air quality, waste disposal, wetlands, soil erosion, parking, transportation, scenic beauty, historic areas, wildlife and energy conservation," he says. "Want to hear more?"

An almost Shaker-like interior of simplicity, dignity and comfort was created to support the cosmopolitan and highly motivated students who come to Brattleboro through-



Furnishings for such interior spaces at World Learning as a reading room (top) and a second floor lounge (above) overlooking the dining hall typify the use of simple, sturdy design to create an almost Shaker-like dignity for the students, who come from academia, foreign service corps and multinational businesses to study here.

out the year to study for periods that can range from one four-week cycle to two 10-week cycles and more. "Graduate students are generally in their 20s, diplomats and business people are in their 30s, and students of English are 18 and over," Hayward reports. "They're a fairly mature group of people." The furnishings selected for the dormitory and dining hall have been adopted as standards for the entire institution.



By keeping a close watch on costs, scheduling and site conditions (New England has a notoriously brief season for construction), the project team was able to complete the International Center close to the projected date—at an impressive \$80/sq. ft. Students and faculty have taken to gathering in the three-story-high dining hall, just as it planners envisioned.

None of this surprises Hayward, who shares his colleagues' pleasure in the new facility. "We have a very communicative campus," he notes with pride. "The people who should be involved in decisions here do get involved. If we had to, we could all sit down in a big circle on the lawn for a talk. An all-weather, year-round lawn under roof, nowadays. ☺"

**Project Summary: International Center for World Learning Inc.**

**Location:** Brattleboro, VT. **Total floor area:** 27,000 sq. ft. **No. of floors:** 2-1/2. **Total staff size:** 11. **Total no. of beds:** 61. **Total dining hall seating capacity:** 300. **Cost/sq. ft.:** \$80. **Paint:** Benjamin Moore. **Laminated Formica:** American Olean. **Dry wall:** US Gypsum. **Ceramic tile flooring:** American Olean. **Carpet/carpet tile:** Stratton Interface. **Ceiling:** Armstrong. **Lighting:** Presco, Kite, SPI. **Doors:** Kawneer. **Door hardware:** Russwin Best, Stanley. **Windows:** Weathershield. **Window treatments:** Green Mountain Interiors, Levolor. **Student room casegoods, beds, tables:** Adden. **Student room seating:** Adden. **Lounge seating:** Adden, Kinetics. **Cafeteria/conference seating:** Adden. **Upholstered chairs:** Adden. **Cafeteria/conference tables:** Adden. **Occasional tables and other public space furniture:** Adden. **Signage:** Kroy. **Elevators:** Mohawk. **HVAC:** New England Air Systems. **Fire safety:** Tecco. **Public and student room plumbing fixtures:** Kohler. **Client:** World Learning Inc. (formerly The Experiment in International Living). **Architect:** William A. Hall Partnership. **Interior design:** John K. Copelin, AIA, partner-in-charge. **Structural engineer:** Michael C. Nappa, project architect. **Structural engineer:** Goldreich, Page & Throp. **Mechanical/electrical engineer:** Chan & Patel. **General contractor and construction manager:** John A. Russo Corp. **Lighting designer:** Howard Branston (dining hall), William A. Hall Partnership. **Acoustician:** Shen, Milsom, Wilke (dining hall). **Photographer:** Stanley Jesudowich.



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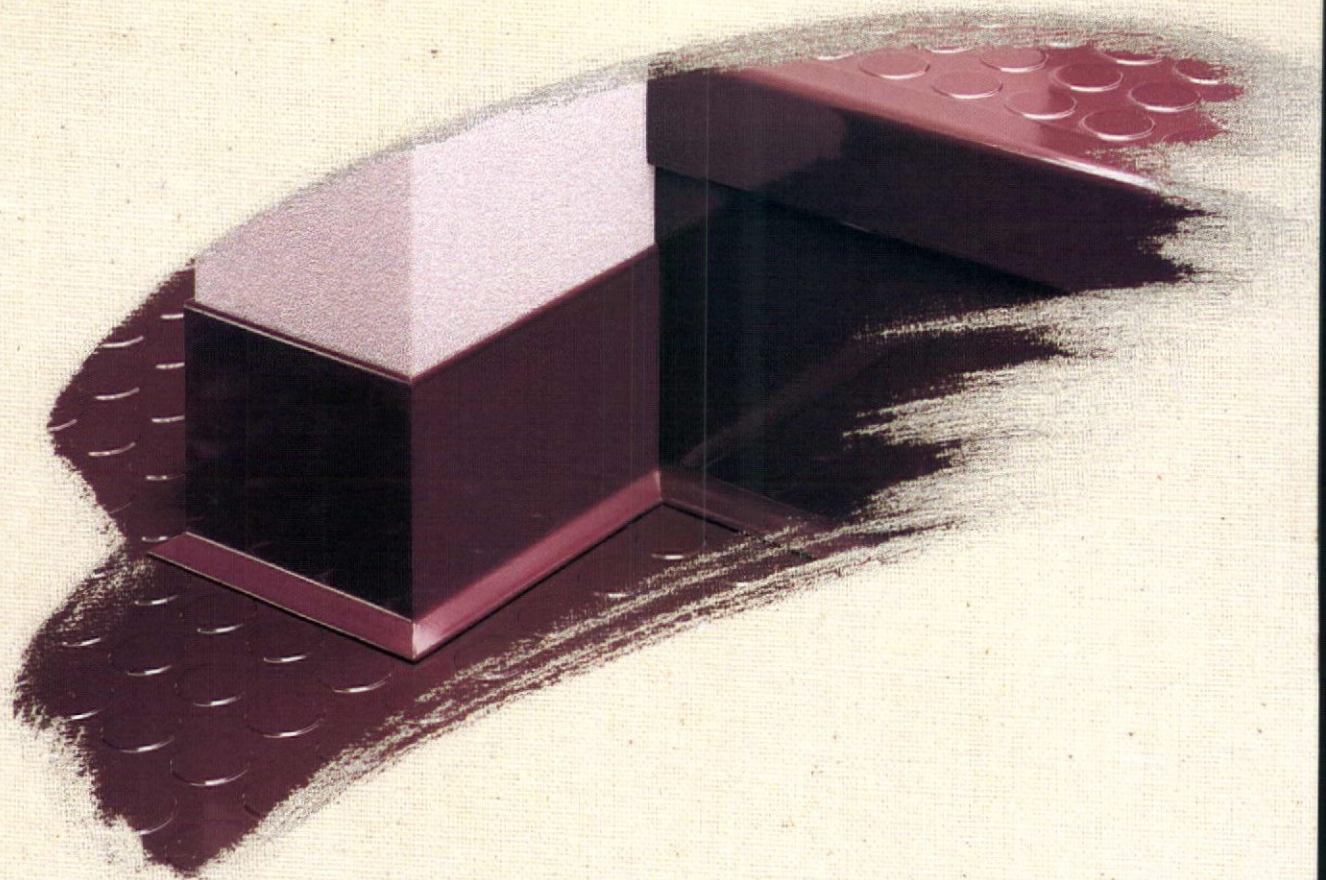
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# Lone Justice?

The American court system is in crisis, and Uncle Sam is turning to you—the nation's architects and interior designers—for help

By Jean Godfrey-June

When Harold Baer, Jr., Justice of the New York State Supreme Court for almost 10 years, stepped down from the bench, he did not go quietly. In fact, he aired his grievances in *The New York Times*. Far and away the worst problem he cited was the unreasonable caseload. (Indeed, FBI statistics indicate that every major category of crime, excluding burglary, is up.) Beyond the crush of cases, Baer had a great deal to say on the physical condition of the courts he served.

"The Hall of Justice is a hall of gloomy shabbiness that eats away at one's resolve and drains the spirit," he said. He deplored the "degrading physical condition of our courts and inadequate facilities furnished the judges...rundown courtrooms, corridors in despair, broken doors, holes in the walls, exposed wires, peeling paint, grubby jury rooms and robing rooms." For those who wonder whether design makes a difference, Baer insisted: "The poor physical states in which our courts languish adversely affects the public's respect for our system of justice and undermines the morale of those who work inside the system."

The issues surrounding America's courts naturally reflect the general problems of our country, and the skyrocketing crime rate is only half the story. Lawsuits of every ilk, from domestic squabbles and malpractice to S&L scams, further clog the courts. But even as Federal budget deficits rise, the government is beginning to recognize the desperate state of its courts, and with that recognition is coming money.

The Federal government alone should spend some \$5-10 billion on building and improving its court system over the next decade. "This is one of the fastest growing

markets out there," observes Ron Budzinski, AIA, director of justice architecture for Hansen Lind Meyer (HLM) in Reston, Va. "The General Services Administration (GSA) will be spending millions on the courts."

Budzinski believes the courthouse boom is the natural follow-up to the recent boom in prison construction. Indeed, New York City's new United States Courthouse in Foley Square, under construction with a design by Kohn Pedersen Fox (KPF), actually has more courtroom space than it will initially need. Karl Neubauer, designer at KPF Interior Architects, notes, "They're definitely anticipating a larger load on the courts in the future."

But just as with the newly-lucrative health care market, courthouse design requires extremely specialized expertise. Design firms are hiring consultants and combining forces when necessary to get a piece of the judicial pie. Once they get the job, they face severe



A new order in America's courts? President Clinton's recent nomination of Ruth Bader Ginsburg (above) to the U.S. Supreme Court may change the face of justice—if not the design of courthouses—once again. Photograph courtesy of The White House.

budget restraints, firmly-established procedures that govern much of the planning and design stages and a wide range of "clients" whose needs must be met.

While judges typically exert a great deal of influence over design, Budzinski emphasizes the importance of identifying exactly who the client is. "The users—the judges, the state attorneys, the marshalls—are one key client group," he points out, "but you also have to consider the owners. For Federal jobs, it's the GSA. For county courts, it's the particular county."

The ultimate client, both user and owner, is naturally the public. "The public has to feel good about the building," Budzinski emphasizes, "that it's an effective use of tax dollars." This means a lot more than liking a marble finish.

"When people go to a courthouse, they're often in an extreme state of vulnerability," says Budzinski. "You're there fighting for custody of your child, or the survival of your business or your personal freedom. The last thing you need is confusion." Like hospitals, he says, courthouses must be clear and understandable.

The designer's job, as Budzinski sees it, is to build consensus among the judges, owners and the public. Judges play a major role in the design, especially at the Federal level. Fortunately, courthouse designers rarely deal with indecisive clients. "They're good at reaching unanimous decisions," laughs Randolph Gerner, principal at KPE. "After all, that's what they do all day: Listen to people's arguments and then make a decision."

In an age of submachine guns, plastic explosives and druglords with more money than most small countries, security has become the paramount issue in courtroom design, influencing every stage of a project. "Every other element within a courthouse design is subservient to security," says Gerner. "As you begin planning any courthouse space, you have to consider the three primary groups: the judge, the defendant and the public. Each group has to be protected from the other, as well as from potential intruders."

Solving the problem architecturally often consists of concentric planning—designing separate paths for each of the three groups to travel in. "If you design it right, their paths should never cross," Gerner believes. Dedicated elevator banks and separate holding areas solve the problem in the new Foley Square building, for instance. Beyond that, architects try to incorporate the least amount of traffic for the most vulnerable courtrooms.

"You don't put a traffic court in the top of a high rise," says Gerner. "Even the clerk's office has to have a designed level of security. People who often docilely accept a judge's ruling become enraged as they go down to the clerk's office. By the time they get there, they're boiling."

Doug Fitzgerald, director of security planning for HLM, is adamant that security be worked into a design initially, rather than

added in later. "The biggest pitfall is bringing in the user too late—in not understanding how they see security working, and designing with that in mind." Technology greatly affects the system used to implement security.

