

Focus on Hotel Design 1992

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C E T R A   G O E S   E V E R Y   W H E R E

## So Long, Frank Lloyd Wright?

With the close of 1992 comes the end of the 125th birthday of Frank Lloyd Wright (1867-1959). It's surely not the last we'll hear from him. Wright had a belief that many architects and interior designers have lost either the courage or conviction to state. Namely, that designers can help achieve a better way of life for society as a whole—not merely individual clients.

Perhaps Broadacre City, based on decentralization as a relief for urban and suburban congestion through sylvan, park-like planning, has not proved the answer to America's haphazard and profligate land use. Wright's careful containment of civic and commercial uses within a park system of higher density development to draw away noise and commotion from homeowners and families in lower density residential blocks would certainly appeal to Americans today. However, the more random way of life we now lead, made possible by the car and the highway, has shattered the harmony of Wright's vision. A self-contained community life looks as likely as the return to "family values" suggested in the 1992 Presidential campaign.

What sets Wright apart from so many of today's designers, however, is his conviction that designers have a place in public life, taking on society's problems from the designer's point of view about how space can ideally be used. The Genius of the Prairie was not alone in his beliefs at the *fin de siècle*. Norman Shaw built the first garden suburb in 1875 in Bedford Park, near London, creating a vision of small, friendly houses of varied appearance set among trees and small gardens to captivate industrial society's middle class. Ebenezer Howard would write his *Tomorrow and Garden Cities of Tomorrow* in 1898 and 1899 to develop and systemize this vision, inspiring Parker and Unwin to create Letchworth north of London in 1904, and Olmsted and Atterbury to embark on Forest Hills east of Manhattan in 1908.

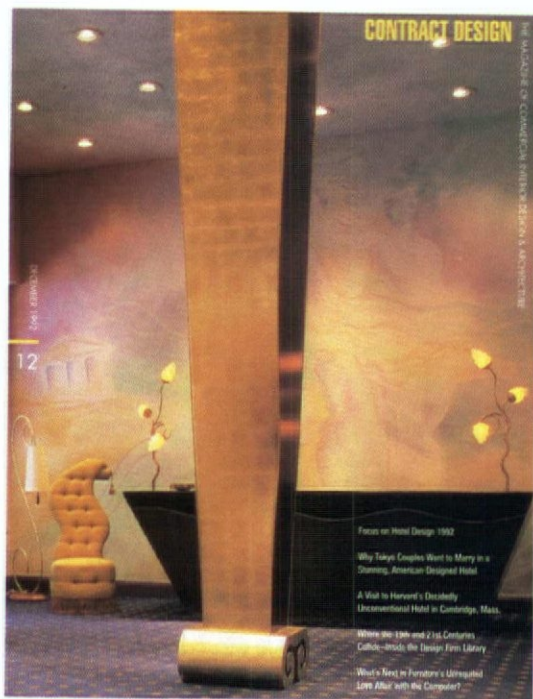
Nor was the industrial city ignored—terrifying as some designers' nightmares of this machine-like world would be. In 1901, Tony Garnier dreamed of a *Cité Industrielle* in the southeast of France, with public green spaces and pedestrian passages laced through a city of cube-shaped houses and sweeping commercial and industrial buildings, all of reinforced concrete. Italian Futurist Antonio Sant'Elia sketched a ferocious, mechanistic metropolis of cars, airplanes and elevators conveying citizens through a city of soaring towers and terraced streets in 1913-1914. And Le Corbusier grandly swept aside the tough, dense, railroad and streetcar city of the 19th century with his 1930 paean to high-speed travel, the *Ville Radieuse*, a world of linear viaducts set as sculpture in vast landscapes of parks and towering buildings.

Where does the almost total absence of architects and interior designers in the public debate about the fate of our beleaguered communities leave us in the 1990s? (Some younger practitioners are taking up the cause, to be sure, such as Andres Duany and Elizabeth Plater-Zyberk, the architects and planners of Florida's greatly admired Seaside of 1990-1991.) In others' hands, quite simply.

Yet if designers have anything to say about how offices and office parks could be redesigned to serve the

new, multi-disciplinary team approach sweeping through corporate America, they should be heard. If designers can find better ways to site and design American schools to guide communities through what may be a lifetime of learning, they must speak up. If designers believe that the American grail of the shopping mall could be expanded beyond pure consumption to satisfy our civic yearnings too, they ought to say so. If designers want a happier, healthier America in which to work and play, they might consider what Frank Lloyd Wright would have done.

Happy 125th birthday, Frank Lloyd Wright. See you again, soon. ☺



*Roger Yee*

Roger Yee  
Editor-in-Chief



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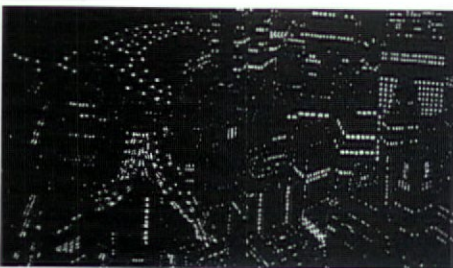
## Will ADA Raise the Cost of Space?

Houston - The Americans with Disabilities Act (ADA), the landmark federal civil rights law that took effect on January 26, 1992, will add higher costs to the leasing, operation and management of medical office buildings, according to Watkins Carter Hamilton Architects of Houston.

In the design firm's recently completed study on the impact of the ADA on medical office buildings, tenant leasing costs are predicted to rise by as much as 25%. One authority quoted by the study described ADA's potential impact on buildings in general and medical offices in particular as "truly astronomical." Others contend that guaranteeing facility access to people with disabilities will add extra cost to building construction, insurance, leasing, and operations.

What's the overall prognosis? While the impact of ADA will slow the pace of new construction, it will also expand the market for building renovations. Although the study found that full ADA compliance could jack up tenant leasing costs to rise almost 25%, construction build-out costs are likely to rise much less, if at all.

## The Artist in You



New York - An art gallery in Manhattan's legendary SoHo district hopes to find, exhibit and sell works of art depicting architecture and design

Tip of Manhattan (above), 1987, woodcut by Yvonne Jacqueline, courtesy of the Michael Ingbar Gallery.

by professionals who should know the subject well—architects and interior designers as well as fine artists, according to Michael Ingbar, director of the Michael Ingbar Gallery.

"It's our goal to heighten public awareness of the beauty of buildings and designed spaces," Ingbar recently declared. Although initial exhibitions will emphasize New York City, the gallery expects to focus on the built environment of other communities as well.

Architects and interior designers interested in submitting paintings, drawings, prints and sculpture on this theme should contact the Michael Ingbar Gallery at 568 Broadway, New York, N.Y. 10012.

## Out, out damned spot

New York - BASF introduces the first ever Stain Removal Guarantee for the commercial carpet marketplace. Available beginning January 1, the guarantee stands only for carpets produced from 100% BASF Solution dyed nylon yarn, which are now labeled with the updated "Zeftron® 2000" nylon designation. The guarantee covers all spilled substances, except for those which degrade nylon, for up to 10 years.

Current styles that have been re-certified by BASF are also eligible for the guarantee. A brochure, detailing terms of the guarantee and cleaning and maintenance recommendations for end-users will be available early in 1993.

## Commissions and Awards

Soep Associates, Boston, has been retained by Stride Rite Corp. to renovate various departments of corporate headquarters in Cambridge Center, Cambridge, Mass. It has also been retained to design the Palm Beach regional office of Boston-based Loomis Sayles & Co.

The Principal Financial Group has retained Murphy/Jahn of Chicago to serve as principal architect to design its corporate expansion in Des Moines, Iowa. An associate architect from Des Moines will be named for the project.

Presnell Associates, an engineering and architecture firm, has been retained by MacGregor Associates Architects, an Atlanta architectural firm, to provide surveying, site engineering and landscape architectural services for the expansion of its Riverport-Circuit City warehouse located in Louisville, Ky., and has signed a contract with Louisville and Jefferson County Metropolitan Sewer District, Louisville, Ky., to assist in the preparation of a Stormwater Master Plan for Riverport South and attendant watersheds.

Howard Sneed Interior Architecture, San Diego, has completed design services for 48,975 sq. ft. of tenant improvement for the law offices of Milberg, Weiss, Specthrie & Lerach in One America Plaza, San Diego.

Interdecor, a La Jolla, Calif., interior design firm, has completed plans for the first phase models of Real Del Mar, a 720-acre resort along Baja California's coast.

The 1992 Marketing Achievement Award, highest honor of the Society for Marketing Professional Services, was presented to marketing executive Thomas Stokes Page, consultant to RTKL Associates, Baltimore.

The International Facility Management Association, DuPont and Gensler and Associates/Architects awarded scholarships to facility management students at the Association's 1992 annual conference in New Orleans. The

IFMA/Du Pont Scholarship recipients are Amy Besemer, Maria Eppler and John O'Brien. IFMA/Gensler and Associates/Architects scholarship recipients are Chris Mach and Scott Redabaugh.

Winners of the 1992 Design Awards Program sponsored by the New Jersey chapter and region of the American Institute of Architects have been announced. In proposed projects: Awards of Merit for Denver Central Library by Michael Graves Architect, Princeton, in association with Klipp Partnership, Denver; Hazell Center, New Jersey Institute of Technology, Newark, N.J., by Michael Burns, AIA, Princeton; Hillcrest Group Home, Lawrenceville, N.J., by Ford, Farewell, Mills and Gatsch Architects, Princeton; Honorable Mention for Materials Science Center, Princeton University, Princeton, N.J., by The Hillier Group, Princeton; New Caribbean Residence, St. Thomas, U.S. Virgin Islands, by Frederick Schmitt Architect, Metuchen; Nursing Home and Care Center, San Juan, Puerto Rico, by Parette + Associates, Morris Plains; Villa Gables, Meersbusch, Germany, by Michael Graves Architect, Princeton. For completed projects: Awards for Excellence for Pool and Poolhouse, Fishers Island, N.Y., by Ford, Farewell, Mills and Gatsch Architects, Princeton; restoration of an addition to the New Jersey State House, Trenton, Ford, Farewell, Mills and Gatsch Architects, Princeton; Awards of Merit for private residence, Harbourton, N.J., Michael Graves Architect, Princeton; Public Safety Building, Franklin Township, N.J., Kehrt Shatken Sharon, Architects, Princeton; New Jersey State Aquarium at Camden, N.J., by The Hillier Group, Princeton.

Kohnke Architects, New York, has been retained for St. Paul Fire & Marine Insurance Company's relocation in New York.

Interspace Incorporated, Philadelphia, has been retained by Widener Associates Limited Partnership to design and document three floors for CoreStates Financial Corp in Philadelphia's historic Widener Building.

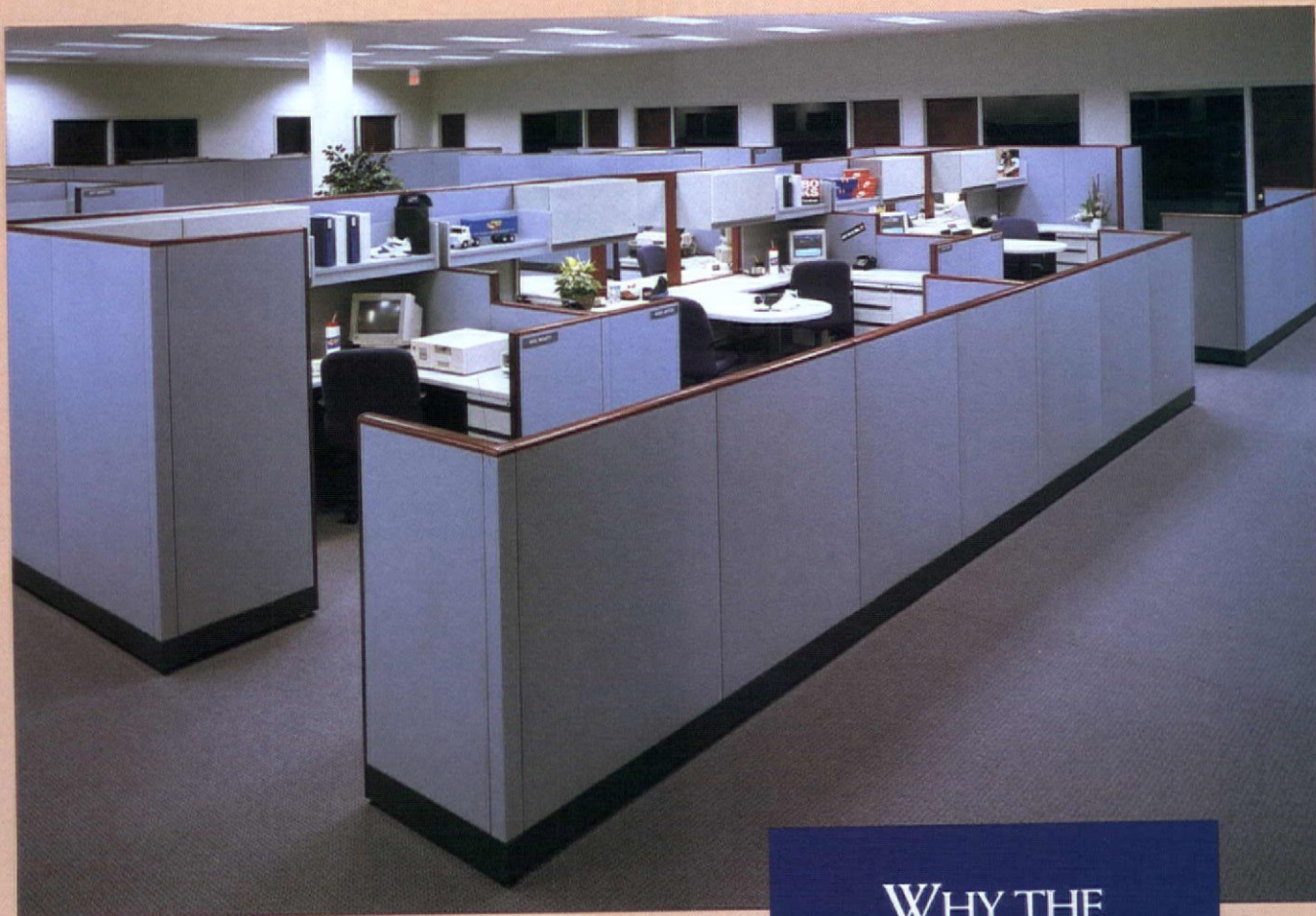
Janna L. Shaffer and Julie Houghton have won 1992 Steelcase Contract Design Scholarships, and Amy Harter and Grazyna W. Pilatowicz have been granted 1992 Steven Harris Memorial Scholarship, both co-sponsored by the ASID Educational Foundation.

## People in the News

George Notter, one of the first American architects to concentrate on preservation and adaptive use, has restructured and renamed his firm, forming Notter + Associates, based in Washington, DC.

The International Contemporary Furniture Fair, New York, is pleased to announce that Dakota Jackson, Dakota Jackson, Inc. has accepted its invitation to serve on the Fair Advisory Board.





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# TRENDS

**Leah Hardie** has joined Girsberger Office Seating, Smithfield, N.C., as an intern in its public relations department.

**KPS Group**, Birmingham, Ala., has named **Larry Watts** vice president of planning services.

**Kenneth M. Book** has resigned as president of The Gunlocke Company, Wayland, N.Y., as announced by Jack D. Michaels, president and CEO of HON Industries, Gunlocke's parent company, based in Muscatine, Iowa.

**Steve Dubin** has joined the interior/architectural design firm of Ridgway Associates, Los Angeles, as executive director.

**Crystal Coffey**, **Hiro Isogai** and **Deborah Powell** have formed **epic 5**, a design collaborative in Atlanta that will provide interior design with a stress on sound business practices, imaginative design and quality client services.

**Ralph A. Courtenay** has been appointed director of interior architecture for HOK International Limited, the London office of Hellmuth, Obata & Kassabaum.

**Janice Howard**, **Anne Sneed** and the entire team of **J. Howard & Associates**, San Diego, Calif., are

pleased to announce the formation of **Howard Sneed Interior Architecture**.

**Lisa Deal** has been promoted to contract design manager for **Collins & Aikman's Mastercraft Division**, Charlotte, N.C.

**Irvine Associates Architects**, Houston, announces the appointment of **Elizabeth J. McKelvey** to the marketing/business development staff, while **Rena Rogers** has joined the firm as project technologist.

**Mitchell I. Riese**, AIA, NCIDQ has been named production director at **Interspace Incorporated**, a Philadelphia interior design and facilities management consulting firm.

**Nancy K. Harrod**, an interior designer, has been elected a principal of **Sasaki Associates**, Watertown, Mass.

**Nancy Kallie** was appointed director/client development at **Space Design International**, a Cincinnati architecture and interior design firm.

**Hendrick Associates, Inc.**, an Atlanta-based interior design firm, is pleased to announce the following personnel changes: **Bert Rast** has joined the firm as controller; **Susan Sullivan Gray**, ASID will

be director of marketing, and **Jennifer Kitchens** has been appointed as a project designer.

**Geoffrey S. Beckham**, founder and principal designer of restaurant and hotel design company, **Beckham/Eisenman**, announces the formation of his new commercial interior design firm, **G.S. Beckham Design Associates**, in Costa Mesa, Calif.

**Barbara M. Kenitz** has been named manager of business development, and **Louis G. Allen**, Detroit banking executive and private banker at the Bank at Bloomfield Hills, has joined the board of **Ford & Earl Associates, Inc.**, Detroit.

**Giovanni Pasanella** and **J. Arvid Klein** announce the renaming of their firm, **Pasanella + Klein, Stolzman + Berg, Architects**, New York, to reflect the naming to partnership of **Henry Stolzman** in 1986 and **Wayne Berg** in 1987.

The **Ratcliff Architects**, Emeryville, Calif., has promoted **Ross Bogen**, AIA, **Nina Kim**, AIA, **Kava Masih**, **Jerry Mastora**, AIA, **Dan Wetherell**, AIA and **Bill Wong**, AIA to senior associates; marketing manager **Tom Proulx** to associate; and director of information systems **Troy Smith** to associate.

**Lawrence J. O'Donnell**, FAIA, founding partner and chairman of the board of **O'Donnell Wicklund**

## Crowd Pleasers

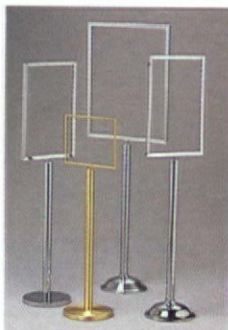
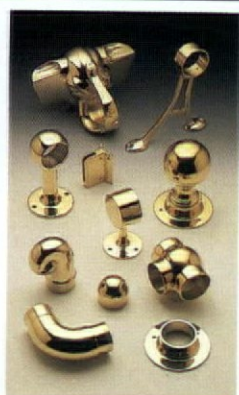
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# TRENDS

Pigozzi and Peterson, Architects, Deerfield, Ill., has been admitted to the College of Fellows of the American Institute of Architects.

Denise Burkett was appointed marketing/public relations liaison by The DePalma Group, Inc./The DePalma Group Architects, Chicago.

Richard S. Hayden, FAIA, RIBA, managing principal of Swanke Hayden Connell Architects, announced that Peter Thomson has joined the firm as the director in charge of the Miami office.

## Business Briefings

Harpers, Inc., a wholly owned subsidiary of Kimball International, will relocate operations in Torrance, Calif. to northern Idaho.

Kimball International Inc., based in Jasper, Ind., and San Francisco-based Getz Bros. & Co., the nation's largest international branded products marketing and distribution company, have signed an agreement to jointly support U.S. multinational firms anywhere around the globe.

Dianne Joyce and Howard Snoweiss, co-principals of 12-year-old interior design firm Joyce/Snoweiss Design Group in Coconut Grove, Fla., will establish individual design practices in 1993.

Seven eminent South Florida design professionals have consolidated their individual specialties to create Design Consortium International—the first U.S. design-oriented corporate joint venture. DCF's founding partners include: Richard Benzaquen, of Richard Benzaquen and Associates, Architects and Planners AIA, Miami; Chip du Pont, IDG, ISID, Design by Du Pont Interiors, Deerfield Beach; Gene Hollander, ASID, Gene Hollander, Inc., North Miami Beach; Helen Mamber Levin, ASID, IBD, Helen Mamber Interior Design Inc., North Miami Beach; Toni Michael O'Neill, ASID, T.M.O Interiors, Miami; Ann Poole, ISID, A/Design International, Fort Lauderdale; and Jacquelyn Yde, IBD, ASID, Jacquelyn Yde Inc., Miami.

Ceramic tile manufacturer Vitromex, S.A. de C.V. and distributor Cactus International Trading Company have announced a new marketing alliance in connection with Vitromex's expanded manufacturing in Saltillo, Mexico. Cactus International, based in Phoenix, Ariz., will establish and service a network of wholesale distributors throughout the United States for Vitromex.

The Knoll Group, Apple Computer and the Institute of Business Designers are sponsoring a 1993 Student Competition conceived to provide design students actual work experience. Three schools with curricula linking architectural, interior and industrial design will take part: Rhode Island School of Design in Providence, Auburn University in Birmingham, Ala., and the University of Arizona in Tempe. Students

will solve an actual contract design problem using the resources of Knoll, Apple and IBD.

Interface Flooring Systems (Canada), Inc., and Peerless Carpet Corporation, two of the world's largest floor-covering manufacturers, have agreed in principle to form a joint venture to manufacture, market and distribute under license Tac-Fast technology for the contract flooring market, incorporating carpet face, a stabilized backing and an installation catalyst into a single system.

