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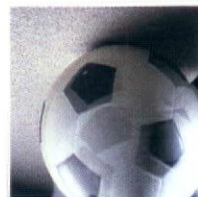
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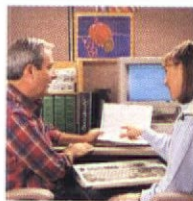
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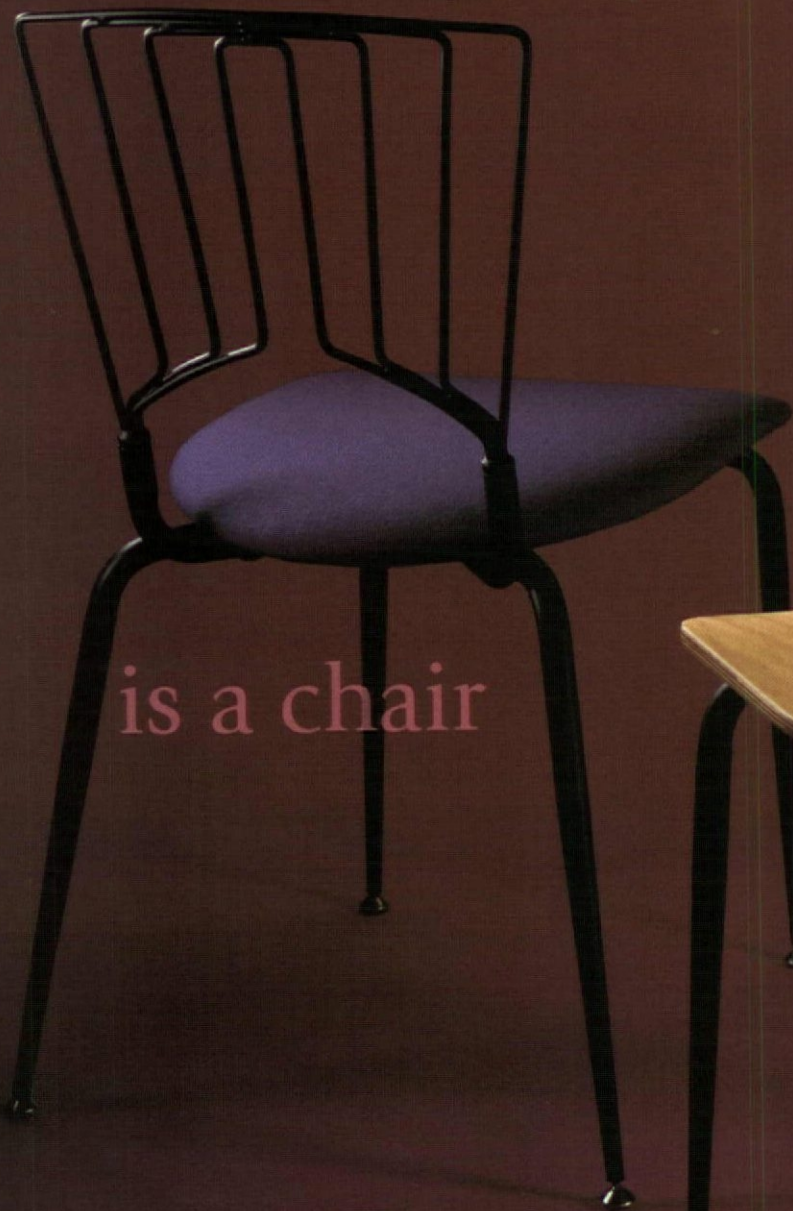
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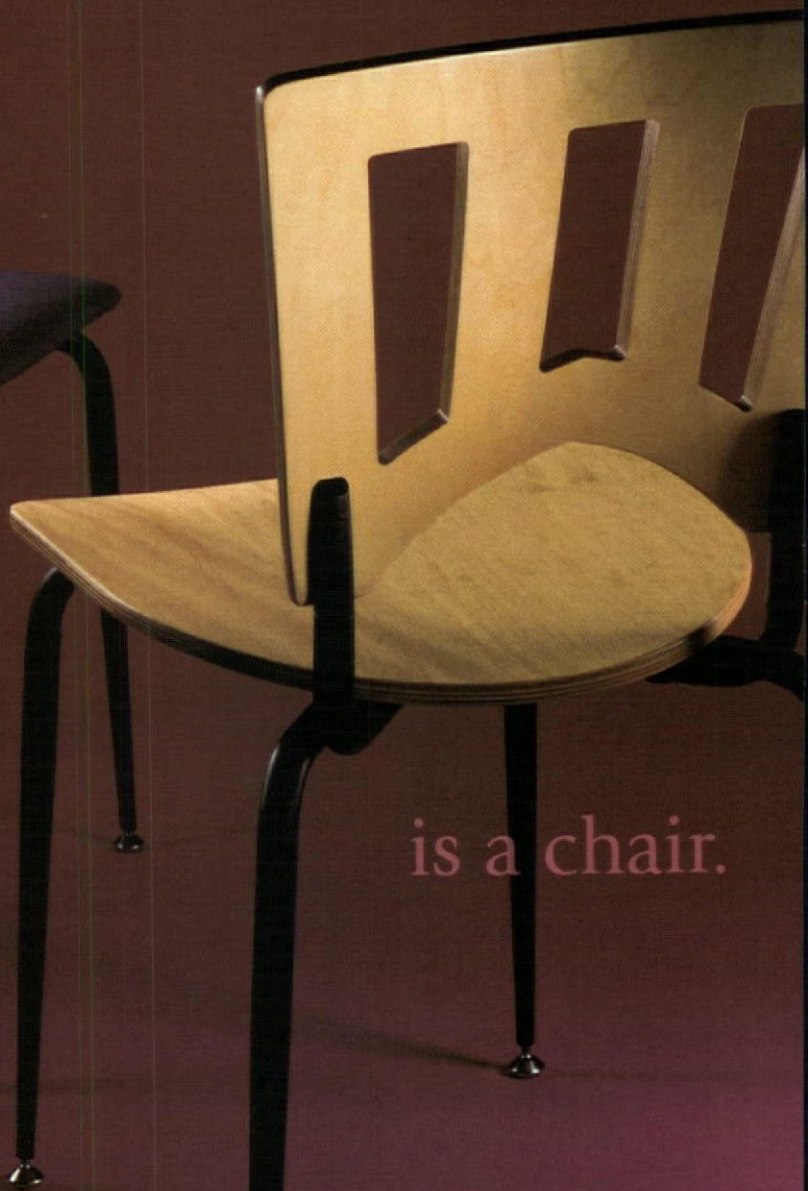
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Cover Photo: Ceiling detail from Tempus Expeditions, Bloomington, Minn. Photography by Dan Forer.

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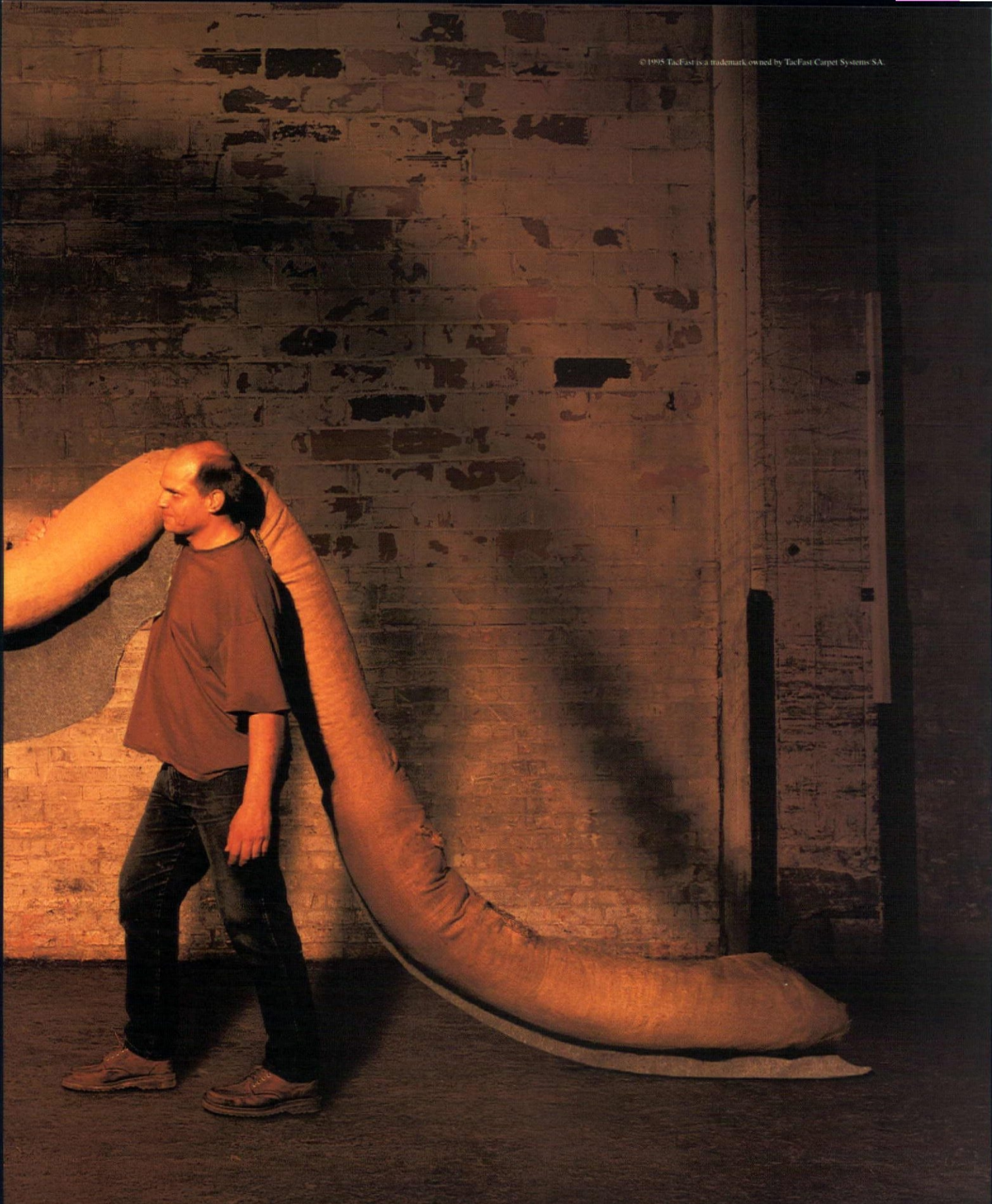
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Warning: Age Limit Ahead

Children and grandparents are natural allies, anthropologist Margaret Mead once observed, because they share a common enemy. Young and old have considerably more in common, of course. They're not the safest drivers, for one. According to the National Association of Independent Insurers, the 8.7 million licensed drivers age 19 or less recorded a death rate of 86.52 per 100,000 licensed drivers in 1993, while the 900,000 on the road age 85-100 reached a death rate of 99.47. By contrast, the 58.9 million age 30 to 44 attained a death rate of just 16.63. Another shared characteristic of young and old that is coming to the attention of architects and interior designers as well as the public, business leaders and politicians is a special need for space that is not easily satisfied in the marketplace alone. Trouble is, who is going to pay for the additional schools, child and adult day-care centers, extended care facilities and the like for a nation where elementary and secondary school enrollment is rising to a peak of 50 million in 1998, and the number of citizens 65 and older will exceed 50 million sometime around 2020?

There is sufficient cause for concern. True, the Republican Congress is to be commended for facing up to the need to reduce overall government expenditures so that worthwhile private-sector projects can be funded now and future generations of Americans are not indebted for our profligacy later. Even President Clinton and other thoughtful Democrats concede as much.

However, the targets of Republican cost cutting suggest that a very curious social agenda is being played out. Namely, education will be asked to reduce its spending in *absolute* terms by one-third of the \$8 billion a year that the federal government spends on education and training programs so that Congress can save a portion of the nation's \$1.650 trillion in combined annual federal, state and local government budgets—while the Pentagon gets *more* than the \$250 billion it is requesting and Social Security, Medicare and Medicaid face a slowing down of the *rate of increase* that now earmarks some \$627 billion or 38% of

government spending for these entitlements. A cynical way of interpreting why Congress is begging children for the sake of defense and senior citizens is that defense keeps middle-age tax payers employed while Social Security, Medicare and Medicaid placate active senior voters.

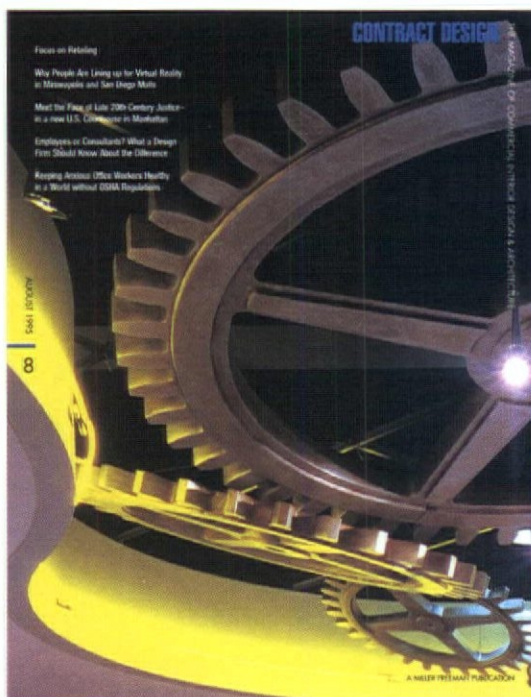
Many Americans may scoff that throwing money at education or social services for children and families is no way to ensure better results. In fact, the nation's educational and social service bureaucracies are probably too large, costly and inefficient for their own good. But putting

bureaucrats on a diet in no way diminishes such findings as a recent study by the Census Bureau for the U.S. Dept. of Education that finds that a 10% increase in workers' education levels produces twice the gain in workplace efficiency as comparable increases in the value of tools and machinery, or 8.6% versus 3.4%. Nor does it reverse the continuing decline in the health of America's youth, spurred by violence, drug and alcohol abuse and pregnancy—for example, 1.2 million illegitimate babies or 30% of all births out of wedlock in 1994—as reported in a recent review of research findings by doctors at Johns Hopkins University School of Medicine.

Although architects and interior designers can attack these problems with money and political action, we can also offer our fellow citizens a

precious resource no one else has. Using innovative design, we can help communities forge a new alliance between young and old, responding to their needs with unprecedented, cost-effective, multi-functional, multi-generational, around-the-clock and around-the-year facilities designed to serve complex constituencies. Why can't a day-care center serve infants and elderly alike? Who says a high school can't include a community center with an auditorium that generates rental income? What keeps a school's gym or pool from being part of a public park after school and during vacations?

Are you getting ideas? Clients don't have to be over 65 or under 12 to see the advantages either. Why should there be age limits on innovative design? ☺



Roger Yee

Roger Yee
Editor-in-Chief

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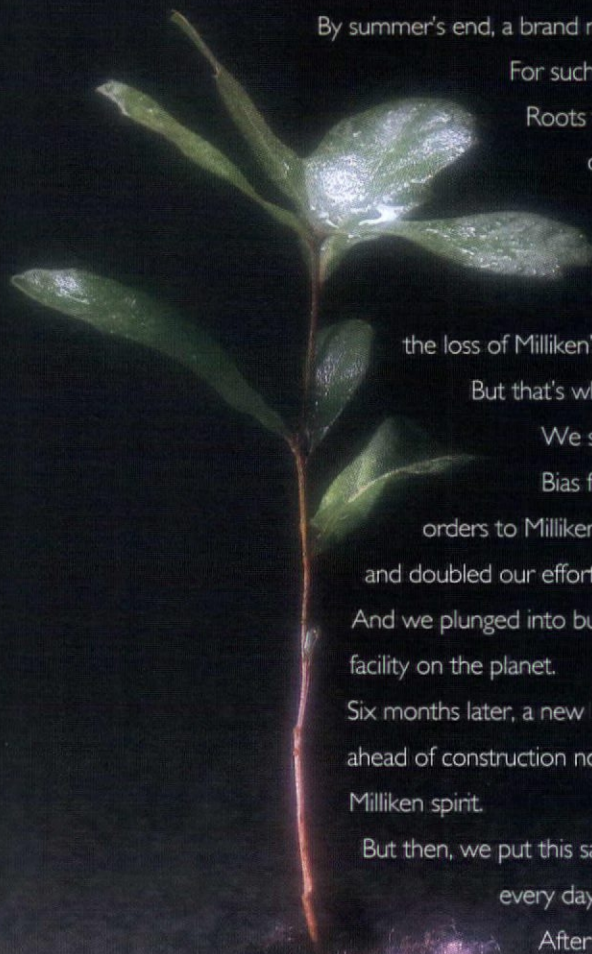
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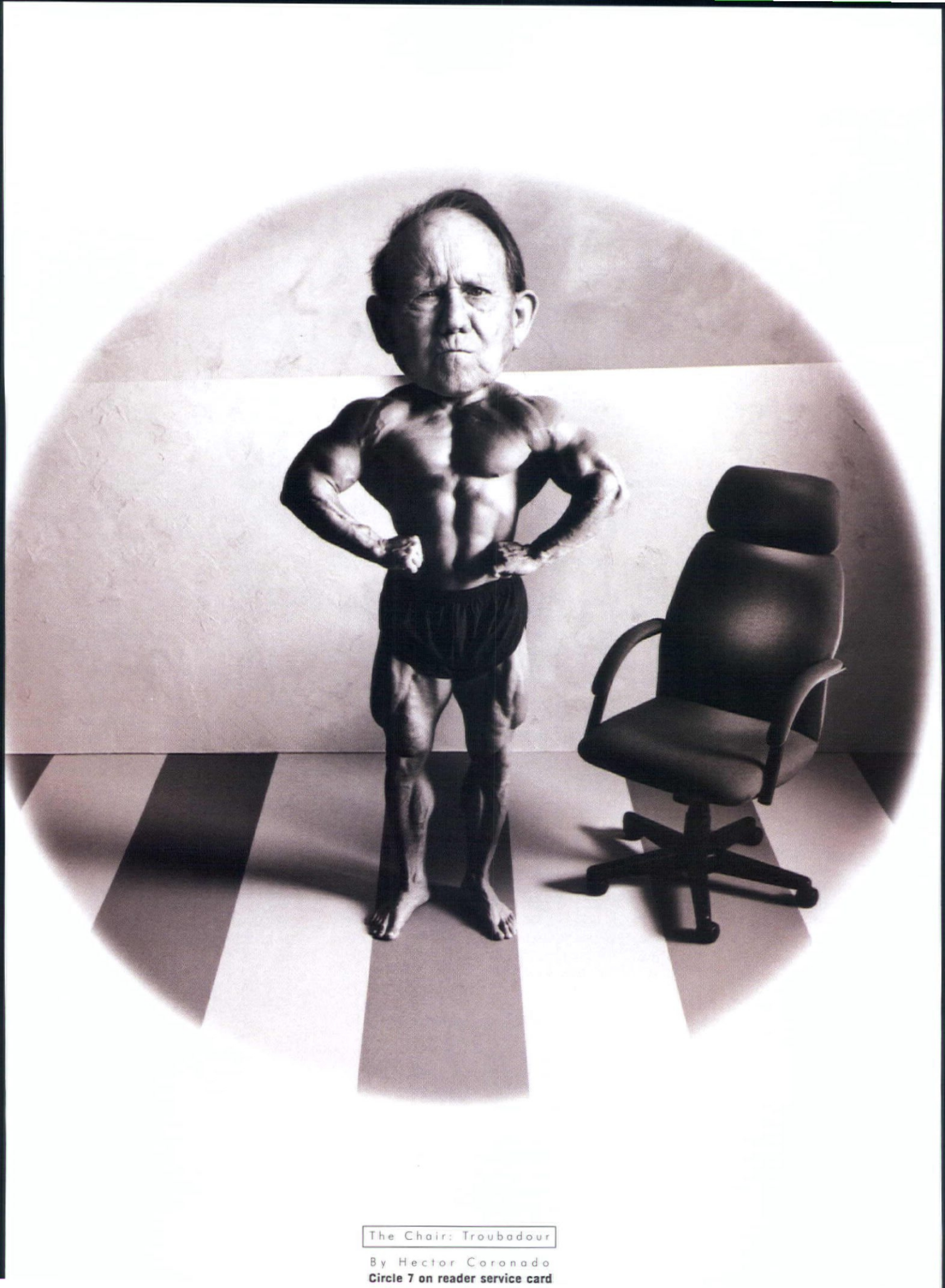
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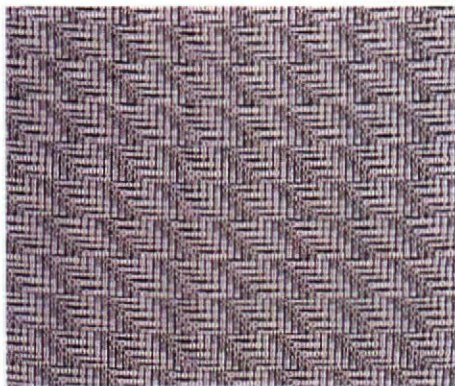
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The Chair: Troubadour

By Hector Coronado
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Saluting Tomorrow's Textile Designers

Chicago - Winners of the 1995 Amoco Student Design Competition, sponsored by the Amoco Fabrics and Fibers Company, based in Atlanta, were chosen from among 533 contest entries from 20 top design schools. The competition called for student textile designs for contract use constructed from Amoco Trace® Polyolefin Yarns. Entries were judged on the basis of originality, creativity and practicality, and results were announced at NeoCon '95.

The first place award of \$3,000 went to Luong Nhu, a student at the Fashion Institute of Technology, New York, while Lori Stephenson from the University of Wisconsin, Madison, received the second place award of \$2,000, and Theresa Lee from the Parsons School of Design, New York, won the third place award of \$1,000. In addition, 13 students were given honorable mentions, and Amoco granted each of the 20 participating schools \$200 per student submitting an entry for a minimum of \$500 and a maximum of \$1,200.

Judging for the 1995 contest included Roger Yee, editor-in-chief of *Contract Design*, Lori Weitzner, creative director of her own New York-based textile design firm, and Suzanne Tick, an independent textile design and color consultant in New York. The Amoco program is especially noteworthy since it is one of the only design competitions that addresses students of design rather than established professional designers. While only in its sixth year, the competition has already seen past winners accept permanent positions with such noted companies as Jack Lenor Larsen, Maharam and DesignTex.

Schools interested in entering their students in the Amoco Student Design Competition in the future should direct their inquiries to Regina Harrelson at Amoco Fabrics and Fibers Company, P.O. Box 66, Greenville, SC 29602, telephone (803) 627-3337.

The top three winning designs in the 1995 Amoco Trace® Student Design Competition include the first-place design (above, left) by Luong Nhu, Fashion Institute of Technology, second-place design (above, middle) by Lori Stephenson, University of Wisconsin, and third-place design (above, right) by Theresa Lee, Parsons School of Design.

EIMU in Chicago and Beyond

Chicago - Those who had time in between the dinging of the elevators and the bustle of the crowd to attend the conference titled "What Italian Office Design Can Teach America in the Mid-1990s," during NeoCon '95, learned about prevailing trends in office and contract furnishings. One major trend is a greater consideration of human factors and a second, the incorporation of home-like aesthetics in the work environment. Many showrooms during NeoCon were already displaying products and environments that addressed both of these trends.

Participants in the conference, sponsored by the Merchandise Mart/World Trade Center and EIMU, the biennial European contract furniture fair, included renowned Italian architect Mario Bellini; Rodrigo Rodriguez, a senior contract furniture industry executive and chairman of EIMU; Dr. Franklin Becker, director of the International Facility Management program at Cornell University; Dr. Maurizio Morgantini, professor of architecture and design at Illinois University; and Michel Perini, a contract furniture industry manufacturer.

Bellini recalled the threat in the 1970s that the office environment would become dominated by dehumanizing technology and machines, followed by the "unabashed luxury in office and furniture design" in the 1980s, where design "had to fit increasing usage of desktop electronics and was seen as needing to be conducive to high-volume, high-pressure workplaces." However, he added, in the 1990s most corporations

have learned that people are human beings first and that we must link human needs with electronic and office needs. Bellini mentioned chairs in particular as important machines to support the body.

Additionally, mobile workers of today need to access everything from everywhere, a trend that continues melding home with office. During the conference, Becker pointed out that no office space today can be considered permanent, and that high-tech, high-pressure work environments should be counterbalanced by "domestic-scale" office design. "Technology has to be, and is becoming, more humanistic," he concluded.

After Chicago, EIMU isn't stopping. If you're ready for an international experience, Italy is welcoming foreign visitors to EIMU, being held in Milan at the Milan Fairgrounds this September 21-25. The exhibition layout is the work of architects Perry King and Santiago Miranda, with graphics by Massimo Vignelli. Scenarios depicting the presentation of real-life environments will illustrate the latest trends in the office environment. The International Office Design Competition will be conducted at the exhibition with a jury that includes Augusto Morello, Stefan Lengyel, Jean Nouvel, Toshoyki Kita, Giuseppe Varchetta and John Crawshaw. This year's theme is "Designing furnishings for efficient, practical office work in the home."

For more information on EIMU, call 011-392-485921 or contact Bill Schoenfisch at (914) 658-8393.

Tele-everything

Houston - Telecommuting, the practice of working at home, or at a satellite location near the home in lieu of traveling to a central workplace, is increasingly being used as a business strategy to cut costs, increase productivity and restructure a company. Richard Cooper, CFM, chairman of the International Facility Management Association (IFMA), Houston, has compiled a report on why some should telecommute while others should not.

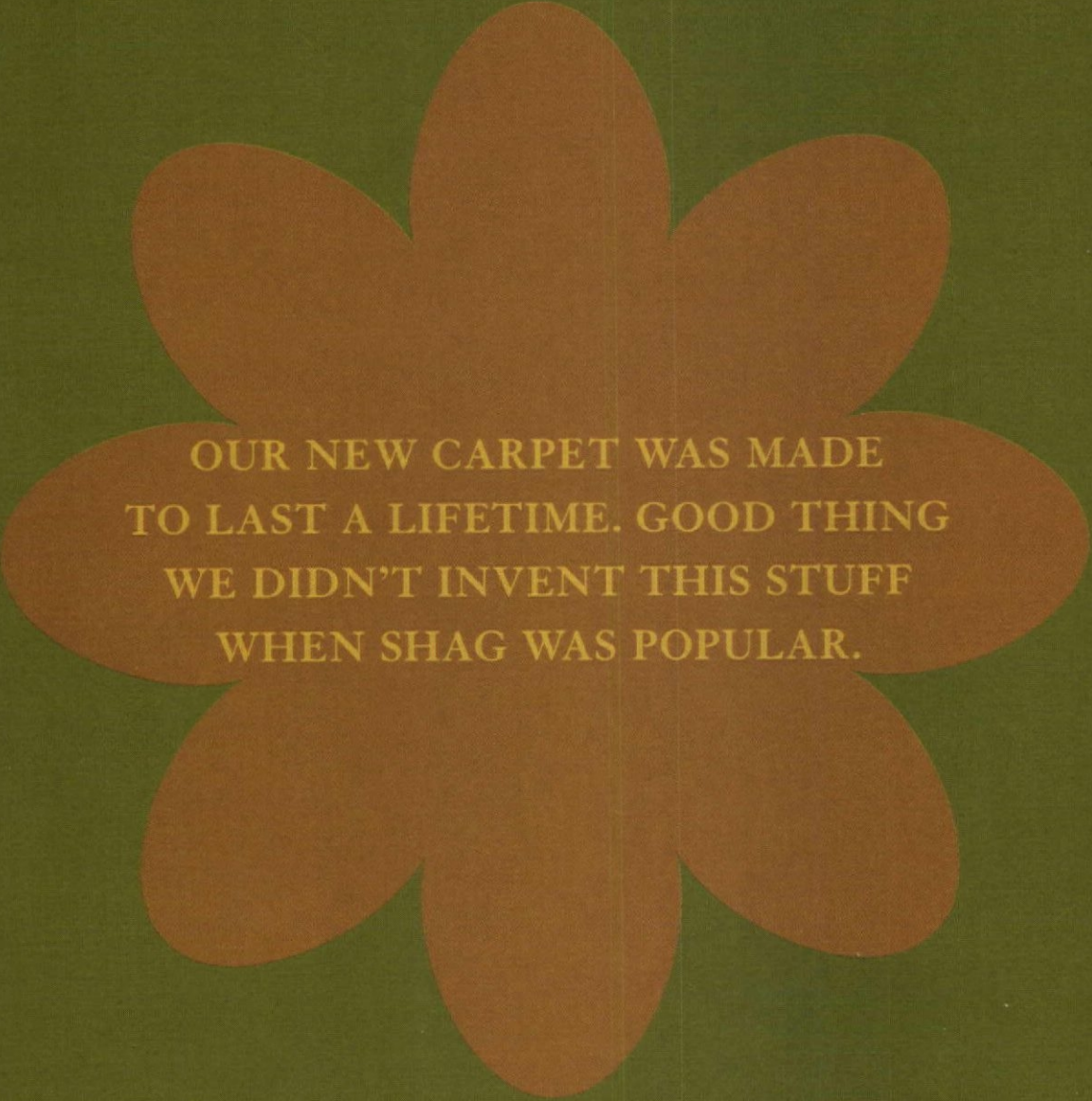
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TRENDS

Cooper traces the trend in satellite working to the 1990 federal Clean Air Act, which requires businesses that employ more than 100 people in one location to reduce their employees' commute time by 25 percent. Proposals and regulations will be formally adopted in 1996 affecting 1.74 million people and encouraging a rapid surge in telecommuting.

