

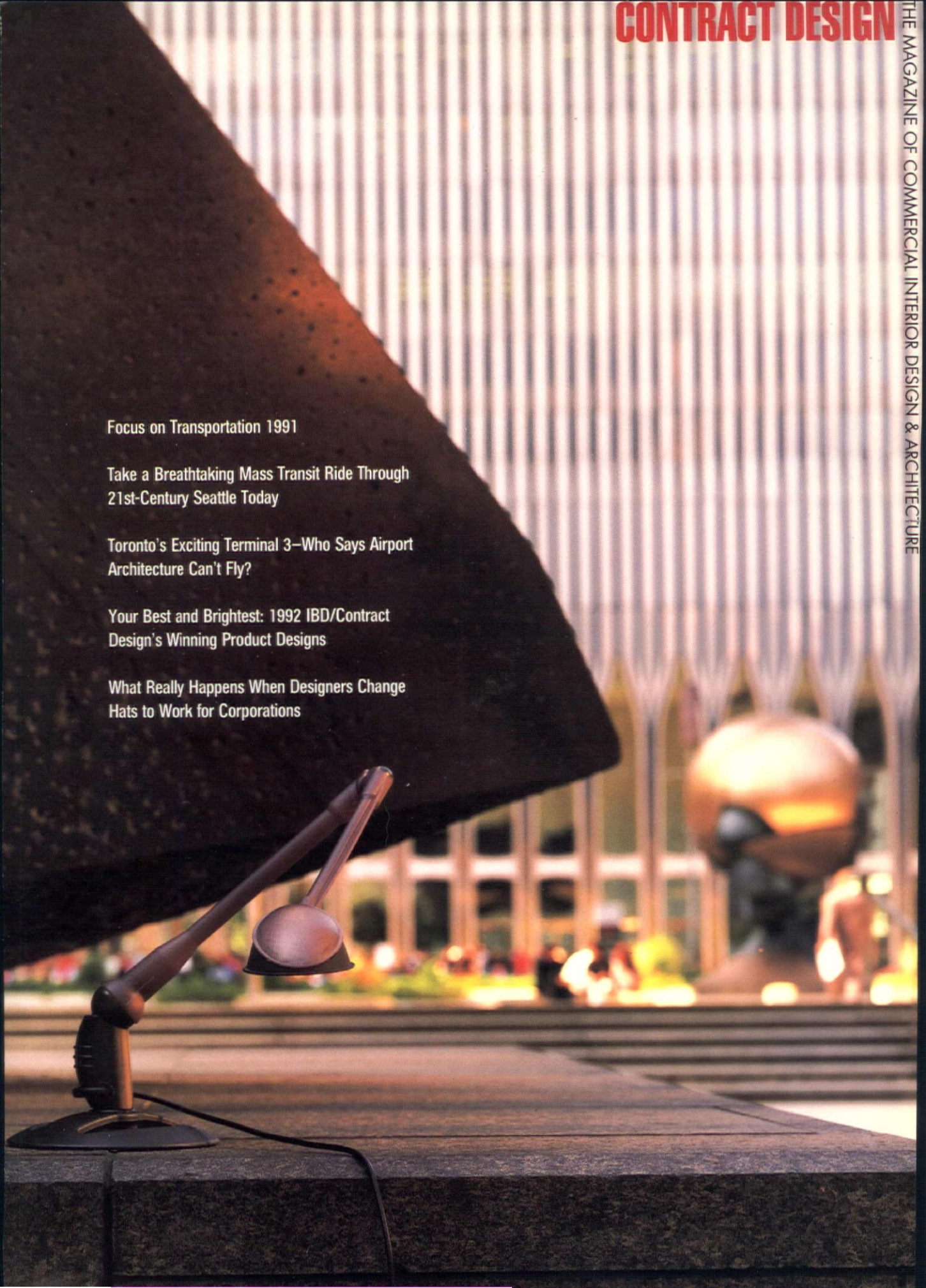
Focus on Transportation 1991

Take a Breathtaking Mass Transit Ride Through
21st-Century Seattle Today

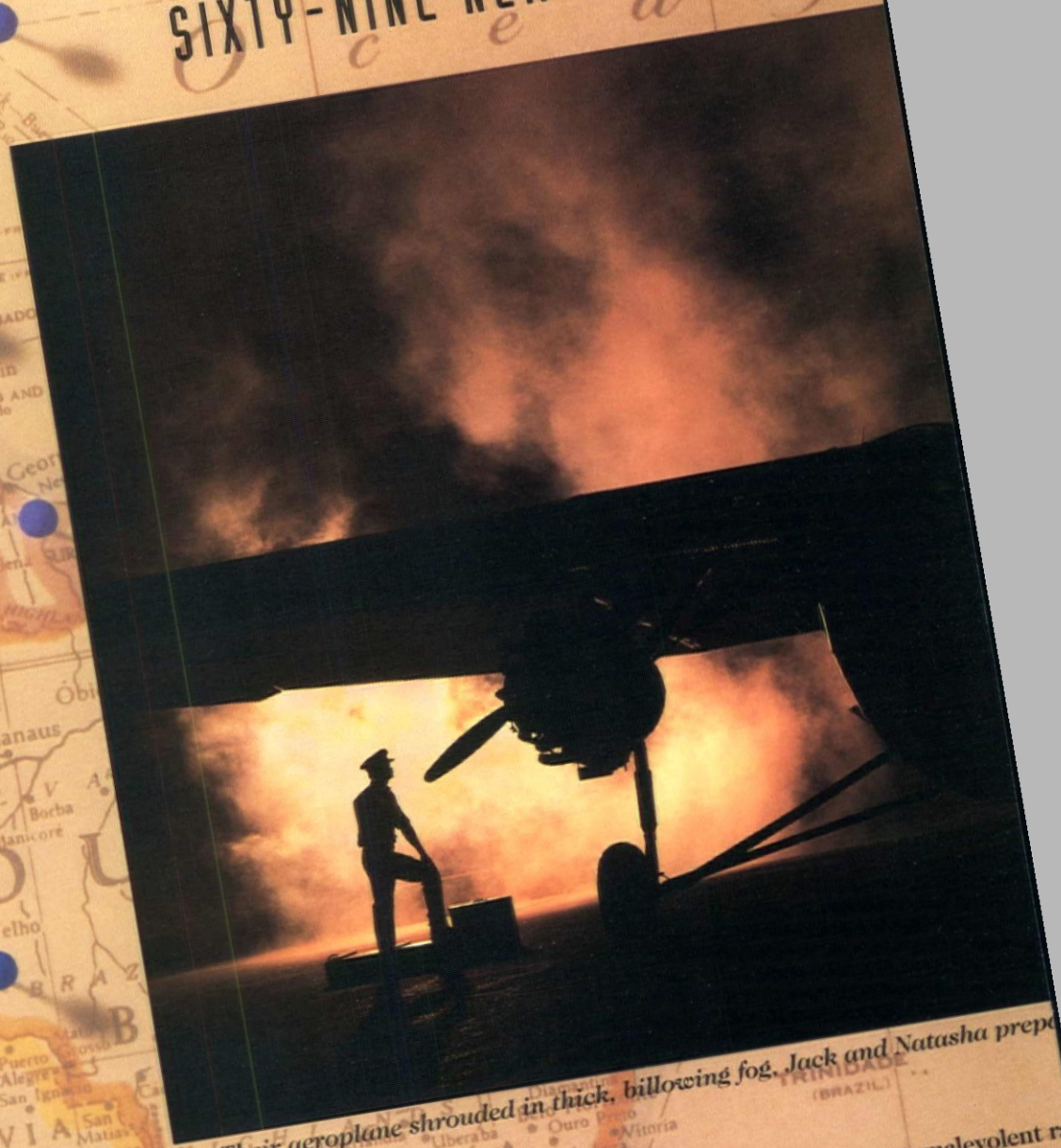
Toronto's Exciting Terminal 3—Who Says Airport
Architecture Can't Fly?

Your Best and Brightest: 1992 IBD/Contract
Design's Winning Product Designs

What Really Happens When Designers Change
Hats to Work for Corporations



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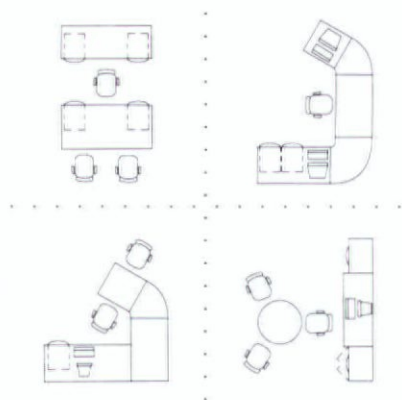
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Cover Photo: Details IOS Articulated Task Light seen against backdrop of World Trade Center Plaza, courtesy of Port Authority of New York and New Jersey. Photographer: Elliot Fine.

Not long ago designer Karen Daroff set out on one of her periodic trips to Europe in search of inspiration. And while exploring a furniture fair in Cologne, she became fascinated by a desk system created by Hans Werner of Stuttgart's Delta Design Group.

"I saw this freestanding system in Germany called Ellipse," says Karen. "It was actually produced by Steelcase/Strafor exclusively for the European market. But right away, I knew we should be using it in the States. The lines, the detailing, its flexibility... everything about it felt right. The possibilities started tumbling out of my mind."



Karen returned to Philadelphia and called Terry West, director of industrial design at Steelcase. Would he consider bringing Ellipse™ to America? He said they'd think it over.

"It was just a suggestion," Karen says. "I didn't really think they would do it."

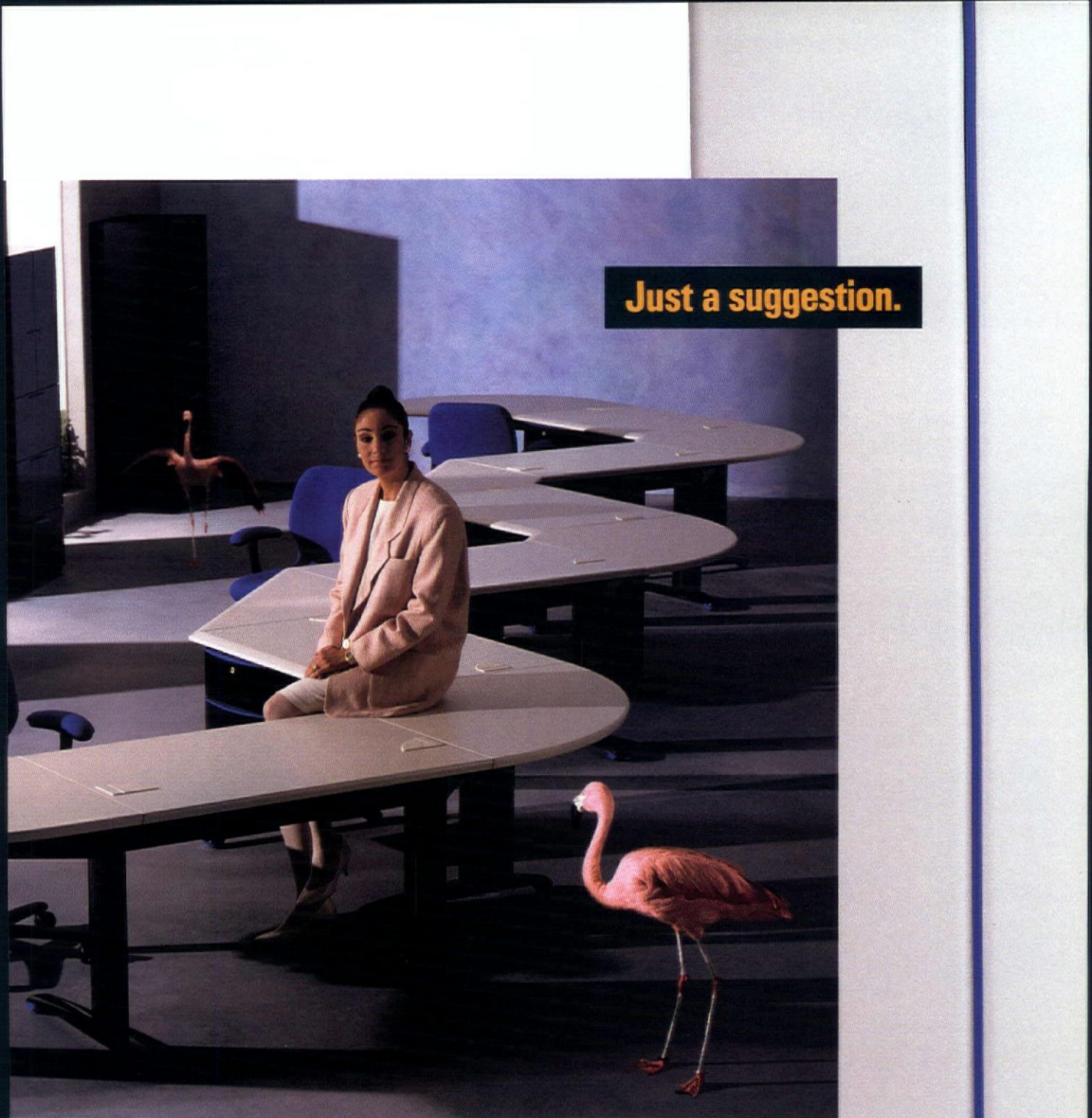
But they did. And within a year Karen received a call from Terry. Steelcase was ready to produce Ellipse in the U.S. Would Daroff Design like to try some planning with the new system?

Yes.

So, Karen and her team analyzed Ellipse and drew up plans reflecting a new way of thinking about how people work. A way of thinking that can be applied to businesses you might not have been able to access before.


Ellipse. If you have a door you need opened, Steelcase just may have the right key.





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*1990 Interiors Magazine Designer of the Year,
Karen Daroff, President, Daroff Design Inc.*



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The Triuna Collection is a comprehensive modular range of executive management furnishings. The lighter scale of Triuna makes it particularly appropriate for smaller offices.

The collection includes desks, credenzas, U-desks and upper storage units. The Triuna table line includes table desks, conference and occasional tables.

Triuna detailing seeks craft as a distinct element of the furniture. Desks are offered with various marquetry motifs. Storage units are offered with several trim designs. An extensive range of premium grade veneers and solid woods are carefully selected, matched and finished with enduring urethane.

Design: Manfred Petri



It's Not Too Late

Is the glass half empty or half full as 1991 draws to a close? When a top real estate executive like George R. Puskar, chairman and CEO of Equitable Real Estate Investment, tells you, "The 1990s must become the decade of managing and improving the existing stock of real estate,"—and adds that while numerous regional malls, industrial properties and apartments are faring well, the office market will take years to recover—you realize how profoundly society's demands on designers are changing. Some designers will still be creating brave new worlds on a broad scale, but more of us will be straightening out problems left behind by the 1980s.

Is there anything the design world can contribute directly to help our communities overcome their economic distress? A debate recently conducted in Manhattan under the auspices of the National Institute for Architectural Education and the Designing New York Committee offered a glimmer of hope. "There is a massive need for public infrastructure," said Meyer Frucher, vice president of Olympia & York and former president of New York's Battery Park City Authority, "and now is the time to get it. There is an obligation on the part of government to plan counter-cyclically, and start to put forward those multiplier capital projects that can help revitalize the city."

Frucher was speaking about New York City, naturally. He went on to identify opportunities for public investment in the City's convention center, college dormitories, courthouses and parks. Was he suggesting that designers single-handedly open the spigot of public works spending? Of course not.

What architects and interior designers do have, however, is the force of their expertise in using space. Many of us are paid to exercise this knowledge in the shaping of offices, retail stores, hotels and other commercial facilities. Yet the same conceptual tools apply to such institutional purposes

as hospitals, schools and transportation centers, where the need for design is as great as the private sector—and the long-term social benefits are equally promising.

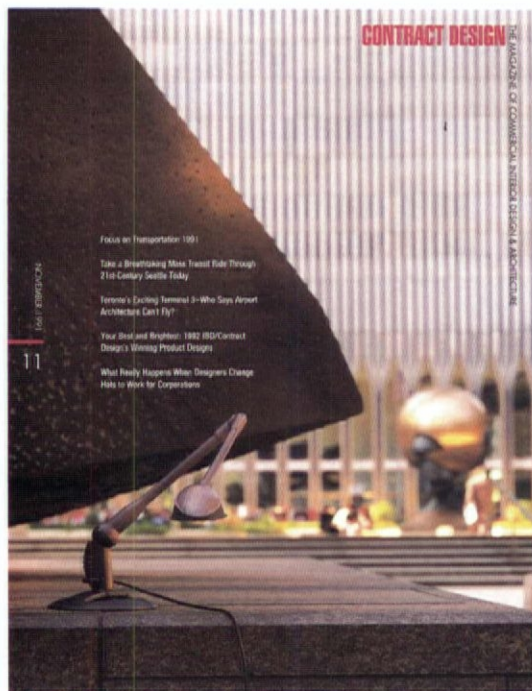
This is what Frucher is saying: Get involved in the political process that builds public support for needed public and quasi-public projects. Surely there is more than one community that cries for expanded ambulatory care medicine, because growing numbers of unfortunate citizens regard

emergency rooms as their only source of medical care. Or for more day care and community centers for infants, children and the elderly near home or work, so working families can have a fighting chance of earning a living. Or for upgraded transportation centers that give businesses added incentive to stay or relocate.

Designers may not always be accustomed to serving on school boards, public task forces, community planning boards or other forums for public policy. Yet their knowledge and opinion should carry as much weight as anyone else's, since the use of space is a critical trait of communities across the globe. If humanity is known by the environments it builds, then architects and

interior designer may find themselves speaking with surprisingly strong voices about how more perfect communities can be achieved—through design.

Certainly none of this will seem as dramatic as the tonic of war on a depressed economy. But if Americans can take pride in not having or wanting a war to jump-start our ailing economy, we should also be sobered by the consequences of long-term neglect and under-investment. Many of the nation's inner cities and public institutions are in as sorry shape as its roads, bridges and tunnels. Spending to improve them will safeguard our future as well as stimulate our present-day economy. If designers can make a difference, now is a compelling time to prove it. ☛



Roger Yee

Roger Yee
Editor-in-Chief

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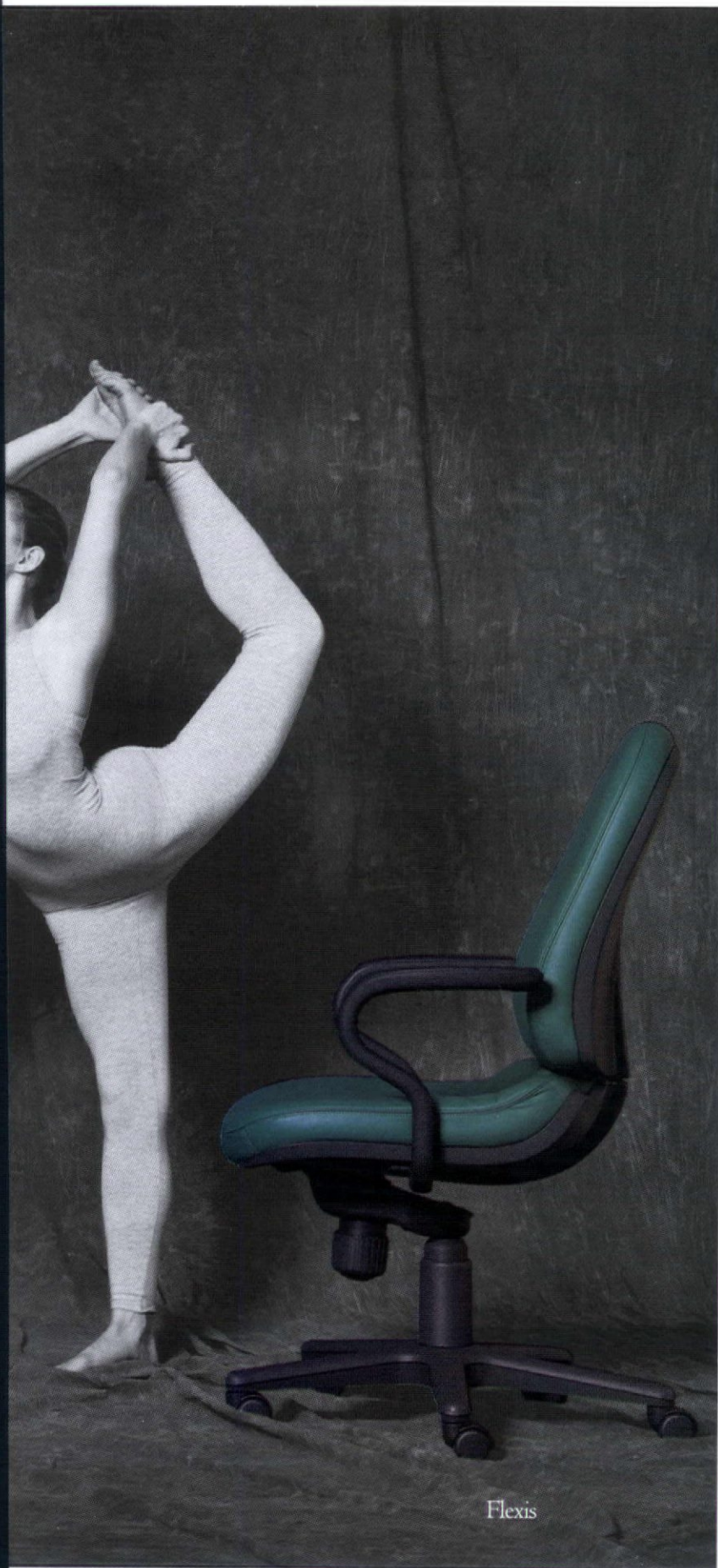
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Georges Seurat, French, 1859-1891. A Sunday on La Grande Jatte — 1884, oil on canvas, 1884-86, 207.6 x 308 cm, Helen Birch Bartlett Memorial Collection, 1926, 224. ©1991 The Art Institute of Chicago. All Rights Reserved.

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TRENDS



The Best of the Pacific Northwest!

Seattle - The Pacific Northwest Chapter of the Institute of Business Designers has announced the winners of its Third Annual Contract Design Competition held May 4, 1991.

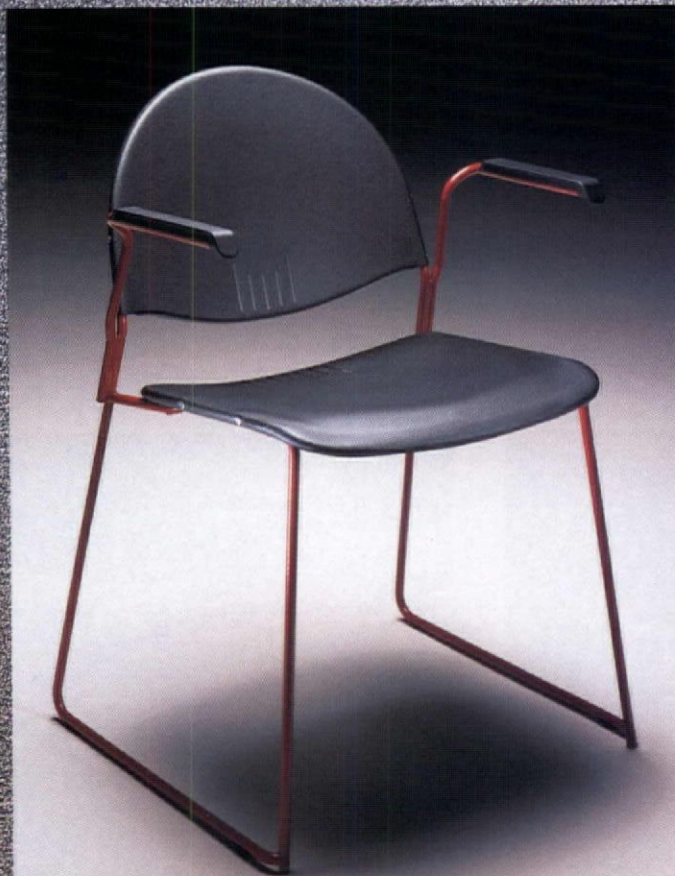
For **Best of Competition**: Kasala by Buffalo Design, Inc.; Kristen Jacobsen, AIA, principal and project architect; Lisa Ewing. For **Award of Excellence**: Western Tile and Marble

Showroom by Wyatt Architects; Scott Wyatt, principal; Barry Gehl, project designer; Teri Sato, project manager; Kimberly Ford and Franz Goebel.

For **First Honorable Mention**: Beans Company Coffee by Buffalo Design, Inc.; Scott Cameron, principal and project manager; Craig Grosinger, AIA, project architect; Allan Lehman, production. For **Second Honorable Mention**: Robert E. Bayley Construction Company offices by Bumgardner Architects; Kay E. Fleenor, IBD, ASID, project designer; Mercedes Fernandez, project interior designer; Daniel L. Miles, project architect.

Winners of the Pacific Northwest Chapter of the Institute of Business Designers' Third Annual Contract Design Competition include: for **Best of Competition**, Kasala by Buffalo Design, Inc. (bottom, right); for **Award of Excellence**, Western Tile and Marble Showroom by Wyatt Architects (bottom, left); for **First Honorable Mention**, Beans Company Coffee by Buffalo Design, Inc. (top, left); and for **Second Honorable Mention**, Robert E. Bayley Construction Company offices by Bumgardner Architects (top, right).

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Are You Happy or Just Competent?

Grand Rapids, Mich. - Being happy about yourself and what you do for a living has been on the minds of American corporate managers and their staffs in the midst of these soul-searching times of relentless foreign competition and unceasing recession. To put numbers behind states of mind, Steelcase and polster Louis Harris and Associates set out to survey middle managers in the United States, the European Community and Japan on how they feel about their work, their work environments and their employers. Over 6,000 office workers were queried in 15 countries during the course of the study. Surprise: Japanese workers proved to be the least satisfied with all of the above. Their American counterparts were the most satisfied, and Europeans fell somewhere in between.

As far as attitudes go, this ranking prevailed among office workers in such ratings as satisfaction with their work, pride in their company's products and services, assessment of pay, belief in management's honesty and ethics, feeling that they can contribute significantly to their company. Unexpected turns occurred when workers rated their identification of doing a good job and achieving life goals, where Europeans felt best and the Japanese worst, their hours worked, where Japanese seemed overworked most and Americans least, or their sense of safety from layoffs, where everyone appeared equally concerned, to the extent of half of all workers surveyed.