Panel Concepts, the southern California-based manufacturer of office furniture systems, casegoods and seating, has been awarded its first seating contract with the Government Services Administration. The contract for Omnific and Series One seating provides Panel Concepts with the opportunity to sell to all government agencies and authorized users of the GSA schedule.

## Coming Events

November 11-February 6, 1993: Money Matters: A Critical Look at Bank Architecture, Miriam and Ira D. Wallach Art Gallery, Schermerhorn Hall, Columbia University, New York; (212) 854-7288.

January 10-13, 1993: Domotex Hannover '93, World Trade Fair for Carpets & Floor Coverings, Fairgrounds, Hannover, Germany; (609) 987-1202.

January 10-13, 1993: Toronto Furniture Market, Toronto International Centre of Commerce; (514) 866-3631.

January 13-15, 1993: Dalton Expo '93, Northwest Georgia Trade & Convention Center, Dalton, GA; (404) 278-4101 or (800) 288-4101.

January 19-24, 1993: Cologne International Furniture Fair, Cologne, Germany; 0221/8212562.

February 3-5, 1993: Americas Conference '93, Design Center of the Americas, Dania, FL; (305) 920-7997.

February 4-6, 1993: Surfaces '93, Western Floor Covering Association, Sands Expo and Convention Center, Las Vegas; (800) 624-6800 or fax (714) 978-6066.

March 2-3, 1993: Buildings/N.Y., New York Hilton, New York; contact Betsy Eck (617) 859-3465.

March 17-19, 1993: WestWeek '93, "Innovative Strategies, Instigative Structures," Pacific Design Center, Los Angeles; (310) 657-0800.

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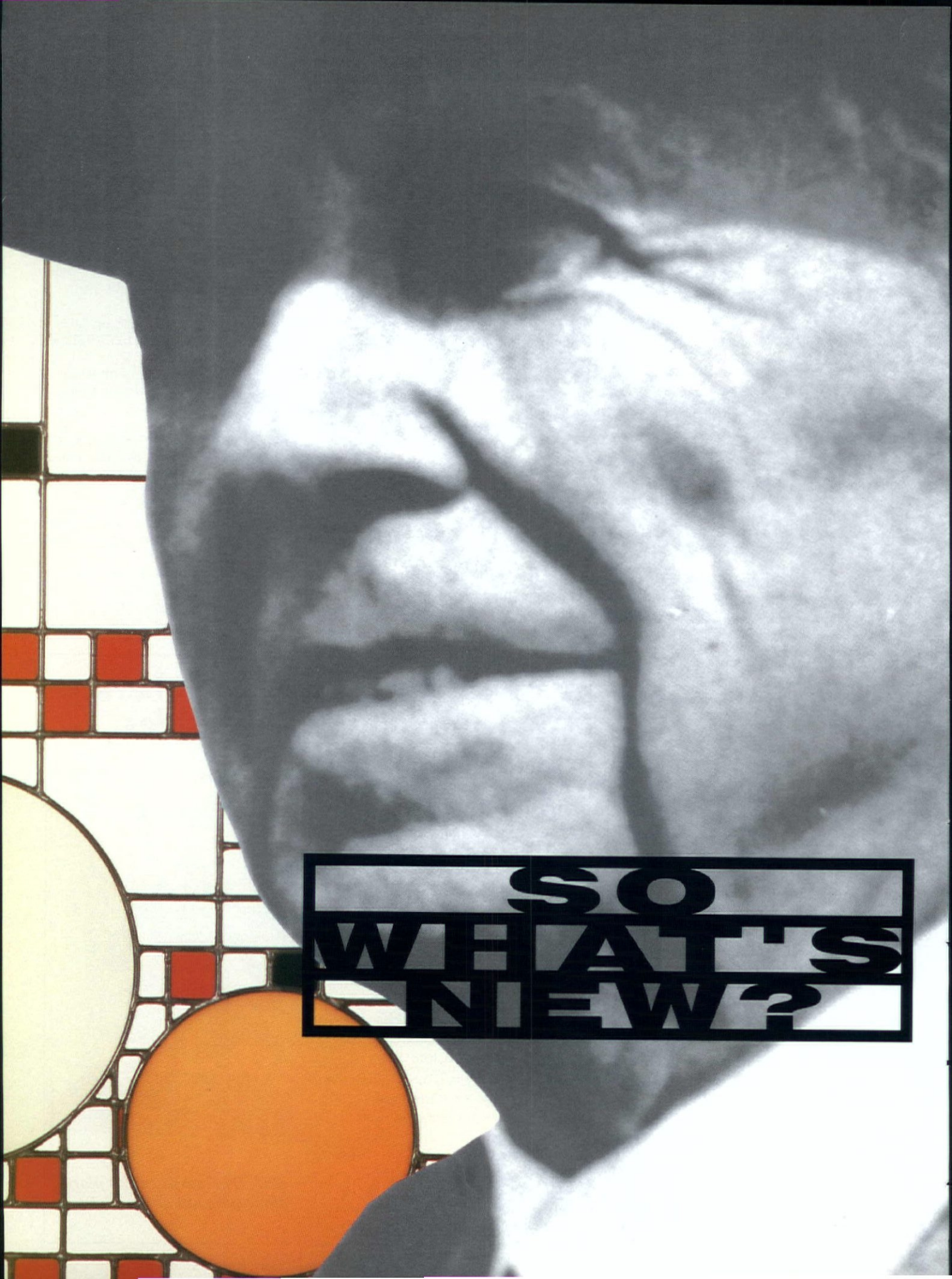


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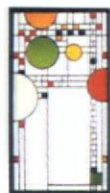
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# MARKETPLACE

The Wall Street Collection by Jofco consists of three uniquely appealing lines of classic wood office furniture that combine a broad range of architectural and interior settings with contemporary elegance and high quality. Reeded, concave and double reveal (shown) edge selections are available. Other choices include black, antique brush brass or routed finger-grip pulls.

Circle No. 220



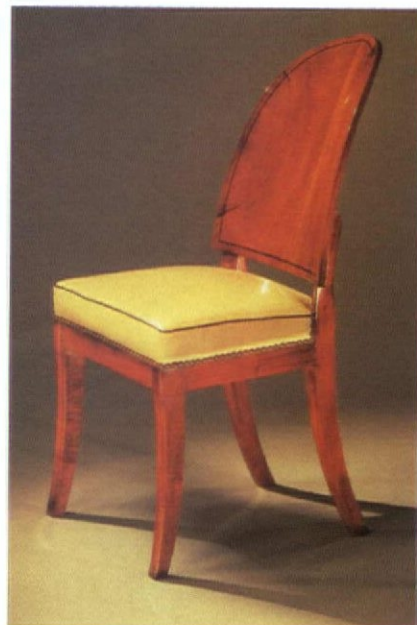
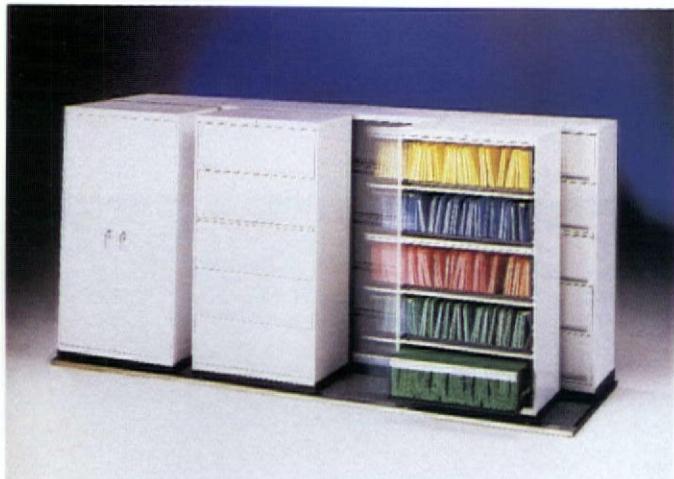
This table collection from the Bristol Group was designed in collaboration with designers and architects working in the Pacific Northwest, and will eventually be expanded to include pieces by design professionals across the country.

Circle No. 221

GLAD TIDINGS, GREAT DESIGN

Oxford, the furniture manufacturing division of Esselte Pendaflex, continues its 25-year tradition of providing A-Grade filing solutions at a mid-price point by introducing Slide-A-File. Offered in a variety of space saving configurations, this mobile filing/storage system is designed to increase filing capacity in limited space. It is modular in design to permit expansion to the side or forward as filing needs increase.

Circle No. 223



The gracefully shaped back of this Directoire Chair from Manheim-Weitz is crafted of solid mahogany and features an ebony inlay. Styled after the original design by Jacob Desmaltier, this chair is one of over 65 different designs to be offered through Manheim-Weitz's I-Want-It-now (I-WIN) expedited delivery program.

Circle No. 222

Carnegie introduces Surface Play, a new upholstery collection by San Francisco textile designer Laura Guido Clark. Pictured here are two of the collection's nine patterns: Screen Door is a 50% cotton/50% polypropylene available in eight colorways and Vice Versa is a 50% cotton/50% polyester reversible pattern. Both fabrics are heavy duty.

Circle No. 224



This new panel system designed by De Pas, D'Urbino, Lomazzi for Zero US Corp. may have a plain surface (Camogli finish), be hollowed punched (Milano finish) or have a ribbed surface and be equipped with shelves (Bologna finish). A counter-ceiling made of crossed half-beams and roofing panels complements the system.

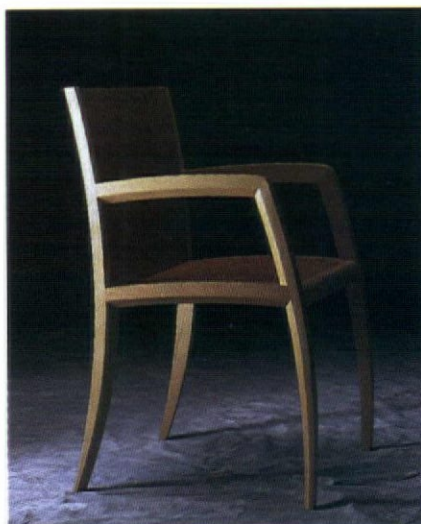
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## PIECES ON EARTH

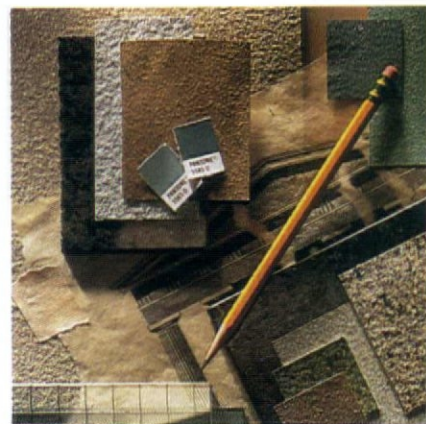
The Da Vinci Collection from Loewenstein is an original design introduction for corporate pull-up and conference usage that features an elegant chamfered edge detail. The chairs are also available with fully upholstered seats and backs.

Circle No. 226



Seagrave Coatings Corporation introduces a multicolor paint product called Plextone to the specifier market. Plextone has certain aesthetic features that ordinary paint and other multicolor finishes lack, such as dimensional, textural quality achievable in a single application. This seamless, spray-on, water-based paint offers designers complete flexibility in controlling particle size, shape and color, as well as gloss or sheen. And in a world increasingly concerned with the environment, Plextone is completely safe and EPA compliant.

Circle No. 227



The Boris Kroll division of Scalamandré introduces a new contract hospitality and office-in-the-home upholstery collection in Trevira FR. The collection consists of 20 warp designed patterns in a wide range of colors that include neutral, grays and terracottas. Fabrics with interesting textures and designs such as herringbone, subtle checks, diamonds and vine shapes are also featured.

Circle No. 228



# MARKETPLACE



Koroseal Wallcoverings has introduced recolorations of three popular 54-in. vinyl wallcovering collections: Milissa, Flanders Stripe and Grande. The updated colorways offer a warmer palette to meet the needs of today's interiors. Milissa and Flanders Stripe are mock textile patterns that have been popular for hospitality applications. Grande, with its stucco appearance that wears well, is a favorite of restaurants and schools. The wallcoverings are offered with KoroKlear, a high-performance, acrylic top coating that protects against common stains.

Circle No. 229

Solo, from Momentum Textiles, is a long distance fabric woven of abrasion busting ANSO-TEX textured nylon fiber. Engineered to exceed one million double rubs, Solo is the ideal fabric equipment for institutional and high traffic areas. This versatile patterned crepe is piece dyed in 13 exclusive colors with custom color capabilities available.

Circle No. 230



## FURNITURE WITH A PRESENCE

New from Metro is Brian Kane's Monterey Series, a sophisticated group of lounge seating and occasional tables. With wood arms and back rails as dominant features, the Monterey lounge resembles a new form of the traditional Adirondack chair. The Series includes lounge, loveseat and sofa, a small lounge and a full range of occasional tables.

Circle No. 232



ICF presents the Richard Neutra furniture collection. The Boomerang Chair, designed in 1951 for the Logar House, is one of the best examples of his furniture designs and is as much a part of the California style today as it was 40 years ago. It can be specified in a variety of wood colors. The webbing is available in bright red, orange, yellow, green, blue, tan and black. The Boomerang chair, which can be used indoors or out, will add Hollywood glamour to any installation.

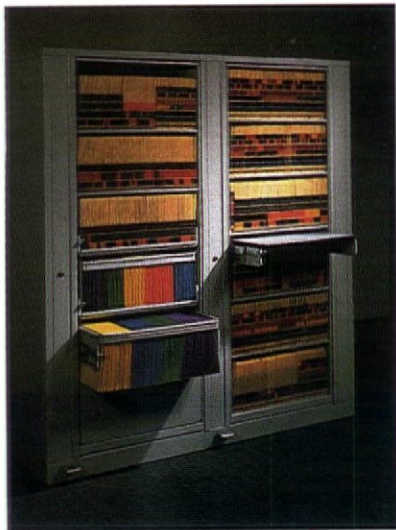
Circle No. 231



Houles, the leading European manufacturer of decorative trimmings, also offers an extensive line of decorative hardware and accessories. These design accessories include curtain rods and finials, stair rods and staircase finials, barrier ropes and stachions, as well as tie-back studs, upholstery nails and installation hardware. Distinctive hardware designs in finished brass and hand-carved wood feature interchangeable rods and finials for design flexibility.

Circle No. 233





With floor space increasingly valuable, many planners and managers are looking to the Richards-Wilcox Times-2 Speed Files filing system for efficiency, durability and design flexibility. Times-2 can save over 50% of the floor space normally required for filing. Seven standard five-drawer lateral files require 58 sq. ft. of floor space including clearance for opening the drawer.

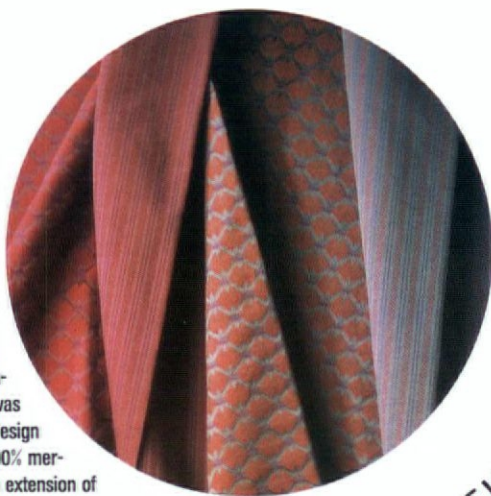
Circle No. 234

National Office Furniture Co.'s 900 Series introduces a new level of design in executive seating matched with the comfort of knee-tilt control. Other ergonomic features include height adjustability and lumbar support. Executive or management height desk chairs and sled-base guest models provide solutions for various office seating requirements.

Circle No. 235

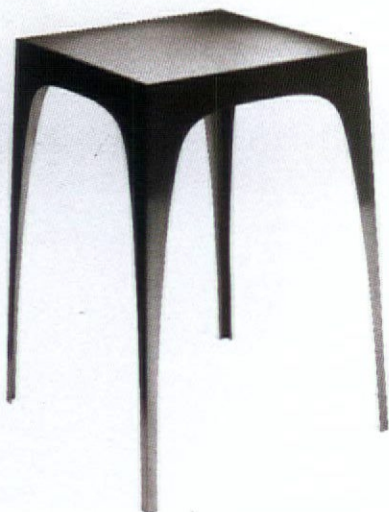


The inspiration for HBF Textiles' Medici Window came directly from a series of photographs fabric designer Kristie Strasen took while on a trip to Florence in 1991. The idea of a companion Medici Stripe design followed naturally from the work on Medici Window. The knot motif in the wrought iron work became the common design element; a second color was introduced into the stripe to create design interest and versatility. Woven from 100% mercerized cotton, the fabrics are an extension of HBF's Simple Statements collection.



Circle No. 236

OFFICE PARTY



The Virso Table Collection, designed by Yabu Pushelberg for Nienkämper, is offered in a variety of shapes and sizes. The frame is formed steel and tops are available in glass, onyx and wood.

Circle No. 238



Aménophis shelves from Lyne Côté are made of ash burr and charcoal grey lacquer finish with thick glass. One of the column is angled, so each glass shelf is shaped differently from the others.

Circle No. 237

# Carpet for Hospitality

As the bills for the 1980s real estate speculative boom come due, owner/operator hoteliers are learning the ABCs of hotel economics. Hotels don't perform like office buildings and shopping malls, and the physical wear and tear they must endure is incessant. Part of their high fixed operating costs includes keeping the floors clean, attractive and serviceable. Carpet for hospitality must survive heavy traffic, dirt, water, staining substances, cigarettes and casters—not to mention frequent removal and replacement. Thus the use of bold, multi-colored patterns, rugged construction and various fiber treatments. Yet the result is surprisingly genteel—for which the carpet industry can justly take credit.

## J&J INDUSTRIES

The recently-introduced Carrara is a fine-gauge, cut-pile interpretation of the world-famous marble of the same name. The visual appeal of Carrara is unparalleled because of the pattern enhancement of special multicolored yarns. Manufactured of 100% Commercialon® nylon, this product features 6 x 6 turns per inch twist and continuous heat set for unmatched appearance retention. It is offered in 16 colorways with custom base color options.

Circle No. 203



## PHILADELPHIA CARPETS

Waverly, from the Patterned Perspectives Collection, offers an opportunity to indulge the imagination with captivating design that will add new dimensions to any setting. Constructed of SpectraSet polypropylene, Waverly offers practical and affordable style for hospitality interiors.

Circle No. 201



## WHITECREST CARPET MILLS

Achieva is a contemporary graphic pattern that Whitecrest Carpet Mills is debuting for the contract market. Achieva provides a woven look in an abstract geometric effect highlighted by jewel-like colorations. The carpet is performance certified Class I by BASF and is protected by BASF warranties including the 10-year Zefwear® and Zefstat® anti-static warranty. Achieva comes in 6 colorways that can be combined with the Integra collection.

Circle No. 204



## DESIGNWEAVE

Metropolis, a beautiful new 40-oz. cut pile, solid, commercial carpet, is made of Allied Fiber's Anso HTX™—High Technology Cross-X-Bonding—a proprietary, 100% nylon cross-bonding fiber system that enhances tuft twist-lock to deliver superior commercial carpet aesthetics and performance.

Circle No. 202



## MOHAWK COMMERCIAL CARPET

The Emperor's Collection offers true innovation in tufted carpet pattern and technology. The six highly individualized patterns recapture the magnificent golden era of earlier civilizations in beautiful, inspirational designs. The 24 regal colorways can anchor any design statement.

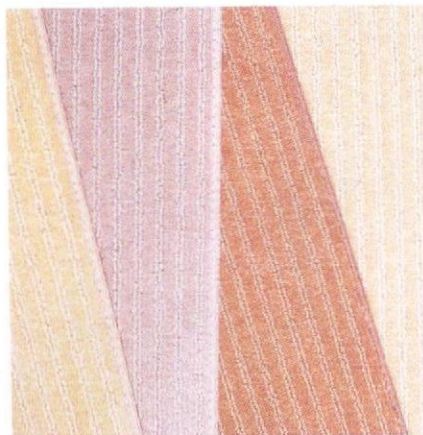
Circle No. 205



## RICHMOND CARPET MILLS

Mayan Sisal, a tufted nylon cut/loop alternative to the natural woven sisal products, is constructed of 100% Monsanto Ultron 3D BCF Nylon. The linear pattern is available in eight neutral colorations, and custom colors are also available.

Circle No. 206



## EUROTEX

Concourse is a versatile material that covers floors, walls and other interior surfaces. Several backing options are offered, including the new high-compression EZroll™ back. Concourse is tightly woven in an 80/20 blend of wool and nylon and comes in a progression of colors duplicating the look of natural sisal as well as in an updated palette of naturals and accents.

Circle No. 207



## PRINCE ST. TECHNOLOGIES

Cracked Ice is a new free-form product created by Prince St.'s new SuperDense technology. Cracked Ice offers a non-geometric pattern with extremely high densities, thereby offering beauty, strength and distinction.

Circle No. 208



## DURKAN

D-2755 Obsession, a new broadloom design for the hospitality market, can be specified for public spaces such as ballrooms, lobbies and restaurants. Obsession is available in 528 standard colors or custom colors.

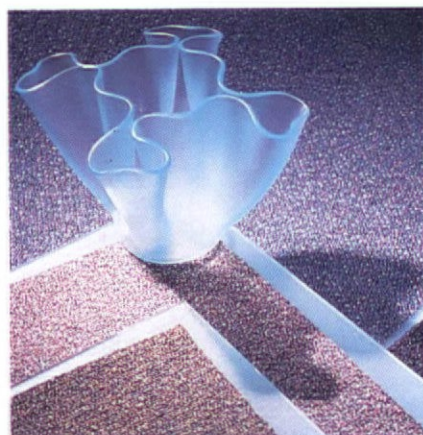
Circle No. 209



## MANNINGTON COMMERCIAL

Murano, a unique graphics loop pile carpet, features a collage of color, creating a new styling direction in solution dyed fiber. Murano is produced with DuPont Antron Lumena type 6.6 solution dyed nylon and is offered in 19 high-contrast multi-colors.