Flexibility, dollar savings, reduced travel time, less stress, fewer distractions and higher overall satisfaction with life are just some of the reasons why workers have cited their interest in telecommuting. But this kind of virtual officing isn't for everyone. There are ideal commuter types, claims Cooper. Some workers feel that they lose their credibility when they telecommute and others note added stress in the household when deadlines approach. "The most commonly heard complaint from telecommuters, however, is that they feel isolated, not only from social groups but also from advancement", writes Cooper. His advice? A worker must be in constant communication with his workplace, fellow employees and boss.

Employer benefits of telecommuting go beyond the issue of productivity, says Cooper, to include a larger labor pool, public

relations value as a cutting edge corporation, greater assignment flexibility, improved recruitment and retention of employees improved customer service, decreased absenteeism and reduced facility costs.

Cooper suggests that facility managers carefully assess which types of jobs can benefit from telecommuting and which might suffer, taking into account worker types, technology and the needs of the office.

Design and Business, Warring Factions?

Aspen, Colo. - During the 45th International Design Conference in Aspen (IDCA) that took place from June 8-11, 1995, leaders in business, design, technology, entertainment, management and the arts spent four days discussing pertinent issues about design and business today. Milton Glaser, a noted graphic designer and artist on the board of advisors of IDCA, presented a talk followed by a roundtable on "Design and Business—The War is Over." The following is an excerpt:

"After 40 years, business now indeed believes that good design is good business. In fact, it believes in it so strongly that

design has been removed from the hands of the designers and put into the hands of the marketing department. In addition, the meaning of the word good has suffered an extraordinary redefinition. Among an ever increasing number of clients it now only means what yields profits...

In the struggle between commerce and culture, commerce has triumphed, and the war is over. It occurred so swiftly that none of us were quite prepared for it, although we all have sensed that all was not well in our world. Anxiety, frustration, humiliation and despair are the feelings that are revealed when designers now talk among themselves about their work. These are the feelings of losers, or at least of loss. The most frequent complaints concerns the decline of respect for creative accomplishment and the increasing encroachment of repetitious production activity on available professional time. These are linked complaints that are the inevitable consequence of the change in mythology and status that the field has gone through. The relationship of graphic design to art and social reform has become largely irrelevant...

We may be facing the most significant design problem of our lives—how to restore the good in good design. Or put another



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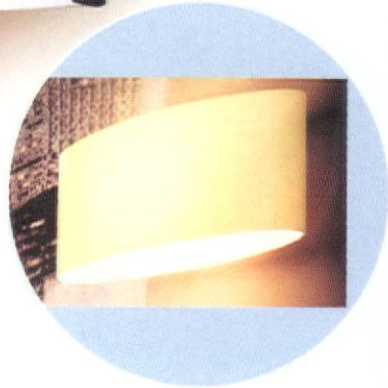


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TRENDS

way, how to create a new narrative for our work that restores its moral center, creates a new sense of community and reestablishes the continuity of generous humanism that is our heritage."

Contract Design is moving!

New York - That's right, *Contract Design's* publisher, Miller Freeman Inc., is moving to a new location at One Penn Plaza, New York, New York, 10119-0004, effective August 18, 1995. Our main telephone number will now be 212-714-1300, and our new fax number will be 212-279-3955.

The move brings us to the center of midtown Manhattan, to 34th Street between 7th and 8th Avenues, and positions us next to Madison Square Garden and Penn Station.

We appreciate our readers' patience in accommodating our move. See you at One Penn Plaza!

Commissions & Awards

Trout Studios, a decorative hardware and furniture firm in Venice Beach, Calif., is sponsoring a student design competition for innovative decorative hardware. Deadline for submissions is January 1, 1996. For more information call (310) 574-1569.

The American Institute of Architects has awarded the Newport Beach, Calif., architectural firm of **Bauer and Wiley** a national award for excellence in the design competition for Advanced Technologies Facilities.

Kapell and Kostow Architects of New York has been selected for the renovation and expansion of the House of the Association for the Bar of the City of New York.

The Bellevue Regional Library, Seattle, has been honored as the winner in the 1995 Library Buildings Award Program sponsored by the American Library Association and the American Institute of Architects. The library was designed by **Zimmer Gunsul Frasca Partnership** of Seattle for the King County Library System, Seattle.

Sorg and Associates, PC, an architecture and engineering firm in Washington, D.C., has been honored with the Administrator's Award for Excellence from the U.S. Small Business Administration for "outstanding contribution and service to the nation by a small business in satisfying the needs of the Federal procurement system." The firm was nominated by the Department of Justice U.S. Federal Bureau of Prisons.

FACS for Offices, a business furnishings and services dealer located in San Francisco, has received the 1994 Haworth Award for Quality.

Fox & Fowle Architects, New York, has been selected to design the new Manhattan showroom and sales offices for Herman Miller, based in Zeeland, Mich.

The Jewish Association on Aging of Pittsburgh has commissioned the Pittsburgh office of **Perkins Eastman Architects**, to design a new campus on the site of the existing Riverview Nursing Home.

The New York-New York Hotel/Casino will replicate New York's skyline in Las Vegas in a design by **Neal Gaskin & Ilia Bezanski**, a Las Vegas-based architecture and engineering partnership and interior designer **Yates-Silverman**, Las Vegas.

Saks Fifth Avenue, New York, has retained **Fitzpatrick Design Group**, headquartered in New York, to design departments in the San Diego store and the New York flagship store. The firm will also create a prototypical specification book for Saks' Club department.

Crosby Helmich Architects, San Francisco, will renovate the California Masonic Memorial Temple, San Francisco.

Chicago-based **Hansen Lind Meyer** has been contracted by the Illinois Department of Corrections to provide master planning and facility assessment services for various State corrections facilities.

Forbo, Hazelton, Pa. is sponsoring a flooring design competition for projects that include its newly-introduced Artoleum® Scala. The competition runs until December 31, 1996. For more information call 800-842-7839.

Wilkhahn Inc., New York, is sponsoring an Ecology Design Awards Competition, or Eco Awards, to honor up to five interior designers and architects for creating good design that is ecologically sound. To receive an entry kit call 800-249-5441.

Hillsman & Associates, Atlanta, **Gensler & Associates**, Atlanta, and **Stanley Love-Stanley**, Atlanta, were jointly commissioned to design the 1.3 million sq. ft. office complex for the Atlanta Federal Center in downtown Atlanta.

Design South Ltd., a Wilmington, Del. design firm, has been contracted to redesign the interior of the Seamen's Center of Wilmington.

Manchester Airport, Manchester, N.H. has selected **HNTB Corporation**, Boston, to provide a series of architectural services and a possible terminal modification and expansion.

TRENDS

GE lighting has honored **E. Teal Brogden** of Santa Monica, Calif.-based **Horton-Lees Lighting Design Inc.** with its Edison Award for excellence in lighting design for the relighting of the Ahmanson Theatre in Los Angeles.

People in the News

The Hillier Group has hired two new designers in its Philadelphia office, **Soussan Afsharf**, RA and **Daniel James Collins**.

Huw Roberts, AIA, a project architect and technology strategist at Ewing Cole Cherry Brott of Philadelphia, has been named an advisory group member of the Computer-Aided Practice Professional Interest Area of The American Institute of Architects.

Butler Rogers Baskett, New York, has named **Heidi De Bethmann**, **James Goettinger**, **Kenneth Hinchcliffe** and **Benjamin Moore** associates.

Pat Ford has joined Gensler and Associates/Architects, Santa Monica, Calif., as a project director.

The Kling-Lindquist Partnership, Philadelphia, has hired **Lisa McGregor** and **Nancy Vargas**

as senior project designers in its interior design studio. **Marc Fischer** has also joined as a project architect.

NBBJ architects has named **Gretchen Addi** director of interior architecture in its San Francisco office.

Allsteel Inc., Aurora, Ill., has named **Michael Assell** as its new president. Assell joined Allsteel in 1978 as a management candidate, became a member of the sales and marketing team in 1985 and eventually managed business development prior to his appointment as president.

Perry Neubauer has joined ADD Inc., Cambridge, Mass., to direct institutional architecture.

Perkins & Will, Chicago, has named **Bart Canady**, **Mark Hartmann**, **Jerry Johnson**, **Vojo Narancic** and **James Nowak** senior associates.

Mark Balasi, AIA, NCARB has joined Phillips Swager Associates in its Naperville, Ill., office to direct services to health care clients.

Payette Associates, Boston, has promoted **Robert Schaeffner, Jr.** to principal and **J. Matthew Leslie** and **Kevin Sullivan** to senior associates.

Merry Norris, a prominent Los Angeles arts and civic leader, has been named vice president, business development at the Pacific Design Center, Los Angeles.

The International Interior Design Association has appointed **Judith Hastings, FIIDA**, as president and **Beth Harmon-Vaughan** as president-elect for the 1995-96 term.

Steven Isaacs has been named president and CEO of Stone Marraccini Patterson, San Francisco. He had served as managing director of the San Francisco for the past six years. Isaacs succeeds **Michael D. Kelly**, who stepped aside from the presidency in order to be more directly connected to the practice of architecture through project design.

Deborah Plume, associate at ADD Inc. and president of the New England Chapter of the International Interior Design Association, has received the IIDA Star Award given to an individual who has shown outstanding commitment and personal contribution to the chapter organization.

William Bowersox, FAIA has joined Power Associates, architects and planners, St. Louis, as a design partner.



We're changing. And a symbol of that change is the new shape of the Wilsonart International sample chip. Over the next few months, you will see that we've improved other things, as well. Like our logo, the look of our sampling devices and, most importantly, our laminate line. We've added 36 new colors and patterns that enrich every design they touch.

But in the midst of our transformation, Wilsonart International will also stay very much the same.

TRENDS

O'Donnell Wicklund Pigozzi and Peterson Architects, Deerfield, Ill., announces the completion of the firm's ownership transition with the elections of **David J. Kuffner** as chairman of the board of directors, **Larry M. Oppenheimer, AIA** as chief operating officer and **Daniel J. Cinelli, AIA** as senior principal and director of development.

Douglas Parker, AIA director of audience marketing for Steelcase, Grand Rapids, Mich., has received the 1995 International Interior Design Association's Star Award recognizing outstanding contributions to the interior design profession by an individual.

Odell Associates, Charlotte, N.C., has promoted **Susan Dell, Thomas Dwyer, AIA, Jerry Jeter, AIA** and **John Walters, AIA** to principal associate and **Mike Vranesh P.E.** to senior associate.

Mancini•Duffy, New York, has appointed **Anthony Schirripa, AIA** as vice president.

Business Briefs

Tulsa, Okla.-based **BSW International** has opened regional offices in Irvine, Calif., at 2301 DuPont Dr., Suite 150; in Atlanta at 3101 Towercreek

Pkwy., Suite 170; and in Bethesda, Md., at 6701 Democracy Blvd., Suite 300.

The founding principals of Washington, D.C.-based **Davis & Carter**, **Robert W. Davis**, **Douglas N. Carter** and **Lena I. Scott**, have announced that the firm's name has changed to **Davis Carter Scott** to coincide with the recent retirement of Robert Davis.

Frankfurt Short Bruza has opened a new location at 5801 North Broadway, Suite 500, Oklahoma City, Okla.

Nagle Hartray has been renamed **Nagle Hartray Danker Kagan McKay Architects Planners Ltd.** and has relocated to One IBM Plaza, Suite 3401, Chicago, Ill. 60611; 312-832-6900.

The Heierding Building of 1914 at 35 Harrison Avenue is one of the few flatiron buildings left in Oklahoma City. It has now been resurrected for the new offices of **Elliott+Associates Architects**, Oklahoma City, Okla.

Trendway, Holland, Mich., has earned ISO-9001 certification for quality assurance.

DesignTex has relocated its corporate offices to 200 Varick Street, 8th floor, New York.

Haworth, Holland, Mich., has unveiled a new showroom in Los Angeles, at the corner of Wilshire and Westwood.

Coming Events

September 8-11: Triveneto Furniture Exhibition, Verona Fairgrounds, Verona Italy; 39-49-8753730.

September 13-16: IDSA's 1995 National Conference focusing on "Natural Resources," Santa Fe, N.M.; (703) 759-0100.

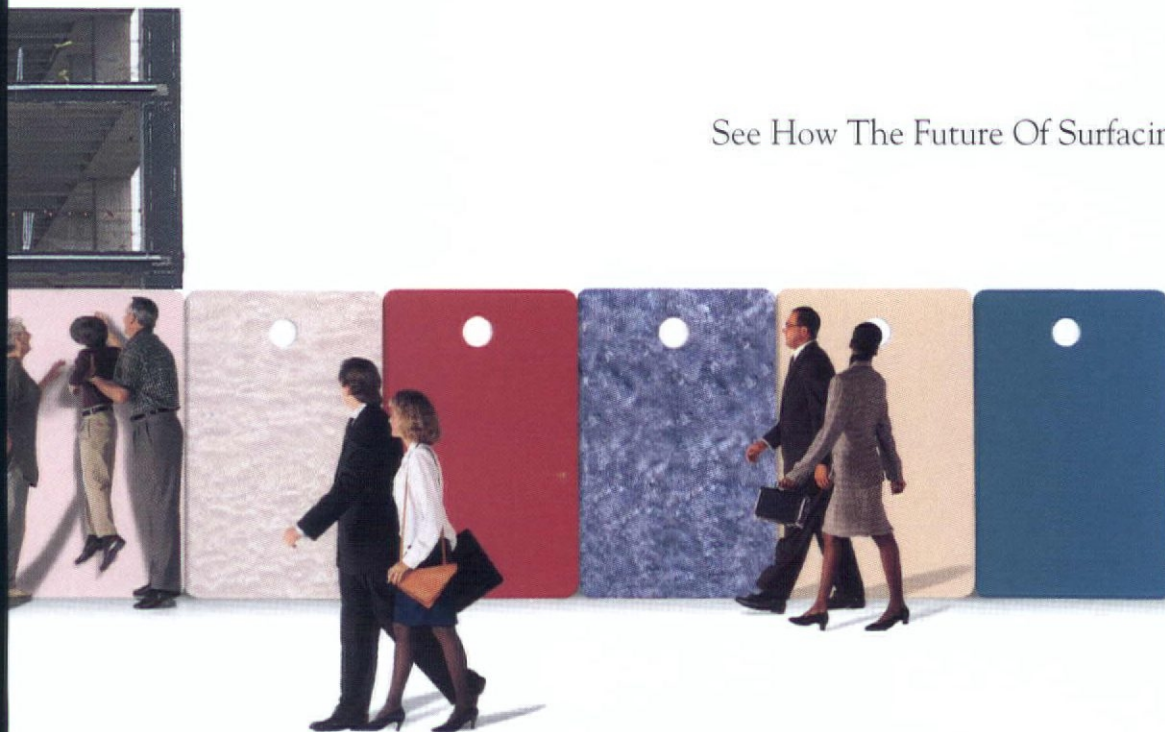
September 13-18: Bureau Concepto Expo, Paris, Porte de Versailles; Contact Ivan Lazarev at (310) 286-9472.

September 14-17: International Furnishings and Design Association Conference, Hyatt Regency Tech Center, Denver; (800) 727-5202.

September 15-Oct. 15: Architecture in Perspective, Lawrence Technological University, Dearborn, Mich.; (617) 951-1433 x225.

September 17-20: World Workplace '95 Consortium, Miami Beach Convention Center, Miami Beach, Fla.; (713) 62-WORLD.

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TRENDS

September 21-25: EIMU '95, Milan Fairgrounds, Milan, Italy; Contact ASSUFFICIO at 39-2-48008104.

September 26-29: Polyurethanes 1995, sponsored by the Polyurethane Division of The Society of the Plastics Industry Inc., Sheraton Chicago Hotel and Towers, Chicago, Il.; (212) 351-5425.

September 27-29: The Illuminating Engineering Society's Canadian Regional Conference,

Metro Toronto Convention Centre; Contact Rhomney Forbes-Gray at (416) 443-8202.

October 1-4: 100% Design, The London Contemporary Design Show, Duke of York's Headquarters, Chelsea, London; Call 0181 849 6211.

October 2-4: Office Users Group Symposium, Holiday Inn Mart Plaza, Chicago; (215) 335-9400.

October 3-5: A/E/C Systems Conference, Navy Pier, Chicago; (800) 451-1196.

October 3-8: CERSAIE trade fair for ceramic tile and bathroom furnishings, Bologna Fairgrounds, Bologna, Italy; (212) 221-0500.

October 4-8: Masonry Craft Fair, The Palmer House and under the tents on Block 37, State Street, Chicago; (202) 383-3921.

October 5-8: Wright in Wisconsin Annual Conference, provided by the Frank Lloyd Wright Building Conservancy; Contact Sara-Ann Briggs at (708) 848-1141.

October 15-17: FM '95: Managing Facilities in a Technological World, sponsored by the International Society of Facilities Executives, Cambridge, Mass; (617) 258-8247.

October 29-November 2: Autodesk University: Third Annual Conference and Exhibition Addressing CAD, Moscone Convention Center, San Francisco; (415) 905-2476.

October 30-November 1: The Health Facility Institute's Sixth Annual Conference; Stouffer Renaissance Orlando Resort, Orlando, Fla.; (800) 320-4845.

November 1-3: InterPlan '95, New York Coliseum, New York; Contact Jennifer Gam at (212) 626-2331.

November 3-5: SOFA™ Chicago 1995, international exposition of sculpture, objects and functional art, Navy Pier, Chicago; (800) 563-SOFA.

November 11-14: International Hotel/Motel & Restaurant Show; Jacob Javits Convention Center, New York; (800) 272-SHOW.

November 16-18: IDEX '95, Toronto, Ontario, Canada; Contact ARIDO at (416) 921-2127.

November 16-19: The Eighth Symposium on Healthcare Design, "Discovering New Strategies, Skills and Resources," San Diego Hyatt Regency; Call The Center for Health Design at (510) 370-0345.

November 19-22: Workplace '95, Olympia Exhibition Centre, London; (203) 840-5436.

November 22-25: International Furniture Fair Tokyo, Tokyo International Trade Fair Grounds in Harumi, Japan; Call 03-5261-9401.

December 2-5: Visual Marketing & Store Design Show, Passenger Ship Terminal, Pier 92 and New York Showrooms, New York; (800) 272-SHOW.

December 10-12: RESTORATION, San Francisco Hilton & Towers, San Francisco; (617) 933-9055.

March 5-9: Cevisama '96 ceramics exhibition, Valencia, Spain; 34 (9) 6-386 11 00.

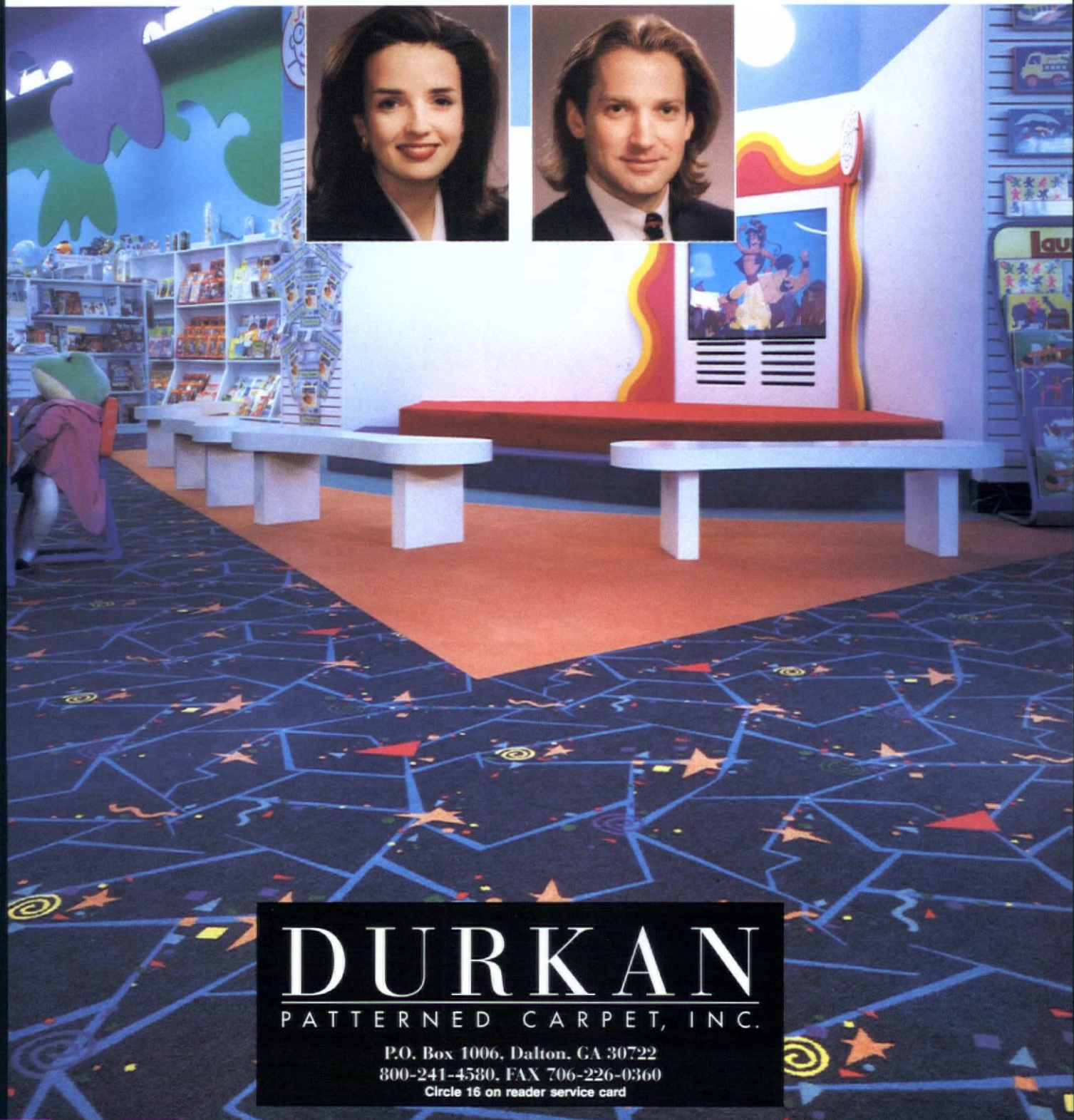
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Renae Hawley and Charles Carlson, *Jon Greenberg & Associates, Inc.*

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Circle No. 217



The Nonna Luna from Brueton is a uniquely sculptural rocker designed by Victor Dziekiewicz. The interplay of the elliptical metal ribbons creates a cradle that is elegantly spanned by a softly quilted seat and back. The chair is offered in polished or satin stainless steel, acid washed gray or Brueton opaque colors.

Circle No. 203



HAZY, HOT AND HIP



Altena Velvet from Brunshawig & Fils is inspired from both the modern and ancient. Altena reinvents Picasso's Harlequins of the early Twentieth Century with bold geometry and unusual colorations. The fabric is a cotton blend woven in Europe.

Circle No. 204



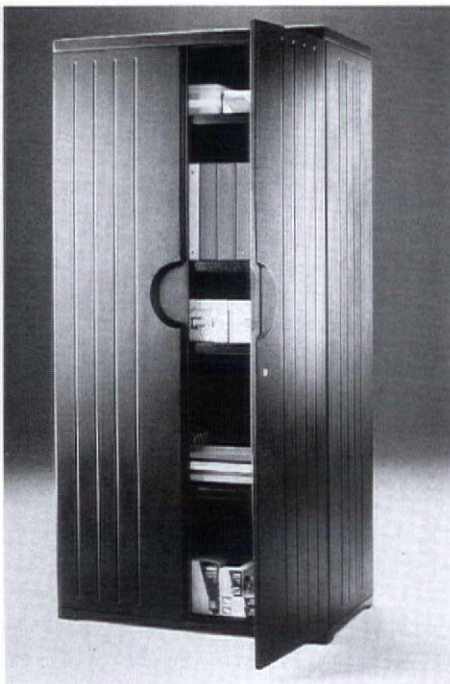
The Envel Design Starry Sky ceilings are suitable for restaurant applications. The acoustical tiles fit together seamlessly through a concealed spline grid system within the panels themselves, and still permit access through the ceiling for maintenance.

Circle No. 208

HAG's Signét is a dynamic ergonomic chair customized for individual comfort and optimal efficiency with an adjustable neck support, armrests and lumbar support combined with adjustable seat depth and a flexible seat front. These features encourage adjustability and movement.

Circle No. 210





Rubbermaid Officeworks™ storage cabinets, constructed of durable Resinite™ material, offer general storage space for a variety of supplies and equipment. Double weighted walls ensure stability and lockable doors secure items inside. Deep 18-in. shelves store books, binders and other materials. The lightweight sturdy cabinets are easily transportable.

Circle No. 219



Lyric from Dauphin is constructed of 100% recyclable materials—the backrest is molded from used yogurt containers. Lyric comes with a standard 20 in. seat, forward seat tilt of up to 10 degrees and is available in a variety of stock colors.

Circle No. 205

SUMMERTIME NEWS

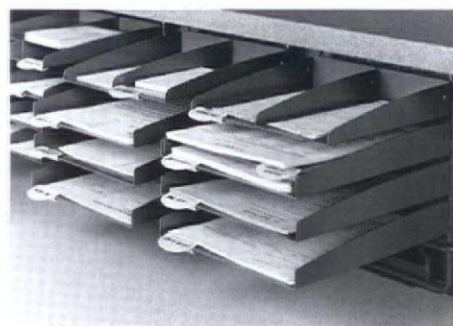
Office Specialty's new Platform™ panel system can be specified with 280 standard surface options. Its steel framework is completely finished so it can be left open to create an airy look. Snap-on, modular tiles provide easy access to cable management.

Circle No. 216



Form storage, offered by Steelcase Healthcare, provides maximum space for organizing dozens of forms in two sizes without sacrificing work surface space. Modular and movable, the storage units can be positioned along the back of any core unit.

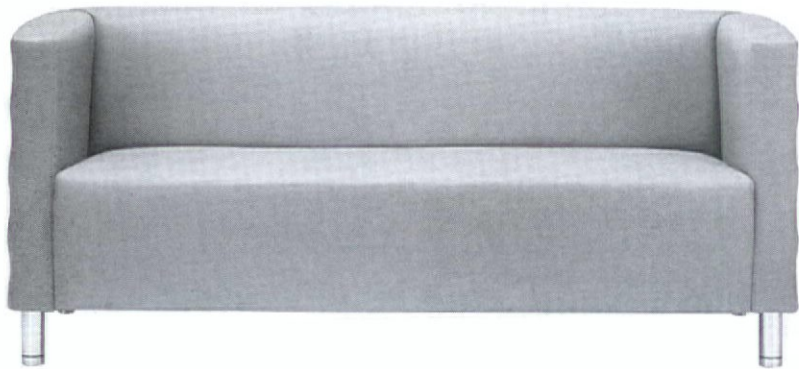
Circle No. 220



Harter introduces a family of Colleague® Seating, including one size fits all and light weight versions and one equipped with a mid-pivot control. The Colleague High Base Task Stool has a gas lift with eight inches of travel. The foot ring is adjustable for proper support.

Circle No. 211

MARKETPLACE



The Cascade Collection from Charlotte, a division of Falcon, was designed by David Ritch and Mark Saffell, of 5D Design Studio in Los Angeles. The collection references architectural elements with its fluted corners and slightly arched legs and rails. The lounge chair is available in two or three seat sofas as well.

Circle No. 212



The Umbrella from Brayton is a distinctive design statement available in one, two or three seat models. Brushed aluminum legs are available as an option as well as 21 standard wood finishes. Umbrella tables are also available.

Circle No. 202



Maharam's Arbour collection features six varicolored designed tapestries. Because this collection is designed for high performance environments, each of the patterns is constructed of 100% Trevira® FR polyester and exceeds ACT Heavy Duty standards. Arbour also has a pliable hand for easy upholstery.

Circle No. 214

Mannington Commercial's Fields® line of inlaid sheet vinyl offers a variety of flooring options to create custom design insets. Inspired Fields offers 15 rich, multicolor options and contains an extra thick wear-layer and low-gloss topcoat.

Circle No. 215



IT'S COOL INSIDE

The Terra Collection of window hardware is designed by Matteo Thun for Blome to evoke the rustic simplicity of a time past. Each pressed terracotta form is fired sans glaze. Several integrate wooden accents that are burnished with gold leaf.

Circle No. 200



Boyd Lighting's Piedmont & Nob Hill table lamp collections were designed by Barbara Barry with both traditional and contemporary styles in mind. The vision for these collections was influenced by the spare sleek lines of the 1930s. The collections also include a floor lamp and a wall sconce in a hand-finished smooth wood or a hand-fluted sculptural wood stem.

Circle No. 201



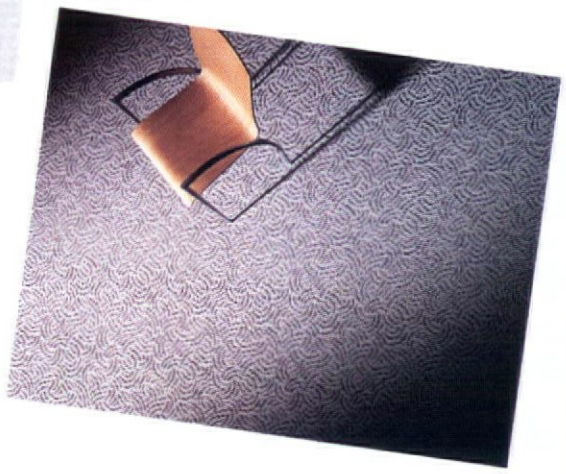
▲ The Durkan 16, a revolutionary new flatbed screen printing system, enables Durkan to offer oval designs encapsulated by rectangular borders. This dramatic solution to the four-door situation in hotels is supplied in a single piece of carpet that can be seamed into the corridor on site.

Circle No. 206



Inspired by pre-historic murals, Neanderthal, part of Prince Street's new Primitive Collection, is a super-dense, sculpted, textural, 38-oz. broadloom product. Neanderthal features a repeating pattern that suggests subtle movement. Made from Monsanto's Ultron VIP soil-hiding nylon 6,6, Neanderthal features 3M Commercial Carpet Protector for stain resistance and permanent static control.