Lest anyone here be inclined to crow about the results, even Steelcase and Louis Harris are quick to qualify the findings. First of all, Americans have been complaining for years of a declining quality of life on the job, and this survey confirms the trend. Second, cross-cultural studies are dangerously hard to interpret, as the ground-breaking studies by the brilliant anthropologist Margaret Mead during World War II demonstrated. Europeans, for example, are accustomed to a

cradle-to-grave social welfare system in which the workplace plays a critical role. The Japanese also see the world differently from us. As the late Harvard scholar and diplomat Edwin Reischauer often reminded his countrymen, the nail that sticks up in Japan gets hammered down; individuals count less than the group in Japanese society, and a successful Japanese who gloats about his work and his company is committing an act of *hubris*. Besides, if Europeans and Japanese are doing well on the economic scoreboard without feeling happy about themselves, Americans can only imagine what could happen if things got better.

Scalamandré Acquires Boris Kroll

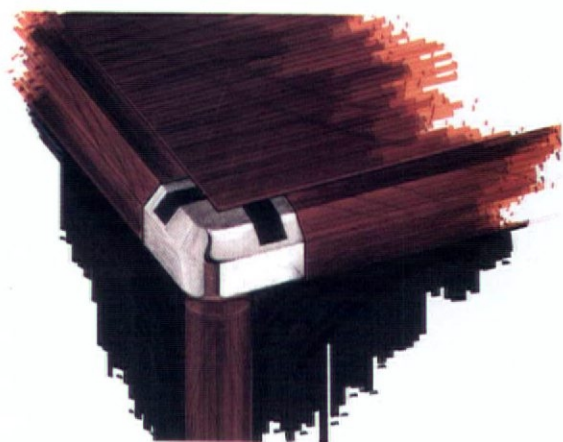
New York - Scalamandré, a leading manufacturer of silk and woven fabrics, wallcoverings, carpets and trimmings, has acquired Boris Kroll, another respected contract fabric house, through SA fabrics, Inc., an affiliate company. The announcement was made in New York by Adriana Scalamandré Bitter and Edwin W. Bitter, president and chief executive officer of Scalamandré, and Lisa Kroll, president of Boris Kroll. Tami Bitter Cook has been named president of SA Fabrics, Inc. and Lisa Kroll will be a design consultant.

Cadillac's New Interior Style

Detroit - As Cadillac unveils its 1992 model lineup, featuring radically redesigned Sevilles and Eldorados, it is also introducing a new facilities image program. The fresh approach to dealership design provides a customer-driven environment and a showplace to complement the new products. Design Forum, based in Dayton, Ohio, has developed this new program, creating display elements and image components that can be incorporated in remodeled as well as new facilities. The facility program is tar-



Plastic Laminate Top/Grey Metal Rails/Chrome Metal Leg



Walnut Veneer Top/Walnut Rails/Walnut Legs



Maple Veneer Top/Maple Rails/Black Metal Legs

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eted to attract a new market segment to Cadillac as much as the car maker's new products, which have drawn rave reviews from automotive critics.

Preservation's Most Endangered List for 1991

Washington, D.C. - The National Trust for Historic Preservation's 1991 list of America's Most Endangered Historic Places exhibits the diversity of the nation's imperiled historic resources and the threats that plague them.

Seven of the historic sites on the 1991 list appeared on last year's list: Antietam National Battlefield Park, Washington County, Md.; Fort Frederica National Monument, St. Simons Island, Ga.; Kennecott Mines, Kennecott, Alaska; Penn School, Frogmore, S.C.; turn-of-the-century homes in South Pasadena, Calif.; Southeast Light, Block Island, R.I.; and Walden Pond and Walden Woods, Concord and Lincoln, Mass.

New to this year's list are: Philadelphia's Independence National Historic Park, Detroit's Tiger Stadium, a Main Street post office in Franklin, Tenn., and James Madison's estate, Montpelier, in Orange County, Va.

High Costs, Mergers Lead Furniture Industry Concerns

Grand Rapids, Mich. - Mergers and acquisitions among office furniture makers have disrupted the industry enough to be cited as the biggest concern of the design and furnishings community queried in the spring 1991 installment of Kennedy research's semiannual *Office Trends*.

Office Trends, a syndicated study that tracks developments in the office furniture industry, queried subjects from four distinct groups: dealers, interior designers and facilities managers from small and large companies. The study revealed that designers and the recent mergers particu-

larly disquieting. Thirty-seven percent said it's their greatest concern regarding the industry, outranking high costs—cited as the biggest problem by just 19% of designers.

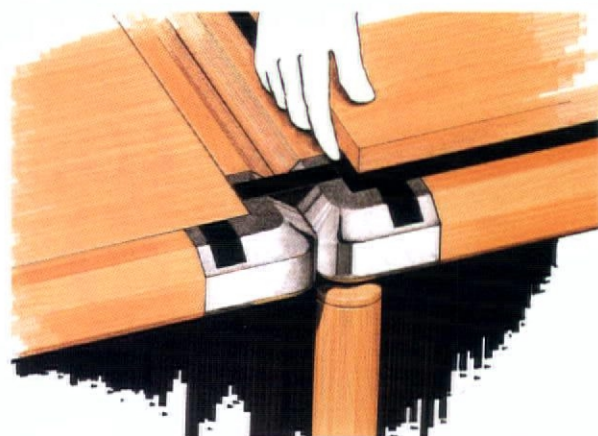
Sharply disagreeing with the designers, facility managers felt increasing costs are far and away the biggest concern. Dealers, too, seemed to fret a great deal about increasing costs (40%), almost as much as mergers and acquisitions (41%). In summary, the 420 survey participants identified increasing costs as the greatest common concern facing the industry.

The Newest Miracle on 34th Street

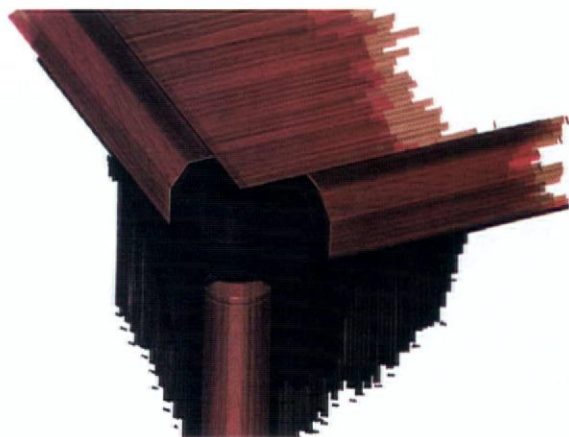
New York - Almost 80 years after B. Altman & Company invited the public into its gracious and stately department store in midtown Manhattan, the elegant limestone-clad building in Italian Renaissance style closed its doors for good—or for a few years, at least. Soon it will reopen as the New York Resource Center, a design industry mart. Completion is set for mid-1993.

With its 600,000-plus sq. ft. of contract and residential showrooms, the Resource Center will house showrooms for furniture, fabrics, floorcoverings, wallcoverings, lighting and accessories. It's a project of KMO-361 Realty Associates whose administrative partners are Morton L. Olshan and Peter L. Malkin. Everyone involved in the planning of the Center has been acutely aware of the landmarked building's distinction.

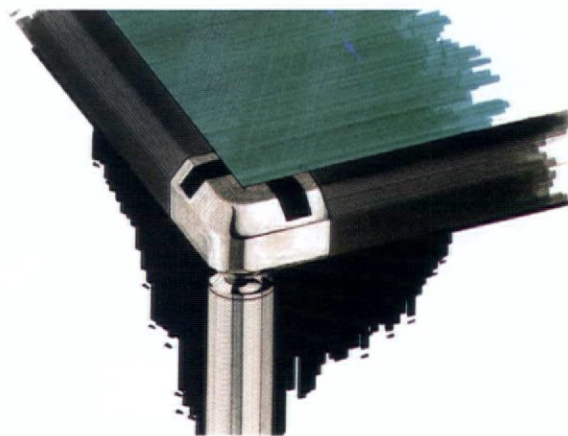
The main floor retail area will feature the original 22-ft.-high ceilings while the other floors will have minimum heights of 15 ft.-6 in. A concierge will assist tenants and their guests. The central escalator core will be retained and new passenger elevators will be added to further enhance traffic flow. Augmenting the showroom spaces will be a multi-seat theater, a private conference center with high-technology equipment and meeting rooms of various sizes for use by tenants and professional groups.



Maple Veneer Top/Maple Rails/Maple Legs



Painted Maple Veneer Top/Painted Maple Rails
Painted Maple Legs



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TRENDS

Architectural restoration has been assigned to Hardy Holzman Pfeiffer Associates. Donovan and Green is responsible for both the interior layouts and the graphics program, and Emery Roth & Sons will prepare working drawings.

Commissions and Awards

The Los Angeles Chapter of the ASID has just completed a substantial *pro bono* interior design project

for the L.A. County USC Psychiatric Hospital.

SCR Design Organization, Inc., one of New York's largest interior and corporate facilities planning firms, is moving to new offices at 305 East 46th Street in Manhattan.

Mackey Associates, in St. Louis and Kansas City, Mo., has changed its name to **Mackey Mitchell Associates**, with the addition of Dan S. Mitchell, AIA.

Soep Associates, Inc., a Boston-based, full-service

architecture and planning firm, has been retained by the *Pittsburgh Post-Gazette* to update its editorial and news departments.

The Sports Architecture Group of Howard Needles Tammen & Bergendoff, headquartered in Kansas City, Mo., has been selected to design the renovation of the historic Los Angeles Memorial Coliseum.

Cole Martinez Curtis and Associates, Marina del Rey, Calif., and **The Jenkins Group**, London, England, have recently formed a joint venture specializing in the planning and design of hotels, resorts, restaurants, and clubs throughout Europe and the United States.

Space Design International has been named interior designer for the House of Fraser's new department store opening in the prestigious new Shires Center in Leicester, near London, U.K.

People in the News

Gary D. Kaiser, ISP, IBD, ASID, group project director for Design Performance Group, a Florence, Ky.-based subsidiary of American Sign and Marketing, has been selected to take over the leadership of the Governing Board of Contract Interior Design Standards in Chicago.

Finger & Moy, Architects, San Francisco, welcomes **George Hanna** as senior architect.

Diane Vambreck has joined Aurora, Ill.-based Richards-Wilcox as the sales manager for the Office Systems Group.

Centercore Canada Inc., part of Centercore, Inc., headquartered in Wayne, Pa., announces the appointment of **Wayne L. Horan**, as director of sales and marketing.

Dana L. Jones has been promoted to marketing manager, upholstery/ bedding for the Wool Bureau, located in New York, for its Interior Textile office in Atlanta.

Joseph L. Colt, AIA, RIBA, an American member of Swanke Hayden Connell Architects' initial team responsible for establishing its successful London office, has relocated to Washington, D.C. He will share office management responsibilities with Arnold Levin, director for the Washington office.

Roger Smith has been named president and chief executive officer of Eclat, The Information Automation Company, in Pleasanton, Calif. Smith succeeds **Perry B. Sells**, who has become vice chairman of Eclat's board of directors.

Joseph E. Hakim has been appointed president and CEO of Merchandise Mart Properties, Inc., manager of The Merchandise Mart and The Apparel Center, both in Chicago.

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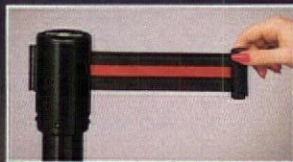
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TRENDS

New York's Butler Rogers Baskett has announced a merger with Jeremy Lang Architects, and the appointment of **Jeremy P. Lang** as a partner of Butler Roger Baskett, Architects and Interior Designers.

J.G. Ouseley, Carter Carpets, Inc. in Rome, Ga., has appointed **Susan Moore** as marketing manager for the wool rug and broadloom division.

Dean Lindsley has been appointed director of operations, Pallas Textiles, for Kreuger International, located in the corporate office in Green Bay, Wis.

Panel Concepts, Santa Ana, Calif., has named **Judy Witt** national sales manager of seating.

Coming Events

November 10-13: International Facility Management Association IFMA '91, San Diego Convention Center, San Diego; (713) 623-4362.

November 14-17: National Symposium on Health Care Design, 4th Symposium: "Imagining New Possibilities," Boston Marriott/ Copley Place, Boston; (415) 370-0345.

November 19: Access for the Disabled: Complying with the Federal "Americans With Disabilities" Act, The Meeting Hall, The Association of the Bar of the City of New York; (212) 790-1338.

November 20-24: International Furniture Fair Tokyo '91, Harumi, Tokyo, Japan; (44) 602 212523

December 7-10: The National Association of Display Industries (NADI) 99th Visual Merchandising/Store Planning/Shop Fitting/Point of Purchase/Display & Design Market, New York Passenger Ship Terminal Piers 90-92, New York; (212) 213-2662.

January 6-9, 1992: Domotex Hannover '92 World Trade Fair for Carpets & Floor Coverings, Hannover Fairgrounds, Germany; (609) 987-1202.

January 15-18, 1992: The Edge of the Millennium Symposium, Cooper Hewitt, National Museum of Design, New York; (212) 860-6894.

February 14-16, 1992: Surfaces '92 Vegas Convention Center, Las Vegas, NV; (800) 624-6880.

February 15-April 12, 1992: The Sdale Celebration of Fine Arts, Scottsdale, AZ; (602) 443-7600.

March 8-11, 1992: Qualicer 92: Congress on Ceramic Tile and Tiles, Castellon, Spain; (011) 64 24 24 24.

March 12-14, 1992: RHIDEC, Restaurant and Hotel International Exposition and Conference, Los Angeles Convention Center, Los Angeles; (212) 391-9111.

March 18-20, 1992: WestWeek, West Coast Design Center, Los Angeles, CA; (213) 657-0800.

April 6-9, 1992: Heimtextil And World Congress Center, Atlanta, GA; (212) 490-9323.

May 6-10, 1992: The 1992 Scandinavian Furniture Fair, Bella Center, Copenhagen, Denmark; (0045) 32 47 21 62.

May 6-8, 1992: 1992 Lightfair International, Jacob K. Javits Convention Center, New York; (404) 220-0000.

May 14-17, 1992: 1992 International Furnishings and Design Association Conference, The Regency Cambridge, Boston; (800) 727-5202.

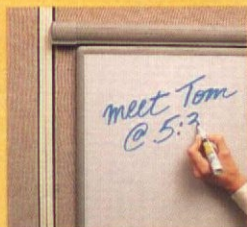
June 8-10, 1992: NEOCON 24 International Furniture and Contract Furniture Merchandise Mart, Chicago; (312) 527-4141.

June 10-13, 1992: Public Design International Trade Fair for Interior and Exterior Design, Furniture Fair and Exhibition of Frankfurt, Germany; 49 69 6292 or 6534.

June 19-21, 1992: 1992 AIA National Convention and Expo, Boston Convention Center, Boston; (617) 626-7395.

June 25-28, 1992: International Exposition, McCormick Place, Chicago; (407) 747-9400.

August 19-20, 1992: International Design and Environmental Conference '92, Rosemont O'Hare Exposition Center, Chicago; (404) 925-9000.



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MARKETPLACE

Ralph Wilson Plastics Co. has expanded its Craftwood Tinted Veneers line with Craftwood Two-Tint Veneers, 12 flat-cut oak veneers coordinated to the manufacturer's Color Quest collection of Wilsonart solid color decorative laminates. Two-Tint Veneers are stress-relieved, bookmatched premium grade oak veneers, ready to finish and available in sheets with a high pressure phenolic backer, or flexible and semi-rigid paper backers.

Circle No. 248



HIGH DESIGN WITH ALL THE TRIMMINGS



The Chicago Faucet Company has made the "cobra" spout, designed for its decorative faucet lines, the standard spout for four models of its commercial lavatory faucets. The cobra spout includes an internal flow "control-a-flo" adjustable cartridge to control flow and reduce splash.

Circle No. 258



Koroseal Wallcoverings introduces Volum IV Design Prints, a collection of 54-in. vinyl wallcoverings that include faux finishes, crushed paper effects, stripes, geometrics, florals, tweeds and textures. The wallcoverings are available in 18 different patterns and 177 different colorways.

Circle No. 250



Ekitta presents Saxony occasional tables, constructed of tubular steel with a durable polyurethane enamel paint finish. The tables are available in an endless combination of finishes, materials and proportions. Each is handcrafted and finished for the discriminating specifier's eye.

Circle No. 243



Sirocco, designed by Rob Rose of Architex International, owes its inspiration to the Moroccan wind that defines sand patterns across the Sahara. Sirocco is a two-color jacquard design of wool and cotton. The spray paint effect or pointalist half-tone effect is used to capture the graininess of the sand dunes.

Circle No. 247

WHAT WOULD THE PILGRIMS SAY?

The La Lune Collection announces the newest edition to its willow collection, the #505-CG Secretary. This secretary features glass doors and #4 Navajo premium finish, and may be ordered with mirror or willow doors and in 14 other finishes.

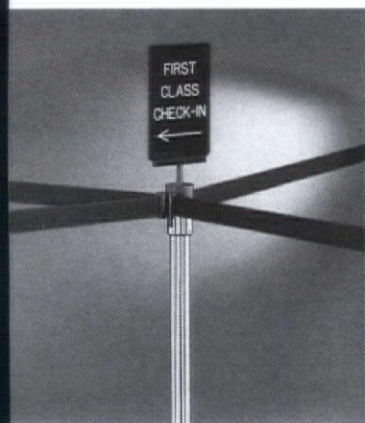


Circle No. 254

Armstrong World Industries has added a new terrazzo-like pattern in 15 floral-inspired colorations to its line of Medintech solid vinyl commercial sheet flooring. Each of the colors is named after the botanical family name of the flower that provided the inspiration for the visual. Shown here are Bouvardia (taupe), Calendula (peach), Brodiaea (lavender) and Gypsophila (green).



Circle No. 244



Lawrence Metal Products has expanded its line of Tensabarrier crowd control guidance products. The line now includes a variety of color options, together with many post and head finish options, to make dozens of combinations possible. Tapes can be custom imprinted and a three-way adapter allows the Tensabarrier to be connected from four different directions.

Circle No. 253



Atelier International has responded to a refined, more European aesthetic with the Portofino Seating Collection designed by

Italian designer Enzo Berti. The collection consists of side and armchair models with a hardwood seat or an upholstered seat. Portofino's gracefully arched backrest matches the comfort-inducing curvature of the seat. Seat and back are manufactured of beechwood veneered hardwood, while legs and arms are made of solid beechwood.

Circle No. 246



Bernhardt has added the Montclare Lounge chair to its American Standards Collection. The collection embraces a rich design heritage with products that respond to a unique expression of American interiors. The Montclare Lounge evokes a traditional stature while maintaining a refined simplicity, featuring sweeping curves of fine hardwood, a bold front and sleek side profile. Well-crafted upholstery articulates form and provides support and comfort.

Circle No. 259

MARKETPLACE

Philippe Starck has designed the Hi-Glob stacking stool for Kartell. The Hi-Glob stands out with its long legs (in two different heights) and a clever foot rest. The rear legs have been designed for maximum stability. The stool is available in a variety of colors.

Circle No. 251



The Calais Chair, designed by Tom Deacon for Keilhauer, is a classic chair form expressed with a directness and clarity that transcends any particular period or style. The Calais is light and graceful while maintaining a remarkable degree of comfort.

Circle No. 255

The newly-launched, luxurious Silk Roads Collection by Jack Lenor Larsen recalls faraway places with exotic names. Celestial and Nirvana (shown) are part of the Silk Roads Collection. Printed on the gleaming iridescent silk satin of Celestial, the ancient Tibetan flower forms of Lhasa Bouquet are reflected in jewel tones. Nirvana is woven with a silk satin structure that creates a bold warp stripe on one face and reticent shadow banding on the reverse.

Circle No. 256



Wet Scape was designed by Carlo Vietri, and is Reggiani USA's first lighting fixture appropriate for both indoor and outdoor use. Wet Scape fixtures are weather-tight and dust-tight, and are available in the following finishes: white, black graphite and landscape green. They are fitted to accommodate MR-16/50 watt lamps indoors.

Circle No. 242

The MC-450-03 Metal Chair by Walsh & Simmons Seating is made from heavy 16-gauge steel tube frame construction for durability and lasting quality. Chairs are available in powder coated finishes, design style backs and a choice of seat pads.

Circle No. 249



WORK UP YOUR APPETITE FOR NEW PRODUCTS



Karastan Bigelow's Ivory Medallion Serapi is the newest edition to the original Karastan Collection of Oriental design rugs. Serapi rugs are noted for their distinctive geometric designs. An ornate pattern of vines and leaves is woven around a central medallion and set within an ivory field. The symbol in the center of the medallion represents the eye of the all-seeing deity. Karastan stylists used 23 individual colors to recreate the antiqued and uneven dying pattern of a handwoven oriental rug.

Circle No. 257



Nature Preserved of America is now utilizing an innovative computer imaging system to help visualize the look of Nature Preserved plant materials as they may actually appear at your project site.

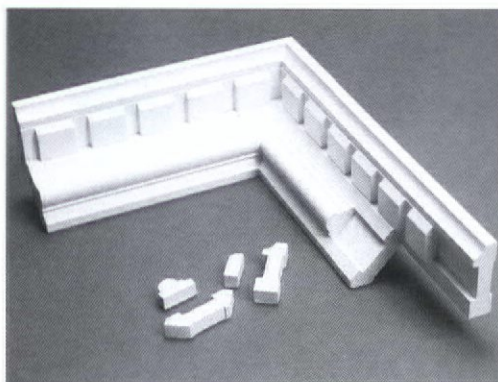
Nature Preserved can now offer any designer or specifier the ability to visualize virtually any type of interior plant installation.

Circle No. 252

The many moldings, inserts and other accent details of the SelecTrim modular hardwood molding system from the James Wood Company allow designers to create their own moldings with efficiency and economy. The key: a groove 1-1/4 in or 1/2 in. wide machined into each primary SelecTrim molding profile. Colors, textures, natural wood tones and

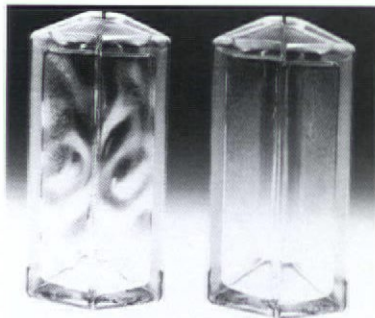
other materials can be combined: main molding materials can be modified with inserts later; prefinishing and preassembly are also available.

Circle No. 240



Pittsburgh Corning Corporation has introduced the first 45-degree glass block. The Tridron 45° block, a triangular glass block unit that is used to form 45-degree corners in glass block windows, walls, partitions and panels, offers unparalleled design flexibility. The units are available in the moderately distorted Decora pattern and the clear Vue pattern, which allows maximum light transmission.

Circle No. 245



NO TURKEYS HERE



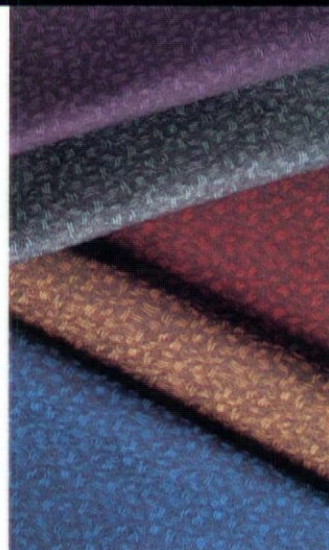
Newport Damask by Scalamandré is a cornerstone of The Newport Gilded Age Collection. Made of 100% silk, the fabric is a reproduction of a second-floor sitting room of Marble House, the Newport home of the William K. Vanderbilt family. The fabric is offered in six colors: eggshell, vermeil, crimson, tile blue, avocado and forest green.

Circle No. 241

Designing in a Material World

Arc-Com has no time to rest on the laurels of its IBD/Contract Design win as it rolls out new ideas on fabric, fashion and fiber for the fin-de-siecle

By Jean Godfrey-June



The finer things: Arc-Com follows up its IBD triumph (see page 82) with (left to right) Colonnade, Amersand and Polestar.

Rich materials, from smooth wood veneer and rough, natural stone to glittering etched glass and brightly burnished metal, were the some of the best things about designing in the 1980s. As we're all too painfully aware, the '80s are over, and with them the days of the limitless budget and the client who says "go for it." Consequently, Arc-Com's latest fabrics respond to the designer's yearning for the dimension that unusual materials add to a space, according to Deborah Lanzner, director of marketing and design for Arc-Com.

Following the success of the Modernist Collection, which won a 1991 IBD/Contract Design award (see this month's story), the company's newest fabric explores relationships between fibers, colors, patterns and weaves. While each fabric covers new ground, it also works with Arc-Com's previous collections. "Arc-Com won't leave designers empty-handed after one season," says Lanzner. "If you see an unusual color in the collection one season, you'll nearly always see it directly after that. Designers need a line that works together."

Responding to designers' needs seems to be the order of the day. "Architects now are extremely aware of material, but suddenly find themselves without the budgets to specify things like exotic woods and beautifully finished metals," Lanzner observes. "Textiles can help fill that void."

Lanzner works with fiber in much the same way that a design-

er works with disparate materials, juxtaposing fine materials against humble ones, rare against common. "Prices are forcing us to go back to simpler elements in some cases, and it's getting an interesting dialogue going," she says. "The finer materials ennoble the simpler ones, and the simpler fibers showcase the finer."

The quintessential fabric in the collection is Polestar, a seemingly simply geometric pattern which reflects a distinct three-dimensionality. "It's pattern on pattern," says Lanzner. "The base is an Oriental lattice. The '70s geometrics were simple. The '90s are far more complex."

Does pattern take a back seat to material in the current market? "People don't need as much going on in a given textile," Lanzner declares. "Even in their interiors, people look for one or two really beautiful, good things to focus on, rather than the clutter of the '80s."

Lanzner juxtaposes colors the way she does materials. "I like to play a more traditional color with a wilder, newer one," she says. "That way, the designer can love it and so can the client. They can play up the unusual color or stick with the more familiar."

