

Focus on Education 1993

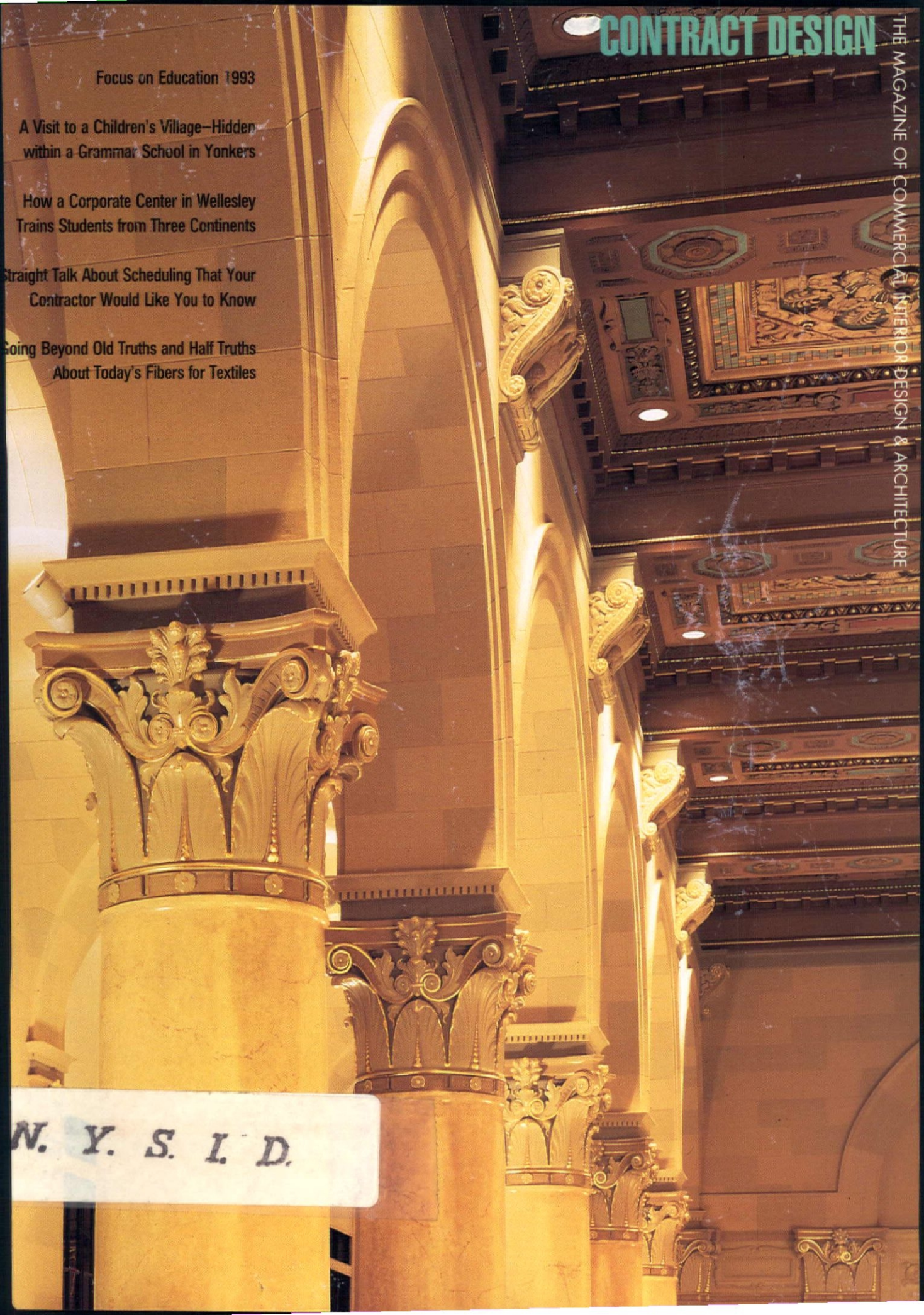
A Visit to a Children's Village—Hidden
within a Grammar School in Yonkers

How a Corporate Center in Wellesley
Trains Students from Three Continents

Straight Talk About Scheduling That Your
Contractor Would Like You to Know

Going Beyond Old Truths and Half Truths
About Today's Fibers for Textiles

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Cover Photo: Lobby ceiling of First of America Bank, Peoria, Ill. Photograph by Barbara Elliott Martin.

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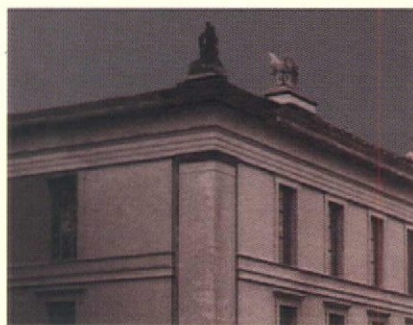
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Are You an Artist or a Designer?

"And please, hold the design." Architects and interior designers say they're hearing this comment from their clients with unsettling frequency. What on earth could this mean? Do clients fear that their need for a utilitarian object—in other words a timely, economical and working facility—will conflict with their designers' wish for an art object? Are designers trained to see themselves as artists who are conversant with technology, whereas society wants them to perform more like technicians who are facile with art?

Outrageous as the idea may be to some practitioners, today's architects and interior designers may have more in common with industrial designers than with fine artists. Of course, we draw artistic inspiration from the work of such leaders of our profession as Philip Johnson, Ieoh Ming Pei, Kevin Roche, Kenzo Tange, Aldo Rossi, Richard Meier, Gottfried Boehm, Hans Hollein, Fumihiko Maki and Norman Foster. But the environment in which they work is rarified, and the clients they serve and the resources they draw upon adhere to deliberate, time-honored rituals that contrast sharply with the urgency and pragmatism of today's typical practice.

Consider, for example, why we are summoned by the client. Your client could be a corporate or institutional administrator, retail merchant, health care administrator, educator, hotelier or restaurateur. Do you think this kind of client has specific goals to accomplish—such as functions, time and cost—in asking you to design a facility? If so, how do you learn about them? If you're an artist, chances are the client will ask you to educate him about how you will design his facility. If you're a designer, the client will probably educate you about how his organization works.

Think about how we interact with the client. Your artist's client will want to follow your creative efforts at a distance, being careful not to interfere too often or too

intrusively. Your designer's client will want to be involved extensively in the development process, sometimes even assigning a professional designer or facility manager to coordinate activities with you—in the same way that clients of doctors, dentists, lawyers and accountants are increasingly participating in the delivery of their own services.

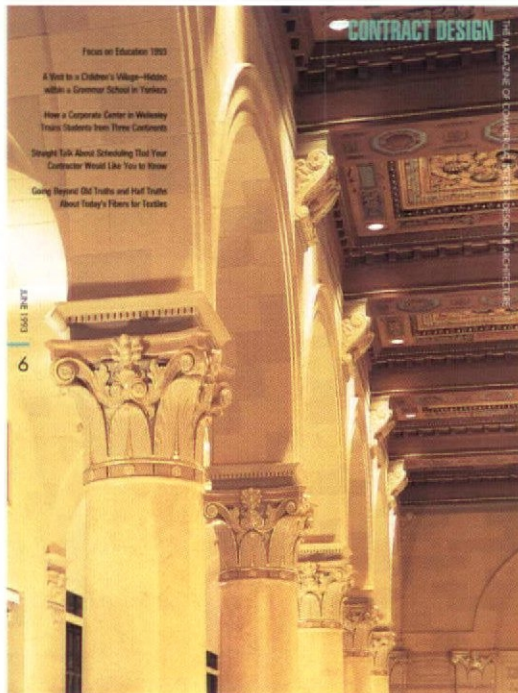
Let's not leave out the rest of the project team either. As an artist, you are likely to wait until your creation is more or

less complete before compromising its integrity in the presence of the client, engineers, suppliers and builders. As a designer, you will probably be seated in a circle of team members, including the client, engineers, suppliers and builders, where you will cooperate on the concurrent design of the project with all parties from day one.

It's no secret that developing a project is more difficult now than ever. Timetables have been drastically curtailed, so that design decisions must be made at once on different conceptual levels to allow work to proceed on schedule. Costs and fees have been squeezed hard, forcing designers to streamline their procedures, rethink their services and drive hard bargains for the products they will specify. Clients often know exactly

what they want to accomplish, and their goals are becoming more specific and complicated each day, as are the operations of the project team they hire. In many instances, the designer no longer finds he is directing the project or providing the traditional services of a designer. Contrast this with the artist's experience.

Our challenge is to satisfy today's client for commercial and institutional facilities—and to give visual meaning to the space we create. The client seldom has a clue about the latter. Investing space with symbolism calls for the artist—that's right, artist—in the designer. Yet we see the miracle happen every day in the best cars, appliances, furniture and spaces we use. It's not art. It's design. ☞



Roger Yee

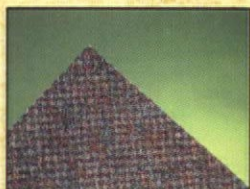
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Fumihiko Maki Wins Pritzker Prize

Los Angeles - Citing his work as "intelligent and artistic in concept and expression, meticulously achieved," The Hyatt Foundation jury has named Japanese architect Fumihiko Maki the 16th Laureate of one of the profession's highest honors, the Pritzker Architecture Prize. Maki, whose modernist architectural achievements in Japan have been praised worldwide as successful fusions of the cultures of East and West, is the second Japanese architect to win the Pritzker Prize. In fact, Maki was a student of Kenzo Tange, who received the same honor in 1987.

Jay A. Pritzker, president of The Hyatt Foundation, which established the award in 1979, will present Maki with the \$100,000 grant and medal at a ceremony to be held at Prague Castle in the recently formed Czech Republic on June 10. In making his announcement, Pritzker lauded the choice of the jury, saying, "Maki's roots are in Japan, but his studies and early work in the United States have given him in his designs. He never loses touch with human scale, whatever the size of the project."

Bill Lacy, secretary to the international panel of jurors that elects the Laureate and president-elect of the State University of New York at Purchase, quoted from the formal citation from the jury: "He uses light in a masterful way making it as tangible a part of every design as are the walls and roof. In each building, he searches for a way to make transparency, translucency and opacity exist in total harmony. He uses detail to give his structures rhythm and scale."

The interior atrium (near right) of the Spiral Building, the Wacoal Art Center, in Tokyo, Japan, displays the distinctive work of 1993 Pritzker Architecture Prize Laureate Fumihiko Maki (far right).

must be received by noon, August 2, 1993.

Furniture manufacturers and importers with contract furnishings introduced and shipped after September 1, 1992, and design firms with custom furniture designs built and installed after September 1, 1992, are eligible to compete in the Institute of Business Designers/Contract Design Product Design Awards. For more information, they should contact Dawn Marie Galtieri, Institute of Business Designers, 341 Merchandise Mart, Chicago, IL 60654, telephone (312) 467-1950.

Architecture and interior design firms with health care design projects built and in use by June 1, 1993, are eligible to compete in the National Symposium on Healthcare Design Annual Healthcare Environment Awards. For more information, they should contact Debra J. Levin, National Symposium on Healthcare Design, 4550 Alhambra Way, Martinez, CA 94553-4406, telephone (510) 370-0345.

May the best organizations win!

AIA and American Architectural Foundation Announce 1993 Awards

Washington, D.C. - Prolific architect Kevin Roche, FAIA, whose Modernist skyscrapers and cor-

distinction an unprecedented six times, a testament to the power of this Modernist giant's work. The Twenty-Five Year Award is given each year to a building project completed between 25 and 35 years earlier that exemplifies design of enduring significance.

In addition, 1993 AIA Honor Awards have been bestowed on Scogin Elam and Bray Architects for Buckhead Branch Library, Atlanta; Richard Meier & Partners for Canal +, Paris, France; Valerio Assoc. for Colton Palms, Colton, Calif.; Venturi Scott Brown & Assoc. for Furness Building restoration, Philadelphia; Hammud Beeby & Babka for Hole-in-the-Wall Gang Camp, Ashford, Conn.; Voorsanger & Assoc. for Hostos Community College, Bronx, N.Y.; Kallmann McKinnell & Wood for Hynes Convention Center, Boston; Rob Wellington Quigley, FAIA for 202 Island Inn, San Diego; Good, Clancy & Assoc. for Langham Court, Boston; Perkins & Will for Morton International, Chicago; Lord, Aeck & Sargent for Mt. Carmel Elementary School, Douglasville, Ga.; Harry C. Wolf, FAIA for NationsBank Plaza, Tampa, Fla.; Machado & Silvetti for Princeton University Engineering Quadrangle Parking, Princeton, N.J.; McClier for The Rookery Building, Chicago; James Stewart Polshek & Partners for Seamen's Church Institute, New York; Steven Holl for Stretto House; James Cutler for Virginia



IBD, NSHD Call for Entries

New York - If you don't enter, you can't win. Contract Design, as a sponsor of both the Institute of Business Designers/Contract Design Product Design Awards and the National Symposium on Healthcare Design Annual Healthcare Environment Awards, welcomes entries from the design community for both of these honored awards programs.

Deadlines for submittals may seem a long way off, but they're not. For the Institute of Business Designers/Contract Design Product Design Awards, entries are due July 2, 1993. For the National Symposium on Healthcare Design Annual Healthcare Environment Awards, entries

porate headquarters have helped define America's skylines and landscapes, is the recipient of the 1993 American Institute of Architects Gold Medal, taking his place alongside such fellow Gold Medalists as Frank Lloyd Wright, Louis Kahn and I.M. Pei. An architect who inherited and advanced the Modernist legacy of Ludwig Mies van der Rohe and Eero Saarinen, Roche designed such dynamic civic centerpieces as New York's Ford Foundation, California's Oakland Museum and Atlanta's NationsBank Plaza.

Revered by a generation of architects for its simplicity of form, technological innovation and brilliant siting, the Deere & Company administrative center in Moline, Ill., designed by Eero Saarinen, was selected to receive the 1993 Twenty-Five Year Award. Saarinen's projects have now garnered this

Merrill Bloedel Education Center, Bainbridge Island, Wash.; and Eisenman Architects for Wexner Center for the Arts, Columbus, Ohio.

Steelcase Helps Launch Minority-Owned Continuum

High Point, N.C. - A new minority-owned company, Continuum, Inc. will be launched at NeoCor 93 to manufacture quality seating, tables, and specialized products for its clients in traditional to transitional styling. Joseph Santifer will serve as president and majority owner of this new organization. Steelcase Inc., through wholly-owned subsidiary Brayton International, will be a minority shareholder. Santifer previously served as Western manager, dealer alliances, for Steelcase.