▼ Circle No. 218



▲ Jack Cartwright's Armstrong lounge seating is available in either a chair version or three module pieces, specified with an exposed wood base or exposed leg version. Armstrong can be accented with a welted or a double needle seam detail and wood caps on the front and top of the arm in nine standard wood finishes.

Circle No. 209

Eco-sTuff!™, designed by architect Michael McDonough, is constructed from 100% recycled paper and molded into playful chairs and tables for children. Sold in natural colors, the series can be finished with virtually any paint or sealer. The line is easily disassembled and comes in 29 different designs, from letters of the alphabet to stars. Eco-sTuff!™ can brighten up a day care center, library or school.

▼ Circle No. 207

DESIGN NEVER TAKES A VACATION



← Keilhauer introduces its first collection of textiles designed by Kristie Strasen. The Neutral Collection is oriented around a classic color palette and offers flexibility. In each colorway, the fabrics are broken down into grades and defined by price point. These fabrics may then be mixed and matched for unique combinations.

Circle No. 213



Panel Fabrics

One adjective that will probably not be used to describe office environments of the 1990s is colorful. An unfortunate outcome of the austerity sweeping corporate America has been a reluctance to express anything but resigned acceptance of the need for office space or office workers. Thus, panel fabrics for the vertical panels of furniture systems become some of the only sanctionable forms of visual relief. The designs on these pages should be reassuring.

ARC-COM

Arc-Com offers contract specifiers a program of seven patterns called Panel Surfaces 1. This collection offers design flexibility, incorporating small and medium classic motifs and textures. These fabrics are woven jacquards in Trevira® FR polyester.

Circle No. 221



BERNHARDT

Bernhardt's Basic Geometry Collection by Michael Vanderbyl was developed to answer a need in the contract textile industry for a simple, straightforward back-to-basics fabric. The Treviras have colors and patterns that can be used together with a common color palette for unity.

Circle No. 222



CORAL OF CHICAGO

The seven-color palette of Sherwood is an integral part of the Safety Trevira VIII Collection from Coral of Chicago. It is but one of four unique patterns that are constructed of 100% Trevira® FR polyester and are inherently flame resistant. The fabric is tough, versatile and easy to care for.

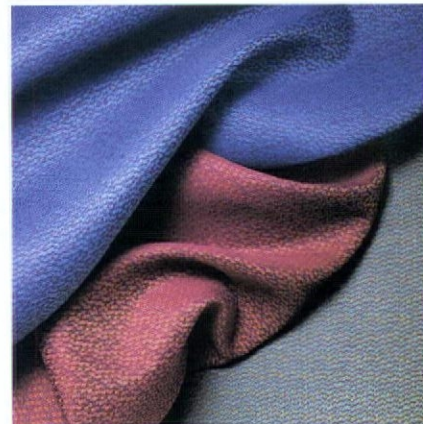
Circle No. 224



CARNEGIE

Yellow Brick Road was designed by Laura Guido-Clark and Beverly Thome for Carnegie. This panel cloth is woven on a single color warp with three weft colors in each colorway. The use of alternating thick and thin weft yarns gives this fabric its strong dimensionality.

Circle No. 223



GEIGER BRICKEL

Elements from Geiger Brickel is organic in its patterns and textures, and is suitable for office, health care and hospitality applications. Elements coordinates with 11 new colors of Ankara Cloth, a mohair velvet upholstery from Geiger Brickel. There are 30 skus of Elements in four distinctive patterns.

Circle No. 230



DESIGNTEX

DesignTex introduces panel fabrics suitable for executive office spaces with a sophistication rarely seen in these textiles. Silkspun and Merino challenge traditional textures by concentrating on yarn. Inspired by the look and feel of men's wear, the fabrics are both woven of yarns which have been spun to mimic natural fibers. Silkspun is constructed of 100% polyester while Merino combines polyester, wool and nylon.

Circle No. 225



GUNLOCKE

The Panache Collection from Gunlocke is constructed from Trevira polyester fibers for enduring performance. Furrows is a sculptured design alluding to images of freshly furrowed fields. Crystal conjures images of fragmented crystals. Flora is a Victorian floral design and Sparkler lends an air of sophistication.

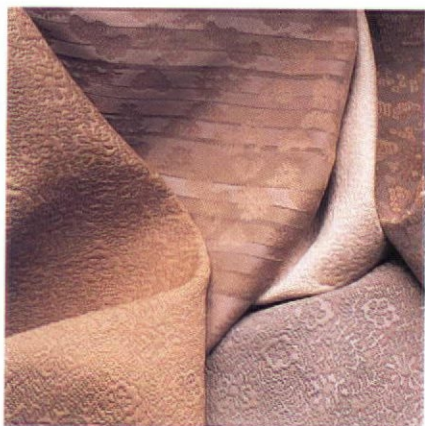
Circle No. 232



F.S. CONTRACT

ES. Contract's 3 X 5 Collection includes Malaysia, Tamaris and Siam, designed by James Northcutt. All three fabrics are constructed from 100% Trevira® FR. The designs are inspired by antique Asian textiles that have been interpreted in a contemporary manner for today's contract market.

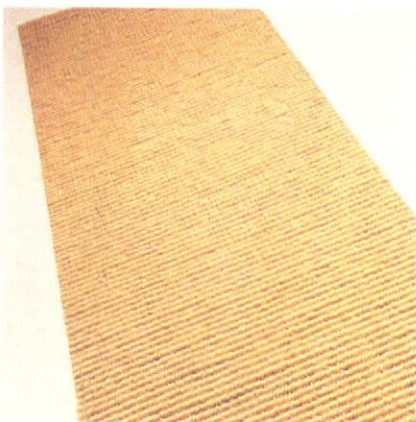
Circle No. 229



EUROTEX

Concourse by Eurotex is a versatile material that can be used to cover panels. It offers the tactile aesthetics of wool, and comes in sisal colors as well as naturals. Scotchgard™ protected Concourse is tightly woven in an 80/20 blend of wool and anti-static nylon. The material meets flammability and smoke density standards.

Circle No. 228



KNOLLTEXTILES

KnollTextiles introduces fabric designed by Coty Award winner Jhane Barnes. Odyssey is a large-scale fabric with a subtle, herringbone weave pattern. Made of 63% Trevira® FR polyester and 37% Cordura nylon, Odyssey is inherently durable, colorfast and resistant to pilling. Odyssey is available in 10 contract colors.

Circle No. 234



MAHARAM

System Surfaces/1 from Maharam is a collection of panel fabrics that includes Demure, a non-descriptive design, Backgrounds, an eye-catching transitional piece and Tectonic, featuring a playful geometric. These patterns make up 13 of over 84 colorways.

Circle No. 235



PAUL BRAYTON

The geometric of Paul Brayton's Magic Show is enhanced by the addition of a contrast yarn that defines each square. The squares create a two dimensional effect. Colors in 10 choices range from a light neutral to black at an affordable price point.

Circle No. 237



STEELCASE

Steelcase's textiles are designed for both vertical surface and seating use. All panel fabrics are available on all product lines and the textiles are colored at high and low intensities to coordinate fully with a wide range of palettes. The colorways include neutrals and contemporary colors grouped in three categories: Core, Evolving and Established.

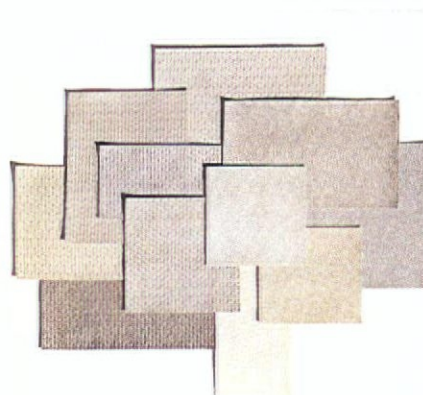
Circle No. 239



PALLAS

The Pallas Walls collection from Pallas Textiles adds surface interest and dimensionality to the vertical components of interior space. Sandbar is available in six colorways and Riverwind in five colorways. Both are acrylic-backed for direct glue application. Their hardwearing, 100% Olefin content responds to the practical demands for maintenance and durability.

Circle No. 236



STRATFORD HALL

The Anne Beetz Collection designed for Stratford Hall includes eight patterns in 59 colorways. The textures and subtle color range offers elegant and sophisticated solutions for vertical surfaces and a price range from \$33 to \$49.

Circle No. 240



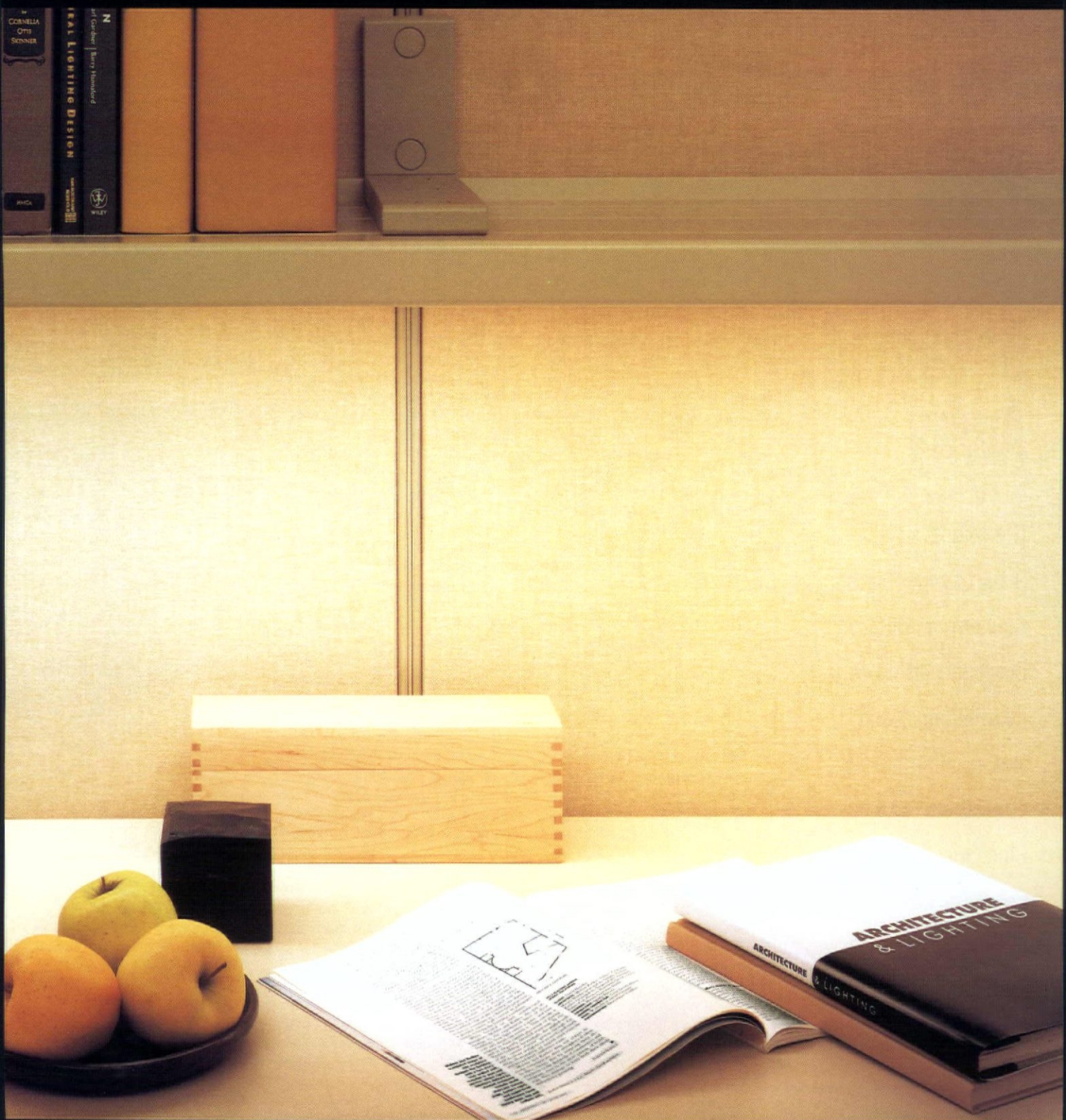
PINDLER & PINDLER

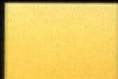
Inspired by elements from around the world, Pindler & Pindler introduces three new patterns from the Finesse collection. Embellished with a rayon filament yarn, each design carries its own drama. These designs are a combination of mercerized cotton, rayon and high luster filament yarns, 54-in. wide and protected with a Teflon finish.

Circle No. 238



P E E R L E S S



Now, instead of just wishing you could get low-glare, visually comfortable task lighting, you can actually specify it. Furniture Integrated Task  Lighting. From Peerless.

Circle 17 on reader service card

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Susan Lyons collaborated with independent designers Clodagh and Nancy Giesberger to create two stunning collections for One Plus One. Clodagh's eight patterns include Tara, New Grange (right, top) and Trout (below). Giesberger's collection of six patterns includes Patina and Quattro (right, bottom).

Breaking Away

The talents of Susan Lyons, Nancy Giesberger and Clodagh add up to a new initiative and two exciting fabric collections for One Plus One, a new company from DesignTex

By Jennifer Thiele Busch



When DesignTex hired two independent designers to create new textile collections with no further instructions than a design brief from vice president of design Susan Lyons that specified, "Design fabrics that you think are beautiful and feel passionate about," Nancy Giesberger and Clodagh must have pinched themselves. "As far as I'm concerned," says Giesberger, "It was every designer's dream."

Yet both were wide awake, and happy to be part of a new initiative called One Plus One, a company that was recently created by DesignTex to celebrate design without the typical aesthetic, performance and cost restrictions that generally rule product development in the contract marketplace. "I think of it as a laboratory," reflects Lyons. "Collaborative projects are fun and spur new ways of thinking. One Plus One gives us an opportunity to explore new directions. It's like a little petri dish that we throw things into and see what germinates."

What has germinated from this "experiment" so far is One Plus One's introductory collections, designed by Giesberger and Clodagh in collaboration with Lyons. Lyons was ultimately responsible for turning her colleagues' creative inspirations into fabrics that are appropriate for a variety of contract or crossover applications but don't fit into the more tightly defined DesignTex product line. "DesignTex uses an analytical process to develop textiles that will hit certain slots," explains president Tom Hamilton. "We don't have the complete luxury to be as creative as we want to be. To give this kind of creativity its own due, we developed a separate company with no restrictions."

Everything about One Plus One—philosophy, merchandising, graphics, samples, cutting boxes and even the way it is marketed by the sales force—is quite distinct from DesignTex's more market-driven approach. Though One Plus One's emphasis will be on designing and bringing to market one collection at a time, both Lyons and Hamilton felt two initial introductions were nec-

essary to immediately establish a nucleus of product. Thus Giesberger, who has collaborated with DesignTex to create Hardware wallcoverings, and Clodagh, who for all her credits had never before tackled textiles, were invited to participate in the launch.

"My first reaction to the assignment was, 'Yikes!,'" muses Clodagh. "There were so many options. But I know there's a certain type of fabric I can't find on the market." She sent her entire studio staff out to look for inspirations, and they returned with photographs, stones, metals, books and numerous other objects for her consideration. "I layer all my design work with their input," she explains. "I chose from these objects the textures, patterns and color ranges that touched inspirations from my own life."

In particular, Clodagh drew on memories of her childhood in Ireland to create patterns like Trout, an 84% cotton/16% rayon fabric that recalls sun-dappled trout swimming below the water. New Grange, a swirl pattern of 68% cotton/21% viscose/11% nylon that replicates wall carvings at a prehistoric Irish site, and Liffey, a richly textured fabric of 55% cotton/45% rayon that captures the play of evening light and reflections on Dublin's River Liffey.

Eight fabrics were culled from more than 20 possibilities Clodagh brought to One Plus One. Selection was based on what was reasonable to create, what combinations would make a well-rounded collection, what patterns best reflected the theme running through all the work—plus Lyons' intuitive sense about what would excite the market and what would sell.

With Giesberger, an experienced and technically competent fabric designer, Lyons played a different role. "Nancy's collection was pretty developed when she presented it, so we talked mostly about scale," she recalls. The six patterns were inspired by a recent trip to Italy. "I'm always struck by the Italians' need to adorn and embellish," says Giesberger. That observation, combined with her interest in how time adds patina and softness to surfaces, has yielded such fabrics as Sorella, a classic stripe of 53% cotton/47% rayon that suggests subtle wear and the passage of time, Quattro, an architectural gridwork in 100% cotton, and Toscana, a pattern in-



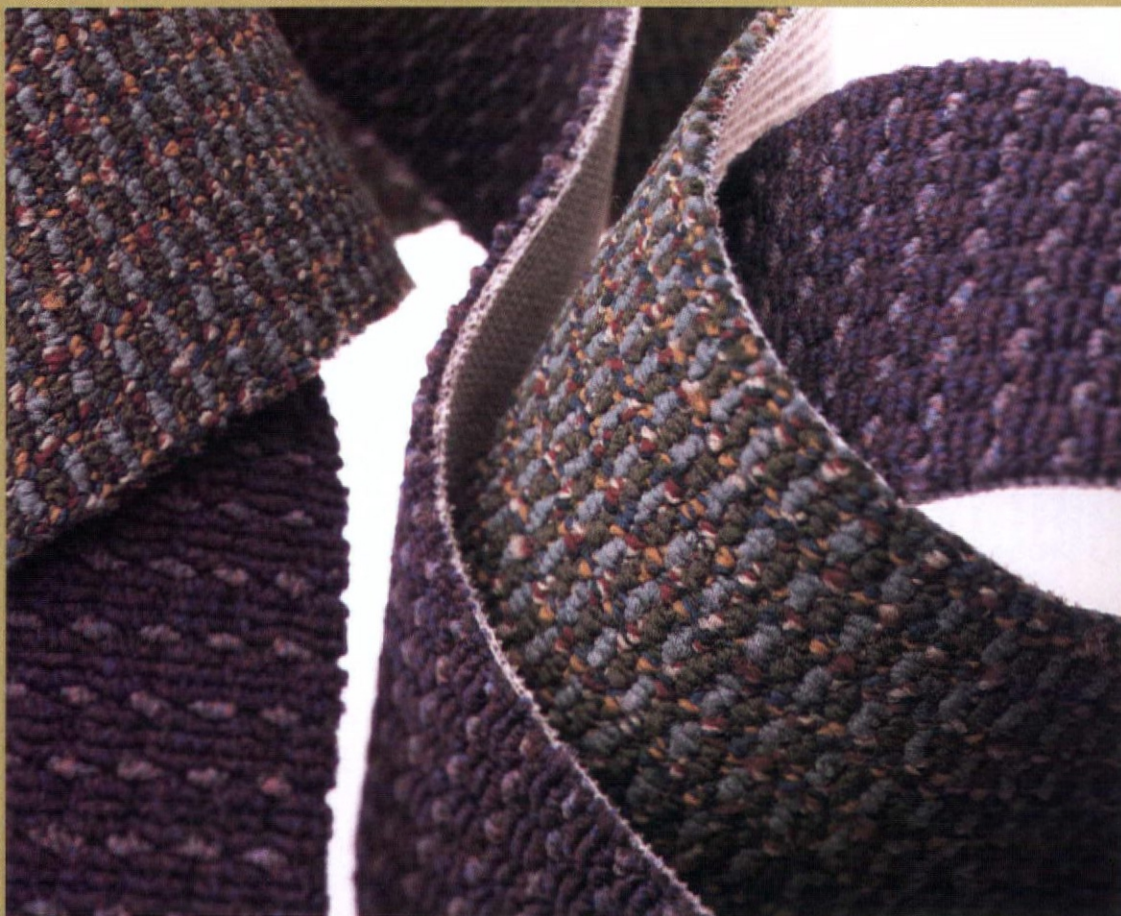
spired by ornate Italian grillwork in 60% cotton/40% rayon.

One fabric, Pittura, pushes the envelope of weaving technology. "Most looms handle eight colors," explains Giesberger. "This pattern was woven with 16, so something exponential happens to the color mixes." The result is a dynamic canvas of quietly shifting colors in 65% Trevira CS/35% cotton. "Not many people have their heads wrapped around that complicated technology," comments Lyons.

Exponential growth is not in the plans for One Plus One, however. "We'd like to keep it small so it will stay flexible and fluid," Lyons insists. But with success being measured by creativity rather than volume, the possibilities still seem endless. ☺

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Presto: At the touch of a keypad (below), Meridian's Keyless Entry Storage System makes up to nine file units (right) available to as many or as few users for as much or as little time as an organization desires. The System can be linked to a personal computer or equipped with a bar code scanner if desired, and can monitor personnel as well as information.



"Our customers wanted a convenient solution and that's what we aimed for," remarks Walters. "We even substituted the word 'Keyless' for 'Electronic' when they complained about their lives being cluttered with electronic gadgets."

In keeping with this pragmatic point of view, owners of older Meridian file units would be able to retrofit them, so that existing Meridian products would not fall prey to obsolescence. Each of eight satellite file units would be tied to a ninth base unit with keypad and ACU

through basic, reliable hard wiring. (Wireless connection via infrared or radio frequency emission was considered and rejected as unfeasible.) An interface with desktop computer terminals on local area networks, control of individual file units and drawers, a bar-coding system for tracking file folders and expanded capacity for up to 100 multi-drawer file cabinets would be offered as options.

Once Meridian decided to proceed with the Keyless System in September 1994, Walters assembled a five-team development task force to concurrently resolve the issues of product engineering and manufacturing, costing, sales and marketing, quality and service. Rather than cope with a single, multi-disciplinary group, Walters arranged for each of the teams to meet once a week and for all teams to assemble once a month until progress quickened, when everyone gathered on a weekly basis. "So that nobody would toss things over departmental walls, I took on the role of project administrator," he explains. "Why should anyone else have to break work habits and change their schedules?"

The same could be said for the new Keyless Entry Storage System. Organizations only want to know that the right people are reading their files, and now the problem has been reduced to having users key in just eight simple digits. Any plans to redesign VCRs, Meridian? ☺

Circle No. 245

Stealthy Storage

Meridian has installed an all-but-invisible monitor to control access to files called the Keyless Entry Storage System

By Roger Yee



When was the last time someone took a forbidden excursion through the typical U.S. office worker's files? Chances are he or she will never know—and will never need to. However, crime in the workplace is not a rare occurrence. Each year nearly one million Americans are victims of crime while working, according to statistics compiled by the U.S. Department of Justice. Overall, some 23% of crimes reported in the recent National Crime Victimization Survey happened in commercial establishments. Thus, the concept of being able to lock file units and drawers quickly and efficiently has more than theoretical appeal to many organizations. The point has not been lost on Meridian as it introduces its new Keyless Entry Storage System, an electronic system that addresses such new white-collar work patterns as hoteling as well as traditional office practices.

Locking a file unit with an electronic device is not new to Meridian, which introduced the concept as the Electronic Lock/Interlock Filing System in 1989, and added a hand-held computerized control in 1991. Though customers welcomed this innovation, only some 5% of Meridian units have been shipped with it. However, society is finally learning to master such electronic devices as automated teller machines, personal computers and coded car locks—if not VCRs. So introducing another electronic device into everyday life did not sound particularly far

fetched in 1994, when Meridian began to rethink the potential of its locking system.

"We started speaking with business people across the nation involved in activities like human relations, law, government and research to learn how they secured their files," recalls Greg Walters, product manager of the Keyless System for Meridian. "They told us about ongoing problems with lost or broken keys and personnel turnover. When we asked what they wanted, they urged us to find a solution with convenience, simplicity and flexibility."

As Walters and his colleagues at Meridian analyzed the comments of facility managers, designers and furniture dealers, a new model for controlling access to files emerged. A computer-driven ACU (access control unit) for operating the mechanical locks of multiple file units and/or individual drawers would allow the administrative user to control and monitor subordinate users' access to reprogrammable, eight-digit coded files either through a keypad or a personal computer tied to the system's CPU by local area network. The administrative user would thus be able to award subordinate users unlimited or restricted access to all file units or designated files or drawers during an entire day or specific hours.

Significantly, practical considerations were not overwhelmed by high technology as the Keyless System took form at Meridian.

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R.S.V.P.

Users respond "yes" to the Respons Series, prompting Keilhauer to add a task chair that attempts to make the act of sitting instinctual again

By Holly L. Richmond

The Respons Task (above) ensures support and durability for long-term sitters while boasting many of the proven features that characterize the other dynamic models in this Keilhauer series.

"I do not care for furniture that screams for attention," emphatically states Christen Sorensen, designer of Keilhauer's Respons Series. "First and foremost it must do its job." Rest assured the Respons Series does not scream, but three of its offerings, executive, managerial and administrative chairs, have received much ballyhoo since their introductions beginning in 1991. The fourth and latest offering in the series, the Respons task chair, embodies the same degree of vim and vigor, is durable, user-friendly, eye-pleasing, and attempts to make the act of sitting instinctual once again.

Toronto, Ontario-based, family-run Keilhauer attributes its success since its founding in 1981 to an attenuated focus on quality commercial office seating. When president Michael Keilhauer first approached Sorensen to design the Respons Series, his program was similarly narrow in scope, targeting the needs of corporate executives. However, as clients including Xerox, Goldman Sachs and CIBC Bank of Canada began using Respons, they requested a family of chairs that could outfit an entire facility from the CEO's office to the conference room. Never one to turn away a challenge, Keilhauer outlined these goals to Sorensen who, as he says, "attended to them superbly." This latest venture would focus on the dedicated task user, continuing the proven features that characterize the original chair, but applying them specifically to people who spend long periods of time seated.

Sorensen admits he was self-centered in designing this chair. Continuous hours spent at the computer had literally given him a pain in the neck, so he wanted a chair that could seat him comfortably and properly. He readily concedes that the

best designed chair in the world will not solve all of a user's physical problems, but can make the act of sitting anatomically correct and worry-free.

"This is my philosophy," he declares. "When you climb a staircase you do not look at each step, you just instinctually step up. But if one step is a little higher than the others, you stumble.



Sitting should also be instinctual, and not include a big ordeal to get situated comfortably and correctly. A user should not have to engage the muscles to do so."

To encourage "instinctual sitting," the Respons task chair incorporates a tubular steel frame encased in molded CFG-free polyurethane that hugs the body, a contoured seat and back for lumbar support and a waterfall seat and recessed arms shaped to reduce stress and facilitate pull-up potential. Creating the chair was not quite instinctual, however. "Determining the exact amount of flexibility was difficult because of the molded foam," recalls Keilhauer. "The relationship between seat and back is crucial, but you can only speculate about the level of comfort in the final product without actually sitting in it."

The chair went through three prototype phases before Keilhauer and Sorensen were satis-

fied. In the process, the support slot in the seat moved 1-1/2 in. from its original position, and an articulated knee tilt device was incorporated to add a forward tilt. Additional technological advances included a synchronized mechanism that moves in a 3:1 ratio so users can leave their feet on the floor and relieve stress on their backs, a back height adjustment with a six-position lock that allows the user to adjust the position of the lumbar support while seated without buttons or levers, and an independent arm height adjustment with a five-position lock so the arms can suit the particular task the user is performing.

While Sorensen's design is neither loud nor flashy, it is pleasing to the eye and finely tailored. The chair comes in three models, including an armless version, one with a recessed, urethane-finished, non-adjustable arm and one with an adjustable arm. All models are available

in a wide range of upholstery. "My concerns go beyond comfort and functionality to include the appointment of quality fabrics with elegant patterns," Sorensen asserts. "The chair has to look good for clients to buy it, but this is the point where I let Mike take over."

"I am proud of the Respons Series for the obvious reason," Keilhauer replies. "Our clients tell us how pleased they are with it and how comfortable it is. Beyond that, I'm proud that when Keilhauer's products are compared to other seating manufacturers in corporate standards programs, they receive extraordinary ratings."

So check the mail. There may be an important invitation waiting for your R.S.V.P. The party promises a comfortable, correct and becoming seat. And the dress code? Office attire, of course. ☺

Circle No. 244



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Monsanto presents the prestigious 1994 Doc Award to Trisha Wilson and the design team at

Wilson & Associates in Dallas for the **exotic** interior of **The Palace of the Lost City** resort hotel in Sun City, **South Africa**.

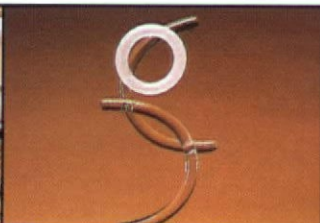
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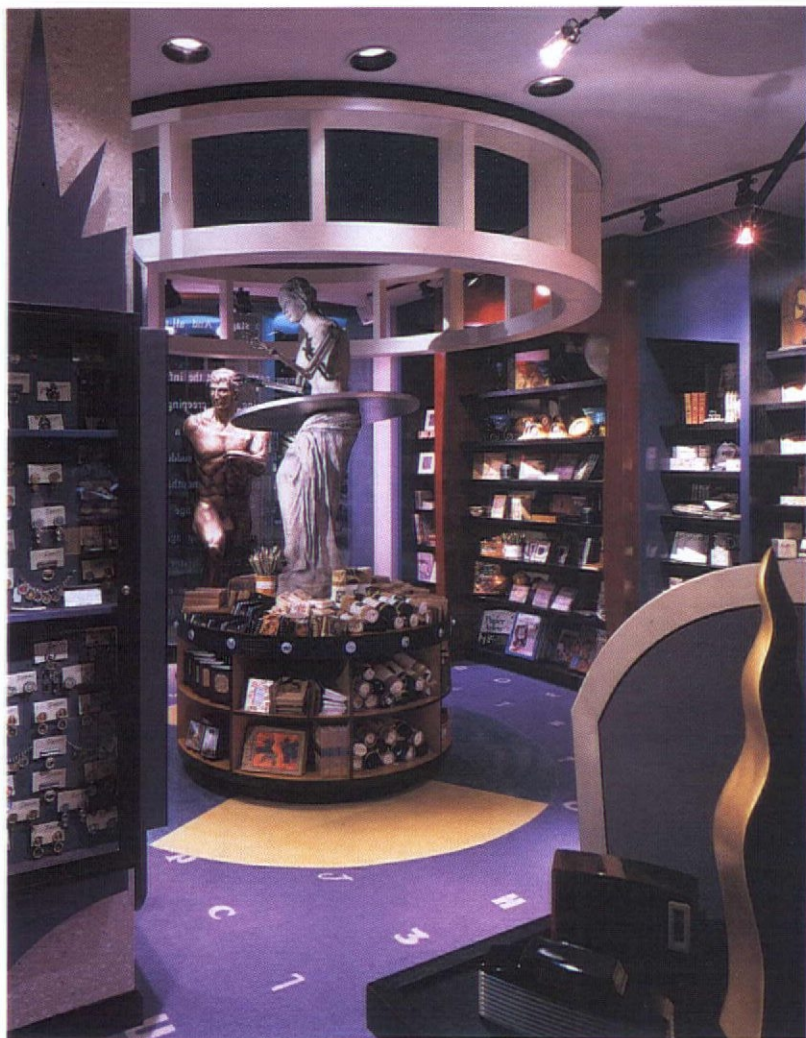
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Buy Low, Sell Low?