Circle No. 210

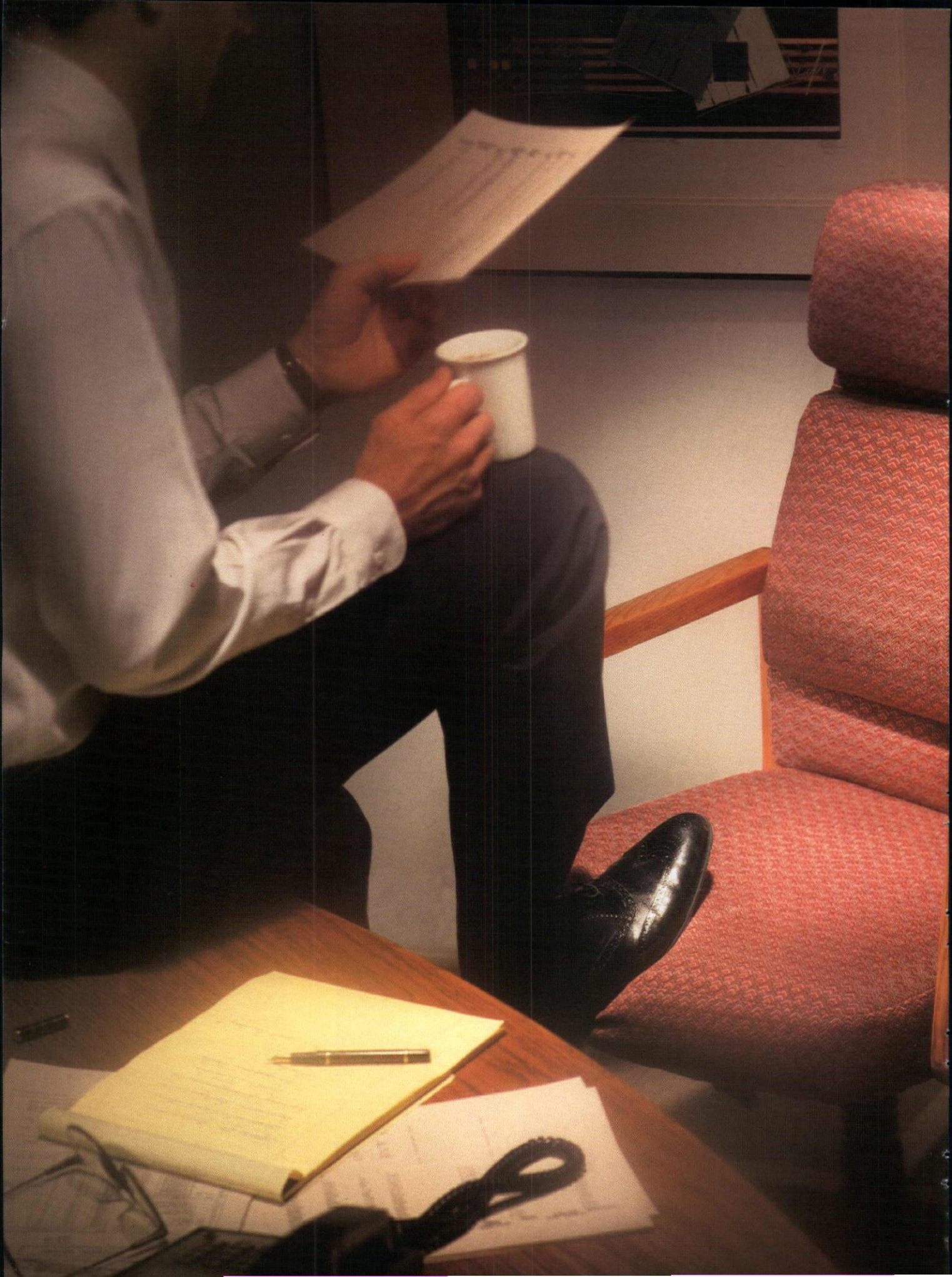



## KARASTAN BIGELOW

Three new commercial carpets, Appointment™, Assignment™ and Assignment Plus™, share a palette of 24 colors for easy coordination of tastefully designed interiors. Assignment features solid colors while the multi-colored Appointment and Assignment Plus offer coordinating backgrounds with pin-point accents.

Circle No. 211







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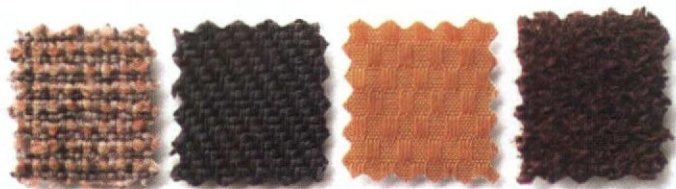
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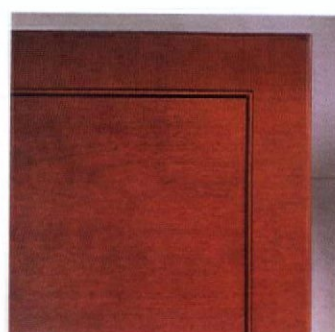
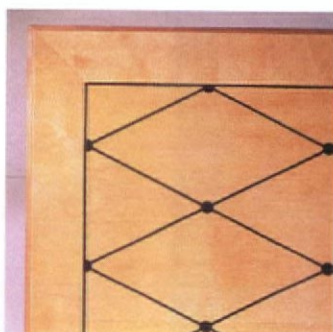
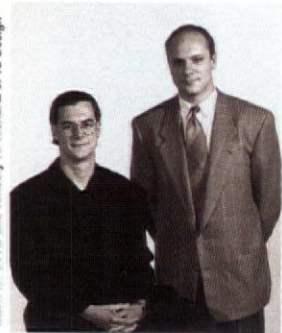
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# Apple pie, Mom—and Bernhardt

Why Bernhardt's American Standards Collection, by TZ Design, may represent a new American Way for furniture manufacturers

By Jean Godfrey-June

Mark W. Goetz and Timothy H. Richartz of TZ Design



Mastering the melting pot: Bernhardt's American Standards collection blends disparate styles into a cohesive statement, as in this Avalon executive conference grouping (left) paired with Essex chairs in a cherry veneer with Modern inlay. Playing on Bernhardt's strength, TZ upped the style without sending prices into the stratosphere. A Classic inlay (below, right) changes the tone of the furniture entirely, while a Harlequin inlay (below, middle) takes it in another direction. A Hampton chair (below, left) rounds out the offering.

**B**lockbuster show after blockbuster show, the cult of the über designer may at last be on the ebb. The imperious genius who deigns to grace this or that manufacturer with his/her latest quirky, often impractical inspiration too often creates an object that causes a stir, but rarely makes its way into many actual interiors. Leaving behind this pomp and circumstance, Bernhardt now emerges with the eminently practical and thoroughly handsome American Standards collection, developed with TZ Design's Mark Goetz and Timothy Richartz.

As much at home in a Hollywood producer's office as it is in an old-money corporate law firm (just change the finishes and the inventive, TZ-designed hardware), American Standards refers to styles in the American tradition (Shaker, Duncan Phyfe and Arts and Crafts come to mind) but never mimics them. The extensive collection of chairs, desks, tables and credenzas represents a melting pot of style, design and manufacturing process.

Good design takes time and thought as well as inspiration; so Bernhardt has devoted plenty of all three to American Standards. A full two years went into the collection, with the fine wood pieces appearing "in dribs and drabs as we developed them," explains

Jerry Helling, vice president of Bernhardt. The collection was viewed as a whole last Designer's Saturday, and reactions across the country have been overwhelmingly positive. Bernhardt and TZ appear to have come up with a smart '90s strategy for cost cutting that makes so much sense it's scary: Play on your strengths.

Dispensing with the genius-in-the-ivory-tower approach, Goetz and Richartz addressed the design problem by asking themselves simply: What does Bernhardt do best? "We went down, visited its factories, looked at its capabilities, and designed furniture within that context," says Richartz.

Inquiring about everything from the easiest type of manufacturing process to the kind of chairs most difficult to build, TZ came up with some surprising answers: Intricate carving, elaborate finishes, unusual construction processes and even delicate inlays are all easily accomplished in a Bernhardt manufacturing facility. "The crafts people are so skilled and the factories so well equipped, designing a more complicated piece of furniture didn't always add significantly to its price," explains Goetz. "What we as designers might assume to be very expensive to manufacture turns out quite the opposite."

Helling adds that Bernhardt

saw a change coming in the market, and regarded TZ's common-sense solutions as a way to provide quality and value, resulting in extremely well-made, high-style pieces at reasonable prices. "We felt that too much of the market had concentrated on big-name designers whose furniture was a direct expression of the given designer, not of the company producing it," he says. "TZ worked non-stop with our staff designers and factory people. The collaboration plays into our strengths as a manufacturer."

All involved emphasize the fluid nature of the collection, which is expected to grow. Says Goetz, "It's an educational process. We borrow elements from different styles, then boil them down to a pure essence, emphasizing coherence above all." Richartz notes that historical styles generally evolved out of a specific purpose, and were then embellished. "We try to remain true to that original purpose," he believes.

How affordable is American Standards? "Well," Richartz says, "this is the first group of furniture we've done that we personally could actually afford." Now that's progress—or plain old Yankee ingenuity. ☛

Circle No. 216

# A Body in Motion...



Can stay in motion—even when sitting—if you're in HÅG's new Credo 3000 Series

By Amy Milshtein

Sitting pretty—but never still—in HÅG's Credo 3000 series. The chairs come in task, managerial, executive or side models, and all promote "active sitting." Pictured is the top-of-the-line 3600 model, with headrest (above, right) and without (above, left).

"Sit up straight and quit squirming!" How many times has your mother, father, grandparent, teacher or coach said these words to you? While they no doubt had your best interests in mind, this sage kernel of advice is going the way of the high protein/low carbohydrate diet, a healthy tan and salt tablets. Humans aren't designed to sit still for long periods of time, and "sitting right" can be one of the worse things we can do. HÅG, Inc., the award-winning Norwegian chair manufacturer, has embraced this theory, and the result is its new Credo 3000 Series chairs.

Available in task, managerial, executive and side chair models, the members of the Credo 3000 Series all employ what HÅG calls "active seating." The chairs do more than move with you: They actually encourage movement from head to toe, working in tandem with the chair's complete adjustability to make Credo what its manufacturer believes to be one of the safest, most comfortable chairs on the market today.

"There are many ways to sit in a chair," says James Stonick, president of HÅG, Inc. in Greensboro, N.C. "The Credo gives proper support in all of them." The reason? Balance. Credo's seat and back work together as an integral unit, moving smoothly with the sitter as he or she

answers the phone, reaches for a briefcase, works on a keyboard or crosses the legs.

As for adjustability, the top-of-the-line 3600 model has no less than nine ways to provide it. The more modest 3000 model comes in close second with seven. Color-coded adjustments allow each sitter to achieve a personal fit. Adjustments include: a tilt lever that can lock in a forward, horizontal or backward position (HÅG recommends letting it float except for short periods of a specific activity), tilt tension, seat height, seat depth, individual armrest height, chair back height, and for the 3300 through 3600 models, headrest height and angle.

How does anyone keep so many adjustments under control? While HÅG includes a compact user's guide that fits into a pocket under the seat, American designers may wonder if workers will really consult seating guides, no matter how conveniently placed. "That is an ongoing challenge for every seating manufacturer," Stonick admits. If, as he reports, facility managers are receptive to educating workers on how to sit in ergonomic chairs, they could be motivated by the fact that seating seminars cost less than repetitive motion injury lawsuits.

A team of ergonomists, physical therapists, product designers

and engineers developed Credo 3000 to be the bread and butter of HÅG's task seating line. Peter Opsvik, the Norwegian designer who headed the team, explains the differences between the 3000 series and its predecessor, the Credo 2000 series. "Most of the changes are purely aesthetic," he says. "A blind person probably couldn't tell the difference."

One design change is the addition of a completely removable upholstery panel. Available on larger models, the panel allows Credo to change colors like a chameleon, without any down time. A second major change is the optional headrest. Offered with models 3300 through 3600, the small, medium or large headrest can be positioned to fit the person, maximizing comfort and support when the sitter leans backwards.

The benefits of Credo have not gone unnoticed. Stonick reports that the series is doing well, having generated much excitement at Germany's Orgatec this fall. The chair is also shaking things up on our side of the Atlantic, winning the Gold Award for the Best of NeoCon Product Competition in the seating category. But this is probably not the end of the story, because no one can expect the Credo to sit still—even when resting on its laurels. ☺

Circle No. 215

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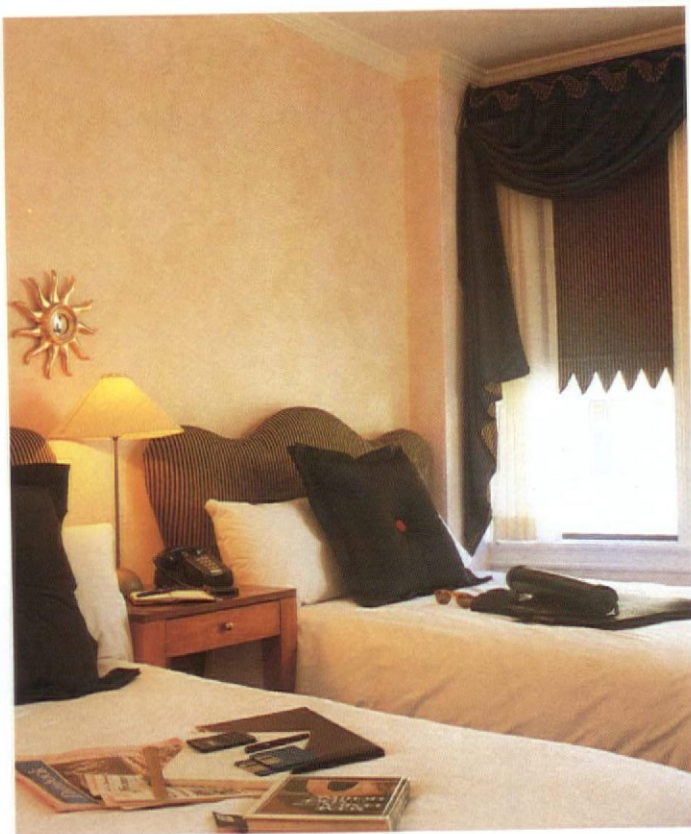
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Designer Michael Moore's obsession with details at San Francisco's Triton Hotel shows up everywhere, including the typical guest room (above). The attention apparently pays off, as guests remark about the custom coverlets on the beds, and praise the ease of actually seeing the TV from the bed. Photograph by John Vaughan.

## Is the Grand Hotel 40% Empty—or 60% Full?

Reviving the hotel business may take more than a winning redesign

**A** hotel needs about 65% occupancy to break even. Yet the average occupancy rate of American hotels from 1986 through 1991 has not risen above a peak of 63.7% in 1989, with the rate in 1991 down to 60.8%, a 20-year low. Where does this leave the American owner/operator hotelier? These days, anywhere but in the penthouse suite.

The sad truth is that the nation's lodging business has been losing money for nearly 10 years. Reasons for this include everything from overdevelopment of new properties and excessive leveraging of existing ones in the 1980s to reduced demand for

both business and recreational travel due to the recession and cost-cutting by corporate bookkeepers in the 1990s. Consequently, room rates have not risen, discounting has been rampant and everyone is losing money.

That's right—everyone. The segmenting of the hotel industry into a three-tiered market has not spared properties at each level. High-end, luxury-resort and urban-boutique establishments are gamely staying afloat even as affluent guests trim down their travel plans. "No-frills" budget lodging tied into national reservation systems are limping along as well. As for the mid-priced, full-service chains and independents, these are grim times.

Innkeepers who feel hard-pressed for profits today include some fairly prestigious and knowledgeable operators, such as Ritz Carlton, Hilton and Marriott. How are top hoteliers coping with prospects that look flat for the next two to three years? Hilton is one of a number of hotels that are moving heavily into gaming (Wall Street's euphemism for gambling) to beef up profits.

Apparently no magic elixir exists to fill those empty rooms, despite the hotel industry's earnest efforts to find one. However, newer hotels some five to 10 years old have reached a point where they too—not just the great early 20th-century dowagers—need refurbishing. For architects and interior designers, this spells continued opportunity.

Yet designers must understand and appreciate the owner/operator's new, more pragmatic view of the business. Hotels are now being recognized as specialized, labor and capital-intensive businesses whose fixed operating costs remain constant even as occupancy rates and room rates go up and down. Investment in a given property will be made only after careful market studies are conducted about its location, demographics and so forth—research that was surprisingly slipshod or absent in many 1980s projects.

Owner/operators will want their designers to look carefully at costs versus benefits in planning, designing or remodeling hotels to minimize wear and tear, meet regulatory requirements and create winning formulas for capturing their share of local markets. This scrutiny doesn't necessarily mean that lowest cost will always prevail. Yet, as the recently completed hotels on the following pages suggest, anything that smacks of luxury will have to be scrupulously justified. Hotel accountants are just as good at administering the white glove test on furnishings as any maître d'. ☞

# Tongue Firmly in Chic

What San Francisco's Hotel Triton, designed by Michael Moore, lacked in budget, it made up in attitude

By Jean Godfrey-June



Hipster's paradise: the Hotel Triton glams it up for the cameras in the lobby (opposite), replete with gilded columns, a hand-painted mural and sumptuous detail throughout. Upstairs, designer Michael Moore abstracted camelback sofas into headboards (left) for guest rooms.

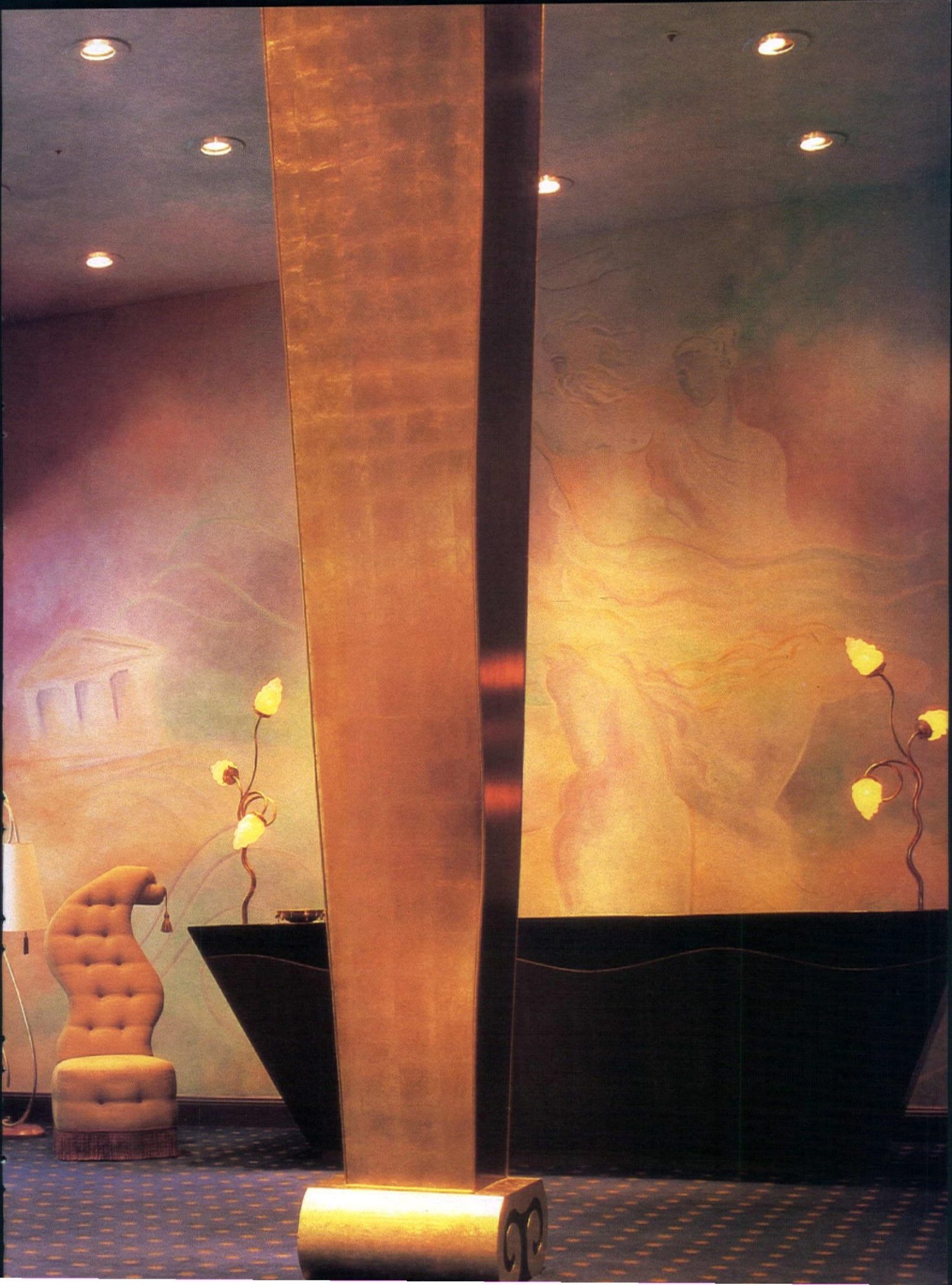
**W**here does a demi-god stay in the City by the Bay? Full-fledged gods might reserve suites in the Ritz-Carlton or the Stanford Court. Resourceful demi-gods—such as Triton himself, a chunky sort of male mermaid—might forgo the expected junior suites and hail a cab for the luxe but otherworldly new spot down on Grant Avenue, the Hotel Triton, designed by San Francisco's Michael Moore.