"Technology has exploded in the criminal justice field," Fitzgerald continues. "I see its impact on the architecture directly." The type of security controls needed has greatly changed. "Everything used to be controlled by on/off switches that would be endless and unworkable in a skyscraper," he says. "So we're seeing a great deal of artificial intelligence. Card access, roving audio

access, control room, automatic scanning, touch screen and computers are all freeing up the individual. On a given floor, you can set up a series of computer-driven checks and balances that works like fire doors."

Traditionally, security has been provided through a close collaboration between staff and technology. However, more independent systems may not be too far away. As designers are learning, the operator who was expected to interact extensively with the security system is yielding to a system that can do its work largely alone.

In fact, courts are relying more and more on remote-video arraignments to cut transportation and security costs. "We're designing special courtrooms just for the video interactions," Fitzgerald says. Even evidence is increasingly high-tech, causing further security problems. "The evidence might be a piece of software," he says. "Someone could create a disturbance, distract everyone, and when they return there's this big magnet placed on the disk."

All this technology begins to threaten the

## Would poor courtroom design kill all the lawyers?

right to due process at some point. Gerner suggests, "Imagine the security problems of trying someone like Noriega. Security measures you might need for such a trial do not necessarily lead to due process for the defendant. There are implications in many of the security measures you take. At the same time, there's a level of risk that you can't go beyond. It's a balancing act for the architect."

In essence, the inner workings of a court-



See you in court: A glass-walled corridor in the new Jefferson County Courts and Administration Building (above) in Golden, Colo., designed by C.W. Fentress, J.H. Bradburn and Associates, recently won an AIA Citation for Excellence. Photograph by Nick Merrick, Hedrich-Blessing.

U.S. civil cases pending in the four most populous states (opposite) show that some states' caseloads—and need for courthouses—exceed their share of population, especially New York. Source: Administrative Office of the United States Courts.

room are beginning to resemble a computer chip, integrating security and such other systems as electrified decks in the floor for video screens or wiring for personal computers, in response to the nature of the proceedings. Another technical problem which many county courthouses must now address is the growing influence and needs of the media. "We've created in-courtroom camera connections that feed down to the news vehicles, which can plug right in at a loading dock," says Fitzgerald. Even so, jurors can't be in the camera's field of vision, and the judge has to be able to turn off his microphone for private consultations.

Strict rules govern the inside of a courtroom, right down to how high the judge sits above the witness. "As a designer, you have to understand the visual relationship between all players, which often involves complex spatial relationships and sight lines," says Mary Jane Eastman, a principal of Perkins, Eastman & Partners. As she and other designers have discovered, the American court system depends heavily on spoken reflection and body language.

For instance, the judge must have visual access to all aspects of the courtroom, the judge and jury both should be able to view the

## The walls—and even the floors—have ears

witness from the waist up, and the courtroom has to accommodate a near-constant change in focus. Gerner finds that, "It's almost like a flashing light goes on, and the spotlight is on the witness, or the judge, or the jury or attorney." Court reporters take a different position in the courtroom depending on who's speaking, placing a premium on mobility for them and all their technical equipment.

Should Fitzgerald's prediction of automated media coverage come true, the requisite equipment would somehow have to cope with the complexities of courtroom acoustics. Getting everyone to hear only what they're supposed to continues to represent a daunting task. Although carpet may be the best floorcovering for an acoustically sound courtroom, Eastman finds that designers rarely use it except on Federal-level jobs. Why? Maintenance.

"Carpet is not considered a maintainable material for flooring in New York State," says Eastman, who recently used cork flooring for a courtroom. "The cork will hold up, but it's not subject to the kind of footfall that, say, VCT could give you." Absorptive material on walls and a perforated metal ceiling with acoustic rating are further measures Eastman takes.

New requirements for the ADA, particularly those for the hearing-impaired, have forced other changes in court acoustical systems. Indeed, the complexity of designing a courtroom is compounded when the designer takes the ADA into consideration, which they now must do. Eastman, who recently designed a courtroom that meets ADA guidelines, believes that ADA recommendations will have to change if workable, affordable courts are to be built. "Making everything within a standard

1,200-sq. ft. courtroom universally accessible is almost an impossible task," she claims. "The ramping requirements alone are incredible."

For larger jobs, one future solution might be designating specific court rooms within the courthouse for universal access. Historically, each judge has been assigned a specific courtroom, but this is changing in many larger courthouses, primarily to accommodate scheduling. (An exception is the Federal level, where each judge is still assigned a specific courtroom.) In cases like these, design firms are customizing categories of courtrooms. "A district judge is higher than a magistrate judge, so we design district judges' courtrooms to be grander, with more expensive finishes," says Neubauer. "It's all about hierarchy."

No matter what specific demands judges are imposing on designers for their courtrooms, they do greatly influence the design of their chambers. What goes on in judges' chambers can often be the most important elements of trial proceedings. Thus, where those chambers are located can change the entire look of a courthouse.

Gerner goes so far as to assert that the relationship of courtrooms to chambers can determine how the entire courthouse will unfold.

"Traditionally, they're right across the hall," he says. "Or you can have all the chambers on one floor, a pooled concept, or an interstitial concept, where the judge goes up or down a flight of stairs to get to the chambers. It's typically controversial, so all the judges have to decide." The new Foley Square Courthouse sandwiches chamber floors between higher-ceilinged court floors.

It's hard for the public to appreciate the enormous amount of office space that a courthouse requires. A typical judge's chambers are bigger than a Wall Street lawyer's office. Each judge must have his own library, for example, plus conference areas for pre-trial meetings and places to conduct research. Little of this is remotely luxurious, because a judge's chamber bears little resemblance to an all-new, corporate-level office.

"Judges often bring furniture with them," Gerner admits. "They get very attached to their desks, they have furniture repaired." In addition, the GSA views architecture and furniture as separate entities, so the same designer rarely oversees both floor plans and furniture. And the budgets tend to be modest. On the other hand, Foley Square

judges get a kitchen, office and reception area as well as a private library in each chamber.

Judicial aesthetics typically steer about as far from avant-garde as possible in most courtrooms and judges' chambers, with the spirit if not the precise forms of Classicism presiding. Neubauer believes that the design vocabulary for courtrooms is expanding, all the same. "It's true, judges are accustomed to a clubby atmosphere, so we will use classical elements," he concedes. "For Foley Square, we got a great deal of inspiration from McKim Mead and White buildings. Our design is classic, but it's not a Roman temple, either."

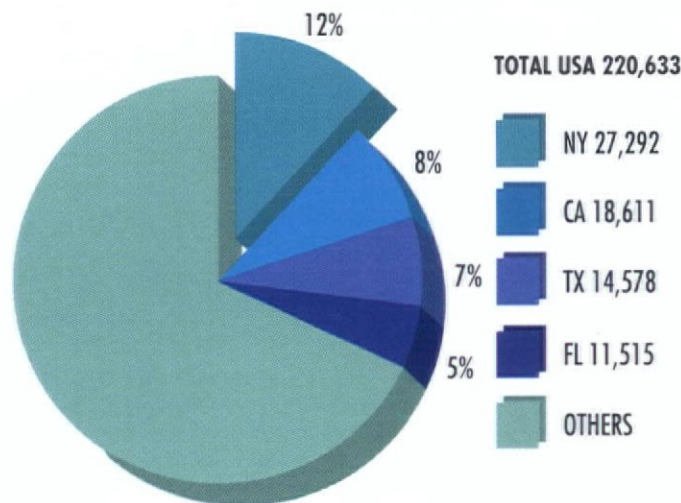
Classicism notwithstanding, the lack of budgets for maintenance dramatically influences the choice of materials. One reason the public sees so much stone and heavy wood in courtrooms is that these materials not only have to look permanent, they are permanent. Courtroom designers say their specifications are very much driven by pragmatism.

Judicial hierarchy also determines elements within the design. The whole axis of a courtroom, for example, revolves around the judge's bench. Judges' doors are the largest and most ornamented, while prisoners' doors are small with little or no ornamentation. Once again, the issue of due process works its way into design. "Judges feel that the rooms should be about the power and prestige of the U.S. court system," says Neubauer. "But you've got to balance that with the rights of the accused."

Like the scales of justice themselves, court design seems to be all about balance. As part of American history, the courthouse stands for our pride in our justice system and our freedom. On a more immediate level, it also serves the public that pays for it. "You're dealing with the basic fabric of people's lives here," Eastman points out. "They deserve an environment of dignity."

On that point, at least, all parties to the American way of justice can unanimously concur. ☺

**CIVIL CASES PENDING DURING 12-MONTH PERIOD ENDING MARCH 31, 1993**



# The Judges' Decision

What happens when judges control the design of their courthouse can be vividly seen at the Arizona State Courts Building in Phoenix, designed by Howard Needles Tammen & Bergendoff

By Julia Willard

**A**n attorney arguing a case before the Arizona State Supreme Court approaches the new State Courts Building designed by Howard Needles Tammen & Bergendoff (HNTB) in Phoenix, heart rate increasing as she ascends the granite steps that form the sleek, 265,000-sq. ft. building's pedestal. Above loom four "pillars of justice," and above those, an inscription, "Where Law Ends, Tyranny Begins." Other mileposts before her: a 13-ft. high door, an impressive

evolved from meetings with some very knowledgeable representatives for the State of Arizona—namely, the judges themselves. Inferences were made by the architects from extensive, bimonthly meetings with two appellate court justices, the head of the state library and archives, and retired Supreme Court Justice James Cameron. Justice Cameron, who spearheaded the project in 1979, watched its defeat in 1982, and guided its subsequent resurrection in 1987,

left no doubt who could speak on behalf the Court. "The only people who should be comfortable in this courtroom are the judges," he was heard saying.

In fact, although the Department of Administration, Facilities Design and Construction signed the checks, set the schedule, collaborated with the architects on the program, analyzed historical costs to build a budget and acted as final authority, the judges' planning committee had final say on all design decisions. The construction manager, Sundt Construction, consequently urged all parties concerned to maintain the highest standards for design and construction, using a frequent meeting schedule to maintain quality control. The judges appreciated the courtesy. "They consulted us," reports planning committee member Appellate Court Justice Joe Contreras, "and we worked hand-in-glove with them to develop the design."

These meetings were equally beneficial to the architects. "Judges hear people," says Stanley. "They sit back, ask questions and make the final decision based on what they've heard. So they know when you're not convinced about what you're saying."

HNTB's task was to design a new state courts building that would combine a sleek office look with the dignity that the previous quarters lacked within the 60,000 sq. ft. that would be devoted to the courts. (The balance of the building houses the state law library and office space that is rented to other state agencies until needed. The subleasing of this "backfill" area allows other state agencies to help the Courts in meeting the rent.)

The need to accommodate Arizona's bur-

rotunda and a courtroom with 26-ft. high ceilings. The red brown mahogany bench confronts her, chest-high, and she stands dwarfed, physically humbled, before the bench, the justices and the law.

According to Mark Stanley, project designer for HNTB, this sequential entrance

Where law ends, tyranny begins: With this inscription above its entrance, the State Courts Building (left) in Phoenix welcomes the public to a facility that uniquely combines the Supreme Court Appellate Court, State Law Library and office space that is leased to other state agencies until it is needed. However, whatever ambiguity about the building's mission lingers on its exterior, there is surely no room for doubt among visitors to the Supreme Court (opposite).





geoning population—and thus the greater need for justices—was only part of the reasoning behind the court building. The other was the dignity of the courts. Previous quarters at the nearby state Capitol building were described by Justices Contreras and Thomas Kleinschmidt as being too small, undignified and inappropriate, with “files stacked in hallways.”