Amersand reflects the collection's strongest ideas in color, following up on the Patterns of Light Collection. "We've tried to get further into the yellow cast colors, the chartreuse, mixing warm cast colors against the saturated jewel tones," notes Lanzner. And they're not the jewel tones of the '80s. "The grey has come out of the

jewel tones so they're clearer and brighter," she says.

In the case of Colonnade, constructed with DuPont's new MicroMattique fibers, Lanzner drew inspiration from the fiber itself. "The yarn is so fine it suggested finer detailing, greater articulation and a more decorative approach, sort of turn-of-the-century," she recalls. "The image of synthetics has changed drastically in the past few years. It's time to celebrate these fibers for what they can do. Calvin Klein and Donna Karan certainly are."

Lanzner's reference to the fashion world is no slip of the tongue. She regularly combs Madison Avenue for new shops and styles. "You see colors put together in a way you haven't seen before, different kinds of patterning, even new fiber combinations."

But Lanzner is quick to acknowledge her design staff of three, with whom she does much of Arc-Com's pattern and color work. "I choose assistants who are very different from me, so we can have a fresh perspective." The team gets further input from the architects and designers to whom Lanzner shows new ideas.

Lately, Lanzner has felt a closeness with architects and designers. "Under the strain of new budgets," she says, "we've all got to come up with new solutions."

With more award-winning, affordable designs sure to emerge from Arc-Com Fabrics, the '90s may be a lot more fun than we think. ☺

Circle No. 235

Furniture-Integrated Ambient Lighting by Peerless: Glare-free lighting where it's never been possible before.

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A 1990 study by Cornell University established that glare-free lighting from lensed indirect fixtures dramatically reduces employee time loss

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A MORE AFFORDABLE MOUSETRAP

What makes a furniture maker called BiF think there's a market for mid-priced office furniture with state-of-the-art construction, guaranteed delivery and a lifetime warranty?

By Roger Yee



It takes conviction—and nerve—to introduce a better mousetrap in the global economy of the 1990s. When Sang-Sik Wee, president and founder of BiF, Asia's largest manufacturer, retailer and exporter of furniture, brought his contract and residential lines to America in 1981, he sent them to do battle in a hotly contested market not yet beset by bankruptcies, mergers and acquisitions. Seven years later Wee told *Forbes*, "My competitors will be Herman Miller and Steelcase. In the future, furniture will be like cars, ties, necklaces—the same all over the world. I want to build BiF into the Toyota of furniture."

Brave words. If the U.S. furniture industry looks more vulnerable today than it did in 1988, a limping economy and excess capacity can take more credit than a newcomer like BiF. Nor do such industry forces as Steelcase, Herman Miller, Haworth, Knoll and Kimball seem to be peering over their shoulders at how the Inchon, South Korea-based company is doing.

BiF has proven itself a fast learner, however. While it originally sought to overwhelm the market with high-fashion Italian design, state-of-the-art manufacturing, aggressive pricing and retail distribution, the current

strategy is a lot more pragmatic. In the 1990s, BiF is designing highly utilitarian and attractive products for the general office market, manufacturing them in a new Moreno Valley, Calif. plant as well as abroad using the latest automation technology, marketing them through both company-owned retail showrooms and independent dealers, and servicing them with project managers and dedicated customer service teams offering guaranteed, immediate delivery and installation plus after-sales service.

Can direct-from-the-factory prices, impressive quality control and intensive customer service give BiF's fresh, contemporary-styled office furnishings an edge in the broad middle market? Recent product introductions suggest that BiF knows who its customers are. In the Stafford executive furniture line, Combinare II, an open plan office system, and a multiple-task ergonomic seating group, the \$230-million company (1990) has declared its long-term commitment to the needs of U.S. businesses and institutions.

The Stafford Suite is a collection of modular pieces that takes square aim at the crowded field for mid-priced executive furniture. To give this ensemble an advantage, BiF has designed and

Attractive, functional and affordable appear to be the strategy behind BiF's products for the middle market in contract furnishings. As demonstrated by the Stafford line (left, top) of executive furniture, the open plan system Combinare II (left, bottom) and the Maeva chair (below) for middle managers, BiF is taking aim at the basic needs of small to mid-sized organizations.

built the mahogany components including desks, returns, latera files, credenzas, a teardrop peninsula table and a matching conference table, so they can serve as integrated work stations or stand alone furniture. Stafford offers a wide range of pedestals, bookcases, storage units and organizers.

Designers familiar with panel-hung, open-plan furniture systems will see a versatile, cleanly finished and competitively priced alternative to industry standards in Combinare II. It doesn't break new technological ground. Yet it gathers together many of the most desirable features designers and organizations want in a very attractive package: 24- or 30-inch deep, variable-height work surfaces, rounded edges, panel-based power, voice and data raceways, tackable and acoustical panels and a host of options, such as files, cabinets, shelves, fixed and mobile drawers, and keyboard trays.

Kekira, Maeva and Mana-ki are ergonomic chairs BiF is producing in collaboration with Vaghs, s.p.a. of Italy for the executive middle manager and VDT operator respectively. Again, these products are more evolutionary than revolutionary in nature. Cold-foam injection technology, robotic welding and proven mechanisms are incorporated in the design and manufacture of the chairs to make them available at very reasonable prices.

BiF isn't talking about taking on the Herman Millers and Steelcases of the world these days. "BiF provides affordable ergonomics," says sales manager Mark Bassil of the BiF New York office. "Our products come with state-of-the-art design and construction, guaranteed delivery and lifetime warranty. We believe there is a strong market for this."

You'd better believe the folks in Grand Rapids are listening.

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A Cure For Terminal Disease?

Why we hate the spaces that make us late—transportation facilities—and how designers can help

When the G.I. kissed his wife or girlfriend goodbye and turned to face his destiny in World War II, chances are the couple parted in one of America's great railroad terminals of the late 19th and early 20th centuries. In our time, the same bitter-sweet farewells have been held in the nation's airports, the gateways to late 20th-century communities. In good times and bad, our population is increasingly on the move, with nearly one-fifth of us going so far as to change addresses each year.

Just how our citizens travel to and from work and play is getting a lot more complicated as we approach the 21st century. Try asking the man or woman in the street what he or she thinks is the typical trip taken by a commuter from home to place of work. Suburban home to downtown office in the central city? Not by a wide margin. The 1980 census indicates that there were twice as many suburbanites commuting to suburban jobs in metropolitan areas as there were to jobs in the central cities.

Whatever mode of transportation Americans choose, they must find ways to accommodate it, using such facilities as garages, terminals and stops. It's a logistical problem: How do you deliver people to a transportation facility, receive, route and hold them, and then send them on their way? It's a technological problem: How do you expand, contract and update facilities to reflect changing schedules, equipment and carriers? Last but not least, it's even an aesthetic problem: How do you transform what is really a pathway to a vehicle or a ride into a place with a valid personality of its own?

All too often the transportation facilities where we arrive or depart fail us on logistical, technological and/or aesthetic grounds. They are the epitome of nowhere. Most of the time we are happily unaware of this, but when the inevitable delay comes, we find ourselves trapped—nowhere.

Designers might look to the Japanese ekiben or box lunch for inspiration. Over 12 million travelers in 5,000 train stations in Japan consume these compact, wholesome yet delicious meals each day. (Eki is the Japanese word for station, ben is short for bento or packaged, ready-made meal.) The fare typically consists of such fresh ingredients as seafood, rice and vegetables, chosen from what is regionally abundant and selected for nutritional balance.

Yet half of the delight in dining on ekiben is how aesthetically rewarding they are. Using common, often humble materials such as bamboo, porcelain, wood, leaves, foil and plastic as their dinnerware, the chefs of ekiben create fascinating objects that take up little space to contain their edible cargo, use every bit of the space and materials they require with utmost care, are ready to move at a moment's notice—and somehow manage to appear so beautiful that you must pause to admire them even as the rest of the world rushes by.

To take a closer look at ekiben, readers might turn to the delightful book, *Ekiben*, by Gideon Bosker, Mamoru Watanabe and Junichi Kamekura, published by Chronicle Books (ISBN: 0-87701-490-6, 144 pages, \$16.95 in paper). For those with less time to spare, the following pages offer strong evidence that designers can indeed make the experience of travel more memorable even before the trip begins. Architecture and interior design are supposedly rooted to the earth, but some of the projects featured here may make you wonder. ☞



A sample of ekiben (above) from the Kansai Honsen Tennoji Station in Osaka, Japan, features oshi-sushi and naki-sushi.

From *Ekiben*, courtesy of Chronicle Books.



Melee In The Metro

With architects, engineers and artists engaged in a subterranean skirmish, what kept the Metro Downtown Seattle Transit Project, by Parsons Brinckerhoff Quade and Douglas, and TRA—among others—rolling successfully?

By Jean Godfrey-June

Ask an artist, an architect and an engineer to work together, and you've probably got a mild controversy, if not a big, nasty fight on your hands. Inviting the same group to design a new transit system for a large, congested American city is almost too ludicrous to imagine. So why has Metro, Seattle's transit authority, done just that to expand its overburdened public transportation system, commissioning such firms as Parsons Brinckerhoff Quade and Douglas and TRA Architecture, Engineering, Planning and Interiors?

Better design—pure and simple. In a decade where the budget has become the bible for public projects, the City of Seattle and its Metro system decided to look long-term in planning the new Metro Downtown Seattle Transit Project. Now a year old, the project is being copied everywhere, and its emphasis on art has become standard for all Seattle Metro projects.

Ridership is up. Graffiti is down. Plainly put, the public is taking care of places it respects. "We pioneered the concept of including artists on the design team," says Carol Valenta, art program coordinator for Metro. Architects and engineers are used to working together, and they tend to follow formulas. Artists question things, challenge standard procedures—and eventually, a better design results." A little interdisciplinary conflict, Valenta emphasizes, is "appropriate, expected, and good for the final design."

There was no room for such conflict without a clear plan. Metro conducted years of research to determine what type of transportation would best serve its growing city.

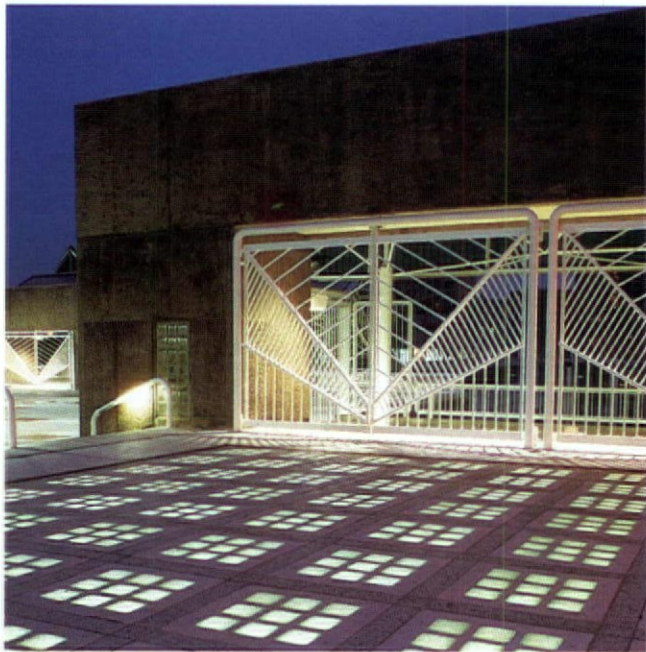


The pressure of population growth is definitely on Seattle. Much to the chagrin of many longtime residents, the city's relatively low housing prices and high standard of living have attracted throngs of new citizens in recent years, provoking such protests as anti-Californian bumper stickers and anxious editorials.

Seattle's existing diesel bus system worked well except in the confined downtown area, where it was constantly clogged up. Metro's studies revealed that a tunnel incorporating the system's existing buses would keep the system flexible—and be much less expensive. Although the tunnel has been designed to eventually accommodate light rail, buses are the rule at present. They run on electric power in the tunnel to avoid ventilation problems, and on diesel on the freeways. The tunnel's price tag: \$420 million, a small investment compared to the billions of dollars other cities spend on totally new transportation systems and equipment.

As Metro, consultant Parsons Brinckerhoff and sub-consultant TRA saw it, the design of transit stations can follow one of two directions, as a string of highly repetitious units or a series of distinctly different environments.

Architecture and the art of alteration: Where does an artist fit in on a mass transit project? Right next to the architect and the engineer in the Metro Downtown Seattle Transit Project, which opened to universal accolades last year. Shown here to spectacular effect is the project's futuristic Pioneer Square Station (opposite and above).



Downtown Seattle's new urban landscape lights up at the Convention Place Station (top left and top right). Underground, art and architecture converge at the Westlake station, where the mezzanine (bottom left) overlooks the main station (bottom right), resplendent in murals, custom light fixtures and low yet ornately patterned platforms.

Parsons Brinckerhoff, the country's oldest transit architecture and engineering firm, had produced several other transit projects across the country where individualized stations worked well, according to Gary J. Hartnett, AIA, lead transit architect for the firm.

each station that included architects, engineers and...an artist.

At the end of the design concept phase Metro allocated a full 1% of the budget for the stations and surface improvements to an art program that hired artists to work directly

Where the trouble—and the fun—began

Further research convinced the group that such a strategy was right for Seattle. Explains TRA principal Mark Spitzer, "When you pull into a station, you know where you are, because each station is different from the next." Toward that end, the group established five separate design teams, one for

with each station design team. This was where the trouble—and the fun—began. "It was interesting and sometimes chaotic," admits Spitzer.

Artists worked in the same space as the rest of their teams. Charged with "identifying opportunities for art in areas throughout the

tation," they placed the work of 16 additional artists in addition to creating their own works of art or architecture. "We encouraged everyone to think of the entire station as a work of art," says Valenta.

In some cases, the actual design documents were merged. Some of the art is so fully integrated into the architecture that it's not instantly recognizable as art. Spitzer says, "People will ask me, 'So where's the art in this station?,' and I'll say, 'You're standing in it.' Other pieces are more signature."

The degree of artistic involvement varied dramatically from station to station. Hartnett notes, "Each team had a separate dynamic, and different pre-conceptions about the design." The dynamics could generally be described as contentious at best. When the artists came in on the project, it caused a great deal of tension—on all sides," he admits.

Spitzer concurs. "It was difficult to get the artists to understand the engineers faced real, physical problems," he says, "and hard to get the engineers to realize that the artists weren't just a bunch of kooks trying to make life hard for them." Architects went one way or the other, or fell between the two camps.

While many artists became good team players, there were inevitable casualties. One artist, apparently intent on completely

redesigning one of the stations, ended up leaving the project. (Turnover was also high among the architects, Hartnett adds.) Yet Metro was highly supportive of artists even when it harbored reservations about their ideas. For example, it permitted one artist to work in a tunnel despite the skepticism of the engineers and its own staff.

Not that anyone had free reign. "The rules were clear," says Spitzer. "Every aspect of the design had to take security, durability and maintenance into account." Whatever media the artists used in their studio work had to yield to "granite and steel and tunnel." Durability of materials was presented as a fair trade off for working in such a monumental scale.

Collaborating at close quarters may have been a stretch for everyone involved, but the end result is five stations, each with a distinct personality. "It took years off my life," jokes Vladimir Khazak, department director of technical services for Metro, "but the final product was well worth it." Khazak contends that the project was not technically difficult to construct, especially when compared to managing all the personalities involved. "Objectives and timelines had to be made very clear," he says. "That was how we got it done."

While the look of the five stations along the tunnel's 1.3-mile track was often hotly debat-

The tunnels at the Westlake Station (below) are boldly shaped and illuminated to dramatize the transition from tunnel to station beneath downtown Seattle.



Tying each station visually to its surrounding neighborhood was a crucial consideration in the design process. The entrance to the International District Station (bottom) draws riders with lattice-topped pergolas.



ed, the locations and number of stations were determined by careful research and functional diagrams reflecting patronage concentration, travel distances, travel time and cost. Seattle's streets and sidewalks are particularly narrow, so stations depend on existing street right-of-ways. Most street-level entrances are in existing buildings and public spaces.

To introduce passengers to each station, the team has established mezzanines that sort out the transition from street to station. Metro wanted to tie the stations visually to their surrounding neighborhoods, as the Louvre station does in the Paris Metro, and the

mezzanines clarify those relationships as well. In fact, they serve a number of purposes, discouraging riders from crossing the street above ground, providing access for the handicapped, creating space for fare vending, signage and passenger information, and allowing the passenger to look down into the station. "You can see which way the buses are going," says Spitzer.

Along with the mezzanines, the team has accommodated the handicapped in various ways. Low platforms enable buses in the tunnel to pick up the handicapped just as they do off sidewalks. (Khazak notes that the light rail can work with low platforms too.) Elevators serve every level within stations, using glass set indoors for security. These and like features are just part of Metro's extensive program to mainstream handicapped passengers.

No, it's not your typical bus stop. "People have very set ideas of what a subway or bus station should be, so they're very pleasantly surprised by ours," observes Valenta. The

Poetry on bus placards?

respect that the public seems to have for the stations translates into less graffiti and lower maintenance costs. "Granted, there are fewer blank walls calling out to be decorated," she concedes, "but I also think that graffiti artists are artists, too, and they respect the stations as works of art."

Public response has been so good that Metro now has a permanent policy of 1% for art on all projects. "We've painted buses, put up murals at Park n' Ride shelters, and even started placing poetry on the placards inside buses," she says. "The arts are blossoming in Seattle."

They'll soon be blossoming elsewhere as well. Hartnett reports that both Los Angeles and St. Louis are modeling their transit art programs after Seattle's. Sure, they're probably in for a few heated arguments. "It's not an easier way of working," cautions Valenta. "It costs more, in time and money, but the end result is what's important."

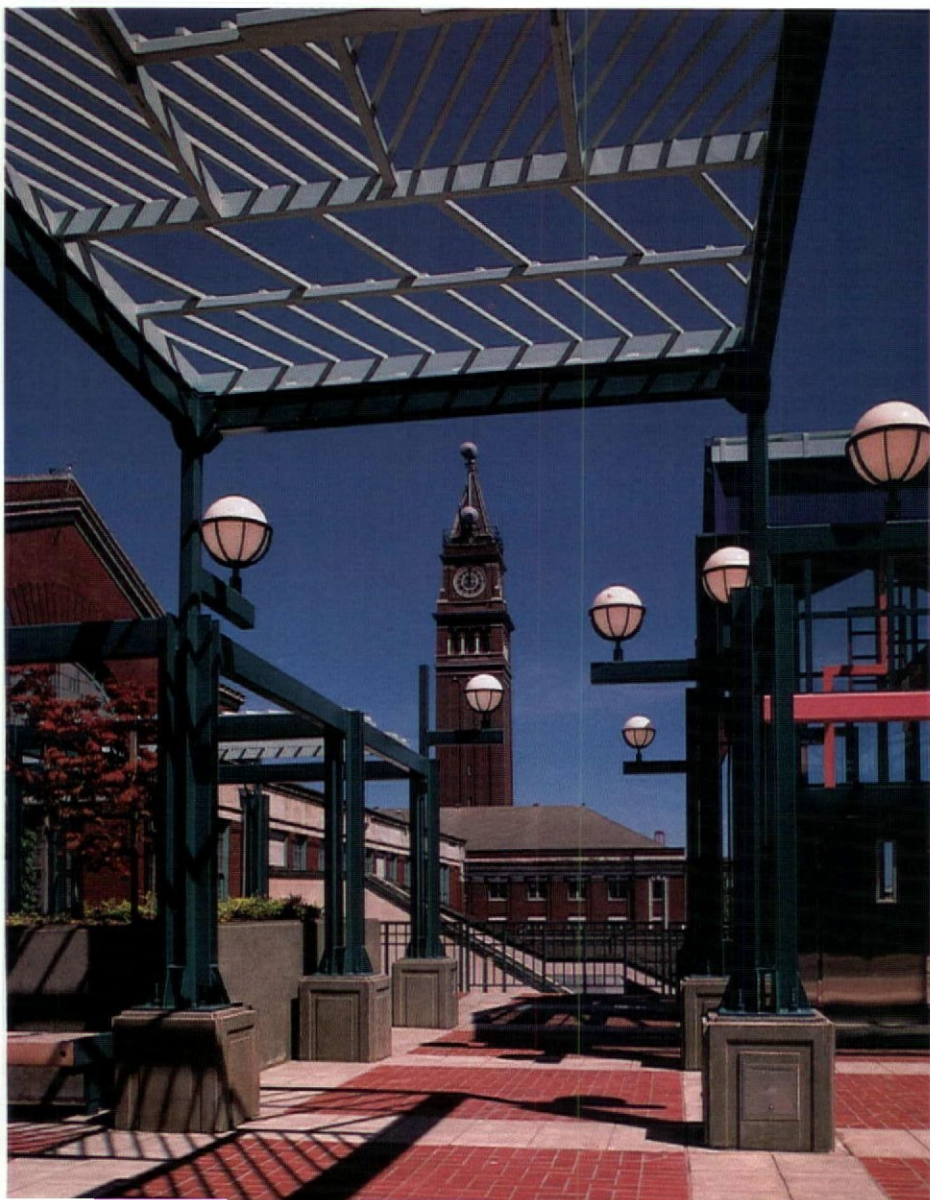
Along with the stations themselves, the bonds that such a project has forged between architects, engineers and artists could prove nearly as valuable. Not only can an interdisciplinary group actually cooperate towards a cherished, common goal: The Metro Downtown Seattle Transit Project strongly suggests that there are still some things worth fighting for. ☺

Project Summary: Metro Downtown Seattle Transit Project

Location: Seattle, WA. **General engineering and architecture:** Parsons Brinckerhoff Quade & Douglas. **Station architecture and surface improvements:** TRA Architecture, Engineering, Planning, Interiors. **Landscape architect:** Robert Shinbo Associates. **Other major subconsultants:** Anderson, Bjornstad, Kane, Jacobs Inc., Shannon & Wilson, URS Corp. **Photographers:** Robert Pisano, P. Jacobson for TRA.

Convention Place Station

Swing gates: Pacific Western Fabricators. **Railings:** Nuart Lighting. **Escalator panels:** Aluminum and Bronze Fabricators. **Escalators and elevators:** Montgomery (all stations). **Area and boarding platform lighting:** Peerless. **Neon structure:** Tube Art, Pacific Western Fabricators, Zesbaugh. **Urban signage:**





National Sign Co. Spaceframe canopy: Unistrut, Zesbaugh. Metal panels, fascia and roofing: George Wildman. Skylights: Northwest Industries.

Westlake Station

Neon lighting: Tube Art. Lower level ceiling: Pioneer Porcelain Enamel Co. Upper level ceiling: New Mexico Travertine. Downlights and lamps: Kurt Vursen. Tile mural: Artist Jack Mackie and Ludowici/Celadon. Railing: Rail Products. Paint: Tnemec. Custom light fixtures: ELA/Custom and Architectural Lighting. Floor tile: Granite Paving by F. lil Guarda. Wall tile: New Mexico Travertine. Design Technics, F. lil Guarda. Porcelain panel: Pioneer Porcelain Enamel Co.

University Street Station

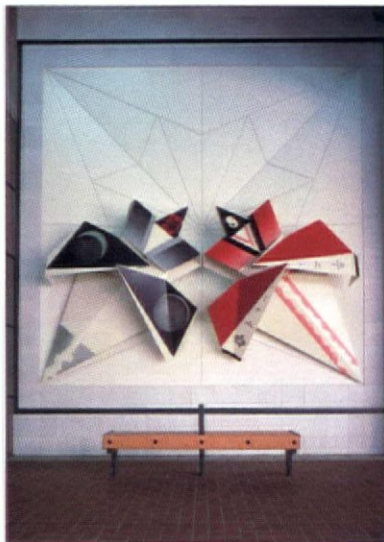
Stone tile: Carlo Mariotti. Ceramic tile: Crossville Ceramics. Trash urns: Urban Accessories (all stations). Light fixtures: Peerless, Liberty Metal Fabrication.

Pioneer Square Station

LED downlights: Holophane. Metal acoustic ceiling panels: Washington Acoustical Company. Granite flooring: Carlo Mariotti. Wall tile: Crossville Ceramics (tile), Carlo Mariotti (stone). Exterior globe luminaires: Bega Fixtures. Tile backer board: USG. Railings: Rail Products. Tile mural: Artist Laura Sindell. Brick: Mutual Materials. Curved entrance canopy: Kaiser Steel, U.S. Aluminum. Glass block: Pittsburgh Corning. Paint: Tnemec.

International District Station

Paint: Tnemec. Globe lights: Bega Fixtures. Gabled canopy structure: Kaiser Steel. Glazing: Northwestern Industries. Brick paving: Mutual Materials.