Conventional wisdom would seem to put the Triton—with its hand-painted walls, gilded columns, swags of velvet and outrageously tongue-in-chic design—out of a mere mortal's price range. But look again: Moore and the Kimco Hotel and Restaurant Management Company have somehow managed to give the hotel's guests scads of high design at a startlingly low price. With rooms starting around \$125 a night, the average business traveler (not to mention the

trend-obsessed overnighiter) can well afford it.

Appearances aside, the Triton's decidedly unconventional attitude reflects pure business instincts on the part of its owner. The hotel was the 12th Bay Area property for Kimco, which also operates smaller, boutique hotels and restaurants in Seattle and Portland. In fact, a difficulty arose at once because the Triton was smack dab in the middle of several other Kimco properties.

"They didn't want to cannibalize their existing hotels," explains Michael Moore, principal of his own San Francisco firm and a designer known to Kimco through an earlier project, the Bellevue Hotel. Adds David Sussman, Triton's director of marketing and pre-opening services on the project, "From a marketing standpoint, we realized that by designing something similar to our typical properties—a renovated Victorian interior with a '90s touch—we'd be competing against ourselves."



The motivation may have been pure business, but the result is anything but businesslike. Because San Francisco already had one existing "contemporary" hotel, The Diva, the need for an absolutely original design intensified. And while a distinct image was crucial, it would have to abide by strict parameters.

For Kimco, health and safety standards, particularly those involving flammability, reign supreme among design priorities. "In the event of a problem, we want to be able to say that we've done everything that we could," Sussman points out. "Codes change, so we always try to find the toughest codes out there, whether they're from California, New York, or some other state, and adhere to them. Every fabric we use, for instance, has to be flame retardant, even if it isn't in the rule books." Besides adhering to the most stringent codes it could find, Kimco was determined to maintain the level of comfort and service offered at its other properties, and to lower the price point as well.

Try to figure design into this equation, and

## Risking the wrath of finicky faux finishers

you may imagine something along the lines of a Motel 6, especially considering that the budget had already been set. "We'd already allocated the budget, and it had been calculated as if we were doing another one of our typical hotels," says Sussman. "There wasn't extra money to design with."

If the exhausting list of requirements makes Kimco sound more like a drill sergeant than a client, Moore insists that the opposite is true. For him, the company's flexibility made the project work. "We would come in with certain concepts, and while they gave us input, they never insisted, they always trusted us," he remembers. "They gave me more than enough rope to hang myself. On many occasions they were skeptical. But as long as we addressed their key issues, they let us run with our concepts."

Despite hand-finished walls, custom furniture and rich, textural fabrics, the project actually came in under budget. "It was a question of spending a little less here and a little more there," says Moore. "We tried to make everything seem larger than life. You get the glamorous feel of a more expensive hotel, so you wouldn't notice that the shapes of the rooms haven't changed that much."

For instance, the lobby was extremely

small, so the team spent more money on the furniture for it. "We thought of the lobby as a jewel box," Sussman observes. "We weren't afraid to spend money for more expensive chairs or richer textiles."

Alternately described as "neo Baroque," "through the looking glass" or even "a comfort-

conscious Phillippe Stark," the Triton's singular style is tough to define. "We were warping the perspective on ordinary elements, skewing people's perceptions a bit," Moore says. "So many hotels have these cold, corporate interiors. While beige is wonderful in a residence, where family photos and sentimental objects add texture and life, a hotel is just the opposite."

He solved the problem by unexpectedly using "stuff you'd see in your mom's house." The headboards on the beds, for example, were inspired by the shape of a camelback sofa. Other shapes were derived from classical forms, then re-colored, re-shaped and abstracted.

Onto those abstracted interior forms went rich, saturated colors, intricate patterns, gold leaf and murals. To enliven what Moore calls "a very



Hot, hot, hot: A fireplace in the Triton lobby (above) is wittily—but clearly—identified amid the stylish tables and chairs, while a harlequin-themed armoire (below) is set off by hand-painted walls in a guest room. Moore sourced his own design store, Mike Furniture, for many of the pieces.



cold, gray city," he won Kimco's approval to enlist a battalion of local artists. "It's certainly convenient to use local artists," says Sussman. "For the contractor not accustomed to working with finicky faux finishers, it may be a bit more difficult. For us, it works quite well."

Muralist Will Barker created the lobby's ephemeral mural, which covers a vast stretch of wall behind the reception desk. "We wanted the lobby to feel like you'd stepped into a painting, so we had the mural come right down onto the carpet," says Moore. Enormous gold-leafed columns refer to the Triton's mythological associations without making literal translations. In the guest rooms, walls are hand-painted in a pale harlequin pattern.

Apparently Moore is not the only one obsessed with details. Sussman reports that guests respond to the details at least as favorably as the grand statements. The custom coverlets on the beds, or the ease of actually seeing the TV from the bed are among the little items guests have spotted.

And who are these guests? While the predictable demi-gods of fashion, entertainment, design and retailing have given their blessings, they are far from alone. "We've had groups of accountants here," Sussman laughs. "People's tastes are surprisingly varied."

Perhaps the fact that Los Angeles, a decidedly un-stodgy place when it comes to architecture and design, is San Francisco's number one market for tourism and business travelers may help decipher the Triton's broad appeal. Still, its inventive design has generated a huge amount of national press through *Travel & Leisure*, *House Beautiful* and even *Vogue*. The impact of all this attention on occupancy has been dramatic.

The recession that helped defeat President Bush did hurt the Triton at first. "Things were bad," Sussman admits. "The Ritz-Carlton had slashed its prices to \$130 per night—that was hard to compete against. I think the press we got has helped set us apart. Occupancy has been running in the high 80s, and we just ended the past two months around 90%."

In creating an attention-getting design, Sussman emphasizes, Kimco took genuine risks. "Many developers will see a wild fabric and think: Oh, that'll never last, that's going to be a maintenance problem," he says. "We're not afraid of risk. Design isn't always as high-cost or high-maintenance as it looks."

Assessing Kimco's trust in Moore's design, Sussman says the press exposure and the deluge of guests speak for themselves. "We love the design," he says. And so does everyone else, from the accountants to the demi-gods. ☺

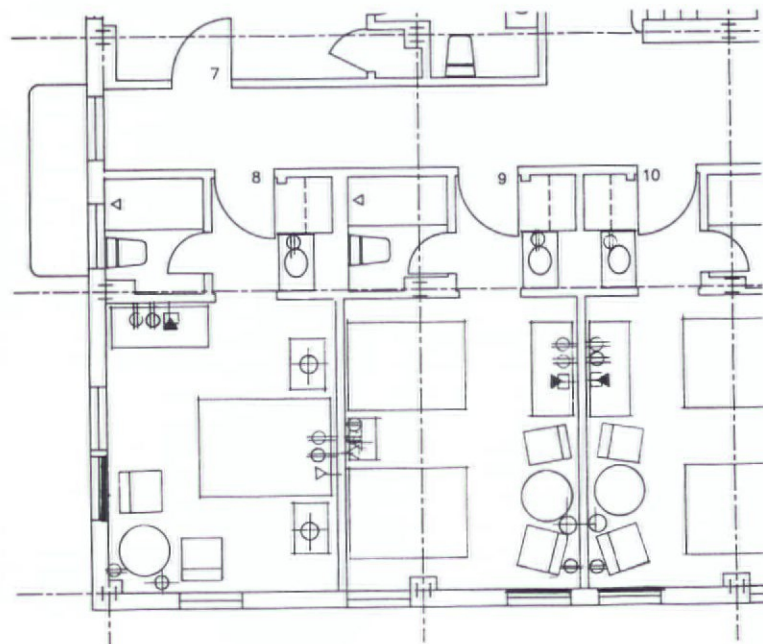
#### Project Summary: Hotel Triton

**Location:** San Francisco, CA. **No. of floors:** 7. **Number of beds:** 146. **Wallcoverings:** Mural painting by Will Barker. **Paint:** S.E. Hinton. **Carpet/carpet tile:** Couristan. **Lighting:** Terry Ohm Productions.



**Guest room casegoods:** Roy Thomas. **Guest rooms beds:** Charter Furniture. **Guest room tables:** Roy Thomas. **Guest room lighting:** Terry Ohm Productions. **Guest room seating:** Shelby Williams, Republic Furniture. **Lounge seating:** Donghia, Goodman-Charlton, Larry Totah, Mike Furniture. **Occasional furniture for public spaces:** Mike Furniture. **Client:** Kimco Hotel Management. **Interior designer:** Michael Moore for Mike Furniture. **General contractor:** Mutual Construction. **Lighting designer:** Terry Ohm Productions. **Furniture dealer:** Mike Furniture. **Photographer:** John Vaughan.

Even as a typical suite explodes style in all directions (above), the Triton emphasizes comfort and safety above all. Every textile, for instance, was given a flame-retardant finish, sometimes going beyond code requirements. A floor plan (below) illustrates two types of room configurations.

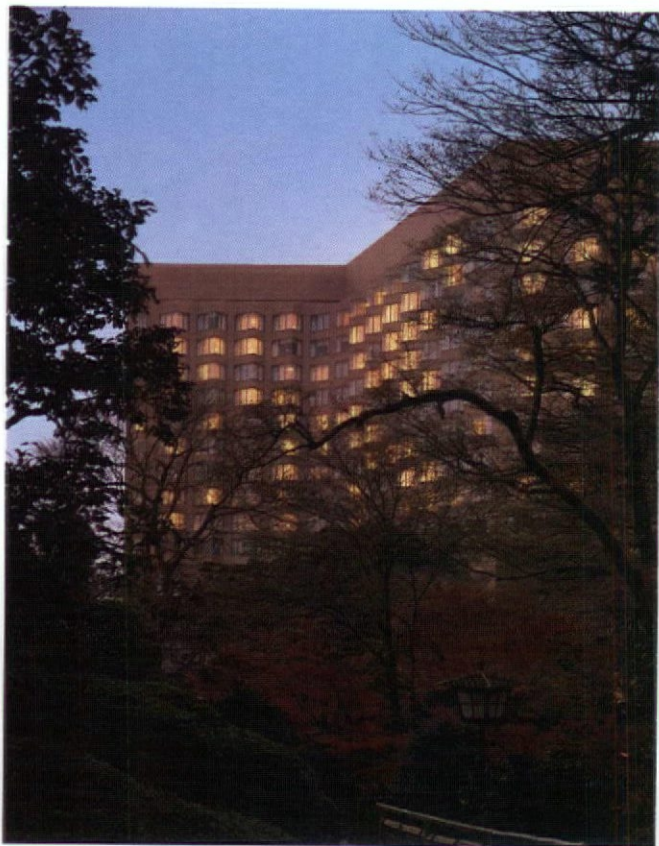


All quiet on Tokyo's new Western front: The Four Season's Chinzan-So was crafted to take advantage of the centuries-old Chinzan-So gardens outside (below). If the garden represents ancient Japanese traditions, the hotel itself (right) reflects a profoundly Western—almost English—sensibility.

## Pacific Overtures

Can a centuries-old Japanese garden be happily married to opulent *gaijin* tradition at The Four Seasons Hotel Chinzan-So, Tokyo, by Wimberly Allison Tong & Goo?

By Jean Godfrey-June



**T**he bride wore white. The flowers were exquisite. The cake had 17 tiers. The presents were lavish—and the parents practically spent the cost of a Cadillac Seville STS to pay for it all. An American dream? Add a few zeros to the bill the Joneses might pay and you've got today's typical Japanese wedding. While the bride may change into a traditional kimono at some point during the day, the white lace dress is *de rigueur*, as is spending generously on every other aspect of the wedding. And if you're in the upper echelons of Tokyo's elite, the favored place to display your good fortune right now is Tokyo's new Four Seasons Chinzan-So, designed by Newport Beach-based Wimberly Allison Tong & Goo







Whether guests and hungry wedding parties want sushi or saltimbocca, Four Seasons Chinzan-So obliges them in grand style with lavish restaurants like Ristorante Bice (left) and Miyuki (below).

(WATG), with Boston-based interior designer Frank Nicholson.

While the hotel is new, Japanese brides and grooms have been tying the knot at Chinzan-So for centuries. The park, a stunning rarity for metropolitan Tokyo, is dotted with trees, spectacular gardens, a waterfall and a Shinto shrine, *minka*, old farmhouses that have been converted into tony restaurants, and even a 12th-century Buddhist temple. A 9th-century pagoda was even moved to the garden from a mountain temple near Hiroshima.

For Fujita Tourist Enterprises Company, Ltd., which owned the site where the Four Seasons now sits, the park and its virtually non-stop wedding ceremonies clearly represented a golden opportunity. The project did not originally begin as a Four Seasons Hotel, however. Fujita initially set about developing the property with a local architect, Kanko Kikaku Sekkeisha (KKS).

After deciding that the Four Seasons' worldwide reputation would bring an important new dimension to the project, Fujita began negotiating with Four Seasons' Toronto headquarters. "Each side had certain requirements," explains George Lagusis, vice president of design and construction for Four Seasons. Fujita wanted a world-class hotel that could take full advantage of the high-end wedding business it wanted to capture. It wanted an opulent, Western look (though there would be a few Japanese-style guest rooms), and the level of quality and service that the Four Seasons name confers.

"At the same time, we needed assurance that we could maintain the level of quality and detail that makes the Four Seasons what it is," Lagusis adds. "We're always insistent about maintaining our standards." Chinzan-So was to be the Canadian conglomerate's first Asian venture, upping its stakes considerably.

To maintain the richly detailed level of design its properties are famous for, Four Seasons requested that WATG, with whom it has built several successful hotels, including the new Four Seasons Chicago, become involved as design architect. Frank Nichol-

### First came trust, then a 180° rotation of the plan

son, who also worked on the Chicago Four Seasons, was brought on the job as interior designer. Don Fairweather, partner-in-charge of the project for WATG, remembers that the thought of joining a project already underway







The Four Seasons Chinzan-So offers a few traditional Japanese-style guest rooms (above), but staffers report that Japanese guests are more than happy to try the opulent Western-style guest rooms (right), which make up the majority.



in a foreign country to work with a foreign architect was daunting at first. But the partnership worked so well that the two firms are now collaborating on another, unrelated joint project. "Establishing trust was critical, and it takes longer when you're dealing with a different culture, and thousands of miles between offices," Fairweather observes. "But in the end, we all became good friends."

very realistic scheduling," he says.

The team went to work. In searching for the right image, Fujita conducted tours of different Four Seasons Hotels around the world. "They came literally en masse to see the hotels," says Lagusis. "It was quite a sight, all these Japanese executives, looking all over the hotels." The one they liked best was in Chicago, a WATG/Frank Nicholson project. "They wanted that traditional Western luxury hotel look," says Fairweather. "The exact opposite of the polished, bland, open spaces that you find in the high-end Tokyo hotels."

The look was to be clearly Western, bordering on English. But before design details could be worked out, a major rethinking of the plan was in order. The challenge: How to design within a pre-approved footprint, in many cases completely altering major aspects of the design without reconfiguring the space? "We were able to make changes in the design brief," Fairweather points out, "but things like room sizes had already been determined."

Heightening the challenge was the need to re-orient the space toward the garden outside, which was not the focus of the original design. "We felt the key to the design would lie in taking full advantage of the garden," Fairweather says. "It's so incredible. The landscaping practically breaks your heart."

However, getting the plan oriented around the garden was no easy trick. Much of the plan had to be rotated 180°. All of the public spaces now face the garden, as do about half of the guest rooms. "It's

a very romantic place, in terms of its garden focus," Fairweather believes.

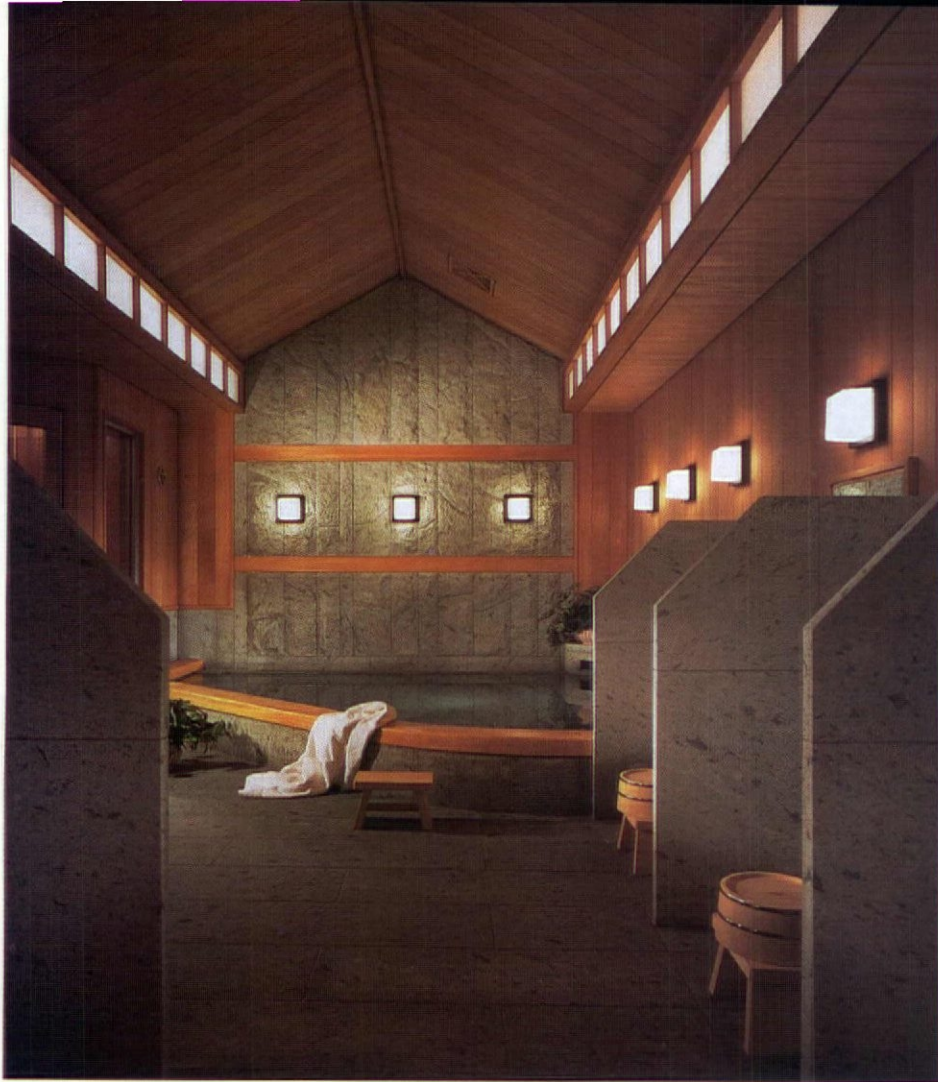
Romantic—and well suited to large Japanese wedding parties. Specially partitioned rooms have been installed where the bride's family will sit on one side of a screen and the groom's on the other, until a given point in the ceremony when the barrier is slid away. Along with a Buddhist chapel and a

## Serenity, intimacy and quiet—in Tokyo?

Lagusis notes that one cultural difference that definitely took getting used to was *nemawashi*, the Japanese decision-making process. "Everyone on a given committee or project has to decide on an issue," he says. "The sheer number of people involved—and the fact that all must agree in the end—slows up the process. And there's definitely a lapse between discussion and decision." On the other hand, Lagusis notes, the Japanese understand their own process well enough to build time into the schedule for it. "They had

Shinto shrine right in the hotel, there are photo shoot rooms, reception rooms, dining halls and a startling variety of restaurants and lounges. All now apparently work practically round the clock, helping Tokyo's *crème de la crème* celebrate in style.

But the design goes far beyond accommodating celebrations. For business travelers and tourists alike, Chinzan-So provides a quiet alternative to Tokyo's adrenaline-charged, crowd-choked downtown, where even the luxury hotels tend toward the



A sybaritic spa and pool area (left) was carved from a nondescript, backyard delivery area. In a less-public area of the spa, a Japanese bathhouse (below) gets water from the Itoh Hot Springs on the Izo Peninsula.

impersonal. Being slightly out of the way (a 10 to 30-minute ride from most downtown locations) allows the 13-story, 286-room hotel to achieve an unprecedented level of intimacy and serenity among its peers. Donald W. George, the *San Francisco Sunday Examiner & Chronicle's* travel editor, ecstatically described entering his room, opening the drapes and having the garden "seem to reach through the windows to embrace and quiet my soul."

The decisively Western design nevertheless integrates both Western and Eastern traditions. The spa combines a Japanese bathhouse with hot spring waters imported from Japan's famed Izu Peninsula with a dramatic, Western enclosed pool area, whose roof actually opens on the rare sunny Tokyo afternoon. "We developed the pool in what had been a backyard delivery area," recalls Fairweather. "It really was a silk purse out of sow's ear."

Western-style details like crown moldings and wood paneling were more foreign to the Japanese than one might think. "Wood paneling actually goes against numerous Tokyo fire codes, so designing them so they would be approved took some work" Lagusis says. "We really had to engineer things well to accommodate that rich, Western look they were after."