To describe the facility they needed, the judges filled out user surveys and drew up other specific requirements. Their image of the new space was a deliberate mixture of old and new. “We wanted it to be modern but not far out,” recalls Justice Contreras, “and to incorporate the traditions of the Southwest, blending the past with the new.”

Students of the law should not find this surprising. “The design brief was for the building to reflect classical antecedents of the law,” Stanley notes. “The judges were fond of the county courthouses of Arizona, which are all Greek Revival Temples. The problem was that all of those courthouses are 12,000 to 18,000 sq. ft., and this building was to be 250,000 sq. ft. If we used one of those temples as our standard floor plate, we’d be stacking it 11 stories high.”

In deference to the capitol building, HNTB held its project’s elevation to four stories. Then it applied the architectural equivalent of cosmetics—albeit lightly. “We analyzed what icons people use to distinguish courthouses,” Stanley describes, “and tried to incorporate them into the design of what was essentially an office building.” Major exterior embellishments included steps as a base, columns, an inscription, oversized doors and a central lobby.

One of the major challenges in creating an effective interior design was to integrate two program types, one for courtrooms, rotunda and public office spaces, and another for tenant areas. Tenant standards were carefully designed for function and economy, and richness was achieved through the use of color and texture. In the public areas, lobbies offered a contemporary approach while courtrooms, overseen by Justice Cameron, remained decidedly traditional, garbed in mahogany and bronze.

Beth Harmon-Vaughn, interior design director of HNTB, provided the judges with several choices of palettes for their cham-

bers and the courtrooms. As before, the judges noticed the gesture. (“We were pleased that every chamber wasn’t just ‘standard GI,’” remarks Justice Contreras.) The millwork in the suites reflected the courtrooms’ fine wood detailing.

Surprisingly, the librarians voiced few high-profile demands. Since the facility is used mainly by attorneys arguing a case before the Appellate or Supreme courts, there was no call for cabling for networked computers. A sign of our times is the fact that the library’s furnishings are a lot more flexible and economical than they first appear to be. The central circulation desk

## What judges can't always envision—and designers can't forget

wears a mahogany veneer, but 50% of it is made of movable, off-the-shelf components. Books are stacked in a metal library system with inlaid mahogany panels.

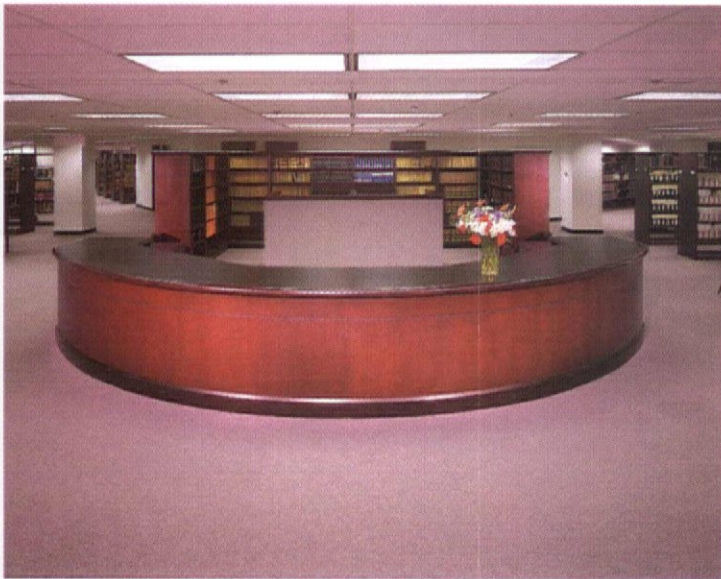
On the other hand, provisions for the safe passage of the judges from their chambers received a great deal of attention. Special cor-

A somber grandeur can be seen in the use of mahogany paneled walls, subtly patterned carpet and burnished bronze hardware to create the Appellate Court (below). The judges filled out user surveys and otherwise communicated their very specific views on what they wanted this and two other courtrooms to be—with no other opinions heard or allowed.

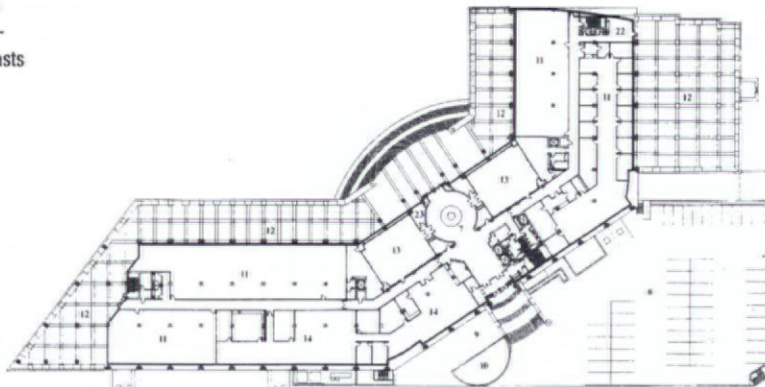


ridors convey the judiciary and their staff from a 60-space internal parking garage to their offices without being seen by the public. Hard to believe as it may be, the architects never heard explicit concerns about security during planning committee meetings. “The judges may have a hard time imagining themselves as being targets or getting hurt,” Stanley speculates, “so we anticipated this for them.”





Though growing numbers of lawyers use such electronic data retrieval systems as Lexis, the State Law Library (top) is largely equipped in the traditional manner, which appears to suit the lawyers who prepare their cases here. In the rotunda (above), a spiral staircase is treated as a work of art, displaying a flourish that contrasts with the courtrooms.



A battery of technological devices stands guard as well. For example, there are panic buttons in the judges' chambers and in the courtrooms, 25 monitoring positions under constant video camera surveillance, and a security system capable of locking up the building quickly in emergencies. Having attended a recent conference on safety in courthouses, Justice Kleinschmidt reckons, "a few more security measures could be taken."

The State of Arizona Court System is making good use of its new facility. It recently held a video teleconference from the courts building with HNTB's help. While the teleconferencing feature was not installed during the original construction, installation proved to be a snap—because HNTB architects had made provisions to run cabling to the microwave dish on the roof.

The judge's function and the courthouse function become intertwined in a courthouse: This was the hope of Justice Cameron. Now the courts building that was his baby is being taken seriously as an adult. In fact, it's the law. ☞

*Julia Willard is a freelance writer living in Nelsonville, NY.*

#### Project Summary: Arizona State Courts Building

**Location:** Phoenix, AZ. **Total floor area:** 252,000 sq. ft. **No. of floors:** 4. **Average floor size:** 55,000 sq. ft. **No. of courtrooms:** 3. **Capacity:** 160, Appellate Courts; 150, Supreme Court. **Cost/sq. ft.:** \$96. **Wallcovering:** Tech Wall, Maharam, Carnegie, Unika Vaev. **Laminate:** Formica. **Drywall:** Gold Bond Products. **Masonry:** Texas Limestone. **Flooring:** Cold Spring Granite. **Carpet/carpet tile:** Bentley, Interface. **Carpet fiber:** duPont. **Ceiling:** USG Interiors. **Lighting:** Day-Brite, Lite Control, Lightolier, Lithonia. **Doors:** Weyerhaeuser, Ellison Bronze Co. **Door hardware:** Corbin. **Handrails:** Livers Bronze Co. **Glass:** PPG. **Window treatment:** Levolor. **Judges' benches:** custom by Sundt Products. **Lounge seating:** custom by Sundt Products. **Work stations:** Herman Miller. **Seating and upholstery:** supplied by State of Arizona. **Conference tables:** supplied by State of Arizona. **Other tables:** custom by Sundt Products. **Files/compact shelving:** Spacesaver Corp. **Architectural wood-working/cabinetmaking:** Sundt Products. **Signage:** ASI Sign Systems. **Elevators:** Otis. **HVAC:** Turbo. **Fire safety:** Grinnell. **Security:** Sonitrol. **Client:** Arizona Dept. of Administration, Facilities Design & Construction. **Architect, interior designer, lighting designer:** Howard Needles Tammen & Bergendoff. **Structural engineer:** Alagia Engineering. **Mechanical/electrical engineer:** Baltas Valentino. **General contractor:** Weitz Co. **Construction manager:** CRSS/Sundtoorp. **Acoustician:** Lawrence Kierkegaard. **Furniture dealer:** Goodmans. **Photographer:** Fred Licht, Al Payne (law library).



# The Letter of the Law

Justice is being served in an old post office in Columbia, S.C.—thanks to an inspired reading of the South Carolina State Supreme Court building by Stevens & Wilkinson Inc.

By Amy Milshtein

**D**id you hear the one about the person who got less office space—and liked it? Don't laugh. It's exactly what happened when Stevens & Wilkinson Inc. transformed the cavernous South Carolina State Supreme Court in Columbia from a ceremonial figurehead of a space into a tough, smart workhorse designed to handle an ever-growing caseload.

Curiously enough, the combination of an overbearing workload and poor planning had prompted a redesign once before. The Court's neo-classical, limestone building, built in the 1920s as the state's Federal Post Office, was named a landmark in the late 1960s—just when the Postal Service was outgrowing it. Fortunately, the Supreme Court, which sat across the street in the state capital, was reaching the same conclusion within its own home.

In 1971, the Court remodeled the Federal Post Office, which essentially consisted of an attractive lobby in front of a cavernous, two-story mail sorting room, and moved in. The renovation added two levels of huge offices with high ceilings and a library with a mezzanine tier above a basement adapted for clerical use and storage. High paneled wainscotting and oversized crown moldings were installed to reflect the dignity befitting a courtroom.

These arrangements worked well enough throughout the 1970s, when the full-time staff consisted of one clerk, one assistant and one librarian. The five Supreme Court judges, who kept working offices in their local districts, met here infrequently without bringing large staffs. In fact, the whole system was smaller with a caseload that Associate Supreme Court Justice Jean Toal describes as "broadly one fifth of what it is today."

Considering the scope of the renovation, no one had any idea that the caseload would explode to five times its size two decades later. The judiciary system responded by adding more attorneys, support staff and layers of courts. The circuit court, for example, grew from 16 to 150 judges.

Supreme Court justices are working harder too. Along with their district responsibilities, they meet every other week from September to June to hear lawyers'



appeals, and follow the same schedule in the summer to hear dockets and motions. Accordingly, the building is busier. About 55 researchers, staff attorneys, clerks and support personnel have been reporting to work here on any given day.

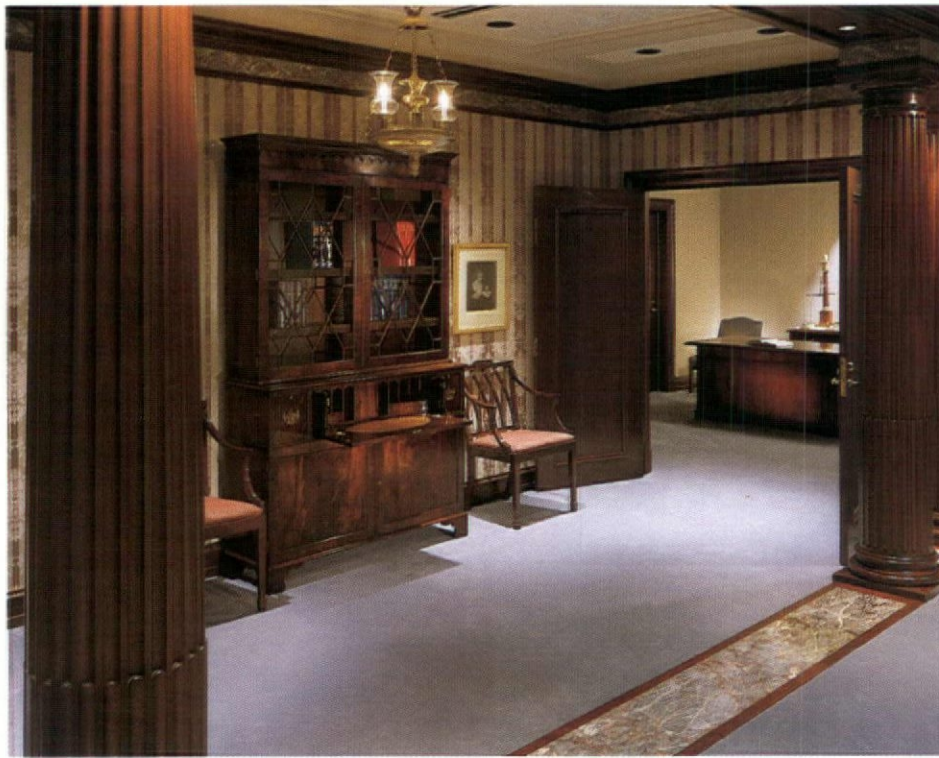
What had all this activity done to the Courthouse in the 1980s? The huge rooms with the 26-ft. high ceilings were paradoxically bursting at the seams. The structure also required asbestos abatement. Stevens & Wilkinson came on board during the abatement and started looking around for recoverable space.