Shoppers are on the move again, and architects and interior designers may have to follow them to the next "hot" retail market in America



Venus with robotic arms greets shoppers at Tempus Expeditions (above) in the Mall of America, Bloomington, Minn. This new, multi-media entertainment and retail store exposes audiences to a brief but intense audio-visual adventure story with simulated motion—then returns them to the Mall through displays of adventure-oriented merchandise. Photograph by Dan Forer.

The American consumer acts a lot like Shakespeare's Hamlet these days, equivocating about how to answer the question on every merchant's lips: To shop or not to shop? Indeed, the mood of consumers confounds the polsters taking the index of consumer sentiment for the University of Michigan, which indicates consumers are feeling more optimistic, and the measure of consumer confidence for the Conference Board, which suggests the very opposite is true. The latest U.S. Department of Commerce data do show that in May, existing home sales rose 4.7% while new home sales surged 19.9%—the most impressive advance in 3-1/2 years at an annual rate of 722,000 homes. And sales of U.S.-made cars and light trucks in June were fairly robust at an annual rate of 12.6 million, a continuing pick up over April and May results. Why the uneven line-up of happy and glum faces behind so many of the nation's retail store counters?

One of the reasons consumers snapped up homes and cars was the fear of losing out on a good deal. Home buyers took advantage of 30-year fixed-rate mortgages that kept declining in mid-June to 7.75%—a decent number after registering in January at 9.32%. Car buyers were offered substantial discounts to buy or lease, particularly from Chrysler and Ford, who subsequently saw sales rise even as they declined at General Motors. Profits, of course, continued to be down for all, including the Japanese and Europeans.

But consumers are not so keen on important soft goods such as apparel, and so determined to get the best prices when they do buy that new pair of slacks that they are dethroning many of the old leaders of merchandising and crowning new ones. Regional shopping malls may offer beautiful common areas and plenty of other amenities to their customers, but these qualities have done nothing to reverse their 6.4% decline in profits since 1993 as reported by the Urban Land Institute. Where are Mr. and Ms. America shopping instead? According to the ULI, they're making a bee line for power centers, whose profits have climbed 15% in the same period.

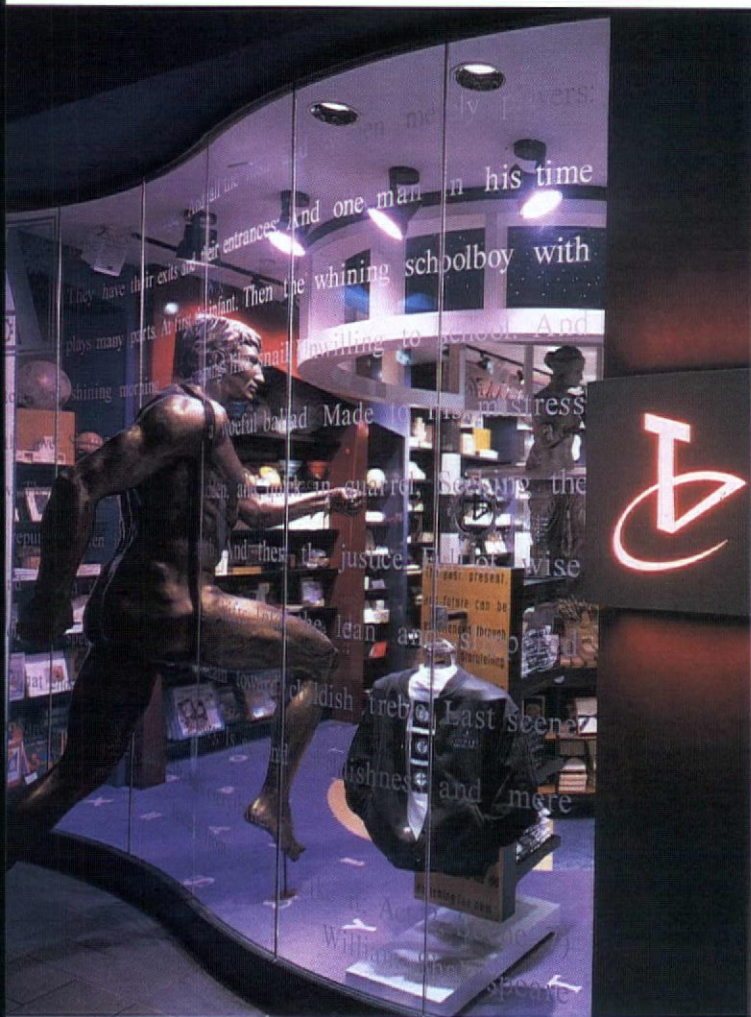
Power centers, for those who haven't heard the term or consciously avoid this kind of retail format, are shopping centers marked by size and simplicity, anchored by such mammoth discount stores as Best Buy, Circuit City, Wal-Mart, Home Depot, Toys 'R Us, Today's Man or Staples, and surrounded by smaller retailers, restaurants, supermarkets and such basic services as dry cleaners. They're not a pretty sight for the eyes. Most tend to be windowless boxes facing grim parking lots. But they offer value in the form of prices consistently below those at the regional malls, so that grateful shoppers have pushed their average annual revenue up to \$202 per square foot—versus \$176 at the malls.

Architects and interior designers may feel justifiably drawn to the formidable challenge of making power centers more attractive environments for shoppers. Power centers are doing nothing right now to enhance the suburban landscapes across which they sprawl. On the other hand, designers may want to keep in mind that every "hot" retail format eventually cools, particularly as its novelty wears off and its competitors develop better strategies of their own. Perhaps the only constant amidst this turmoil is the American people's determination to be savvy, restless and inquisitive shoppers. Any merchant or retail design firm that takes them for granted is bound for trouble sooner or later. The retail projects that appear on the following pages hint at how unlimited the possibilities look today. ☺

Virtual Scream

Make-believe worlds that exist for only a brief, intense moment have people lining up for Tempus Expeditions, Bloomington, Minn., and Virtual World, San Diego, designed by FRCH Design Worldwide

By Roger Yee



Is this a store or a ticket to the future? Customers at Tempus Expeditions in the Mall of America, Bloomington, Minn., are greeted by a hostess at an admissions desk (opposite) just inside the entrance who invites them to watch a cinematic program in a state-of-the-art motion simulator. It may not be visible in the store front (above), which displays adventure-oriented merchandise as well as a mannequin passing through the glass, but the interior already declares this will not be shopping as usual.

come to business as unusual at two new, multi-media entertainment and retail enterprises called Tempus Expeditions, a prototype store at the Mall of America, Bloomington, Minn., and Virtual World, a prototype store at Hazzard Center, a shopping mall in San Diego, both designed by FRCH Design Worldwide, formerly known as SDI-HITL.

Is this the future of show business? Tempus Expeditions, the parent company of Tempus Expeditions, and Virtual World certainly hope so. Both are serious, start-up ventures intent on harnessing the power of computers and multi-media technology to capture

Hang onto your hats, folks—as we join a handful of kids who set out on a raft one moonlit night to solve an intriguing mystery about a giant fish. Long before we finish an unforgettable ride through an imposing swamp and over a thundering waterfall with our scaly host, a 30-ft. bass known as the Colonel, many of us will probably be screaming with delight. After a pause to catch our breath, we'll meet the fearless members of an explorer's club to take a trip through space and time to the ancient canals of Mars. The amazingly realistic sights and sounds will depend on what we decide to do in spine-tingling adventures that could only happen on the Red Planet itself. Wel-

our imagination. Without hard and fast rules yet about how to operate them successfully, their founders can only guess how much the public wants to be entertained in this way.

Not that anyone involved is complacent. Bill Sadleir, president of Tempus Entertainment, shocked the Mall of America by making changes to his prototype as soon as it opened—and far ahead of the national rollout he envisions that will result in some 120 retail stores in the next five to six years. "I'm a perfectionist," he explains. "I want to get the synergy between entertainment and merchandising balanced just right."

Sadleir has been working on that synergy since the fall of 1992. The idea of simulating a theme park's thrills and spills without a theme park's acreage occurred to him as he watched the televised opening of the Mall of America, one of the nation's largest shopping malls at 4.2 million sq. ft. and the site of Camp Snoopy, an eight-acre theme park. "I wondered how to convert the common areas of smaller shopping malls into theme parks," he recalls. "Then I realized Hollywood simulates spaces that are impractical to construct, and the plug-in-and-play equipment to create a theme park with no real estate already existed. When I ran the numbers from the International Association of Amusement Parks with those of the International Council of Shopping Centers, I found that I could be sitting on an absolute gold mine."

Indeed he might. The two largest U.S. theme parks reported attendance of 30 million visitors, at Disney World/Epcot/MGM in Orlando, Fla., and 11.6 million visitors, at Disneyland in Anaheim, Calif., in 1994. By contrast, attendance at the typical super-regional shopping mall of 750,000+ sq. ft. exceeded 12 million visitors in the same period. In effect, there are some 682 super-regional malls without theme parks that have other critical functions, namely retailing, food service and parking, already in place.

The key to Sadleir's business plan would be to develop an unprecedented form of multi-media entertainment that shopping mall multitudes would be eager to enjoy for a brief, satisfying and affordable moment. Entertainment already exists at malls in the form of movie theaters, community events and an occasional carousel, but most mall operators



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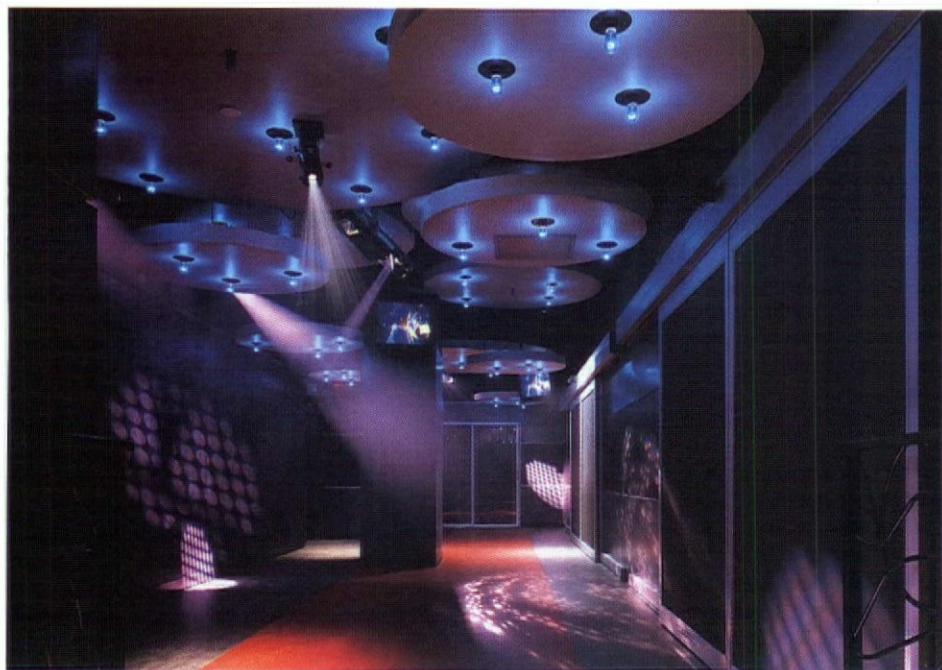


remain openly skeptical about alienating retail tenants with diversions. What Tempus wanted to offer—a “ride” that combined an audio-visual program with simulated motion—would have to be built from scratch.

Help came from many sources. Dream Quest Images, the producer of such technically ambitious films as *The Abyss*, would create original programming that Sony and High Performance Stereo would deliver through equipment incorporating digital HD (high-definition)-TV and three-dimensional, virtual-audio technology. Moog, an aerospace contractor for NASA, would contribute a sophisticated flight simulator that relied on electronic actuators rather than hydraulic pressure to reproduce a broad range of physical movement. FRCH would design an in-line mall store at the heavily trafficked Mall of America to combine an entertainment venue with a retail store for theme-related merchandise.

Getting everything right for the opening of the first, 5,000-sq. ft. Tempus prototype store featuring the tale of the giant fish, *The Legend*

Venus greets you at Tempus—with robotic arms extended



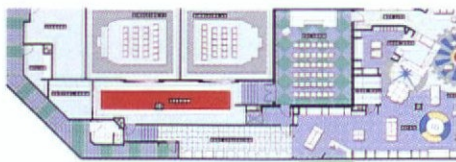
River, was not easy. As Tempus and FRCH knew, the store could ill afford to resemble its closest counterpart, the video-game arcade. “The world doesn’t need more arcades,” Sadleir points out. “The public associates them with high school delinquents. Besides, malls put them in the worst locations.”

FRCH conceived the store as a theater within a theater that begins telling its story the moment customers pass through the store front. “Tempus was seen as a theater in every sense,” says Steven McGowan, design director of the specialty retail studio for FRCH. “To write the program for the store, we drafted a story board much as film makers do that helped us construct a retail environment around what Dream Quest was producing.”

Story board or not, Tempus strongly projects an upscale retail image that manages to be boldly futuristic and surprisingly seductive at the same time. Its distinctive setting of rounded walls and soffits, a ceiling of giant gears reflected in the terrazzo floor below, and a statue of Venus with robotic arms standing beneath a miniature planetarium dome from which the faces of famous scientists and inventors peer down proves almost irresistible to passersby—especially when they spot the massive column by the entrance, imbedded with machine parts on the shaft and busts of explorers and inventors on the capital, and the larger-than-life-size, three-dimensional figure of a man running through the glass store front. The environment has been so successful as a gift shop that many shoppers initially ignored the 15-minute Tempus Expedition that awaited them.

Tempus and FRCH wasted little time putting the store fixtures in a more overtly show business context: A newly installed

A Tempus Expedition is a two-part entertainment in which the audience is first introduced to the story in a 42-seat HD-TV pre-show theater (top) and then escorted by way of a loading dock (above) to one of two 21-seat motion simulators. The ride in the simulator is considered so convincing, complete with audio-visual programming, six degrees of movement and even blasts of air at the correct velocities that audiences emerge breathless. Interestingly, the audience is urged not to close their eyes to avoid vertigo.



marquee on the store front advertises "Tempus Expeditions: The Ride," an HD-TV video wall visible from the mall's common area, reinforced by smaller TV monitors elsewhere, exhibits trailers from the show, a countdown clock displays the time before a new show begins, and a hostess at an admissions desk just inside the entrance greets visitors and invites them to participate in the Expedition at the cost of \$4 for adults and \$2.50 for children under 12. As McGowan cheerfully admits, "From the get-go, we knew we were pioneers. It was great that Tempus gave us carte blanche with our ideas."

The more direct approach appears to be working. Shoppers now line up outside the store (with the Mall of America's blessing) to be ushered inside a sleek, 42-seat movie theater where they are introduced to the story, guided to one of two 21-seat simulators where the audio-visual program is combined with simulated motion, and returned to the retail merchandise displays via an interactive gallery of Sega CD-ROM adventure programs that are available for sale. The "ride" is considered to be so convincing—complete with state-of-the-art audio-visual programming, six degrees of movement including pitch, roll, surge, sway, yaw and heave, and even blasts of air at the proper velocities—that some 40,000 visitors young and old have paid to see The Legend River, with attendance generally swelling after 2:00 p.m. each day.

Will Tempus soon be coming to your neighborhood? Only time will tell. For now, Sadleir's fledgling business is perfecting its prototype store, developing its next films, and raising money from investors such as Capital Cities/ABC, parent company of the ABC television network, Mel Simon & Associates, co-owner of Mall of America, Ted Mann, a movie theater operator who sold his chain to Paramount and acts as an advisor to Tempus, and Moog. If people are willing to pay for a tall fish tale in the age of information, Tempus could be the very first to know.

Project Summary: Tempus Expeditions

Location: Bloomington, MN. **Total floor area:** 5,000 sq. ft. **No. of floors:** 1. **Wallcovering:** Archetonic, Blumenthal, Anya Larkin, Innovations. **Paint:** Benjamin Moore, DeVoe. **Vinyl flooring:** Mannington Commercial, Toli International, Forbo. **Carpet/carpet tile:** Bentley. **Terrazzo:** Viking. **Lighting:** Lighting Management. **Upholstery:** Unika Vaev, HBF Textiles, HGH Design Group. **Display fixtures:** JPM, Siewert. **Client:** Tempus Entertainment. **Architect:** FRCH Design Worldwide. **Structural and mechanical engineer:** M-E Engineering. **Electrical engineer:** Olympic Electric Co. **Motion simulator:** Moog Inc. **Show controls:** Triad Systems. **High definition video:** Sony Electronics. **Surround sound:** High Performance Stereo. **Film production:** Dream Quest Images. **Projection screens:** Blumberg. **Special effects:** Greneker. **General contractor:** Fortney & Weygandt. **Lighting designer:** FRCH Design Worldwide. **Photographer:** Dan Forer.



When was the last time you wanted to be a doctor, a shopkeeper or a ballerina? Role playing comes easily enough to children. Judging from the growing importance of Halloween as an adult holiday and the increasing pervasiveness of show business culture in everyday life, role playing no longer seems to end with childhood. That is the message encoded in the design of Virtual World, a new, multi-media entertainment business that offers shopping mall visitors an opportunity to immerse themselves in intricate make-believe based on the emerging computer technology of virtual reality. Children of all ages appear to be getting the message.

What resembles a 19th-century gentlemen's club is really the Explorers Lounge (above) at Virtual World, a multi-media entertainment and retail store prototype in San Diego that allows customers to live out an intricate fantasy about space and time travel in virtual reality. Up to eight players can join in a game, and they are often introduced to one another in the library (below) by carefully-trained Virtual World "cast members" who explain the rules of play and possible strategies for the game.



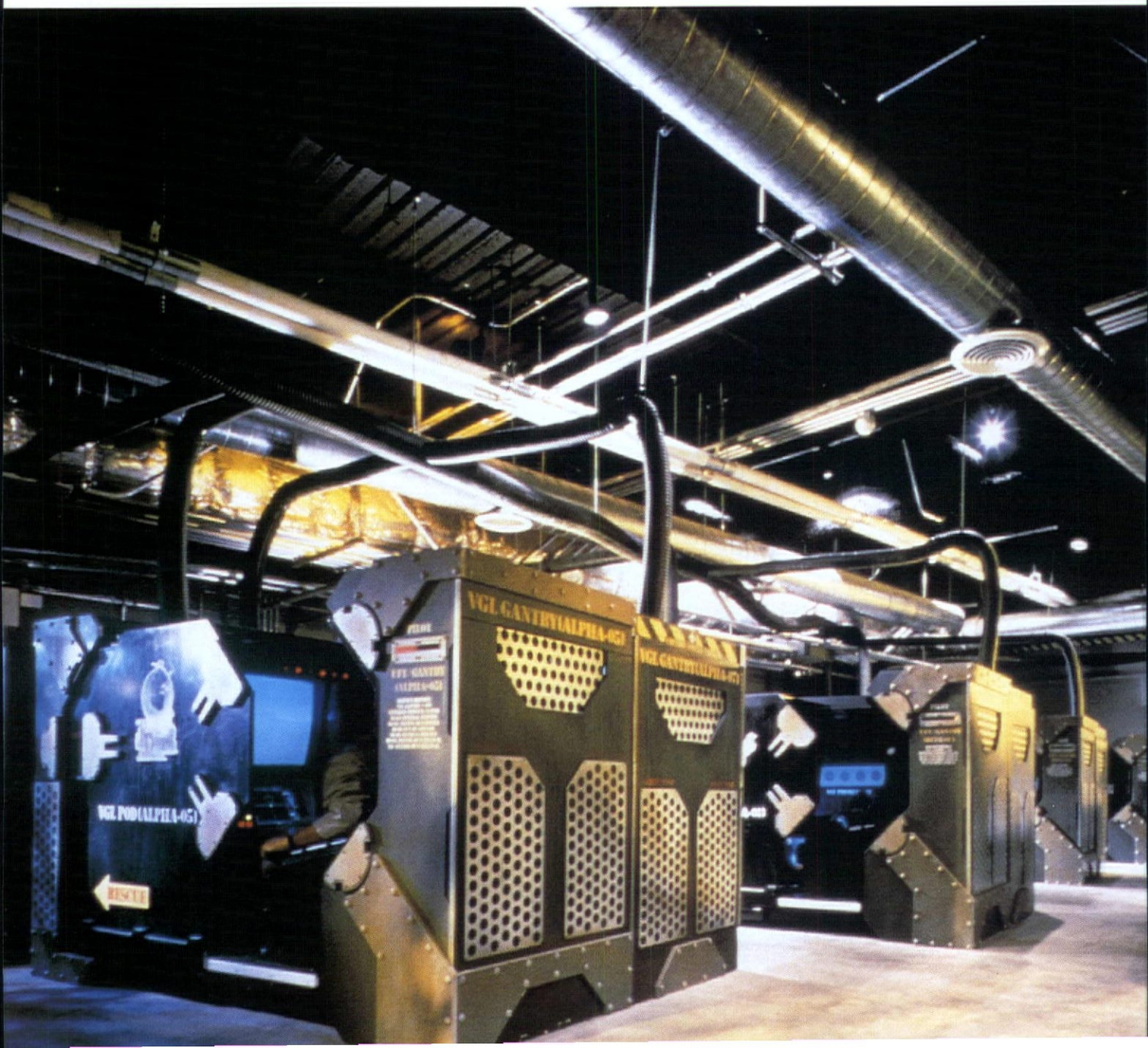
Virtual World began its existence in 1980 as BattleTech Center, a board game invented by Jordan Weisman, who subsequently transformed it into a virtual reality game that made its debut as a retail store in Chicago using the same name in 1990. The game's original concept remains essentially intact now that Weisman has become president

The future is seldom what it used to be at Virtual World

and chief creative officer of Virtual World, a company formed in 1992 when chairman Tim Disney, grandson of Walt Disney, assembled a team of investors to acquire a majority interest in Weisman's venture. Virtual World's fantasy is an intriguing form of storytelling that blends old world and new.

At the center of Virtual World is the Virtual Geographic League, which in Weisman's tale was founded by inventors Alexander Graham Bell and Nikola Tesla in 1895 in the pursuit of travel to a parallel universe called Elsewhen. Albert Einstein and Amelia Earhart are also included among the other supposedly immortal members of the League, and Virtual World customers join their ranks through associate membership. All they have to do is to take part in explorations of Elsewhen, which can be reached through two games, BattleTech, which takes place on Solaris VII, and Red Planet, whose backdrop is obviously Mars.

None of these details alter the original story of the League as told to devotees of the first retail operation. The difference between BattleTech Center and Virtual World and subsequent retail sites is visible in the execution. When Disney, executive vice president Charles



Fink and others prepared Virtual World for a global roll-out that has already begun in Walnut Creek, Calif., Houston, Dallas and the Japanese cities of Yokohama, Kobe and Kitakyushu, they concentrated on broadening the game's appeal rather than refocusing it.

A new retail store design has been crucial to the expansion of Virtual World. BattleTech Center's high-tech setting was cold, futuristic and military in tone. Appealing as this was to adolescent boys, it was apparent to Disney and his colleagues that BattleTech would need a more humanistic face to join the mainstream of the entertainment world.

"Inventors don't always succeed in commercializing their own ideas," concedes Disney. "But we felt we had a head start. All great entertainment must be based on compelling stories, and we knew Virtual World had one that could fully immerse its audience."

Once customers are ready to join the Virtual Geographic League and travel to either Solaris VII or the planet Mars, they exit the Victorian world of the Explorers Lounge and enter what is called the Containment Bay (left) where three pod bays await them. Eight players climb into individual pods equipped with 30-in. monitors, game control panels and bucket seats, and remain in close contact through a computer network to conduct the roughly 10-minute game in virtual reality. Avid players return hundreds of times.

Who constitutes the prime audience for Virtual World? Disney identifies the core group as "regulars," predictably younger, well educated and technologically oriented males who need little inducement to play electronic games. The much larger peripheral group Disney calls "civilians," including women, older males, families and dates, would have to be courted to keep Virtual World busy on weekends and evenings. "It's largely an age issue," Disney asserts. "Older people feel intimidated by the technology. Once they overcome their reluctance and understand the basics, they can enjoy the games without achieving mastery over them."

Hence the emphasis in the design on furnishing the romance of the League as a 19th-century institution. The means employed by FRCH and Virtual World to pull this off are tricky yet clever. Virtual World reveals itself as a fascinating and deliberately schizophrenic 6,500-sq. ft. sequence of spaces that unfold like the pages of a novel by the era's noted science fiction writer, Jules Verne. "Virtual World is a hybrid environment," notes Charles Aenlle, project designer for FRCH, "where Jules Verne's industrial age collides with Ridley Scott's *Bladerunner*."

Customers are introduced to the League through a lushly furnished Explorers Lounge in the style of a Victorian gentlemen's club, complete with reservation desk, bar, café and library, that can be viewed through the store front. Once they are acquainted by Virtual World's carefully-trained staff with their fellow players, who can number up to eight per game, the rules of play and possible strategies for the game they will jointly choose, they are escorted into a starkly futuristic, high-tech Containment Bay featuring a pre-game briefing room, post-game debriefing area and three pod bays holding eight pods apiece. Having previewed the games and made their selection, the eight customers in a pod bay separate and climb into individual pods containing bucket seats positioned before 30-in. monitors and game control panels, but interact during the game via computer network to act out 10 minutes of computer-driven virtual reality.

The show isn't over when the game is. Being good story tellers, FRCH and Virtual

World return the customers to the "other" reality in stages, starting in the debriefing area with a computer print-out of hits and misses, and concluding back in the Explorers Lounge, where players can reminisce over refreshments or purchase such merchandise as books, games or apparel. "The retail component is reassuring," comments Aenlle, "whether customers are just coming or going."

What do customers think of Virtual World, so cunningly presented as a Victorian world of rich upholstery, thick carpet and fine millwork, and a futuristic world of sheet metal, exposed building systems and state-of-the-art electronics? Results to date look promising. Overall weekly attendance per store now ranges between 4,000-7,000 customers who pay \$7-9 per person for a 30- to 45-minute experience. Women are more attracted to Virtual World than most electronic media entertainment, surpassing the usual 6% of attendance to reach 25-35%. Merchandise sales have been strong enough to command a larger share of floor area, up from 15% to 25%.

Yet Virtual World still regards itself as a work in progress, striving with FRCH to portray more of a sense of adventure than the San Diego prototype conveyed at first. "We're aiming for less fern bar and more Nemo's Nautilus," Disney reports. "Oriental throw rugs are being mounted on steel walls, and the Containment Bay is aggressively jutting into the Explorers Lounge, which now looks more like a movie set than a restaurant. People sense something's going on."

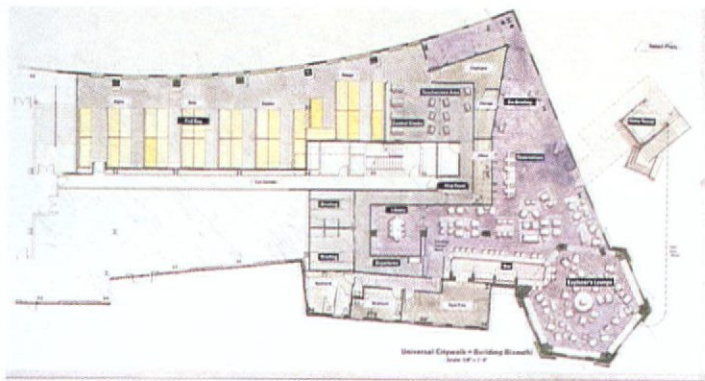
More than the store design is being revised. Virtual World is also introducing new technology and revenue-generating ideas as well as new, broader based programs that provide experiences that are less oriented toward competition and more toward cooperation. "There's a lot that can be done," Disney maintains, "to make Virtual World better."

Still, he's clearly upbeat about Virtual World. "People tell us they feel as involved here as in theme parks," he says. "They praise our comfortable, imaginative setting as a place for getting together and sharing."