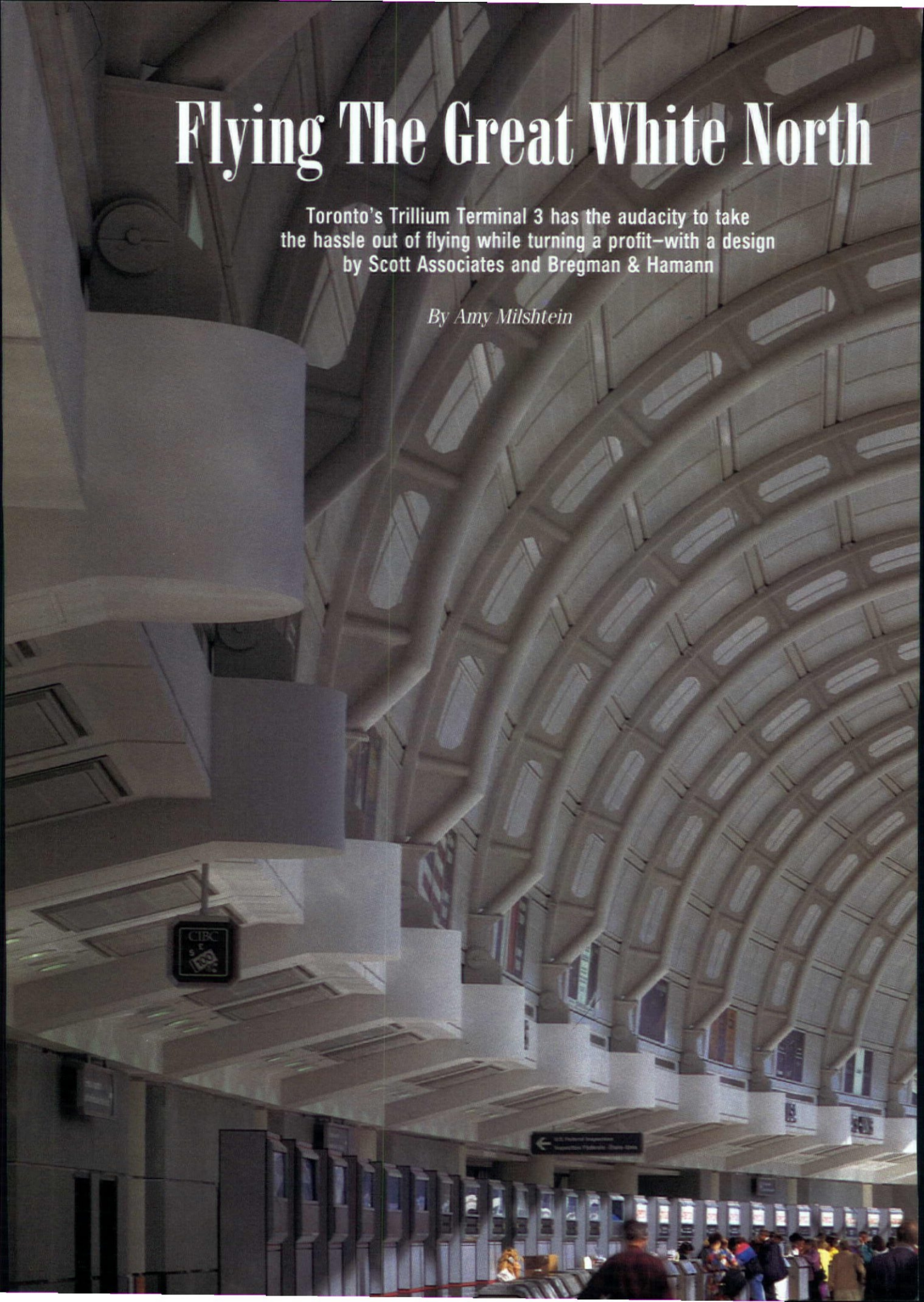


Make art, not war: Details from Seattle's different Metro stations (above) illustrate the boundless variety made possible by the Metro's art program, stormy as the design process may have been.

Flying The Great White North

Toronto's Trillium Terminal 3 has the audacity to take the hassle out of flying while turning a profit—with a design by Scott Associates and Bregman & Hamann

By Amy Milshtein





Up, up and away—Trillium Terminal 3 broke much new ground in Toronto. It is the first privatized facility of its kind and it houses Canada's first Harrod's department store. The Grand Hall houses the departure check-in and a retail mall.

Stats-Unitis

Way Out

"When you have eight months of winter, like we do in Toronto," says architect David Scott, of Scott Associates, about Terminal 3's copious acres of glass, "It's nice to see a little sun." The Grand Hall (right) allows travelers to experience the outdoors, no matter what the weather.

Is there a fate worse than being stuck at an airport, sitting in an anonymous holding pen, eating overpriced food and suffering from lost baggage anxiety? Both Terminals 1 and 2 of Toronto's Pearson International Airport have shared this fate—an ominous sign for the world's eighth busiest airport, which is projected to handle some 31 million passengers per year by the turn of the century. To cope, the government commissioned Trillium Terminal 3, a facility that boasts convenience, organization and a design by Scott Associates and Bregman & Hamann that celebrates the excitement of travel.

Ironically, Trillium has been completed without the government on the job. In an unprecedented move, Transport Canada, the agency in charge of public transportation, issued a request for proposals to design, construct, finance, own and operate the new terminal, making Trillium Canada's first privatized facility of its kind. Why such a bold move? Anyone who has made a recent purchase in the Provinces knows the answer: Private ownership would spare already highly taxed Canadians one more financial burden.

Airport Development Corporation, a wholly owned subsidiary of Huang & Danczkay Properties, won the commission and started construction a scant 13 weeks later. Needless to say, Trillium was fast-tracked. Working beside Scott Associates was Bregman & Hamann, the architecture firm in charge of contract documentation. "A government job would never move so quickly," says John L. King, Bregman & Hamann partner-in-charge. "Here, time was of the essence."

Essence indeed. Every day in construction was estimated to be worth \$68,000. Design and construction happened simultaneously, and many decisions were made out of normal sequence. However, just three years later Pearson International Airport has a terminal that can handle 14 million passengers a year with glamour, grace and business savvy.

Yes—a glamorous airport. David Scott, principal of Scott Associates Architects, has captured the delight of travel using Europe's great railway stations as inspiration. In fact, his presentations to Huang and Danczkay were peppered with images of their expansive roofs and lofty clock towers.



Trillium pays homage to these buildings in steel and glass. Its departure area, also known as the Grand Hall, is its showplace. The sweeping, 1,000-ft.-long, 45-ft.-high structure is essentially an enormous skylight that defies the Canadian climate. "When you have eight months of winter," says Scott, "you want to see as much sun as possible." Two towers atop the Grand Hall housing the airport's mechanical systems also function as landmarks, as does a pyramid-shaped VIP lounge perched on the center of the building.

But good looks will get an airport only so

tions you closest to your departure gate.

Once you are inside, Trillium's true beauty shines through. Baggage is handled by a state-of-the-art bar code system. A laser reads relevant information to direct your luggage along a conveyor belt to the correct aircraft at 230 ft. per minute, practically eliminating the hassle of late or lost luggage.

Now you must board the plane. The terminal is serviced by two docking piers, one for international travel, the other for trans-border and local trips. Both are equipped with power walks, allowing you to traverse the

Just 25 steps to Montreal

far. The harried, luggage-toting business traveler doesn't appreciate a long hike to the gate, no matter how attractive the surroundings. And a confusing layout, complete with an exasperating customs and immigration system, will vex other travelers.

The good news is that Trillium works very well. "This is not a regular airport all dressed up," insists Scott. Many features offering convenience or flexibility have been incorporated in the design, starting with the surrounding highways and parking lot. Huang and Danczkay invested \$60 million in roads and bridges, linking Trillium to local highways. By following signs, you can choose a parking spot that posi-

length of the pier in about four minutes. As 33% of all traffic through Pearson is the local hop to or from Montreal or Ottawa, these and the other short haul gates are located closest. In fact, the Montreal gate is a mere 25 steps from the check-in counter.

Trans-border and international travelers also enjoy a high level of convenience. The frenetic bustle associated with airports is tamed by a design that encourages one-way traffic. Those traveling to the United States only have to clear customs once, on the Canadian side. A logical customs and immigration set-up eases the way for overseas flyers.

Going further yet, Trillium is totally barrier

free. In fact, Scott took extra care to make the terminal as accessible as possible. "While every public facility has a handicapped stall in the men's or women's washroom," he says, "we took that one step further by creating a separate handicapped bathroom. This way, if the disabled person needs assistance, his or her spouse can help."

Passenger convenience is only half of Trillium's story. Since the terminal is privately owned, the design must also turn a profit. "Terminal 3's gates have a high level of flexibility designed into them," says Maureen L. Curow, external affairs manager for Lockheed Air Terminal of Canada, the company that handles Trillium's day-to-day management. "Because of that flexibility, we can function with 20% fewer gates than other airports our size." This also cuts down on the number of personnel individual airlines need at Trillium, so even though the airlines pay higher rent to dock here than at Terminal 1 or 2, their operating costs are much less.

Another way the terminal makes money is with retailing. Much attention, not all of it good, has been generated by Trillium's many shops. Two days after the airport's grand opening, a major Canadian newspaper, the *Globe & Mail*, ran a story titled "Terminal 3: a shopping mall with 24 gates." In actuality, the title is quite misleading. Only 7% of the 1.4-million-sq.-ft. facility is dedicated to retail and food service.

Retail outfits are scattered throughout the terminal, with a snack stand within eyesight of every gate. However, most stores cluster in a mall area near the international gates. This placement is no accident. International travelers usually fly in groups and typically arrive at the airport two hours before their flight, making them the most likely travelers to shop.

One incentive for travelers to buy is, surprisingly, price. Unlike other airports, where price gouging goes with the territory, the shops of Trillium are limited on what they can charge. Food stores are allowed to charge 20% more than their downtown location, but other shops may not mark up their prices.

What is there to buy at Trillium? From caviar and sports memorabilia to genuine Canadian crafts, 24 companies operate over 30 stores throughout the facility. Trillium even boasts Canada's first Harrod's.

Scott insists that the stores do not look like anonymous kiosks. "Every shop is different," he says. "And their design had to be approved by Trillium." The end products are some very smart-looking spaces, including two by the award-winning design firm Yabu Pushelberg.

So far, Trillium has been a great success. Work has already begun on a satellite terminal to handle a planned increase in commuter traffic that is slated to open later this year. Even so, many more additions can be accommodated in the future, allowing the terminal to grow as needs demand.

The symbiotic relationship between the traveler and Trillium is best summed up by

Michael Huang of Huang Danczkay. "We have built a terminal that is intended to become an enjoyable part of a business trip or holiday," he says, "one that adds to, rather than detracts from, the travel experience." Getting there is supposed to be half the fun of a trip—at Trillium Terminal 3, at least. ☺

Project Summary: Trillium Terminal 3

Location: Toronto, Ontario, Canada. **Total floor area:** 1,300,000 sq. ft. **No. of floors:** 4. **Average floor size:** 400,000 sq. ft. **Crowd capacity:** 12 million passengers per year. **Cost/sq. ft.:** \$125 US (\$147 Canadian). **Wall finishes:** Formica, Metro Wall-covering, Acme Slate & Tile, Acrovyn by Construction Specialists, Inkan. **Paint:** Benjamin Moore, Sherwin Williams, Glidden, Polymix by Classic Architectural Coatings. **Laminate:** Formica. **Dry wall:** Canadian Gypsum. **Masonry:** TCG Materials, Peel Block, Boehmers Block, Maxi-Mix, Dur-O-Wall, Hollander Glass. **Flooring:** Quilgotti and Co., Gem Campbell, Olympia Tile, Acme Slate & Tile, Nairn Flooring, Johnsonite. **Carpet/carpet tile:** Peerless. **Lighting:** Lightolier, Divine Lighting, C & M Products Ltd. **Doors:** S.W. Fleming, Albany International

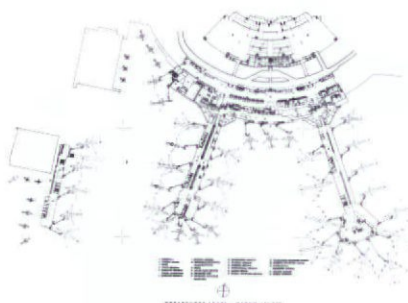
Canada, Superior Door and Gate Systems. **Glass:** PPG Canada. **Window frames:** Robinson Sentinel. **Window treatments:** PPG Patternlite. **Railings:** Inkan, Dundas Iron & Steel. **Public waiting room seating:** Custom manufactured by Svend Nelsen. **Seating upholstery:** Tandem. **Shelves:** JWS Manufacturing. **Architectural woodworking:** Interior Construction Specialists. **Cabinetmaking:** JWS Manufacturing. **Signage:** Anchor Neon. **Clocks:** Time Service Systems. **Elevators:** Otis. **HVAC:** Bennett & Wright with Rexway Sheetmetal. **Fire safety:** Grinnell Fire Protection. **Security:** Johnson Controls. **Building management system:** Johnson Controls. **Access flooring:** Mantra Construction. **Underfloor duct:** Plan Electric. **Plumbing fixtures:** Crane Canada, American Standard. **Client:** Airport Development Corporation. **Architect:** David Scott, project designer, Scott Associates Architects. **Contract documentation architect:** Bregman & Hamann. **Interior designer:** Darija Scott, project partner. **Structural/mechanical/electrical engineer:** Marshall Macklin Monaghan. **Transportation engineer:** Marshall Macklin Monaghan. **General contractor:** The Foundation Company of Canada. **Construction manager:** Andre Jordan. **Lighting designer:** Ken Loack, H.H. Angus Engineers. **Acoustician:** Barmon Swallow. **Photographers:** Fiona Spalding Smith, Robert Burley—Design Archive.



Tearful goodbyes (left) are made that much easier when you know that navigating the airport will not be a harrowing ordeal. Terminal 3 is designed with logic and convenience in mind, allowing the airport to add to, rather than subtract from, the travel experience.



Trillium Terminal 3's sweeping facade (left) with its two towers and pyramid-shaped VIP lounge should look somewhat familiar. Architect David Scott designed it to resemble a stylized Wright Brothers plane, creating an analogy of flight.



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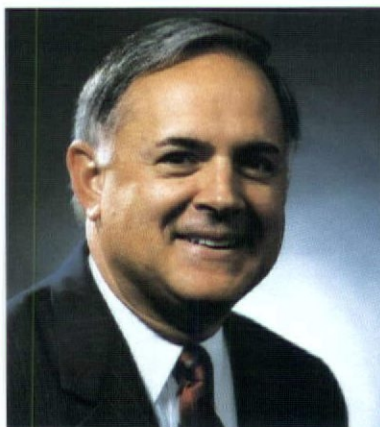


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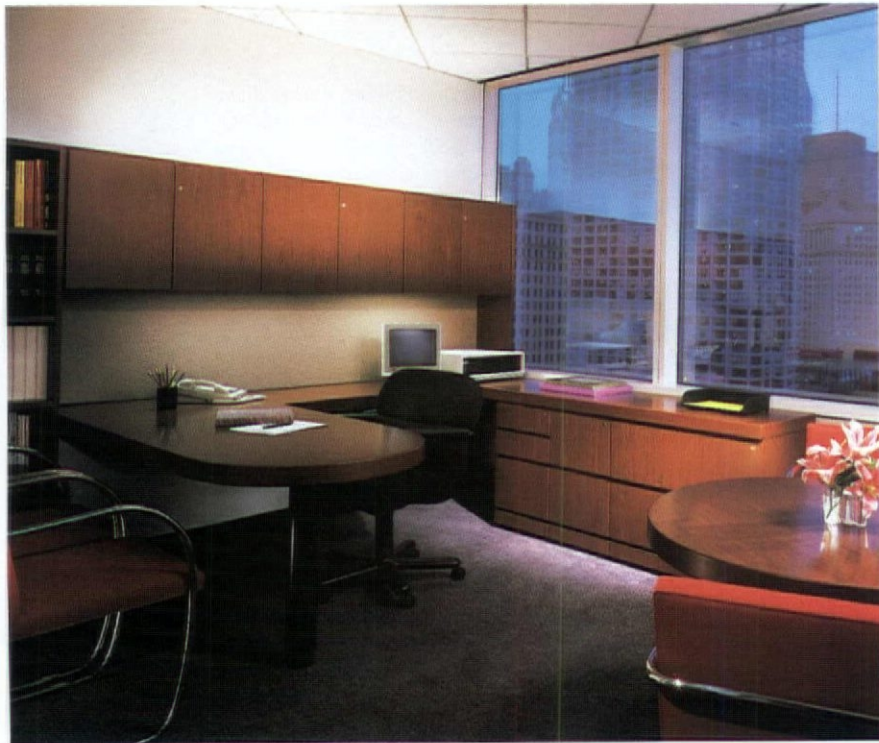
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Add competitive pricing in the U.S. market to high quality, new product introductions, superb fabrics, a quick-ship program and designer colors, and the name Curtis Products Inc. stands out as a leader in both office and institutional furniture specifications. Currently, 40% of Curtis production is sold in the U.S. market.

When Jim Mills, chief Executive officer, bought Curtis in 1987, he put heavy emphasis on developing new products. Mills assembled a young, aggressive management team, which includes consultants Conrad Marini, an independent product designer, and Linda Marshall of Citiworks Design, who is an expert in color consultation.

"I am dedicated to maintaining our reputation for high quality and expanding our product lines to meet new safety and ergonomic demands of specifiers," says Mills. "We focused on paying particular attention to design features, and developed colors, finishes, and designs that are on the cutting edge."

In the past four years, Curtis came to the marketplace with seven new product designs that include: "Graffiti," a budget-priced stacker with an array of color and fabric options; "Confetti," a line of upholstered stackers for training, meeting rooms and auditoriums; "Network," which embodies advanced ergonomic features and a breadth of models to fit virtually all body sizes and job functions; "Opta," a passive ergonomic seating line offering guest chairs, knee-tilt with forward lock-in, mid and high backs and drafting stools; and the "Infinity" series, with both passive and active ergonomic features, developed as a lower-priced, high-design line. The "Infinity"



Jim Mills, CEO, Curtis Products

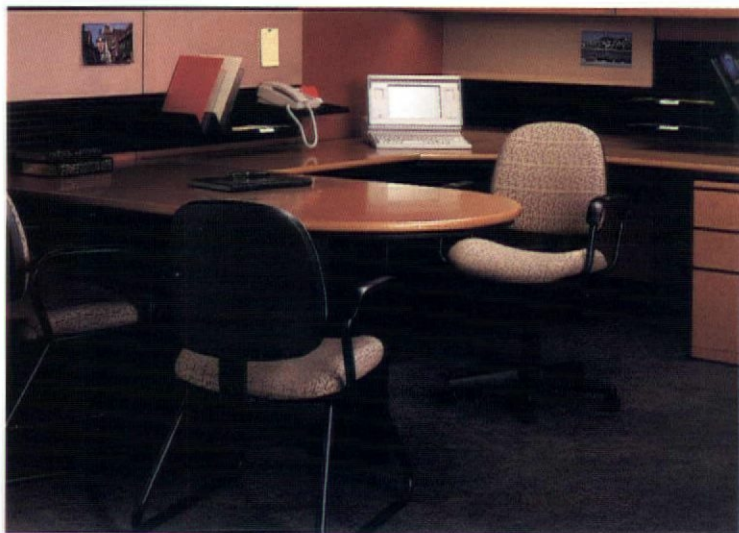
series offers a choice of six models to satisfy virtually any office application.

Coming on-stream is an upscale chair with a Flex frame called "Conflex," a unique passive ergonomic chair series being introduced this month at IDEX.

Most recently, Curtis introduced an extensive line of tables to support its stacker chair business. This line consists of eight different edge styles and five base options, and is available in 19 epoxy colors in a variety of shapes and sizes. Curtis is also developing a series of adjustable tables for the handicapped, which answers a pressing need in health care.

Of prime importance to Mills is the quality control program that he and his management team have initiated. Curtis has approval on its factory quality control program from the Canadian General Standards Board (CGSB) for its ISO 9000 Quality Control System, which attests to continuing production quality and a 95% on-time shipping factor. Curtis is only one of five Canadian seating companies that have such certification.

For a free copy of the catalog "Qualifying Solutions," which gives details of Curtis' extensive line, by circling no. 78 on the reader service card, or write direct to Curtis Products Inc., 495 Ball St., Mississauga, Ontario K9A 4P9; Tel.: 416-372-4981; FAX: 416-372-4981.



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For product literature, **Circle No. 77**.

See it at **IIDEX** at booths **927, 929, 931, 1026, 1028, 1030**.

Infiniti by **Curtis** offers lasting comfort, timeless styling and true affordability in a full line of ergonomic seating. Featured are a knee tilt with forward lock; a secretarial/posture; an operator chair with back and seat angle adjustment and a synchro/tilt with infinite lock position. A guest chair and two stool models are available.

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For product literature, **Circle No. 76**.

See it at **IIDEX** at booths **505, 507, 509, 513, 604, 608, 610, 612**.

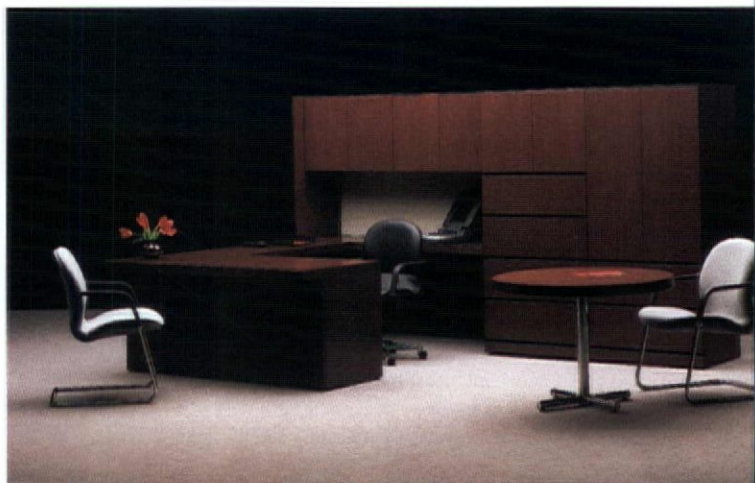
WHERE TO SEE IT...

IIDEX, THE INTERNATIONAL INTERIOR DESIGN EXPOSITION, takes place at the Metro Toronto Convention Center, 205 Front St., West Toronto, Canada, November 21-23.

IIDEX is presented by the Association of Registered Interior Designers of Ontario (ARIDO), 160 Bradford Rd., Toronto, Canada M5R 2K9; Tel.: 416-921-2127, FAX: 416-321-3660.



Curtis



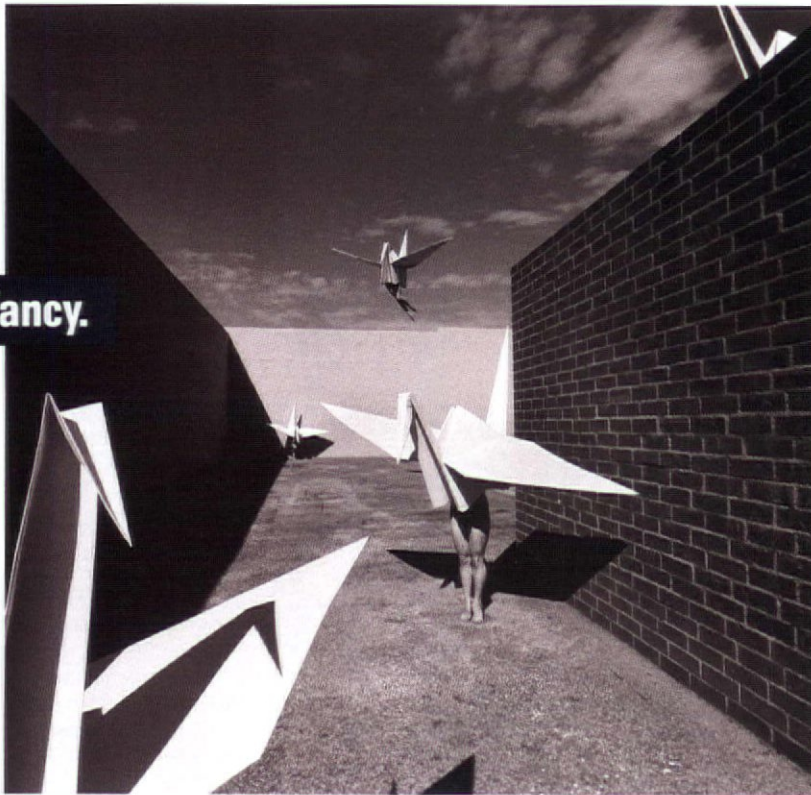
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Circle 22 on reader service card

Winging It

Though Rochester International Airport isn't finished yet, the terminal designed by Howard Needles Tammen & Bergendoff is already improving air travel for upstate New York

By Roger Yee



You don't have to be holding an airline ticket to capture the excitement of air travel at Greater Rochester International Airport. From the lounge (above) of the East Connector, "meeter-greeters" can survey passengers along the length of the East Concourse that stretches beyond artist William Stewart's ceramic sculpture, seen in the foreground with its fountain.

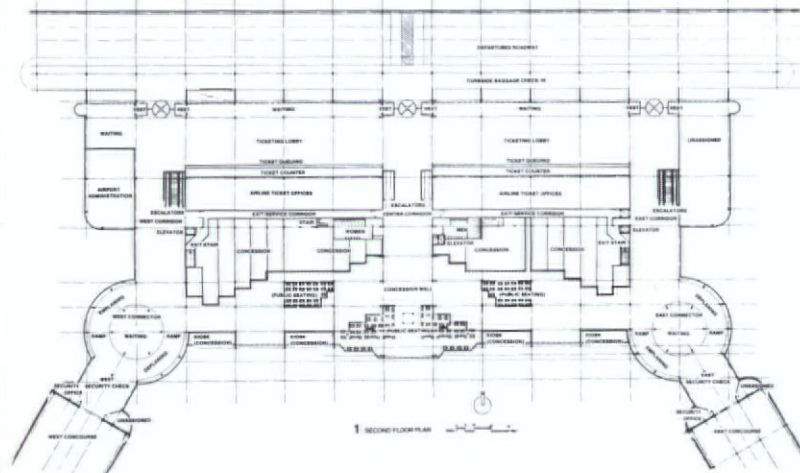
What appears to be a fully operational interior space (opposite) is the soon-to-be-completed Grand Hall or concessions mall of Rochester International. Passengers and "meeter-greeters" proceeding to the concourses pass through this retail area, which offers shops and food services. The west end is blocked off prior to the completion of the West Concourse.

Say cheese! High technology has had a profound impact on the industrial city of Rochester in upstate New York since the 19th century, when photography inventor George Eastman founded Eastman Kodak there. Today, as the home of some 235,000 residents as well as Kodak headquarters and much of Xerox, Rochester has seen its air traffic grow sufficiently to justify a larger airport. Trouble is, the existing terminal, built in a 1950s relocation from the south side of the field to the north, occupies the optimum site for the new airport. Consequently, Howard Needles Tammen & Bergendoff has proceeded with the design and construction of Greater Rochester International Airport in a most unusual way—making room for increments of the new, two-story terminal by demolishing increments of the old, one-story structure without a pause in air traffic operations.

Though the new, \$103 million, 22-gate, 370,000-sq. ft. terminal should be complete by spring 1992, it has already been active for months. Fortunately, the challenge of juggling old and new has daunted neither giant, Kansas City, Mo.-based HNTB, the architecture/engineering firm whose Washington, D.C., office handled the assignment, nor Monroe County N.Y., the region served by Rochester International. "We knew we needed a new facility three times larger than the old one," recalls John Davis, director of engineering for the County. "Our existing one had outlived its service life. There was little room for aircraft, people and cars. We needed more gates, more public areas and more curb space."