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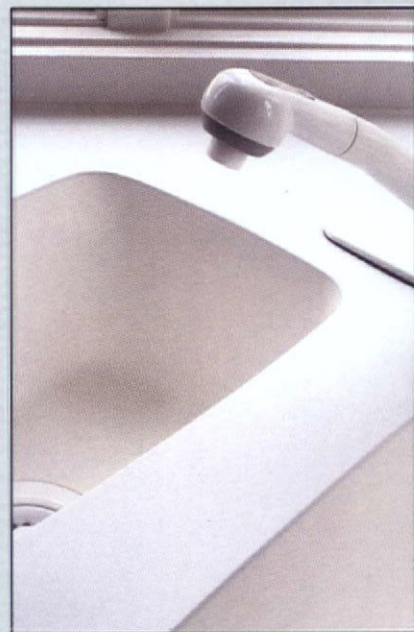
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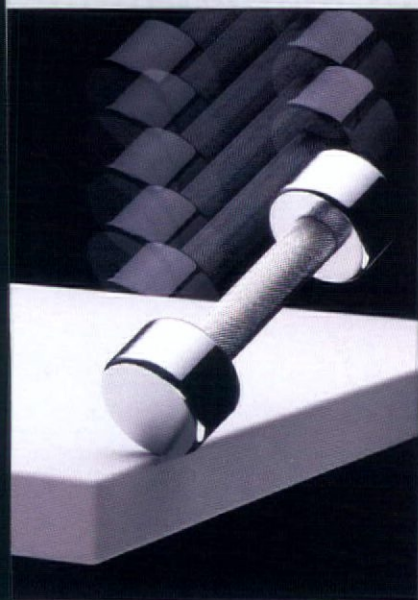
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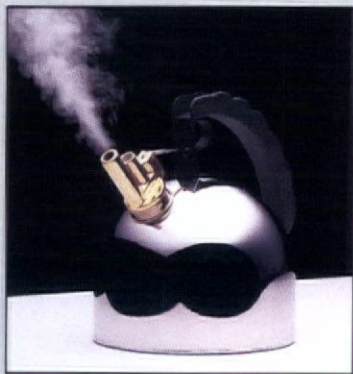
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Geiger Acquires Assets of Brickel

Atlanta - Geiger International has purchased the assets and exclusive design rights to all furniture and textiles previously manufactured by Brickel Associates. Specifically included are seating and fabrics designed by Ward Bennett, Timothy deFiebre, John Kordak, Constantin Boym, Mark Goetz, Timothy Richartz, Bentley LaRosa Salasky, Suzanne Tick, Laura Guido-Clark and Catherine Gardner. The acquisition makes Geiger International a major force in contract seating and textiles, bolstering its position in wood casegoods.

John Geiger, founder and CEO of Geiger International, states that "The Brickel seating and textile collections represent high-quality, original contemporary design. They are a logical extension of Geiger's own commitment to design excellence, product quality and performance. Now, they are available to specifiers from a company with a consistent reputation for long-term financial strength and reliable support." The new name of the combined companies is Geiger/Brickel.

New York Fabric Library Closes

New York - The U.S. wool industry lost a marketing source recently when the Wool Bureau closed the doors to its fabric library in New York. The Bureau was funded mainly by Australian, New Zealand, South African and Uruguayan wool growers. However, it promoted generic wool to both American consumers and the domestic textile trade. The closing is a direct result of low wool prices in the countries that supported the Bureau and a drastic cut in staff and programs.

Commissions and Awards

Fox & Fowle Architects, New York, in association with the Rochester, N.Y., architectural firm of Handler/Grosso, are designing a 20-story high, 465,000-sq. ft. corporate headquarters for Bausch & Lomb, Rochester.

Lehman/Smith/Wiseman & Associates, Washington, D.C., will provide interior architectural services for the Los Angeles office of Howrey & Simon, a Washington, D.C.-based law firm.

The commission for the interior architecture of The Aviary, Pittsburgh, has been awarded to Studio DeLisio Architecture & Design, Pittsburgh.

San Diego-based Josten's Learning has retained Howard Sneed Interior Architecture, San Diego, to design its 100,000-sq. ft. offices.

Lighting designer Gary Gordon, of the New York firm Architectural Lighting, has received an International Association of Lighting Designers citation for Manhattan's One Fifth Avenue restaurant.

The Philips Janson Group Architects, P.C., New York, announces the completion of new headquarters for Columbia House Company, a joint venture of Sony Music Entertainment Inc. and The Warner Music Group Inc., New York, and is completing an addition to the Larchmont Public Library, Larchmont, N.Y.

The Gillette Company, headquartered at the Prudential building in Boston's Back Bay, has awarded the redesign of its corporate headquarters to the Boston office of Griswold, Heckel and Kelly Associates.

CRSS Architects Inc. a subsidiary of CRSS Inc., Houston, in association with Stevens, Mallory, Pearl & Campbell, PA, Architects, Albuquerque, N.M., was selected to design the new \$10-million Optoelectronic Materials Center for the University of New Mexico's Center for High Technology Materials in Albuquerque.

Hainan Asia Pacific Pacific Co. of Hainan, China, has chosen Haines Lundberg Waehler, New York, to design The Hainan Royal Garden Development, a 2-million gsf resort, condominium, and hotel complex in the southern island province of Hainan.

Charles Morris Mount, New York, has completed the design of Piccola Pizza, New York.

HNTB, Kansas City, Mo., will provide master planning, architectural, engineering, and landscape architecture services for the new Merle A. Hinrichs International Business Center at Thunderbird, the American Graduate School of International Management in Phoenix, Ariz.

Ehrlich-Rominger, Los Altos, Calif., has completed a 195,000-sq. ft. building for the College of Engineering on the University of California at Davis Campus in Davis.

Kansas City, Mo.'s HNTB Corporation, in association with Waisman Dewar Grout Carter Inc., Vancouver, was selected to design the new international terminal at Vancouver International Airport, British Columbia, Canada.

Tau Sigma Delta, The National Honor Society for Architecture and the Allied Arts, awarded its 1993 Gold Medal for outstanding contribu-

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TRENDS

tions to the profession to RTKL chairman Harold L. Adams, FAIA, RIBA.

Philadelphia-based **Interspace Incorporated** will provide professional design services for The Vanderveer Group's consolidation into 520 Virginia Drive in Fort Washington, Pa.

Auer/Design International, Ft. Lauderdale, Fla., was retained by Capital Bank to plan and design new branch bank facilities in Plantation, Fla.

The 80th Paris Prize of \$5,000 was awarded by the National Institute for Architectural Education to **Richard A. Lucas**, of the New York firm of Gwathmey Siegel & Associates, for six months of travel abroad to further his educational and professional experience.

The Heathman Hotel, Portland, Ore., has selected Portland-based **Zimmer Gunsul Frasca** as architects of record for interior architecture and design.

Kaplan/McLaughlin/Diaz Architects, San Francisco, received the AIA/San Francisco Beyond the Bay Design Awards for Morning Park Chikaramachi Retirement Community, Nagoya, Japan, the expansion of the Medical Center and the International Relations and Pacific Studies at

the University of California, San Diego.

McCleese Design Works Inc., Houston, has been selected by Cloud Leap Enterprises, Inc. for interior design of the prototype for D'Angleo Sandwich Shops.

People in the News

John Francis, formerly principal designer and a partner with an international design firm based in London, has joined Mackey Mitchell Associates, St. Louis.

Lawrence Doane, FAIA, former partner at Skidmore, Owings & Merrill, San Francisco, has formed a new architecture and interior design firm, **Lawrence Doane Architect**, San Francisco.

Lana Gaynor and Company, P.C., New York, announces the promotions of **Michele Boddewyn**, AIA and **Steven B. Bleiweiss** to principal.

Patricia Crawford, ASID, former president of STH Interiors Group, has established **Patricia Crawford Interior Design Inc.**, Lake Worth, Fla.

Randi Bayer has rejoined Space Design International's Cincinnati office as a design director in the Specialty Retail Studio.

Philadelphia's Interior Design Council awarded the 1993 Roland Gallimore Award to **Noel Mayo**, Ph.D., president of Noel Mayo Associates, a Philadelphia industrial design firm.

Janet Schirm, FASID, president of the Washington, D.C., New York and Chicago interior design firm **Janet Schirm Design Group**, and a Fellow and former national president of the American Society of Interior Designers, has been elected to the board of directors of The Washington Architectural Forum, a nonprofit foundation in Washington, D.C.

Taylor & Associates Architects has promoted **Rick Savely** to principal of the Newport Beach, Calif., firm.

John A. Lijewski has joined Chicago-based Perkins & Will as vice president and interiors principal.

Watkins Carter Hamilton Architects Inc., Bellaire, Texas, announces the elevation of **Kenneth L. Ross, Jr.**, AIA to principal in the firm.

L. Paul Brayton of Brayton International, High Point, N.C., was presented an honorary doctorate of fine arts degree from Kendall College of Art & Design, Grand Rapids, Mich.

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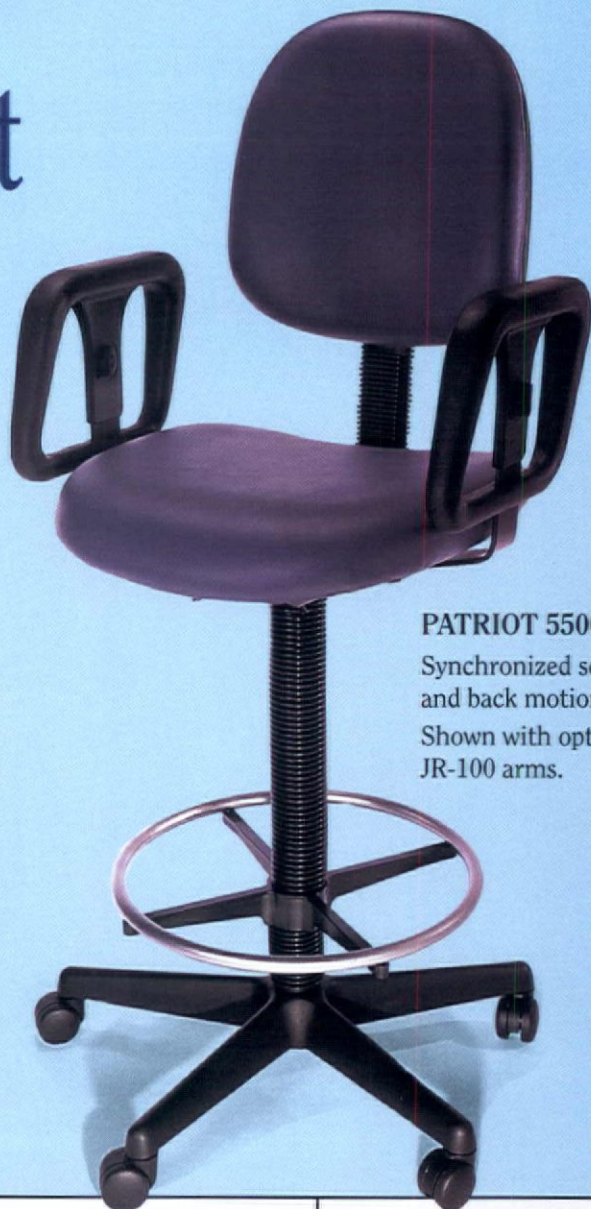
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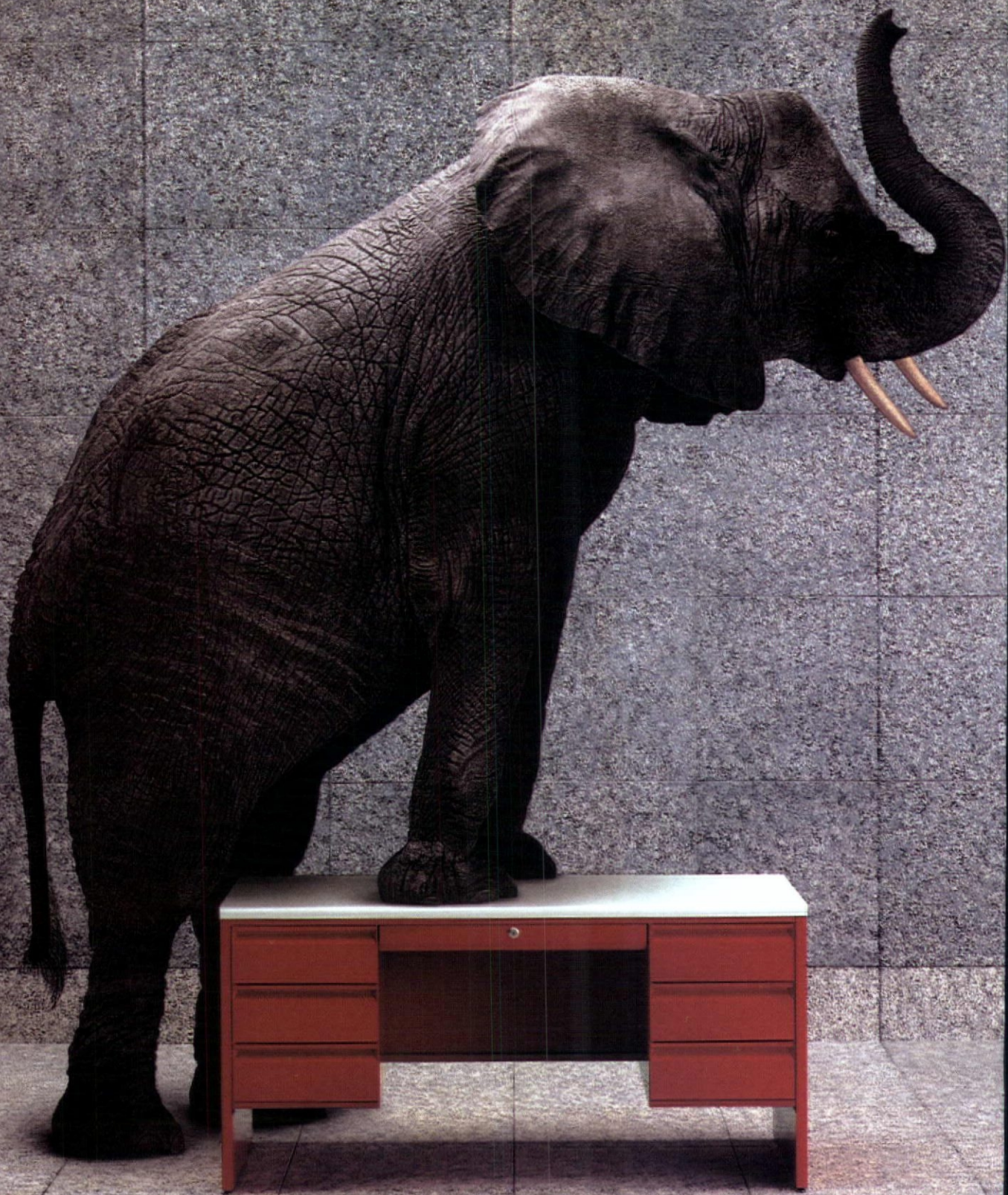


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TRENDS

Trisha Wilson, ASID, president of Wilson & Associates, Dallas, was selected by the American Society of Interior Designers as the 1993 Designer of Distinction.

The Hillier Group, Princeton N.J., has appointed Timothy B. Wuchter as director of corporate communications.

Nina Thompson has been hired as director of advertising and public relations, Schumacher Division, New York.

Pietro Patri, president of Whisler-Patri International announced that Dana Merker, a vice president of the firm, will assume additional duties as managing director of Whisler-Patri International, San Francisco.

Mike Adachi was recently promoted to vice president of operations at Chaix & Johnson, West Los Angeles, Calif.

Toltec Fabrics Inc., New York, has appointed Paul Bennotti director of marketing contract and decorative fabrics.

The Rowland Associates, Indianapolis, has promoted Mary Beth Hanke to vice president of The Rowland Associates Inc./South, Louisville, Ky.

Bentley Mills of City of Industry, Calif., has named Valerie Otaviano stylist.

Fred Steckhahn, Jr. will head Jack Lenor Larsen, headquartered in New York.

A new management team at Princeton, N.J.-based CUH2A Inc. includes Ronald A. Thompson, AIA, chairman and CEO, and Richard L. Henry, AIA, president and chief operating officer.

Interior Space Inc., St. Louis, announces the addition of Linda Streufert Plunkett as director of marketing.

Frank S. Kelly, FAIA and Ric Guenther, AIA have joined PBK Architects, Houston, as principals.