A Montréal millworker experienced in the kinds of detailing the design required was flown in. "We had to convince everyone

involved on the Japanese side that we knew the kinds of details and flourishes that would make guests perceive the right level of luxury and detail," Lagusis continues. For instance, the overwhelming majority of the furnishings, textiles and finishing materials



specified were made by North American companies. "It was simply a question of sourcing the best companies for the look we wanted," says Fairweather.

The marriage of East and West results in a quiet dignity that should stand Four Seasons in good stead for future projects in Asia. Already the company is hard at work with WATG on a Four Seasons Singapore, and Lagusis reports that the company

Western, from McDonald's to Madonna, has enriched or degraded the *Nipponjin*—depending on your perspective—since the Meiji era.

In the case of architecture and design, Japanese companies such as Fujita are finding that a Western perspective can be good for business, even within Japan. All it takes is a little mutual understanding. Not unlike a successful marriage, the results can last a lifetime. ☞

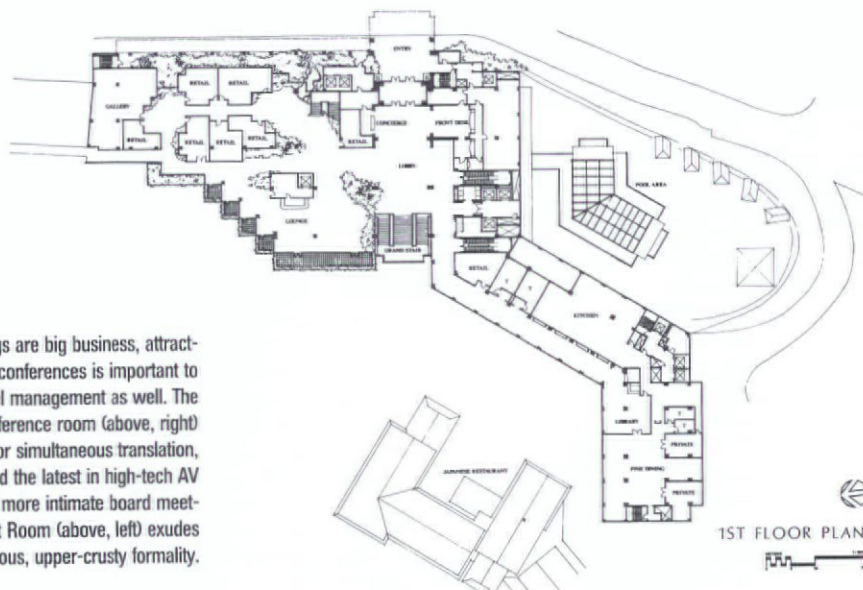


couldn't be more pleased with Chinzan-So. "It's a beautiful property," he says simply. "We couldn't ask for more."

So far, the majority of the hotel's guests are Japanese, and the wedding business is bustling. Business travelers have been making their way to Chinzan-So as well, as have tourists eager for the unique combination of Western style and Japanese calm. This should come as no surprise to students of Japanese history. Japan's passion for things

#### Project Summary: Four Seasons Hotel Chinzan-So

**Location:** Tokyo, Japan. **Total floor area:** 380,000 sq. ft. **No. of floors:** 14. **Average floor size:** 18,000 sq. ft. **No. of beds:** 418. **Carpet/carpet tile:** Navan Carpets, Designweave. **General lighting:** Georgia Lighting, Barovier & Toso. **Guest room casegoods:** Baker Furniture. **Guest room beds:** Sealy, Tokyo. **Guest room tables:** Baker Furniture. **Guest room lighting:** Lotus Arts, Casella Lighting, Georgia Lighting. **Unilight.** **Guest room seating:** So, California Wood, Baker Furniture, Albert Fredericks. **Lounge seating:** Brunswick & Fils, Albert Fredericks. **Dining/convention/conference seating:** Trouvailles, Infanti, Shelby Williams. **Upholstery:** Scalmandré, Schumacher, Brunswick & Fils, Valley Forge. **Tables:** Council Craftman, Baker Furniture. **Occasional furniture for public spaces:** Trouvailles, Baker Furniture, Smith & Watson. **Architectural woodworking:** Safina. **Planters, accessories:** Y.C. King. **Elevators:** Toshiba. **Building management system:** Yahatake-Honeywell. **Plumbing fixtures:** Toto, Kohler. **Client:** Fujita Tourist Enterprises Co., Inc. **Design architect:** Wimberly Allison Tong & Goo. **Architect of record:** Kanko Kikaku Sekkisha, Yozo Shibata & Associates Architects and Planners. **Interior designer:** Frank Nicholson. **Structural engineer:** Kozo Keikaku Engineering Inc. **Electrical/mechanical engineer:** Inuzuka Engineering Consultants. **General contractor:** Shimizu. **Photographer:** Robert Miller.



Though weddings are big business, attracting business conferences is important to hotel management as well. The Amphitheater conference room (above, right) boasts facilities for simultaneous translation, a 150-in. TV and the latest in high-tech AV equipment. For more intimate board meetings, the Chestnut Room (above, left) exudes a serious, upper-crusty formality.

# On the Waterfront

Vancouver's Waterfront Centre Hotel, with an interior by Wilson & Associates, knows the art of pleasing guests—because its guests show it how

By Amy Milshstein



Even though the Waterfront Centre Hotel is large, the interiors remain intimate—just one of the features that set it apart from the competition. Whether on business or pleasure, guests will find a trip to the hotel bar (opposite) is a relaxing venture.

Because the convention industry is so important to the Waterfront, management listened hard to meeting planners. One suggestion they put into practice was to make the hallways outside function rooms extra wide (above). This creates a whole new, usable environment for break-out space.

If geography is destiny, there are many reasons why a growing number of people are going to Vancouver. With its bustling port, it's a gateway to the Pacific. In fact, it has become a final destination in recent years for many Asian immigrants. *Dimensions*, an immigration census published by the Canadian government, cites a steady influx of Asians between 1983-1986. From eastern and southeastern Asia, including Japan and Korea, Vancouver absorbed some 2,270 new arrivals. More telling, though, are the immigration numbers from Hong Kong during the same time period. Some 2,970 people from the British crown colony alone came to Vancouver, bringing money, power and clout, as well as the promise of more emigrés to come. The numbers have not been lost on

the city's hoteliers—certainly not the developers of the handsome, new Waterfront Centre Hotel, with an interior design by Wilson & Associates.

Vancouver's burgeoning downtown makes it one of North America's most exciting places to do business. To cite one example, the greater Vancouver Region District reported a robust 36,956 applications for business licenses in 1991. This healthy activity brings visitors for meetings, shows and conventions.

But when business travel falls off in the summer months, Vancouver's natural splendor of mountains and water draws vacationers from around the world. This city, with its 1.3 million residents and all of its promise and beauty, needed a hotel that would please all its visitors. The Waterfront Centre Hotel does just that, blurring the line between business and pleasure.

As one might suspect, The Waterfront Center Hotel sits right on the waterfront. In Vancouver, that means that it's in the heart of everything, close to the downtown business district, and connected by enclosed

walkway to both the Vancouver Trade & Convention Centre and the Cruise Ship Terminal. Historic Gastown and North America's second largest Chinatown are right next door. Along with its busy commercial business, the Vancouver port also serves as the starting point for all Alaskan cruises.

Vital as the hotel is in this context, one could easily lose it amidst the overall Waterfront Centre Complex, so big it represents an entity unto itself. The hotel is just one part of the \$200-million project that includes a 21-story office tower, an outdoor plaza and a 32,000-sq. ft. connecting retail concourse. Yet the hotel provides a perfect home base no matter what a guest is doing in town, thanks in part to its willingness to listen when guests say what they want.





Unlike its competition, the Pan Pacific and the Four Seasons, The Waterfront Centre offers the intimacy guests say they prefer from the start, using a smaller, walk-in lobby instead of huge escalators to convey guests to a check-in desk. "The hotel offers many quiet, intimate spots to relax," says Bonnie Buckheister, executive assistant manager of the Waterfront Centre Hotel. "This way our staff can greet guests immediately upon arrival."

The lobby's design also seeks to impress visitors immediately. Neither a typical urban hotel nor a rustic hunting lodge, the interiors speak of Vancouver's exceptional beauty with a vocabulary of color and texture. "We wanted to capture the feeling of British Columbia on a glorious day," says Cheryl Newmann, principal in charge at Wilson & Associates.

The firm accomplishes this in many ways. Deep greens and blues with apricot and aubergine accents, for example, cast the lobby and connecting restaurant in the light of a Pacific sunset. Textures play along many surfaces, with the designers intentionally shunning the brass, polished marble and glass that can be found in the competition's interiors in favor of rough limestone and distressed mesquite flooring. Weathered iron verdigris railings and light fixtures also add a distinctive character of their own.

To further remind guests of Vancouver's natural wonders, Wilson & Associates used fossilized stone in the elevator lobby and door casings. Visitors can actually see ancient trilobites and horseshoe crabs forever immortalized in the rock. Ironically, the creatures are from out of town—cheaper to import from Texas than mine from local quarries.

Furnishing this kind of environment has required the agility of a tightrope walker, not too contemporary and not too traditional. The designers resolved the dilemma through a transitional scheme of lighter woods and upholstery. The effect is bright and light, just like Vancouver on a sunny day.

The art program also posed an intriguing challenge. "The architecture and interior wouldn't support Canadian Indian art," remem-

bers Newmann. "So we decided to draw on contemporary, cosmopolitan Vancouver."

Happily, the majority of the works are from young, Canadian artists. One of the popular, larger pieces, a visionary map of vellum and gold entitled "Voyage of Discovery," depicts Captain George Vancouver's third and final journey to the Pacific Northwest in 1790,

incorporating ancient map symbols and passages from the explorer's journal. "We couldn't be prouder of our art collection," admits Nancy Hall, Waterfront Centre's director of public relations. "People come in off the street to view it."

Of course, the hotel appeals to more senses than one. Adjacent to the lobby is Heron's Restaurant, a 120-seat dining area

Wilson & Associates wisely capitalized on Vancouver Harbor's exceptional view. But as the weather is often nasty and wet, spaces like Heron's Restaurant (left) must stand up on their own with interiors that can draw attention to themselves only at the appropriate moment.

Guests give rave reviews to the Waterfront's rooms. Aside from their residential feeling, some 70% of the 489 rooms have water views. Their three levels of service differ by amenities rather than finishes and furnishings. This junior suite (below) would be a welcome sight to any weary traveler.

## Ancient trilobite spotted in the elevator

featuring an open kitchen, outdoor terrace and private dining room for 16. Wrap-around glass allows guests a magnificent view of Vancouver Harbor, but as the weather is often nasty, Heron's frequently must dazzle on its own. To do this, Wilson & Associates has once again drawn on light colors and intriguing textures.



Because The Waterfront Centre draws much of its clientele from the business and convention market, ample and appropriate meeting space was paramount. The hotel offers 20,000 sq. ft. of versatile meeting space in the form of 11 meeting rooms and two ballrooms that can be converted to smaller spaces. Aside from state-of-the-art audio visual equipment, individual sound and climate control and a separate banquet kitchen, the rooms offer features that meeting planners will love—since they themselves suggested them.

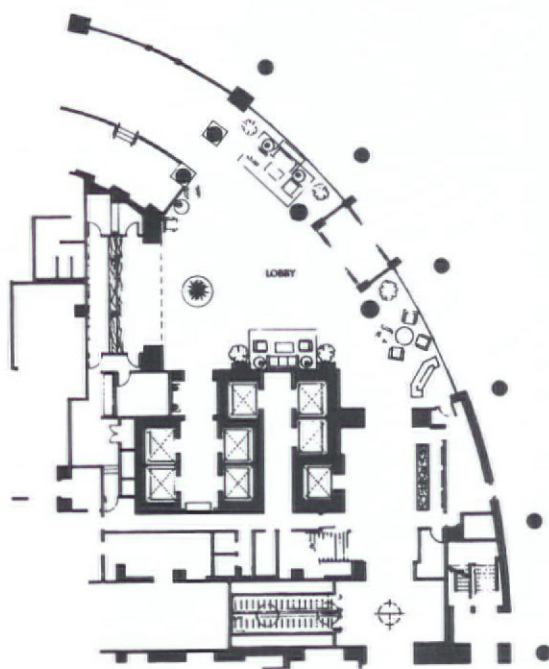
"Planners asked for square instead of rectangular meeting rooms," remembers Buckheister, "so we insisted that the divided ballrooms be square." However, square rooms were just the tip of the iceberg. Other suggestions management implemented included putting closets and credenzas in all rooms for storage, mounting elephant doors in the ballroom so a car could be driven in, and making hallways extra wide so they could be used as break-out space.

Of course, all of the bright splendor found in the Waterfront Centre's public rooms continue within the private rooms and suites. Here, the hotel offers three levels of service, Premier, Business Class and Entrée Gold. Paradoxically, while the amenities may differ, the finishes and furnishings remain the same. "We wanted the spaces to feel residential," remembers Newmann. "Light woods, bright accents and incredible views make it happen."

What is the reward for such patient listening? Management reports that guests give the rooms rave reviews. Here's to an extended run, Waterfront Centre! ☺

#### Project Summary: Waterfront Centre Hotel

**Location:** Vancouver, British Columbia, Canada. **No. of floors:** 24. **No. of beds:** 489 guest rooms. **Average room size:** 385 sq. ft. **Wallcoverings:** Metro Wallcoverings. **Laminate:** Nevamar. **Solid-core panels:** Artek. **Dry wall:** Artek. **Masonry:** Texas Quarries (Texas shellstone). **Marble flooring:** Star Tile. **Carpet/carpet tile:** Carpet Decor International, Merit Industries. **Ceiling:** Armstrong. **Lighting:** T.A. Greene, Unilight, Noblecor, Lightolier. **Doors:** Artek. **Millwork:** Artek. **Guest room casegoods:** Drexel. **Guest room tables:** Drexel. **Guest room lighting:** Hallmark, Fine Art Lamps. **Guest room seating:** Delta Furniture, Montreal. **Lounge seating:** William Switzer, Traditional Imports. **Upholstery:** Louis Interiors. **Occasional furniture for public spaces:** Nancy Corzine, Murray Iron Works, Louis Interiors, Creative Custom. **Architectural woodworking:** Artek. **Planters, accessories:** PSA. **Stone flooring:** Star Tile. **Signage:** Gallop-Varley, Vancouver. **Client:** Marathon Realty Co., Ltd. **Architect:** Musson Cattel Mackey Partnership. **Interior designer:** Wilson & Associates. **Electrical engineer:** MEP; Reid Crowther & Partners, Ltd. **General contractor:** CANA-Foundation. **Construction manager:** J.R. Marquis. **Lighting designer:** Wheel Gersztoff Friedman Shankar. **Furniture dealer:** Gerry Brown & Assoc. **Art consultant:** Pekarsky-Noble. **Kitchen consultant:** David Greig & Assoc. **Photographer:** Mary Nichols.



To capture the feeling of standing on Vancouver's harbor and watching the view, designers at Wilson & Associates have used color and texture to mimic sea, sky and mountains in the ballroom prefunction (above). Large windows allow guests a glimpse of the real thing.

The Waterfront Centre's management is quite proud of its art collection. Drawing on young, local talent, the art reflects contemporary, cosmopolitan Vancouver. Not surprisingly, the public is quite enthusiastic about this approach. An example can be found over the lobby lounge fireplace (below).







# By The Yard

Harvard Square in Cambridge, Mass., has a new landmark that has everything and nothing to do with crimson and ivy—The Inn at Harvard, designed by Graham Gund Architects with interiors by Binkley Ford Associates

By Jennifer Thiele



**A** walk by the Charles, shopping at Quincy Market and a Red Sox game at Fenway Park are all unmistakable joys of a trip to Boston. Yet no stay in this historical Northeastern city is complete without a visit to one of its more venerable landmarks—Harvard Square in nearby Cambridge. Known for its quaint blend of boutiques, art galleries, bookstores and, of course, its most famous resident, Harvard University, Cambridge also has easy access to downtown Boston, making it a likely place for business travellers, tourists and especially University visitors to stay. On the Square, The Inn at Harvard, designed by Graham Gund Architects and Binkley Ford Associates, offers a lodging experience synonymous with the Harvard tradition of excellence.

Harvard's own Faculty Club has never offered more than a limited number of hotel rooms to the University's guests. Harvard Real Estate Inc., a wholly-owned subsidiary of Harvard University that manages its non-academic residential and non-academic commercial properties, recognized that a market niche existed for a hospitality property that could meet certain needs of Harvard visitors not currently being met by other hotels in the Square, according to Scott Levitan, assistant vice president of construction and planning.

The 113-room Inn at Harvard is intended to provide an added dimension of convenience for those visitors. It boasts more than a prime location adjacent to Harvard Yard. "The Inn offers certain conveniences relating directly to Harvard, including telephones that dial into the campus telephone system and direct connections into the campus computer network," says Levitan. Obviously, its staff is well-versed on Harvard's history, points of interest, amenities, events and locations.

The Inn's general manager Richard Carbone reports that 50% of the guests are related to the University, including academics, alumni, parents and prospective students. Not being exclusive to Harvard visitors, however, The Inn also markets to and attracts business and leisure travelers who simply

want a more intimate and personalized hotel experience in a reasonable price range. Early in the conceptual stage, Doubletree Hotels Corporation was hired to operate the property because of its successful experience in running small, service-intensive hotels mainly for the business traveler.

A multi-disciplinary team including Graham Gund Architects, Binkley Ford Associates, Harvard Real Estate and Doubletree Hotels worked closely together to create a design for the Inn that would represent, in look and feel, the intimate character of a private residence. "Our focus on personal, specialized service resonates throughout the entire hotel," says Carbone. "And the design certainly accentuates the type of service we're trying to provide." Pulling it all together into the successful undertaking it has become—Carbone reports a consistent 80% occupancy level since the Inn opened in October 1991—took a lot of cooperation from everyone involved.

The office of Cambridge architect Graham

Heads up at Harvard? While many interior atrium spaces emphasize a horizontal perspective, Binkley Ford Associates concentrated on the vertical plane in the center courtyard of The Inn at Harvard (opposite).

Architect Graham Gund borrowed from landmark buildings around Cambridge, Harvard Yard and Boston to blend The Inn with the quaint character of its residential neighborhood while suggesting a grander purpose. The facade (above) most closely relates to the traditional Harvard House design.



The designers settled on sculpture to delineate spatial separations in The Inn's multi-functional atrium (left). Far from the dark, clubby atmosphere the hotel's name might suggest, the interior is bright and cheerful, designed to evoke the welcoming living room of a private residence.

ian residence in spatial terms, if not in actual design. Declares Gund, "We envisioned a grand interior space in the tradition of the Renaissance palazzo, though the courtyard building core is a Harvard tradition very deliberately referenced."

Patricia Ford of Binkley Ford Associates concedes that she grappled with the same concerns as Gund about how to relate the Inn's interiors to the University without overdoing it. "The venerable tradition associated with Harvard was an obstacle," she admits. "The hardest part in my mind was how to preserve that image without duplicating it." Harvard Real Estate further challenged Binkley Ford's design sensibilities by rejecting the type of design aesthetic that the mention of Harvard typically conjures. "Our directive was, 'No crimson, no mahogany!'" she muses.

So quite unlike the dark, clubby atmosphere one might expect to find, the Inn's interiors are bright and welcoming, owing to the extensive use of cherry wood and a cheerful color palette that ranges from mottled painted surfaces of terracotta and ochre with rich blue rugs in public areas to a combination of warm neutrals, camel, cream and salmon in the guest rooms. Of course, light streaming in from the glass-roofed atrium also helps. "We accomplished a great portion of our goal through lighting and color," says Ford.

What is most remarkable about The Inn at Harvard is its flexibility. It's truly a small-scale facility, where all public activity takes place in the atrium, which serves as a lounge, dining area, game room and even breakout room for the Inn's small but complete meeting facilities. Arranging the atrium space to accommodate its multiple functions proved to be an interesting puzzle to the design team. Numerous discussions concluded that an integrated scheme of lounge furniture anchoring the corners and the center of the room, with dining on either side, was best. However, the question lingered over how to make each space feel separate without introducing physical barriers.

"We needed something visually interesting and tall enough to take the eye vertically through the space," recalls Ford. "But what?" A search through the University's art collections revealed Baroque sculptures of the Four

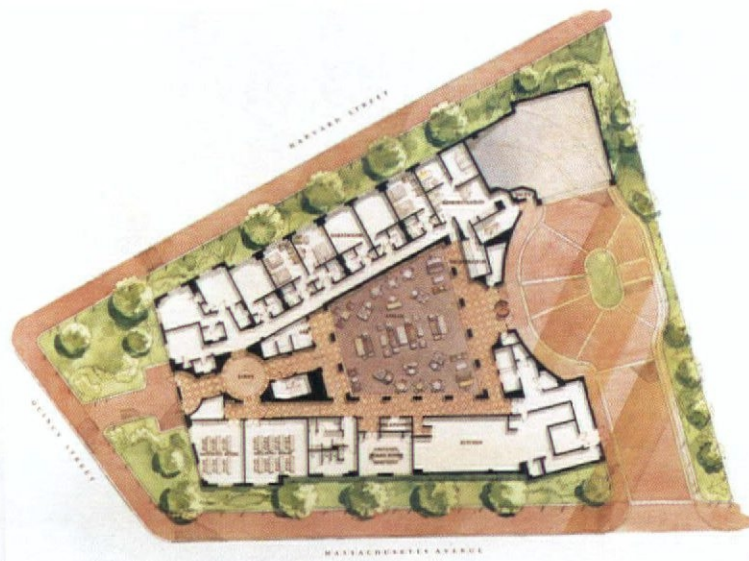
Gund prevailed in a limited design competition that originally called for a building at least 40% larger than the one that now exists. But the design had to be altered, as Levitan explains. A series of community meetings with Cambridge residents disclosed concerns that the proposed Inn might disrupt the quaint character of the town.