In some respects, the new Rochester International typifies the kind of passenger facilities routinely encountered in the aviation world, being what is commonly referred to as an "O-D" or origination-destination passenger airport. "It has traffic peaks in the early morning and evening," says Joseph Grogan, director of airport facilities for HNTB in Washington and project architect for Rochester International. "So its basic test of adequacy is hov





well it copes with traffic going out in the morning and coming in in the evening.”

Typical or not, many features of the HNTB design have brought a new level of efficiency, convenience and comfort to the people of the Rochester metropolitan area. The double-pier terminal configuration adeptly moves people to and from gates and aircraft, minimizes walking distance and avoids the need for moving sidewalks. The gates handle a range of aircraft, from compact Boeing 737s and MD-80s to larger Boeing 757s and jumbo DC-10s. And the two-level roadway and two-level terminal reduce congestion by vertically splitting the stream of automobiles and passengers into arriving and departing flights.

None of this may bring cheer to the passenger waiting for a flight or what planners refer to as the “M-G” or meeter-greeter waiting to drive a passenger to home or work, to be sure. The average passenger’s waiting time is perhaps one hour for a domestic flight and two hours for an international one, during which most airports offer little, if any, diversion. (Rochester International is equipped with a Federal Inspection Services facility to handle Customs & Immigration processing, even though no international traffic is planned for the airport right now.) This is where the new design has major impact—as an interior environment that anticipates how people will use it.

Working closely together, HNTB, Monroe County and the 12 airlines serving Rochester have planned the airport’s internal circulation as a straightforward, self-explanatory and gracefully articulated procession through spaces that are clearly marked by design as well as function. Arriving passengers leave the second-level departures roadway and curbside baggage check-in to enter the ticketing lobby, a broad, spacious room whose ceiling soffit drops as it ushers them towards the center, east and west corridors leading to the concession mall (officially named the Great Hall). From the mall’s attractive shops and food services overlooking the airfield, they are directed to two cylindrically-shaped connectors (Grogan calls them “knuckles”) at the east and west ends, from which they turn at a roughly 135-degree angle to enter the security checkpoints, or merely to survey the length of the two concourses beyond, east and west, from the parapets of the sweeping, skylit connectors.

But are good circulation and attention to scale sufficient to humanize an airport? Ask any passenger who has endured dreary walks down faceless corridors. To enrich the interior design, HNTB has paid close attention to where key activities are situated and imaginative materials and color are applied. Concessions, for example, are located in the non-secured area to be enjoyed by departing passengers and meeter-greeters alike. Connectors have lounge seating overlooking ramps that partially wrap around them as they descend to the Concourse level, so that passengers and meeter-greeters can remain physically separated even as they establish eye contact. Signage is thoughtfully integrated

with the structure's architectural elements so that messages can be found where a pedestrian's field of vision is likely to focus.

Equally gratifying as these features are, the choices for specific interior elements—using shades and patterns of white, gray, burgundy, teal and plum, and surfaces as hard and taut as metal panels or as soft and yielding as carpet—are no less important. Rochester International's high-tech interior somehow yields at just the right moments to acknowledge a traveler's need for comfort and intimacy. "The County wanted a high-tech image, reflecting its livelihood," admits Grogan. "At the same time, it also asked for lounges, concessions and original works of art."

Whether or not everyone is thrilled about the airport's sculpture, commissioned from local artists Wendell Castle and William Stewart, the works chosen by a Public Art Committee appointed by County Executive Thomas Frey are undeniably bold and inventive. Castle, a renowned cabinetmaker whose works are represented in such institutions as the Metropolitan Museum of Art and the Museum of Modern Art, has created a highly idiosyncratic, 20-ft.-high "Lunar Eclipse" clock in aluminum, bronze and wood with three faces that

will occupy the center of the concessions mall. As for Stewart's already-installed ceramic figures, these somber black totemic creatures tower up to 9 ft. high above a water fountain in the East Connector.

Rochester's citizens will have another opportunity to ponder the meaning of contemporary art when the works from the next phase of the County's ambitious public art program are installed. Meanwhile, air traffic keeps the East Concourse throbbing with travelers while construction proceeds on the West Concourse and the remainder of the Concession Mall leading up to it. The complex will soon be joined by a 1,600-car garage (not designed by HNTB) rising beside the terminal.

A pleasantly surprised John Davis concludes. "The public has been very pleased with the new airport. That's not the usual response!" You obviously can't keep a good airport—completed or not—down. ☺

Project Summary: Greater Rochester International Airport

Location: Rochester, NY. **Total floor area:** 370,000 sq. ft. **No. of floors:** 2. **Average floor size:** 185,000 sq. ft. **Crowd capacity:** 1,800 + peak hour.

Cost/sq. ft.: \$162. **Wallcovering:** Koroseal, Arc-Com. **Paint:** Pratt & Lambert. **Laminate:** Wilsonart, Nevamar. **Dry wall:** USG. **Masonry:** Plasticrete. **Flooring:** Armstar, Dal Tile. **Carpet/carpet tile:** Bentley Mills. **Ceiling:** Alcan. **Doors:** American Steel Products. **Door hardware:** Best. **Glass:** LOE. **Wall system:** Kawneer. **Window treatment:** Levolor. **Metal panels:** Cay Metal Products. **Public waiting room seating:** Krueger International. **Club lounge seating:** Knoll. **Elevators:** Otis. **HVAC:** Trane, Reliance, Burnham, Bell & Gossett, Baltimore Air Coil, Anemostat. **Fire and security:** ADT Security Systems. **Building management system:** Landis & Gyn Powers. **Plumbing fixtures:** Kohler. **Client:** Monroe County, NY. **Architect and interior designer:** Howard Needles Tammen & Bergendoff; Steven Reiss, principal-in-charge; Joseph Dawson, project manager; Joseph Grogan, project architect; Kevin McDonald, Gary Busse, project team; Nancy Wightman, Deb Seeman, interior design. **Associate interior designer:** Hafner Associates. **Structural engineer:** HNTB. **Mechanical/electrical engineer:** Robson & Woese. **General contractor:** The Pike Co. (East Concourse), Dick Enterprises (Main Terminal, West Concourse). **Lighting designer:** HNTB. **Photographer:** Alan Karchmer.

A lively checkerboard floor in composite stone, elegant, stanchion-mounted lighting and sweeping horizontal lines described by counters, soffits and ceiling give the ticketing lobby (opposite, top) of Rochester International a distinctive personality that is high-tech yet approachable. A closer look at ticket counters (opposite, middle) shows how carefully graphics are integrated in the design.

Rochester International's new facility (right) follows a two-story configuration that breaks into departures on the upper level and arrivals on the lower level. This view at the eastern portion of the main terminal shows the curbside baggage check-in area beneath a sheltering canopy. The floor plan (opposite, bottom) traces a straightforward circulation scheme.





The Bus Stops Here

Chicago's new Greyhound Bus Terminal, designed by Nagle, Hartray & Associates, looks at ground transportation from a different angle

By Jennifer Thiele



Everyone knows that the shortest distance between two points is a straight line, but a straight line isn't always the most practical. So for passengers who can't travel as the crow flies—or for passengers who must travel where the crow doesn't fly at all—Greyhound Lines represents safe, comfortable and affordable transportation. Well aware that a customer's perception of a carrier does not begin or end with the vehicles themselves, the company has undertaken a nationwide program to revitalize its passenger terminals. In Chicago, the job of providing Greyhound with a modern, efficient, new terminal fell to Nagle, Hartray & Associates.

The previous Greyhound terminal, a 35-year-old, nearly subterranean building in downtown Chicago's Loop, had seen its reputation slump during its lifetime, being credited as the anchor tenant of a "retail slum," according to Nagle, Hartray principal John Hartray. The old terminal was not only run down, but the loitering practices of "undesirables" had become a significant problem. "Security began only at the point where passengers bought their tickets," Hartray explains.

Nagle, Hartray's new terminal is just blocks away, yet it takes a dramatic step forward. Though budget and function dictated that the interior design remain simple and easy to maintain, Greyhound now presents a hospitable face to the Windy City. "These buildings have to take rough wear," points out Hartray. "They get a high level of use on almost a 24-hour schedule, calling for hard surfaces that are easy to clean. Still, we wanted to create as pleasant an interior as we could."

The introduction of natural light and an impressive view of the Chicago skyline through clerestory windows ("the major artwork," says Hartray) created a clean, open, airy design that not only benefits the passenger, but facilitates the management function as well, according to Greyhound senior manager of customer service Robert Rutkoski. "Most of the people who have traveled through it have been very pleasantly surprised," he says. "It shines."

Unlike the previous, multi-story facility, the Nagle, Hartray design concentrates passenger traffic on one floor, making information areas readily available and eliminating confusion. "The design allows Greyhound to maintain a very simple operation," states Rutkoski. "Customers come in on one side and leave on the other." The straightforward traffic flow and limited access—plus an advantageous view of the entire operation from a discreet security gate—has greatly increased the effectiveness of security efforts.

"The terminal is the first close-up image

Greyhound's new downtown Chicago terminal is part of a nationwide program by the company to revitalize its passenger terminals. Thanks to a security-conscious design by Nagle, Hartray, passengers can enjoy amenities such as this food-service area and gift shop (opposite) without being bothered by loiterers.

The terminal's open, airy design (above) provides passengers with more than aesthetics: It improves information access and eliminates passenger confusion. Since passenger traffic is concentrated on a single level, Greyhound can maintain a simple and efficient operation that essentially allows it to bring customers in on one side and send them out on the other.



Both interior and exterior design take their cues from the diagonal traffic pattern of the buses, juxtaposed with the grid of the surrounding streets. A suspended roof structure provides the terminal with exterior architecture that intentionally emphasizes perpendicular steel support masts and diagonal cross-braces (above).

many people have when they arrive in Chicago," says Nagle. Hartray job captain Gintaras Lietuvninkas. Naturally both designer and client wanted a facility that would give passengers a positive first impression. But although aesthetics play an important role in this perception, the designers had no delusions about the visual impact of the space.

"The difference with designing a transportation facility," points out Hartray, "is that you are designing a building that people move through. It's not really conceived as a destination...just a passageway between the bus and wherever you're going next, a connection between two means of transportation. You really want the building to stay out of the way, but you do want the experience to be as pleasant as possible."

Accordingly, the facility's primary design requirements were functionality and practicality, as opposed to aesthetics. Design options were

limited by the demands of the buses in terms of getting in and out of berths, and by Greyhound's very definite routine for baggage handling. "There are not many things we could have done," points out Hartray.

Chicago's harsh winter climate demands that the passenger loading area be protected by an extensive overhang, but the buses require unobstructed maneuvering space beneath those overhangs in the two loading zones, each of which holds 12 buses. To accommodate both requirements, Nagle, Hartray designed a suspended roof structure supported by 50-ft. high steel masts that connect to the canopy girders with steel rods running diagonally downward. The steel masts are also stabilized by steel rod cross-bracing that forms a pattern with diagonals.

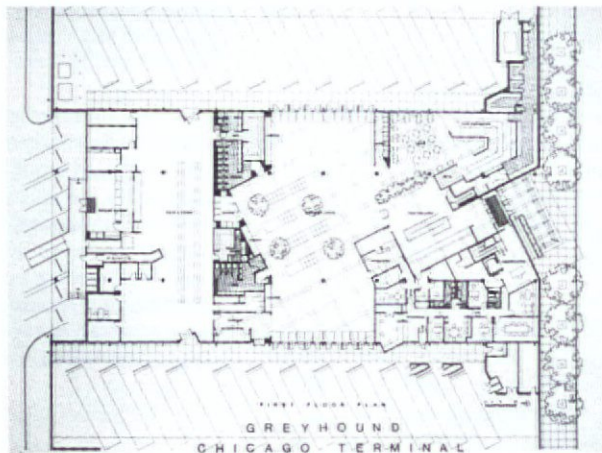
Those requirements, along with what Hartray calls the "transportation geometry" of the area, closely guided both interior and exterior design. Says Hartray, "The form of the building really derived from the suspended roof structure, and the diagonal of the buses in juxtaposition with the grid of the surrounding streets."

Buses approach the loading area on a diagonal from a surrounding traffic pattern that traces the typical urban grid of one-way streets. This contrast between the diagonal geometry of the buses and the Cartesian geometry of the street system was translated into a design theme that repeatedly paired diagonal elements with perpendicular lines, the roof design being the most obvious example. Even on the inside, the dual geometrical design theme is reflected in the diagonal pattern of the quarry tile, concrete floors and ceiling grid, as well as the skewed geometry of the structure's second floor, which houses Greyhound's regional offices.

"The terminal is a great upgrade from Chicago's point of view," insists Hartray. It's Greyhound's way of insuring that a journey of a thousand miles can begin with one pleasant step—into a Greyhound Bus Terminal. ☺

Project Summary: Greyhound Bus Terminal

Location: Chicago, Ill. **Total floor area:** 55,000 sq. ft. **No. of floors:** 1 1/2. **Average floor size:** 35,000 sq. ft. **enclosed space.** **Crowd capacity:** 1,000. **Cost/sq. ft.:** \$144/sq. ft. **Wallcoverings:** Eurotex. **Paint:** Glidden, Themec. **Laminate:** Formica. **Ceiling:** U.S. Gypsum. **Public waiting room seating:** American Seating. **Dining seating:** American Seating. **Dining tables:** American Seating. **Client:** Greyhound Lines Inc. **Architect/interior designer:** Nagle, Hartray & Associates Ltd., John F. Hartray, principal in charge; Gintaras Lietuvninkas, job captain. **Structural engineer:** Cohen-Barreto-Marchertas Inc. **Mechanical/ electrical engineer:** WMA Consulting Engineer Ltd. **General contractor:** W.E. O'Neil Construction Co. **Lighting designer:** Lighting By Design. **Photographer:** Hedrich Blessing.



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Working At Play

Hairstylists and auto mechanics are the VIPs at the southern California headquarters of Mattel Inc.—home of Barbie, Ken and Hot Wheels—by Cole Martinez Curtis & Associates

By Jean Godfrey-June

There is a woman—if you can call her that—in California with an entire team of personal hairstylists and dress designers devoted solely to making her more attractive. Her body is more sculpted than Madonna's, her closet is bigger than Candy Spelling's and she's had more plastic surgery than Michael and Janet Jackson put together. She's 50, and she looks fabulous: Her name is Barbie, and she's finally found a new home.

And while she sounds like nothing but fun and fluff, Barbie is serious business. Mattel, which began in a Hawthorne, Calif., garage some 40 years ago, leads the world today in the design, manufacture and marketing of children's toys, selling products in over 100 nations. The years had taken their toll on the company's sprawling, somewhat haphazardly arranged headquarters—a series of one-story warehouses dotted over acres of land. After purchasing a new, 14-story building in nearby El Segundo for its 900-employee world headquarters, Mattel had to move in as quickly as possible to avoid extra real estate charges.

That was last year: Cole Martinez Curtis & Associates, a Marina del Rey, Calif., design firm, turned the toy giant's facilities around in record time. It had the building's interiors, along with a design center for the company's 550 designers, engineers and other creative staff, up and running in a year and one month—less time than it takes to develop a typical Mattel product line.

Marty Kessler, project director for Cole Martinez, recalls going to the site after his firm landed the job. "I looked up at that tower and thought, 'In a year I have to fill this entire thing?'" he says. "And we knew practically nothing about them when we began."

The charge was two-fold: Design a dignified, corporate space for the tower; then create the design center in a 40-year-old, 180,000-sq. ft. warehouse. The challenge was completing it in time and on an extremely tight budget. "Developing a realistic schedule was the key," states Kessler. "Developing teams that could work well together was crucial, along with sticking to the schedule from the start. The schedule was even part of the contractor's RFP."

Because there was so little time, the project was not organized conventionally. "We modified costs with the contractor as the drawings were being made," says Norm Vaughan, vice

president of properties and administrative services for Mattel. "Cole Martinez' flexibility in working with the time frame and the budget was remarkable. It made the project work."

"We had meetings in my office almost every single day," says Kessler. "Everyone had a task. It was like an assembly line—building a clock that simply had to run. Every hour counted."

A limited time frame did not preclude Cole Martinez' taking the time to interview everyone, from the top executive to the engineer, to determine exactly what design would make Mattel work and play best. "Just as we needed to go from our old one-story, spread-out space to something much more efficient," says Vaughan, "we needed to reconfigure people's work spaces, to sort them out according to relationships and adjacencies."

The design center thus represents a substantial change in organizational style for Mattel. Before the move, each design department had been completely separate, working with executives on its product line rather than with other designers. "This is the first time that they're all together," says Vaughan.

Getting designers used to the new arrangement took time, as Elizabeth Koch, Cole Martinez project designer for the design center, discovered when she interviewed them. "You'd walk down the halls and they literally had their work stations blocked off with file cabinets so no one could see in," she recalls. "Or they'd have little curtains drawn across the entrances. They were used to competing with each other, and quite concerned about getting their ideas stolen."

Creating a space that encouraged cooperation and teamwork while still giving skittish designers a sense of security required a



Playing house: You can't really capture Mattel's design center on film, claim both architect and client. So imagine a work area for designers (above) where toys are now suspended from the ceiling, huge blow-up dinosaurs roam over the file cabinets, colored crepe-paper streamers ripple out of air ducts, and cutoff-clad designers run to and fro. Why can't we show you? The security at the giant toy maker is as tight as a military base.

Child's play? Mattel has children tests its products in specially designed child test rooms (opposite).



delicate balancing of public and private space. Cole Martinez capitalized on Mattel's existing internal structure, which groups designers by product line and smaller sub-lines. Employees in the Barbie group, for instance, may work for the accessories, fashion or doll form division.

"There's a point at which people on a team need to be together to brainstorm, and a point where they need to retreat to do their own work," explains Vaughan. In response, Cole Martinez devised a "city within four

Are we having fun yet?

walls," with individual work groups designated as "neighborhoods." Within each neighborhood, house-like structures enclose private offices, conference rooms, storage and special functions. Shared work area "courtyards" and circulation-path "streets" are highlighted with huge blue and white-painted air ducts above. Structural columns have been transformed into streetlights.

Much equipment in the design center is shared, so adjacencies are critical. "We took pictures, measured equipment, and ended up planning the layout several times," recalls Koch. With a woodworking area, plastics area and a paint shop in the same space, ventilation was complicated. "There are about 75 ceiling penetrations in that roof," she says. Three existing rolling fire doors precluded lots of windows, so Cole Martinez dotted the roof with skylights.

The existing building was literally a shell—with-out electricity, heating or mechanics.

And while designers have had to learn to trust each other, Mattel has no illusions about the need for security from the outside. Occupying the front of the building are semi-public spaces such as meeting rooms and display areas for new products. Only badge-holders go further than this, however.

Once past security, employees seem more at ease and willing to work together. "We needed to get them to feel like a team," stresses Vaughan.

Designers work in groups in the courtyards, then retreat to the "caves," as work stations are referred to, for more private efforts. Old habits do die hard. Although the file-cabinet blockades are gone, Koch reports that, "I have seen makeshift curtains up in a few places."

Thus the neighborhoods do retain their boundaries. Yet on the whole, the synergistic concept succeeds beautifully. "It's like a beehive over there," Vaughan reports, "kites flying, beach balls bouncing, darts flying, toys hanging in the trees.... It's like a big, fun playground."

Mattel runs a shuttle between the two buildings every 10 minutes. Marketing people from the tower visit often for product reviews; top executives come for line previews and a look at new products. On sunny days (and it never rains in Southern California), many employees walk.

Not that the corporate types are stuck in a

typical, sterile office environment. "They wanted a typical floor to be professional, but with a bit of whimsy," says Steve Karegeannes, Cole Martinez project designer for the tower. "They're a toy manufacturer, but they're corporate. They didn't want to go off the deep end." Budget considerations have driven much of the tower's design—even as the design reflects the Mattel image and provides a comfortable setting for the international affiliates and buyers who visit the facility often.

Given the budget's limitations, Cole Martinez concentrated on creating impact in the public areas, the reception area, cafeteria, company store, presentation and training rooms on the first and second floors, and in the executive offices on the top floor. The first-floor cafeteria and company store are both open to the public. Karegeannes says that though coordinating efforts with the kitchen consultant and creating effective traffic patterns were tricky, the cafeteria was the most fun in terms of design. "They wanted it to be like a break for the employees," he says. With brilliant aqua ceiling soffits, turquoise cabinetry and grape-colored chairs, the break is a lively one.

The second floor is perhaps the most visible space of all, full of presentation rooms where clients like Toys 'R' Us and Wal-Mart arrive for private previews. There are playrooms, too, where children regularly come to play with Mattel's and competitors' toys as researchers watch through one-way mirrors.

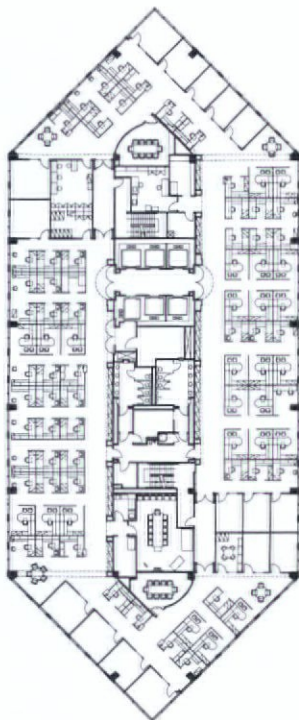
Color me creative: For the entire Mattel facility, color—particularly paint—was crucial. “With the limited budget, color was the key to stimulating creativity,” says Elizabeth Koch, Cole Martinez Curtis project designer for Mattel’s design center. A colorful architectural canopy identifies the elevator bank (opposite, left) on every floor and enlivens the general office space.

Top secret but friendly? Though the full-of-fun design center reception area (opposite, top right) appears as inviting as the toys, most visitors won’t make it past the desk. However, the tower’s first-floor cafeteria and company store are open to the public.

Glass side lights and clerestories set in maple framing private offices on Mattel’s executive floor (opposite, bottom right) send employees a different kind of message from the top brass: “Come on in.” The goal here is a Fortune 200 executive-level design that isn’t stuffy.

Mattel’s design center cafeteria (below, right) was originally slated to be a simple brown-bag area, but Mattel officials didn’t want designers to feel slighted. The result is a wacky but full-service cafeteria seating 20 people.

A typical tower floor plan at Mattel (below, left) illustrates just how strange a shape Cole Martinez Curtis had to resolve in the headquarters.



Most visitors enter on the second floor from the parking structure, so it is here that the company is introduced.

Naturally, Cole Martinez uses Mattel’s battery of popular toys to fashion the image of the space. It has established a building-block theme on the reception area wall, and created a checkerboard reminiscent of Hot Wheels’ logo out of carpet tile along the corridors. Niches display an ever changing array of toys—Mattel’s, of course.

The executive floor, with a somewhat larger budget, is clearly Fortune 200 executive-level design without being stuffy. “We didn’t want a rigid, law-firm look, but it still had to be corporate,” explains Vaughan. The executive reception area is highlighted by two anigre niches, each showcasing a Barbie sheathed in a \$25,000 Bob Mackie gown. The real surprise is the use of glass walls with maple mullions throughout the floor, because the top brass “wanted to let employees feel that they were always available,” Karegeannes says. “The executive floor is definitely *not* off-limits.”

Budgetary restraint doesn’t mean devoid of style even on typical floors. For example, Cole Martinez rounded the triangular tips of the building with soffits, distracting the eye from the structure’s odd shape. Color plays a prominent role throughout. “We were adamant about there being an aqua file wall visible on every floor,” recalls Karegeannes. “It lends the design consistency and brightens everything up.” And each floor’s elevator lobbies have canopies.

The typical headquarters floors may be more reserved than the design center, yet they are likewise bursting with toys. Stuffed animals, toy trucks and plastic dolls are strewn everywhere—and Cole Martinez is delighted to see them. “We designed to encourage that

kind of clutter throughout,” says Kessler. Whether Mattel employees spend their days with \$25,000 Barbies in the tower or giant blow-up dinosaurs in the design center, the interior design by Cole Martinez is clearly helping them work at play. ☛

Project Summary: Mattel, Inc. Headquarters and Design Center

Location: El Segundo, CA. **Fabric:** Carnegie, Steil (Guilford of Maine), Steelcase, Pallas Textiles. **Flooring:** Armstrong, Tile and Marble Collection Inc. **Carpet/carpet tile:** Designweave, Interface, Atlas Carpet Mills. **Plastic laminate:** Formica, Nevamar, Laminart, Wilsonart. **Ceramic tile:** Buchtal Corp. U.S.A., SpecCeramics, Paragon Ceramics. **Paint:** Frazee. **Painted patterns:** Borbon Inc. **Artwork:** The Winn Art Group. **Miniblinds:** Levolor. **Lighting:** Lightolier, Prudential, Norbert Belfer, Zumtobel, Abolite, Artemide, Capri (Thomas Industries). **Work stations:** Steelcase. **Desk chairs:** Steelcase, Herman Miller (re-used). **Lounge chairs:** Knoll. **Guest chairs:** Steelcase, Palazetti, Krueger International. **Coffee table:** Palazetti. **Sofa:** Vecta. **File wall:** Steelcase. **Desk accessories, lamps:** Steelcase. **Cabinetry:** Nick Pavia & Assoc., Duray, J.F. Duncan Industries. **Custom reception desk:** Cole Martinez Curtis design by Millcraft Inc. **Custom presentation tables:** Cole Martinez Curtis design by Calinco Corp. **Acoustical panels:** Creative Walls. **Architectural details:** Boston Retail Products. **Interior Design:** Cole Martinez Curtis & Assoc. **General contractor:** Turner. **Mechanical/electrical engineers:** Levine/Seegel & Assoc. **Structural consultant:** Robert Englekirk Consulting Structural Engineers. **Lighting consultant:** Childs & Scholze. **Kitchen consultant:** Laschober & Sovich. **Plants:** Living Interiors. **Photography:** Toshi Yoshimi.





Timeless Haste

How Greenwell Goetz gave the headquarters of Dominion Bank, in McLean, Va., its rightful place in the sun through design—in 10 breathtaking months

By Amy Milshtein



Few things can do more damage than being saddled with the wrong image. Just ask Donald Trump or Gary Hart, to name a few. Even worse is trying to shoehorn yourself into an image that doesn't fit, like when Donny Osmond became a leather-clad bad boy of rock 'n roll. Some turn to publicists and handlers to get the right image, others use design. Which is exactly what Dominion Bank did when they hired Greenwell Goetz to create its corporate headquarters in McLean, Va.