Daniel C. Chong joins Metropolitan Furniture Corp., Burlingame, Calif., as vice president of sales.

Nat Harrison has been appointed to vice president of product development for Mannington Carpets Inc., Salem, N.J.

Lisa Van Molitor has joined the Minneapolis-based architecture firm of KKE Architects in its Spaces Interior Design division, as vice president of retail interior design.

S. Lee Davis, AIA has recently been promoted to associate with Ferraro Choi and Associates, Honolulu.

Business Briefings

The Worldwide Resource Exchange, a computer database of architecture and interior design firms worldwide, will be introduced at the 1993 World Congress of Architects, a joint meeting of the International Union of Architects and the American Institute of Architects at McCormick Place, Chicago. The new service is sponsored by Steelcase Inc., Grand Rapids, Mich.

The formation of Kenneth Parker Co., Philadelphia, has been announced by Kenneth P. Parker, founder and former president of Kenneth Parker Associates, and Frank G. Vitetta, founder and president of Vitetta Group, to provide corporate project management services.

The American Institute of Architects Library and Archives, Washington, D.C., has reopened to bigger and better facilities, including an 8,550-sq. ft. addition that includes a member resource center and a visitors lounge. The space was redesigned by Norman Fletcher, FAIA, of The Architects Collaborative, Cambridge, Mass.,

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TRENDS

which designed the 1973 AIA headquarters building. Malesardi + Steiner/Architects, Washington, D.C., supervised the renovation. For information, call (202) 626-7492.

Commitments have been made for all 102 of the trade show exhibition booths at the Sixth Symposium, **National Symposium on Healthcare Design**, November 18-21, at the Downtown Marriott in Chicago. The Symposium is offering two new opportunities for manufacturers and service companies wishing to reach top decision makers in health care design. Tech Talks and resource Display Tables. Contact Debra J. Levin at (510) 370-0345.

Stow Davis, Kentwood Mich., has announced the formation of a new textile division that offers exclusive, premium-quality fabrics. The textile division will offer textiles for use on Stow Davis' seating products and client-specific woodworking applications.

The real estate development firm of S.L. Green Real Estate has been appointed managing and leasing agent for Centers One and Two at the **International Design Center, New York**.

Construction on **Spradling International's** new corporate warehousing and executive office facility in Pelham, Ala., is now nearing completion. The company, which designs, sells and dis-

tributes vinyl-coated fabrics, will move into the 70,000-sq. ft. building in mid-June.

The National Oak Flooring Manufacturers Assoc., Memphis, Tenn., has a registered trademark reserved for member mills certifying that the grade identifies meets NOFMA grading standards.

Coming Events

June 18-20: The World Congress of Architects and American Institute of Architects Expo '93, McCormick Place East, Chicago; (202) 626-7349.

June 21-23: The International Lighting Exposition, Metro Toronto Convention Centre, Toronto, Ontario, Canada; (416) 890-1846.

June 23: Focus: Healthcare Day Long Program, Pacific Design Center, Los Angeles; (310) 657-0800.

July 23-24: Designfest 1993, Orange County Convention Center, Orlando, FL; (800) 678-9490.

August 18-22: ASID 1993 National Conference and International Exposition of Designer Sources, Marriott's Orlando World Center,

Orlando, FL; (202) 546-3480.

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

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

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

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

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

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

November 18-21: The Sixth Symposium on Healthcare Design, The National Symposium on Healthcare Design, Downtown Marriott Hotel, Chicago; (510) 370-0345.



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floor and a ceiling. Louis Armstrong said if you have to
ask what jazz is, you'll never know. and if you depend
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never know either. in both cases, you simply must
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so if you want your next design idea
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Jazz. for more information and rapid
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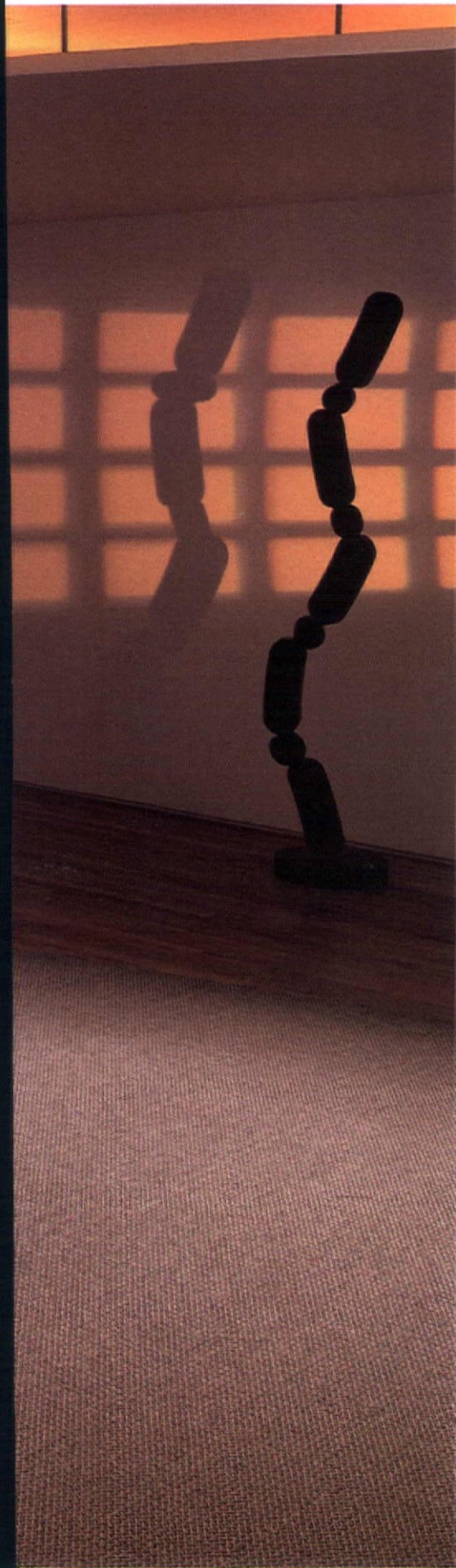
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MARKETPLACE



Addeen Furniture's Concord Series of patient care furniture offers contemporary styling plus variety and creativity. The basic

version is offered in natural finish with a matching radius-edge top and wood pulls. Optional colored laminate tops with matching stained pulls are available. The Addeen Patient Chair Collection provides complementary design options while promoting patient comfort.

Circle No. 214



Nucraft conference tables are available in a range of materials, shapes, sizes and finishes, making it easy to select the perfect table for a particular corporate culture. The sample shown features a reverse bevel edge in natural maple finish and matching wood base.

Circle No. 202

CHICAGOLAND COMES ALIVE WITH DESIGN

The Atlantic Dining Armchair for indoor or outdoor use from Grosfillex Contract is made of 100% virgin synthetic resin with polyurethane lacquer top coat for extra hardness,



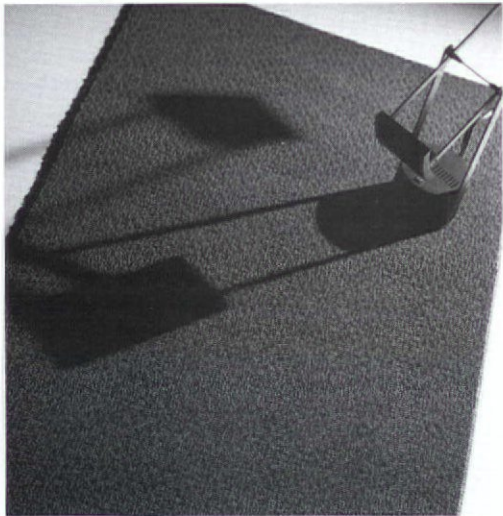
resistance to ultra-violet rays and natural weather conditions, and ease of maintenance. This upscale seating furniture is specifically well suited for outdoor dining in hospitality and health care settings.

Circle No. 201



Bretford Manufacturing's new Legacy Library Furniture offers the most comprehensive display system for today's libraries. Bretford has combined handsome wood end panels with strong metal shelving for years of lasting use. With Legacy, periodical and media display alternatives are endless. Simple, contemporary lines coordinate with virtually any setting.

Circle No. 229



Mercato from Lotus Carpets creates a bold visual that combines texture and color in a creative cut and uncut construction. With Mercato, Lotus enters a new dimension in styling and color while adhering strongly to the principles of outstanding performance and excellent value.

Mercato's VIP yarn system provides excellent appearance retention in high-traffic commercial installations.

Circle No. 205

Bentley introduces Stonebridge, a textured loop carpet featuring the same sophisticated colorations as its companion product, Brighton. Available in 12-ft. broadloom, 6-ft. carpet and carpet tile, this random, free-flowing non-pattern creates the look of needlepoint or pebbles. Stonebridge is constructed of Monsanto's Ultron VIP continuous filament nylon for superior soil hiding and a natural-looking luster.

Circle No. 206



The new Nylo Jacquards Collection from Coral of Chicago is constructed of 100% nylon and is treated with DuPont Teflon for durability. Five new upholstery patterns are available in a total of 43 colors.

Circle No. 208



TRAFFIC REPORTS CALL FOR CONGESTION AROUND THE MART

The Bacchus Collection, designed by the Geiger Design Group, consists of Geiger/Brickel's typical sturdy wood framing, built to commercial standards and covered with expanded polyurethane foam and Dacron Fiberfil. The collection includes a single-seat lounge chair of generous proportions yet compact floor dimensions, and two- or three-seat sofas with loose seat cushions, solid upholstered side panels and integral, fully-padded armrests.

Circle No. 207



Textured interpretations of linear designs, classical pyramids and fanciful multicolored diamonds are among the 23 new patterns Douglass Industries has gathered for its Origins, Cleopatra and Neo Classic collections. The three collections include a total of over 300 colorways with custom patterns and colors available on special order. Fabrics are woven of DuPont Antron nylon or blends of wool with nylon, and are protected with DuPont Teflon soil and stain repellent.

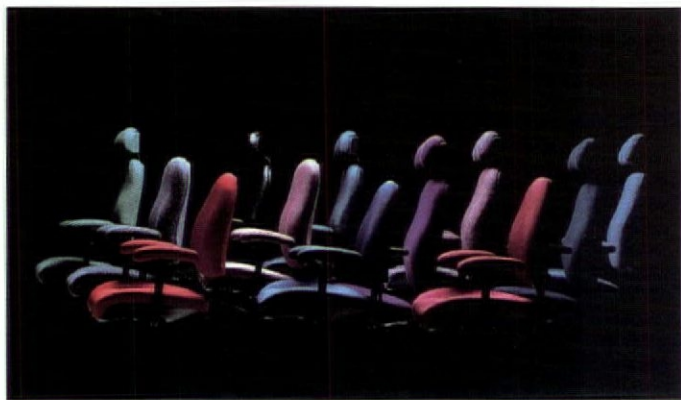
Circle No. 209



MARKETPLACE

VPI Vinyl Composition Tile is available in three distinct patterns: Colours, Marbello and Starline (shown). Each pattern is manufactured to exacting quality standards to be durable and highly resistant to impact and wear. Its colors remain solid even under stress use conditions. The great variety of colors and patterns provide unlimited design possibilities.

Circle No. 204



Bodybilt Seating offers ergonomically advanced task and management seating solutions for the intensive sitting and repetitive stresses of the modern workplace. Designed from the study of astronauts in space, Bodybilt Seating allows the body to emulate the stress-free posture assumed in the absence of gravity through a series of nine distinct ergonomic adjustments.

Circle No. 210

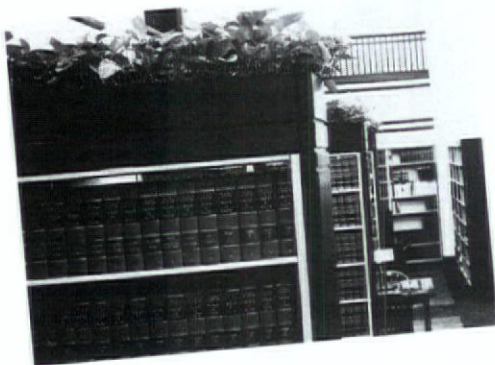
As floor space becomes increasingly valuable, the Richards-Wilcox Times-2 filing system offers efficiency, durability and design flexibility. Times-2 can save over 50 percent of the floor space normally required for filing. Each unit is a rotating cabinet within a cabinet. The inner cabinet rotates 360° over a pedestal base on maintenance-free ball bearings.

Circle No. 211



The futuristic Jetson Chair and Ottoman, CyMann International's newest cutting-edge designs, were named after several admirers of the new pieces commented that their witty, high-tech design reminded them of the popular children's cartoon program. The predominant design features are laser-cut, perforated stainless steel outside backs and slender aluminum legs that contrast the generous upholstered cushions.

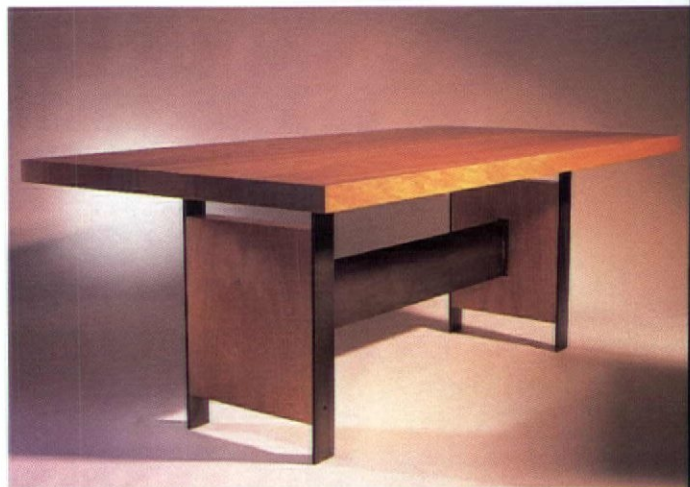
Circle No. 212



CATCH WIND OF THIS

The first furniture collection by Antoine Proulx consists of 16 items ranging from end tables to consoles and armoires. Inspired by the Arts and Crafts movement and designs of the early 20th century, the clean, utilitarian multifunctional furniture embraces the handcrafted tradition in a modern vocabulary that combines the warmth of wood with the coolness of steel. The DT-10 dining/conference table is shown in flat cut anigre with blued steel base details. Photo by Ted Dillard

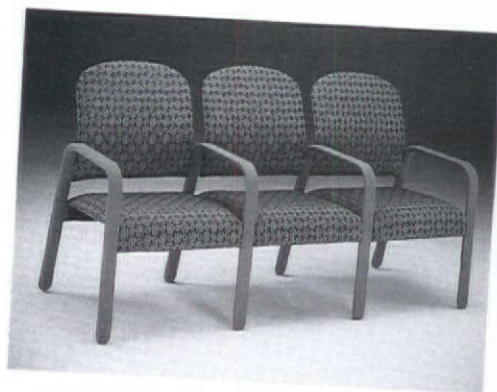
Circle No. 228



The Modern Antiquities Collection from Numetal Surfaces was designed to create flexible wallcoverings and surfacing materials from glass, metal and cement, which are traditionally non-flexible and thus limited in their use. The

example shown, called Moss, consists of metals that are fuse-heated to affect specific color changes. The surface is then hand-burnished to attain an antique look.

Circle No. 213



Torus from Health Design, a division of Brayton International, has lounge, waiting area and patient room applications. Available in a variety of frame options that allow the user to match functional and aesthetic criteria with appropriate solutions, Torus also features two width options, mid-back and high-back models. Wood frames, metal frames and durable plastic-coated dipped frames withstand the rigorous demands of the health care environment.