"Expanding the building was out of the question," remembers Lyons Barker, director of interior design at Stevens & Wilkinson. "The cost proved prohibitive and it would have eaten too many parking spaces." Cleaning up the damage from Hurricane Hugo further drained South Carolina's assets, imposing an even tighter budget.

Unfortunately, the 1971 renovation

The South Carolina State Supreme Court extends a formal welcome in its lobby (opposite). Virtually unchanged from its old post office days, it reflects the dignity of the court with wallcoverings bearing the state seal, fine woodwork and marble flooring.

Tell it to the judge: The five State Supreme Court judges sit on the bench every two weeks to hear appeals, dockets and motions. Though a highly ceremonial space, their courtroom (above) works hard, too. Huge ceiling soffits hide duct work for the newly-added intermediate floor.



Stevens & Wilkinson transformed the beautiful but inefficient judges' chambers into suites that accommodate full staffs and complex wiring (left and below). While the renovation shrank the square footage of these spaces, it also greatly expanded their usefulness.

bequeathed an unusual structural legacy that made any sweeping reorganization of the core prohibitive. While the courtroom bisected the first floor, the upstairs library spread through the center of the second floor, struc-

### A hidden treasure big enough to stand in

turally supported by the mezzanine level that flanked the upper walls of the courtroom. Consequently, the courtroom, library and lobby would have to remain fixed.

A breakthrough came when Stevens & Wilkinson found a hidden treasure—a mechanical plenum big enough to stand in. By reducing first-floor ceiling heights to 10 ft., the architects could create an intermediate floor adjacent to the library mezzanine that would add some 4,000 sq. ft. This space could be used for additional offices, conference areas and library expansion.

Inevitably, the five Supreme Court justices lost some space. "The renovation only enhances the dignity of the whole building," assures Toal, who, because her district is based in Columbia, is the only full-time justice in the building. "Ten-foot ceilings are plenty."

But what really makes Justice Toal and everyone else happy is the way the building performs. Every desk can accommodate a personal computer, no mean feat since the 1971 renovation hardly allowed for office automation, or even so many added desks. Justices now work in suites with adjacent offices for their clerks and secretaries.

Keeping the courts safe presented another problem for the architects. A 24-hour security staff is equipped with a metal detector in the lobby, an extensive, multi-screen camera surveillance system, and carefully placed panic buttons that can summon help instantly.

One of the most altered spaces is the

the basement. The previous remodeling resulted in a forest of columns in the building's primary support staff and storage space, to which Stevens & Wilkinson only added more. This time, however, instead of letting the columns further confine the already warren-like space, the architects used them to open the area.

"We treated the columns as room dividers," says Barker, "and connected the short spans between them with built-in shelving and files." By coupling the room dividers with a more loosely organized floor plan, the architects simultaneously doubled basement storage space and improved staff efficiency. They also customized work stations to each person's needs. For instance, clerks who regularly deal with large, bulk files use filing quite unlike what is allotted to those who handle slips of paper.

Even though the primary reason for the redesign was efficiency, aesthetics were not sacrificed. Using details from the original lobby as a guide, Stevens & Wilkinson created a traditional and reassuringly Southern atmosphere. For example, a wallcovering patterned with the state seal set against a diag-

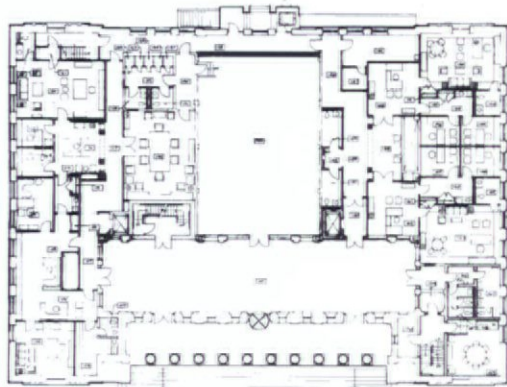




To avoid an expensive expansion of the building, the architects played sleuth and found that by lowering ceilings and taking advantage of a huge mechanical plenum they could recapture about 4,000 sq. ft., allowing additional conference rooms (left) to be built.

The original 1971 renovation and the recent one created a forest of columns in the basement, which also serves as the primary support staff area. This time, however, Stevens & Wilkinson used the columns to enclose built-in filing and shelves (below). The result: 50% more room for staff and files.

nal grid of yellow jessamine, the state flower, is appropriately fashioned of cotton with batting behind it to absorb some sound. Elsewhere, the same pattern is repeated in the new grills, carpets and courtroom ceiling.



The courtroom itself proved to be one of the building's least—yet most—changed elements. To minimize the impact of heavy mechanical requirements on the new floor, the architects concealed the ducts that serve it inside massive new soffits on either side of the room, framing a simply detailed, plaster ceiling in the center. Surprisingly, this new, gracious ceiling actually feels taller than the higher, original version.

All and all, the renovation should successfully handle growth within the South Carolina judiciary system for the next 30

years. More rewarding to Lyons Barker, however, is the economical recycling of a noble landmark. "I got to save an asset of the state," he says. "That feels good." And good for the people, too. Case closed. ☺

#### Project Summary: South Carolina Supreme Court

**Location:** Columbia, SC. **Total floor area:** 54,000 sq. ft. **No. of floors:** 4. **Average floor size:** 13,500 sq. ft. **No. of courtrooms:** 1. **Average courtroom size:** 2,100 sq. ft. **Maximum occupancy:** 100 in the courtroom. **Cost/sq. ft.:** \$72. **Wallcoverings:** Scalamandr , Maharam, Unika Vaev, Lee Jofa, Brunswick & Fils, Architect, Arc-Com. **Paint:** Benjamin Moore. **Laminate:** Formica. **Flooring:** Timber Land Holdings. **Carpet/carpet tile:** Wunda Weve. **Custom rugs:** Steve Chase. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Lighting:** N.L. Corp., Chapman. **Doors:** Southern Architectural Woodwork. **Door hardware:** Konceptual Designs, Baldwin Brass, Yale. **Window treatments:** Chapman Upholstery. **Railings:** J.G. Braun. **Work stations:** Steelcase. **Work station seating:** Steelcase. **Guest seating:** Hickory Business Furniture, Baker, Trosby. **Library seating:** Council. **Upholstery:** Baker, Bernhardt. **Conference tables:** Southern Architectural Woodwork, Council. **Other tables:** Council, Baker. **Files:** Meridian. **Architectural woodwork and cabinetmaking:** Southern Architectural Woodwork. **HVAC:** Trane. **Fire safety:** E.C.I. **Security:** Von Duprin/Hearsh. **Plumbing fixtures:** American Standard. **Client:** South Carolina State Supreme Court. **Architect and interior designer:** Stevens & Wilkinson Inc. **Structural, mechanical and electrical engineer:** Stevens & Wilkinson Inc. **General contractor:** Triangle Construction. **Acoustician:** Ostergaard Acoustical Assoc. **Photographer:** Creative Sources Photography Inc., Rion Rizzo.





## Reigning Supreme

Kaplan/McLaughlin/Diaz Architects sets a compelling new precedent for the California State Supreme Court and First District Court of Appeals in San Francisco

By Jennifer Thiele

**F**ew American institutions command as much respect—or generate as much controversy—as the Supreme Court system, where issues as private as what we do with our own bodies or as public as First Amendment rights are routinely debated and decided. Since the road to the Supreme Court is a long, arduous journey of endless research, legal briefs, repeated appeals and eloquent arguments, Kaplan/McLaughlin/Diaz Architects (KMD) wanted to be sure that litigators in the State of California will not be disappointed when and if they finally arrive. At the California State Supreme Court and First District Court of Appeals in San Francisco, KMD has overturned staid, traditional courtroom design principles in favor of a progressive, state-of-the-art tribunal that pays tribute to the California culture without diminishing respect for the high court's role in the judicial system.

The Court was already commencing a temporary relocation project for asbestos abatement and renovation of its original quarters in San Francisco's State Building, where it had existed since 1919, when the historic building sustained considerable damage in the 1989 Loma Prieta earthquake. The disaster hastened the Court's

need to find a new temporary home, and the ensuing search led to the two-year-old Marathon Plaza complex in the city's South of Market (SoMa) district. The decision to take up occupancy on six floors in Marathon Plaza was primarily based on the building's ability to meet a specific list of requirements dictated by the Court, and courtroom design principles in general. As an added benefit, it was also conveniently located within blocks of a number of major law firms.

The Court's main criteria for the new location, according to KMD principal David Hobstetter, included the availability of 200,000 aggregate sq. ft. for a program that included a courtroom, chambers for the Supreme and Appellate Court Justices, office space for a 525-person legal and support staff, a law library and support spaces—plus the ability to accommodate a courtroom with a double-height volume.

"A court is a place of assembly that must convey a certain feeling, and one expression of that is a double-height ceiling," Hobstetter declares. "We had to look for a building with enough structural flexibility to knock out a floor." To meet this goal, 89 tons of existing concrete floor and structural beams were removed to create a 16 ft. ceiling for the 2,400-sq. ft. court-

The view from the cherry wood bench at the California State Supreme Court and First District Court of Appeals (opposite) reveals a contemporary but elegant series of wood panels, beams and columns that pay homage to historical courtroom design themes. KMD made provisions for 125 spectators to view the proceedings from within the courtroom (above). An overflow visitors' area with closed circuit video is also available in an adjacent support room.



room. Marathon Plaza also offered enough flexibility to add structural reinforcement—in the form of 3,700 lineal feet of steel weighing 80 tons to support the additional library storage and assembly loads.

Though the courtroom publicly symbolizes the Court's lofty role in an orderly society with its visual emphasis on respect and stability, in reality it is only a small representation of the institution's more encompassing functions. "Appellate courts are unlike trial courts," explains Robert Wandruff, court administrator and Clerk of the Supreme Court, who represented the Court throughout the design process, as he does on all facility-related matters. "They are essentially academic enterprises." (In fact, the Supreme Court of California sits in session only four weeks per year, with the First District Court of Appeals using the courtroom the rest of the time.)