Rest assured Dominion Bank is not fluff. Dominion and its affiliates in northern Virginia, Maryland and Washington, D.C., have combined assets of \$1.29 billion and offer a broad range of financial services from 334 offices throughout the Southeast. All three affiliates are proud community leaders, participating in outreach programs, offering small business loans or helping to finance affordable housing. But Dominion's previous corporate headquarters did not reflect this stature.

"I guess you could say that Dominion's headquarters had no image," concedes Lewis Goetz, principal of Greenwell Goetz Architects, PC. In fact, the Bank didn't even have a corporate headquarters. Operations were spread between three separate buildings. Inside, the design message was just as fragmented. Given the importance of

What do Clarence Thomas and Dominion Bank have in common? Both need and have an image. However, Dominion's image of solidity and forward-thinking, splendidly revealed in its reception room (opposite) designed by Greenwell Goetz Architects, is based on a financial institution serving northern Virginia, Maryland and Washington, D.C., with combined assets of \$1.29 billion.

Dominion Bank assigns its employees to office space by following strict rules of hierarchy. High-level executives enjoy meticulously-tailored private spaces such as those found (above) at its new, northern Virginia headquarters in McLean.

the facility, plus the fact that most of Dominion's major competitors had redesigned their facilities recently, the Bank concluded that something had to be done—fast.

Indeed, fast was the operative word. The entire job, from the first meeting with the client to moving in, took Greenwell Goetz only 10 months. How did the design team work so quickly and still maintain such a high level of quality? "We brought both the general and the millwork contractors on board as soon as possible," remembers Michael Bell, senior designer for Greenwell Goetz.

The pace was so frenetic that designers and millworkers worked with shop drawings instead of construction documents to save time. When so many people work together under pressure like this, tempers can flare. Were there any juicy fights? "No," laughs

Bell, "we worked like a real team."

The designers also had the luxury of working for a client who made quick decisions and stuck to them. This may be because instead of bantering back and forth with a building committee, Greenwell Goetz answered to one person only—Dominion's CEO—who had the foresight to leave the designing to the designers.

Of course, Dominion had ideas of its own. Despite the accelerated pace of the project, the Bank wanted a transitional space that would wear well into the future.



Executive conference areas as sumptuous as these (top, left) may look as if they took a long time—but looks are deceiving. Greenwell Goetz had only 10 months to finish Dominion Bank. To work effectively without sacrificing quality, the design firm involved the general and millwork contractors early.

Dominion Bank's reception areas (top, right) cue in clients and guests to its stature and importance. The scale of wall paneling, window sills and tri-partite doors reinforces the sense of formality.

Can you date this corporate dining area (bottom, left)? Don't worry. You shouldn't be able to. Dominion Bank wanted a timeless headquarters that would age gracefully.

Materials such as wood and granite grace both private offices (bottom, right) and public spaces. Greenwell Goetz played classic forms and proportions against the richness of these materials to reinforce the Dominion Bank image. Here, the geometry of the furniture plan has been exploited along with lush fine rugs to create formal and informal zones for the occupant.

To give voice to this sentiment, Greenwell Goetz employed a technique it calls its "Rorschach Test."

The technique is relatively painless for the client. "We show the client about 100 slides of different jobs we have done," says Goetz, "and they tell us what they like and dislike." This test works on at least three

The Rorschach Test: Hate it or love it?

levels. One, it helps Greenwell Goetz come up with a design presentation that is highly tailored and pleasing to the client. Two, it bridges the understandings of client and designer so "transitional" will mean the same thing to both parties. Lastly, the test helps clients who know exactly what they want but can't put it in words.



Planning Dominion's space, however, did not require any special tests. The Bank works in the traditional manner whereby private perimeter offices are doled out according to a strict hierarchy, and systems furniture dominates the open spaces. Bell admits that while rigid parameters like these make space planning a breeze, they risk stifling creativity.

One would be hard pressed to detect it in the final product, however. The facility speaks of an easy grace that acknowledges a strong past while looking towards the future. Materials like wood paneling, extensive millwork and granite lend a richness and grandeur that is totally appropriate to the space. The furnishings are purposely timeless. "Dominion didn't want anything trendy," says Goetz. "They don't plan to redesign for a long time so chose an interior that would age gracefully."

The look also translates to other situations. Most of Dominion's retail branches are tailored to blend with their individual surroundings, making them quite different from each other and the headquarters. But the branch located in the same building as the headquarters opted to pick up some design details. While an interior of the same scale would be inappropriate, the branch does use similar paneling, flooring and fixtures to adapt the grand look to local community needs.

How is the headquarters holding up? Greenwell Goetz happily reports that everyone from support staff to the chairman of the board is thrilled. The space provides a comfortable place to work while cueing in clients and visitors to Dominion's status. Everyone is happy—and for a design firm that's like money in the bank. ☺

Project Summary: Dominion Bank

Location: McLean, VA. **Total floor area:** 115,000 sq. ft. **No. of floors:** 6. **Average floor size:** 18,500 sq. ft. **Total staff size:** 350. **Cost/sq. ft.:** \$42.50. **Wallcoverings:** OJVM, Maharam, Wolf Gordon. **Paint:** Duron, Polymyx. **Laminate:** Nevamar. **Dry wall:** USG. **Flooring:** Forms & Surfaces, Fiandre, Winburn Tile. **Carpet/carpet tile:** Bentley Carpet Mills. **Ceiling:** Donn. **Lighting:** Baldinger, Buthania. **Doors and door hardware:** Swingin Door. **Window treatments:** Levolor, Maharam. **Work stations:** Corry Hiebert. **Work station seating:** Harter. **Lounge seating:** HBF. **Cafeteria/dining/auditorium seating:** ICF, Harter. **Other seating:** HBF Baker, Stow & Davis. **Upholstery:** Knoll, Unika Vaev, Spinneybeck. **Conference tables:** Metro. **Cafeteria/dining/training tables:** HBF, Howe. **Other tables:** ICF, custom by Wigand Corp. **Architectural woodworking:** Wigand Corp. **Elevators:** Dover. **HVAC:** Trane. **Fire safety:** Simplex. **Plumbing fixtures:** Kohler, American Standard. **Client:** Dominion Bank. **Architect and interior designer:** Greenwell Goetz Architects, PC. **Structural engineer:** Thornton-Tomasetti. **Mechanical/electrical engineer:** Girard Engineering. **General contractor:** James G. Davis Construction. **Furniture dealer:** The M.S. Ginn Co. **Photographer:** Walter Smalling.

Fitting a private office in the bottom of the diamond-shaped building that houses Dominion proved tricky, so Greenwell Goetz used the space for open plan systems furniture (above), giving support staff some much-coveted windows.





What Should Dela Ware?

How New York's Manufacturers Hanover dresses itself to fit into traditional, buttoned-down Wilmington, Delaware—with a little help from Interspace Inc.

By Jennifer Thiele

In New York City, the rich and powerful still ornament their buildings with glitz and extravagance, having gilded the Big Apple since the turn of the century. Just a few steps south on the Eastern seaboard, however, the rich and powerful in the State of Delaware seem to be living light-years away—apparently preferring a more traditional American style of design. Add to this reserved local culture a clientele of Fortune 500 companies located throughout the mid-Atlantic region and the South, and it becomes apparent why Manufacturers Hanover Bank of Delaware asked Philadelphia-based Interspace Incorporated to design its new Wilmington office tower the way it did.

The Bank had already maintained offices in Wilmington for several years prior to moving to its new home. However, the new Manufacturers Hanover Plaza tower would undoubtedly help form a strong regional impression about the institution. Anxious to prevent Manufacturers Hanover from being viewed as an arrogant New Yorker in Delaware, Michael Cassell, then president of the Bank, requested that the new facility be infused with a colonial design theme, sympathetic to the local architecture and familiar to the Bank's customers.

And it is certainly no accident that the 120,000 sq. ft. of office space occupied by Manufacturers Hanover in the tower shares an aesthetic kinship with the nearby Winterthur Museum. During his term in Wilmington, Cassell, who personally prefers traditional architecture, had been involved with the Winterthur. Yet more than local customs were at stake.



Interspace principal William Krebs points out that Manufacturers Hanover deliberately created a formidable presence in Wilmington. "The Bank didn't want to be ostentatious to a fault," states Krebs, "but it did want a design that reflected a solid financial stature in the business world." Cassell explains that the mission for the facility was two-fold. "We wanted a very high-tech, highly engineered, very flexible operating platform," he says, "and we wanted to recognize that part of the building was very client-focused, in terms of image and comfort."

To combine modern function with traditional comfort, Interspace has developed a clean architectural envelope that serves as a backdrop for both traditional and contemporary furnishings. The reception areas on the eight and ninth floors provide a striking example of the melding of these two sensibilities. Traditional architectural elements such as crown molding, high baseboards and fielded

A strong sense of traditional American design is evident at the Delaware offices of Manufacturers Hanover. The stately executive boardroom (opposite) and elegant president's sitting room (above) emphasize the stature of the institution while maintaining a design vocabulary that is familiar to the Bank's conservative Fortune 500 clientele.



Workstation requirements precluded the use of a purely traditional design at Manufacturers Hanover (Delaware), so Interspace Inc. developed a transitional design for the Bank that features traditional architectural elements with contemporary, streamlined detailing. The traditional executive reception area on the ninth floor (above) and the contemporary reception area on the eighth floor (top) show how the furnishings define the atmosphere.

panels are given contemporary flair with streamlined detailing, while wood finishes range from traditional mahogany and walnut to the more transitional ribbon sappele and mottled makore. A curving staircase connecting the two reception areas (inspired by Winterthur's Mount Morenci staircase at Cassell's request) was also streamlined in detailing to blend comfortably with the contemporary main reception area and the traditional, colonial executive reception area.

The platform officers' area also plays a key role in guiding the design towards a more transitional style. According to Interspace project designer Thomas Proctor, an analysis of the Bank's New York headquarters revealed a perceived lack of privacy in the standard desk and credenza arrangements for platform officer work stations. To solve the problem, Interspace and Geiger International jointly developed a systems furniture standard for the Delaware facility that uses low banks of millwork files and tall storage units to help organize and separate different banking groups. Choosing contemporary work station configurations for this important area precluded the use of a purely traditional design.

A high level of concern for employee comfort—and not only client comfort—has been evident from the beginning, according to Krebs. What he refers to as the "mundane" operational areas also receive special design treatment. "It's not at the same level as the high-end executive areas," Krebs points out, "but it was designed so people would feel they were being equally cared for." In lower-level operational areas, Interspace maintains the same planning concept and spatial distributions, as well as a compatible color palette, in an attempt to infuse the space with equal vitality.

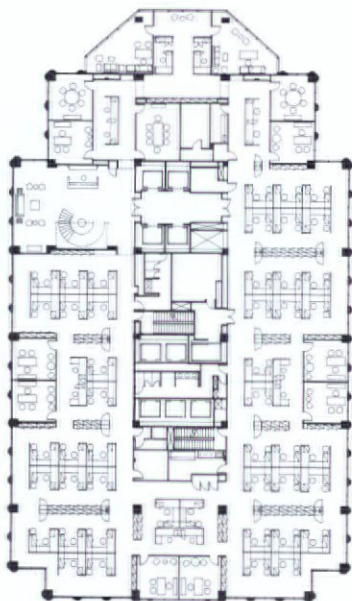
Circumstances have since proven the wisdom of this decision. Cassell reports that Manufacturers Hanover has changed its business direction in Delaware to a less client-oriented function. "We used to have more of a fully integrated banking approach there," he says. "Now it has changed to more of an operating, non-credit service operation." As a result, client-focused areas are not used to the extent that they were originally intended, while operational areas remain fully active.

In a banking climate that changes daily, Interspace has prudently designed the Bank's interiors to withstand any manner of change. "The design is extremely flexible," says Krebs. "The planning concepts and standards can be implemented incrementally so the company can grow into it." The Bank currently holds options for five additional floors of the 23-story tower.

Change on a monumental scale is already a fact of life for Interspace's client. With Manufacturers Hanover now involved in a multi-billion-dollar merger with Chemical Bank, anything can happen. When it does, the Manufacturers Hanover Plaza tower in Delaware will be properly dressed for the occasion. ☺

Project Summary: Manufacturers Hanover Bank (Delaware)

Location: Wilmington, DE. **Total floor area:** 120,000 sq. ft. **Total staff size:** 225. **Wallcoverings:** DesignTex, Scalamandré, Jim Thompson/Rudolph, Carnegie, Boris Kroll, Marble Technics, Vicrtex, Essex. **Paint:** Polymix. **Flooring:** Armstrong, American Olean, Marble Technics, C-Tec Inc. **Carpet/carpet tile:** Bigelow, Milliken. **Ceiling:** Armstrong. **Window treatments:** Clarence House, Manuel Canovas, Carnegie, Schumacher, Valley Forge, Levolor. **Work stations:** Geiger International, Shaw Walker. **Seating:** Baker, Bright Chair, Charles McMurray, David Edwards, Kittinger, Kinetics, Nienkamper, Southwood Reproductions, Stow & Davis, Shaw Walker. **Upholstery:** Baker Textiles, Stratford Hall, ArcCom, Donghia, SunarHauserman, Gretchen Bellingier, Unika Vaev, Anton Maix, Architex, Boris Kroll, Lee Jofa, Robert Allen, Maharam, Brunshawig & Fils, Charles McMurray Leather, Spinneybeck. **Tables and credenzas:** Baker, Charles McMurray, Cedric Hartman, Hickory Chair, Howe, Johnson Industries, Kittinger, Master Craft, McGuire, Scope, Van San, Wood & Hogan. **Storage:** Storwal, Shaw Walker. **Architectural woodworking:** J.T. Connelly Inc./Alexander Woodworking. **Planters, accessories:** Parker Interior Plantscapes, Friedman Brothers, Paul Associates, Lotus Arts, Man Hing Imports, Hardwood Visuals, Peter Pepper, Smokador, Rubbermaid. **Signage:** Spencer Industries. **Client:** Manufacturers Hanover Trust Company. **Architect:** Skidmore, Owings & Merrill. **Interior designer:** Interspace Incorporated; William Krebs, principal in charge; Thomas Proctor, project designer. **Engineering consultants:** Highland Associates. **Construction manager:** EDIS Inc. **Building owner/developer:** LaSalle Associates. **Lighting designer:** Bala Consulting Engineers. **Audio/visual consultant:** Audio Visual Design International Inc. **Art consultant:** Carmine Winters Ltd. **Art restorations:** Naga Antiques, House of Heydenryk. **Photographer:** Peter Paige.



To address the need for more privacy and better organization in the platform officers area at Manufacturers Hanover, Interspace and Geiger International designed work areas that feature tall storage units which physically separate the different banking groups (top).

Even the operational areas (above) at the Bank received special design treatment, so lower-level employees would feel like they were being treated as equals in the organization. Interspace maintained the same planning concept and spacial distributions, as well as the same color palette to infuse the space with an equal vitality.



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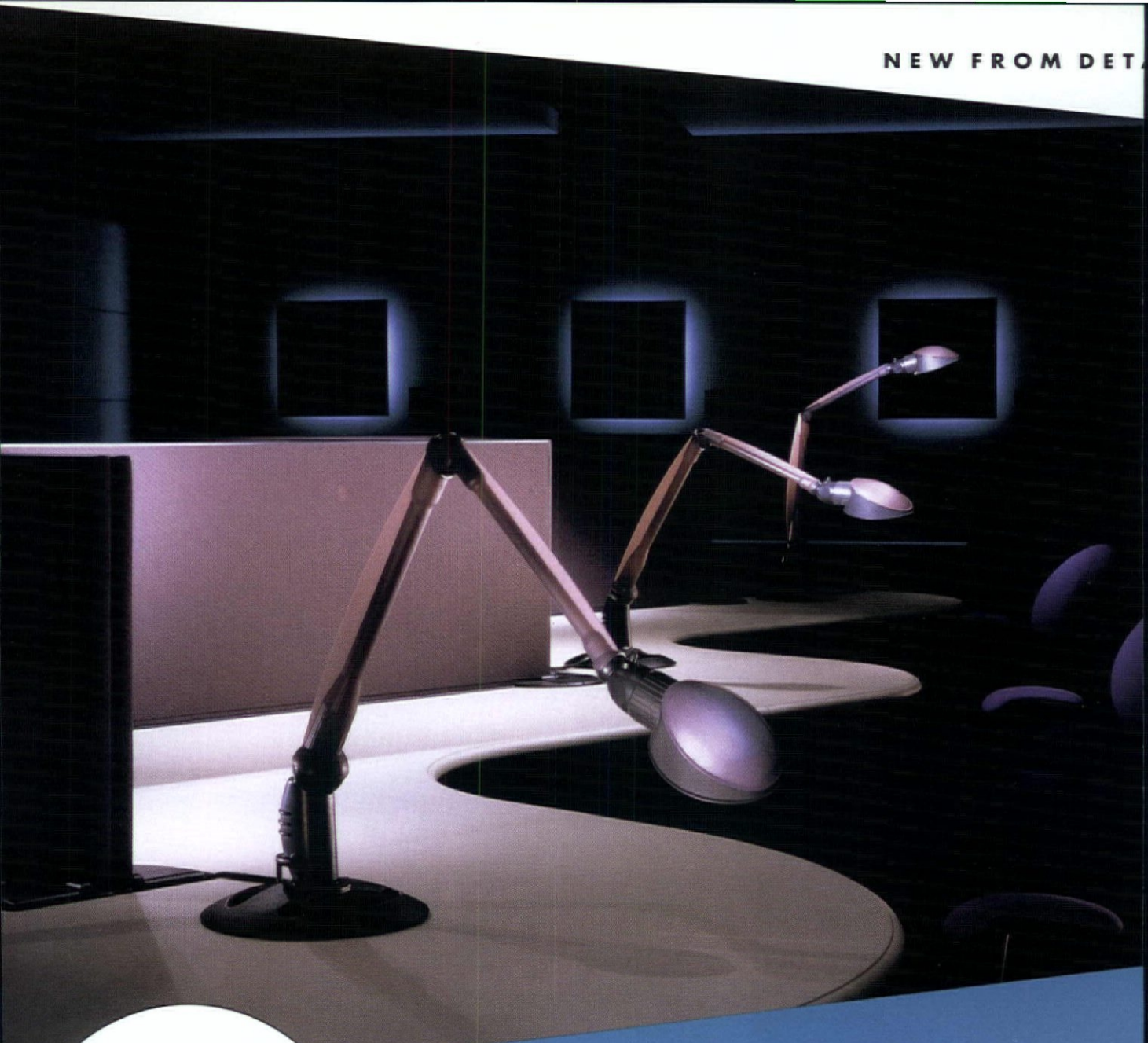
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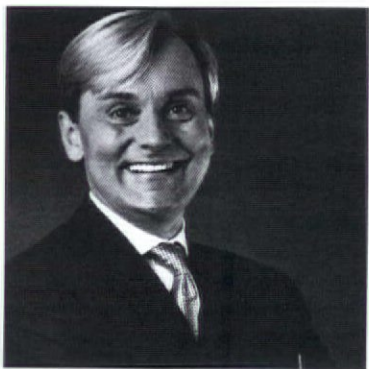
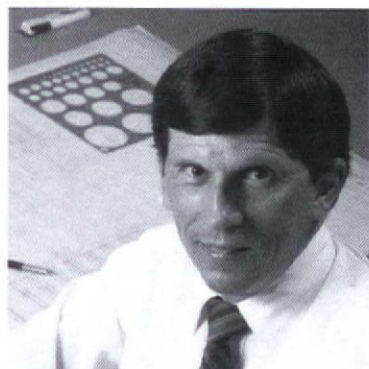
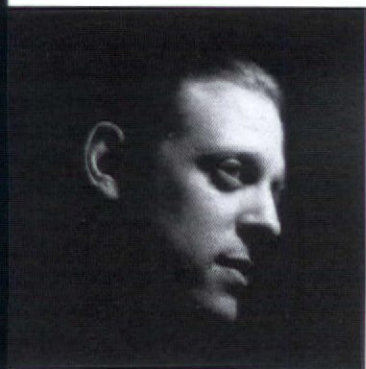
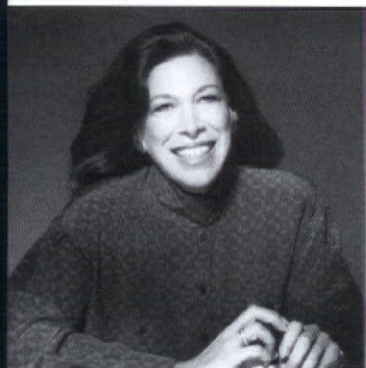
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detail

MEMBER, STEELCASE DESIGN PARTNERSHIP

The IBD/Contract Design PRODUCT DESIGN COMPETITION

Good design can thrive even in recessions, as our distinguished judges were delighted to discover in the contract furnishings market of 1991



Judging the IBD/Contract Design Product Design Competition this year were (clockwise from top left) Jill Cole, Cole Martinez Curtis; Carol Disrud, Gensler & Associates; Michael Kroelinger, MK Design Associates; Greg Landahl, The Landahl Group; and Jordan Mozer, Jordan Mozer & Associates.

When our five distinguished judges sat down to conduct the 1991 IBD/Contract Design Product Design Competition in late July 1991 at the Institute of Business Designers' national headquarters in Chicago, they faced a formidable mountain of nearly 300 entries. In two business days, the judges had leveled the terrain to 32 Gold, Silver and Bronze award winners who met and exceeded the minimal requirements: products submitted for awards that were designed for contract use and offered for sale by September 1, 1991. They considered it no small feat for manufacturers and their industrial designers, architects and interior designers to satisfy society's ongoing needs in a time of severe economic distress.

The products appearing on the following pages are indeed cause for cheer. Our judges for 1991, who included Jill I. Cole, of Cole Martinez Curtis & Associates in Marina del Rey, Calif.; Carol A. Disrud, FIBD, of Gensler & Associates in San Francisco; Michael D. Kroelinger, IBD, past national president of IBD and principal, MK Design Associates in Tempe, Ariz.; Greg W. Landahl, AIA, of The Landahl Group Inc. in Chicago; and Jordan Mozer, of Jordan Mozer & Associates in Chicago, would certainly concur. What they applauded most about the winners were such attributes as a versatility of function, appropriateness to intended environment, ease of maintenance, respect for existing installations and fresh approach to aesthetics.

How would you characterize a winner in this year's competition? It would serve a clearly defined purpose, first of all, in a readily identifiable environment. For example, one award winner is a modular filing system with hardwood drawer fronts that prompts designers to ask, "Why hasn't this been done years before?"

It would also be designed for durability and possibly refurbishment—such as a winning fabric that is brilliantly designed and constructed to serve hospitality. It would protect existing customers, as an open plan furniture systems panel does in upgrading its utility without making earlier versions obsolete. And it would be attractively designed.

Of course, whether or not the design community agrees with our judges can only be determined in the marketplace. From the looks of this year's winners, however, the chances look surprisingly good. ☺

**CHARLES S. GELBER AWARD
FOR BEST OF COMPETITION**

**Details for IOS Articulated
Task Light designed by
Stephan Copeland**

"An intriguing idea: taking anatomical cues for a technical design. Anthropomorphic and flexible."

Circle No. 206





SILVER
DESKS & CREDENZAS
 Herman Miller Inc.
"Adjustable and versatile for teamwork, good mechanical applications."

DESKS & CREDENZAS

SILVER AWARD
 Herman Miller Inc. for Relay Furniture, designed by Geoff Hollington
 Circle No. 201
BRONZE AWARD
 Altura Studios for 2.4.6. Desks and Credenzas, designed by Jeff Behnke and Roland Zehetbauer
 Circle No. 202

BRONZE
DESKS & CREDENZAS
 Altura Studios
"Great materials and nice proportions."



FILING & STORAGE SYSTEMS

SILVER AWARD
 Meridian Inc. for Wood Front Files, designed by Dan Shepherd and Meridian's in-house design team
 Circle No. 203

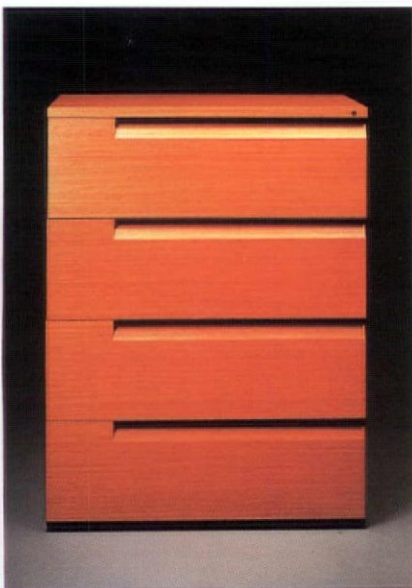
ENHANCEMENTS

SILVER AWARD
 Steelcase Industrial Design Group for Series 9000, designed by Jon King
 Circle No. 204
BRONZE AWARD
 The Knoll Group for Morrison Network Curvilinear Worksurfaces, designed by The Knoll Group Design & Product Development
 Circle No. 205

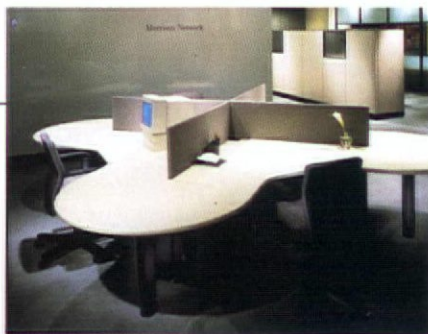


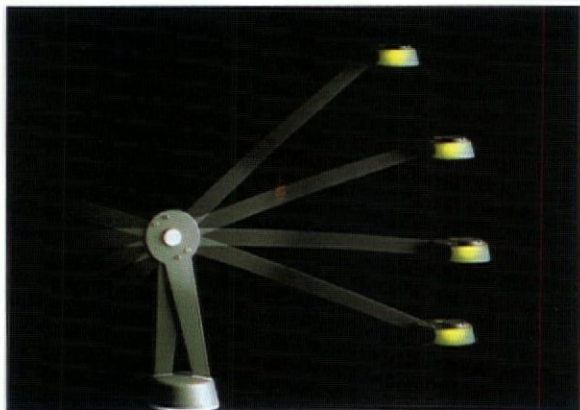
SILVER
FILING & STORAGE SYSTEMS
 Meridian Inc.
"Good steel files with wood drawer fronts that should have many applications."