Circle No. 215

The Apex Lamp, a recent creation from Piccadilly Designs, is composed of birds eye maple and accented by black lacquer and black leather. The design lends itself to traditional, contemporary and transitional decor.

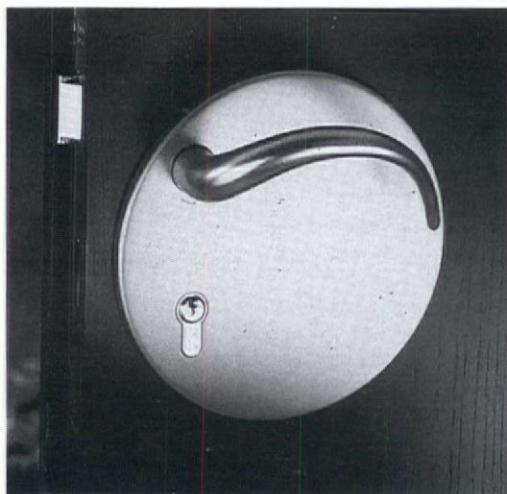
Circle No. 222



RUSH ON CHICAGO

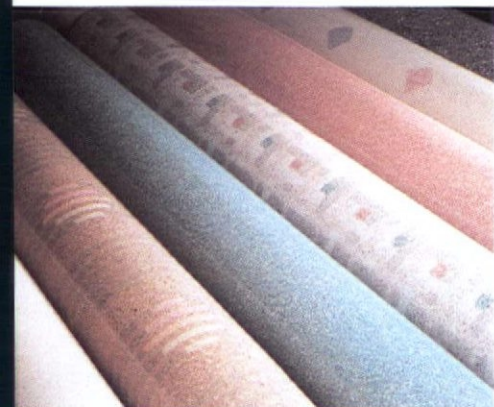
The Ironmonger is pleased to introduce Philippe Starck's first-ever hardware designs, made by FSB in Germany. The designs create a visual contrast to the rectangular door with an alternative to everyday fittings derived from geometric shapes. The PS1 door handle (shown) echoes the shape of its circular backplate, curving up from the rotational axis and slowly back down toward the plate. The asymmetric designs subconsciously indicate what they are supposed to do and how it is to be done, without compromising function or safety.

Circle No. 217



Mannington Fields and Forms inlaid sheet vinyl is manufactured to meet a number of aesthetic and functional needs as specified during interviews with commercial interior designers. Captivating patterns are available in 52 striking shades for design flexibility. Thirty percent thicker than the industry standard, Fields and Forms sheet vinyl is durable and provides resistance to spills, soiling and static load.

Circle No. 203



MARKETPLACE

The Elifant Minor club chair from Newman Studio captures the same character of its big brother, The Elifant chair, in a more practical size. All of designer Mark Newman's furniture captures classic form with a bit of his own wit thrown in. The entire Newman Studio line has been designed for both residential and contract applications, so upholstery can be built to residential or contract specifications.

Circle No. 218



Sumptuous colors and textures reminiscent of a Cotillion Ball distinguish the new silk introductions from Pindler & Pindler. An inspired combination of rich, lively colors and patterns includes Eden, a silk plaid taffeta, Douppioni, a beautiful slubbed silk, and Multan, a luxurious silk with a beautiful textured finish.

Circle No. 220

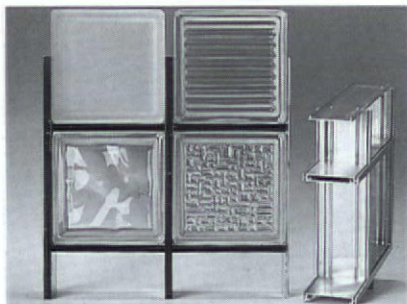


With American Seating's Framework System, architects and facility managers can provide an integrated solution for the laboratory, office, health care facility and technical environment. The system is built on one strategic framework with rugged steel frames and removable panel inserts that form its core. A full range of components and accessories are available to accommodate specific work functions, resulting in one system that addresses the needs of radically different work environments.

Circle No. 219

DESIGNERS CATCH THE JUNE BUG

Italian Glass Block unveils the AlumaBlock system, a patented, mortarless, silicone-free aluminum framing system that provides a water-impervious alternative to the company's WoodGlass framing

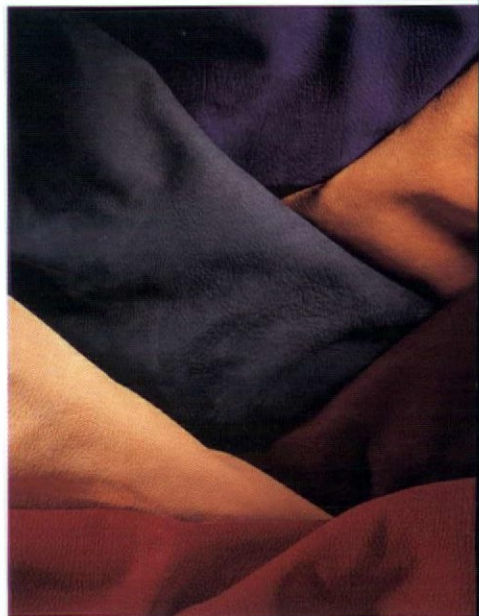


system introduced last year. Its unique design, maximum utility and versatility allows for the creation of just about any configuration, from storefronts to room dividers.

Circle No. 216

Technically called Shrunken Nabuk, Sahara from Cortina Leathers is fully aniline-dyed, full grain leather. The leather is initially shrunken before it is dyed with a wetting and drying process, resulting in its unusual texture. It is aniline-dyed on the drum and is treated for water, fade and stain resistance.

Circle No. 221





The Neo-Colonial Series, designed by Gordon Kyle for One & Co., is a lightly scaled deskline in domestic veneers with ebonized accents and featuring Corian at key points of wear. Neo-Colonial III (shown) incorporates a Corian overlay top and curved modesty panel. The vocabulary will address private office, secretarial and conference needs in American oak and cherry veneers and a wide palette of Corian colors.

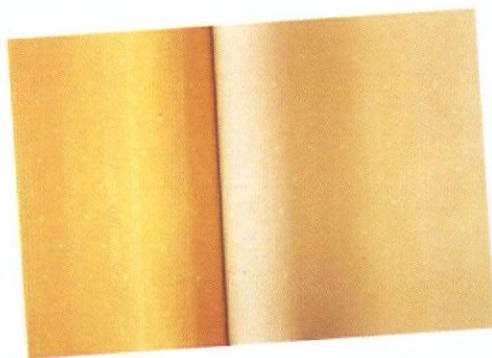
Circle No. 224

Fiberstars has combined a custom-designed, 400-watt high intensity discharge lamp with a new high-density fiber optic tubing to provide light levels previously unattained with fiber optics. The power supply for the new model 501 fiber optic illumination system can be wired at the factory to accommodate a wide range of line voltages for different applications that include building interiors and exteriors, signage, landscaping and underwater applications.

Circle No. 223



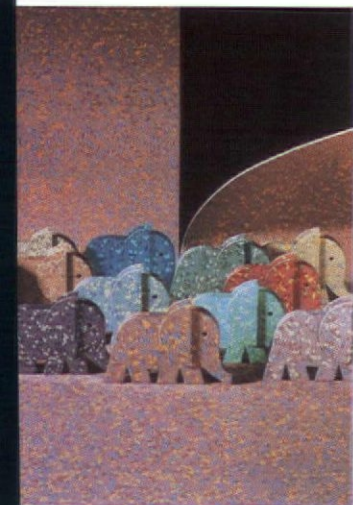
CLASS OF '93



Gretchen Bellinger pays tribute to the matriarch of her family, Edith Reese Bellinger, with Grand Dame jacquard. The inspiration for this exquisite textile came from a bolt of dress silk Miss Bellinger found in Mrs. Bellinger's attic, shortly after her grandmother died at the age of 106. Today's version of grandmother's silk is a generous 86-in. wide and custom woven in Italy. Its delicate blend of polyester, silk and wool makes it an affordable addition to the Bellinger collection.

Circle No. 227

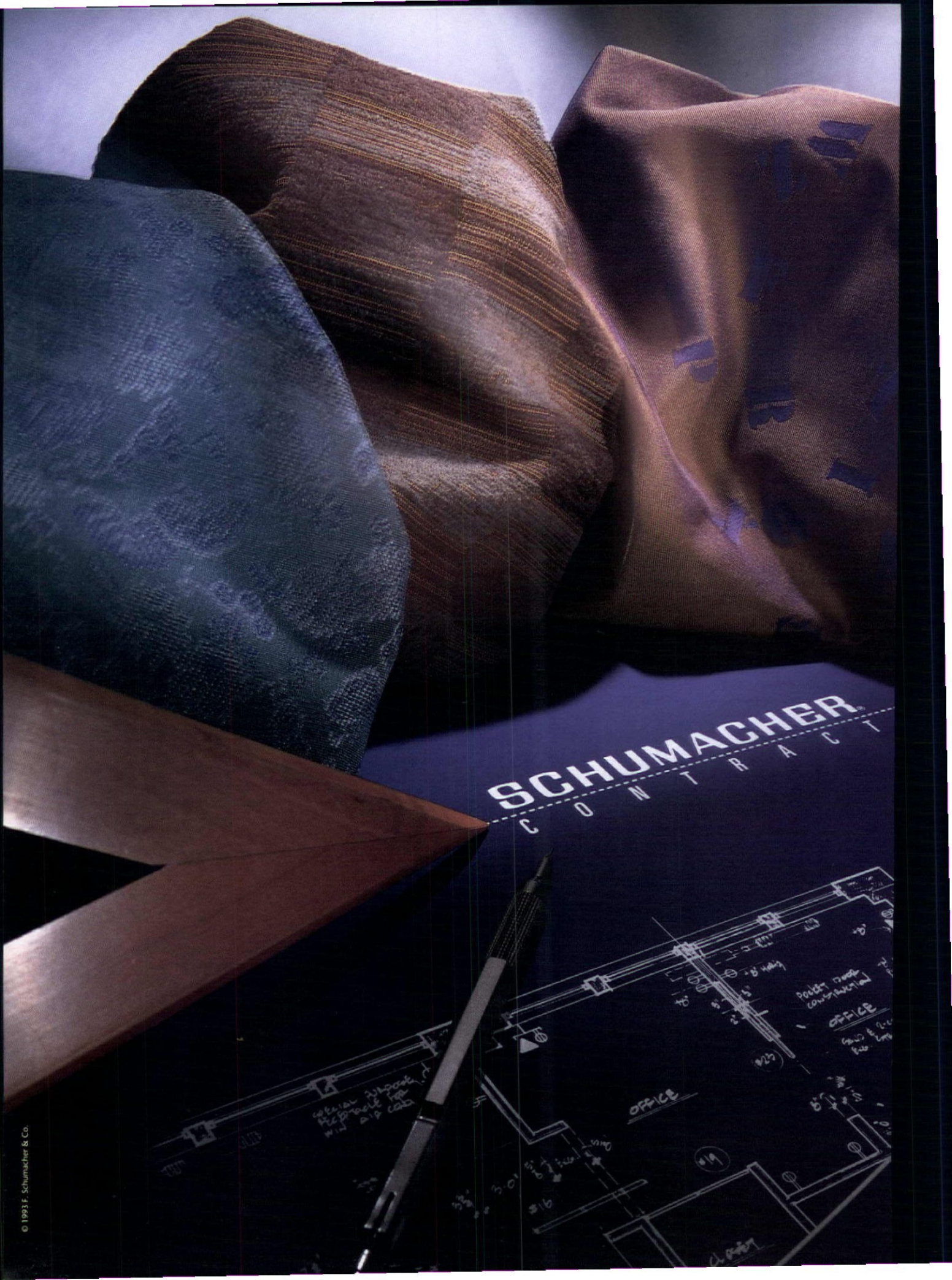
Circle No. 226



The Maple/Stainless side chair from Heltzer Furniture Design has a maple and stainless steel frame that can be upholstered in a standard black chenille or COM. Stainless steel screws are used as a detail to emphasize the design and function of the chair. Other woods and custom finishes are also available.

Circle No. 225





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Microfibre for
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Take various kinds of clay, shape them into flat, regular, interlocking forms, fire and glaze them and you have one of many kinds of ceramic tile for flooring and wall covering. Though this building material has existed for centuries, architects and interior designers have rediscovered its ability to create durable and attractive surfaces where moisture, dirt and heavy traffic prevail. Of course, a successful installation depends on proper preparation of the substrate, bedding and grout. However, the reward can be either a dignified, neutral background for other visual phenomena—or a showplace of geometric pattern or figurative art that could outlast the life of the space.

LAUFEN INTERNATIONAL

Complement classic taste with Registry Royale ceramic wall and floor tile. The marble finish, 6-in. x 8-in. wall tile comes in three jewel tones and four designs, including a geometric border and insert and a floral border and insert. Registry Royale Garnet and Registry Bone wall and floor tile are shown. The counter edge features floral inserts and the splash area is bordered by 2-in. x 6-in. listellos.

Circle No. 231



BUCHTAL CERAMICS

A new porcelain series tile is currently available from Buchtal Ceramics. The Old Stone Series recalls the look of traditional urban pavers and natural stone with a dimpled surface and variations in shades. The tiles are offered in 6-in. x 6-in. formats and in triangles with 1/2-in. thickness in nine earthy colors. They are suitable for use indoors and out, on floors and facades.

Circle No. 234



MANNINGTON CERAMIC TILE

Grand Prix is an 8-in. x 8-in. glazed tile, designed chiefly for use on interior commercial floors, counter tops and walls. Thicker than most glazed floor tiles, Grand Prix's durable, variable-toned, fumé glaze is suitable for new construction or remodeling projects. Seven colors are available with matching bullnose, out-corner and cove base trim pieces.

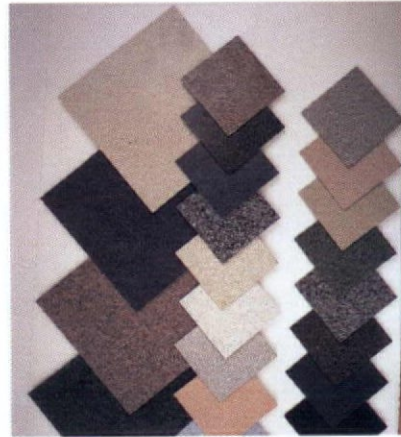
Circle No. 233



GRANIREX

Walker & Zanger now carry the Granirex line of marble and quartzite-base agglomerate tiles. Composed of 93% natural stone and 7% acrylic resin, Granirex quartzites are harder and more stain resistant than natural granite. They may be used in areas with extremely heavy traffic and difficult maintenance problems, and for exterior applications.

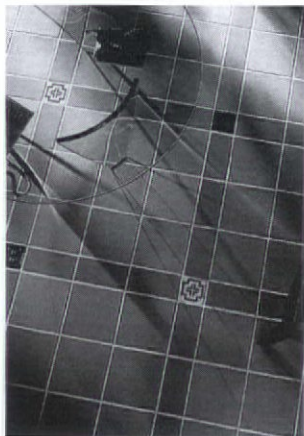
Circle No. 232



METROPOLITAN CERAMICS

Metro Accents are glazed ceramic tiles designed to accent and complement the decorator colors of Metropolitan Ceramic's Ironrock Century Classics and Metro Tile indoor/outdoor unglazed ceramic tile. Available in five colors, three glazing options and two sizes, Metro Accents can be used together with Metropolitan's unglazed ceramic tile both indoors and outdoors, in any climate.