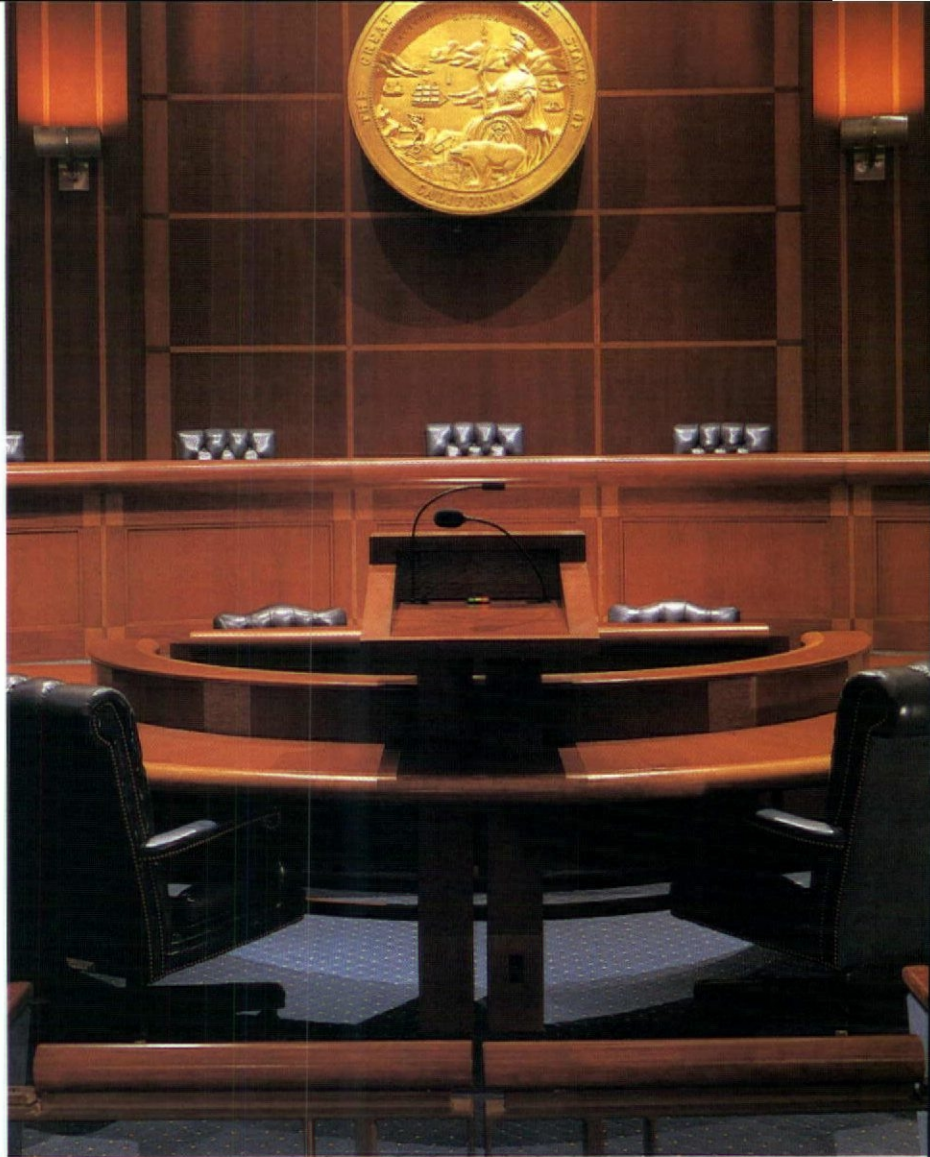
As such, the five floors in Marathon Plaza were necessarily designed to accommodate the needs of a much more extensive, behind-the-scenes legal operation. Wandruff likens the Court to a series of individual law firms engaged in a cooperative legal effort, each operating quite independently from the others. He observes, "Each justice needs his or her own staff assembled in a direct way, and each staff must have convenient access to the other staffs. Colloquy is what we do here."

Functional adjacencies and provisions for the convenient exchange of documents and information were high priorities that had to be balanced with issues of confidentiality, privacy and security. Both designer and client recall a great deal of time spent analyzing and developing the most appropriate spatial relationships between justices' chambers, legal and support staff offices, conferencing space and the common law library. "The floor plate also needed to be of a particular configuration to allow the right ratio of offices to windows," notes Hobstetter. "In a courthouse you have many professional people who all want windows."

Justices' chambers are thus situated on perimeter walls with outside views, each at the core of a suite arrangement. Legal and secretarial staff offices, plus an individual conference room with shelving for the most frequently-used legal volumes, are conveniently arranged around them. To maintain the highest level of confidentiality, everyone from justices down to legal secretaries has private offices.

Information moves through the facility in various media. The Court's law library is located one floor below for easy access. A computer system connects peripheral devices on floors four through nine, and all wiring runs through a cross-connect room where changes can be made without having to disturb actual cables.

Each justice was consulted extensively regarding both functional and aesthetic design issues. Though individual ideas were



weighed against what was practical for the overall facility ("If you put four lawyers together, you get five opinions," muses Wandruff), each was generally free to choose the character of his or her own office suite. "For the most part, we were able to tailor

## Creating functional order in the court

individual quarters to individual work styles," says Wandruff. "Each of the seven chambers in the Supreme Court, for example, are designed to the preferences of the particular justice."

If the officers of the court held differing opinions on design, they were unanimously concerned about security. "Security is very important in light of what we do here," emphasizes Wandruff. "We periodically get threats. The single salient feature of our business is that we deal with people who have problems."

Appellate courts do not receive criminals or actual litigants since proceedings are routinely attended only by the legal representatives of the parties involved, so many of the security issues facing trial courts do not apply here. But the Court is still a high-profile, public venue, and the safety of the jus-

Appellate courts have a number of different design requirements than lower trial courts, owing to their functional differences. Among them, the judges' bench (above) must accommodate a multiple of justices.



All Supreme and Appellate Court justices' chambers are organized along the building's perimeter and surrounded by a suite of offices inhabited by staff attorneys and support staff. Though justices' offices (below) and personal conference rooms (right) already enjoy outdoor views, KMD has chosen to bring a bit of California's beauty inside in the form of blue carpets and blue leather furnishings.



Justices must be assured. Consequently, KMD's design limits contact between the judges and the public wherever possible, with separate and secure parking facilities, elevators and passageways for justices. There are also security checkpoints at the main public entrance, and camera surveillance systems throughout the facility.

As appellate courts differentiate themselves from trial courts on security issues, so do they have significant functional differences. There is no jury, no plaintiff, no defendant present—and no need for a jury box or tables reserved for the litigants. On the other hand, KMD has provided the Court with a bench that accommodates multiple justices, a facing desk and podium for attorneys addressing the Court, ample room and a hearing amplification system for 125 spectators and a separate press room where journalists can watch the proceedings via closed circuit video. A video of the proceedings can also be transmitted into a public overflow area and any internal conference room via the same system.

As the most visible and focal point of the facility, the courtroom itself needed a design theme that could convey a certain level of respect for the institution—a requirement that was complicated by the very nature of the Court's new home. "The client was going from an institutional courthouse facility into a modern office building environment," observes Hobstetter. "We had to create a sense of dignity and a sense of balance without presenting it in a mocking, historicist way."

KMD's contemporary interpretation of the traditional motifs called for the same rich, cherry wood accents found in justices' chambers to be used in the courtroom as panels and beams that ornament walls and ceiling. Sleek, streamlined columns of the same material allude to the Ionic columns often found in Greco-Roman temples of justice. Blue and gold carpeting and blue upholstery representing the surf and sun introduce a subtle but welcome bit of California culture into the courtroom.

"The space has to remain visually and psychologically active throughout the duration of the proceedings," explains Hobstetter. Though the dou-

ble-height courtroom has no direct access to the outdoors, visitors to the Court would never know it. KMD installed light boxes on both sides of the courtroom to simulate natural light.

Whether or not the justices realize it, the California State Supreme Court and First District Court of Appeals is following some important precedents set by another group of public servants—architects and designers. "Our goal was to design a facility that conforms to the modern standards for both office buildings and law firms," says Wandruff. "In terms of equipment and amenities, we are as close to the leading edge, state-of-the-art courtroom design as possible."

In 10 years, when the Court gives up its lease in Marathon Plaza to return to its original—and probably spectacularly renovated—home in the 1919 State Building, the new

leading-edge standards will undoubtedly be applied once again. Justice may be blind, but that shouldn't prevent her from outfitting herself in a style that befits her office. ☞

**Project Summary: California State Supreme Court and First District Court of Appeals**

**Location:** San Francisco, CA. **Total floor area:** 201,000 sq. ft. **No. of floors:** 6. **Average floor size:** 36,000 sq. ft. **No. of courtrooms:** 1. **Average courtroom size:** 2,400 sq. ft. **Maximum occupancy:** 125. **Cost/sq. ft.:** \$69. **Wallcoverings:** Jim Thompson, Thai Silk, Koroseal. **Paint:** Fuller O'Brien. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Masonry:** Cold Springs Granite. **Flooring:** Tarkett. **Carpet/carpet tile:** Bentley. **Ceiling:** USG Interiors. **Doors:** Interstate. **Allwood, Curries. Door hardware:** Schlage, Stanley, Norton, Von Duprin, Rixson. **Glass:** L.O.F. **Judge's bench:** Fabricated by Fetzer Inc. **Public/spectator seating:** American Seating. **Shelving:** Fabricated by Fetzer Inc. **Architectural woodworking/cabinetmaking:** Fetzer Inc. **Signage:** Thomas Swan. **Plumbing fixtures:** Kohler, Delta. **Client:** California Judicial Counsel, Administrative Office of the Courts. **Architect/interior designer:** Kaplan/McLaughlin/Diaz Architects. **Structural engineer:** Robinson Meier Juilly & Associates. **Mechanical engineer:** University Mechanical. **Electrical engineer:** Rosendin Electrical. **General contractor:** Charles Pankon Builders. **Construction manager:** William Lukes Associates. **Lighting designer:** Kaplan/McLaughlin/Diaz. **Acoustician:** Charles M. Salter and Associates. **Photographer:** John Sutton.



# Never Say Goodbye

Designers are discovering a latent talent for building lasting relationships with clients through facility management services—but will clients agree?

By Mathew Cusumano and Kenneth F. Eichler

As the economic setbacks of the 1990s require more companies to downsize and move their offices into more economical space, facility management has become a virtual necessity. Today's organizations and the facilities that accommodate them have become more complex in terms of services, systems and "people management." With this in mind, well-run, profit-oriented corporations have begun to address facility management as a systemized approach to gain efficiencies. The corporate drive to make better use of space could amount to a major business opportunity for the design firm that knows how to deliver facility management services.

Architects and interior designers should not be surprised to discover that their expertise overlaps that of facility managers. Facility management addresses many of the same issues surrounding a company's existing physical plant, systems and people during facility development. But where a design firm lets go of a facility at the conclusion of its development, facility management will oversee it until it ceases to serve the strategic goals of the company.

The good news for designers is that while facility requirements differ from company to company, all occupy space. The requirements depend on how much space is available, where it is, how much it costs, what type of space it is, and whether it allows staff and activities to expand or contract. Good facility management should enable a company to control its space by equipping its people to collect, retrieve and act upon facility management data.

The bad news is that facility management has been traditionally perceived as a non-essential expenditure, even though real estate may represent roughly a third of a company's assets—and the stereotype per-

sists. Implementing an ongoing, perhaps computerized facility management program could easily result in more efficient, money-saving operations. But selling this service to corporations remains as challenging as ever.



There's no need to delve into archival storage when a design firm acts as its client's facility manager, keeping updated floor plans continuously available for immediate retrieval through computer CAD/CAFM software. This sample floor plan (above) remains timely thanks to the regular collection of such complementary data as current and projected staff counts, current and projected floor area required by staff and current and projected equipment for staff.