SILVER
ENHANCEMENTS
 Steelcase Industrial Design Group
"The new panel makes utilities easier to work, integrates two wood and metal systems, adds lighting and enhances the existing products without making them obsolete."



BRONZE
ENHANCEMENTS
 The Knoll Group
"A legitimate way to update a rectilinear system, using curves to become softer, user-friendly."





SILVER
PORTABLE LAMPS

FLOS Inc.
"Friendly duck shape that is adjustable."



BRONZE
TASK SEATING

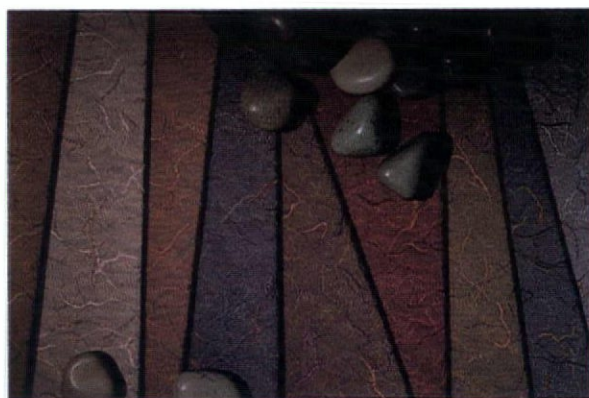
Geiger International
"Thin profile and clean seat and back for good task seating."

SILVER
GUEST CHAIRS & SPECIAL SEATING

Brayton International
"Graceful casting has created seating with a strong base and organic, sculptural form."

SILVER
GUEST CHAIRS & SPECIAL SEATING

Atelier International
"Neat update for French cafe chair. Foot is humorous and light. Upholstery inset is neatly detailed."



GOLD
UPHOLSTERY TEXTILES

Deepa Textiles
"Cool colors and great depth, with a versatile, non-directional pattern."



BRONZE
GUEST CHAIRS & SPECIAL SEATING

Kusch/Partners & Thompson Inc.
"A retro look that evokes recent history, with nicely detailed curves and no hard edges."

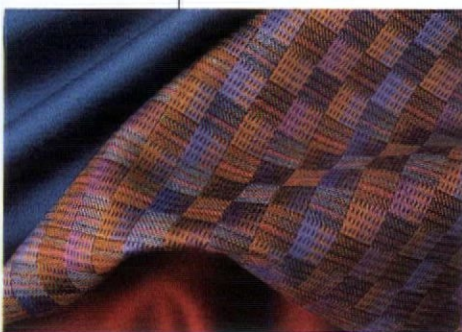


SILVER
 UPHOLSTERY TEXTILES
 Deepa Textiles
*"A very useful fabric;
 reversible and non-linear
 with good weight."*

BRONZE
 UPHOLSTERY TEXTILES
 DesignTex Fabrics
*"Working on a theme that
 will be popular for years,
 with good scale and hand
 and iridescent colorways."*



BRONZE
 UPHOLSTERY TEXTILES
 NEO Design Inc.
*"Reinforces a good range
 of colorways with fine
 hand and texture."*



GOLD
 TEXTILE COLLECTIONS
 Architex
*"Unique, creative use of
 great artists who are
 openly acknowledged;
 great for hospitality."*



PORTABLE LAMPS

GOLD AWARD—BEST OF COMPETITION

Details for IOS Articulated
 Task Light, designed by
 Stephan Copeland
 Circle No. 206

SILVER AWARD

FLOS Inc. for the Pierrot
 Desk Lamp, designed by Afra
 and Tobia Scarpa
 Circle No. 207

TASK SEATING

BRONZE AWARD

Geiger International for
 Contour Chairs, designed by
 the Geiger Design Group
 Circle No. 208

**GUEST CHAIRS &
 SPECIAL SEATING**

SILVER AWARD

Atelier International Ltd. for
 Portofino, designed by Enzo
 Berti of Montina
 Circle No. 209

SILVER AWARD

Brayton International for
 BCN Beam, designed by J.
 Llusca of ENEA
 Circle No. 210

BRONZE AWARD

Kusch/Partners & Thompson
 Inc. for Tino, designed by
 Bruno Rey
 Circle No. 211

UPHOLSTERY TEXTILES

GOLD AWARD

Deepa Textiles for Rice
 Paper, designed by Deepa
 Textiles Atelier
 Circle No. 212

SILVER AWARD

Deepa Textiles for Malabar,
 designed by Deepa Textiles
 Atelier
 Circle No. 213

BRONZE AWARD

NEO Design Inc. for
 Equinox, designed by Roman
 Oakey Inc.
 Circle No. 214

BRONZE AWARD

DesignTex Fabrics for Tessera,
 designed by Susan Lyons
 Circle No. 215

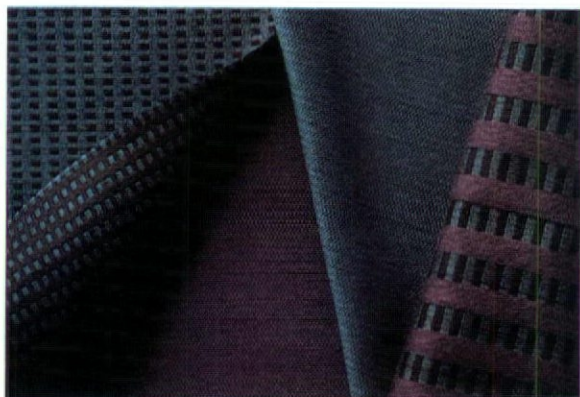
TEXTILE COLLECTIONS

GOLD AWARD

Architex for The Homage
 Collection, designed by Rob
 Rose
 Circle No. 216



BRONZE
TEXTILE COLLECTIONS
Schumacher & Co.
"A Frank Lloyd Wright masterpiece with nice details; intricate at close range, subtle at a distance."



SILVER
TEXTILE COLLECTIONS
Arc-Com Fabrics Inc.
"Good experimental colors in Hoffmann style for vertical surfaces."



BRONZE
HEALTHCARE TEXTILES
Deepa Textiles
"Best cubicle fabric ever; setting a new direction."



BRONZE
BROADLOOM CARPETS
Bentley Mills Inc.
"Good figuration and scale, non-directional, with multiple uses."



GOLD
BROADLOOM CARPETS
Bentley Mills Inc.
"Very creative, fabulous concept, a breakthrough in technology."

SILVER
BROADLOOM CARPETS
Suncraft Mills Inc.
"Interesting weave, wonderful texture, very tweedy."





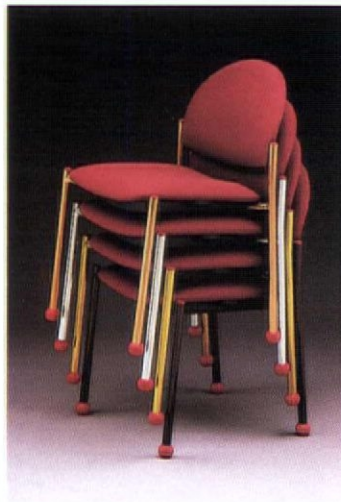
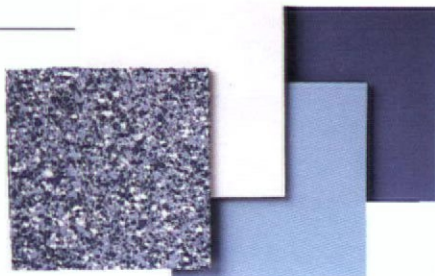
**SILVER
CARPET TILES**

Collins & Aikman
*"Very interesting—it can
 hide seams and has good
 scales; flexible."*

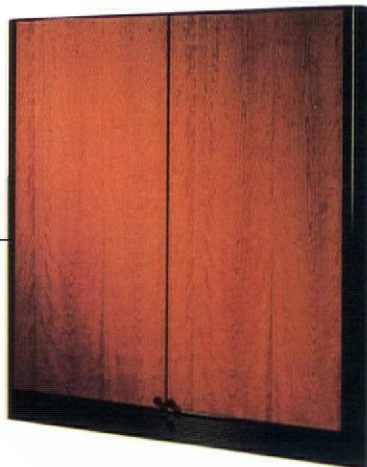


**BRONZE
HARD SURFACE FLOORING**
 PermaGrain Products Inc.
*"A nicely expanded color
 range for hardwood flooring
 that can be used in many
 places."*

**BRONZE
HARD SURFACE FLOORING**
 Crossville Ceramics
*"Subtle, natural colors in a
 useful range of textures and
 sizes."*



**BRONZE
SPECIAL FINISHES**
 Fixtures Furniture
*"Environmentally acceptable
 whereas other finishes of the
 past may no longer be."*



**BRONZE
DESK & OFFICE ACCESSORIES**
 Howe Furniture Corp.
*"A look that's compatible with
 systems, plus a good ganging
 device and flip down door so
 markers don't fall off."*

SILVER AWARD
 Arc-Com Fabrics Inc. for the
 Modernist Collection, designed by
 Arc-Com Design Studio
 Circle No. 217
BRONZE AWARD
 Schumacher & Co. for Coonley
 Weave 56701, designed by
 Schumacher Wovens Studio
 Circle No. 218

HEALTHCARE TEXTILES
BRONZE AWARD
 Deepa Textiles for Garden Court
 and Lightwaves, designed by
 Deepa Textiles Atelier
 Circle No. 219

BROADLOOM CARPETS
GOLD AWARD
 Bentley Mills Inc. for Seurat,
 designed by the Bentley Design
 Team
 Circle No. 220
SILVER AWARD
 Suncraft Mills Inc. for Fissure,
 designed by Mac Ridley, Peggie
 McGree & Judith Ingalls
 Circle No. 221

BRONZE AWARD
 Bentley Mills Inc. for Color
 Coordinated Collection: Valencia,
 Barcelona, Kings Road Premiere
 Edition, designed by the Bentley
 Design Team
 Circle No. 222

CARPET TILES
SILVER AWARD
 Collins & Aikman for Velvabond
 Collection, designed by Collins &
 Aikman Development Group/
 Roman Oakey Inc.
 Circle No. 223

HARD SURFACE FLOORING
BRONZE AWARD
 PermaGrain Products Inc. for
 Timeless Series II, designed in-
 house by PermaGrain Products Inc.
 Circle No. 224

BRONZE AWARD
 Crossville Ceramics for The
 Mineral Collection/Water Series,
 designed by Barbara Schirmeister
 Circle No. 225

DESK & OFFICE ACCESSORIES
BRONZE AWARD
 Howe Furniture Corp. for Mauro
 Visual Communications Boards,
 designed by Charles Mauro
 Circle No. 226

SPECIAL FINISHES
BRONZE AWARD
 Fixtures Furniture for -B Option
 Special Finish, designed by
 Jim Gerner
 Circle No. 227



BRONZE AWARD
 The Knoll Group for
 Malachite, designed by Knoll
 Group Design & Product
 Development
 Circle No. 228

INNOVATIVE PRODUCT SOLUTIONS

GOLD AWARD
 Cesar Color Inc. for
 ContraVision Architectural
 Glass, designed by
 Claudio Cesar
 Circle No. 229

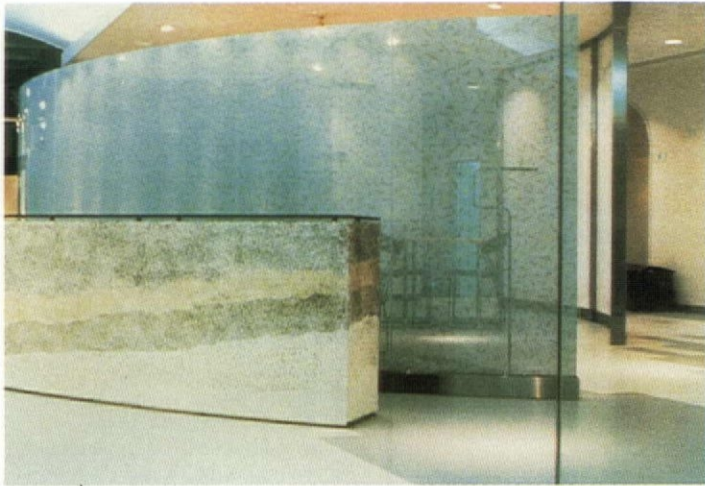
GOLD AWARD
 Claudio Cesar for
 GlassFresco, designed by
 Claudio Cesar
 Circle No. 230

SILVER AWARD
 Details for Articulating
 Keyboard Support, designed
 by Tim Brown and
 Bill George
 Circle No. 231

BRONZE AWARD
 Levolor Corporation for
 Levolor Riviera Mark I,
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BRONZE
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"Impressive water-based finish we should see more of!"

GOLD
INNOVATIVE PRODUCT SOLUTIONS
 Claudio Cesar
"A tempered, low cost, variable weight glass with custom patterns."

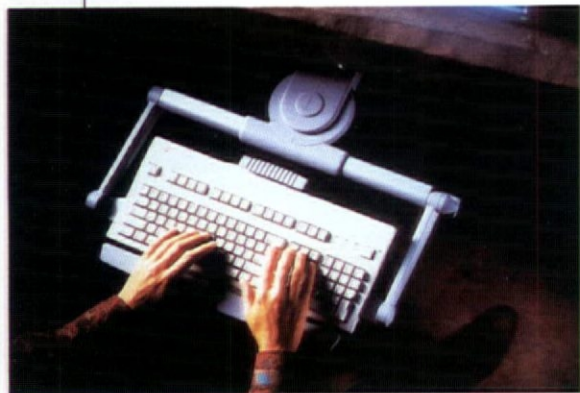


GOLD
INNOVATIVE PRODUCT SOLUTIONS
 Cesar Color Inc.
"Eliminates the wire in glass and can use original patterns."

SILVER
INNOVATIVE PRODUCT SOLUTIONS
 Details
"Fulfills a great need—how the furniture industry can accommodate computer usage by making desks as versatile as chairs."



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Inside Jobs

How the design world really works within the walls of America's corporations and institutions—as told by the people who know it best

By Roger Yee

How would you feel sitting down for a meeting to discover that the person across the table is—yourself? Despite the recession, architects and interior designers are increasingly facing clients who are designers themselves, although they tend to bear such titles as facility planner, staff architect or facility manager. What is it like to be a designer buying design services? How does a designer collaborate with a fellow designer as client? Are the two supposedly complementary points of view creating a new relationship between designer and client? To explore these questions, the New York Chapter of the American Institute of Architects, Corporate and Public Architects Committees, recently conducted a spirited discussion titled "The Architect in the Gray Flannel Suit."

A capacity audience heard commentary by panelists John Belle, FAIA, RIBA, a principal of Beyer Blinder Belle, Architects; Robert I. Davidson, RA, assistant chief architect, Design Division, Engineering Department, Port Authority of New York and New Jersey; Walter Hunt, managing principal and vice president, Gensler & Associates, Architects; Robert H. Landsman, AIA, deputy commissioner, Division of Design & Construction Management, New York City Department of General Services; Cynthia Murphy, AIA, director of facilities planning, AIG; and E. Anthony Orbe, vice president, territorial head, Northeast Territory/Real Estate Investments, Metropolitan Life Insurance Company. All panelists except Orbe were architects. The editor-in-chief of *Contract Design* acted as moderator.

Contrary to what many professional designers may have suspected, corporations and institutions voiced a surprisingly strong commitment to good design. Commenting on Met Life Real Estate's newly completed offices in Manhattan, Orbe said, "I wanted a space that set a different image for Metropolitan, which has had a somewhat soggy and stiff image in the past. I wanted a reception area that my people were proud of, that intimidated adversaries, yet would be warm to our clients and customers. To us, the culture and the space were intertwined."

In support of this philosophy, New York's Landsman described the novel approach he took to the City's renovation of the Municipal Building, a turn-of-the-century architectural masterpiece by McKim Mead & White. "When I

"You don't have the opportunity to really be on the creative end of things in design in-house. That's what you lose. You are a pure manager, and you hope that the firm that you hire will listen to you."

—Cynthia Murphy, AIG

joined the City, there was a \$16-million renovation going on at the Municipal Building," he recalled. "It started with a small piece of stone falling off a corner and grew to include modernizing elevators and building a tower on the roof. I was dismayed to find that the project's goals would leave the lobby and the archway unchanged. What I tried to do was to look at the building as if Zeckendorf (a major New York developer) had just purchased it and hired my architectural firm to recommend how to maximize the return."

To get the message through, an organization's administration calls for more than technical knowledge, of course. An appreciation of the "soft" issues, such as internal politics and the tribal customs of bureaucracy, is also indispensable. Murphy of AIG described what could be some professionals' nightmare when she noted, "AIG is really made up of over 200 subsidiaries. They all feel that they can do whatever they want, because each has a presi-

dent and they're all making money. Since I have to oversee capital expenditures in all of these subsidiaries, I'm usually trying to talk them out of extra things that they want that I feel take up too much square footage or will cost too much. But when you deal with so many senior executives, persuading them can be difficult. For example, they don't like 'design standards' so you have to call them 'design guidelines.'"

Knowing what a business or institution can realistically accomplish is key to many successful projects for staff designers and consulting design firms alike. Yet what each organization is willing to undertake with its own designers can vary greatly. Whereas Murphy's 30-plus-strong facilities group functions primarily as project manager for AIG, running projects in-house with the assistance of outside consultants, Davidson of the Port Authority sees a decidedly different emphasis on the job. "The Engineering Department is responsible for full service in architectural and design projects," he explained, "from conceptual design through construction management. We do an incredible amount of in-house work, and when times are good, an incredible amount of management and consultant work."

No respect in this business?

Are facility professionals up to the demands of their work? Gensler's Hunt observed, "Facility management people just don't get any respect in the business from the corporate side. As a result, they're fighting for the wrong kind of dollars. They're forced to look at short-term expenditures instead of long-term implications. We've had few clients where facility management and real estate are taken very seriously, not from a dollar standpoint but from how the organization really wants to run."

In-house designers have ways to even the score with senior management nevertheless. One technique brings outside consultants into a design project to play the devil's advocate by asking for things that facility planners would not dare request directly. This is not a situation any self-respecting architect or interior designer would encourage.

Such a "hidden agenda" could undermine mutual trust between an organization and its

outside design firm, as panelists claimed frequently was the case. Ask Belle of Beyer Blinder Belle. "One of the privileges of being a professional designer in private practice is that you do get to play different roles at different times," he pointed out. "And unquestionably one of the roles is that of the hired gun. Someone like me may be brought in to save things that the inside organization cannot save—or no one's listening. I think that's bad, absolutely. Level with me beforehand."

Belle went on to criticize facility staffs who draw up semi-fictitious budgets before bringing in outside consultants. The process is terribly wasteful of time, effort and trust in his opinion. "There's this awful period in the project," Belle said, "where the private architect or designer tries to convince everyone that the immense program drawn up by the end users and the small budget concocted by the public officials are simply not on the same planet. Government agencies are not being firm and resolute about making things more real."

Going another step further, Hunt insisted that many private as well as public clients were losing touch with reality over construction budgeting. "I don't think there's been a proper scope," he said. "In fact, it's getting worse. The budget is absolutely the number one issue today, and it's frustrating because I don't think facility managers and real estate directors are able to convince their clients of the relatively small investment that is needed for construction in the context of the far greater lifetime cost of the facility."

In defense of the way organizations budget for design and construction, Landsman declared, "At least in New York City's budgeting process, there's a respect for planning and programming. An agency with a need has its office management budget. It's not a real number, but it's registered, it's a reference point against which we can interpret all subsequent rules. The problem is that until the budget is registered, an agency doesn't have any money to spend. So we're planning from a budget, not a program."

Everyone's attention was naturally drawn to the kind of design firm that facility planners and facility managers look to hire. Landsman gave a reassuring nod to practitioners who are creative pragmatists. "We want architects and designers who can understand the program within the constraint of the allotted monies we have," he said. "We don't believe that any one material is indispensable. We do believe that drywall is a beautiful material. In times of fiscal constraint you look for architects and designers to be flexible."

An interview with the Port Authority would reward consulting firms that are patient listeners as well as team players. "Our clients are in place for a long time and you begin to know them personally," observed the Port Authority's Davidson. "You're not dealing with a division or a department—you're dealing with a person. When we look to hire consulting architects, teamwork is critical, obviously. But we're looking for someone who is willing to

work with us as the in-house architects who also do architecture. We understand what our client desires. So we like consultants to be willing to listen to some of our advice. That's very important."

Clearly the design firm that hopes to work with the in-house design staff of a business or institution must put aside any overt feelings of moral superiority such as a professional designer might harbor over his client. Orbe expressed the matter frankly. "First of all, I don't like architects who come in with the view that 'I'm the design expert. You sit over here and I'll tell you when it's done,'" he said. "Second, we're big on teamwork. And third, because we've all



"When we look back a decade from now at what is remaining of the current administration's achievements, they will be in a sense the buildings we do...so we're looking to work with architects and interior designers in capital letters."

—Robert H. Landsman,

New York City Department of General Services



been together to solve problems, flexibility."

Orbe's notion of flexibility proved to be anything but abstract. As he portrayed the scenario, today's flexible design firm must feel like the human monitor of a nuclear power plant—waiting calmly for doomsday. "You sit there for days and months, then suddenly you get a call from Tony," Orbe described. "The project has been approved! I want it tomorrow! Your people have to work under this kind of strain, full of starting and stopping. Some design firms have difficulty with this."

Having fun...when you could be designing

When asked how the careers of in-house designers and independent practitioners com-

pared, the panelists spoke unexpectedly well of both viewpoints. Perhaps the recession has made more architects and interior designers appreciate the alternative design careers offered by businesses and institutions. However, being a designer in charge of design projects is a legitimate role whether you are working independently or not.

"You don't have the opportunity to really be on the creative end of things in design in-house," confessed Murphy. "That's what you lose. You are a pure manager, and you hope that the firm that you hire will listen to you and your staff because chances are everyone on your staff is an architect or designer and has worked somewhere. In fact, AIG has the knowledge and experience in-house to be doing the job if we had enough people."

Any regrets about handing the design to others? Murphy conceded that there were. "All of our staff," she said, "wishes from time to time that they were on the other side, that they could be having the fun, that they could be designing, that they could be creating. But in the same sense, when you see a project complete construction, and the finishes are right, and the furniture comes in, there's an incredible sense of 'I did this. I was part of this. We made this happen.' Only you're taking on a different part of the team effort."

Perhaps the debate about staff versus independent must also depend on age. Belle volunteered the intriguing notion that a professional designer's aspirations fluctuate according to which moment is currently passing in his or her career. "You're 28 years old and you've just come out of school," he suggested. "Chances are the trade-off of working in the public sector is that you're making more money that you would in the private sector. If you are my age and you've been in public service for most of your career, chances are you know the ropes pretty well, but you're not being challenged as much as I am in private practice. Just by the nature of what I do, I'm probably doing many more things in the week than you."

Neither occupational orientation enjoys a monopoly on important projects. Belle was quick to add. "If you care about architecture and interior design," he said, "if you have a sense of mission as most of us do, then at any point of your career you can take your stand. When the circumstances are right, you can push the organization, go out on a limb a bit, and support design and designers more than you would in the typical situation."

Certainly the common bonds that link designers stood out more than the disparities of the panelists' organizations. Robert Landsman summed up this belief in describing what he hoped to accomplish as an architect for a public agency. "When we look back a decade from now at what is remaining of the current administration's achievements," he felt, "they will be in a sense the buildings we do. We believe in this, so we're looking to work with architects and interior designers in capital letters. We want original solutions to our design problems."

It seldom sounds better in Design 101. ☺

Some Like It Hot

They only get noticed when they offend us, but we can't live without them—so how can designers come to terms with thermostat controls?

By Jennifer Thiele

Quick: Where is the thermostat in your office? Though architects and interior designers rarely lose sleep over thermostat controls and how they fit into the overall design for a space, their effectiveness can be greatly influenced by their location. Ideally, thermostat controls should be located in an area of a room that is exposed to overall temperature conditions and air flow, occupying an elevation somewhere midway between floor and ceiling (about 4 1/2 to 5 ft. off the floor is best) away from windows or stuffy corners.

If that also sounds like a good location for a nice piece of artwork, you're right. A properly located thermostat control is not always the most unobtrusive piece of hardware. Its conspicuous appearance often has to be as compatible with the surrounding design as possible.

Inevitably, the building design comes first. During design development, architects and designers seem to put little consideration into a detail like the placement of a thermostat control. After plans are drawn, a qualified mechanical/electrical engineer is almost always consulted to develop the mechanical system and appropriate control mechanism for the building in question. The options in thermostats are varied, and some are quite complex, making the intervention of an expert all the more crucial.

According to Russ Cranston, market manager of applied systems for Honeywell International in Minneapolis, there are currently two basic thermostat control technologies available. The traditional electromechanical thermostat control—a concept that has been in use for some 100 years—works on the principle of metal's sensitivity to heat. As temperature rises or falls, a bi-metal element within the control unit expands or contracts, causing a switch to adjust the heating/cooling system accordingly.

Within the last 10 to 20 years, electronic thermostat controls have been developed which boast much more sophisticated sensing mechanisms for more accurate measurement and adjustment of interior temperature. "These have become more and



Hot to trot or cold as ice? Whichever you prefer, today's cutting edge thermostat technology can insure your comfort.

more prevalent," says Cranston. "They provide a higher degree of comfort for not much more money."

The more advanced of these units can even perform intelligent tasks that involve timing and temperature predictions. For example, an electronic thermostat control can be programmed to calculate how long a heating or cooling system will need to adjust a given space to a predetermined temperature given the existing weather conditions. Thus, when the occupant arrives, the control has already determined that the temperature is comfortable.

And if all this sounds too good to be true, Paul Bevan, a director of marketing at Honeywell, reports that thermostat controls can also be integrated into total building management systems that control everything from heating, air conditioning and ventilation to lighting, security, fire safety and access. Today, the same identification card that gives you access to the parking lot or the building can signal the elevator to pick you up, take you to your floor and turn on the lights for your arrival—not to mention heating or cooling your office to a desired temperature.

Even if thermostats are not integrated into a building's other mechanical or electrical systems, they still must be visually integrated into the design of a room or space.