Harvard Real Estate agreed to diminish the scale of the building and set it back from the street, adding a park-like quality to the site. Gund responded with an updated design inspired by the surrounding Georgian architecture. In one stroke, the new design reinforced the residential character of Cambridge while it also established itself on a grander scale as an affiliate to Harvard.

## Can you capture a column without duplicating it?

"We chose to connect The Inn to other Harvard buildings through shape, color and exterior detailing," explains Gund. The wedge-shaped building fills out the block in much the same fashion as the typical "Harvard House" (the on-campus student housing), from which it also takes its red brick facade. Other architectural elements borrowed from University landmarks include a pediment, arching windows and string coursing. Pilasters at the pedestrian entrance make reference to Harvard buildings with major public spaces fronted by colonnades. "We wanted to capture that feeling without actually duplicating the columns," Gund says.

A soaring interior courtyard with glass roof dominates the interior. Inspired by the courtyard of the nearby Isabella Stewart Gardner Museum, it evokes a traditional Ital-



Seasons, which were reproduced by a local sculptor (the originals were too fragile for public display). Two were installed in the courtyard to divide the space aesthetically. If functional needs require an even greater delineation of space, the atrium's furniture can be rearranged to suit the occasion.

The design has yet to prove its ultimate flexibility, however. The initial concept, says Levitan, includes the possibility that the building might one day be converted into faculty offices. If this scenario ever comes to pass, those lucky academicians will exist in a league all their own. ☺

#### Project Summary: The Inn at Harvard

Location: Cambridge, MA. Total floor area: 55,000 sq. ft. No. of floors: 4. No. of rooms: 113. Wallcoverings:

Knoll, Carnegie, Wolf-Gordon, Koroseal, Brewster. Paint: PPG. Laminate: Laminart. Dry wall: U.S. Gypsum. Masonry: Kane Gonic. Flooring: Dal Tile. Carpet: Couristan, Concepts International, Innovative Carpets, Consort Carpets. Skylight: Architectural Skylight Co. Lighting: Baldinger, Visa, Yankee Craftsman Antiques, Halo, Speer Collectibles, Shoal Creek, Brass Light Gallery. Door hardware: Almet. Windows: Kolbe & Kolbe. Window treatments: Superior Drapery. Fence and grill work: E.T. Ryan Iron Works. Guest room casegoods, headboards, tables: Custom design by Binkley Ford Associates, manufactured by Kimball Hospitality. Bedspread, dust ruffle: Bramson House. Guest room seating: Grand Manor, Shelby Williams, custom window seats by C.W. Keller. Fabrics: Maharam, Textile Fabric Associates, Richmond Textiles. Lounge seating: Charter Dining, conference seating: HBF. Meeting room seating: Shelby Williams. Upholstery: HBF Schumacher, Jack Lenor Larsen, Stroheim & Romann, Bernhardt, Arc-Com, Maharam, Rodolph. Dining tables and occasional furniture: Custom design by Binkley Ford Associates, manufactured by C.W. Keller & Assoc. Conference table: HBF. Architectural woodworking: New England Milling Co. Accessories: Carolina Mirror, Charles River Antiques, A.P. Waller & Sons, Spivaks, Gallagher-Christopher Antiques. Courtyard sculpture: Bob Shure, Skylight Studios. Artwork: Fogg Art Museum, prints from original oil pastels by James Rayen. Elevators: Otis. Plumbing fixtures: American Standard. Client: Harvard Real Estate Inc. Operator: Doubletree Hotels Corp. Architect: Graham Gund Architects. Interior designer: Binkley Ford Assoc. Structural engineer: Le Messurier Consultants. Mechanical/electrical engineer: Cosentini Assoc. General contractor: Beacon Construction. Furniture dealer: Project Services International. Signage: Sasaki Associates. Photographer: Warren Jagger Photography (interiors), Steve Rosenthal (exterior).

Guest rooms (right) include touches of home, like cozy reading chairs and credenzas that guests can toss their keys on in the entryway.

The plan (above) diagrams how Gund designed the building to fill up the wedge-shaped site. The Quincy Street entrance was limited to pedestrian-only access—typical of Harvard campus buildings.



# We'll Always Have Paris

How has Berger Rait Design Associates infused the French National Tourist Office in New York City with that certain *je ne sais quoi*? By using a few barn doors.

By Jean Godfrey-June

The transcendental tourist: Berger Rait's sleek, sophisticated French Tourist Office is designed to seduce journalists, travel agents—and just about everyone else—with a conference room that doubles as a chic locale for receptions, celebrations and presentations. Simply-detailed glass doors (right) accomplish the transformation act with style.



Who needs arm twisting to visit France? With the recent Stateside surge in bistros, brasseries and illustrated reveries on eating, gardening or sketching your way through old Provence, you would think the skies lack enough planes to ferry all the eager Francophiles to their promised land. Yet Lilliane Rothstein, director for administration and finance at the French Government Tourist Office in New York, insists it's not quite that simple. Shaky world money markets and competition from the rest of the world make even France work for its tourist dollars. Just the same, the office had been expanding over the past several years to the point of extreme overcrowding. So when the French rail authority moved out of its Rockefeller Center offices, the Tourist Office was quick to move upstairs, with help from Manhattan-based Berger Rait Design.

"We absolutely had to move," explains Rothstein. "We had one-person offices with four people working in them." Berger Rait

Design impressed Rothstein with a plan that met the office's needs without breaking its (government-funded) bank.

"Preserving much of the original Rockefeller Center details, from the old doors to the original ceiling heights, seemed to make sense in terms of the budget and the aes-

thetics," says Michael Rait, ASID, president of Berger Rait. "We tried to reflect those details in the elements we added, while giving the office a modern feeling at the same time." A basic palette of gray and white was developed to which Berger Rait added sparks of red and blue, the colors of the French flag, as accents.

Along with making more room for employees, the office needed space for the receptions it regularly holds for members of the press, travel agents and others. "We entertain a great deal," explains Rothstein. "And besides serving hors d'oeuvres and cocktails, we often make presentations or show videos, so holding events in restaurants doesn't always work." Berger Rait centered the entire design around a high-tech conference room that fairly bristles with video machines and presentation materials, yet magically seems to disappear when cocktail hour begins.

Berger Rait managed the disappearing act with what Rait calls "barn doors," large glass panels which slide effortlessly away. "It's sort of ironic," he says. "While the conference room is the center of attention, our primary design problem was how to make it disappear. The glass helped transcend the boxiness of the room. Then we added clerestories, steel columns and fins to enhance the effect." Employees can have meetings, or they can open up all of the doors, creating one large entertaining space. "It's brilliant," Rothstein says simply.

Private offices wrap around the central conference room, along with archival and storage rooms. The design team created a custom reception desk as a counterpoint to the conference room. "We rotated the reception desk a bit off the orthogonal grid established through the rest of the elements." A checkerboard carpet reinforces the odd angle, creating tension between the reception desk and the conference room. "That little bit of tension hopefully draws you into the space," says Rait.

Perhaps even more miraculous than the disappearing conference room was the timetable Berger Rait was given. The entire job was completed in eight weeks. "We did the outer offices in the first four weeks," Rait reports, "and the employees moved in at that point. Then we did the conference area and reception in the second four weeks—working around the employees!"

Rothstein says that though working with construction going on all around was a challenge, Berger Rait kept hassle to a minimum. "They really stayed on top of things during the construction phase," she feels. "They made my work much easier."

And while work is now easier for all the office's employees, so is play.



Rothstein reports that already, the conference room/entertaining space has hosted numerous *fetes*, in grand French tradition. And if nothing else will convince jaded New Yorkers to pack a weekend bag for the City of Light and its environs, perhaps the new design—and a glass or two of *champagne*—will tip the scales. ☞

An oddly-angled reception desk sparked with red (above) draws visitors into the space. The floorplan (below) diagrams the small yet fluid space.

#### Project Summary: French Government Tourist Office

**Location:** New York, NY. **Total floor area:** 10,000 sq. ft. **Total staff size:** 35. **Cost/sq. ft.:** \$35. **Paint:** Benjamin Moore. **Flooring:** Bentley, Armstrong. **Ceiling:** Armstrong, Simplex. **Lighting:** Lightolier, Norbert Belfer. **Door hardware:** Schlage, Stanley. **Glass:** Metrolite. **Work stations:** Knoll. **Work station/lounge seating:** Knoll. **Files:** Meridian. **Shelving:** Adjustable Steel. **Architectural woodworking:** Hird-Blaker. **Client:** French Government. **Architect:** Lawrence Berger. **Interior designer:** Berger Rait Design Associates. **Mechanical engineer:** Jack Green Associates. **Construction manager:** Lehr Construction. **Lighting designer:** Berger Rait. **Furniture dealer:** FCI. **Photographer:** Derrick & Love.



# Set It to Music

It's dark, it's dank—and we'll take it, said the American Federation of Musicians and Employers Pension Fund of its new Manhattan home, now splendidly renovated by Milo Kleinberg Design Associates

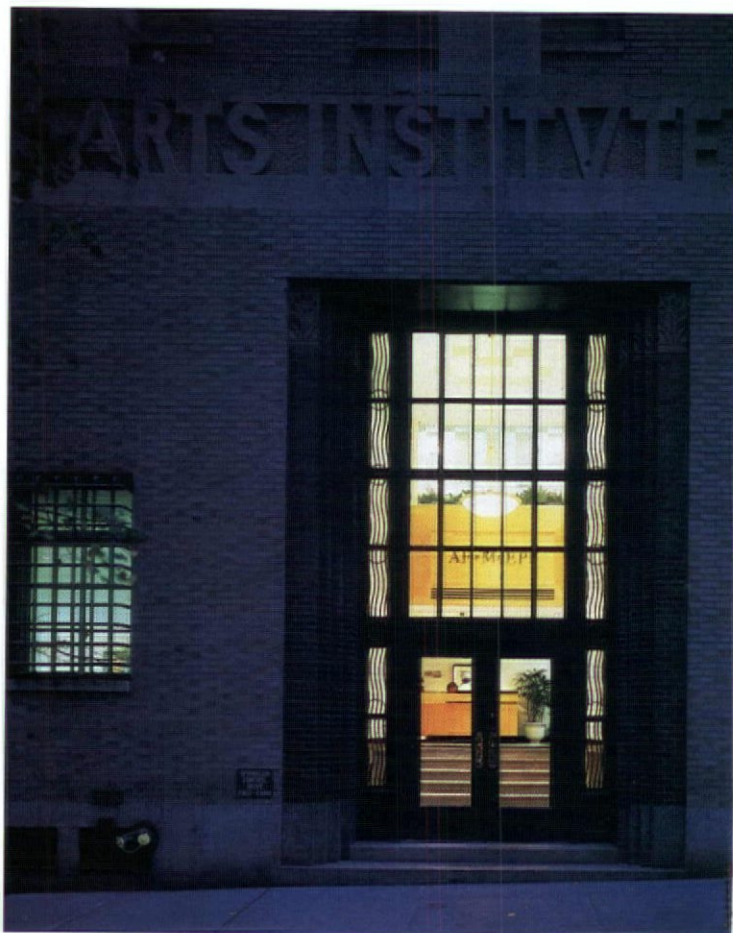
By Roger Yee

No compact disks, no soundtracks, no Walkman®. In 1896, the year that the charter for the American Federation of Musicians was drafted, Giuseppe Verdi, Johann Strauss and John Philip Sousa were still alive, and their music was typically heard live in performance. (Thomas Edison's phonograph was a mere 19 years old.) Today, music accompanies us everywhere through electronic media as well as concerts, and the American Federation of Musicians of the United States and Canada, AFL-CIO, thrives as the world's largest union of performing artists, encompassing over 450 local unions and more than 190,000 members. With the Federation on the eve of its centennial, the American Federation of Musicians and Employers Pension Fund has just moved into a new, midtown Manhattan home, designed by Milo Kleinberg Design Associates (MKDA), that eloquently characterizes the Federation's mission in its next 100 years: a state-of-the-art facility housed in an historic landmark.

Ironically, the Fund vacated a 20,000-sq. ft. space on a single floor of a relatively modern office building at 730 Third Avenue in favor of the 38,000-sq. ft., six-story Beaux-Arts Institute of Design at 304 East 44th Street, designed in the Art Deco style by Frederic Charles Hirons of Dennison & Hirons in 1928. Having outgrown a facility designed by MKDA a decade ago, the Fund was anxious to explore alternatives in Manhattan to the standard, high-rise office building—and to find more economical housing than rented commercial space. Once the Fund had lined up potential sites for evaluation, it retained MKDA again for design services.

Many organizations like to house themselves on as few floors as possible, but the Fund had come to the opposite conclusion. Since its operations are divided along distinct departmental lines, the Fund actually found that it could organize itself in a vertical stacking plan as efficiently as it had on one floor. This widened its options considerably as a prospective buyer of property.

"The Fund believed that ownership would serve it better than paying rent," says Edward C.A. Peters, Fund administrator, "so I had specific kinds of properties in mind when I asked Milo Kleinberg Design Associates to



Behind the restored landmark Art Deco facade of a former art school (left), now transformed into the new home of the American Federation of Musicians and Employers Pension Fund, is an exuberant surprise—a two-story atrium (opposite) on floors two and three, which gives its personnel a congenial space to enjoy lunch and conversation.





advise us." Among the programming requirements the Fund hoped to satisfy in addition to convenient transportation were a safe, efficient and productive environment, adequate room for current and future operations, greater employee privacy and ample lighting, HVAC and other mechanical and electrical services.

Two promising buildings came with drawbacks. The slab-to-slab height of a vacant, six-story apartment house was too low for office use. A vacant, six-story recording studio building seemed more adaptable, but its landmark facade and asbestos-laden interior were potential problems. Of the latter property, Michael Kleinberg, principal in charge for MKDA, recalls, "The building had a lot going for it. Ceiling heights were satisfactory, there was room and flexibility for future growth, and a good elevator and all the basics were in place." While Kleinberg saw no need to change the facade, the asbestos was discouraging.

Peters and Kleinberg were pleasantly surprised six months later, when they took a second look at the recording studio and learned that the asbestos had been removed. With this major obstacle out of the way, MKDA quickly determined that the building would work for the Fund. There was existing construction to alter or remove before a new interior could go in, naturally, such as floors on struts that the recording studio had built for control booths, a elevator that was removed to make way for new plumbing and larger toilets in compliance with ADA requirements, and a warren of cubicles. On the building's exterior, MKDA carefully restored, repointed and cleaned the original facade, rebuilt the roof and replaced the fenestration on the building's 1961 addition, all to the satisfaction of the Turtle Bay Association, representing the local community.

Dividing Fund activities floor by floor has proved to be relatively painless, as Peters had anticipated. Storage, training and expan-

Ingenious routing of the HVAC and other mechanical and electrical services on the sixth floor of the Fund's building have kept the finished ceiling heights higher than they would normally be, as can be seen in the board of directors room (above) and the office of the Fund administrator (below), where lowered soffits and dramatic lighting help complete the illusion.

sion space are accommodated on the basement and first floor, while the mail room, lunch room and offices are on the second floor and various departments, occupying a combination of private offices and open-plan spaces, fill floors three through five. (The Fund considered its previous use of bullpens to be too distracting.) An administrative office suite consisting of the Fund administrator's office, private conference room and support personnel area is complemented by a 28-seat board room, full pantry, lounge and telephone counter for board members on the sixth floor, which also boasts a new roof garden for everyone to use.

Given the structure's mid-block location, one of the greatest challenges before the designers was to let more light deep inside the space. "The original intent was to create two atriums within the structure," says Jerry Herman, AIA, project architect for MKDA, "but this was reduced to one to save space." In the end, a simulated skylight casts its glow in an atrium embracing the second floor lunchroom and third floor offices.

MKDA has compensated for limitations of site and budget by clearing out partitions and creating airy expanses to transform what MKDA project designer Daniel J. De Siena describes as "a dark and dank place." For example, doorways to private offices and conference rooms lining the peripheral walls are topped with clerestory windows and flanked with side lights to let natural light stream in. Each of the 24 or less open-plan work stations in the center of every office floor employs a

## Hope for a home with a mid-blocked view

strategically positioned vision panel to further the spread of daylight. Even the color scheme has been exploited to advantage. De Siena notes, "We created an overall palette of white with red, blue and black accents to introduce a staccato-like, musical beat."







Making little details count are the designs by Milo Kleinberg Design Associates at the Fund's entrance (above, right) and roof garden (above, left). Above the visitor's head, an air register is deftly incorporated in a key elevation as part of a frame for the Fund's monogram. Below, the railing incorporates a motif from the facade's ornamental screen. Upstairs, seating and plants bring a roof to life.

Perhaps the most important goal that MKDA helped achieve for the Fund was the establishment of the happy, comfortable working environment that Peters sought to acknowledge the needs of the staff—a setting that also happens to be close to the United Nations and thus an excellent long-term investment. "The people of Kleinberg Associates are very good, and gave us the facility we wanted," Peters says. "Our employees are responding very positively." Since the Fund had never been its own landlord before, MKDA eased the transition by setting up a building operations manual and service contracts for the Fund.

To bring this story full circle, Kleinberg notes that the relocation of the Fund to East 44th Street has maintained the chain of associations between the building and the arts. The Beaux-Arts Institute of Design, the subject of a spirited design competition among such notable architects as Raymond Hood, Arthur Loomis Harmon, William Lamb, Ralph Walker, Chester Aldrich, Philip Goodwin and Harvey Wiley Corbett, was established to train students in the methodology of France's great Ecole des Beaux-Arts. Then the Institute

vacated the premises in the 1940s, and Reeves Sound Studios arrived to fill the space with recording studios, film editing and film screening rooms, an historic touch that appealed to the Fund.

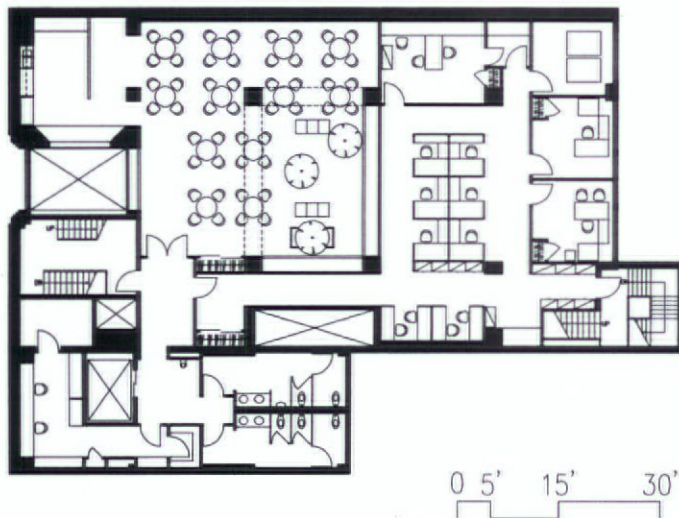
Of course, being the American Federation of Musicians and Employers Pension Fund is not quite the same as being the music makers themselves. This has not deterred the Fund from sounding a few happy notes of its

own, just the same. Michael Kleinberg reports that the opening night party made the new home reverberate with the sound of jazz music played by past and present members of the board.

Who says a downbeat can't be upbeat? ☺

**Project Summary:** American Federation of Musicians and Employers Pension Fund

**Location:** New York, NY. **Total floor area:** 38,000 sq. ft. **No. of floors:** 6. **Average floor size:** 6,500 sq. ft. **Total staff size:** about 75. **Wallcovering:** Victrex, Gilford, Lee Jofa, Guilford of Maine. **Paint:** Benjamin Moore. **Laminate:** Commercial Laminates. **Tile flooring:** Dynasty Tile, P. Gallo & Sons. **Carpet/carpet tile:** J&J Industries, Pacific Crest. **Lighting:** Lightolier, American Glass. **Doors:** Acme Steel Door. **Door hardware:** Yale, Elmes, LCN. **Wall system:** Acme Steel Partitions. **Windows:** Corapi. **Window treatment:** American Abelene. **Metal work:** Tek Metal Industries. **Work stations:** Harter. **Work station seating:** Charlotte, Curtis. **Lounge seating:** Knoll. **Cafeteria, dining, auditorium seating:** Brayton International. **Other seating:** ICE Upholstery: Knoll, Design-Tex, Maharam, Brayton, Spinneybeck (leather). **Conference tables:** Intrex. **Cafeteria, dining, auditorium tables:** Metropolitan. **Other tables:** Intrex. **Files:** Harter. **Architectural woodworking and cabinetmaking:** Commercial Cabinet. **Outdoor furniture:** Weatherend. **Signage:** Ron Kuriloff. **Planters, accessories:** Blondie's Treehouse. **Elevators:** Armor. **HVAC:** Kaback Industries. **Fire safety:** Jacoby Electric/Daved Fire Systems. **Security:** Electronic Security & Communications Corp. **Plumbing fixtures:** American Standard, Bobrick. **Client:** American Federation of Musicians and Employers Pension Fund. **Architect and interior designer:** Milo Kleinberg Design Associates; Michael Kleinberg, principal in charge; Jerry Herman, AIA, project architect; Daniel De Siena, project designer. **Structural engineer:** Raphael Bassan Consulting Engineers. **Mechanical/electrical engineer:** Alexander Spielman & Assoc. **General contractor:** Gotham/Nico (joint venture). **Art consultant:** Markel Sears. **Photographer:** Scott Frances/ESTO.