Circle No. 235



TRANS CERAMICA LTD.

In creating the Pietre Preziose collection, GranitiFiandre drew inspiration from the immortal marbles of the ancient civilizations of Mesopotamia, Egypt and Greece. The three features combined in Pietre Preziose—the characteristics of the finest marbles, the technical features of granite and the continuity of the product—are impossible to find together in nature.

Circle No. 237



CONGOLEUM CORP.

Athenian, part of the Congoleum Gold Seal Ceramic Tile line, is available in Midnight Green, Pewter (shown) and Pearl White in 8 in. x 8 in. and 12 in. x 12 in. sizes with accompanying floor trim.

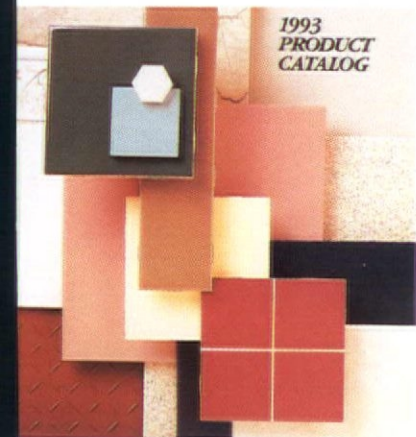
Circle No. 236



DAL-TILE

Dal-Tile's new, full-color, 48-page, 1993 catalog provides the specifier with a valuable reference guide for the selection of ceramic tile. Installation photos, specification, application, size, color and trim information is listed for each product.

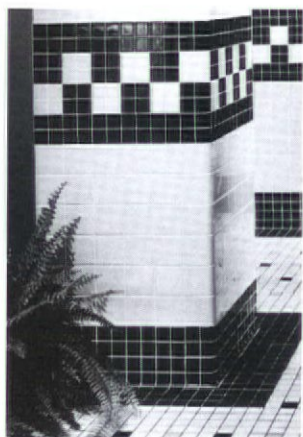
Circle No. 238



AMERICAN OLEAN TILE

Combinations glazed wall tile in a new modular 4-in. x 4-in. size offers over 70,000 wall tile design possibilities in gloss and matte glazes. Combinations wall tile provides joint alignment with 2-in. and 1-in. ceramic mosaics floor tile, and was specifically colored to complement American Olean's broad designer palette of ceramic mosaics.

Circle No. 239



REX

These elegant Italian tiles are designed by Trussardi for Rex. The sophisticated design is reminiscent of 18th century Europe, but the subtle colors—natural tones like brown and blue—are very contemporary. The combination of traditional design and classic colors guarantee a tile of lasting beauty.

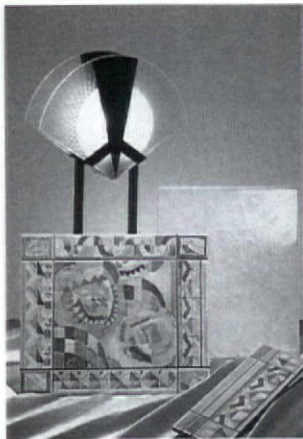
Circle No. 240



ELIOS-EMMEVI

Part of a new series of ceramic tiles from Elios-Emmevi (whose designs are based on art movements), this tile recalls Cubism with its geometric patterns and vivid colors. Unusual designs and color combinations command attention.

Circle No. 241



CROSSVILLE CERAMICS

The only manufacturer of large-size porcelain tile in the U.S., has introduced new Crossquilt and Crossborder custom-cutting programs. Based on the uniquely American art of patchwork quilt-making, the programs allow designers and architects to interpret vintage designs in durable porcelain tiles, using any color and texture in the Crossville line.

Circle No. 243



SANT'AGOSTINO

Italian ceramic tiles for walls and floor from Sant'Agostino have a softly mottled design and glossy finish. The classic matching trim and traditional fixtures complete the timeless design. While this bath has been styled with a European look, the tiles work equally well in an "all-American" setting.

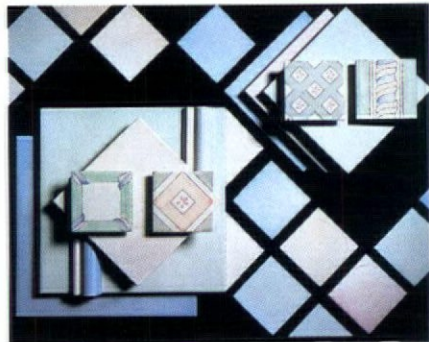
Circle No. 242



HASTINGS TILE & IL BAGNO COLLECTION

Suggesting the delicate charm of a Mediterranean spring, these tiles from Hastings are washed in pastel pigments that vary subtly from tile to tile. The series includes frostproof wall and floor tiles, decorative inserts and moldings with hand-painted ribbon and flower motifs to complement the soft tones of the field tiles. Eleven harmonious colors are available.

Circle No. 244



CERDISA

Now venturing into porcelain tiles, Versace has created Metropolis, a sandy-gray colored tile for Cerdisa that is covered with rows of raised pyramids to create different patterns of light and shadow across the tile face. Rough-textured and bumpy, the tile's three-dimensional surface invites visual and tactile exploration.

Circle No. 245

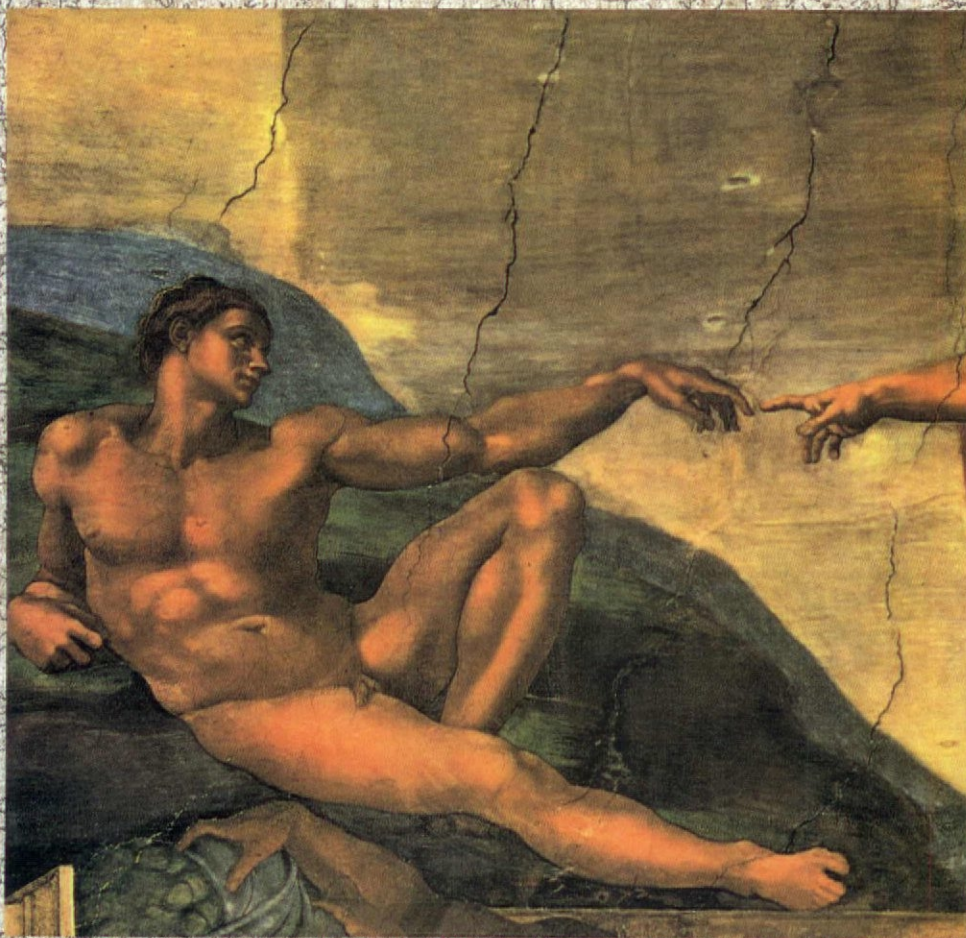


LATCO PRODUCTS

The hand-crafted Echo series of porcelain tiles consists of 4-in. x 4-in. tiles with hand-formed edges and variegated surfaces that give the tiles a feeling of movement. The translucent glazes echo the random forms and settle in the recesses creating pools of color across the surface. To accent the line, Latco has created a series of borders and moldings.

Circle No. 246





CEILING BY MICHELANGELO WALLCOVERING BY J.M. LYNNE

Renaissance, a new durable vinyl wallcovering reminiscent of classical wall surfaces from the Renaissance period, designed for J.M. Lynne by Patty Madden.

Renaissance is one of 157 designs in 3,925 colors in J.M. Lynne's VWC-1 Series. For overnight samples or additional information call 1-800-645-5044.

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Airborne

So that each sitter can personalize the Pompa Chair's ergonomic form, Geiger/Brickel turns to a most unusual material for furniture makers—air

By Roger Yee

In recovering from a heart attack in 1985, Charles M. ("Mike") Harper, chairman and CEO of Omaha, Neb.-based food processing giant Conagra, had little enthusiasm for his prescribed diet of low-fat, low-salt foods with no taste whatsoever. Being the head of a *Fortune* 500 company in the food business, Harper decided to do something about it—and launched Healthy Choice, one of the most successful frozen food lines ever introduced, two years later.

Necessity is not always the mother of invention in today's consumer-driven economy, but it still helps. John Geiger, president of Geiger/Brickel in Atlanta, found himself in a similar situation following a skiing accident in Colorado two years ago. "I'm a fairly experienced skier," Geiger recalls, "but suddenly I lost control at 14,000 ft." He awoke two days later with a stiff neck and intense pain in the lumbar portion of his spine. When he found himself still aching four months later, he decided to design a chair that could be custom fitted to his lower back. The intriguing result is the Pompa Chair, which now joins Geiger/Brickel's other Soft Edge operational and management seating lines, Contour and Attaché.

Geiger's daily half-hour drive between home and factory was a major source of inspiration for Pompa, albeit an unorthodox one. "I noticed that I felt no back pain when I was behind the wheel of my car," he says. (He drives a BMW M3.) "I saw the car seat as an example to meet or better in a task chair."

The project team from the Geiger Design Group assigned to develop the chair set certain critical goals that point to long-term trends in the furniture industry. Naturally, the ergonomic design detailing would be state-of-the-art. The adjustable back would

move independently of the adjustable seat, for instance, while the adjustable arms would be upholstered, all contours would be rounded, controls would be friendly to the eye and hand, and exposed undercarriage surfaces would all be finished. Operating procedures for the sitter would be kept as simple as possible. And the finished product would look more like fine furniture than high-tech machinery—and be affordable as well.

Three automobile seats that seemed particularly worthwhile as industrial design benchmarks were the driver's seats for BMW,

to inflate and deflate at will. Once the appropriate device had been obtained, it quickly found its place inside an upholstered and sewn lumbar panel that inflates when the sitter gently pushes down on a lever beneath the seat pan to activate a vacuum air "balloon," and deflates in small increments with an upward tug on the lever. In effect, the pump gave the power to tailor the shape of the critical lumbar support to the individual who needed it most—the sitter.

Of course, Geiger/Brickel was sensible enough to attend to all the other details. So the back is arched at mid-point and the upholstery for the inverted U-shaped upper back upholstered panel flares out slightly to give freedom of movement to the upper body. At the same time, the seat flares out on the side and slopes at the front to hold the sitter snugly in the chair, moving independently of the back at a 1:3 ratio.

Surprising as it may seem, Pompa's sturdy structure, tested mechanisms and graceful detailing were regularly subjected to rigorous cost-benefit analyses, value engineering and tests of its manufacturability that kept costs down despite its elegant, hand-crafted image. As Geiger notes, "You can make a chair like this



by hand and ask \$2,000 per chair. Or you can put your money up front, in better design, engineering and tooling. I chose the latter." As the completed Pompa prototype went the rounds of on-site tests at the Geiger/Brickel plant, everyone sensed they had a winner on their hands. "No one wanted to surrender the chair," Geiger reports. Individuals who get to pump the Pompa (Italian for "pump") to their own liking will have accomplished something the furniture industry has never quite mastered before: mass-produced, personal chairs—Pompa by Geiger/Brickel.

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Circle No. 252

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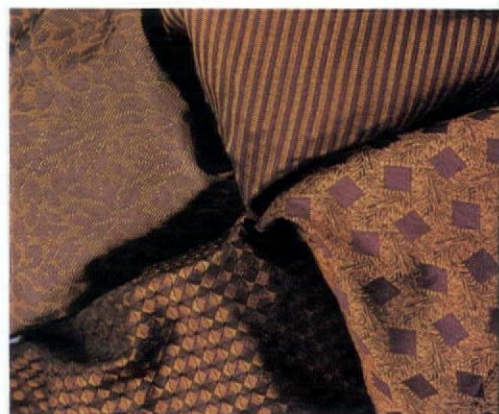
BASF

Major Leaguer

Two years out and building fast, Robert Allen Contract's newest textile collection shows that it has its sights trained on being a big league player

By Jean Godfrey-June

With her latest collection, *Abstract Visions* (above, left), design director Deborah R. Lanzner (right) brings Robert Allen Contract into a new range of off-beat geometrics. This collection follows *Botanical Garden* (above, right).



Even though you might recognize the name, buttonholing Robert Allen's new Contract division is increasingly difficult—with each successive collection the company puts out. Just two years old, the company has set its sights on entering as much of the market as possible. For design director and industry veteran Deborah Lanzner, the far-reaching focus has kept her busy—and stimulated. “We’re not going to be a boutique, so it’s important to do something different with each new collection,” she observes. “We need more than a single, narrow identity, because we’re going to be covering a great deal of ground.”

Robert Allen's parent company, Masco, is no stranger to the business. As one of the world's largest producers of building products and furnishings, Masco is a *Fortune 500* company that controls such respected names as Acme Office Group, Henredon Furniture, Drexel Heritage and Delta Faucet, to name a few. When Masco decided to establish a separate contract textile division to concentrate on woven textiles (its Ametex print division, which is the country's largest converter of Trevira prints, creates tex-



tiles for hospitality, health care and residential use), Lanzner and national sales manager Ken Wolf jumped right in.

Their first product was *Rock Solid*, a budget-minded series of basic solids in inventive colors. “When you’re introducing an entirely new company, you’ve got two options,” notes Wolf. “You can start with sizzle, and follow up with steak later, or you can start with steak and add the sizzle as you go on.” Lanzner opted for the latter, reasoning that a foundation of basic solids would tell designers that Robert Allen Contract was building a line to last.

But the sizzle came fast. Lanzner's subsequent collections have ranged from *Echoes of Deco*, which included a large-scaled, dramatically-textured tapestry that seemed straight out of the ocean liner *Normandie*, to *Botanical Garden*, where delicate cotton, rayon and polyester blends like *Maidenhair* and *Hot-house* refer to ecology and technology—inspired by a year Lanzner spent landscape gardening in Britain.

This NeoCon 1993, Lanzner introduces *Abstract Visions*. “There are a great many design firms that don’t like lots of pattern and prefer abstracts,” observes Lanzner, who travels around the country, meeting with design firms as well as mills, gauging their response to different market trends. “I created *Abstract Visions* to fill that void.”

With fabrics like *Gamma*, an off-kilter geometric, and *Airbrush*, a similarly pulled-apart geometric that’s softened with color and texture, Lanzner mixes fibers, colors and influences with

an abandon that feels almost like fashion. “I get many of my ideas from apparel,” Lanzner admits. Yet she says she’s just as likely to be found combing a flea market for ideas as she is attending a fashion show.