Or as show business types may be saying a few years from now: That's virtual entertainment! ☺

Project Summary: Virtual World

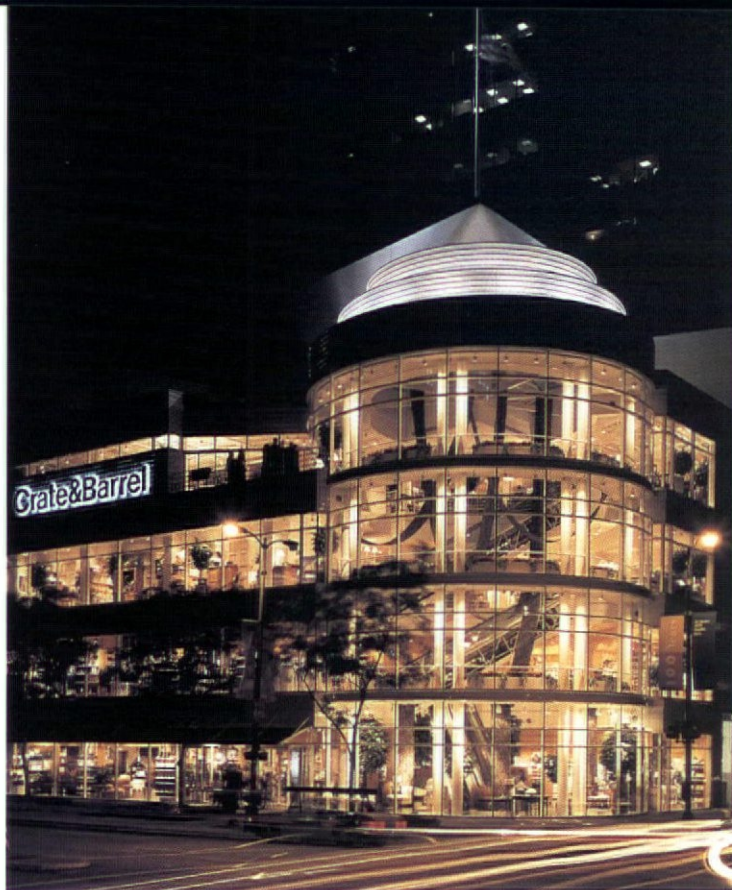
Location: San Diego, CA. **Total floor area:** 6,500 sq. ft. **No. of floors:** 1. **Wallcovering:** Thybony. **Paint:** Sherwin Williams, Zolatone. **Laminate:** Formica. **Vinyl flooring:** Mannington Commercial. **Ribbed floor matting:** Wearwell. **Carpet:** Shaw Industries. **Lighting:** Koch & Lowy. **Window treatment:** Greenville Stage Equipment. **Victorian furniture:** Kimball. **Seating:** Brayton International, Jay Buchbinder, GAR Industries, Equipto, West Coast Industries, L&B Contract Industries. **Library table:** Dateline. **Client:** Virtual World Entertainment. **Architect:** FRCH Design Worldwide. **Mechanical/electrical engineer:** M-E Engineering. **General contractor:** Fisher Development. **Lighting designer:** FRCH. **Photographer:** Sandra Williams.





The Crate & Barrel on Chicago's Michigan Avenue features dramatic vertical circulation encased in a glass and metal facade (opposite).

This main attraction—other than the merchandise, of course—can be readily viewed from the street (right) to draw shoppers inside. A man photographing the store told architect John Buenz, "It's a great building. The main part is the crate, and the rounded portion is the barrel." The observation hadn't occurred to anyone on the project team. "If we'd thought of that two years earlier," muses Buenz, "We could have saved ourselves a lot of time and effort."



One Magnificent Style

How visits to Crate & Barrel in Chicago and New York yield a desire to see more has a lot to do with some striking store design by the retailer's in-house design team and Solomon Cordwell Buenz

By Jennifer Thiele Busch

If the Crate & Barrel on Chicago's Michigan Avenue has experienced a slight decline in traffic lately, it is only because New Yorkers no longer need to travel to the Windy City to visit that store, having successfully procured one of their own. "At long last New York," proclaimed *Metropolitan Home* about Crate's March 8 arrival on Madison Avenue and 59th Street, echoing the sentiments of many who longed for this trendy retailer of imported housewares and home furnishings to set up shop in the Big Apple.

With 55 other locations nationwide, the Manhattan store was a long time in coming. But as company founder and president Gordon Segal points out, Crate's New York opening could be nothing short of spectacular. Living up to the standards the retailer set for itself with the 1990 opening of its magnificent Michigan Avenue store, the Madison Avenue Crate & Barrel has surely achieved such drama with a keen merchandising strategy and an architectural collaboration between

Crate's in-house retail design team and Solomon Cordwell Buenz.

Segal and his wife Carole started a modest business in 1962 importing European housewares and selling them right out of their packing crates and barrels (hence, the name) in a converted elevator factory in Chicago. Back then, Segal probably didn't imagine that his philosophy of marketing well-designed yet affordable home products to a generation in search of style and value would make him one of the hottest retailers around, at the helm of a company posting revenues of \$274 million in 1994. "Our merchandise is practical, utilitarian and tasteful—no *objets d'art*," he says. "And we offer it at prices people can afford."

With such a solid strategy, what could possibly go wrong? Plenty, actually. But Segal and his team have successfully navigated the stormy waters of retailing primarily by remaining humble, critical, fluid and evolutionary, scrutinizing every last move to improve the next. That attitude has likewise encompassed

the retailer's architecture and interior design policy, an element that Segal has always seen as integral and critical to each individual store's success. Thus Crate & Barrel, with freestanding and mall-based stores across the country, has standards without prototypes.

"We reinvent each store using similar materials," explains director of architecture Jacques Verlinden, a former project architect at Solomon Cordwell Buenz (SCB) who recently left the firm to join Crate & Barrel full time. The selling environment in every Crate & Barrel store is designed to be exciting yet classic, with simple, natural materials like wood, concrete, laminates and whitewashes that impart a feeling of comfort and accessibility. Beyond those similarities, each store design is treated as its own complex formula of size, space, location and scale. "We look at each space differently," says Verlinden, "and try to exploit it to maximum effect."

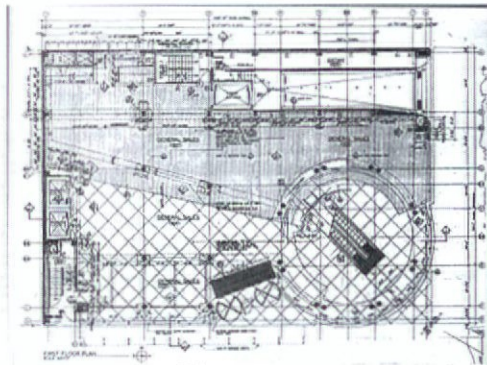
Crate & Barrel had opened five stores by 1975 when Segal and his team first contem-



Effective vertical circulation was the primary challenge in designing the Chicago flagship, which had to rise to four levels to compensate for a small footprint. This atrium view (above) shows how Crate uses simple, basic materials such as wood, laminate and concrete to create comfortable and accessible selling floors.

The New York Crate & Barrel boasts 18-ft. windows that are good for street exposure but overwhelming for products as small as housewares. Floating ceiling planes angle downward to create a more intimate atmosphere that focuses on the merchandise (opposite). The effect is a series of "rooms" that branch off the larger space.

The main attraction of Michigan Avenue?



plated its long-term future. "We determined what the company should look like," he recalls. "The stores would evolve and the architecture would change to constantly maintain a level of excitement." At that important juncture, Segal commissioned Solomon Cordwell Buenz to assist in store design and development.

At the top of the Crate & Barrel evolutionary chain stands its Michigan Avenue flagship store, whose development reflects the meticulous decision-making that has brought the retailer success, while its design represents the company's fresh perspective. The light, airy, metal-and-glass-frame structure is a far cry from the elaborate marble facades and soaring modern office towers found elsewhere on the Magnificent Mile.

"Gordon Segal originally wanted limestone," recalls John Buenz of SCB. "We told him that if he were to sell buildings off his shelves, this had to be the kind of building he would sell. It had to look like what was going on inside it." Executed with simple grace and appeal, the building is now synonymous with the image of Crate & Barrel.

Steven Weiss, vice president at SCB, elaborates on what has made the flagship a winner. "A big part of that store is its citizenship," he observes. "The building doesn't have an edifice complex like many others on the street. The facade is so open that the sidewalk extends into the store, and the whole marketplace atmosphere of Crate & Barrel becomes part of the fabric of Michigan Avenue."

The retailer looked at numerous sites for its flagship store along this venerable stretch of real estate, methodically rejecting each based on financial issues or spatial incompatibility before deciding to build an entirely new structure. As Crate's vice president of corporate design Raymond Arenson explains, the retailer's role as developer was not its first choice. "So much big development was dehumanizing and overscaling the charm of the street," he says. "We wanted to do a small scale building that only had to relate to Michigan Avenue. No developer was interested in that."

One logical use for the prime site Crate & Barrel purchased on Michigan Avenue would have been a retail/office complex. However, Segal was unhappy with designs that considered this option. "John Buenz eventually convinced Gordon that an individual store would be more of a true flagship," says Verlinden. No less critical to the success of the store was the issue of vertical circulation, since the 8,000-sq. ft. footprint the site could support would require Crate & Barrel to rise four floors above the street. "Multi-floor stores have always presented a problem," says Weiss. "Four floors is a long way to get somebody to go."

"They must have brought in 40 designs," says Segal about SCB's dedication to the project. "I was ready to quit the whole idea and sell the property for a profit. Three weeks





before closing the deal, John Buenz came to me with the right design." Verlinden likens the glass facade and atrium that resulted to a Swiss cheese that lets light pour into the space, while the exposed escalators tease customers like an amusement park attraction.

Exploiting such interior design and merchandising tactics as an entryway skewed away from the escalator that requires customers to wind around displays before ascending, the placement of high volume housewares

a very exciting store and pull off something spectacular—a real destination," he explains. "We wanted a major store that was highly visible in a central location, and we wanted to do it with robust design. That added up to a lot of money. It's complicated to find the right location, and expensive to build and operate."

Numerous locations were considered over a five-year period before Crate & Barrel leased 54,000 sq. ft. on two floors (yielding 34,000 sq. ft. of selling area) at the corner of 59th and Madison. The space, situated in New York's most affluent shopping district, was chosen after three years of negotiations for its steady mix of tourists and local shopper traffic.

The well-located site still posed significant challenges for Crate & Barrel, however. "The way the space laid out was a problem," says Verlinden. "The linear footage along Madison Avenue is most precious, and there we have a narrow exposure. It is very deep along 59th Street. Our main design goal was to make a strong presentation on Madison Avenue, then develop a simple, exciting, dynamic movement toward the back of the store."

On the exterior, Crate & Barrel could only generate a limited amount of drama for itself. "We couldn't put any mark on the outside other than our sign," says Arenson. The designers therefore relied on 18-ft. windows that enclose the retail space along Madison and 59th to create maximum visibility from the street—letting the merchandise herald Crate & Barrel's presence. Notes Buenz, "When you have all that glass and a well-designed interior, you don't need to do anything special on the outside."

Without Chicago's grand vertical space, a different kind of thrill for New York

In New York, first floor housewares display areas are defined by floating ceiling planes and angled walls splayed to accentuate the deep interior perspective (above). The diagonal line formed by the ceilings, walls and central circulation path from the front entrance back to the escalator funnels people through the ground floor and upstairs.

on lower floors and big ticket furniture items on upper floors, and loft-like room settings that customers must walk through rather than past, Crate & Barrel has managed to draw steady traffic and generate healthy sales on all four floors—a factor deemed necessary "to pay for our extravagance," as Arenson puts it.

Too many businesses fail to appreciate how profoundly design can shape public perception of their goods and services, but Crate & Barrel is not one of them. "The Michigan Avenue store changed Crate & Barrel's image," notes Segal. "A store is a marketing vehicle for a company as well as a product. Having a building like that has put us in a different league."

If Crate & Barrel has taken some big risks in its 30-year history, its flagship store on Michigan Avenue was certainly one of them. The other was its grand entry into the New York market with its largest store to date. Here the risk may have been greater and more calculated, given the untested waters and the huge expense of retailing in Manhattan. "The customer in this market is so critical and demanding," says Arenson, "and you have to do huge volumes to be successful."

Segal is characteristically open about the risks involved. "We felt we had to come off with

Inside, the store required strong horizontal circulation to draw people through the deep space and up to the second floor. A central circulation aisle acts as an interior street that traverses first floor housewares displays in "rooms" created by floating ceiling planes and angled walls splayed to accentuate the deep interior perspective. "The diagonal line formed by the ceilings, walls and circulation path just funnels people through the store from the front entrance back to the escalator," says Weiss.

The architects obviously could not create the same kind of grand vertical space they had in Chicago, but they treated the escalators with extreme care nevertheless. A white glossy metal ceiling overlaid by a floating trellis-like plane, subtly contradictory angles and an intricately woven stainless steel handrail slowly expose themselves on the ascent, adding considerable visual interest to the ride up.

The second floor reveals a lower ceiling height that enhances Crate & Barrel's merchandising strategy for its higher ticket furniture items. "We arrange the furniture by settings, so people can envision the merchandise in their own homes," explains Barbara Turf, Crate's executive vice president of merchandising and marketing. Lower ceilings evoke a

more intimate atmosphere, and better approximate the dimensions of a residential setting. Room accessories enhance the vignettes instead of being displayed as categories of merchandise like housewares are. "It is critical to make that kind of statement," Turf adds.

As any good retailer knows, the main function of retail architecture and design is to focus on the merchandise rather than the store. Crate & Barrel has managed to do this exceptionally well, with signature white fixtures that help the products pop out and simple, neutral materials that create moods rather than make strong impressions. "The architecture functions to enhance the product," says Turf. "For example, we organize glassware by shape, size and color and line it up perfectly. The fixtures allow that organization to be maintained."

Light and Space Neon Design. Porcelain tile: Buchtal Corp. Sisal matting: Vartran V. Pedians & Sons. Elevators: Dover. Escalators: United Technologies-Otis. Client: Crate & Barrel. Architect/interior designer: Solomon Cordwell Buenz, John Buenz, FAIA, Steven E. Weiss, FAIA, Jacques Verlinden, S. David Ruben, AIA; Crate & Barrel, Raymond Arenson. Structural engineer: Chris P. Stefanos Assoc. Mechanical engineer: Heimann and Grant. Electrical engineer: Dickerson Engineering. General contractor: Capitol Construction (interiors). Construction manager: Schal Associates. (core and shell). Photographer: Paul Warchol Photography.

Project Summary: Crate & Barrel Manhattan Home Store

Location: New York, NY. **Total floor area:** 54,000 sq. ft., 34,000 usable sq. ft. **No of floors:** 2. **Painting,**

New York does not have anything close to the dramatic vertical rise found in Chicago, but the designers treated the escalator area as precious, all the same. Second floor ceiling details peeking through the opening and a gleaming stainless steel railing entice the customer's eye upward and arouse curiosity (below, right). Upstairs, lower ceiling heights create an atmosphere of residential intimacy appropriate for a furniture store, while floor materials are manipulated to create varying moods (below, left).



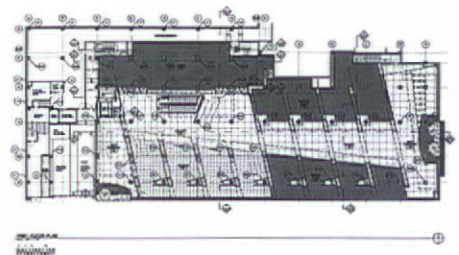
The New York store is internally deemed a better merchandising vehicle than the Michigan Avenue store. "Chicago is more successful on the outside, but the sequence of spaces in the New York store is stronger," says Arenson. "The big perspective is enhanced by little perspectives." Segal agrees. "In New York," he indicates, "the larger floors create a more gracious atmosphere for the merchandise."

How this graciousness can be transferred from the selling floor to the home is something Crate & Barrel has always left partly—though not entirely—up to the imaginations of its typical customers, well-educated, style-conscious females, ages 25 to 55 across the country. And now, finally, in New York. ☺

Project Summary: Crate & Barrel Michigan Ave. Home Store

Location: Chicago, IL. **Total floor area:** 23,000 usable sq. ft.. **No of floors:** 4. **Curtain wall glass:** Engineered Erection Co. **Metal panels:** Christian Pohl, GMB. **Skylights:** Reichel-Anderson Assoc. **Neon lighting:**

wallcovering: Omega Interiors. **Faux concrete finish:** Fresco Decorative Painting. **Millwork, laminates:** Daniel DeMarco and Assoc. **Drywall/plaster:** KNE. **Cast plaster column enclosures:** Casting Designs. **Architectural concrete color additives:** L.M. Scofield Co. **Concrete work:** Calleo Development. **Flooring:** Metro Wood Flooring, Artisan Stoneworks. **Entrance mat:** Matts Inc. **Storefront and stainless steel panels:** Precision Glass and Mirrorworks. **Railings:** New Star Brass and Bronze. **Carpentry:** Richter+Ratner. **Elevators:** Heights Elevator. **Escalator:** Armor Kone Elevator. **Client:** Crate & Barrel. **Architect/interior designer:** Solomon Cordwell Buenz, John Buenz, FAIA, Steven E. Weiss, FAIA, Jacques Verlinden, S. David Ruben, AIA; Crate & Barrel, Raymond Arenson. **Associate architect:** Greenfield Sawicki Tarella. **Structural engineer:** Office of James Ruderman. **Mechanical/electrical engineer:** Ambrosino, DePinto and Schmeider. **Code Consultant:** Agouti Construction. **General contractor:** Richter+Ratner. **Electrical contractor:** Jordan Daniels. **Mechanical contractor:** Manhattan Mechanical. **Photographer:** Paul Warchol Photography.







Let's Talk Shop

A 33-year-old landmark of American retailing becomes a model for mall redevelopment as King of Prussia re-emerges in eastern Pennsylvania with a design by Thompson Ventulett Stainback & Associates

By Holly L. Richmond

This mall is your mall: The Plaza's center court (opposite) at King of Prussia transforms the sizable, three-story expanse into an intimate shopping space where glass chandeliers and coffered ceilings provide a rhythm of warm light and elegant detailing along storefronts. High above the Nordstrom court, a skylight of gold and green lets sunlight bathe the mall in color (above). The changes are part of a return to the gilded age of the department store, intended to draw shoppers from hundreds of miles away.

From east to west America is dotted with retail complexes where the term "mall" by no means qualifies the shopping experience. The land is being populated by giants: California has the Del Amo Center, the nation's largest regional shopping mall, the Midwest has the 4.2 million-sq. ft. Mall of America, where entertainment options are as plentiful as the merchandise, and now the serious East Coast shopper has The Plaza and The Court at 2.8-million sq. ft. King of Prussia in King of Prussia, Pa., redeveloped after 33 years by Atlanta-based architect Thompson Ventulett Stainback & Associates (TVS). For all the shopworn superlatives circulated throughout the retail business, citizens of the Keystone State face a genuinely uplifting experience when they shop at King of Prussia.

Even if it's not the biggest, King of Prussia lays claim to being the best by offering more choices than any other mall in the country. The mix of nine anchor stores and more than 100 specialty shops, including Saks, Tiffany's, F.A.O. Schwarz and other premier merchants,

as well as more moderate choices like The Gap and Eddie Bauer, provides something for consumers at every possible price point. In addition, the mall offers a comfortable, convenient place to shop, where the only threat is maxing-out your charge card, free from the anxieties of New York's Fifth Avenue, Beverly Hills' Rodeo Drive or Chicago's North Michigan Avenue.

King of Prussia's redevelopment is part of a trend in regional malls that promises to "recreate retailing," setting a new industry standard for consumers and developers alike. With good locations all but played out, store owners are scrambling for ways to reinvigorate their aging vicinages. For some retail centers, like The Plaza and The Court at King of Prussia, the answer is a return to the gilded age of the department store, in a format so grand in scale that it can draw shoppers from hundreds of miles away.

Not only is this mall satisfying time-honored customers and new ones alike, it has also caught the attention of its peers. The International Council of Shopping Centers has



awarded the Kravco Company its 1995 Design Award for Phases I through IV at King of Prussia, the \$60-million portion of the redevelopment program covering The Plaza, Kravco, a nationally recognized leader in retail development and management that operates four shopping malls in the Philadelphia area and 10 additional centers nationwide, happens to be based in King of Prussia itself.

The shopping complex is actually a combination of two malls. The Plaza, built in 1960, and The Court, built in 1981. Its origins were decidedly middle class. Acme Supermarket and Woolworth were The Plaza's two original major tenants, and it enjoyed a broad, popular price-point customer base with additional retail offerings from JC Penney, Sears and John Wanamaker. Over time, the appearance of The Plaza became dated, as the tenant roster came to include an eclectic mix of family businesses and local and national chains with older store formats. Nevertheless, the Plaza maintained a 97% occupancy rate and annual sales averaged \$225 per sq. ft.

However, the surrounding region didn't stand still. Since the 1960s, the circumference of King of Prussia had grown into a regional population hub located mid-way between New York and Washington, D.C., that was only a three-hour drive from 17% of America's buying power. Four hundred feet away, The Court, connected to The Plaza by a covered walkway that brought more affluent, high-fashion customers to its Bloomingdale's, Abraham & Straus and Macy's, had topped \$500 in annual sales per sq. ft. by its 10th anniversary—placing it among the top 10 performing regional malls in the United States. Kravco decided that a new, invigorated Plaza could carve a unique customer niche and perform as successfully as The Court.

The next step was for Kravco to convince the owners of Nordstrom, Neiman Marcus, and Lord & Taylor, retailers who were looking for locations in the Philadelphia market, that King of Prussia was the place where millions of people would come to shop. "The magnitude of the proposed redevelopment project was initially daunting to mall owners," admits Hope Dunlap, Kravco's director of development. "Financing is not as easily obtained as it was in the 1980s, and it was difficult for our existing tenants to get used to the idea that 320,000 sq. ft. of their assets needed to be demolished to make way for 720,000 sq. ft. of state-of-the-art retail space."

A persuasive master plan from architect TVS made sense of the ad hoc expansions that had occurred during the past 30 years. The Plaza's new floor plan would incorporate six anchor stores and roughly resemble a figure eight, with the three existing department stores and food court positioned on the upper level and the three new department stores making up the lower portion. "The interior design motif was challenging because it had to please a broad spectrum of retailers and customers," explains Mark Carter, project manager. "To give it universal appeal, we uti-

lized traditional, classical design elements with historical references to the city of Philadelphia and nearby Valley Forge."

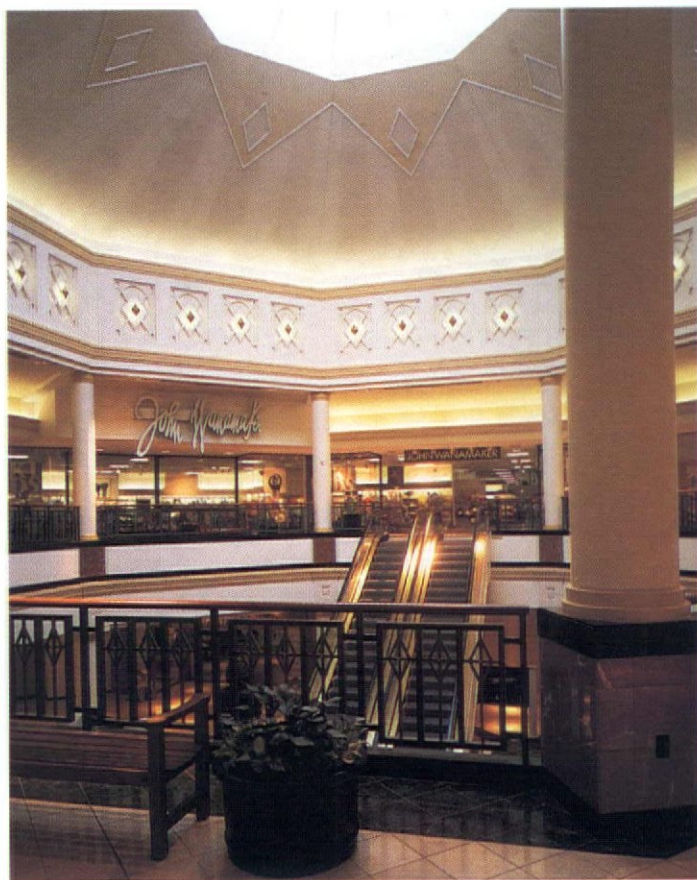
This was a wise decision considering the huge role tourism plays in the retail business of the region, which is justly revered as one of the cradles of the American Revolution. Valley Forge alone attracts 3 million visitors annually, one-third of whom make their way to The Plaza and The Court at King of Prussia. Kravco, eager to increase these figures, set in motion a plan to rebuild connecting highways, and upgrade and expand parking facilities. This entailed intense negotiations with local, state and county authorities concerning budgeting and tax arrangements for landscaping and highway maintenance, as well as forecasting a rate of return for store owners and stock holders. As Dunlap comments, "Government and ownership approvals are extremely challenging for large projects such as this. Its scope is almost beyond comprehension, and there are so few examples for comparison."

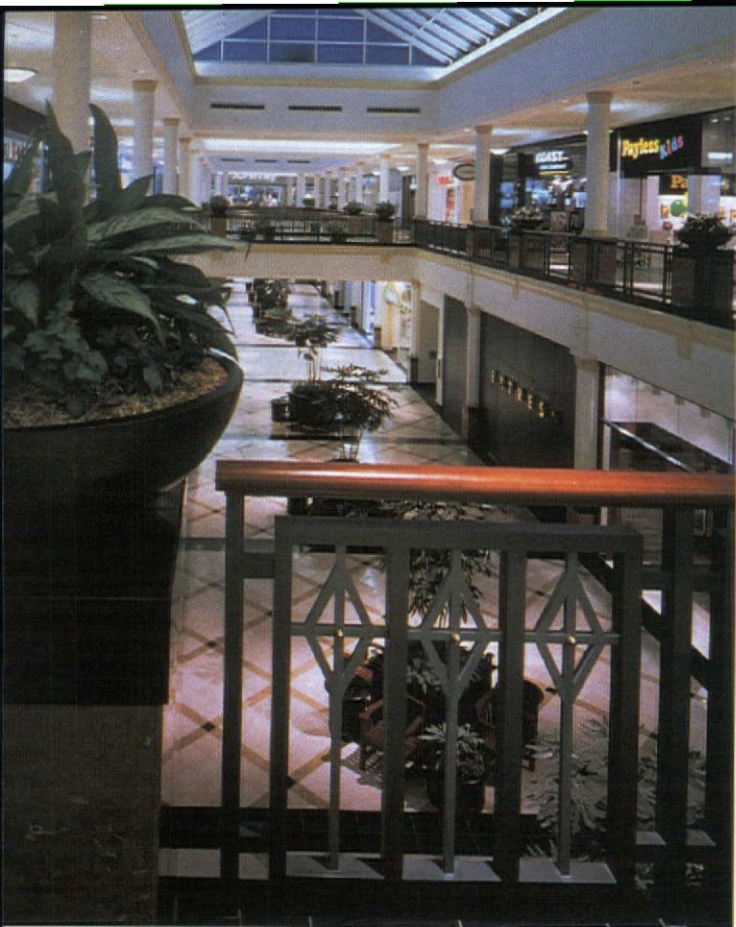
George Washington would have shopped here, but...

And King of Prussia would be a major contender. Kristen Moore, director of public relations at King of Prussia, outlines The Plaza and The Court's market position thus: "The mall draws customers from northern New Jersey to Baltimore, including Harrisburg and Pittsburgh, totaling 11.9 million shoppers who reside in 4.5 million homes, with 33% of this population earning more than \$50,000 per year and 14% earning \$75,000 a year or more." The mall's competition comes from flagship stores in Manhattan and large retail centers in Paramus, N.J., and Washington, D.C.

How Chris Roberts, director of marketing services at King of Prussia, presents the mall's advertising campaign, which relies on direct mail, television, radio, newspapers and magazines, is telling. "Our campaign for the fall is, 'It's the best thing to happen to shopping—pass the word,'" he says. "We're focused on attracting tourists here and making King of Prussia part of the Philly experience."

The elevator clock tower (opposite) rises from its marble fountain base toward the prismatic domed glass ceiling of the JC Penney court. Bold patterns and an embossed medallion frieze cap the octagonal court in front of John Wanamaker (below), one of nine anchor stores hoping to attract 10 million shoppers a year to King of Prussia, an attendance goal that may be attainable in a region justly revered as one of the cradles of the American Revolution. Valley Forge alone attracts 3 million visitors annually.





What can tourists and veteran shoppers expect when they visit this revitalized haven of haute couture? Curving glass ceilings, marble floors graced with colored marble medallions, and a mixture of elaborate picket and glass balustrades capped with cherry handrails add vibrancy to the vast array of merchandise. "Kravco does not want to make the interior too elaborate, so the finishes are fairly simple near the popular price point retailers and more luxurious near higher-priced stores," explains Donna Childs, interior designer for TVS. "To give the mall a warm, friendly feeling, we are using wood benches as well as uphol-

stered seating options in the court areas and group them with suitable greenery."

An important transition between the upper and lower floors is the "cross-mall," an

signage and other design elements, Carter and his team encourage each tenant to forego typical horizontal signage and come up with something more creative. "We also implemented a whole new approach to lighting," notes Carter. "The indirect cove-lit ceilings at each court, and pendant brass and glass fixtures give The Plaza a totally different effect than it had previously."

The final phase of redevelopment for The Court is to be complete by March 1996, and Kravco, store owners and customers are poised for another *mise en scène* of shopping. Dunlap notes that response to The Plaza has been very positive thus far, with one exception that came in the form of a letter from a man who grew up shopping at The Plaza, but had moved away. "When he visited last year, he was appalled that we had torn down and rebuilt—he really laid it on me," Dunlap recalls. "However, he did write a P.S. saying he loved the inside renovations. This gives me faith that we are on the right track, because he seems like one of our most scrutinizing customers."