The only obvious reference to Asian design at Singapore Airlines' Western Regional Headquarters is the wall of pivot doors inset with shoji screen-style glass that divides the conference room (left) and reception area. Other traditional design elements are more subtle: the use of natural materials in limestone floors and granite-topped conference table and simple geometric forms in the stepped ceiling detail and linear lighting fixtures.

## Singapore Fling

When East meets West at Singapore Airlines' Western Regional Headquarters in Los Angeles, designed by Cole Martinez Curtis and Associates, the twain come together in a most novel way

By Jennifer Thiele

**G**iven the breathtaking economic successes of its Asian island home, it is not surprising that Singapore Airlines, the world's most profitable airline (1990 revenues reached some \$2.6 billion with profits totaling \$625 million), has raised itself to the status of one of the world's finest carriers. Amidst intense competition that has seen beleaguered opponents dropping like flies, Singapore Airlines has prospered by excelling at the basics—offering extensive global routes, a technologically advanced fleet and renowned levels of service and professionalism. Anxious to maintain the same reputation on the ground that it has in the sky, the company has been upgrading its business and ticketing offices worldwide in recent years. As Cole Martinez Curtis and Associates discovered in designing the Singapore Airlines Western Regional Headquarters in Los Angeles, the meticulous Singaporeans leave nothing up in the air.

Characteristic of its culture, Singapore Airlines' corporate management maintains very tight and focused control over its operations worldwide. "These people are some of the most organized people I've ever known," reports Cole Martinez Curtis principal Joel Curtis of his client. "They have a very straightforward program for planning, design and implementation."

In 1987 the company initiated a corporate identity transformation to coincide with its

40th anniversary. The ambitious program includes improvements to aircraft interiors, passenger lounges, ticket offices and signage. For these and other airline facilities, management has mandated a consistency of design that emphasizes "modern," "confident," "premium" and "dynamic," qualities the Airline hopes it epitomizes.

Western Regional Headquarters finance and administration manager Zarina Piperdi-Ashraff says that Singapore Airlines, "isn't so much reforming its identity as unifying the way that identity is being portrayed to the outside world." The company's image is one of "a conservative airline that strives for excellence of service and professionalism," she says. "We want to project the image that we are modern, young, friendly and—of course—profitable."

When Cole Martinez Curtis came on board, Singapore had already decided to consolidate its Western Regional Headquarters, comprised of four separate floors in two buildings, into one building housing both the business and ticket offices. Combining these functions imposed a special requirement on the next facility. It would have to simultaneously provide a convenient and accessible retail site for the ticket office plus appropriate office space.

The client found them both just a mile down the road from its original location in the Mid-Wilshire district of Los Angeles. Cal Fed

Addressing the Asian passion for nature and art, Cole Martinez Curtis infused the high-profile public space at Singapore Airlines with variations on a floral theme. In reception (right), a custom-designed wool floral carpet graces the floor, while granite niches on either side of the doors hold fresh flower arrangements. Secretarial work stations (below) are brightened by pictures of flowers from the company's existing art collection.

Plaza offered Singapore Airlines 27,000 sq. ft. of space spread out over two consecutive floors, plus prime, first-floor retail space where the corner location's two window walls provide good visibility from the street. Ample parking and easy access to freeways made the ticket office very convenient as well. The only drawback to the location, according to Piperdi-Ashraff, was that the "Miracle Mile," as the area is known, hasn't developed as quickly as Singapore Airlines anticipated.

Though the Airline has developed strict standards for its ticket offices worldwide, the designers encountered obstacles in the new Los Angeles location that required them to make design changes, which all ultimately had to be approved by the company's in-house architectural department in Singapore. "Our biggest problem was time," recalls Cole Martinez Curtis project director Martin Kessler. "Singapore has standards for materials used, but some were not available to us within the time frame."

Kessler describes the original plan for the granite teller counter, for example, as having a much more ornate, stepped design than the sleek, streamlined version installed in the Los Angeles office. "We had to simplify the details to save time in fabrication," he explains. Cole Martinez Curtis also updated the color palette to better suit the location, which included placing blue lights behind the white logo to effect maximum visibility from the street.

Upstairs on floors 18 and 19, the design of the business offices required a much subtler solution than the high-impact retail space. From this location, Singapore Airlines makes all marketing, sales, personnel and administrative decisions for an extensive North American network of branch offices in the U.S. and Canada, according to Piperdi-Ashraff. In keeping with Singapore Airlines' corporate image, the headquarters had to project stability and a progressive spirit.

Interestingly, contemporary corporate design reflecting Asian influences was the goal, rather than traditional Asian design. "It's a modern-looking office with subtle undertones," explains Piperdi-Ashraff. "If you're not observant, you won't know there's anything Asian about it at all." In fact, the only obvious reference to the Orient is the custom-designed conference room doors inset with shoji screen-style glass. Elsewhere in the high-profile reception and conference areas, Cole Martinez Curtis subtly infused Asian design sensibilities about materials



and geometries into a context of Western corporate design standards.

"Asians are sensitive to the use of natural materials," notes Kessler, pointing to the presence of stone, wood, bronze, leather and rice paper inserts in conference room doors and clerestory windows. Other references to

## How to bend unbendable rules

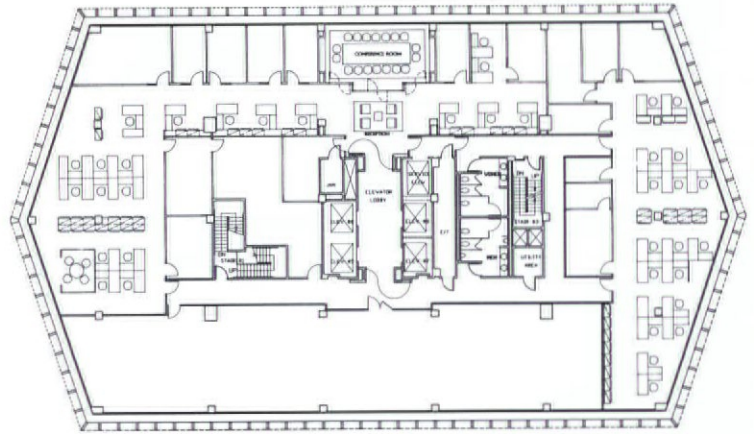
nature can be seen in an existing art program of floral prints and photographs, granite niches for fresh floral arrangements flanking the conference room doors and wool, floral-patterned rugs underfoot. Simple, traditional geometric forms appear in such architectural



details and fixtures as stepped ceiling and stepped stone base details and linear pendant lights and wall sconces.

One element of Asian culture that the Singaporeans simply could not abandon was the traditional inspection and blessing of the new Western Regional Headquarters by a Taoist priest, who actually made changes early in the design process according to the principles of *feng shui* to eliminate acute angles where demons hide and orient the desks and doors correctly in accordance with ancient beliefs. But visitors to the office will find little evidence of design steeped in Asian tradition. What is behind the walls reflects a much more updated and progressive view of the times and the global market upon which the Airline so heavily depends.

"There is no separation between East and West," observes Kessler. Instead, the two blend quietly together at Singapore Airlines to form a lasting impression of stability enlivened by progress—an unlikely image made possible by the 2.6 million people of a prosperous, 220 square-mile island called Singapore. ☺



Singapore Airlines' first-floor retail ticket office (below) required a high-impact design that is readily visible from the street. The simple yet elegant teller counter represents a departure from the corporate standard that Cole Martinez Curtis had to submit to Singapore for approval. Millwork was originally supposed to be more ornate.

Visitors are not likely to stray beyond the public areas on the 19th floor (above) so the designers concentrated their efforts on visible spaces like the conference room, reception and executive secretary work stations. The main design goals further back were function and savings.

**Project Summary: Singapore Airlines Western Regional Headquarters**

**Location:** Los Angeles, CA. **Total floor area:** 25,000 sq. ft. (business offices), 2,000 sq. ft. (ticket office). **No. of floors:** 1 1/2 plus first floor retail space. **Total staff size:** 138. **Wallcoverings:** Wolf-Gordon, Jack Lenor Larsen. **Creative Walls. Laminate:** Artcrafters Cabinets. **Flooring:** Architectural Products Group (limestone), Walker Zanger (granite threshold). **Carpet/carpet tile:** Jack Lenor Larsen, Milliken, Designweave. **Lighting:** The American Glass Light Co., Lightolier, Future Classics by Marc Nugent, Artemide, Lithonia Lighting, American Louver Co. **Doors:** Custom design by Cole Martinez Curtis, manufactured by Regal Glass Co. **Glass:** Asahi Glass Co. **Window treatments:** DesignTex. **Work stations:** Knoll. **Work station seating:** Herman Miller. **Lounge seating:** A. Rudin. **Conference seating:** Knoll. **Other seating:** Haworth, Davis Furniture Industries. **Upholstery:** Donghia, Knoll (leather), Herman Miller, KnollTextiles, Carnegie, Davis Furniture Industries (leather). **Conference table:** Custom design by Cole Martinez Curtis, manufactured by Architectural Response Collection. **Tables:** New Harmony. **Credenza:** Knoll. **Files:** Harpers. **Granite shelving:** Walker Zanger. **Millwork:** Artcrafters Cabinets, Ablaze Marble Co. **Cabinetry:** Artcrafters Cabinets. **Plantings:** Citiscap Design. **Accessories:** Tesoro Collection, Victorious Inc., YMD, KnollExtra. **Artwork:** Existing. **Signage:** AHR/Ampersand Contract Signing Group. **Client:** Singapore Airlines Ltd. **Interior designer:** Cole Martinez Curtis and Associates; Joel Curtis, project executive; Martin Kessler, Malcolm Higbee-Glace, project directors; Vicki Leach-Gomez, project designer. **General contractor:** Environmental Contracting Corp. **Photographer:** Toshi Yoshimi.



# Stacking the Odds

No longer a dumping ground for product samples, today's design firm library may be the secret to a successful practice

By Amy Milshtein

Once you had to tread your way carefully along its dusty aisles of faded fabric swatch books, dog-eared catalog binders and teetering stacks of ceramic tile samples, but today's design firm considers its library an all-important part of the business. Usually termed a "resource center," the library is just that—a place for designers to hunt and gather information on the latest products, services and issues. But how does the design library function as we proceed into the computer age? What is its ultimate benefit to the firm? And how is it evolving?

"Our library helps us better service our clients," reports Rosanne Manning Otterson, resource manager at The Callison Partnership in Seattle. "The alternative is searching through the design centers, but that isn't nearly as cost effective in a rush situation." Other resource managers agree, pointing out that a good library is key to managing product information in a time of tight budgets and schedules.

"It doesn't matter that the Mart is only two blocks away," says Vicki DeVuono, color and materials specialist at Chicago's Perkins & Will. "Manufacturers bring new information to us." She does say, however, that a trip to the Mart is warranted when comparing the larger systems manufacturers or when designing a highly personal office, like a lawyer's.

For the most part, manufacturer's sales representatives visit design firms to stock library shelves with literature and hard samples. Once a week, reps will be invited to give a lunch time "show and tell" session with designers and architects. Products are set up, talked up, evaluated and usually left on display until the following week.

These lunch time gatherings are also used for library-sponsored seminars and forums. "We recently held a seminar on environmentally friendly products and practices," remembers Manning Otterson. The library practices what it preaches by recycling its old binders and samples, giving them to design schools or children's groups.

Which brings up the question: How often

should a design firm purge its library? Most firms conduct a yearly evaluation of their resource materials. However, one firm, Deborah Meyer Associates, in Ardmore, Pa., takes a "pro-active" rather than a reactive approach. "We create a task force that evaluates products before putting them in our library," says princi-

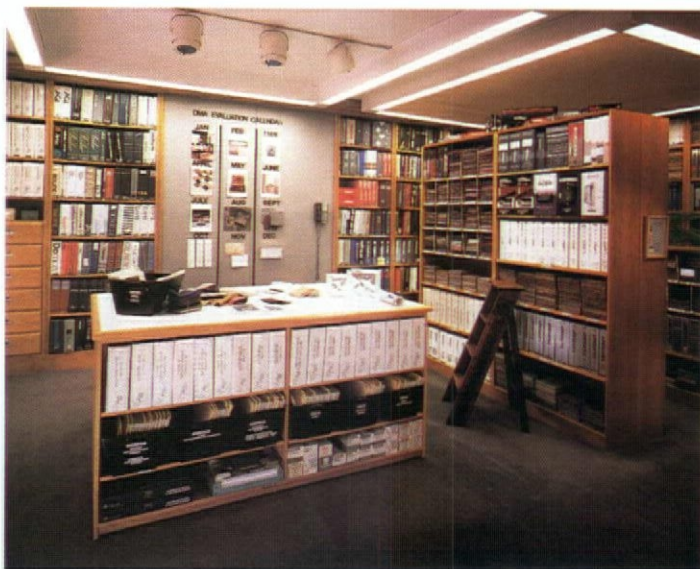
Resource centers must also keep design professionals up to date on the latest codes and laws. And if a firm is considering overseas work, international codes must also be maintained. "Both architects and designers use the library," says Sharon Mount, vice president at Heery International in Atlanta, "and both must be fully aware of all the codes."

Managers of libraries face the monumental task of organizing all of the media and information in a logical and concise way. Some firms break products into categories like health care, hospitality, corporate offices and so on. Others use price points to organize the information for affordability. Most use a combination of the two.

Today, product information comes in either binders for furnishings or hard samples for carpet, fabric and tile. Looking toward the future, resource managers dream of the day where more information is available on computer. "Nothing can replace a hard sample or photograph," says Trish Channell, designer at Heery International. "But a network where manufacturers could update their specs electronically would be great."

Product information stored in various electronic media are beginning to make their way into the office. The Construction Specification Institute's microfilm/microfiche program, McGraw-Hills' electronic CAP-Sweets software, and Eclat's CD-ROM disk technology are among the contenders to put more data in the hands of designers by way of quick, easy-to-use formats. Nevertheless, printed media still dominate the typical library, as any designer can attest.

No matter what the future holds, the fact is that designers live in the library during the lifetime of a project. It becomes an extension of their drawing boards and computer screens. How designers feel about it today is perhaps best summed up by Perkins & Will's DeVuono, who says, "The resource center is about the sharing of information, and that can take place anywhere. It's more than just a place, it's a state-of-mind." ☛



A study in efficiency, the Deborah Meyer Associates Inc. library (above) serves as the firm's nerve center. Pre-editing of its materials assures that all resources are sound and the manufacturers reliable.

Photography by Tom Crane.

pal Deborah Meyer. "This pre-editing creates a lean, mean resource center that lets our designers be confident in their choices."

Along with pre-editing products, Meyer Associates also conducts a yearly evaluation of its resource center. "This way we ensure our clients the utmost quality," reasons Sandra Dieterle, resource center manager. "If a product fails, our clients don't blame the manufacturer. They blame us."

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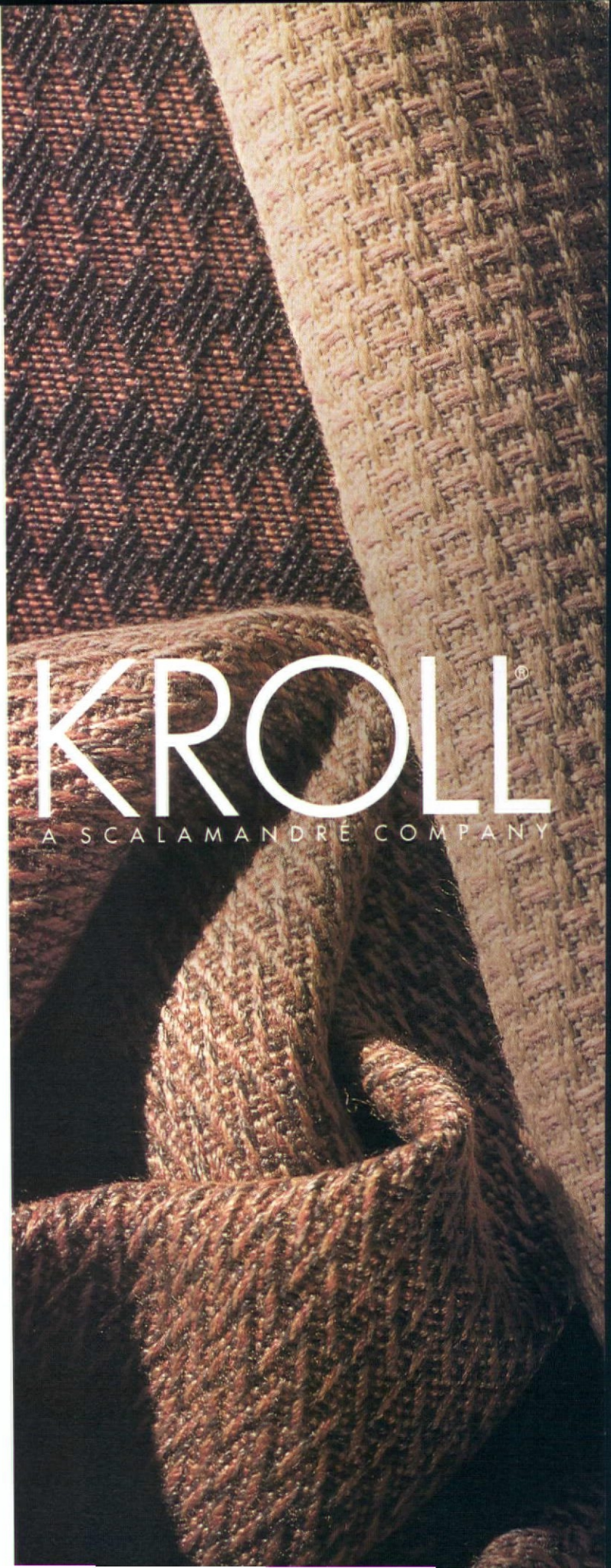
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# Does Not Compute?

Office furniture can accommodate today's computer technology well enough—but can it accommodate the user...or the future?

By Jennifer Thiele

Computer technology has come a long way since the early 1980s, when the mainframe in the hermetically sealed computer room operated by "moles" was slowly replaced by a network of PCs on everyone's desk, from CEO down to mail clerk. So, too, has the office furniture designed to accommodate the computer, as contract furnishings manufacturers have recognized the need to incorporate computer-related requirements in furniture design. In many ways, the furniture needs of the computer-based workplace have been squarely met, especially when one considers how rapidly changing technology presents manufacturers with new challenges. However, interior designers indicate that there is still room for improvement.

If ergonomics was the hottest trend in office seating in the 1980s, it has exploded in the 1990s to include the total office environment. Human-engineered solutions, once considered the responsibility of the chair, now extend to the work station as a whole. Society's growing dependence on information technology in its various forms has led to such intense occupational use of the computer that white-collar workers now come down with a wide range of computer-related repetitive motion disorders. Thus, today's work station needs adjustability and flexibility in more than one component, and optimum levels are unlikely to be achieved unless the seating, work surface, monitor stand, keyboard support and other accessories work together.

Adjustability and flexibility are certainly at the top of the interior designer's wish list for computer furniture. Manufacturers have concentrated heavily on adjusting for the individual needs of computer users with varying degrees of success. Ergonomic chairs lead the way in adjustability options, and the industry is now producing work surfaces that are height adjustable across a wide range of requirements. Accessories like articulating keyboards, monitor stands, wrist and foot rests that provide additional, relatively inexpensive degrees of adjustability, have flourished in recent years.

Coping with change: When people sit in each other's chairs

What furniture designed for the computer environment may still be lacking, however, is an ability to address varying and changing work methods. Individual workers have

steadily become more multi-functional, and the current trend towards teamwork has expanded the interaction between people and equipment. As Philip Siebert, director of interior design for Stubbins Associates in Cambridge, Mass., points out, "A problem often occurs when people share equipment. What this means is that these people are constantly sitting at each other's stations, in each other's chairs."

**"We are not putting individuals in situations where they can arrange their own work environments. Just as computer development has focused on giving more power and control to the user, the furniture manufacturers have to do the same thing."**

—Phillip Olson, principal, Studios Architecture

Sheila Nall, an interior designer at Thompson Ventulett Stainback in Atlanta, explains, "Each individual works and uses the computer differently, and the flexibility to accommodate those differences is not there." Whether task-related or user-related, designers find that our working habits are highly individualized, and often defy the typical work station's static configuration.

To Phillip Olson, a principal in the Washington, D.C. office of Studios Architecture, lack of flexibility in the work station has resulted from furniture's inability to keep

pace with the evolution of the computer. "The computer is rapidly becoming a universal tool that combines basic support components, including, voice, data and video processing," he says. "As it becomes more capable, it gives the user more flexibility and, therefore, more empowerment." Yet furniture still struggles to keep pace with the computer, in Olson's viewpoint. "We are not putting individuals in situations where they can arrange their own work environments," he explains. "Just as computer development has focused on giving more power and control to the user, the furniture manufacturers have to do the same thing."

The solution could require a dramatic reconfiguration of the typical work station. Olson envisions an arrangement that is "more chaotic, breaking out of the way we've been trained to work, a system driven by individual need." Paula Stafford, senior associate and studio head at Thompson Ventulett Stainback, takes a more cautious view. "The computer components, the work surface, the filing—all these should ideally wrap around the user in a movable environment," she says. "Corporate entities are re-evaluating themselves, and the more progressive companies are becoming receptive to new ideas. But it has to be a slow evolution. Anything too extreme won't be accepted by the market."

Storing the gear: Has anyone noticed vertical space?

Stafford also cites burgeoning space problems as part of the need to rethink the modern work station. A reality of the cost-conscious 1990s is the shrinking work space, and getting maximum use out of minimum space is almost an unspoken design rule. Fortunately, as computer technology advances, so does the ability to make that technology more compact. On the other hand, "There is no question that right now, we're still sort of buried in equipment, and it will be awhile before we get away from that," says Stubbins' Siebert.