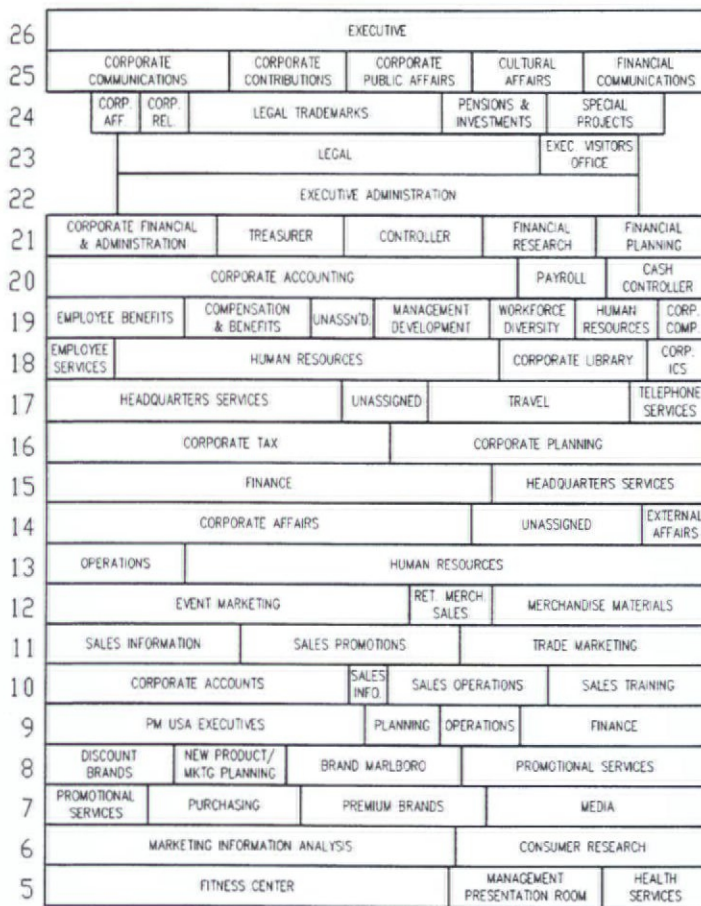
Generally, corporations continue to discount the need for facility management. The burden may fall to such independent consultants as architects and interior designers to convince them that funding facility management services will have a positive impact on the bottom line. Is it realistic to try to prove the validity of this relationship? Ultimately, yes. If corporations are concerned primarily

with profits, they ought to be interested in purchasing services that demonstrably affect their bottom line. But anyone who presumes to take the message to the corporate citadel had better be prepared to state the case in corporate terms.

**Aren't designers a threat to in-house facility managers?**

Will established corporate facility management staff welcome the opportunity to work with outside professionals—or circle their wagons by attempting to perform much of their work internally? Properly used, an architecture or interior design firm can enhance the corporate facility managers' posture—as well as senior management's perception of their value to the corporation. Of course the responsibilities of the design firm will depend on what the corporation intends to accomplish and the specific tasks it assigns to the design firm.

Possible facility management services that a design firm should be prepared to provide might include: fixed asset management, updated floor plans, inventories of furniture, fixtures and equipment, base building evaluations, site and location studies, telecommunications and MIS coordination, real estate portfolio management and programming, planning design, construction services and project management. What will the final tally be? It all depends on what the corporation needs—and the design firm can negotiate.



In order to achieve the best possible results for the facility management program, both the design firm and the corporate staff must openly discuss and agree upon long-range goals and day-to-day procedures. The facility manager and the designer must maintain a dialogue to ensure that everyone understands what the corporation expects of its facilities, how ongoing facility operations compare with targets management sets for them, where current facility management projects are going, and what is currently available for use in the technology of building management systems. Keeping a constant flow of communication among the participants is critical to the success of this process. Facility management can be truly a creative process—a system designed and manipulated by and for the client, with the knowledgeable counsel of the designer.

Weekly or other regularly scheduled meetings should be held between the facility management staff and the design firm to cover such ongoing matters as what work has to be done and changes in procedures. Significantly, both parties should understand that mutual obligations sustain these exchanges. The design firm, for example, is expected to acknowledge, record and interpret the updated needs of the client, just as it would in the course of a traditional design project. On the other side of the table, the client needs to provide the design firm with timely and accurate information, so that the design firm can make informed decisions and take appropriate actions. Needless to say, the effectiveness of the facility management program will hinge on the quality and quantity of information that the client and the design firm are willing to exchange. Steadily improving computer software for facility design and management (CAD/CAFM) will also contribute heavily to the program's success by giving the client and the design firm tools powerful enough to process the information quickly and economically.

A word about funding is due if any of the good intentions of facility management are to become good deeds. A well-funded facility management program reaps benefits for both the company and the design firm, while an under-funded program often ends up as something of a half-baked pie.

#### Who's in charge when there are no facility managers?

Because facility management has not been spared the pain of corporate "down-

**Where is everyone in a multi-story installation? Both the planning scenarios and subsequent post-occupancy modifications for a stacking plan (above) can be easily tracked and manipulated by a design firm serving as facility manager to its client, making the inevitable churn of space easier to accommodate, and the long-range assemblage of office space for important future needs a lot more feasible. Again, CAD/CAFM greatly facilitates this service.**

sizing," a design firm may find itself serving a corporation that has no facility management personnel of its own. Does this scenario deprive the design firm of a natural ally? Not necessarily—as long as the corporation has handled facility management in a professional manner.

Being the client's facility manager and designer certainly has its advantages. The foundation of knowledge can be quickly set in place, and the design firm may even be instrumental in establishing the client's standards for facility management. The design firm should also have an inherent, extensive knowledge of the facilities it has designed for the corporation, so that it can plan things quickly and efficiently. Being both the facility management firm and the design firm does not change the design process in terms of how a design works, but rather in terms of how the work is generated. The corporate officer to whom the design firm reports will have to possess the authority to promote facility management's objectives, as well as a genuine interest in comprehending them.

Nevertheless, the design firm has better tools to give the client a greater variety of comprehensive possibilities when it also acts as the facility manager. Every measure should be taken under these circumstances, nevertheless, to assure the client that no conflict of interest exists between the design firm's two roles. The client may appreciate knowing exactly how the design firm avoids being predisposed to build something each time it speaks out as facility manager.

Facility management, which could well be the future for the interior design profession, is only in its infancy now. However, the job can't be done by design alone. MIS managers and other allied professionals must be retained or even brought into the design firm to enhance its intrinsic capabilities.

Ultimately, the total integration of design, engineering, real estate, fixed asset management and human resources in the practice of facility management is likely to become a feasible and even ordinary event as the computer software for facility management becomes sufficiently powerful. The day may even come when architects and interior designers exchange their titles for "facility consultant." The facility consulting firm of the future could work for a number of corporations, maintaining corporate global facilities using large data bases that it can develop and update.

Will new theories of business administration cause the traditional work place to disappear, taking the future of facility management in unprecedented directions? Many people may eventually work at home or in isolated locations, communicating by modem or wireless telephone. If this happens, the need for facility management will surely endure, perhaps in a more complex fashion. Design firms acting as facility management consultants can play major roles in helping organizations to take charge of their spaces—and to slim down, smarten up and segue with them into that brave new world. ☛

*Mathew Cusumano is co-founding partner and principal of SCR Design Organization, and Kenneth F. Eichler is director of CAD/CAFM operations of SCR Design Organization and an adjunct professor at New York University and Westchester Community College. SCR Design Organization Inc. is a New York-based corporate space planning, design and facility consulting firm that has served corporations at home and overseas for 16 years.*

# Staying Alive

A behind-the-scenes look at today's intensive care unit shows why few facilities test the health care designer's skill as the ICU does

By Scott Simpson

Hospitals are "high-tech/high touch" places that carry an implicit promise to deliver the latest and most sophisticated medical technology, complete with individual, personal attention to each patient. Of all the settings in a hospital, none embodies this convergence as the intensive care unit (ICU) does. Here is where we find the sickest patients, most intense staff demands, highest level of support services and most deeply concerned visitors. Here is where the drama of life and death decisions is played out every day—a facility that tests everything architects and interior designers know about what makes health care environments work.

Like most aspects in contemporary medicine, new technologies, equipment and advanced training have greatly altered the character of modern ICUs. As the current trend towards more ambulatory and outpatient care accelerates, only the sickest patients will continue to be hospitalized. At the same time, ICU units are growing in size and sophistication, placing increasing demands on both medical and support staff.

How do these changes affect the planning and design process? First and foremost, we need to recognize that there are three separate groups of users: the patients, the staff and the visitors. Each has specific needs and expectations that must be accommodated in the same spaces. Sometimes the needs are mutually exclusive—like privacy for an individual patient versus direct visual observation for the nursing station. To understand how to sort these issues out, consider the overall organizational principles of today's



One of the most demanding and stressful areas of the modern health care facility is the intensive care unit (ICU). In this view of the University of Wisconsin's Trauma Life Center (TLC) in Madison (above), the corridor, nursing station and patient bedrooms enjoy good sight lines, ample storage and an abundance of natural light from a skylight, among numerous amenities that must be considered to make an ICU facility function effectively. The interaction of people and equipment in an ICU involves complex spatial relationships, as seen in the TLC's floor plan (opposite).  
Photograph by Hedrich-Blessing.

ICU, as well as the requirements of each class of user.

Patient rooms: Room for equipment, people—and occasional escape?

The individual patient room is the building block of any ICU unit. It must be large enough to accommodate an increasing array of fixed and mobile equipment, including computers, monitors, IV hook-ups, resuscitation equipment, portable radiography, dialysis and the like. The required services to either a "headwall" or "power column" could include data terminals, power, suction, medical gases and emergency monitoring equipment. Sufficient space is also required for storage of mobile equipment and supplies, so that the medical staff need not leave the room in an emergency. In addition to this, visitors also need space—one or two chairs or a window seat.

For these reasons, it is no surprise that the standard size of typical ICU rooms has nearly doubled to the range of 200-250 sq. ft. per patient. The decision to use a headwall or power column has a significant effect on overall size. The power column

though an expensive option, is preferred by some medical staffs because it permits the greatest access to the most critical part of the patient's body—the head—and allows staff and equipment to move around the entire space reasonably unencumbered.

Size, however, is not the only planning parameter. Visibility from a central nursing station is also important. Though bedside computer hook-ups and automated record keeping (including digital radiography) may help to decentralize some nursing functions it is not feasible to have medical staff at the

bedside 24 hours a day. Monitoring systems are helpful in alerting staff to "code" situations, but any good ICU must be configured to allow direct visibility from the nursing stations to the head of each patient. Obviously, the size of the room and the sight lines have a great influence on the overall ICU layout.

Critical as it may be, the patient room is not the only focus of ICU patients. Though most ICU patients are relatively immobile, not all are completely bedridden. It helps to have a place for them to go, such as a sunlit lounge or visitors' room, prior to transfer to a telemetry unit or a regular medical/surgical floor.

#### Staff needs: Does design help when stress levels are high?

Whereas the patient is the critical focus of any ICU, the needs of the ICU staff are sometimes overlooked or unrecognized. Yet it is the staff team that makes the sophisticated level of care possible. The emphasis here is on the word "team"—not just the physician and the nurses, but the pharmacists, respiratory therapists, dietitians, social workers and support staff who also play important roles. In addition to delivering one-on-one care, the staff will spend many hours in conferences, training sessions and preparing and reviewing records. Because the needs of individual patients are different, the staff must have sufficient back-up equipment available when needed—and room to store it.

For daily supplies, through-the-wall storage systems that allow supply from one side and use from the other can save time. The storage and support functions in the ICU should include consideration of office space, conference rooms, pharmacy, stat lab, clean and soiled utility rooms, general storage, staff lounge, x-ray viewing areas, and of course, the on-call rooms for those staff members who spend the night. Most of these are "opaque" functions. Yet they must be centrally located in the unit without violating the clear sightlines from the central nursing area to the patient rooms.

It is no secret that the stress levels on an ICU are very high. For this reason, it is very important to involve the staff early in the planning and design process. After all, they are closest to the action and are most knowledgeable about how to make things work on a daily basis. Careful listening by the design team will often yield surprisingly creative solutions from the staff, who are trained to be problem solvers in their own right.