Dunlap has invited Mr. Appalled to visit again when final renovations are complete. With a friendly tour and a cappuccino at the Café Court, perhaps the name Mr. Satisfied will be more fitting. Or, if they're truly lucky, Mr. Big Spender. ☺

Project Summary: The Plaza, King of Prussia

Location: King of Prussia, PA. **Total floor area:** 304,237 sq. ft. **common mall area (The**

The typical vista (above) at King of Prussia is open and bright with substantial visibility and functional traffic patterns. Wooden benches and upholstered chairs are grouped with lush greenery to create a peaceful respite for shoppers whose feet—or charge cards—need a break. However, Kravco, the store owners and TVS aren't resting just yet, since the final phase of redevelopment for The Court must be complete by March 1996.

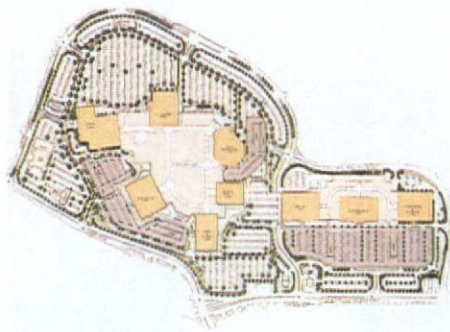
Forget Paris—for the haute couture and cafés at King of Prussia?

area denoted by a glass ceiling with a brilliantly colored oval skylight positioned over the center of the mall. Under the skylight on the first level is a fountain, and on the second level is the Café Court, a area filled with intimate tables and chairs that serve six cafes. "The cafe is a destination area, not just an area to pass through," says Childs. "It is not a food court for 500 people, but more like a restaurant with marble tables and metal and iron furniture like you would find at a street-side European café."

Of course, food is part of the formula throughout King of Prussia. A large food court in another area of the mall and the Café Court both accommodate sizable lunch-time crowds that spill in from a nearby office complex. "From noon until two o'clock Monday through Friday," reports Moore, "we're as busy as we are on weekends."

Each department store court has a distinctive skylight shape and color scheme as part of the overall design embellishment, and is treated like a separate room. For example Neiman Marcus is arrayed in terra cotta, Nordstrom in gold, and Lord & Taylor uses subtle grays and greens. Though the tenant criteria manual sets standards for

Plaza), 1,937,784 sq. ft. leasable (The Plaza), 2, 883,000 sq. ft. leasable (entire mall). **No. of floors:** 2. **Total staff size:** 6,000. **Paint:** Benjamin Moore. **Laminate:** Wilsonart, Formica. **Dry wall:** U.S. Gypsum. **Masonry:** Endicot Brick. **Flooring:** Innovative Marble & Tile. **Ceiling:** Armstrong. **Lighting:** Winona. **Doors:** Kawneer, Stanley, Acme Steel Door. **Door hardware:** Rockwood, Schlage, National Guard Products, Glynn-Johnson, LCN Closers, McKinney, Select Products, Von Duprin. **Glass:** Architectural Skylight Co. **Window frames:** Kawneer. **Railings:** Dula Wright. **Seating:** Wesnic. **Upholstery:** Arc-Com. **Tables:** Innovative Marble & Tile. **Signage:** Nordquist Sign. **Planters, accessories:** Magnalite Architectural Accessories. **Elevators and escalators:** Schindler. **HVAC:** McQuay. **Fire safety:** Viking, Majek. **Building management system:** Landis. **Plumbing fixtures:** American Standard. **Client:** Kravco Company. **Architect and interior designer:** Thompson, Ventulett, Stainback & Associates. **Structural engineer:** O'Donnell and Naccarato. **Mechanical engineer:** ZMM, Inc. **Electrical engineer:** Kelly Lundstrom George. **General contractor:** E.W. Howell. **Lighting designer:** Theo Kondos Associates. **Photographer:** Thompson, Ventulett, Stainback & Associates, Brian Gassel.



King of Prussia — Renovation & Expansion



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A Federal Case

How we feel about truth, justice and the American way in the late 20th century is powerfully revealed in the new United States Courthouse at New York's Foley Square in a design by Kohn Pedersen Fox

By Holly L. Richmond

The Ceremonial Courtroom (above) and lobby (opposite) in New York's U.S. Courthouse reflect the significance and dignity of their function with such quality finishes as white Imperial Danby marble and green Vermont Verde Antique marble.

Located on the ninth floor atop the building's low-rise base, the Courtroom has an arched roof and windows on two sides, and accommodates 42 judges, a full jury and a large audience.

A weighty sense of judicial import fills the air at an oddly shaped site squeezed between the dense municipal core of lower Manhattan and the bustling residential community of Chinatown. It's a place where some of the nation's most consequential decisions have been handed down since it was first dedicated to the pursuit of justice in the early part of the century. It's also flanked by structures of equal import. To the east, Foley Square presents the landmark United States Courthouse (1936) by Cass Gilbert and the New York County Courthouse (1926) by Guy Lowell. To the west, the Federal Building and U.S. Customs Courthouse (1966) by Haines

Lundberg Waehler. To the north, the New York State Building (1928) and the New York City Dept. of Health Building (1933). To the south, the Municipal Building (1914) by McKim, Mead & White. And now, on a 70,300-sq. ft. site to the east, sits the new United States Courthouse. New York-based architect Kohn Pedersen Fox (KPF), in collaboration with the General Services Administration (GSA) and owner-developer BPT Properties, have made a salutary and effective federal case for the 410-ft.-tall, 921,000-sq. ft. project.

When awarded, the Foley Square Project, which includes the 493-ft.-tall, 941,000-sq. ft. Federal Office Building by Hellmuth Obata



Each of the 42 district courtrooms at the U.S. Courthouse are wood paneled in one of four wood species, oak, mahogany, cherry or walnut, with 15-ft. high wood veneer and plaster ceilings. Downlights and fluorescent fixtures light the entry and spectator seating area (above, left), and a centrally controlled, energy efficient dimming system regulates light levels near the judge's bench, jury box and active areas (above, right).

& Kassabaum, and the U.S. Courthouse, bringing the total project floor area to nearly two million sq. ft., was the "single largest federal civilian real estate construction project ever," according to Renee Miscione, GSA Public Buildings Service spokeswoman. It has since been exceeded by others, though it remains one of GSA's most ambitious efforts. Ambition is a prerequisite when taking on a project of such scope.

70,000 sq. ft. because it would overwhelm the neighboring apartment complex."

Think of the changes that have occurred since Gilbert completed his United States Courthouse. Not only has the judicial system transformed itself in dealing with basic civil liberties, but advances in science, technology and commerce, as well as a shift in societal conduct, bring increasingly complex cases to our courts. The function-

What does design mean to a man facing 20 years in prison?

The Courthouse's design concept evolved as a response to three expansive forces: the urban context established by the surrounding buildings, streets and open spaces, the historic and symbolic context of federal architecture, and the specific and complex program of interior spaces and functions prescribed by the GSA. "This project is unique and challenging due to strict legislation and financing. It's difficult to design a program without busting the tax payer while staying within city zoning standards," comments Alan Greenberg, Foley Square project executive. "Also, it was important that the building fit the surroundings. We ended up reducing its size by

al requirements for a 1990s courthouse simply exceed a 1930s design. Today, the judges' chambers at Foley Square hold large committee meetings and accommodate mountains of paperwork despite the use of computers, in addition to housing two law clerks as opposed to one. Program requirements beyond their chambers have called for larger courtrooms, a law library with ample room for growth, more office space for the administrative staff and increased space for the public and jurors.

Purely technological changes separating the new Courthouse from the old include the use of braced-steel frames to support concrete slabs on metal decking, granite curtain

walls and mat foundations, the first in New York that conform to an anticipated new seismic code. Indoors the vistas are deliberately more traditional, with floors one through nine of the 27-story structure consisting mainly of administrative offices. An east-facing eighth-floor terrace and low-rise copper vaulted roof crowning the ninth-floor Ceremonial Courtroom create a decorative roofscape as viewed from the upper 18 floors, where 43 district courtrooms and 42 judges' suites are located. The ninth floor also acts as the transfer floor for judges from the parking shuttle elevator and low-rise elevator bank to the tower elevators.

Serious as the Courthouse's mission must be, its design strives to acknowledge the community. A through-block exterior public plaza provides an amenity to both building users and neighborhood residents. The ground floor incorporates two entry lobbies, the jury assembly room, a public exhibition area, offices for the Clerk of the Court and a landscaped terrace that stretches along the eastern edge of the building. Exterior materials visually link the new and existing buildings in Foley Square.

Robert Lane and Karen Dauler, KPF's project architect and project manager, point out that the project's enormous scope often left them feeling somewhat removed from the end user. To promote better understanding—and avoid serious misunderstanding—a daily "meeting of the minds" was arranged between the architects and the judges' design committee as the program progressed. "The

workings of a courthouse, particularly a courtroom, go beyond function," says Dauler. "Lines-of-site, acoustics and aesthetics are extremely important. We built a full-scale mock-up in an airport hangar at Floyd Bennett Field in Brooklyn (N.Y.), and everyone from the design committee to clerks and a consultant staff participated."

Some differences of opinion were inevitable in a project of this scope, nevertheless. While decisions concerning the district courtrooms' layout were handed down with relative ease, the interior design motif sparked much deliberation. KPF advocated a contemporary approach. By contrast, the five-judge design committee, which included the U.S. Courthouse's Chief Judge, Thomas Griesa, appointed in March 1993, felt more traditional elements were appropriate for their chambers and courtrooms.

The judges, to no one's surprise, held strong convictions about the proper imagery of the court. Griesa explains, "I believe a strong classic design is imperative because the building must relieve any institutional impression and have a dignified and warm feeling. This may sound sentimental, but when a mother comes into a courtroom where her son is facing 20 years in prison, the building should strive to make the experience at least tolerable, not depressing. Trials are stressful enough."

Thus, a typical district courtroom incorporates classically detailed wood panels in one of four wood species including oak, mahogany, cherry and walnut, and floors are

A judge's chamber at the U.S. Courthouse (below) comprises working space for the judge, two law clerks and a receptionist, with each having a comfortable waiting area for visitors. "A chamber is a complex place," notes Chief Judge Griesa. "It must be large enough to hold committee meetings and accommodate a staff that always seems to be dealing with gobs of papers."





The 27-story U.S. Courthouse's 9-story base houses two lobbies linked by a gallery (above) under a vaulted roof which matches the height of Guy Lowell's hexagonal Municipal Courthouse of 1926. Sheathed in granite, the tower (opposite) aligns with Cass Gilbert's U.S. Courthouse of 1936, while the building's overall presence enhances the civic context of Foley Square.

covered with an Axminster carpet that uses a federal archival pattern in red, gold, blue or green. The ceilings are coffered gypsum wall board with perforated metal panels in the coffers for acoustical control. "One unique component of the building's mechanical system is humidity control," notes Lane. "It's a system that regulates air quality to protect the 1.8 million sq. ft. of millwork."

Pleasant surroundings are important, but the greatest concerns for the building's users have been safety and security. The Courthouse addresses the complex issue of pedestrian movement with three separate circulation patterns: one for the judges and their staff, one for the prisoners accompanied by the U.S. Marshal Service, and one for the general public. Judges have freedom of movement between courtrooms, chambers and support offices through a private elevator and corridor system. Prisoners also have a separate elevator system, and commute strictly between the fourth floor main holding block and the courtrooms, each of which has its own holding cell without contact to public areas. A pedestrian tunnel links the adjacent Metropolitan Correctional Center and Federal Detention Center to the Courthouse and serves as prisoners' only means of entry into the building.

"It's quite unnerving, but judges receive a range of threats," remarks Clifford Kirsch, district executive and liaison between GSA, KPF and the judges' design committee. "In the new building, there is no way someone could just wander into any of their private areas. And the courtrooms are always locked."

Safety and security can coexist with efficiency, of course. On a typical upper floor, four courtrooms are grouped around public

waiting areas adjacent to central elevator halls for economical use of such core services as mechanical and electrical systems, fire stairs and restrooms. The chamber floors that alternate with every two courtroom floors typically accommodate seven chambers, so that judges need travel only one floor between courtrooms and chambers.

Computerized modification of a defendant's image, voice analyzation, DNA specialists and television journalists with minute recording devices are only a few of the ways high technology is altering the 1990s courtroom. For now, however, only data and voice communications systems are distributed through multiple equipment closets on each of the U.S. Courthouse's floors. If and when the need arises, there are dedicated pathways in place in every courtroom to accommodate sophisticated audio/visual systems.

Technology at Foley Square remains all but invisible in the face of the law. Lane notes that blending the courtrooms' traditional aesthetic with high-tech equipment has been a delicate task. "Everything state-of-the-art is tucked away, so all you see is a beautiful courtroom," he says. Kirsch agrees, especially in referring to the grandeur of the Ceremonial Courtroom that accommodates all 42 judges, a jury, and a large audience. "It's a masterpiece of design, the most dignified courtroom I have seen and it is incredibly functional," he observes. "You know you are in an important room when you walk through the doors."

Even pertinacious attorneys and the ever-critical public seem to agree that KPF and GSA constructed their case well, and



Chief Judge Griesa believes the opinions of a building's users are the standards by which it should be judged. "We did not want a Courthouse that was avant-garde, and while this may not win us critical acclaim from the design community, we are getting compliments from the neighborhood com-

Signage: Havakaiva, 212 Associates. **Elevators:** Schindler. **Security:** ADT. **Plumbing fixtures:** Kohler. **Client:** General Services Administration. **Architect:** Kohn Pedersen Fox Associates. **Interior designer:** Kohn Pedersen Fox Interior Architecture. **Structural engineer:** Ysrael A. Seinuk, P.C. **Mechanical and electrical**

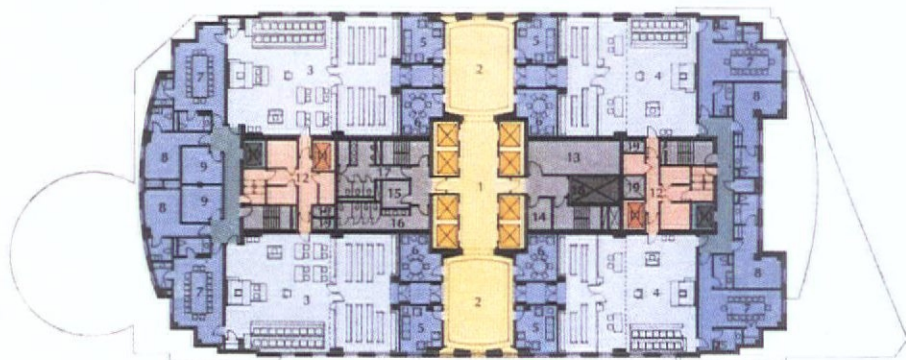
How to plan safe, short trips between a judge's chamber and the courtroom

community," he reports. "It looks like a courthouse, as it should, and it works, as it should." Case closed. ☺

Project Summary: The United States Courthouse at Foley Square

Location: New York, NY. **Total floor area:** 921,000 sq. ft. **No. of floors:** 27. **Average floor size:** 40,000 sq. ft. (1-9), 22,400 sq. ft. (10-27). **Staff size:** 700. **No. of courtrooms:** 44. **Average courtroom size:** 2,000 sq. ft. **Cost/sq. ft.:** \$364. **Wallcovering:** Maharam. **Paint:** Benjamin Moore, Glidden. **Laminate:** A-T Foote, Wilsonart. **Dry wall:** U.S. Gypsum. **Masonry:** L&L Construction, Glen Head. **Terrazzo floors:** Imperial Danby. **Flooring:** VAL Floors, Flexco. **Carpet/carpet tile:** U.S. Axminster, Scott. **Lighting:** Johnson Schwinghammer, Lite Makers. **Doors:** Stow Davis. **Door hardware:** Sargent. **Window treatment:** Schumacher. **Railings:** Melto Metal Products, custom woodwork by Stow Davis. **Jury seating and boxes:** custom by Stow Davis, William Barnum. **Judges' benches and seating:** custom by Stow Davis, William Barnum. **Public/spectator and library seating:** custom by Stow Davis. **Files and shelving:** custom by Stow Davis. **Architectural woodworking and cabinetmaking:** Stow Davis.

engineer: Cosentini Assoc. **General contractor:** Lehrer McGovern Bovis (core and shell), Structure Tone Inc. (interior). **Developer:** BPT Properties L.P. **Maintenance and operations:** Park Towers. **GSA construction quality manager:** URS/Crow. **Lighting designer:** KPFA, Jerry Kugler Assoc., Johnson Schwinghammer. **Acoustician:** Cerami Assoc. **Furniture dealer:** GSA. **Photographer:** Peter Aaron, ESTO.



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You Can Bank On It

With the merger of Comerica and rival Manufacturer's National, Harley Ellington Design is asked to turn chaos into order and help employees find more than their desks in Auburn Hills, Mich.

By Linda Burnett

The image most frequently evoked by financial institutions is conservative—stable, trustworthy and knowledgeable—especially for a bank holding company like Comerica, founded in 1849. The 1992 merger of two competing Detroit-based banks, Comerica and Manufacturer's Bank, challenged Comerica to rethink its working environment to match the spirit of the merger. Comerica, the nation's 26th largest bank holding company with assets of \$33.43 billion in 1994, already served markets in Michigan, Illinois, California, Texas and Florida, and has chartered a series of expansive moves such as the intended acquisition of \$1.3-billion MetroBank in Los Angeles. Harley Ellington Design, the firm that devised the original Operations Center in Auburn Hills, Mich., in 1984, was commissioned to convert the four-story, 405,000-sq. ft. building to its new function, transforming a chaotic warren into a wayfinding mission in more ways than one.

In its previous life, the building served as a check processing center that housed the mainframe computers and the work force that performed most of Comerica's clerical tasks. Paper processing was the soul of this building, and the abundance of checks that passed through its halls was

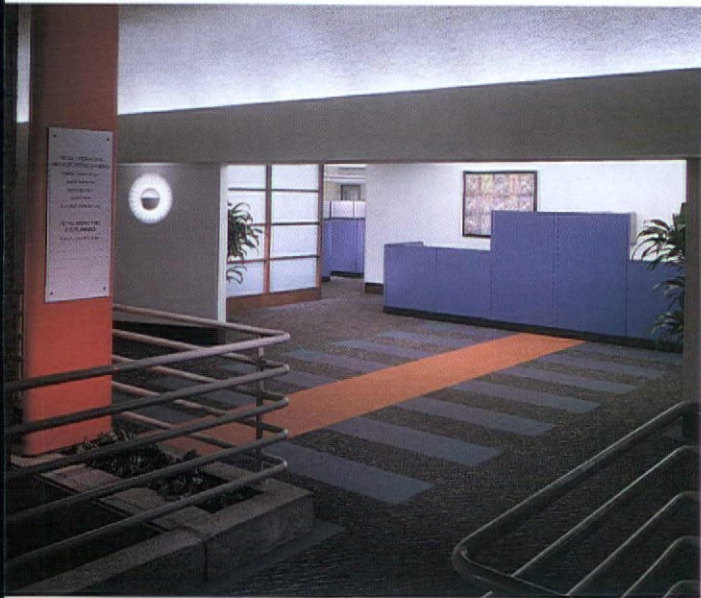
stupefying. Whatever else it embodied did not include an environment conducive to creative problem solving.

But the new post-merger occupants were to be professionals whose major tasks would include working out technological solutions for the bank. The updating of the facility's image to match its newly acquired status and the needs of the "knowledge worker" drove the renovation. Comerica's managers knew what they wanted. But what design concepts would buttress their ideas, and how would they follow through with it?

For the bank's facility managers, the merger meant two of everything. Each bank had identical departments and positions that would now be seen as excessive. Restructuring would be imperative, and grouping employees strategically quickly became the issue.

A master plan or template was created as a general guideline for the renovation of all Comerica's major office buildings as well as the Auburn Hills facility. The most prevalent characteristic in the new floor plan would be its fixed quality. As paradoxical as this may sound, Gary Wiczorek, AIA, vice president, real estate design and construction at Comerica, objected to the flexibility of the previous space—each department

Ladies and gentlemen, to your desks: Harley Ellington Design has incorporated wayfinding cues into the carpet, architectural forms and floor plans of Comerica's Operations Center in Auburn Hills, Mich., where private work stations emerge boldly from public areas (opposite). Different lighting sources both natural and artificial help create a more progressive image and an atmosphere more conducive to creative problem solving (above) than ever before for employees of the nation's 26th largest bank holding company.



A new space plan similar to those used in urban planning has been developed for Comerica to help incorporate larger communal public areas such as reception (top, left) with vast areas containing private work stations. With the new template (top, right), departments are clearly delineated so visitors and employees know where they're going. Dividers are kept at a low height as part of a scheme for "thinking out of the box" by leaving the windows in full view, allowing employees to speak freely with one another and flooding the interiors with natural light (above, left). The few existing private offices (above, right) allotted to vice presidents have been constructed in a 2:1 ratio for easy expansion or contraction.

was permitted to create facilities to its own specifications—and pinpointed the structure as the chief candidate for renovation.

"Everything was adjustable but there was no inherent logic or order to it," asserts Jeffrey Wagner, AIA, assistant vice president, real estate design and planning at Comerica. "Groups reconfigured with no continuity. If one group put up a wall, another group didn't get light."

For example, predetermined areas are zoned for future additional work space or private offices. "If a vice president wants two new offices, an empty space is already reserved for that purpose," explains Anthony Foust, AIA, principal, design team leader and director of interior architecture at Harley Ellington. So open and closed areas are zoned accordingly while keeping the office space perimeter completely uninhabited.

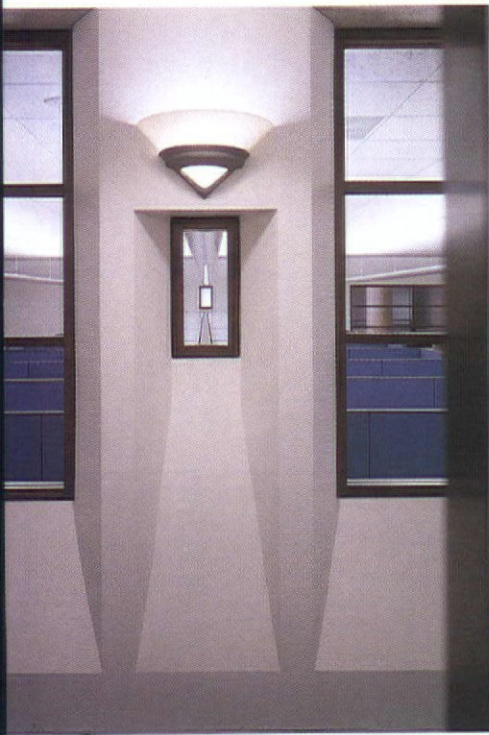
Unflinching flexibility—that's not a contradiction—in the new Comerica

Both Harley Ellington's designers and Comerica's facility planners cite their extensive consultations as the greatest contributing factor to the project's success. "Because of Comerica's mission, they had to be involved," says Diane Lammers, NCIDQ, associate, interior architecture at Harley Ellington. "They gave us a floor template as our starting point. It was our task to interpret it."

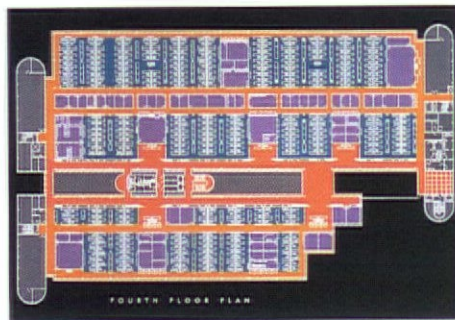
Of course, the new system redefines the meaning of flexibility rather than limits it.

"These were mom and apple pie concepts," adds Lammers, "that we modified and applied individually to each department."

In the renovated layout the unified work space allows people to relocate, rather than the furniture. Not only is flexibility turned on its head in this scheme, but wayfinding is translated into literal terms. "If somebody had trouble with the air-conditioner there was no way to tell maintenance where you were," notes Wagner, alluding to the haphazard



For Comerica personnel planning the next strategic move, conference rooms (below) help by maintaining a connection to the common area with glass walls. Architectural detailing and sconce lighting don't just decorate the hallway (above). They also put forth a much needed interior dimension.



mazes that once confused employees and visitors alike. A system of directions and addresses has been installed whereby the worker calls up a computer code that automatically turns the power on at that particular work station. Wagner points out, "We had the technological capability before, but couldn't use it because the work areas weren't static."

The new facility strongly depicts Comerica's viewpoint on team work. "A substantial amount of thought was given as to how teams work best," says Foust. People who worked similarly were grouped together in ways reminiscent of urban planning, so that the offices could be mapped out much like cities, roads and neighborhoods. Private work stations branch off from the main public districts or reception areas to reduce the scale and generate a community atmosphere.

Four basic work station standards populate the layout. Open work stations are constructed in 6 ft. x 9 ft. and 9 ft. x 12 ft. configurations, while private offices are sized 10 ft. x 15 ft. or 15 ft. x 20 ft. so that any unit can easily be converted into a smaller or larger one. Casual conversation and support areas are provided to relate to the work stations, while dividers are lower than before to encourage easy access and team involvement.

More than just an aesthetic pleaser, the renovation has been part of a larger business strategy to achieve greater efficiency that carries long-term implications. Normally the relocation of an employee costs about \$1,200, according to Wieczorek. With the new template, however, a move costs about \$300. "Originally, the template was thought to be too rigid," Wagner comments, "but it is cases like these when its logic is realized."

A perfect illustration of this point occurred in mid-project when Comerica split one department into two entities. After the design team compensated for the change, the department announced its plans to merge again. No problem, the facility managers insist. A move that would normally take four to six months before now takes two and a half weeks. "It is really a business strategy," says Wieczorek, "because it allows us to support the bank's needs and maintain our competitiveness by acting quickly instead of being in the way. We're now part of the solution."

Evidence of this is visible in the details as well as in the big picture. Consider the lighting. To encourage workers to "think out of the box," in the words of Kenneth Czarnomski, AIA, associate and project manager at Harley Ellington, the design team conducted a lighting study that allowed Comerica employees to judge a num-

ber of creative lighting mock-ups for themselves. As a result, natural light available on the periphery has been balanced with indirect lighting reflected off the 9-ft. ceiling to give everybody unprecedented access to both.

So a space that once focused on the public areas now highlights the employees as it continues to evolve. And evolve it surely will. With the passage of the Interstate Banking and Branching Bill, restrictions are being lifted as to where Comerica can operate. Apparently, Comerica isn't wasting any time seizing the opportunities. Merger, anyone? ☛

Project Summary: Comerica Inc. Administrative Support Center

Location: Auburn Hills, MI. **Total floor area:** 210,000 net sq. ft. **No. of floors:** 4. **Average floor size:** 60,000 net sq. ft. **Total staff size:** 1,100. **Paint:** Coronado. **Laminate:** Formica, Nevamar. **Dry wall:** U.S. Gypsum. **Carpet/carpet tile:** Lees. **Carpet fiber manufacturer:** DuPont. **Lighting:** Columbia, Giovi, Halo, Lightolier. **Door frames:** Wilson Partitions. **Doors:** Buell Architectural Doors. **Door hardware:** Corbin-Russwin, LCN, Hewi, Rockwood, Hagger, Stanley. **Glass:** Sumiglass by North American. **Movable partitions:** Hufcore. **Work stations:** Knoll. **Work station seating:** Steelcase. **Conference tables:** Steelcase, Knoll. **Files:** Steelcase. **Executive furnishings:** Geiger Brickel. **Architectural woodworking:** Wally Kosorski & Co. **Cabinetmaking:** Ontario Cabinetmakers. **Signage:** Jan Marie McCarthy, SEGD, Ink Spot Design. **Fire safety:** Johnson Controls. **Plumbing:** American Standard. **Client:** Comerica Incorporated. **Architects:** Harley Ellington Design. **Acoustician:** Cerami Associates. **Construction manager:** AJ Etkin Construction. **Furniture dealer:** Interior Dynamics, Contract Interiors. **Photographer:** Gary Quesade, Korab Hedrich Blessing.



The Doctors Are In

Jain Malkin designed the Neurosurgical Medical Clinic in San Diego to look less like a medical office and more like a comfort zone

By Linda Burnett



The Neurosurgical Medical Clinic in San Diego, Calif., has no surprises. It can't. With patients suffering from traumas to the brain and spinal cord due to tumors, diseases or accidents, sharp angles and bright colors can only add to the painful experience. Head trauma affects the entire body through the brain, which serves the body's central control board, sending messages throughout. Disturbances of consciousness, confusion, pupillary abnormalities, sudden onset of neurological deficits and changes in vital signs are some of the clinical signs of injury. There may be visual and hearing impairment, sensory

dysfunction, spasticity, headache, vertigo, movement disorders, seizures and an onslaught of other effects. Understanding the condition of a patient facing neurosurgery is a key component in Jain Malkin's interior design.

Most patients visiting the Neurosurgical Medical Clinic are referred by other doctors for consultation because of rapid decline of eyesight, changes in personality, seizures or severe back pain, notes Marsha Conn, the Clinic's administrative assistant. They can range from young men injured in motorcycle accidents to middle-aged and elderly individuals with spinal cord or brain trauma caused

by strokes or epilepsy. Whatever the cause, head injuries are occurring in epidemic proportion in America with one every seven seconds, according to a report published by Robert White, M.D., Ph.D., and Matt Likavec, M.D. Approximately 200,000 people die or are disabled permanently from brain trauma each year while spinal cord injury affects 150,000 to 500,000 people.

Malkin's design strategy never wavered from the start in focusing on patients afflicted with disabling conditions. Consequently, the clinic's environment offers soothing non-contrasting colors and soft indirect lighting with

no glare, steering clear of deceptive mirrors, mazing corridors, jutting angles or figure pattern reversal. In addition, since research has shown that the contemplation of nature reduces the body's level of hormonal stress, lowers blood pressure and relaxes muscle tension, a large, built-in saltwater aquarium has been installed for waiting patients.