As the goal is to render thermostat controls, or any hardware for that matter, as unobtrusive as possible, companies like Honeywell have become more sensitive to the aesthetic characteristics of their products. Though design options are limited by such factors as materials and the accommodation of the necessary internal technology, everything from color to shape to casing graphics are considered in thermostat design according to Cranston.

Honeywell has even worked with focus groups to determine how end-users expect or prefer a thermostat control to feel to the touch. "The evolution has been simple things like color, size, shape and the general desire for more pleasant-looking controls," explains Cranston. "We have also tried to make them easier for the user to work with. We ask, 'How do you want a button to feel?' and that's how we start putting our designs together." For designers who really want to minimize the visual impact of a thermostat control, remote control options allow just the sensor to be present in the room.

The refinement of the electronic thermostat has not only made it possible for manufacturers to build thermostats that are smaller and more elegant, as Cranston indicates, but electronic capabilities will also result in an increase in individualized comfort while paradoxically limiting individualized control. Though the trend among building owners and architects is to minimize control of mechanical systems by occupants for energy efficiency purposes, a concurrent trend is placing a thermostat sensor in each office or work area. Sensors located in each office allow a central control unit to customize the temperatures according throughout a building, creating individual comfort zones.

Whether a designer seeks upgrade performance or better aesthetics, the heat definitely on the suppliers of the nation's thermostat controls. ☞

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Sex and the Public Restroom

Restroom usage in selected public buildings and facilities: A surprising comparison of females and males

*A precis adapted from a paper by Sandra K. Rawls, PhD,
recipient of the 1989 Joel Polsky-Fixtures Furniture/ASID Award*

Standing in line is never a pleasant experience; standing in line to use the restroom is all the more charmless. Is it a wonder that women don't enjoy spectator sports more—spending an entire game waiting in line at the sports arena restroom? Whether it's a sporting event, a business conference, an airport or a night at the opera, women are consistently shortchanged when it comes to restroom accommodations.

It's not that men have larger restrooms, or more fixtures in them. So what's with these women? Are they slower? Lazier? Are their garments more complicated? Are they vain? Do they perform more activities in the restrooms than their male counterparts?

The author conducted a study to examine the number and types of activities people perform in public restrooms, along with the amount of time they spend there and compared them by sex. If applied correctly, these factors could influence both future plumbing codes and public restroom design as a whole. The author's research team distributed self-administered questionnaires at four sites: an airport, a highway rest area, a sports arena and a conference center. Data was collected during both periods of continual level of demand (non-peak) and concentrated periods of heavy demand (peak). All subjects, who consisted of 224 women and 230 men, were also timed.

Here are some highlights of the findings.

- Not surprisingly, at all four sites, women spent significantly more time in the restroom than did men, and were much likelier to have to stand in line. The wait was typically less than five minutes.

- The mean time that women spent in the restrooms was not affected by site; men did vary the amount of time they spent by site.

- Age did not substantially affect amount of time spent in the restroom, and there was no clear pattern in the relationship between amount of time spent in the restroom and number of activities performed.

- Stereotypes of women endlessly applying makeup in front of the mirror notwithstanding, men and women performed basically similar activities in the restrooms. Urination, washing hands and checking appearance were the tasks most frequently performed by both genders.

- For both males and females, peak or non-peak periods made no difference in either the time spent in the restroom or number of activities performed.

The only consistent finding for all four sites was that women spend more time in the restroom than men. This would indicate that women's restrooms do need more toilets than men's restrooms. An earlier study on Canadian theater complexes by Henning and Paul (1974) concluded that the correct proportion of toilets in women's restrooms to those in men's might be as high as two to one.

More fixtures usually mean more money. For instance, in a restaurant, a restroom stall could take up the space of a potentially revenue-producing table. However, if the two-to-one ratio were on-target, designers could simply take space and toilets allocated for the men's restroom and transfer them to the women's.

In addition, the number of activities and time spent performing them varied by site—a did effects of age on time spent in the restroom and number of activities performed there, and the time men spent in the restroom. This would indicate that most factors affecting a restroom's design are extremely site-specific. With that in mind, architects, interior designers and engineers should carry out extensive programming on projects similar to the restrooms they are designing, prior to designing their projects' restrooms.

Minimum fixture requirements should be recognized as just that, minimum requirements rather than the actual number needed. Cost should not be the major factor in deciding how many fixtures and features should be installed. Thought should be given to how the restroom is used, to determine additional features to be installed, from shelves and hooks in stalls to proper lighting or shelves near sinks.

Flexibility should be built into restroom designs wherever possible, so retrofitting would be less costly and time consuming. Performance standards should replace specification standards. A performance standard for a restroom would determine that the restroom has to service a specific number of users in a given time period.

To summarize, the author's research indicates that women need a greater number



**Why should women
have to wait in line?
A more realistic ratio of
fixtures in women's
restrooms would
solve the problem.**



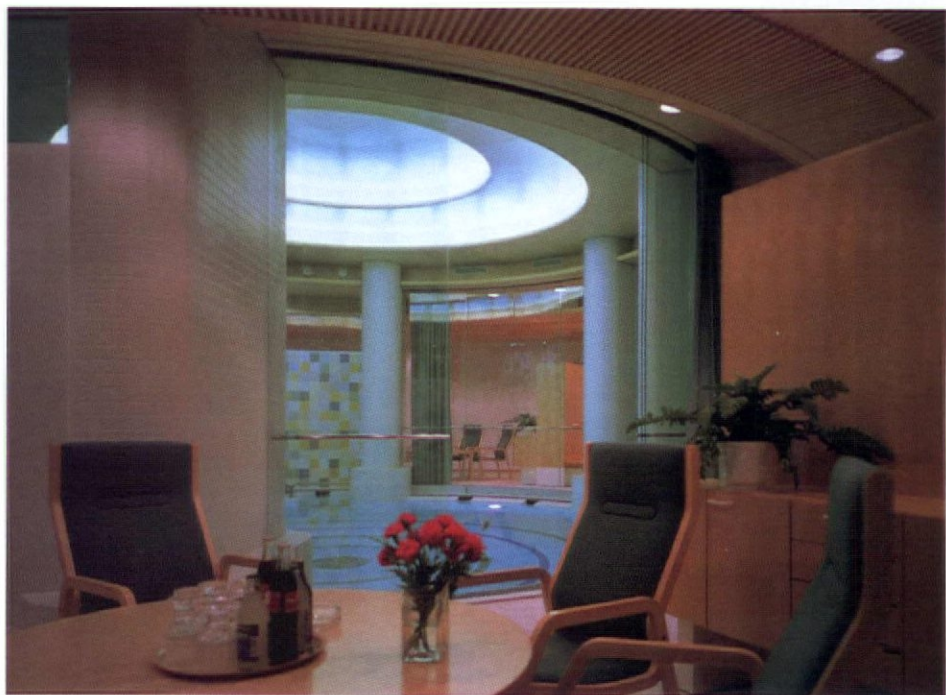
of toilets in their restrooms than men do. Plumbing codes should be developed and revised accordingly to meet this need. Designers must consider the problem as seriously as they would any other programmatic element, responding to the restroom's context as much as possible. As any woman knows, the inequities in public bathrooms are as irritating as they are unnecessary. ☹️

This synopsis of the paper, Restroom Usage in Selected Public Buildings and Facilities: A Comparison of Females and Males, by Sandra K. Rawls, PhD., appears in Contract Design courtesy of the Joel Polsky-Fixtures Furniture Endowment Awards. This paper has already been used in numerous states in support of legislation requiring public buildings to have 50% more space in restrooms for females than males. Readers wanting a copy of the complete paper may inquire on letterhead to Norman Polsky, Chairman, Fixtures Furniture, 1642 Crystal, Kansas City, MO 64126.



Yankee ingenuity with commercial and institutional toilets has a long way to go to catch up with more progressive counterparts in Scandinavia, as shown in views of the Helsinki headquarters for the Partek Group, a \$2.1 billion Finnish industrial conglomerate. Sauna and showers (above), for example, are part of staff facilities for relaxation—far exceeding the minimal requirements for public toilets that are discussed in this article. Saunas are a way of life for Finns.

In designing the Partek Group's headquarters, Tapiola Studio Architects, architects, and Sisustusarkkitehtitoimisto Timo Saarnio Oy, interior designers, have taken care to see that the staff swimming pool (right) and sauna, housed in the basement of the eight-story, 19,160 sq.-m. structure, are attractive and safe—giving little hint of the subterranean location. Photography by the Studio Pohjakallio, Helsinki, courtesy of the Partek Group through Susan Grant Lewin.



DESIGN DETAIL

A Theater for Dolls

If you imagine the typical corporate seminar or training session as a dull if informative affair, try to wangle an invitation to see a presentation at the El Segundo, Calif., headquarters of Mattel, designed by Cole Martinez Curtis. "A presentation at Mattel is literally theater," says Marty Kessler, project director for Cole Martinez. "It's a polished, rehearsed, scripted production. Sometimes they're working with scripts that are—honestly—hundreds of pages long."

Designing Mattel's Presentation Theater required knowledge of theatrical lighting and acoustics, along with more typical demands such as optimum assembly seating and viewing. Cole Martinez has worked extensively with Mattel's in-house audio visual team, which literally runs

the show. "They even have directors, who decide when a close-up is needed, or when the light needs to change," says Kessler.

The room's fan shape and round elements repeat themes established in the rest of the building design. Its particular shape also allows for the proper relationship between screen size and room depth, along with improving acoustics. Among the key elements in the composition is the ceiling.

In its construction, the ceiling is a series of stepped coves in drywall with studs suspended from the ceiling slab. Fluorescent two-lamp fixtures are surface-mounted on the horizontal shelves of the coves just beyond sightlines. Recessed, incandescent downlights are mounted between the steps.

The front cove is lit with true theatrical lighting: elliptical projectors, framing projectors, spot-

lights, floodlights and colored filters. Cole Martinez has relied on a combination of incandescents for general lighting, fluorescents for dramatic lighting and theatrical lights for the stage. Lights can be dimmed uniformly or sequentially, front to back or vice versa. "The dimming panel is quite sophisticated," says Kessler. "In addition, the controls can be accessed from six points in the room." (Childs & Shultz consulted on the lighting design.)

The lights, cameras and action are often trained on Barbie or Mickey Mouse as opposed to live people, befitting the world's leading toy maker. "It's a theater for dolls," Kessler explains. "The turntables are miniature stages." When real people actually do take the stage, Cole Martinez has made sure that they don't get lights in their eyes. Presenters can't see the lighting sources because the stepped ceiling

shields the coved lights from their line of vision.

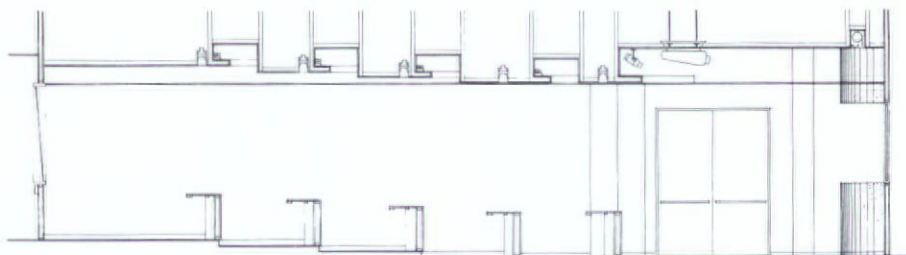
Mattel audiences often work as hard as the presenters, especially in training seminars. Each audience "desk" is hooked up for both a telephone and a computer. The audio system pipes in everything from music to the sounds of children laughing. To make sure every presentation goes smoothly, the team has incorporated many types of signaling devices.

Everything typically goes so well that Mattel successfully rents the space when it's not being used for company functions. A recent meeting of the International Facility Management Association, for example, was held here. Does IFMA issue standards on toy furniture? The stage's usual performers would like to know. ☛

Photography by Toshi Yoshimi.



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BOOKSHELF

Chairs of paper flowers in plastic?

Alvar Aalto, *The Mature Years*, by Gören Schildt, 1991, New York: Rizzoli International, 328 pp., \$50.00

What happens when a talented, bohemian architect with an irrepressible sense of humor and a home in an obscure corner of Northern Europe becomes an honored citizen of the world is what Gören Schildt describes in this third part of his extensive biography of legendary

Central Helsinki hamstrung by political debate—and his reputation assailed by radical young architects. How fortunate that we have his buildings, so deeply committed to social justice, and extensively illustrated volumes like this, written by a close personal friend, to remind us that good ideas can outlive the times that misunderstand them.

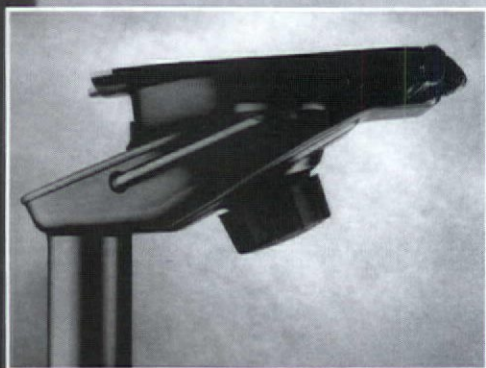
Landmarks of San Francisco, by Patrick McGrew with photography by Marion Brenner and forward by Mayor Art Agnos, 1991, New York: Harry N. Abrams, 304 pp., \$49.50

The only problem with landmark buildings—if you happen to be a real estate developer, at least—is that they must be saved. Even San Francisco, one of America's most beautiful cities due to the inimitable way its buildings and landmarks grace its hilly topography, has agonized over preserving its architectural heritage. Great architecture typically arrives with the amassing of wealth in the hands of cultivated people, so the Golden Gate City has had its fair share. Starting with the early days of the Mission Dolores and proceeding through the Gold Rush, the 1906 earthquake, the Panama-Pacific Exposition of 1915, the Great Depression of the 1930s and the building booms of the 1960s and 1970s (the latter being particularly explosive), San Francisco has seen an outpouring of architectural talent. To record the City's designated landmarks, Patrick McGrew, an architect and former president of the Landmarks Preservation Advisory Board, and Marion Brenner, a noted architectural photographer, have produced *Landmarks of San Francisco*, a photographic guide to all of the City's nearly 200 designated landmarks and 10 historic districts. As



Sketch of San Gimignano from a trip to Italy by Alvar Aalto in 1948, from *Alvar Aalto, The Mature Years*.

Finnish architect Alvar Aalto. A talented exponent of the International Style who fused the Scandinavian concern for humanism with the German passion for rationalism in his work, Aalto saw his reputation grow worldwide from the 1930s on despite the fact that few of his distinctive buildings could actually be visited outside Finland. (His graceful furniture, by contrast, has traveled everywhere.) Yet even great men eventually confront the limits of their powers, and Aalto lived to see his powerful Plan for



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we gaze at the splendors of the Palace Hotel of 1907 by Trowbridge and Livingston, the Castro Theater of the 1920s by Miller and Pflueger, or the Palace of Fine Arts of 1914 by Bernard Maybeck, we realize that this community "where little cable cars climb halfway to the stars" may be more than the sum of its parts—but what superb parts!

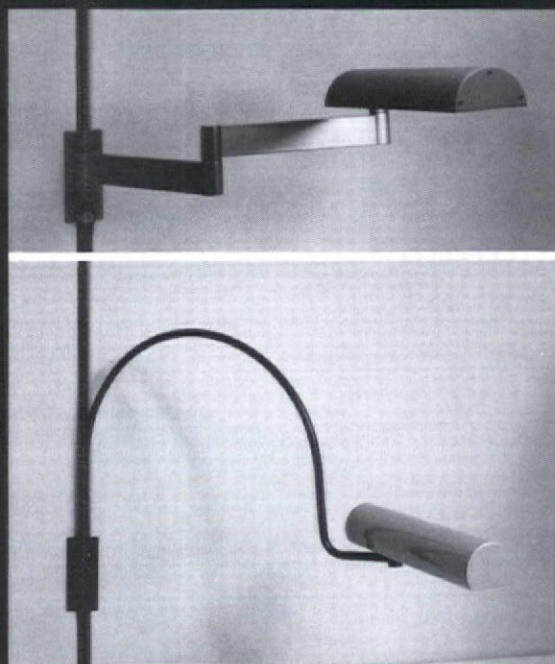
International Design Yearbook 6, edited by Mario Bellini, 1991, New York: Abbeville Press, 240 pp., \$59.95

Eminent architect and furniture designer Mario Bellini is not fond of style for style's sake, especially when it is confused with "design." He writes in the forward to this sixth addition of the *International Design Yearbook* that "For over thirty years I have written and argued against the jargonistic abuse of the word 'design,' against its use as a euphemism for a hypothetical, specialist, autonomous art.... Now, a trifle paradoxically, here I am engaged in selecting from many thousands of illustrations some five hundred or so to represent prototypes...." Bellini has good reason to feel uneasy. As he points out, modern design and production methods have severed the continuity between making and thinking: Artisans who create what they envision have yielded to pure designers who create on paper without making what they have designed. On the other hand, the bulk of the furniture, lighting, tableware, textiles and products in *Yearbook 6* are highly original and superbly crafted examples of the industrial arts. Such contrasting ideas as Shiro Kuramata's Miss Blanche chair of paper flowers cast in acrylic resin, Mario Botta's Robot chest of dovetailed pear wood draw-

ers cantilevered on steel arms, or Oscar Tusquets Blanca's Garofani cotton fabric with tromps-l'oeil flowers casting long shadows on a flat plane constitute an eloquent and memorable ode to ephemeral beauty in a restless age.

William Morris, *Decor and Design*, by Elizabeth Wilhide, 1991, New York: Harry N. Abrams, 192 pp., \$45.00

William Morris, early Modernist? Think about this as you survey this sumptuously illustrated book, written by an American lecturer on interior design living in England. When Morris the English 19th-century poet, artist, designer, craftsman and political activist is remembered today, he is celebrated for what the author describes as "a particular type of design, a flowing, intense evocation of the natural world." The saturated, natural colors and swirling patterns of his textiles and wallpapers are hard to forget—standing out in their crisp, vivacious execution, delicate balance between nature and style, and sheer originality. No less important, Morris and his circle inspired young architects, artists and designers to devote their attention to the common, utilitarian objects used by people everywhere. Professional readers may not want or need Wilhide's advice on how to work with the Morris style. But they will probably not be able to take their eyes off the book's illustrations of work by this singular crusader, who hated cities, industrialization and the design of mass-produced furnishings so much he felt compelled to establish his own craft workshop, Morris & Company, as an alternative. Morris' work cast a spell from which even today's designers of Apple computers and Mazda sports cars cannot escape. ☞



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Ron Rezek

Ron Rezek's 1992 catalog represents over a decade of lighting product designs dedicated to fostering the company's creative image. In addition to the products shown in the catalog, Ron Rezek has extensive custom capabilities to suit any project's needs.

Circle No. 264

Du Pont

"Fireline: A Legislative Update from Du Pont," is a quarterly newsletter for the contract furnishings industry that offers

current information on fire safety and furniture flammability standards. "Fireline" is a definitive source of current information on fire-safety legislation nationwide.

Circle No. 265

3M

3M introduces literature on Siverlux Plus recessed fluorescent lighting fixtures. The flyers explain the 3M patented reflector system, and the performance and aesthetic characteristics of the prod-

uct. The new line is specially designed to provide exceptional lighting results for a wide variety of applications.

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United States Ceramic Tile Company

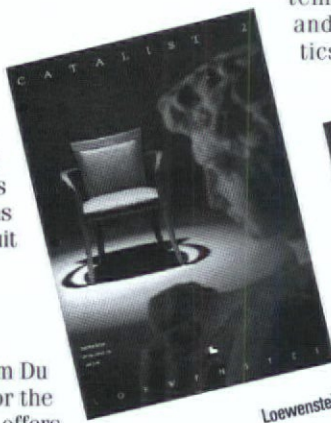
United States Ceramic Tile Company announces the addition of their new Ceramic Wall & Floor Tile Trim brochure. The new brochure features four pages of information regarding both U.S. Ceramic's unglazed and glazed trim shapes, plus easy-to-read schematics on just how each trim shape may be used.

Circle No. 267

Loewenstein

Loewenstein's new catalog, "Catalist 25," celebrates the chair manufacturer's 25th anniversary by showcasing its extensive product line of metal, office/secretarial, wood and soft seating—plus the Loewenstein line of tables and outdoor furniture. A variety of installations are included, demonstrating that durability doesn't have to be dull.

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Ron Rezek

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PERSONALITIES



Ellis Kirkland

It's a girl!

Ellis Galea Kirkland

Touted as "The Maltese Maverick" and "The Iguana Lady," Ellis Galea Kirkland is not your everyday architect. Blessed with a mischievous sense of humor, she considers one of her proudest achievements to be winning a competition, "Style for the Year 2001," sponsored by a Japanese company. "Because of my name, the judges thought I was a man," she recalls. She took the opportunity to send a highly feminine photo for the awards brochure.

Born of an aristocratic Maltese family, Galea Kirkland emigrated to Canada when she was two. The Galeas started over again fresh—and poor. Then comes the Horatio Alger story: Galea Kirkland held a full-time job to study architecture at the University of Toronto, graduating at the top of her class with a full scholarship to Harvard.

Since then, five-foot, two-inch Galea Kirkland's resume has grown almost taller than she, including eight waterfronts around the world and a \$200 million trade center in Scarborough, Ontario. She recently merged her firm, Forum Architects, with designer Michael Kirkland, forming Kirkland Partnership; then took it one step further by marrying Kirkland. Both partnerships are thriving.

Why "Iguana Lady?" "I kept an iguana named Sedrick Montague

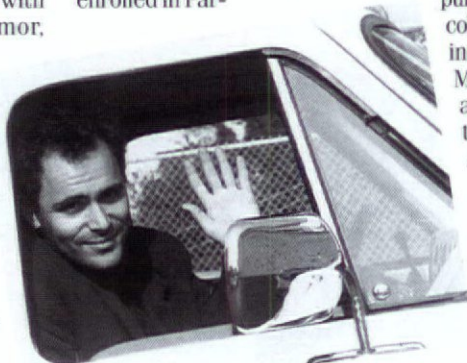
as an office pet," she laughs. "But he met with an unfortunate demise." Don't despair, animal lovers. Ellis is holding interviews for Sedrick Montague II.

Not your standard model student

James Rosen

Despite his obvious lifelong connection with design as the son of The Pace Collection's president and owner Leon Rosen, James Rosen didn't lean towards a design career immediately. "I resisted it tremendously," he admits. "I didn't want to fall into the family business."

Searching for what he did want to do with his life, Rosen went in and out of a few liberal arts colleges and then to Italy for a year. On returning to New York because "I was lonely," Rosen enrolled in Par-



James Rosen

sons School of Design, where he admits he was a difficult student, and not well-liked by his professors. His degree in environmental design exposed him to all aspects of design from architecture to product design. "It was up to you to focus your talents," explains Rosen. "I ended up working in a bookstore."

In truth, Rosen was already a very talented model maker. Having refined his craft with architect Steven Holl during his Parsons years, Rosen eventually wound up in the model shop of Skidmore, Owings and Merrill. Several years later, when his father asked him to design The Pace Collection's Los Angeles showroom, he finally "fell into" the family business.

Rosen's design fee: a modest \$10,000. "They got me cheap," he jokingly complains. But they did get

him, and six years later he is the company's top furniture designer and a vice president to boot. Nice pace-setting, James.

Happy home maker

Yrjö Kukkapuro

How does Finnish furniture designer Yrjö Kukkapuro unwind after a long day's work? "I like to build houses," he says, "big homes, small sheds, it doesn't matter." Relaxing as that may sound, Kukkapuro has built a decidedly impressive and successful house for Avarte Oy. One of Finland's largest contract furnishing companies, Avarte's chairs, desks and tables can be found in facilities throughout Scandinavia.

More than a few items by Kukkapuro for Avarte can be spotted in the collections of museums worldwide, including New York's Museum of Modern Art and London's Victoria and Albert Museum. Where does the sole designer for 11-year-old Avarte get his inspiration? "I'm influenced by both art and technology," he says. "Studying the fine arts and exploring the qualities of different materials help my furniture designs come together."

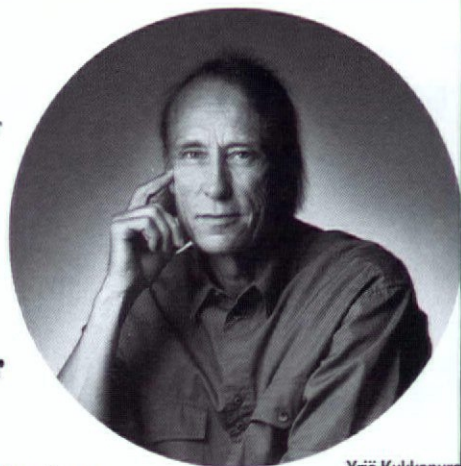
Come together—and win awards, such as The Scandinavian Lunning prize, The Artek prize and an IBD award in 1984, to name a few. The mantelpiece must get awfully crowded. Is that why you're always building houses, Yrjö?

Fabric follows furniture?

Suzanne Tick

While some textile designers rhapsodize about their inspirations, Suzanne Tick is more often inspired by the furniture her fabric will cover or the yarn or weave she uses. "Process and the market itself give fabric more meaning," says the director of design and development for Unika Vaex USA.

It's a focus Tick has maintained since her student days at the Universi-



Yrjö Kukkapuro

ty of Iowa. All it took was one weaving class: "I loved it instantly," she says.

After graduating, Tick packed off to Manhattan with her portfolio of wovens. To her surprise, the design industry wasn't interested. "They wanted pattern," she explains. In less than a year at FIT, she established a portfolio of patterns.

Her big break came after six months of painting stripes onto men's dress shirt patterns. Boris Kroll offered her a studio position and in six years, she rose to director of design. Next came Brickel, where she began designing for specific furniture pieces, a tradition she's expanding on at Unika Vaex.

Tick-designed color will soon appear in the 1992 program of a major carpet mill. And there is more. She and husband Willard, a fiction writer, are expecting their first child this December. Does writing tempt her at all the way weaving has? Tick has little desire to write. "Writing is so subjective," she says. "Textiles are usually right or wrong. I'll stick to designing." Judging from her designs so far, Tick has the right stuff.



Suzanne Tick