#### ICU visitors: In touch with patients and the world outside?

When gathering information, designers should consider the needs of ICU visitors as well. These people are often under great stress, dealing with their own kind of life-and-death decisions. While not wanting to get in the way of medical service functions, they need privacy as well as accessibility to the patient rooms, which suggests providing separate entries for staff and visitors whenever possible.

ICU visitors also need information and emotional support. Because extended stays in an ICU are not uncommon, they will appreciate a lounge with TV, radio and toilet facilities, separate areas for private physician conferences or grieving, a place to rest from time to time (not always pos-

Though an outside window at each patient bedroom is not a strict requirement, it helps greatly to provide a pleasant view or skylight if possible. This will benefit visitors and staff as well as patients.

#### Mock-ups: What is saved by going full-scale?

When designing an ICU, either in new construction or renovated space, it is often a good idea to construct a full-scale mock-up of at least one patient room to test the actual layout and movement of staff and equipment prior to actual construction. Many highly trained medical staff are not as comfortable interpreting design documents as designers. This simple step will confirm the arrangement of headwall services, clearances, actual equipment sizes and sightlines in advance, improving the design and avoiding costly change orders.

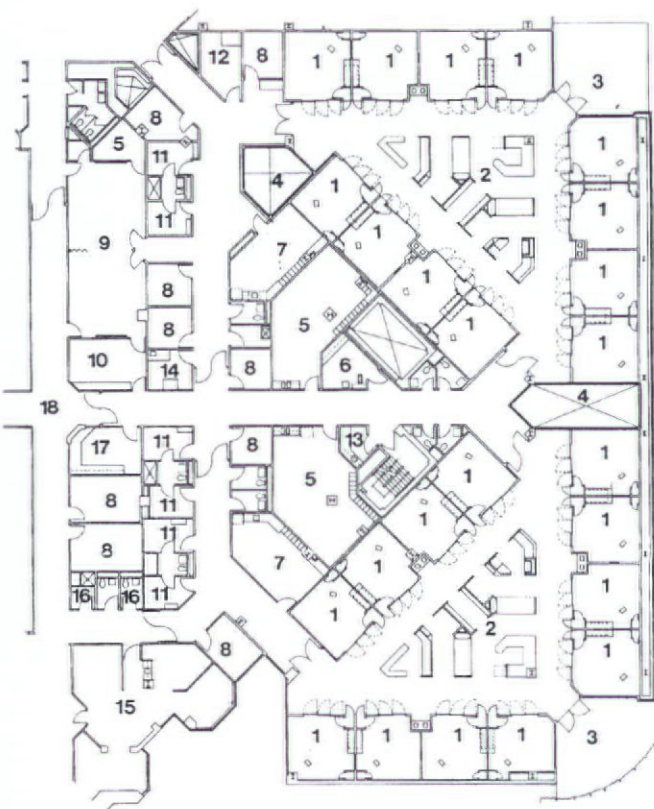
A comprehensive display of state-of-the-art ICU design concepts can be seen in the University of Wisconsin Trauma Life Center (TLC) project, designed by the author's organization. This unit, opened in April 1993, comprises 24 beds in two triangular, 12-bed segments. All critical "transparent" nursing functions, requiring direct patient sightlines, occupy the center of each triangle, with common support systems, storage, and staff areas shared along the seam connecting the 12-bed areas.

This particular layout was heavily influenced by existing site conditions, and made extensive use of staff input during the design process. Its configuration illustrates how the three classes of "users" are separately accommodated, how the circulation routes grant access without interference, and how the innovative use of skylights permits the creation of inboard patient bedrooms without sacrificing key amenities.

The design of a state-of-the-art ICU unit is an evolving special-

ty. There are numerous technical, planning and building code issues to consider. ICUs are among the most costly spaces in any hospital, and each function needs to be carefully considered and integrated into the whole. Good planning starts with a fundamental understanding of how the space will be used, and who will use it—patients, staff and visitors, who include—sooner or later—most of us. ☞

*Scott Simpson, AIA, is president of Flad & Associates, an architecture, engineering, planning and interior design firm based in Madison, Wis.*



sible in the patient room itself), and access to food service, vending machines and telephones. Generally, the ICU visitors' area is somewhat segregated from ICU patient areas, but still remains near the nursing station. While some visitors' services may be available in other parts of the hospital, ICU visitors will invariably wish to stay close to the ICU unit.

Despite the critical nature of the care delivered in ICUs, they need not be antiseptic, grim and glaring. Sensitive use of color, texture, natural and artificial lighting, and comfortable, durable furnishings can greatly enhance the working and therapeutic equipment, helping to reduce "ICU syndrome."

# DESIGN DETAIL

## A Tree Grows in Dallas

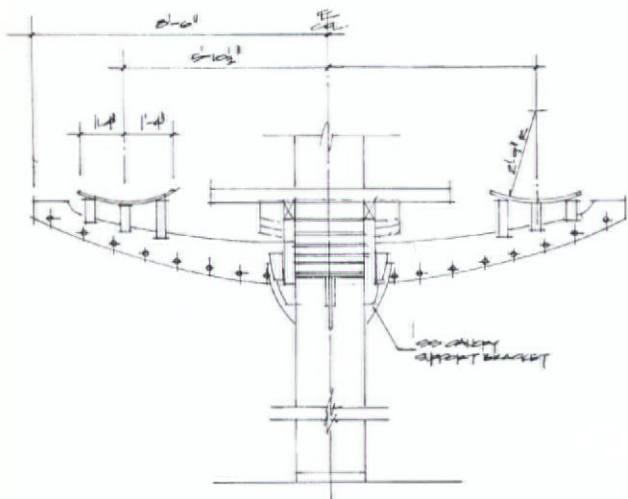
Sometimes the best way to make a highly conspicuous column vanish is to focus attention on it. Reasoning in this vein, Kohn Pedersen Fox Interior Architects decided to transform the column in the center of its cafeteria salad bar at the Federal Reserve Bank of Dallas into a festive centerpiece. What emerged from the KPFA studio was a canopy-like structure of wood and metal that quickly became known as "the Tree."

"The space for the servery was quite tall," explains Merrie A. Hevrdesjs, associate and project designer for KPFA. "In order to give a focal point to the center of the servery and to illuminate what was meant to be an exposed ceiling, we originally designed the Tree to carry lighting fixtures to aim overhead. When we made the decision to suspend a ceiling over the space, the lighting was installed above to shine on the Tree and the salad bar below."

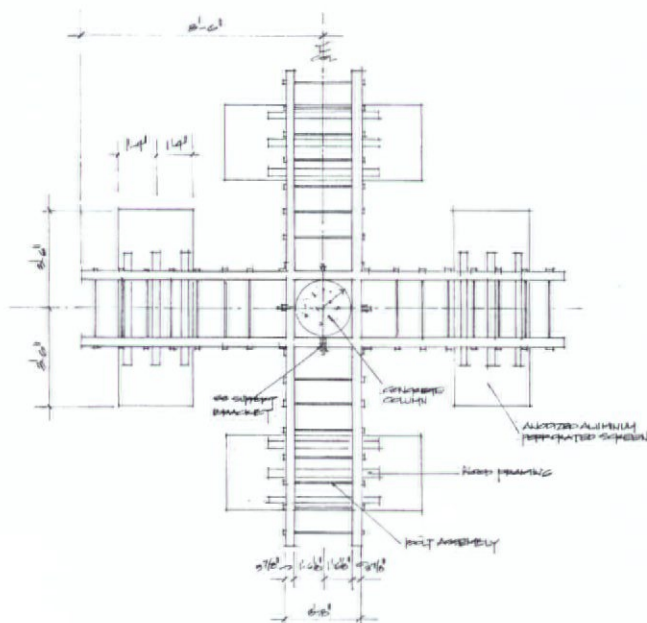
Consequently, the Tree has been detailed as a handsome, sculptural object around which the servery now seems deliberately arrayed. Its irrepressible vigor may come from the lively contrast between its precisely detailed metal hardware, including tie rods, reinforcing plates and corbels, and the graceful, almost biological forms assumed by its cantilevered wooden "branches." Making a virtue of necessity, KPFA has planted its Tree so well that the Dallas Fed cafeteria would be diminished by its pruning. ☞



Photograph by Richard Payne, FAIA.



Elevation of Canopy Structure



Reflected Ceiling Plan of Canopy Structure

## God Is Still in the Details

Barnsdall House, Frank Lloyd Wright, Architect, by James Steele, photography by Tim Street-Porter, 1992

Gamble House, Greene and Greene, Architect, by Edward R. Blosley, photography by Tim Street-Porter, 1992

Glasgow School of Art, Charles Rennie Mackintosh, Architect, by James Macaulay, photography by Mark Fiennes, 1993

Melsetter House, William Richard Lethaby, Architect, by Trevor Garnham, photography by Martin Charles, 1993

Oxford Museum, Deane and Woodward, Architect, by Trevor Garnham, photography by Martin Charles, 1992

Schlumberger Cambridge Research Centre, Michael Hopkins and Partners, Architect, by David Jenkins, photography by Dennis Gilbert, 1993

Schnabel House, Frank Gehry, Architect, by James Steele, photography by Tim Street-Porter, 1993

Town Hall, Säynätsalo, Alvar Aalto, Architect, by Richard Weston, photography by Simo Rista, 1993

Villa Mairea, Alvar Aalto, Architect, by Richard Weston, photography by Rauno Träskelin, 1992

Willis Faber & Dumas Building, Foster Associates, Architect, by Gabriele Bramante, photography by John Donat and Ken Kirkwood, 1993

Architecture in Detail, London: Phaidon Press Limited, 60 pp., \$29.95 paper

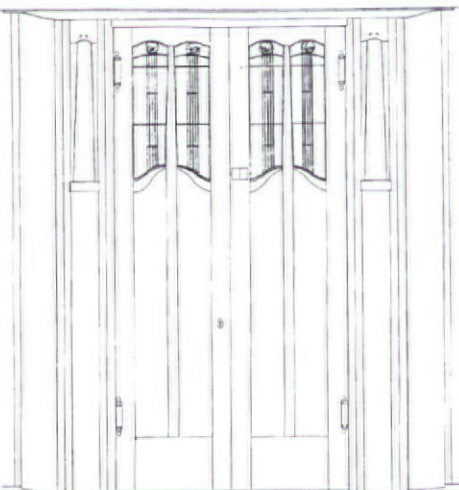
*Architecture in Detail* is a distinguished series of monographs that are the two-dimensional equivalent of erecting famous buildings in one's own library, and individual titles document important works of architecture that practitioners will want to study close up. Volumes all conform to a 60-page format of text, color and black-and-white photography, technical drawings, bibliography and chronology that give a more thorough understanding of famous designs than is available elsewhere. The latest titles include many key works in both the early years of the Modern Movement and the latest works of architecture's leading practitioners.

A look at 19th-century and fin de siècle works shows how closely fought was the battle between craftsmanship and mass production. Deane and Woodward's Oxford Museum (1855-1860), Oxford, England, reveals the industrial Revolution straining within the discipline of the Gothic Revival to create altogether unprecedented forms. On the other hand, Charles Rennie Mackintosh's Glasgow School of Art (1897-1909), Glasgow, Scotland, William Richard Lethaby's Melsetter House (1898), Orkney, England, and Greene & Greene's Gamble House (1907-1908), Pasadena, Calif., celebrate the joy of artisan-

ship and its ability to create unprecedented, other-worldly spaces.