Patients are under considerable strain when they visit the Clinic for pre-op evaluation of the need for surgery and post-op evaluation of the surgery's success and recuperation period. "People are nervous," Malkin observes. "By the time they get to the neurosurgeon they probably realize that they'll need surgery."

To counteract such tension, Malkin originally planned to introduce a strong Japanese motif that included a Zen garden with water flowing over rocks, a bamboo fountain and a lantern. The end product only carries a hint of the Orient, with a Korean tansu or chest and building materials of wood and glass. "We wanted to emphasize the surroundings to make it comfortable and pleasant," says Conn. "It doesn't look or smell like a doctor's office."

A soothing ambiance was also accomplished by retaining as much natural light as possible. The corridor is a wall of glass allowing outdoor light to flood and fill the hallway, with the wall's lower half sand-blasted and framed by cherry wood. "When the physicians are seated and someone walks by you can't be seen," comments Malkin. "The doctors wanted to run a drape over it because they thought people would feel exposed. But we built a model and they liked it."

Considered an expert in health care design with 25 years of experience, frequent speaking engagements and various books to her credit, Malkin discovered that she was not the only member of the project team with a design concept. Surgery is considered the most creative of the medical fields—calling for steady hands to carefully sew, sculpt or cut—and surgeons are said to have distinctive artistic flair. Not surprisingly, each of the clinic's six surgeons had a particular idea for the interior design.

"Everyone had excellent taste but their ideas were all different," says Malkin diplomatically. Rather than have Malkin attempt to

share responsibility for the overall design with six busy surgeons, everyone agreed that individual creativity could be expressed in the six 12-ft. x 12-ft. private consultation rooms along the peripheral walls. In this manner the rooms, some designed by the surgeons themselves and others with Malkin or additional designers, became microcosms to the larger whole.

The project itself, all parties concur, was a complicated affair. Village Hillcrest, the building where the Clinic leases space, is a mixed-use center housing a rehabilitative hospital on the lower three floors. Because of the existing hospital the office space had to comply with class "I" occupancy codes instead of those in class "B2" for a medical office. All plans had to be reviewed by the Office of Statewide Health Planning and Development as well. "In California the codes are very strict and effect fire exiting, types of finishes, the amount of wood used and seismic bracing because this is an active earthquake zone," Malkin adds. "We had a lot of hoops to jump through."

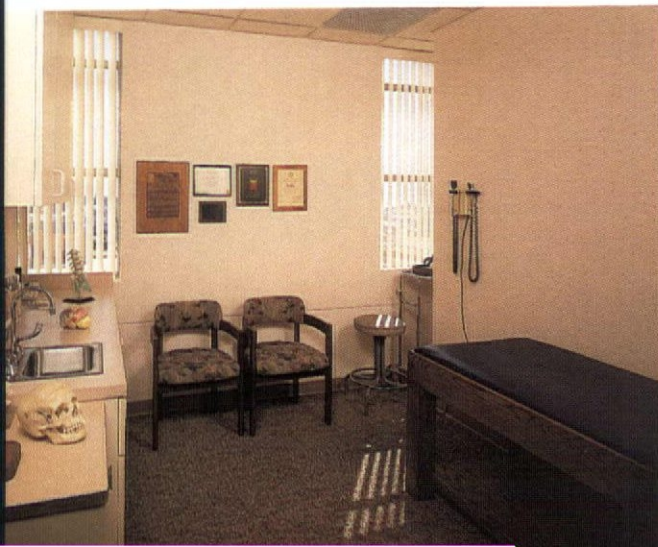
For a patient's comfort that can be attributed to the extra effort of a conscientious designer, those jumps are well worth their height. ☺

Project Summary: Neurosurgical Medical Clinic

Location: San Diego, CA. **Total floor area:** 7700 sq. ft. **No. of floors:** 1. **Wallcoverings:** Maharam, Borden, DesignTex, Wall Fashion, Bear Textures. **Paint:** Sinclair. **Laminates:** Nevamar, Formica, Wilsonart, Lunstead Metals. **Vinyl flooring:** Armstrong. **Wood flooring:** Permagrain. **Ceramic tile:** Latco, Dal-File, American Olean. **Carpet/carpet tile:** Prince St. Technologies, Pacific Crest, Designweave. **Lighting:** George Kovacs. **Window treatments:** Louverdrap. **Work stations:** HLF. **Work station seating:** Atelier International, King Contract Seating. **Lounge seating:** Executive Office Concepts, Hayes, AGI, HLF. **Other seating:** Thonet, Via Conference Seating. **Upholstery:** Sina Pearson, Architex. **Tables:** Metropolitan, John Harms. **Cabinetmaking:** CPS Garten. **Planters/accessories:** Peter Pepper, HLF. **Client:** Neurosurgical Medical Clinic Associates. **Interior designer:** Jain Malkin. **Structural engineer:** Malek Engineers. **Mechanical engineer:** Sevier Engineering. **Electrical engineer:** MacDonald Engineering. **General contractor:** MetroTech. **Construction manager:** David Schoenherr, AIA. **Lighting designer:** Jain Malkin. **Photographer:** Steve McClelland Photography.



Patient ease: The waiting room at the Neurosurgical Medical Clinic (opposite) is designed with all the trimmings for a relaxing experience—a necessity in light of the physical and emotional condition of neurosurgical patients. Soft, non-contrasting colors and lights combine with a built-in saltwater fish tank to create a comforting environment, while wallcovering, carpet and wood provide surface interest. Behind the receptionist's desk (above) is one of many pieces of art chosen by the doctors to accent the waiting room. Each of the six exam rooms (below), designed by the surgeons alone or with help, is accompanied by spaces for a biller and a secretary.





Carried Away

Has Dulaney Design Inc. created an interior for Asia Nora restaurant in Washington, D.C., that is neither here nor there—but everywhere?

By Jennifer Thiele Busch



Asian food has literally exploded onto the national restaurant scene, with gourmet cuisine that is a far cry from the average Chinese take-out that represents most Americans' encounters with "Oriental" food. Today, patrons of the culinary arts in most metropolitan areas can find upscale restaurants serving Chinese, Japanese, Thai, Indian and Vietnamese food that is both delicious and sophisticated. If the hardest part is choosing which cuisine or atmosphere most whets the appetite, the choice may be decidedly easier in Washington, D.C. There, in the city's West End, Austrian-born chef and restaurateur Nora Pouillon and Dulaney Design Inc. have created

a restaurant called Asia Nora whose menu and ambiance offer a carefully crafted blend of the best that various Asian cultures have to offer.

An Austrian forsaking weinerschnitzel, Tyrolian beef and Sacher torte for Asian bouillabaisse, chicken curry in a thali tray or teriyaki salmon followed by grilled banana or Singapore sundae for dessert? "I always wanted to do an Asian restaurant because the cuisine represents my philosophy and my preference for healthy food, using grains, legumes, lots of vegetables, fish, chicken and very little meat," explains Pouillon, whose two previous District restaurants have included Restaurant Nora and City Café, both of which featured

Dale Dulaney used color, texture and accessories to transform a former Art Deco space into a warm, elegant and welcoming environment for Asia Nora that is suggestive of Asian hospitality. Gold leaf pillars, elaborately carved mahogany woodwork, celadon sponge-painted walls and stenciled lotus flowers set a dramatic backdrop (above) for the eclectic Asian menu. The second-level balcony (opposite) can be closed off for private functions with translucent ivory draperies that are richly accented with gold braid and antique beads.



ket, where steak houses are still the most successful restaurants. People never really understood what the City Café was all about."

When Pouillon finally decided to close the existing restaurant and reopen as Asia Nora, a complete design metamorphosis was in order to transform the gray, pink and teal, Art Deco-inspired interior of the City Café into an atmosphere evoking Asian elegance, warmth and hospitality. "The café was characterized by clean lines, and had a stark and slick look," recalls Pouillon. "It was pretty stunning at first, but after eight years it definitely looked dated." Dulaney's experiences in Asia gave her confidence that he understood exactly what she wanted for the new space. "Not the personal cachet of the designer," Pouillon remarks, "but a whimsical, elegant and welcoming atmosphere where people feel they're transported into a different world."

Early discussions focused on what Pouillon

didn't want for the design as much as what she did want. There would be no stereotypical "Oriental" trappings, such as lanterns, dragons or fans. "She rejected the idea of *feng shui*," Dulaney recalls. "And although Asians believe that red is a positive color that draws energy, she said, 'No red.'"

Since Pouillon also did not want to go through the expense of moving fixed elements in the space, such as the bar at the entrance, the triangular-shaped banquette seating and, of course, the kitchen, Dulaney was charged with transforming the space with the floor plan relatively intact—and was given only 14 days to do so. Pouillon left him on his own during two hectic weeks before Labor Day, and returned from a vacation to view the result. "I couldn't believe it when I saw the transformation," she reports.

organic beef dishes. "Besides the health aspect, I enjoy the strong flavors in Asian food. This is not boring cuisine." Pouillon had never been to Asia until a trip last year—just as Asia Nora opened—to visit her son, who lives in Bali. Fortunately, designer Dale Dulaney of Dulaney Design Inc., who lived in India as a child and has traveled throughout Asia, understood exactly what Pouillon had in mind. Meeting Dulaney through a mutual acquaintance, she explained that she sought an interior for her new restaurant that was Asian in flavor, but not specific to any one country or culture. "Nora is a very independent thinker," explains Dulaney. "She wanted something that was one of a kind, and wouldn't say 'Thailand' or 'India' or 'Japan.'"

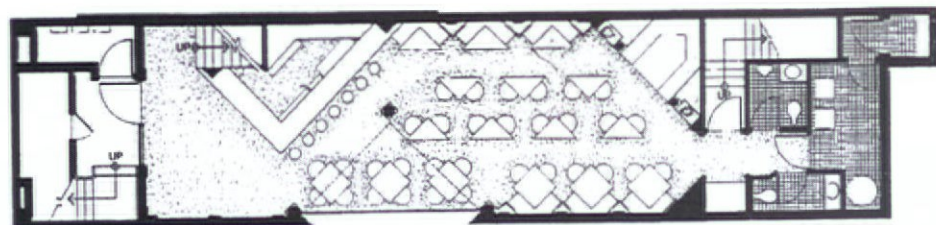
Color, texture and accessories primarily made the difference. Gold leaf pillars, elaborately carved mahogany woodwork, celadon sponge-painted walls treated with a gold wash to achieve a patinated look and stenciled lotus flowers set a voluptuous backdrop for the eclectic menu. Walls are dressed with a myriad of artifacts from Asian countries—all procured from local arts and antiques dealers—such as authentic batik carvings, Japanese helmets and Chinese puppets. Some of the effects, such as a curtain rod at the entrance with hand-carved Chinese calligraphy, are custom-made pieces for Asia Nora.

Luring conservative Washingtonians with Asian delights

Asia Nora would be located in Washington's West End neighborhood in the same, two-level space where Pouillon's City Café had existed semi-successfully for eight years. "Ten years ago, the West End was a real up-and-coming residential neighborhood, but then the real estate market failed and the area never developed to its full potential," reports Pouillon. "And the idea of a café serving organic food was too strange for the very conservative Washington mar-

"There is so much romanticism in that part of the world," observes Dulaney. "So much beauty can be found in their accessories. That's what visually carries this room. It looks like a museum." To complement the mood, such furnishings are included as custom-made mahogany tables set with rosewood chopsticks resting on Japanese stones, chairs slip-

Asia Nora's breathtaking interior and unique menu have been warmly received by *The Washington Post* food critic Phyllis Richman, who has noted, "This is the most serene restaurant," and described a hot and sour coconut soup as a dish "that plays on the tongue and fills your head with its aromas...the liquid realization of an iron fist in a velvet glove." However, conservative Washingtonians are taking longer to grasp the restaurant's organic fusion cuisine concept. "There is only limited acceptance of upscale Asian food that is more expensive than carryout," observes Pouillon. Loyal customers will agree, however, that at Asia Nora it is all the senses—not the food—that will easily be carried away. ☺



ENTRY LEVEL

Project Summary: Asia Nora

Location: Washington, D.C. **Total floor area:** 2,200 sq. ft.. **No. of floors:** 2. **Total capacity:** 95 guests. **Paint:** Duron, Artifice. **Carpet:** Bentley Mills. **Lighting fixtures:** Edison Price. **Window treatments:** custom by Dulaney Design. **Railings/screens/grillwork:** CD General Contractor. **Dining/cocktail tables:** BC Custom Cabinets. **Dining chairs:** BC Custom Cabinets. **Lounge/cocktail seating:** Michelle Brown. **Upholstery/ draperies:** JK Draperies. **Other occasional furniture:** Chairmaster. **Architectural woodworking/cabinetmaking:** BC Custom Cabinets. **Accessories:** CD General Contractor. **Signage:** Timsco. **Client:** Nora Pouillon. **Architect:** Architectural Services. **Interior designer:** Dulaney Designs Inc., Dale Dulaney. **Construction manager:** Dale Dulaney. **Lighting designer:** Dale Dulaney. **Photographer:** Andrew Lautman.

covered in a shimmering celadon-hued fabric with lotus pattern stitching and bar stools typical of those found in Thailand.

A second floor dining room overlooking the lower level from a triangular cut-away balcony had to be set apart for private functions. But since private functions are limited, Dulaney indicates, "We needed a room divider that would remain open most of the time and look good in a fixed position." The solution came in the form of translucent ivory draperies laden with gold braid and accented with antique beads that can be drawn as necessary to close off the upstairs portion of the restaurant.

Accessories originating from various Asian cultures adorn the walls and tables at Asia Nora (opposite and right), creating an authentically Asian atmosphere that nevertheless avoids suggesting any one particular culture. "It looks like a museum," notes designer Dale Dulaney. Owner and chef Nora Pouillon likens the space to a Hollywood movie set.



Starry, Starry Night

The New York Hospital-Cornell Medical Center's Stich Radiation Center in Manhattan helps cancer patients contemplate a brighter future with an uplifting design by Suben/Dougherty Partnership

By Jennifer Thiele Busch



Cancer is a dread illness whose treatment is often considered just as bad as the disease itself. Yet for thousands of patients fighting this life-threatening affliction, treatment at a facility like the Stich Radiation Center at The New York Hospital-Cornell Medical Center in Manhattan is embraced with hope and optimism. There is no way to pretend that the people who need such services will ever enjoy their delivery, but a compassionate and engaging interior design like the one created by Suben/Dougherty Partnership for Stich Center goes a long way towards softening the experience.

The Stich Radiation Center, established in 1984 by The New York Hospital-Cornell Med-

ical Center with a grant from Herman Stich in memory of his wife, Hermine Neustadt Stich, provides radiation oncology services to over 1,000 patients per year. As one of the country's foremost cancer treatment facilities, Stich Center has a professional staff that is actively involved in various clinical research activities, participates in GOG, RTOG and CALGB protocols and promotes a multidisciplinary approach to cancer management by working closely with surgeons, oncologists and specialists in all related disciplines.

The Center also maintains a strong commitment to using the latest radiation technology to combat cancer, and recently upgraded its equipment to include a state-of-

the-art linear accelerator capable of delivering two high-energy photon beams and a range of electron beams, a dedicated, three-dimensional treatment planning computer that allows the delivery of conformal radiation therapy treatments, and a dedicated, networked radiation oncology management system that records and verifies treatments delivered to enhance quality control.

As part of the technological upgrade, the Stich Radiation Center underwent a space renovation to make the facility functionally and technically appropriate for the new equipment. "The main goal was to install the additional shielding required by the technology," says Stich radiotherapy systems engineer Victor Ruiz. "In addition, various functions needed to be shifted around within the existing space."

In particular, a working simulator room had to be decommissioned

and converted into a linear accelerator room requiring 90 tons of lead shielding in two walls and the ceiling. A new, updated simulator was moved into a space that had previously been a dressing area and also required lead shielding. "The most complex part of this project was what isn't seen," notes Susan Dougherty of Suben/Dougherty Partnership, which has a long-standing professional relationship with New York Hospital-Cornell Medical Center. "The engineering issues were 75% of the production."

For example, the equipment required exact placement for proper functioning. "The isocenter had to be precisely located and the lasers carefully placed so the technicians can

Good Heavens! The dramatic design of the clinical procedure rooms (opposite and right) at Stich Radiation Center divert cancer patients' attention away from the unpleasant procedures at hand and towards more lofty thoughts. A closer look at the outer space-like atmosphere reveals that this design is remarkably low-tech, featuring trompe l'oeil painting techniques that help soften the otherwise high-tech space.

plot specific locations on the patient," explains Dougherty. Structurally, the architects accommodated the shielding requirements by building a lead "bridge" within the walls of the linear accelerator room.

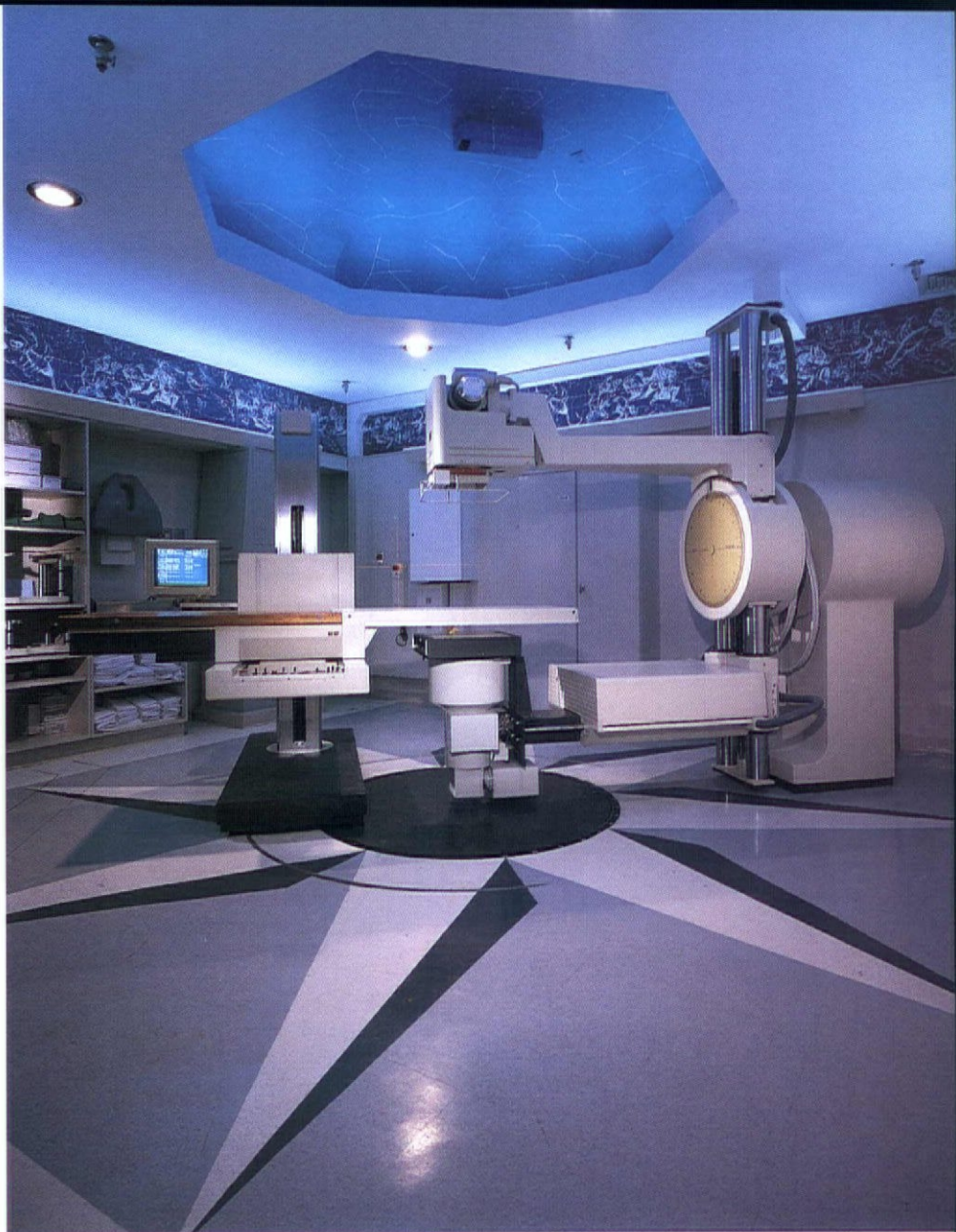
"The whole wall is shielding behind this lovely treatment on the outside," Dougherty adds, referring to the firm's unconventional treatment of the clinical spaces. A second goal of the project was to add visual interest to the "plain vanilla" spaces that existed. "We wanted to create a life-affirming space," says Florence Chu, director of Radiation Oncology at New York Hospital-Cornell Medical Center.

According to Ruiz, the Center gave Suben/Dougherty a great deal of leeway with this part of the design, even as he recalls some initial concern on the Stich design team about the aesthetic being too dramatic. "We were concerned that it was too intense," admits Chu. "But the patients find it very interesting." A curious reaction, in fact, was exactly the effect Suben/Dougherty intended.

"We were looking for something that would calm the patients, engage them in some way and envelope them in some total environment," explains Dougherty. "When they walk in, it's like they've entered a whole new world." Using materials as basic and economical as vinyl composition tile flooring and paint, Suben/Dougherty has created a series of treatment rooms that juxtapose high-tech equipment with low-tech architectural finishes. (A mention of the decorative painting in this sophisticated project even appeared in *Traditional Building* magazine.)

Hand-painted recessed ceilings depict the night sky—the Northern sky in one room, the Southern sky in the other for variety—with constellations rendered in phosphorescent paint that glow when lights are dimmed during treatment. Custom silk-screened images running around the perimeter of the room are fashioned after old allegorical etchings of the various astrological signs. VCT flooring was specified in a mosaic-like format to create star motif patterns on the floor. Fluorescent lighting and black lighting add a glowing ambience when clinical lighting is not required.

"We chose the night sky because the evening is when people are winding down, and we felt that image was more of a calming device," reasons Dougherty. "The constellations divert people's attention away from the



procedure while they sort of search for their signs." Hopefully for many of the patients, that quest will yield a happy and healthy horoscope for the future. ☽

Project Summary: Stich Radiation Center at The New York Hospital-Cornell Medical Center

Location: New York, NY. **Total floor area:** 7,500 sq. ft. **No. of floors:** 1. **Wallcoverings:** Wolf Gordon. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Resilient flooring:** Mannington, Armstrong, Azrock. **Lighting:** Light Control. **Seating:** Herman Miller. **Cabinetmaking:** custom millwork by Milcare. **Linear accelerator:** Varian. **Simulator:** Oldelft. **Client:** The New York Hospital-Cornell Medical Center. **Architect/interior designer:** Suben/Dougherty Partnership; Jack Michael Suben, Susan Dougherty, Jeffrey Kerbeykian. **Structural engineer:** Purdy & Henderson. **Mechanical/electrical engineer:** Edward A. Sears Associates, Syska & Hennessey. **General contractor:** Padiam Builders. **Special effects painting:** Andrea and Tim Biggs. **Photographer:** Michael Kleinberg.



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Employee or Consultant?

The difference between an employee and a consultant can baffle even those architects and interior designers who think they know

By C. Jaye Berger

Architects and interior designers in the 1990s are well aware that design firms commonly use consultants rather than employees. Sometimes this is due to the limited scope and duration of the work, such that a full-time employee may not be needed. Other times this is done as a way to avoid paying benefits and having to withhold taxes.

Yet the distinctions between employees and consultants may not be clear to designers who think they know. What frequently occurs is that an individual will seek the author's advice about his or her employment status and is not even certain whether the company is treating him or her as an employee or a consultant. The company may be labeling the individual as a "consultant" but treating him or her as an employee who has set hours, is paid weekly, works in the office and has vacation and sick leave. The individual can be exposed to additional liability risks, and the company can be in violation of tax laws. Thus, architecture and interior design employers and the people who work for them should find this article compelling.

What is the difference between a consultant and an employee?

Telling the difference between a consultant and an employee is not always easy. At common law, a worker is an employee if the person for whom he works has the right to direct and control the way he works, including when, where and how the work is to be done—the idea being that if someone is a consultant, he can come and go as he pleases, so long as he gets the job done. He is his own boss. From the point of view of the Internal Revenue Service, the employer need not actually exercise control, as long as he has the right to do so.

Consultants are usually hired for a limited period of time and do not necessarily work exclusively for one company. Often they have their own offices. However, a CADD consultant may do his work at the architecture or interior design firm.

This distinction is important in assessing whether someone is an employee for whom the employer must pay employment taxes or an independent consultant who pays his own quarterly taxes. The types of workers most subject to scrutiny are technical per-

A design firm that labels an individual as a "consultant" but gives him or her set hours, weekly pay, a place in the office, vacation and sick leave can be in violation of tax laws

sonnel such as architects, engineers, draftsmen and computer programmers.

A number of factors should be considered when determining which side of the employment line people fall on. It is a balancing test rather than a black and white one, in which a certain number of answers must be "yes" or the firm fails the test. Among the factors are the following.

- Whether the individual has established himself as a separate business.
- Whether work is done independently or supervised by the firm.

- Whether the skills are special or more commonplace, such as those other employees in the firm provide.

- Whether the individual supplies his own place of work and tools for the work he is doing or uses those of the firm.

- An independent contractor usually contracts for work for a fixed period of time for a particular project, as opposed to employees who may work on a number of projects and do not have a project-by-project contract.

To the extent that a so-called "consultant" can demonstrate that he truly has his own business, he will not be considered an employee subject to taxation. For example, using his own equipment as opposed to the client's may be a significant factor in proving his independent contractor status. On the state level, state taxing authorities routinely apply the factors discussed above when there is concern as to whether someone is an employee and should be subject to unemployment insurance, disability insurance and income tax withholding.

How do you qualify as a consultant?

At some point in their careers, many architects and interior designers contemplate becoming consultants. The author often commends incorporation to clients who share this wish. Incorporation makes it clearer that this is not just an individual, but rather a business. Consultants should review with legal counsel the other aspects of establishing themselves as a business to ensure that there is no doubt as to their independent contractor status. This may involve examining their letterhead, obtaining business cards, renting an office and having a contract for services.

How should design firms handle their work force?

Architectural and engineering firms should review with legal counsel their employment practices to ensure that they are not in violation of any federal, state or local tax or labor laws. Employers should understand what constitutes administrative and non-administrative work. If benefits are paid to employees, they must be paid consistently and evenhandedly to all employees.

The author recommends to employer clients that they establish office policies and procedure manuals so that all employees are

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on notice as to their benefits. The size of these manuals will vary depending on the size of the firm. Each employee should have a personnel file detailing his work history with the firm. These policies should always be reviewed by an attorney knowledgeable in this area of the law.

Liability: Can consultants be sued for errors in their work?

Consultants can be sued for errors in their work. They have independent businesses and can be liable for their errors. This means that they have similar risks to those faced by their employers and may need to carry insurance.

This highlights an interesting distinction. If employees make mistakes in their work and it is done in the regular scope of their employment, they may lose their jobs. But they will probably not be personally liable.

Copyright considerations: Who owns a consultant's idea?

When employees design or otherwise devise unique projects and ideas, the right to this work belongs to the firm and not to the individual. For example, if an employee designs a unique chair for a project or new software and it is done in the course of his employment, the firm owns that work and can copyright it in the firm's name.

Suppose a consultant performs that same type of work. If there is no agreement stating what his rights are, either the consultant may own all rights to the work or he may co-own it

with the firm. There can be similar problems with an employee if the employee has been given the impression that he and his employer will somehow be going into business together.

To avoid such confusion, consultants and the firms they work for should have contracts which address this issue among others. Employees may have contracts, if there are other issues which need to be addressed. Or they may just sign agreements only covering this issue.

Consulting contracts or employment agreements?

Consulting contracts are among the best evidence of a consulting arrangement. However, they must be drafted by an attorney. The author has seen agreements drafted by architects that are called consulting agreements, but they read just like an employment agreement complete with sick days and vacation time.

The consultant's fee and payment schedule should be discussed. The agreement may last for a specified period of time and be renewable. The scope of services to be provided by the consultant should be spelled out clearly.

Depending on the type of work involved, the consultant may do some of it on the firm's premises and some in his office. The more it looks like a 9-to-5 job, the harder it will be to prove it is a consulting arrangement. Of course, other issues may be addressed as well, such as confidentiality of information

provided to the consultant and arbitration of any disputes which may arise.

Unlike consulting agreements, employment agreements discuss such issues as when the employee will be considered for partnership or be able to purchase shares in the firm. The employee may be entitled to a lease car and a credit card. It may also be important to the employee that he be allowed to use a certain title on his business card. The firm may or may not allow the employee to do work outside the firm. This should be specified.

Conclusion: Keep your agreements clear-cut—and legal

Design professionals should have clear-cut agreements with consultants to be sure they are not construed as employees. Seeking legal counsel is important to ensure that the arrangements and agreements to effectuate the relationship are correct and will withstand legal scrutiny. ☛

C. Jaye Berger, Esq. of Law Offices of C. Jaye Berger is an attorney in New York who specializes in building construction, real estate, environmental law, bankruptcy and litigation. The firm represents a number of owners, contractors, architects and interior designers. Ms. Berger has written a book about hazardous substances in buildings published in 1992 and a book about interior design law published in 1994. © 1995 C. Jaye Berger. All rights reserved.

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Laissez Faire or Lazy Affair?

Can business intelligently regulate conditions in the office workplace without OSHA's guidelines, or will the white-collar work force suffer in silence?

By Linda Burnett

The scenario: A newspaper reporter has been typing stories for the past 15 years on her trusty computer when all of a sudden, her career is stymied by chronic unmitigating pain to the wrists, fingers and shoulders due to repetitive strain injury (RSI). Whom does the reporter blame? Her editor-in-chief, the newspaper industry, the manufacturers of the keyboard, chair and desk, the government or all of the above? With an increasing caseload involving RSI, carpal tunnel syndrome, tendonitis, diminishing eyesight, lung diseases and back pain, architects and interior designers must wonder what can be done to forestall future cases, particularly in light of the Occupational Safety and Health Administration's (OSHA) recent shelving of its proposed ergonomic regulations.