Either way, Lanzner grounds each design firmly in function. “All of the textiles are expressly for contract,” she emphasizes. “Whether I’m using a particular fiber, weave or construction to get there, the end result is always a fabric appropriate for its end use.” End uses can vary from task seating to high-end corporate boardrooms. “Our focus is on providing a broad range at reasonable price points,” she says.

While the line is continually evolving, the collections work together loosely, often relating in terms of color. For example, a royal purple and gold-colored classic stripe will show up in one collection, only to be complemented by a similarly-colored wildly abstract cloth in the next.

Along with designers’ input Lanzner takes advantage of the corporate expertise and perspective of the larger Robert Allen Masco group. “Over 60 years they’ve developed think tank and other resources that I can draw upon,” she says. “All the forces of Robert Allen as a company can be brought to bear on this new venture.”

Indeed, Masco would seem to see great potential in the market. Despite all the industry naysayers, the company has invested substantially to develop Robert Allen Contract. And as she keeps the company busy with new introductions, there’s nothing abstract about Deborah Lanzner’s latest visions for Robert Allen Contract. ☺

Circle No. 251

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Bankers Dividend

Customers of First of America Bank in Peoria, Ill., actually get more for their money, thanks to an interior design by Sverdrup Architects

By Jennifer Thiele



The main lobby of the First of America Bank in downtown Peoria, Ill., was painstakingly restored to its original 1920s condition under the direction of Sverdrup Architects. Layers of paint and soot were removed to reveal cream-colored barrel vaults and a decorative painted plaster ceiling (opposite). Since customer comfort is very important to the Bank's business philosophy, the designers humanized the lobby's grand scale with wood paneling, carpeting and a low brass railing in the personal banking area (above).

With a population of 350,000, Peoria, Ill., is big enough to be an important business center—it is the home of *Fortune 500* company Caterpillar—and small enough to maintain its sense of community. So when First of America Bank (formerly Commercial National Bank) decided it was due for a renovation of its downtown headquarters facility, it spent time choosing St. Louis-based Sverdrup Architects as design firm. "Many local designers are good customers of ours," observes First of America president and CEO Robert T. Stevenson, Jr. "We felt obligated to explain our rationale for going with an outside firm," particularly since the Bank had always enjoyed a solid reputation of dependability and willingness to support the community.

"Of everyone we interviewed," continues Stevenson, "we felt Sverdrup had the greatest breadth of experience with space planning for

financial institutions." Sound business decision-making is one reason that First of America, the largest bank in Peoria with assets of \$1 billion, has survived 107 years of economic ups and downs. In fact, Peoria was somewhat depressed, as was much of the agricultural Midwest, when renovations began in 1985, but First of America was growing and needing professional help—with design, that is.

What the Bank first and foremost required, recalls Stevenson, was effective space planning and a modernization of banking operations. "We sat down and tried to estimate our space requirements for various divisions, recognized that we needed to make internal changes, and felt we should get professionals involved," he says. He quickly concedes that an aesthetic overhaul was also in order. In addition to the space planning, Sverdrup was charged with creating a sense of cohesiveness out of disparate architectural styles for 140,000 sq. ft. on five floors in the Bank's main building, a classical 1920s structure featuring a grand lobby with 60-ft. vaulted ceilings, plus four floors in an adjacent 1970s structure.

The focal point of the renovation was the lobby, which had fallen into a considerable state of disrepair, even if it was structurally sound. "We wanted to restore its elegance, but needed it to be functional," notes Stevenson. A literal restoration of the Bank's 1920s lobby was not mandatory. "We were under no obligation to restore the lobby to its original condition," recalls Ellen Doheny Cornwell, the Sverdrup interior designer who handled the project. In fact, the client closely monitored Sverdrup's decisions. "Banking needs have changed so much since the 1920s," notes Cornwell. "The Bank wanted justifications as to why something should be saved or not saved."

Two specific requests that the Bank made regarding the lobby restoration were that operations on the floor remain relatively unchanged, and that nothing too ostentatious should result. In a small, familiar town like Peoria, management wanted to maintain its customers' sense of comfort with the institution, and to avoid looking like a spendthrift city slicker, especially in hard financial times.

First of America still wanted the presence of personal bankers to be felt up front—a arrangement that was begun in the 1970





While the lobby set a very traditional tone for the bank, the remaining floors at First of America were designed to be much more transitional in nature. Mahogany finishes and furnishings with clean, simple lines give the executive reception area (left) a rich, handsome look that reflects stability, but not snobbery. In private offices (below), cream-colored silk wallcoverings and carpeting and lightly-scaled furnishings establish a feeling of openness in accordance with the Bank's policy of approachability.

when a teller line that had wrapped all the way around the lobby was partially removed and replaced with private banking stations. To give the existing area a more positive, welcoming identity, Sverdrup set the private banking stations apart with a metal railing designed to match the original railing on the lobby balcony.

Secret vaults: Uncovering an architectural treasure

carpeted floor and wood detailing. The Bank was particularly interested in a design that would help customers feel at ease. "People can be very sensitive about their money," observes Stevenson. "The personal banking area is sufficiently spacious to offer a lot of privacy."

The lobby also required a considerable aesthetic facelift. At the time Sverdrup was retained, the magnificent vaulted ceiling had been completely blackened by multiple coats of paint and soot that floated in from a nearby coal plant in the days before air conditioning. Yards of fabric swathed the dramatic windows, and lighting was poor at best.

When the ceiling coves were cleaned, a colorful and intricate painted plaster design that had long been lost to memory was revealed. The discovery launched a painstaking restoration process that included color studies, gilding in gold leaf and plaster painting. Recessed, canned lights were inserted into the corners of each ceiling cove, spotlights were mounted on Corinthian column capitals to light the repainted barrel vaults, and wall sconces and custom chandeliers designed to match the originals were hung at the sides of the lobby. The idea to use electronic, perforated window shades was borrowed from the New York Public Library, which boasts very similar windows.

"The Bank takes on a number of different images," Cornwell points out. "The lobby has a very grand, traditional look. In other areas,



the client wanted a more transitional look, with cleaner lines and lighter materials." Unlike the existing space, the same aesthetic would marry the 1920s and 1970s buildings to create one cohesive identity. "The designers made a good point that we had let each division do their own thing," admits Stevenson. "Instead they put a theme together for all the floors."

Areas that are likely to receive customers were naturally given the greatest attention, in accordance with the Bank's firm policy on approachability. "Without the customers we have nothing," says Stevenson, "so we always want them to feel comfortable and at ease with us." In executive areas, mahogany paneling, detailing and furnishings with clean, simple lines were deemed to reflect the long-lasting stability of the Bank in a conservative market, without being pretentious. A sense of lightness and openness was established with an otherwise neutral architectural envelope that includes cream-colored silk wallcoverings and carpeting.

Throughout the four-year project, the Bank had to remain in full operation, requiring the cooperation of the entire First of America staff and a sensitivity to the working environment and the customers on the part of the designers. "It was a gradual process, and some people had to be moved two and three times," recalls Cornwell. "There was a lot of staging taking place." Staff members were apparently so excited about the renovations that they happily wore hard hats at work on certain days when the lobby ceiling renovations required it for safety. Since the Bank's completion, Stevenson reports, both staff members and customers have said an enthusiastic "hats off!" to the end results. ☺

Project Summary: First of America Bank (formerly Commercial National Bank)

Location: Peoria, IL. **Total floor area:** 130,000 sq. ft. **No. of floors:** 6 in main building and 4 in adjacent building. **Average floor size:** 15,000 sq. ft. **Wallcoverings:** Maharam, Victrex, Guard, Carnegie, J. Robert Scott. **Paint:** Glidden, Benjamin Moore. **Laminates:** WilsonArt, Nevamar, Laminart. **Marble:** Socarni. **Vinyl flooring:** Armstrong. **Carpet/carpet tile:** Harbinger, Bentley Mills, Prince St. **Technologies:** Carpet fiber: DuPont, Monsanto. **Ceiling:** Armstrong, Above View. **Lighting:** Trend Lighting, Boyd Lighting. **Door hardware:** Baldwin. **Window treatment:** Levolor, SOS Shades. **Railings:** custom by Lelu Iron/Metalcraft. **Work stations:** Knoll. **Executive casegoods:** Kittinger, Bernhardt. **Work station seating:** Gunlocke, Brayton. **Executive seating:** Gunlocke. **Lounge seating:** Geiger, Jack Lenor Larsen, Scope, Kittinger, Hickory. **Cafeteria, dining, auditorium seating:** Loewenstein, Bray-



ton. **Other seating:** Bernhardt, Kittinger, Hickory Chair, Jack Lenor Larsen. **Upholstery:** Arc-Com, Spinneybeck, Unika Vaev, DesignTex, Donghia, Knoll, Deepa, Jack Lenor Larsen, HBF, Lee Jofa. **Conference tables:** Gunlocke, Knoll, Bernhardt. **Cafeteria, dining, training tables:** Johnson. **Other tables:** Cumberland, Wood & Hogan, Hekman. **Files:** Office Specialty. **Shelving:** Aurora. **Architectural woodworking/cabinetmaking:** Petersen Planing Mill. **Planters, accessories:** Knoll Accents. **Signage:** custom. **Plumbing fixtures:** Kohler. **Client:** Commercial National Bank (now First of America Bank). **Architect:** Sverdrup; Scott R. Herlitzka. **Interior designer:** Sverdrup; Ellen Doehny Cornwell. **Structural engineer:** Ibrahim Engi-

The restored boardroom in the 1920s building doesn't boast state-of-the-art conferencing technology, but it does make a dramatic setting for high-level meetings (below). The original crotch walnut paneling and walnut conference table were restored off-site then replaced to prevent inconvenience to the bank.



neering. **Mechanical/electrical engineer:** Sverdrup. **General contractor:** Sverdrup; David Lee. **Main subcontractor:** P.J. Hoerr. **Construction manager:** Sverdrup; Russ Hatke. **Lighting designer:** Sverdrup. **Furniture dealer:** Sverdrup. **Lobby consultant:** Sater Restorations; Tom Sater. **Photographer:** Barbara Elliott Martin.



All eyes are drawn to the bold, International Style forms and surfaces used in the space defined by the intersection of the elevator lobby, reception area, board room and internal staircase at Domino Sugar Corporation, New York, designed by Soo Kim Associates. Headquarters interiors are zoned so visitors remain within a public space that projects this venerable sugar refiner's image.

How Sweet It Is

Soo Kim Associates sweetens a century-old tradition of private offices at Domino Sugar's New York headquarters with a delicate blend of open planning and good design

By Roger Yee

DESIGN



Every resource is put to work in Domino's new home. The board room (below), for example, helps the parent company, London-based Tate & Lyle, the world's largest producer of sweeteners, share the 24th floor with Domino while keeping staffs apart. An existing art collection gains a fresh personality through sensitive installation, but the 4-ft. high bag of Domino® sugar visible from the elevator lobby (bottom) is newly commissioned.

Americans like their sugar sweet, as the saying goes—consuming some 63 pounds of refined sugar annually per man, woman and child—approximately one-twentieth of the world total (1990 statistics courtesy of the U.S. Food and Drug Administration). Our taste for sweets may help explain why a business like century-old Domino Sugar Corporation has survived a succession of corporate restructurings. Originally founded as the American Sugar Refining Company, the company was transformed into a diversified holding company called Amstar Corporation, recapitalized through a leveraged buyout by Kohlberg Kravis Roberts, sold to Merrill Lynch Capital Assets and finally acquired by Britain's

Tate & Lyle, the world's largest producer of sweeteners. Now renamed for its branded product, Domino looks as palatable as ever in its new, 55,000-sq. ft. Manhattan headquarters, designed by Soo Kim Associates.

Domino, a refiner of cane sugar whose market covers the United States primarily east of the Mississippi River (whereupon beet sugar takes over heading west), has been based in New York since its founding. Its infrequent moves kept it largely in the Wall Street district until it moved north to midtown, settling on four floors of the former Exxon Building at Rockefeller Center a decade ago. Part of the Amstar staff left New York for Fairfield County, Conn., during its occupancy at Exxon. As the lease termination date approached, Domino began to reexamine its location.

According to Ralph Kaplan, vice president-purchasing for Domino and client representative for the new headquarters, the decision to stay in New York was anything but axiomatic. "The company wanted to remain in the New York area," he recalls, "but decided to look at Westchester County (N.Y.), Connecticut and New Jersey." To maintain strong business relationships with customers and other key groups, management elected to remain in Manhattan. A new lease at the Exxon Building seemed all but certain.

Despite the dire state of New York's commercial real estate market, Domino and Mitsuo Fudosan, its new landlord at the Exxon Building, were unable to negotiate satisfactory terms for the new lease. Accompanied by a hand-picked project team that included Soo Kim Associates as design firm and Williams Company as real estate broker, Domino set out to find a new home. Like so many employers in the Big Apple, Domino would be very particular about location. In Kaplan's words, "We would stay north of 38th Street, south of 57th Street, west of 2nd Avenue and east of 9th Avenue."

The search ended at 1114 Avenue of Americas, where Domino wrote a lease for floors 2 and 25. The landlord agreed to a cash allowance for tenant improvements in lieu of the usual tenant workletter, giving Domino maximum flexibility in designing its new home. Soo Kim and Williams worked closely with Kaplan in the negotiations. "They became part of our organization," Kaplan says, "building a relationship based on honesty, competence and straightforward dealings. We didn't agree on everything. However, whenever we disagreed, we were able to talk about it."

A major departure for Domino from its first century of office occupancy was a conscious desire to improve efficiency and communications within its ranks—even at the expense of such traditional perquisites as private office space and floor planning by status. The consequences would be immediate and far-reaching. From a managerial point of view, individuals would work side by side because their functions overlapped—rather than their titles.

Visually, a spatial order that relied heavily on private offices served by fully open "bullpens" would give way to a scheme th





overwhelmingly favored open plan work stations over private offices. "There were numerous benefits to opening up the space," Soo S. Kim, president of Soo Kim Associates, remarks. "We could actually provide better work stations than before with less square footage, at the same time we brought natural light and views to the interior."

Of course, Domino and Soo Kim knew in advance that open planning can never entirely overcome certain environmental handicaps. To convince himself and senior management that these problems could be adequately contained, Kaplan toured various open plan facilities in the New York area with project team members from Soo Kim. They found that although visual and acoustical privacy are typically compromised in open

plan settings, the benefits of operational economy and efficiency outweigh the drawbacks.

In planning the floors for Domino, Soo Kim's designers have placed the required private window offices in certain pivotal locations, including the corners and selected points along the sides of the rectangular floors. This hybrid scheme yields a number of benefits. Mixing private window offices and open plan work stations helps divide otherwise continuous open plan spaces into recognizable "neighborhoods" centering around specific functions and activities.

In addition, floor-to-ceiling walls contain sound transmission and provide a measure of privacy at Domino. Open plan partitions are similarly deployed, so that areas that are closer to public corridors or in greater need of isolation have higher panels. Core spaces contain such predictable functions as the computer room, coffee bars with vending machines and seating, mail room and files. The logic of the plan has been very satisfying for the 170-member staff. "We know who works with whom in our new space," Kaplan points out. "Our president and senior vice president mapped out the adjacencies with me so that Soo Kim's people could lay out floor plans meaningful to us."