More recent masterpieces featured in the latest titles show a bond between architecture and nature that seems increasingly elusive in today's projects. Frank Lloyd Wright's Barnsdall House (1921), Los Angeles, rises like an ancient, overgrown yet still-proud ruin on its tropical site. By contrast, Alvar Aalto's Villa Mairea (1937-1939), Noormarkku, Finland, and Town Hall (1951), Säynätsalo, Finland, sit more benignly in wooded settings, seemingly still growing like saplings, responding to light, air and densely forested views.

Contemporary works in the series come to grips with very different issues. One of the more obvious is the reliance on manufacturing to deliver the level of quality once expected of artisanship—a principle that is readily appar-



ent in Foster Associates' Willis Faber & Dumas Building (1975), Ipswich, England, where a daring, all-glass curtain wall creates a new relationship between inside and out. Technique almost overwhelms all other concerns at Michael Hopkins & Partners' Schlumberger Cambridge Research Centre (1985-1992), Cambridge, England, in the test area and winter garden of an otherwise Miesian complex due to its tensile-fabric structure, made of a high-performance fabric membrane and elegant metal hardware. However, neither of these projects prepares us for Frank Gehry's Schnabel House (1990), Brentwood, Calif. Here, industrial materials, building technologies and client functions are juxtaposed to celebrate their differences, and the impact of their collisions, so reminiscent of war a century ago, sounds like music to our ears.

Are there any lessons to be drawn from seeing these great works as a group? The answers will surely depend on the concerns of the individual reader. Yet underpinning all the recently published projects of *Architecture in Detail* is an exhilarating urge to redefine the nature of space through a deliberate yet playful exploration of architectural form and technology. To paraphrase

Mies van der Rohe, God is still in the details—and hopefully, everywhere else.

*History of Japanese Art*, by Penelope Mason, 1993, New York: Harry N. Abrams, 432 pp., \$60 cloth

Words like *sushi*, *kanban* and *karaoke* have become so widespread in American life that our repeated failure to settle trade disputes with Japan comes as a surprising reminder of how poorly we understand the Floating Kingdom. Yet it is never too late to learn. For designers seeking to build bridges to the art and architecture of Japan, Penelope Mason, an art historian at Florida State University, Tallahassee, offers a thoughtful *History of Japanese Art*.

In the tumultuous economy of the 1980s, the West discovered that the Japanese were clearly more than inspired borrowers of others' technologies. Mason convincingly demonstrates the same to be true of art and architecture. *Nihonji*, the Japanese, nurtured a distinctive image of themselves as far back as the Jomon Period (10,500-300 B.C.), with its cord-marked ceramic vessels.

Yet drawing on the culture of China up to the 19th century, and the West from the late 19th century on, Japan has undoubtedly expanded its own horizons by absorbing the lessons of numerous intellectual imports. This can be vividly witnessed in the arrival in Meiji Japan (1868-1912) of Western architecture and such Western practitioners as Josiah Conder from England, Hermann Ende and Wilhelm Böckmann from Germany and Frank Lloyd Wright and Antonin Raymond from the United States.

Standing on one's own as an architect, with or without the support of Western mentors, was surely a difficult task in Meiji Japan, but three of Conder's most gifted students, Tatsuno Kingo (1854-1911), Katayama Tokuma (1853-1917) and Sone Takuzo (1853-1937) proved to be brilliant creators in their own right, which *History of Japanese Art* amply documents in text and photography. Thereafter, cycles of war, prosperity, recession, war and prosperity have confronted Japanese architects with a question that their Western counterparts can readily appreciate: What is the role of tradition in the arts?

Mason's narrative ends with the liberation of the Modern Movement in art and architecture from state control to test its ideas at the close of World War II. As anyone who has followed the work of such respected, contemporary architects as Kenzo Tange, Arata Isozaki and Fumihiko Maki knows, that quest is far from over. However, anyone curious to know how the Japanese developed the artistic visions that so fascinate the world today will find Mason's *History of Japanese Art* a most welcome guide. ☺

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# PROFESSIONAL LITERATURE

## FULLER CONTRACT ACCESSORIES

Fuller Contract Accessories, the originator of the Quick Ship accessories program, has developed a new accessories catalog for the exclusive use of dealers. It contains the complete line of products offered in Fuller's regular catalog; however, all company identification has been eliminated, offering each dealer a personalized selling tool for its sales staff.

Circle No. 260

## SMITH SYSTEM MFG. CO.

Smith System childhood furniture, originally designed for day care and classroom use, is adaptable for regular office use too. A four-page catalog includes brightly colored mobile cabinets, storage and display trucks and stands, tables and chairs.

Circle No. 261

## GE LIGHTING

GE Lighting has released its new Spectrum 9200 Lamp Catalog, which has been completely redesigned to help designers select which GE Lighting products best fit the applications of the lighting customer. The catalog includes such information as bulb storage, order codes, lamp description, volts, case quantity, filament design, maximum overall length, light center length, rated average life

hours, CRI, color temperature, initial lumens, mean lumens, diameter, base description and other additional information.

Circle No. 262

## BOMA INTERNATIONAL

To step up efforts on indoor air quality and keep tenants apprised of their role in improving the indoor air conditions in office buildings, the Building Owners and Managers Association International has released the first in a series of tenant education brochures titled "Improving The Great Indoors: Your Office Guide to Indoor Air Quality." Four-color illustrations are used throughout the five-panel brochure to highlight the most common, and easily corrected, causes of indoor air quality problems.

Circle No. 263

## MERIDIAN INC.

Meridian Inc. has developed a specialized planning guide to be used by design professionals as a companion to the price list for the company's popular line of 6000 Series modular desks. The guide is divided into two parts: Vocabulary and Applications. The Vocabulary section gives detailed information about each product in the series. The Applications section is divided into four

parts: computer support, storage, meetings and ADA office planning.

Circle No. 264

## MARLITE

Marlite's high pressure laminate doors and frames are detailed in an eight-page, four-color brochure available from the company. Available in a wide variety of surface finishes, Marlite's durable doors and frames are ideal for schools, hospitals, restaurants, offices and public buildings.

Circle No. 265

## WAC LIGHTING COMPANY

WAC Lighting Company is offering a full-color catalog on its complete collection of recessed and track lighting products. The catalog includes a binder filled with product sheets featuring full-color photos of its many recessed and track lighting products and accessories.

Circle No. 266

## EUROTEX

The New Plans series from Eurotex gathers carpet and carpet tile for floors and contract textiles for walls and vertical surfaces into one collection.

Circle No. 267

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# PERSONALITIES



Heinz

## Those unsinkable Midwesterners

### Jo Heinz

There were two things Jo Heinz set out to do long before she assumed the presidency of Staffelbach Designs in Dallas this year. "I wanted to be a journalist," she admits, "and an interior designer." Playing a journalist in summer camp cured her of the writing business. However, she keeps rising to every challenge as a designer. The Kansas State graduate's resumé includes becoming president of the Institute of Business Designers and president of the National Council of Interior Design Qualifications, founding Interior Spaces in 1979, merging her firm with Staffelbach Designs in 1985, and now attaining the title of CEO from André Staffelbach, who becomes chairman.

To what does she owe her non-stop energy and enthusiasm for design? "My parents were very supportive of me," she remembers. "And I was a Midwesterner, so you could credit that Midwest work ethic too."

That work ethic has certainly sustained her. "Designers encounter so many obstacles," Heinz believes. "Our best hope is to involve ourselves in strategic planning and total quality control. We must talk with clients about how they'll change, and the kinds of spaces they'll need in the future."

And will Mr. Staffelbach kick back and relax after running his own firm since 1966? "I don't think so," Heinz muses. "He's finally going to have more time to do

what he wants, leading our design efforts." So *you're* a Midwesterner too, André?

## Art for our sake

### Helen Webber

As a social worker-turned-artist/designer who wrote her master's thesis at Rhode Island School of Design on art therapy, Helen Webber of San Francisco has a few opinions about the role art can play in the built environment. "Designers must be aware of space that, without art, is without personality," she insists.

If there's one thing her work doesn't lack, it's personality—and variety. Using media that range from fabric tapestries, stained glass murals and wood collages to clay and metal sculptures, Webber has enhanced the interiors of corporations, health care and educational institutions, government and community buildings, religious cen-



Webber

ters, hotels—even cruise ships. She is currently working on kite sculptures for a Kaiser Permanente pediatric wing in Sacramento and an art program for the largest cruise ship afloat, soon to be put in service by Carnival Cruise Lines.

True, Webber seems to switch materials as she switches moods. "I love change," she enthuses, blaming it on being a Gemini. "If I haven't done tapestry in a few months, I can't wait to get back into it." But one thing that remains constant from project to project is her sense of responsibility to each individual environment and its users. "I feel strongly that whatever art I put in a space is there to speak to the people who use the environment," she explains.

And what does it say? "We admire imagination. We cherish

individuality," believes Webber. It takes one-of-a-kind to know one.

## Hats off!

### Marta Baumiller

Had the Mad Hatter been a bit more resourceful, he might have made the creative leap that has New York milliner/designer Marta Baumiller's career shooting off most unexpectedly—from hats to lamps. Baumiller, whose booth at the 1993 ICFF attracted throngs of designers, explains that the impetus to create sleek, otherworldly lighting out of the same woven straw as her high-fashion hats was simple. "I thought my hats would make great lamps," she says. "I wanted to do something different so I wouldn't burn out."

The daughter of an architect and a hand-weaver, Baumiller lived in Poland until age eight, then traveled with her family to places like Beirut, Baghdad (her father, now a professor, worked on Baghdad's master plan) and to Oklahoma at age 13. After high school and art school, she came to Manhattan to freelance for fashion designers and magazines such as *Unique Homes*, *Modern Bride* and *Metro-polis*, designing hats on the side. As her hats began to sell in Barney's, Bergdorf's and Soho boutiques, she phased out the freelance.

Though the idea for the lamps came about years ago, Baumiller finally established Lampa last year. Though she maintains a Brooklyn studio, she prefers to spend her time in Greenport, a small farming village on Long Island's North Fork, where she and fiancée/painter Cliff Baldwin work, paint and garden. Check out Marta's lamps in Marketplace this month. To see her millinery creations, just switch hats—from designer to shopper, that is.

## Mutton head

### Kevin Owens

Back in 17th century London, some of the greatest intellects of the time founded a dining club that first met in Christopher (Kit)



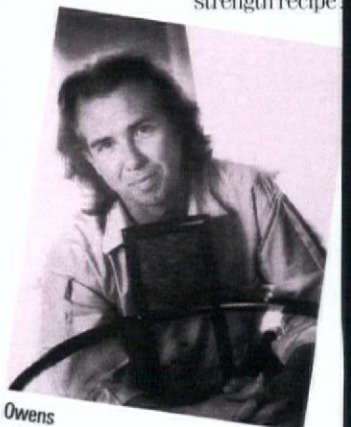
Baumiller

Cat's tavern. Their first meal of Cat's delectable mutton pies was so good that members named the organization after him: the Kit Cat Club. Three hundred years later, Toronto-based designer Kevin Owens has captured some of that feisty creativity with his industrial design firm, KitKat Club Inc.

Founded in 1991, KitKat Club devotes half its time to developing contract furniture. The other half is spent exploring new materials and manufacturing processes. "I work with chemical engineers, chemists and forestry experts on these projects," Owens says.

His experiments involve creating new materials out of things like wheat chaff and rice husks. His more conventional work includes the Bow Series of tables, credenzas and chairs for Teknion (see p. 22), two seating series for Leif Jacobson and graphics for Prisma-tique. He also spent five years with ILL, now known as Geiger/Brickel.

When not designing, collaborating or experimenting, 39-year-old Owens watches movies and is an avid walker. "I don't even own a car," he says. "You see so much when you walk." He admits he has never had a mutton pie. "But would love to try," he says. Anyone have an up-to-date, industrial-strength recipe?



Owens