Also, the number of technologies invading the individual work area seems to be on the rise. Stafford points out that local printers are currently increasing in number, and the coming decade could reasonably see components relating to image processing, scanning and voice command being incorporated into the average work station.

"Manufacturers must look at spatial relationships and use space more efficiently."



says Stafford. "They are certainly not using vertical space as well as they could." Furniture designs that concentrate on the horizontal plane often result in too much congestion on the work surface, Stafford claims.

How can we fit in the new technology coming to the work station? Observes Mark Zimmerman of Smith Hinchman & Grylls Associates in Detroit. "The furniture needs to provide enough work surface to do manual tasks as well as accommodate all the equipment. People are becoming more efficient, but they also need more space to perform their multiple functions."

Storing the gear also involves the critical issue of wire management, where the main challenge to furniture designers and interior designers alike is organizing a spaghetti of data, electrical and communication cables to make them accessible but not obvious. "Systems that allow you to store cable seem to work the best," Zimmerman notes. "Features such as power columns and wire management trays at work surface height or above are important."

Correct location of wire management features for the user makes a great deal of difference. "Technology dictates change, and clients are often unable to predict what transitions and conversions will occur," explains Nall of Thompson Ventulett Stainback. "Since the work place is continually changing, easy accessibility to plugs, outlets and cable connections are critical." The concern is immediately obvious to anyone who has ever crawled underneath a desk to plug something in.

#### Product life cycles: Can furniture keep up the pace?

Given the array of important functional requirements, adjustability and flexibility with space-saving and wire-management features, the ideal computer-friendly work station could easily become a complex piece of equipment unto itself. Notes Zimmerman, "A product that can do all those things and continue to look good is hard to find. Too often a technically sophisticated piece of furniture expresses that in its aesthetic—quite contrary to what the interior designer intends."

Siebert agrees. "It seems that products that function the best look more like engineered solutions, and don't have a terribly satisfying aesthetic," he says. "The best designs should always look the best." And what should the best designs look like? Stafford suggests that, "The most successful furniture designs make the computer look like it belongs to the station, and take all components and motion into consideration."

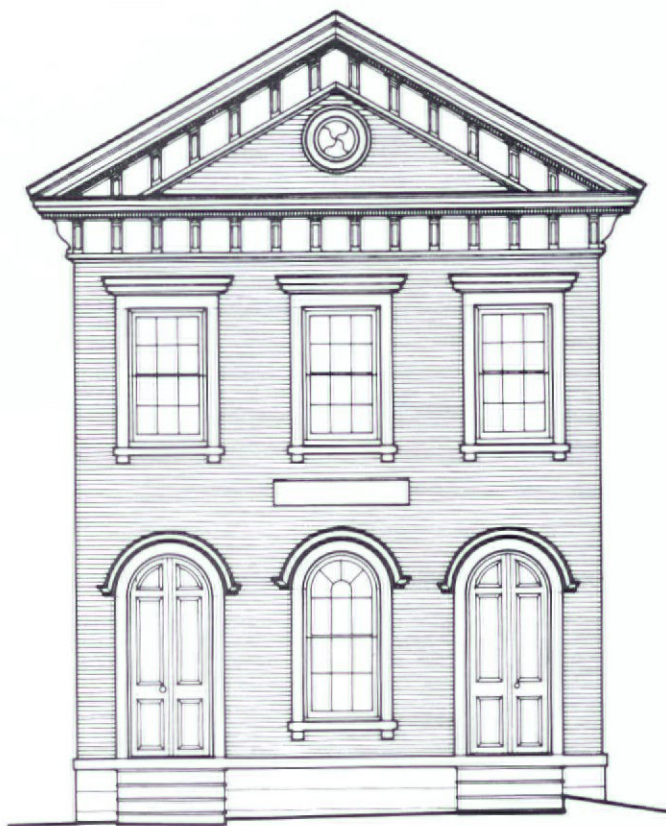
As furniture manufacturers work to address all these concerns, they would be wise to keep one more thing in mind. By the time today's ideal work station is perfected, it's likely that technologies such as wireless transmission or localized HVAC will become commonplace—and the whole glorious process of all-encompassing design will have to begin again. ☺

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# DESIGN DETAIL

## Uninterruptable Sunshine

All the talented architects who sat down to compete in the prestigious *esquisse* or sketch exercise held by the Beaux-Arts Institute of Design in 1927—including such noted practitioners as Raymond Hood, Arthur Loomis Harmon, William Lamb, Ralph Walker and Harvey Wiley Corbett—could not overcome a basic fact of urban life: Buildings on long, narrow lots tend to be relatively dark at their centers. Thus, when Milo Kleinberg Design Associates (MKDA) undertook the restoration and remodeling of Frederic Charles Hirons' winning design, located on 304 East 44th Street in midtown Manhattan, for the American Federation of Musicians and Employers Pension Fund, it sought ways to bring sunlight deeper inside. One solution was to create an internal atrium on the second and third floors, brightly illuminated under a simulated skylight.

The resulting illusion is height-

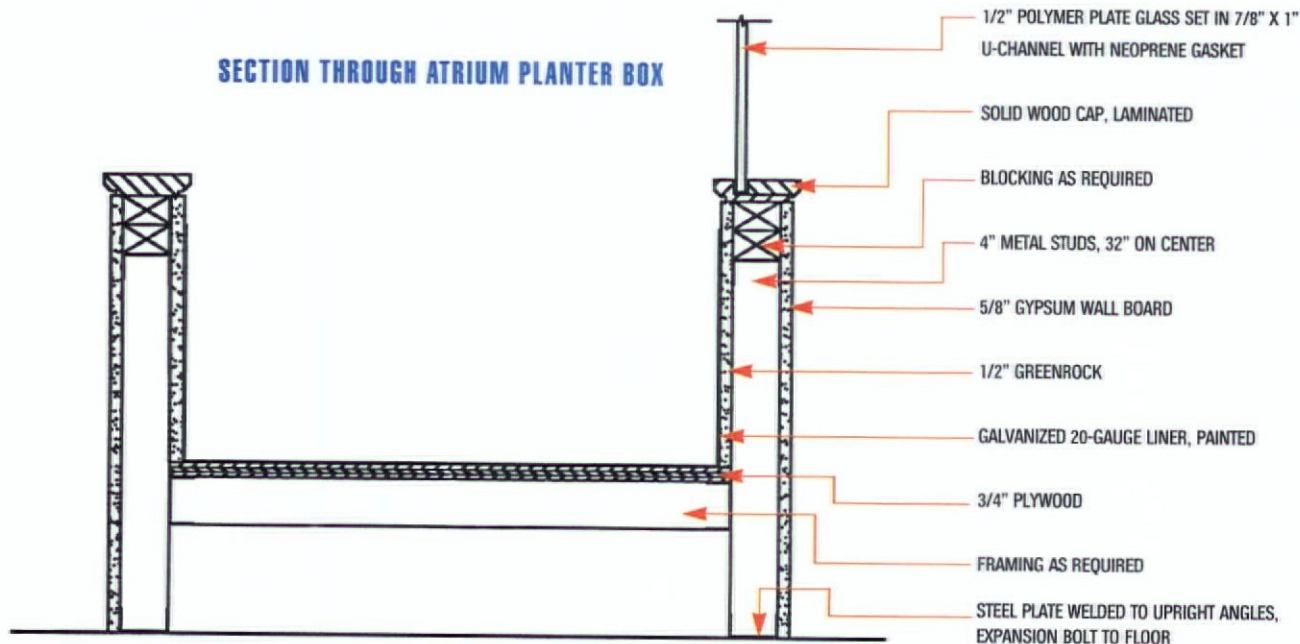


ened by the generous overhead height the designers were able to manipulate to insert the "skylight." "Because the building had been an arts school," explains Jerry Herman, AIA, project architect for MKDA, "we had 10-ft. and 14-ft. ceilings to work with." Careful placement of luminaires reinforces the sensation that sunlight is actually flooding the interior of the second-floor lunchroom and third-floor offices.

Part of the outdoor theme is carried out by plantings in planter boxes that line the perimeters of the atrium opening on both floors. Designed to align with the finished columns, these boxes are sturdy constructions of metal framing, gypsum wall board and solid wood caps, with interiors of greenrock lined with galvanized 20-gauge sheet metal. As the photograph shows, they bring much welcomed relief to office workers for whom the sun is otherwise far away. ☀

Photography by  
Scott Frances/ESTO.

### SECTION THROUGH ATRIUM PLANTER BOX



## Seeing the World from an Arkansas Hilltop

Fay Jones, by Robert Adams Ivy, Jr., AIA, foreword by Charles W. Moore, FAIA, 1992, Washington: AIA Press, 224 pp., \$60 cloth

Is it possible to see the world from a hilltop in Arkansas? Writes Robert Ivy, architect and contributing editor to *Architecture*, "Fay Jones's singularly American architecture parallels his life story. To characterize him as merely regionalist is to misunderstand the man and his work. Nevertheless, place comes first, for Jones has consistently grounded his life in Arkansas, his birthplace." Having studied with Frank Lloyd Wright and Bruce Goff, flown in World War II as a Navy pilot, and taught in Texas and Oklahoma, Jones did indeed return to his beloved hills in 1953 to join the University of Arkansas at Fayetteville and to establish his practice. Fayetteville has been his home ever since, where he has focused on two building types, residences and sacred places.

You cannot walk through a masterpiece such as Thorncrown Chapel (1980), Eureka Springs, Ark., without appreciating what this concentration has enabled him to do. As an heir to a tradition embracing the Romantic era, the Arts and Crafts movement and the visions of Wright and Goff, Jones gives fresh meaning to organic design. His enclosed but never confined spaces, proportioned by slender columns, rafters, beams and bracings, strongly suggest that humanity and its creations are an integral part of nature—not an estranged outcast. Readers who can only visit Jones's work through the pages of *Fay Jones* will experience the essence of his vision faithfully reproduced in page after page of beautiful photography—and perhaps a strange yearning to visit Fayetteville.

*Fabulous Fabrics of the 50s*, by Gideon Bosker, Michele Mancini and John Gramstad, 1992, San Francisco: Chronicle Books, 120 pp., \$16.95 paperback

Homemakers of a certain age cannot leaf through today's "shelter" magazines without wondering happens to all the residents of the *House Beautifuls*, *HGs*, *Metropolitan Homes* and *Better Homes and Gardens* when night falls on their naked windows. The nation's avant-garde designers banished window treatments in the 1960s, leaving many of their clients with nothing but perhaps narrow-width blinds and pleated shades to hide behind. By contrast, the well-dressed window of the 1950s, perhaps the last of its kind, was a richly-upholstered matron who celebrated nuclear family values in an America in love with modernity and materialism.

Thus, Gideon Bosker, a Portland, Ore.,

physician interested in pop culture, Michele Mancini, a designer and purveyor of vintage fabrics doing business in Newport, R.I., as Full Swing Textiles, and John Gramstad, a textile collector and dealer in Portland, Ore., introduce the reader to the *Fabulous Fabrics of the 50s*. Modern design and technology looked so friendly and accessible in the Eisenhower years that their imagery found its way into such home comforts as upholstery and curtains. With textiles sporting clean lines, bold colors and a futuristic array of atoms, cell structures, amoebas and satellites as well as more familiar natural forms, Americans celebrated their status quo as a middle-class society. Laugh as we will, we might also shed a tear for our lost optimism as we turn the colorful pages of this fine design anthology.

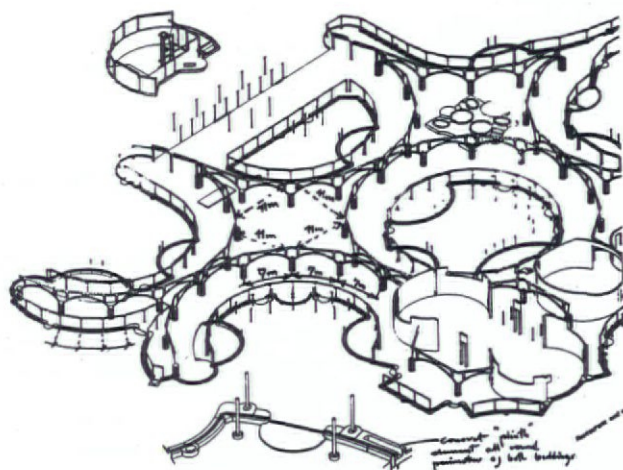
*Hospital Interior Architecture*, by Jain Malkin, 1992, New York: Van Nostrand Reinhold, 478 pp., \$149.94 clothbound

Exploring *Hospital Interior Architecture* with interior designer Jain Malkin is like accompanying Homer on his Odyssey, hyperbole notwithstanding. The late 20th century is notable for how much we have learned about the behavioral effects of environment on healing—and how much we don't know. Malkin, as one of our most innovative and thoughtful practitioners of health-care design, is eminently qualified to lead this tour of exemplary facilities nationwide, some by such prominent studios as Cesar Pelli, SOM and Morphosis, yet many by lesser-known but no less talented firms.

The book is organized so that the experienced designer and the apprentice can quickly find what they need. After introducing key theoretical issues surrounding design research, the healing environment and the quest for design excellence, Malkin presents one important treatment area after another in photography, drawings and commentary. Her tour, starting with diagnostic imaging centers and ending with wayfinding, is eye-opening.

About radiation therapy administered in cancer centers she notes, "Inpatients are brought for therapy on a gurney, which is awkward for both the patient and for other patients who are ambulatory. The gurney holding area needs to be located where staff can continually observe and monitor the patient and where the patient will not feel isolated and forgotten."

In short, reading *Hospital Interior Architecture* should be doctor's orders.



Construction system for the European Space Research and Technology Center (above), Noordwijk, The Netherlands, 1968-1969, designed by Aldo and Hanne van Eyck, from *Architecture in Europe Since 1968*.

*Architecture in Europe Since 1968, Memory and Invention*, by Alexander Tzonis and Liane Lefaivre, 1992, New York: Rizzoli International Publications, 312 pp., \$60 cloth

In the same year American college students challenged Chicago Mayor Richard Daley for control of the Democratic National Convention, European college students rambaged through their own rites of passage in cities like Paris, Berlin and Prague. Western civilization survived the assault, of course, but it never recaptured the brash confidence that had marked the postwar years. For this reason, Alexander Tzonis, professor of architectural theory at University of Technology at Delft in The Netherlands, and Liane Lefaivre, a literary historian who has taught at the University, have chosen to focus on the architecture of Europe between the discordant late '60s and the dawn of the official unification of Europe in 1992 in *Architecture in Europe Since 1968*.

Was the era marked by an aesthetic decline from idealism to reality as the Introduction suggests? The superb photographic portfolio on some 75 notable projects of the time is leavened by four penetrating and decidedly skeptical essays that deal with Europe's urban identity, new building typology, technology's impact and the quest for ecological design. If a consensus can be wrought from the scholars whose opinions are presented here, it could be that Europe's architecture is still stubbornly grounded in ancient culture as much as modern technocracy—ironically, its strength and its weakness. In this light, the work of such gifted artists as Stirling, Boffill, Rossi, Botta, Hollein and the van Eycks may act like voices of sanity crying in an urban wilderness. ☞

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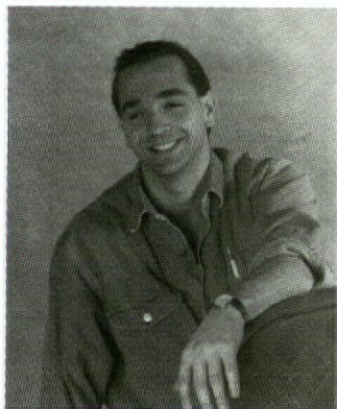
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# PERSONALITIES



Pesso

## Let his fingers do the walking

David Allan Pesso

"We're lucky in this industry," muses industrial designer David Allan Pesso. "We can be as irreverent as we want to be. It's almost expected of us." A flippant attitude is okay as long as you have the talent to back it up—and Pesso delivers the goods. From his start at Hardwood House in 1986 to his latest work with Brayton, Helikon and Davis, Pesso puts out forward-looking designs that acknowledge the past.

His latest line from Tuohy, The Benney Collection of armchairs, lounge seating, occasional tables and casegoods, draws its streamlined aesthetic from the 1940s. "One of the most amazing things about Benney," says Pesso, "is that it only took nine months from start to finish."

A mere 28-year-old, Pesso is president/owner of New Studio in Hartford, Conn., and would like the company to branch off in new directions, from residential and tabletop to lighting and graphics. But don't expect him to give up his first love, contract furnishings.

This 1987 graduate of Rochester Institute of Technology broke into the field by teaming up with Advent Design in 1990. "They specify furniture all the time, so it's like having a built-in focus group," Pesso says. He still leases space from Advent and draws on their expertise. So how did the partnership start? "I was making cold calls, and found them in the Yellow Pages."

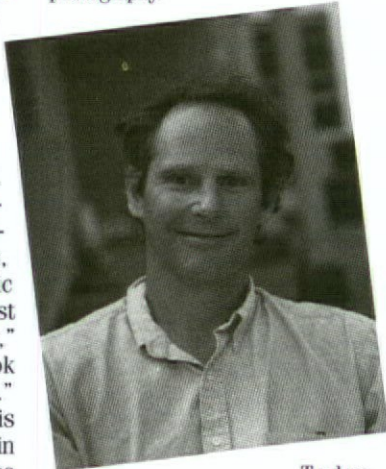
Does that entitle Ma Bell to any royalties, David?

## I am a camera

Nick Wheeler

What do you do after graduating from Stanford University with a B.A. in architecture—and discover that fate did not intend for you to be an architect? This not-so-strange sensation has struck such noted individuals as John Sculley, the CEO of Apple Computer, and Nick Wheeler, an architectural photographer from Weston, Mass., whose work is currently honored in a retrospective show by the American Institute of Architects at its Washington, D.C. headquarters. Wheeler did proceed from school to studio. But something happened on the way.

"Reaching my goals through clients seemed to take forever," he admits. "I also found drafting long and tedious." Realizing that off-hours spent taking photographs for his teachers were more rewarding than hours devoted to architecture, he enrolled at San Francisco Art Institute to study photography.



Wheeler

Today, having received honors and special exhibitions from the AIA and Museum of Modern Art, among others, Wheeler divides his time between capturing designers' intentions on film and pursuing "architecture as a hobby," designing and building houses on weekends and off-seasons.

Yet, on a recent vacation out West, his true artistic passions were clear. "Nothing happened" as he snapped one landscape picture after another. And then—a grain elevator in Red Lodge, Mont. "It was incredible, front-lit against a brooding storm," he recalls. "My wife said it was my muse, telling

me to get back to work." How does a building say cheese, Nick?

## At last!

Susan Maxman

In a profession that consists of a scant 9% women, Philadelphia architect Susan Maxman has shattered the glass ceiling with an unprecedented smash: This month she becomes the first woman president of the American Institute of Architects. "I was shocked," she admits. "My family was with me at the convention, and I thought it would be a good lesson for the kids on how to accept loss." Maxman's presidency of the 134-year-old institution is a story in itself—particularly in this so-called Year of the Woman. Yet Maxman's life is just as intriguing.

A late bloomer who dropped out of Smith College and raised three children before graduating from architecture school at 38, Maxman remembers one University of Pennsylvania architecture professor insisting that it takes 20 years to acquire the experience of a truly apt architect. "I can't wait that long!" Maxman recalls thinking. Rest assured that she hasn't.

Maxman is best known for her award-winning, contextual designs such as Camp Tweedale for the Freedom Valley Girl Scout Council (see our June 1992 issue) and her politically correct architectural agenda. "As architects, we have scarred our countryside," she maintains. "The future of architecture is green." It is also female, as the formerly male-dominated AIA will discover as it emerges from the Dark Ages this December, led by an architect named Susan.

## A different point of view

Jean Pierre Viau

Recently named Montréal Designer of the Year by Montréal's economic development commission at SIDIM, the city's annual interior design show, Jean Pierre Viau doesn't rest on his laurels. "It means I'll have to work harder," he observes, "because my next projects will be more closely critiqued." Not that Viau minds. Having been a professional designer for a decade, he explains, "Everything done in the past must be fol-



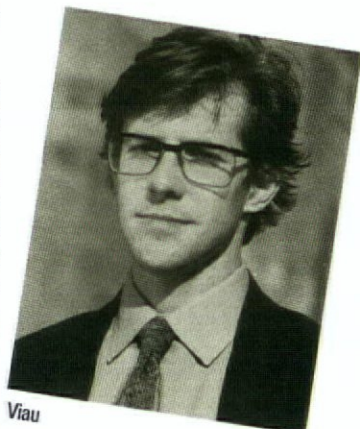
Maxman

lowed up with the present. A client may like my previous work, but the important thing is what I can do for each new project."

Viau's work is most evident in numerous trendy bars, nightclubs, restaurants, boutiques and hair salons throughout Montréal. His daring style embraces furniture as well as interiors, and includes such unconventional design concepts as a "Venetian-Pop" pizza parlor and an Italian canteen with Hitchcockian undertones. For one establishment, Viau used metal wall panels, blow-torched out the contours of the furniture, then installed the resulting shapes horizontally in their rightful places.

Classifying himself as a minimalist, Viau achieves maximum effect with minimum means. His trade show exhibit consists of a large, illuminated, woven metal cube that curious passersby peer into to view his furniture designs. The self-sufficient display conveys Viau's message of simplicity, and liberates him too. "I don't have to stand there all day," he muses. "I can go off and have coffee."

Soon he hopes to be drinking to an expanded design practice in cities like New York, Los Angeles and Miami—markets always open to a new point of view.



Viau