(The neighborhood concept has also worked to fit the New York office of Domino's parent company Tate &

Lyle discreetly into the 24th floor. Since the designers were able to dedicate an entire corner beside the reception area and board room to Tate & Lyle, employees of the parent and its subsidiary can enter and leave the premises without having to meet. Soo Kim has adroitly placed the board room on a 45° angle to welcome both organizations and their visitors.)

Because the existing files and much of the private office furnishings were in good condition, Soo Kim had them refurbished, allowing Domino to upgrade its new, open plan furniture system with wood panel caps, wood work surfaces for managers, and upholstery for panels and task seating. A visitor is hard pressed to know what is reused in the handsome, International Style interior Soo Kim has produced. For example, the electrostatically repainted files are grouped in built-in units for a custom look. And the art collection Domino quietly amassed over the years is so sensitively installed that many of the paintings, wall hangings and sculptures seem to have been commissioned for the new headquarters. (The only new work is a tromp l'oeil, 4-ft. high bag of Domino® sugar that Kim convinced Domino to commission.)

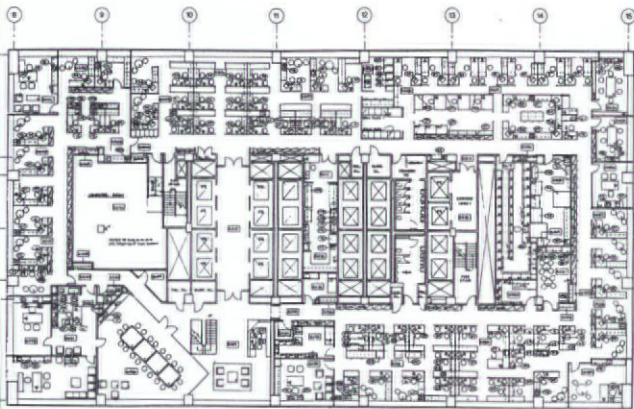
Other than the occasional employee asking to have a work station adjusted, Domino appears to have settled happily in its new environment. Getting ready for opening day took extraordinary efforts, nonetheless. "I must have slept four hours over the last four days before we opened in the new headquarters," Ralph Kaplan proudly reveals. Yet the board of directors was able to schedule and conduct a meeting on the first day of business in the new space. Would anything less have tasted so sweet? ☺

Project Summary: Domino Sugar Corporation

Location: New York, NY. **Total floor area:** 55,000 sq. ft. **No. of floors:** 2. **Average floor size:** 27,500 sq. ft.. **Total staff size:** 170. **Cost/sq. ft.:** \$75. **Wallcovering:** J.M. Lynne. **Paint:** Benjamin Moore. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Granite:** Moliterno Stone Sales. **Wood flooring:** Permagrain. **VCT flooring:** Tarkett. **Carpet:** Bentley. **Carpet tile:** Collins & Aikman. **Carpet fiber:** DuPont Antron III. **Access flooring:** Tate. **Ceiling:** Armstrong. **Lighting:** National, Halo, Edison Price. **Doors:** Acme. **Door hardware:** Schlage. **Glass:** PPG. **Wall system:** Acme. **Window treatment:** Sol-R-Shades, Finepleat. **Work stations and work station seating:** Steelcase. **Cafeteria, dining, auditorium seating and tables:** Vecta. **Other seating:** Knoll, Bernhardt, Steelcase, Brayton. **Upholstery:** DesignTex, Knoll, Unika Vaev. **Conference tables:** Knoll. **Files:** Storwal. **Architectural woodworking:** Yuenger Woodworking. **Cabinet-making:** Interior Woodworking Corp. **Signage:** Ultimate Signs & Design. **Client:** Domino Sugar Corp. **Interior designer:** Soo Kim Assoc. **Structural engineer:** Office of James Ruderman. **Mechanical/electrical engineer:** I.M. Robbins, PC. **Acoustician:** Shen Milson Wilke. **General contractor:** A J Contracting Co. **Lighting designer:** Robert Wolsch Designs. **Furniture dealer:** Furniture Consultants Inc.; Dancker, Sellev & Douglas. **Photographer:** Robert Wolsch.

Only client and designer know what is—or isn't—really new

While private office furniture has been refurbished for Domino's management, most of the staff work in new open plan work stations (above) that have been configured to promote teamwork while retaining some measure of visual and acoustical privacy. The furniture system used here, Steelcase's Avenir, is valued for its simplicity and ease of use as well as its utility.





Safe Haven

Sometimes that's all troubled kids need—and get—to set them on the right track at Graham Windham School & Village in Hastings-on-Hudson, designed by the Geddis Partnership

By Amy Milshtein

When first built 90 years ago, they represented the cutting edge of humane design for orphaned children. However, Graham Windham School & Village's seven dormitory cottages have not only been in a state of disrepair in recent years, but downright out-of-touch. Today, the campus set on 2 bucolic, riverfront acres in Hastings-on-Hudson, N.Y., is bringing its school of Stanford White-designed cottages up to the latest standards, thanks to a concentrated effort by the Geddis Partnership.

Graham Windham, the nation's oldest, non-sectarian child care agency, serves as an anchor of stability to children and families in crisis, and has done so for over 180 years. The keystone of its widespread services is its Westchester campus, which houses 160 kids from ages 6 to 19. When first built, the campus served as a model of how to de-institutionalize and humanize care by offering a residential, small family setting. The model was picked up by similar agencies across the country.

Ironically, the humane model of 1902 seems rather Dickensian by today's standards. The two-story cottages basically contained two rooms, a large dormitory-style bedroom and gang bathroom upstairs, and the large room downstairs. Thirty-two orphaned children were crowded into each cottage. Also, after nine decades of wear-and-tear, the cottages showed their age.

Graham Windham's services have also evolved with the needs of the community. No longer an orphanage, the facility now takes on abused and neglected children, providing intervention in its purest form. The families represent the poorest of the poor, with 65% relying on public assistance and 35% representing the working poor.

Aided by counselors working on both sides, Graham Windham's goal is to reunite children and their families. Joyce Lapenn, president and CEO of Graham Windham, reports that the children stay on campus anywhere between 18 months to two years. While they reside here, the youngsters go to school, play organized sports, receive a comprehensive program of clinical treatment, counseling, education and life skills training in a structured environment. The older boys and girls also get job training.

Standing among several newer cottages

on campus, the seven original, Stanford White-inspired cottages designed by H.O. Miliken and N.P. Bevin Architects desperately needed modernization. Although all were two stories high with bedrooms on the second floor, Geddis realized that they could be divided into two different design types. The "Type-A" cottage has an L-shaped plan and a sym-



metrical frontal entry. The "Type-B" version, also L-shaped, has its entry on the inside corner of the L.

A combination of funding from the State of New York and private sources paid for the transformation. "The total reconstruction of the interior leaves the original exterior intact," explains Barbara Geddis, a principal of the Geddis Partnership. "We simply rebuilt deteriorated porches and restored brickwork." She also points out that the Georgian cottages, which are sited along a curved roadway, resemble a group of distinguished collegiate homes.

The real change can be observed in the interior of the cottages. Communal spaces

When redesigning the interior of a typical cottage at Graham Windham School & Village, the nation's oldest, non-sectarian child care agency, the Geddis Partnership created a two-story, grand stairway (opposite) to give it an old Victorian, residential flavor. The mosaic floor, moldings and woodwork keep the illusion going. The furnishings in the dining room (above) seem rugged and tough, yet the finishes seem more trusting and homelike. Acrylic sconces and pendants softly light the space.



perceived as huge and unfeeling have now yielded to individual rooms that fit personal needs. The first thing one notices when walking into a cottage is a spacious, two-story, grand stair hall that smacks of a great Victorian home. Traditional moldings and woodwork keep the illusion going, as does the mosaic tile floor. The space serves as the visual focus for the house.

Upstairs, the old, 32-bed dormitory and gang bath have been replaced with double and single bedrooms for 16. Simple as they may appear, the facilities are replete with details that attend to the needs of children and adults. Private bathrooms, for example, enhance children's dignity and acknowledge their need for privacy. Mirrors are also used to help build self awareness and self esteem. A small

station positioned over the grand stair hall allows one staff member to monitor both levels throughout the night.

Downstairs, The Geddis Partnership has divided the one, all-purpose room into several, targeted spaces. There is a library room for informal gatherings or quiet study, a television room, a game room for organized and casual recreation, a dining room, a participatory kitchen and a staff office that doubles as a family consultation room. In both the Type A and B cottages the kitchen is centrally located and provides a symbolic focus for the cottage family.

Finishes throughout the cottages are soft yet resilient. Partitions have been reinforced

for durability and to minimize long-term maintenance costs. Acrylic sconces softly light the corridors. Furnishings are ready made, solid wood modular pieces designed specifically for children. "The design pulls the family and home metaphor inside the institution," says Geddis. "It creates a two-story house-within-a-house."

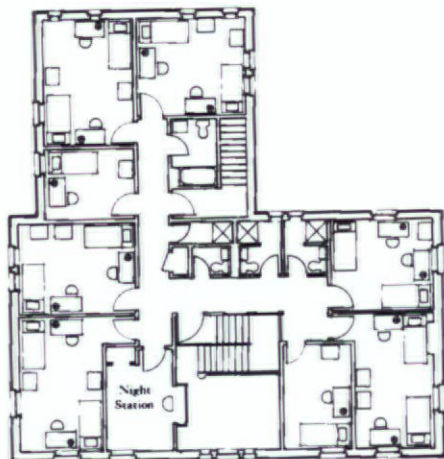
If the interiors seem uncannily well suited to their occupants, they should. Geddis was able to identify the need to create different spaces by conducting numerous interviews with administrators, social workers, house parents, maintenance personnel, teachers and the kids themselves. Most interviews were conducted among small groups in the cottages, so the environment was a constant reference point.

Lapern especially appreciates the warmth of the design and the message it gives the residents. "These kids come to us with a low sense of self," she says. "They don't believe that anyone cares for them. The new environment proves that we do care." Even the artwork featuring black subjects done by black artists lets the kids know that they belong here.

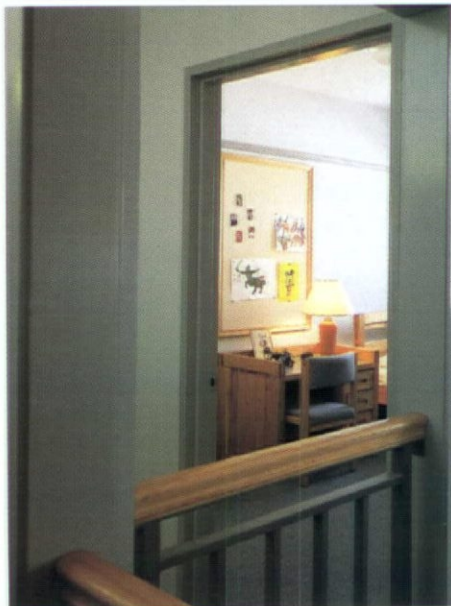
Work at Graham Windham is by no means finished. Other buildings are being improved and a new school will soon be finished. Unfortunately, the two pronged cycle of poverty and drug abuse promises to keep the campus filled with needy charges well into the future. Luckily, Graham Windham's safety net of caring people and sensitive facilities can catch some of them long before they hit the bottom. ☺

Project Summary: Graham Windham School & Village

Location: Hastings-on-Hudson, NY. **Total floor area:** 5,000 sq. ft. for each of 7 cottages. **No. of floors:** two. **Average floor size:** 2,500 sq. ft. **No. of bedrooms:** Type A: 14, Type B: 15. **Overall cost:** \$3.4 million. **Wallcoverings and borders:** Koroseal, Genon, J. Lynne, C&S Guard, Wolf-Gordon, Maharaja. **Paint:** Pratt & Lambert, Benjamin Moore. **Landscape:** WilsonArt, Pioneer, Nevamar. **Solid-core panels:** DuPont Corian. **Dry wall:** U.S. Gypsum. **Flooring:** DAL-Tile, Kentile. **Carpet/carpet tile:** Shaw Carpet. **Carpet fiber manufacturer:** Shaw Carpet. **Lighting:** Lightolier, Metropolitan. **Doors:** Brose. **Door hardware:** Schlage. **Window frames:** Eagle Wood. **Window treatments:** Thermoveil Shal Cloth. **Railings/screens/grill work:** Andron Construction. **Children's room casegoods, beds, tables:** This End Up. **Lounge seating:** Furniture Inc. **Director's seating:** Intempo Wood. **Other tables:** Arens Office Furnishings. **Architectural woodwork:** Lamiceli & Sons Woodworking. **Cabinetmaking:** Brammer. **HVAC:** York. **Fire safety:** Fire System Inc. **Security:** Edwards. **Plumbing fixtures:** Kohler. **Client:** Graham Windham Services to Families and Children. **Architect and interior designer:** The Geddis Partnership. **Structural engineer:** Robert Silman Assoc. **Mechanical/Electrical engineer:** Darano Consulting, P.C. **General contractor:** Anderson Construction. **Lighting designer:** The Geddis Partnership. **Photographer:** Dan Cornish.



Upstairs in a typical Graham Windham cottage, one gang bedroom for 32 children has been replaced with several single or double bedrooms (right) for 16 in an effort to give their occupants more individual surroundings. All of the two-story cottages have a staff night station (above) poised above the entry space. This perch allows the staff member to monitor upstairs and down comfortably and discreetly throughout the night.



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Within a Belle Epoque-style edifice built in 1910 is a traditionally restored interior with up-to-date services that brings the Trianon Palace Hotel (below) gloriously back to life. Guests who stroll its impressive Gallerie (right), one of many different public spaces large and small on the ground floor that appeal to a wide range of tastes, can easily imagine themselves in the company of such past guests as Marlene Dietrich, J. Paul Getty, the Aga Kahn, King Umberto of Italy or Queen Elizabeth of England.

Vive le Trianon!

The Trianon Palace Hotel in Versailles, France, has recaptured the splendor that inspired kings, queens and the merely rich and famous, through the efforts of architect Albert-Jean Ruault

By Charles Lockwood



One of the problems France can gratefully ignore as a member of the 12-nation European Community is a shortage of famed luxury hotels. Even so, few combine grandeur and seclusion so successfully as the Trianon Palace Hotel, located in the historic town of Versailles just outside Paris. The glories of the Trianon Palace, a five-story Belle Epoque-inspired *grande dame* completed in 1910 within its own tree-shaded, 7-acre park next to the gardens of Louis XIV's Palace of Versailles—of course—look impeccably preserved and quintessentially French. To arrive at this happy ending, however, took a rescue by the hotel's newest owner, Miyama Development International, a Tokyo-based real estate company, with the assistance of French architect Albert-Jean Ruault.

For decades, the Trianon Palace was a favorite with such well-known social, cultural and business figures as Sarah Bernhardt, John D. Rockefeller, Jr., Marcel Proust, the Aga Khan, Cary Grant and Marlene Dietrich. The Duke and Duchess of Windsor celebrated part of their honeymoon at the hotel. Marcel Proust lost some of his precious time within its walls.

The Trianon Palace even has its footnote in world history. American President Woodrow Wilson, British Prime Minister Lloyd George and French President Georges Clemenceau met the envoys of Kaiser Wilhelm's Germany in the hotel's Salon Royal (now the Salon Clemenceau) on May 7, 1919, to announce the rigorous terms of the soon-to-be-signed Treaty of Versailles, formally ending World War







1. In 1942, Adolph Hitler visited the Trianon Palace once the Luftwaffe had commandeered it as a local headquarters. Two years later, General Dwight D. Eisenhower transformed the hotel into SCAFE headquarters, turning every guest room, including the oversized baths, into U.S. Army offices.