It wasn't supposed to be this way. OSHA, a federal agency created in 1970 to respond to a proliferation of work hazards, is earnestly trying to increase public awareness about the office environment in response to a 30-40% increase in annual reported cases of occupational illness due to RSI. Regulations establishing standards of ergonomic adequacy in the office were to have been implemented in 1995. However, in the wake of the 1994 elections, OSHA's proposal has been stalled in Congress—bereft of support from Republicans or the business community, which prefers a laissez faire attitude to what it sees as costly government intervention.

Ironically, appropriate regulations acting as preventive medicine could actually save money for business by deflecting inflationary health care costs and workman's compensation. Upgraded health and safety conditions might even improve office worker productivity. If so, Washington might eventually get the idea.

Why OSHA needs Congressional support

"The situation is an interesting one because although OSHA doesn't need Congressional approval, Congress controls the purse strings, and it has recommended a budget cut that is equivalent to the amount set for an ergonomic standard", says Timothy Springer, Ph.D., professor and chairperson of the department of human environment and design at the College of Human Ecology at Michigan State University. "If OSHA went ahead with the ergonomic plan anyway, it could disadvantage its other programs."

Opponents describe OSHA's plan as a punitive measure that would act as a great

Repetitive stress injury isn't waiting for OSHA to act—accounting for over 60% of job-related illness at an annual cost to business of \$20 billion

obstacle and psychological impediment for business. With the force of the logic—if you don't do it you'll be fined and prosecuted—a company might have little incentive to see past the paperwork. The critics may have a point. "In Europe, where regulations are already passed, it is treated as common sense, not punishment," says Alan Hedge, Ph.D., associate professor, human factors, department of design and analysis at Cornell University, Ithaca, N.Y. "Companies realize that regulations increase productivity by not losing workers to injury."

Hedge favors a more positive approach for companies. He would pose such questions to employers as: Can your workers think of a better way to work? Can your workers be better organized to share a task? Can we improve training to perform a skill differently? Can automated equipment perform harmful tasks and place workers in another capacity? This would actively encourage employers and employees alike to exercise their creativity and become part of the solution together.

According to the National Safety Council, the total cost of workplace injury and illness was \$115.9 billion in 1992. The U.S. Department of Labor Bureau of Labor Statistics reports that RSI alone accounts for over 60% of job-related illness with an estimated annual cost to businesses of \$20 billion. "The cost of doing nothing is far higher than the cost of doing everything," Springer asserts. "A company can buy a lot of ergonomic equipment with the money spent on worker compensation and lost work days."

What would OSHA have done to the office?

The OSHA plan advocated by the Democrats, which includes previously unrecognized illnesses such as cumulative trauma disorder, would cover a number of key issues.

- **Prevention:** Legislation would require employers to implement programs to identify and fix hazards before the occurrence of illness or injury.
- **Flexibility:** Workplace specifications would be tailored to the employees' needs rather than a one-size-fits-all approach.
- **Cooperation:** Employers would work hand-in-hand with employees, creating joint committees to identify risky jobs and needed improvements.
- **Expanded Coverage:** Public employees would be covered.
- **Streamlining Standards:** A uniform criteria would be established for chemical exposure.
- **Enforcement:** Employers who do not cooperate would be prosecuted.

How effective would OSHA guidelines on office ergonomics have been if they were enacted? No one seems willing to agree on the appropriate level of government intervention or its possible effectiveness. "We want to avoid money being spent in the wrong way and a system driven by paper work," says Deborah Kearney, president of Work Stations, Inc, an ergonomic consulting company in South Hadley, Mass. "But something has to be done. With 45 years being the mean age of a worker we must protect the aging."

Business groups have fought the regulations partly on the assumption that the available research is unsound. Experts agree that RSI has not been completely analyzed, adding that many manufacturers issue reports with blanket claims and undisclosed evidence. "We can't just say this fits 95% of people," Kearney concedes. "Nothing can."

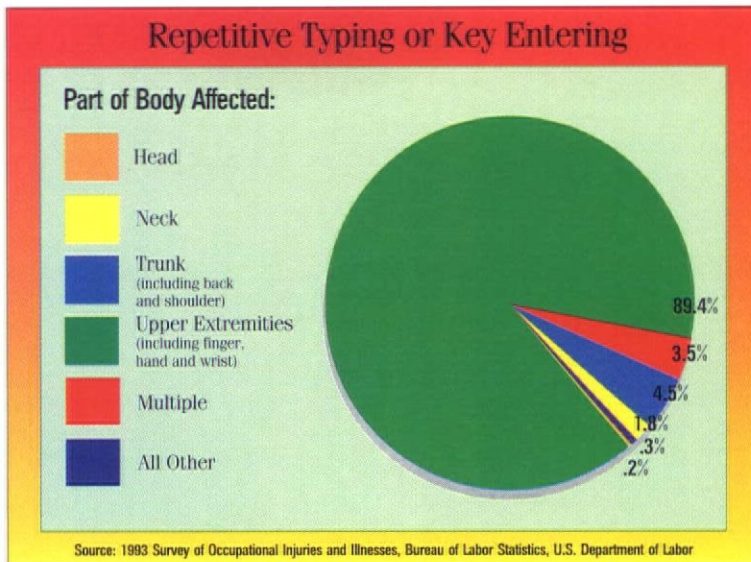
Perhaps the lack of reliable ergonomic findings provides a greater impetus for additional research. "OSHA has created a heightened awareness by forcing people to question research background and products that claim to be ergonomic but aren't," says Hedge. "We are learning to ask the right questions."

Part of OSHA's attempt was to implement the OSHA 200 logs, a system of record keeping, surveys and checklists to identify and restructure risky jobs. In screening job conditions, employers would note the prevalence of repetitive motion patterns that occur every few seconds for more than two hours and fixed or awkward postures that are assumed for greater than a total of two hours. If nothing else, OSHA would have obliged employers to acknowledge what their employees physically do for a living.

Need architects and designers heed the call of OSHA?

Although OSHA's guidelines would apply to all businesses, only those employing over 10 people would be subject to inspection,

Repetitive Typing or Key Entering



with smaller businesses remaining vulnerable to inspection only in the case of employee complaints. Many designers regard OSHA regulations as they do the American Disabilities Act—as a legal nuisance that must be implemented rather than a responsibility to humanity. While their begrudging compliance is not without justification, Hedge believes it remains in their best interest to investigate ergonomic conditions and choose products accordingly.

What is the future of OSHA's ergonomic standards? "It's in OSHA's ballpark now," Springer asserts. "It depends on its upcoming goals and where they decide to allocate money." The standards may or may not be shelved, he adds, predicting that they will appear on a state level in keeping with the Republican ideal of less federal intervention and more state control. States such as Maine already have laws addressing ergonomic conditions. Meanwhile OSHA is proceeding with

"Workplace safety has fallen into the same boat as environmental protection, welfare and health care," maintains Springer. "Architects and designers need to be part of the process to come up with suitable standards as do scientists, ergonomists, business people and manufacturers." In taking part in the standardization, designers will have to take into account an aging population and a prevalence of disabilities, injury and disease, something that was ignored in the case of windowless office buildings in the '80s. "Designers need to know how the body works and design with that knowledge in mind," Kearney assents.

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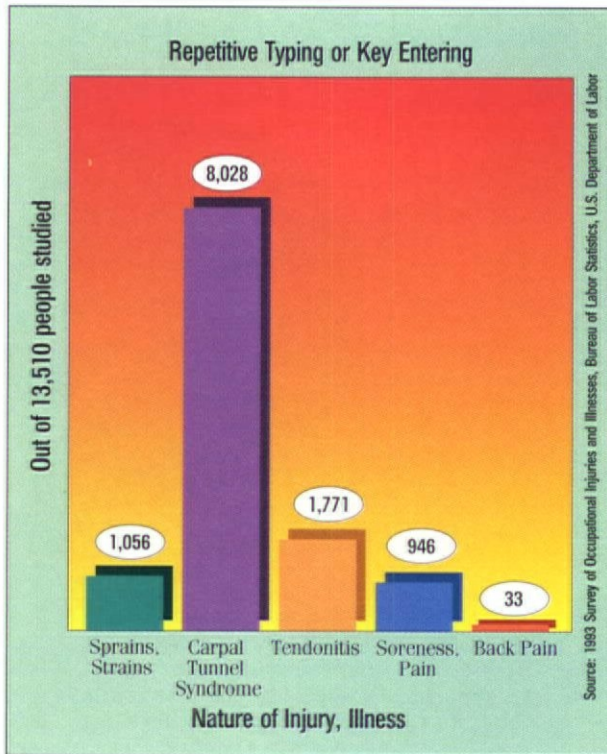
employer education and development of ergonomic programs.

Does the design community truly need OSHA's standards? "There is sufficient economic incentive to regulate ourselves," declares Springer. "The economic basis alone can sell the message. Yet it's a message government is not used to sending. To deal with businesses it must speak their language." He adds, pragmatically, "We can't leave well enough alone."

To have greater impact, OSHA guidelines may have to further identify risky jobs and the types of equipment to use, or at least designate which conditions and products are more ergonomic. Hedge points out that these are aspects that the current proposals do not breach. He indicates that the ANSI standard, which covers physical performance rather than health conditions, is expected to take a strong hold in the future.

Standards even OSHA hasn't considered

Anxious ergonomists, consultants and behavioral scientists are eagerly working to fill the gaps in our knowledge of ergonomics and how to better inform clients. In a recent roundtable discussion on ergonomics sponsored by *Contract Design*



and United Chair in Washington, D.C., Richard Daly, an architect at Gensler and Associates, voiced the designer's predicament of trying to meet an ergonomic standard to avoid liability

without knowing what is ergonomic. Mark Duckett, vice president, project manager at Ellerbe Beckett, raised the "virtual officing" issue in which the designer wonders how to specify a work station used by several people. What about home officing, for that matter, where an employee might work sitting in a folding chair at the kitchen table?

Perhaps businesses will someday realize that people were not designed to perform the same motion all day. Kearney suggests that specifiers research different vendors in choosing products that are ergonomically sound. She believes vendors should be accountable, and identifies categories that have been overlooked by manufacturers, such as chairs for big people.

"Twenty percent of the population is overweight," Kearney says. "We need chairs to suit people over 250 pounds. Vendors have to broaden their specifications. In another example, there aren't enough foot rests out there. That's why people use file drawers to rest their feet."

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Case Study

A Federal Courthouse is a demanding client. It requires an architectural environment of classic dignity that is also "intelligent" and attends to the practical issues of security, fire protection, HVAC and information. The U.S. Courthouse at Foley Square in lower Manhattan is precisely this kind of building inside its Post-Modern skin, equipped with such state-of-the-art technology as the air humidification system that protects 1.8 million sq. ft. of traditional millwork, one of the glories of its interior design.

Millwork proved to be serious business at the U.S. Courthouse. Kohn Pedersen Fox Interior Architects (KPFIA) and Stow Davis, Inc., worked in accordance with the General Services Administration's (GSA) United States Court Design Guide (1989 edition) and the Court's design committee to develop a millwork program encompassing all 27 floors of the Courthouse. They had 43 district courtrooms, a Ceremonial Courtroom, 42 judges' chambers, a library and numerous public spaces to outfit.

From KPF's architectural drawings Stow Davis developed details such as the one shown here of a section of a pilaster at the judge's wall in a district courtroom. With little if any modification, these became the basis, of the shop drawings submitted by each of the individual millworkers. "The Courthouse's interior design was very program driven," notes Robert Lane, KPFIA project architect. "There were only slight variations of the GSA's standard, so there were no surprises along the way."

The project illustrates the contemporary strategy for dividing large structures into individual components so they can be fabricated by more than one shop. The process can only be accomplished by establishing precise dimensions for all components and detailed means of attaching them together, carefully identifying the numbers and kinds of fasteners, mitered joints and interlocking pins, and marking of all components as solid wood or veneer. For the U.S. Courthouse, Stow Davis assembled and sorted the wood and distributed it to nine pre-qualified wood-working facilities in the metropolitan New York area for fabrication.

To save time and money and produce work of the highest quality, 60% of the job was assembled in the millworking factories and brought in large sections to the Courthouse. At the site, 350 carpenters took over the installation that began in April 1994 and finished in November 1994, a month ahead of schedule. "The equipment that woodworkers use now is ten-fold what it was 20 years ago," says Curtis Brown, project executive for Stow Davis. "The finishes are clearer and more durable, the detailing is

extremely precise, and they can do a high volume of work in much less time."

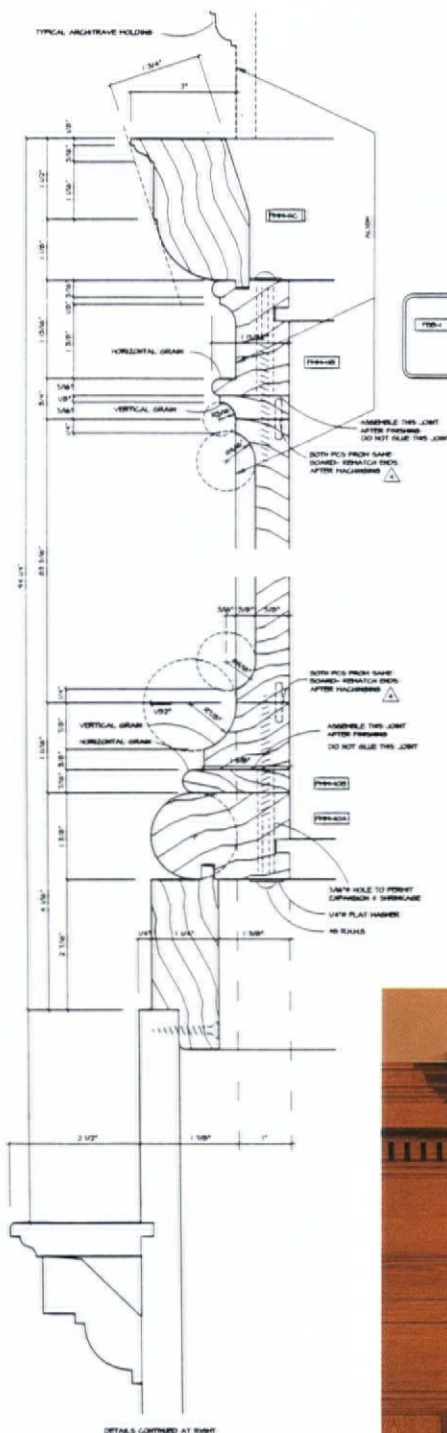
With the high accuracy of the machinery, only 15% of the milling was done by hand, mostly in the Ceremonial Courtroom. The frieze panels at each end of the ceiling, shelf brackets, and the front panel of the judge's bench required an attention to detail that surpassed the capability of even the most technologically advanced equipment. Brown, who has been in the business for 30 years, notes that the work was virtually flawless. "With the millworkers' attention to detail and

the installation of the humidity control system," he says, "the U.S. Courthouse is an example of first-rate work that will last for many, many years. There will be no need to upgrade or refurbish the interior spaces in the next 30 years at least."

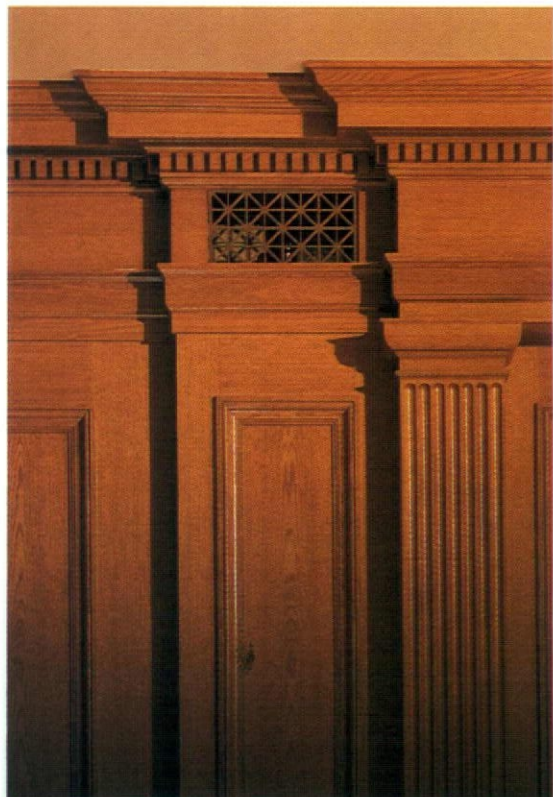
Though the control system maintains a humidity level of 25%, especially important in winter when the air is extremely dry, there is no controlling the level of delight expressed by the Courthouse's users. Exclaims Chief Judge Thomas Griesa, "We are so proud of the finished product. The Courthouse does not attempt to duplicate an 18th- or 19th-century institution, but it does embody tradition and express dignity."

Thank you, Your Honor. 

Photograph by Peter Aaron, ESTO.



3 VERTICAL DETAILS AT PILASTER
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Not Just for the Money

Herter Brothers: Furniture and Interiors for a Gilded Age, by Katherine S. Howe et al., 1994, New York: Harry N. Abrams, 256 pp., \$60 cloth

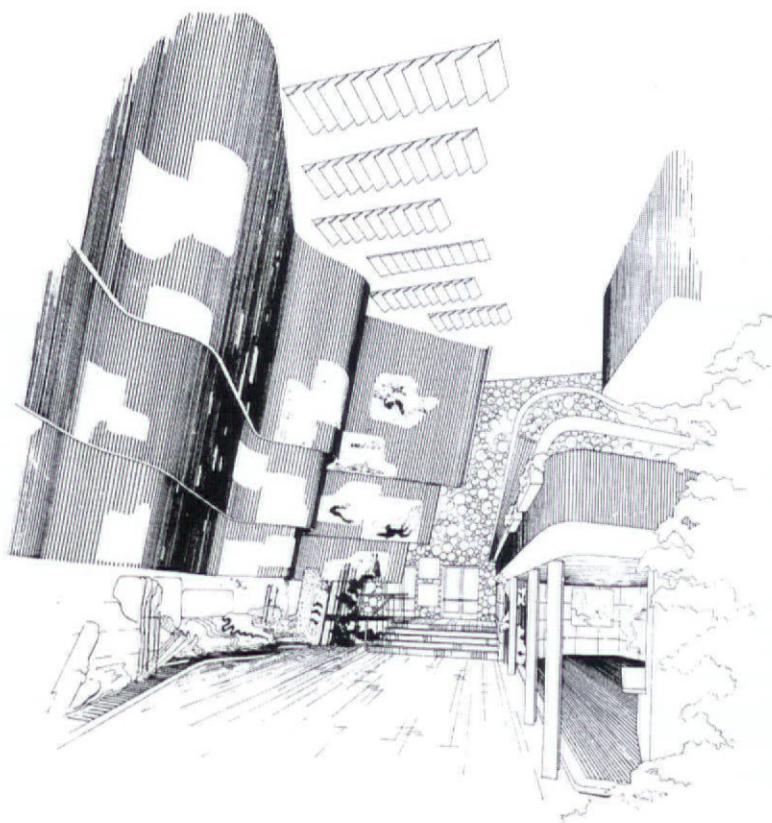
Filling the great houses of America's Gilded Age with furnishings evokes the tag line to IKEA advertisements: "It's a Big Country. Someone's Got to Furnish It." For Gustave Herter, who arrived in America from Germany in 1848 followed by his brother Christian a decade later, the land of 70-room "summer cottages" was a refuge from political and economic turmoil as much as a chance to craft fine furniture. As this handsome art and social history by Katherine Howe, curator of decorative arts at the Museum of Fine Arts, Houston, and others shows, sumptuous homes such as the townhouse of New York financier Jay Gould at 579 Fifth Avenue encouraged the Herter brothers to build furniture so exquisitely designed and executed that Europeans were often startled to learn their origin.

The book's impressive ability to conjure the *fin de siècle* era comes from its attention to the people as well as the objects that occupied the Herters' lives. Home building has always brought artisans in close contact with the rich and powerful, and such was the case here. But the furniture takes center stage as we watch the brothers draw ideas from diverse sources to create pieces that are uniquely their own—including astonishingly modern compositions in the 1870s and 1880s that incorporated themes from the Arts & Crafts movement and Things Japanese.

With all due apologies to the Herters, we shall probably never find anything like their *oeuvre* at IKEA.

Interior Design, Second Edition, by John F. Pile, 1995, New York: Harry N. Abrams, 584 pp., \$60 cloth

Few volumes in a professional library are as vital and tedious as basic, introductory textbooks, so young interior designers should look forward to what awaits them in *Interior Design, Second Edition*, by John F. Pile. Pile, a practicing interior designer as well as a professor of design at Pratt Institute, combines sensible organization, comprehensive reach, excellent photography and illustrations drawn from installations in North



Alvar Aalto, Finnish Pavilion, 1939 New York World's Fair, from *Alvar Aalto*.

America, Europe and Asia, and clear, unadorned language to make his revision of a 1988 text as informative and inviting as possible. While the book's overall image is quite handsome, it doesn't shy from such issues as design for people with disabilities.

In short, a good colleague for practitioners of many years of experience as well as none.

Formal Design in Renaissance Architecture, From Brunelleschi to Palladio, by Michele Furnari, 1995, New York: Rizzoli International Publications, 208 pp., \$50 cloth

Another book on the Renaissance? Students of Renaissance architecture probably have more than enough reference works—some being weighty tomes that resemble the buildings they depict—for their basic reading. However, *Formal Design in Renaissance Architecture, From Brunelleschi to Palladio*, by Michele Furnari, is not your average tour guide to this glorious era. A practicing architect, Renaissance scholar and professor at the University of Rome, Furnari starts by dissecting 100 of the most important buildings of the period, such as Brunelleschi's Ospedale degli Innocenti and Alberti's Palazzo Rucellai in Florence and Palladio's Il Redentore in Venice, into floor plans, elevations, sections and axonometric projections.

Then the fun begins. The author unravels the evolution of each design in both architectural and historic terms, demonstrating that many a masterpiece grew by fits and starts over months and sometimes years as architects and patrons debated their progress and altered their fate. Thus we hear Michelangelo insult Sangallo's model for St. Peter's in Rome by likening its admirers to "cows and sheep who do not understand Art!" (We also trace how architects transformed a floor plan originally meant to be a Greek cross into a longitudinal scheme, producing a very different St. Peter's from what Pope Julius II envisioned.)

Renaissance architecture becomes quite lively in this revealing work.

Alvar Aalto, by Richard Weston, 1995, London: Phaidon Press,

distributed by Chronicle Books, 240 pp., \$75 cloth

If the Scandinavian experience with Modernism had any important lessons for its champions in Germany, France and other nations further south of the Arctic Circle, they were about taking the best international concepts of space, form and imagery, and shaping them to local conditions and culture. The great Finnish architect Alvar Aalto (1898-1976) created an impressive portfolio of buildings and town plans that are full of his character yet equally expressive of their occupants, landscape, climate and culture.

In *Alvar Aalto*, Richard Weston, an architect, teacher and writer, chronicles the master's career and analyzes some of the major building themes he pursued with considerable knowledge and sympathy. The photography and illustrations he uses, including many commissioned for the book, are often breathtaking in their portrayal of such masterpieces as Paimio Sanitarium, Villa Mairea and Saynäsalo Town Hall. Yet his portrait of Aalto comes through as a believable personality rather than a saint.

The master is quoted thus: "In this modern society it is possible, at least theoretically, for the father to be a mason, the mother a college professor, the daughter a film star, and the son something still worse.... The modern dwelling must be built in accordance with [their] needs." And there's more.... ☞

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PERSONALITIES



Hannum

Right attitudinal mentor

Richard C. Hannum

Richard C. Hannum, AIA, was known since high school that architecture was in his future. But he waited until he enrolled at the University of Virginia to adopt Thomas Jefferson as his "attitudinal mentor." "I concentrated on Jefferson's belief that man should not do anything to harm future generations," Hannum recalls. "He valued the development of a curious mind, of having the *right* to build, rather than the duty."

Keeping his sights high, Hannum opened an architecture practice in San Francisco in 1978, and has created everything from office space to multiple-unit housing. He always asks why each project is worth doing. "The study of architecture is really a study of business and its needs," he notes. "I want each design to be a problem-solving tool." Recently he used his problem-solving skills for the Huxley Series of tables and casegoods for McGuire.

To expose the public to design, Hannum founded the Architectural Foundation of San Francisco in 1991, developing a program with Enterprise High School called Build SF to provide students with mentors in the design profession. He hopes to teach at a university some day. "I'm fascinated by what a good education can do," he says. "Jefferson made me feel small. I still get an overwhelming sense of smallness when I create designs."

Of course, Hannum's aspirations are anything but small. If success is 99% attitude, here's an A+ to a mentor for our time.

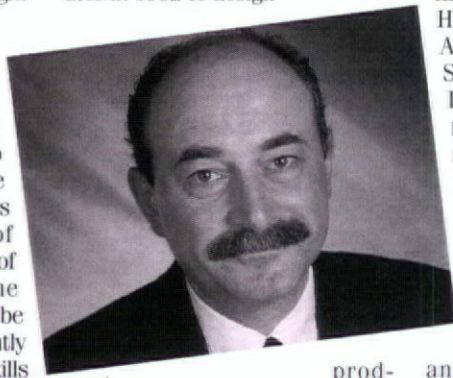
Roving designer

Nicola Balderi

Italian-born industrial designer Nicola Balderi lives in Denver and has offices in Sturgis, Mich., and Overland Park, Kan., so he knows a lot about moving around. That can only help in his new position as vice president of design and product development for The Harter Group, charged with refocusing the company on the business of ergonomic seating. "Reviving Harter will be a wonderful challenge," he says.

After deciding that being an architect like his father wasn't for him, Balderi graduated with an industrial design degree from Wayne State in Detroit, where he grew up as a first generation American. "I like designing products you can actually get your hands on," he reflects.

Nevertheless, he worked for several years with Smith, Hinchman & Grylls in Detroit and Hellmuth, Obata & Kassabaum in Denver on large corporate and institutional projects before forging out on his own as NB Associates in 1982 to design



Balderi

products for various clients, including Harter. He also helped KI upgrade its R&D and got a great education in manufacturing technology in the process. That experience promises to help him in his newest mission. "Believe me," he insists, "you'll see exciting things from Harter."

Balderi's career has definitely kept him on the road, and he justly credits his wife Karen with having raised their two children and "kept life in balance." Soon they'll take up permanent residence near his office in Kansas—but that doesn't mean Balderi will sit still. His chairs will all be rising, falling, reclining or tilting for Harter.

Strike!

Alan Chimacoff

What—a strike by students at *Harvard*? Alan Chimacoff, AIA, principal and director of design for the Hillier Group in Princeton, N.J., has always kept his own point of view. He still remembers a Sunday evening in 1969 at Harvard Graduate School of Design when he observed a classmate furiously drawing a fist. "It was after students had just taken over a building," he says. "I didn't realize what he was up to until the image was silk-screened all over. I was a preoccupied grad student."

At Cornell to receive his B.Arch. in 1964, Chimacoff leaned more towards art until Werner Seligman gave his eloquent talks on Le Corbusier. "I felt a sense of discovery so great that I realized I really wanted to teach," Chimacoff says. He then proceeded to teach at Cornell and Princeton.

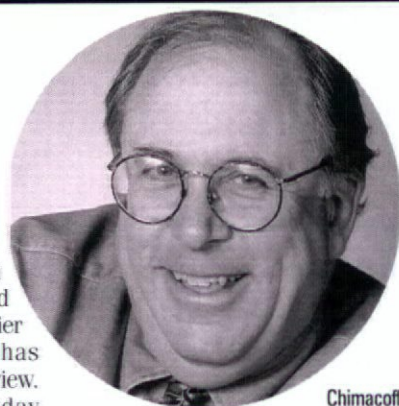
Now challenged to guide design at a growing and successful firm, Chimacoff is putting theory into practice with such major projects as the Howard Hughes Medical Institute, Architecture School at Arizona State and Princeton Materials Institute. He remains optimistic despite today's pressures. "Clients expect more," he explains, "so architects have gotten smarter."

What does this intelligent practitioner do in his spare moments? "I used to cook French cuisine," he says nostalgically. "Now my wife and I have an eight-year-old daughter, and we make discoveries about learning every day!" Yet Chimacoff adds that he remains a serious bowler with his own bowling ball. A strike still means more to him than a student walkout.

Reality bites!

Michael McDonough

"I'm committed to process and adventure," says Michael McDonough, an architect whose New York-based firm caters to clients like Knoll and Formica. Studying literature as an undergraduate, he didn't intend to be an architect. But



Chimacoff

he's found literary theory to be applicable to design.

During a hiatus from graduate architecture study at U Penn, he visited New York's SoHo in its pre-fashionable infancy and never left. "A community of artists with new ideas lived there," he says. With his practice housed in the same loft since the '70s, he's still a downtown radical thinker.

"I want to stretch the definition of architecture," McDonough asserts. He shares this enthusiasm with writer Tom Wolfe, who dedicated his bestseller *From Bauhaus to Ourhouse* to McDonough, who teaches, lectures and contributes to publications as a means of self-education.

The son of a master carpenter, McDonough has a ceaseless flair for experimentation. His McEasy Collection for ICF reflects the domestication of the office. His own company, Eco-s'uff!, helps eradicate waste with children's furniture made from recycled newspaper. "The culture of ecological materials and the possibilities for creating a new aesthetic interest me," he reveals. His designs for frogdesign offices in Sunnysvale, Calif., and the Sam & Libby showroom in New York use recyclables and can be disassembled.

Bemoaning the fate of today's journalism? McDonough has found a suitable response: Just sit on the recycled trashy stuff!



McDonough