A door in Versailles becomes a floor in the Trianon Palace

Knowing that everything in a grand hotel need not be monumental in scale or formal in spirit, architect Albert-Jean Ruault worked with the management of the Trianon Palace to create a variety of settings for dining. A light and airy pavilion distinguishes Les Trois Marches (above), the restaurant run by one of France's most talented chefs, Gérard Vié, while a spacious but formal tone is maintained in the Restaurant Marie-Antoinette (opposite, bottom). For guests who desire more intimate spaces, there are the Bar Marie-Antoinette (right) and the Restaurant Salon de la Reine (opposite, top).

With the close of World War II, the Trianon Palace reopened as a hotel and quickly attracted an impressive clientele. Presidents Richard Nixon and Gerald Ford and Queen Elizabeth II were guests during their visits to Versailles. Even tight-fisted oil tycoon J. Paul Getty checked in, insisting on a room "in the mid-price range."

Yet much of the lustre had been lost by the 1980s. "The interiors were genteelly shabby, with faded paint in the hallways and worn carpet in the rooms," Ruault admits. Mechanical systems such as plumbing, wiring, telephones and HVAC were antiquated, as were the kitchen and other behind-the-scenes service facilities.

Despite these drawbacks, the Trianon Palace still hoarded some extraordinary assets, including its virtually

unaltered Belle Epoque-style architecture, its secluded location near the Palace of Versailles, and its proximity (15 km) to Paris. A consortium of American and Japanese investors recognized these qualities when they purchased it in 1989. Miyama Development International subsequently bought out its American partners to become the sole owner.

Last year, the Trianon Palace completed a three-year, three-part, \$75-million restoration and expansion program. Ruault, who now serves as its managing director, worked with the construction companies of Heulien from Boulogne and Bocotra of Paris to recapture all of its former splendor. The story of how this transformation came about reads like a contemporary fairytale.

Realizing that the Trianon Palace's upscale clientele would undoubtedly remain upscale—would not generate an adequate return on the hotel's purchase price and restoration costs, Miyama planned a multi-phase program to expand the hotel's facilities and attract a broad-based, year-round clientele. Two new facilities would be inserted within the existing structure, including Les Trois Marches, a gourmet restaurant, and Givenchy Kingdom of Beauty, a health spa. An entirely new Trianon Hotel and Conference Center would also be built on the corner of the grounds.

Miyama closed the Trianon Palace Hotel for total restoration and renovation in 1990. Working closely with SEMIE as the electrical contractor, Domange as the plumbing contractor, and CGAT as the air conditioning/ventilation and heating contractor, Ruault replaced all mechanical/electrical systems and service facilities. What ensued was considerably more than a facial makeover. "Over 400 trucks hauled away 58,800 cu. yd. of debris and rubble," Ruault recalls. At the height of the restoration effort, 250 workers swarmed 492,000 ft. of telephone and video cable as well as 9,840 ft. of fiber optic cable.





Once the modernization of behind-the-scenes systems and facilities was completed, Ruault restored the hotel to its former architectural glory. The hotel's facade and such public rooms as the Salon Clemenceau are government-classified historic landmarks and were, therefore, meticulously restored.

A typical example of the exacting workmanship required by the Trianon Palace were the iron railings at each French window, which workmen stripped of rust, repaired when necessary, primed and repainted in dark blue before they could be reinstalled. The stabilization and repainting of the intricate cream-colored Neoclassical facade required no less than 18,770 pounds of exterior coatings. No wonder the sight of the hotel, standing among the trees of its verdant park, is nothing short of dazzling now.

Inside the hotel, Ruault sought to recapture the original spirit of the lobby, gallery and landmarked rooms like the Salon Clemenceau, using every means of urban archeology to uncover the original builder's intent. Restoration of faded gilding required several hundred square feet of new gold leaf. "The design of the blue, gold and cream-colored wool carpeting duplicates the pattern on a door in the palace of Versailles," according to Ruault. "And two 17th-century tapestries, one of Apollo and the Muses, and the other of Ulysses and Circe, adorn the walls of the gallery."

Ruault indicates that the hotel's ground floor has been deliberately designed to strike



a careful balance between impressing guests with majestic scale and making them feel at home in individual settings. Indeed, guests are encouraged to wander through a variety

ing heights. Some rooms overlook the Palace of Versailles and the town's picturesque rooftops and church towers, while others gaze upon the treetops of the Palace garden and



nearly meadows dotted with sheep. Ruault notes that the furnishings and fixtures provided by Tapisserie et Decoration Mayet of Boulogne have been carefully chosen to reflect the hotel's luxurious *fin-de-siecle* character.

If, as Ruault believes, "A luxury hotel must master both the grand gesture and the intimate detail," the client never let the project team forget it. Consider the Givenchy Kingdom of Beauty. This impressive, 30,000-sq. ft. spa is equipped with *le dernier cri* in beauty salon, glass-covered swimming pool, saunas, tennis courts and restaurant serving diet cuisine, but the result is hardly a clinical milieu. Guests who enroll in its two- or three- or six-day programs find themselves working out in a gra-

of spaces. Beginning with the intimate circular lobby, they can proceed to a several-hundred-foot-long Gallerie where they lounge on comfortable sofas and chairs to take tea or cocktails, or continue through a series of high-ceilinged salons and public rooms with

rious environment of high-tech gear and Neoclassical-style architecture.

Similarly, when famed chef Gérard V moved his Les Trois Marches restaurant from a one-time mansion in the town of Versailles to the Trianon Palace Hotel, Ruault took care not to overwhelm it with space. He judges that the vast Salon Clemenceau, which has been the hotel's former dining room, was better suited for receptions than a gourmet restaurant. Les Trois Marches was thus installed in a gleaming greenhouse-inspired conservatory discreetly built onto the hotel's west facade. Overlooking Louis XIV's gardens, the popular restaurant has won a coveted two-star ranking from Michelin.

Although the Trianon Palace reopened to the public on July 22, 1991, its restoration was only the first phase of Miyama's strategy for the property. On January 6, 1992, the Trianon Palace's sister hotel, the new, 97-room Trianon Hotel and Conference Center opened on the grounds. This new, four-story hotel, with its Neoclassical facade of cream-colored stone and red brick, complements the original Trianon Palace Hotel with remarkable style. Within the new facility, the public spaces and moderately priced guest rooms have a traditional look that helps associate them with the venerable structure next door.

Since Miyama had known from the start that the Trianon Palace would need business clientele to supplement its affluent tourist base, the Trianon Hotel is designed to be a complete conference center. In the Hotel's large accommodations, six meeting rooms can be combined to accommodate 360 people. Elsewhere, conferees can also avail themselves of five other meeting rooms, a press room, a multi-channel control room with facilities for broadcasting and video transmissions, a 14-

How not to overwhelm haute cuisine with architecture

lofty French doors overlooking the grounds and the highly regarded Les Trois Marches restaurant.

Upstairs, the Trianon Palace has 95 guest rooms and suites designed to indulge their occupants with exceptional floor area and ceil-





seat casual restaurant and unobtrusive underground parking for 200 automobiles.

Within the past year, affluent travelers have rediscovered the Trianon Palace Hotel. For some of these guests, the hotel is an island of luxury where they are pampered at the spa and tantalized by the cuisine of Les Trois Marches, just 30 minutes from the bustle of Paris. For other guests, the Trianon Palace Hotel offers the ideal location to visit all the chateaux and gardens outside Paris, particularly the Palace of Versailles. "Business looks very promising," Ruault says.

Have the Trianon Palace Hotel's new owner and Albert-Jean Ruault done everything right? That the restored Trianon Palace and its new facilities have that elegant yet easygoing sense of style that characterizes France at its best surely owes much to being French. The rest is—*pourquoi pas?*—probably by design. ☺

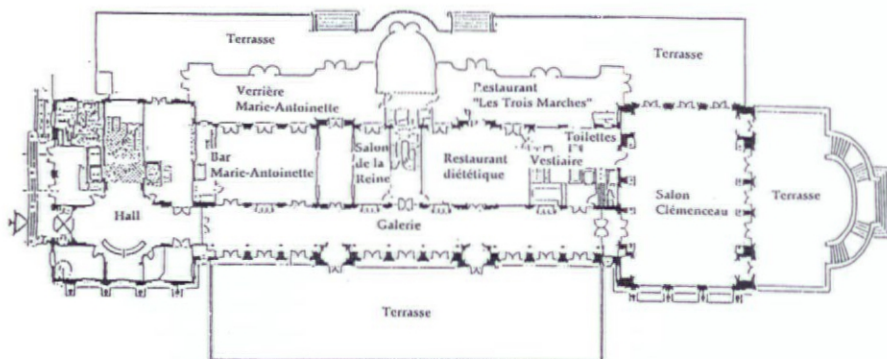


The owners of the Trianon Palace knew that the hotel's historic mission to the luxury tourist market would need to be supplemented for the new venture to succeed, so a corporate conference center has been installed, complete with its own entrance (opposite, bottom) and elegant conference rooms (opposite, top) outfitted with the latest audio-visual equipment. Yet the creature comforts of guests are not overlooked. Tourists and business people alike can enjoy the 30,000-sq. ft. Givenchy spa (above), which couches state-of-the-art exercise machines in Neoclassical surroundings, and graciously appointed guest rooms (left).

Charles Lockwood is a Los Angeles-based writer on urban planning and architecture.

Project Summary: Trianon Palace Hotel

Location: Versailles, France. Guest rooms: 69 bedrooms, 22 suites, 3 apartments (Trianon Palace), 97 bedrooms (Trianon Hotel). No. of floors: 4. Cost: \$75 million. Furniture and other furnishings: Tapiserie et Decoration Mayet de Boulogne and others. Client: Miyama Development International. Architect and construction manager: Albert-Jean Ruault. General contractors: Leulin, Boulogne; Bocotra, Paris. Photography: courtesy of Trianon Palace Hotel.



Express Yourself

Ultra Express, Santa Clara, Calif., enlisted Ambiance Associates to design an attractive, 24-hour headquarters that customers will only know by its sound

By Roger Yee

Rushing through the streets of Washington, London, Tokyo and points in between is a swift-footed army of messengers, couriers and delivery people on the run, conveying packages that cannot wait by means of vans, motor scooters, bicycles, motorcycles and even roller skates and roller blades. Where they begin at daybreak or end at nightfall may not matter to their customers. However, as Ultra Express, an express messenger delivery service in Santa Clara, Calif., has discovered, the physical base of operations matters a lot—to its staff as much as its customers. Its new headquarters, designed by Ambiance Associates, provides a fascinating glimpse into the heart of this fast-growing business.

Nine-year-old Ultra Express is the kind of organization that would not have existed before the age of computers and modern telecommunications. A customer calls an order to one of the company's customer service representatives, who records the particulars of the transaction on a computer screen and forwards the data electronically to a dispatcher. The dispatcher then matches the order to the driver of an available Isuzu pickup or Ford van in the vicinity of the customer, and transmits the particulars via a 900-megahertz paging network to the vehicle's on-board computer. Finally, the driver reads the order off a portable pager's 500-character screen, and proceeds to the destination indicated. The driver maintains contact with the dispatcher by recording data directly on the screen with a light pen, and by communicating by voice to the dispatcher. Ultra Express operates 24 hours a day.

Is the old real estate rule of location, location, location valid for the headquarters of an organization like Ultra Express? Yes and no. The customer doesn't need to know that Ultra Express is based in Santa Clara, serving a geographic area delineated by a 100-mile radius that includes the San Francisco Bay Area and Silicon Valley. Since the typical vehicle spends virtually the entire day on the road making pick-ups and deliveries, the driver is not particularly concerned either.

Yet the design of the headquarters facility has mattered to Ultra Express for some time. "We were leasing space in two separate loca-

tions that we wanted to combine," recalls Eric Kies, a co-founder and principal of Ultra Express along with principal Mark Casey. "Our old offices frustrated us because we could never fix them properly. Without functional work areas, we tripped over each other even when visitors came to see us."

When a Small Business Administration loan gave Ultra Express the option of buying its own facility, Kies and Casey pounced. They acquired an existing 24,000-sq. ft., concrete tilt-up industrial building in which

Customers will never see the activities inside Ultra Express, an express messenger delivery service, but they will benefit from its smooth and efficient operation within its dispatcher area (below), where customers' orders are assigned to available drivers and vehicles, and its customer service representative area (opposite), visible as the open plan enclosure finished in corrugated sheet metal.



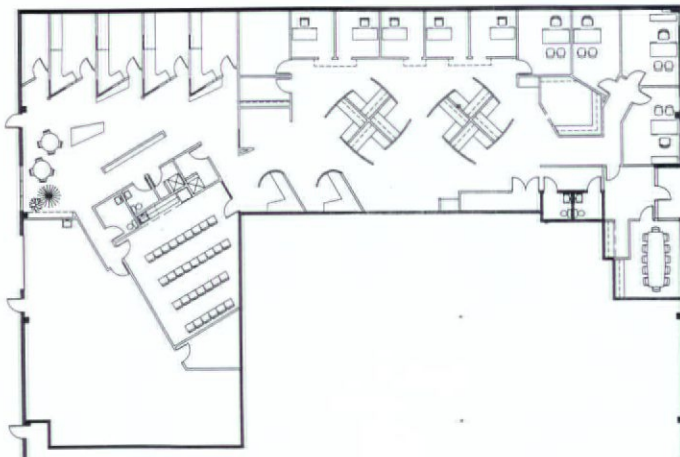
Ultra Express could occupy 13,000 sq. ft. and lease the remaining 11,000 sq. ft. The leased space could be absorbed for package storage at a later date.

What Ultra Express had purchased, of course, was the quintessential, windowless box that populates much of the American industrial landscape. To make the most of its raw space, Ultra Express retained Ambiance Associates, a design firm recommended by a local contractor. Kies notes how impressed





What's the shortest distance between two points? A meandering vinyl path (top) cuts through a field of carpet from one end of Ultra Express to the other, skirting past the customer service representatives' open plan stations. At the main entrance, a jagged stretch of drywall with exposed studs (above), traced and cut by one of the client's principals, bears witness to the rapport between client and designer.



he was by Ambiance's expertise, track record and CAD capability. In fact, he was convinced that the computer would be indispensable to his project. "Time was short due to the terms of the SBA loan," he explains. "Having CAD at our disposal let us make decisions quickly, and change them if we had to."

As things turned out, Kies and Casey had very clear ideas about what they wanted, and Kies assumed a major role in developing the new design. Given the project's tight timetable and stringent budget, Ambiance welcomed his participation. "Eric (Kies) was totally involved," observes Annette Steinberg, project manager for Ambiance. "He knew his business so well that he came up with many useful ideas for our design."

The floor plan that emerged in deliberations between Ultra Express and Ambiance reads much like a flow chart. At one end are the administrative offices and conference room, where visitors can be formally received. At the other end is the dispatchers' area, where dispatchers sit in staggered booths directing the movements of the company's drivers and vehicles, as well as lockers and showers for the drivers and a multi-purpose "family room"

or large conference room that doubles as the lunch room. In between is the customer service area, where service representatives sit in one of two open plan pinwheels of four work stations each, flanked by administrative staff in private offices.

With its client's urging, Ambiance endeavored to create a utilitarian image with character and dignity out of standard building products, industrial building materials and simple geometric forms. "Ultra Express wants its people to know that everyone is valued, that each individual's contribution is important," Steinberg points out. "We've tried to reinforce this belief by giving an image of professionalism to the entire facility."

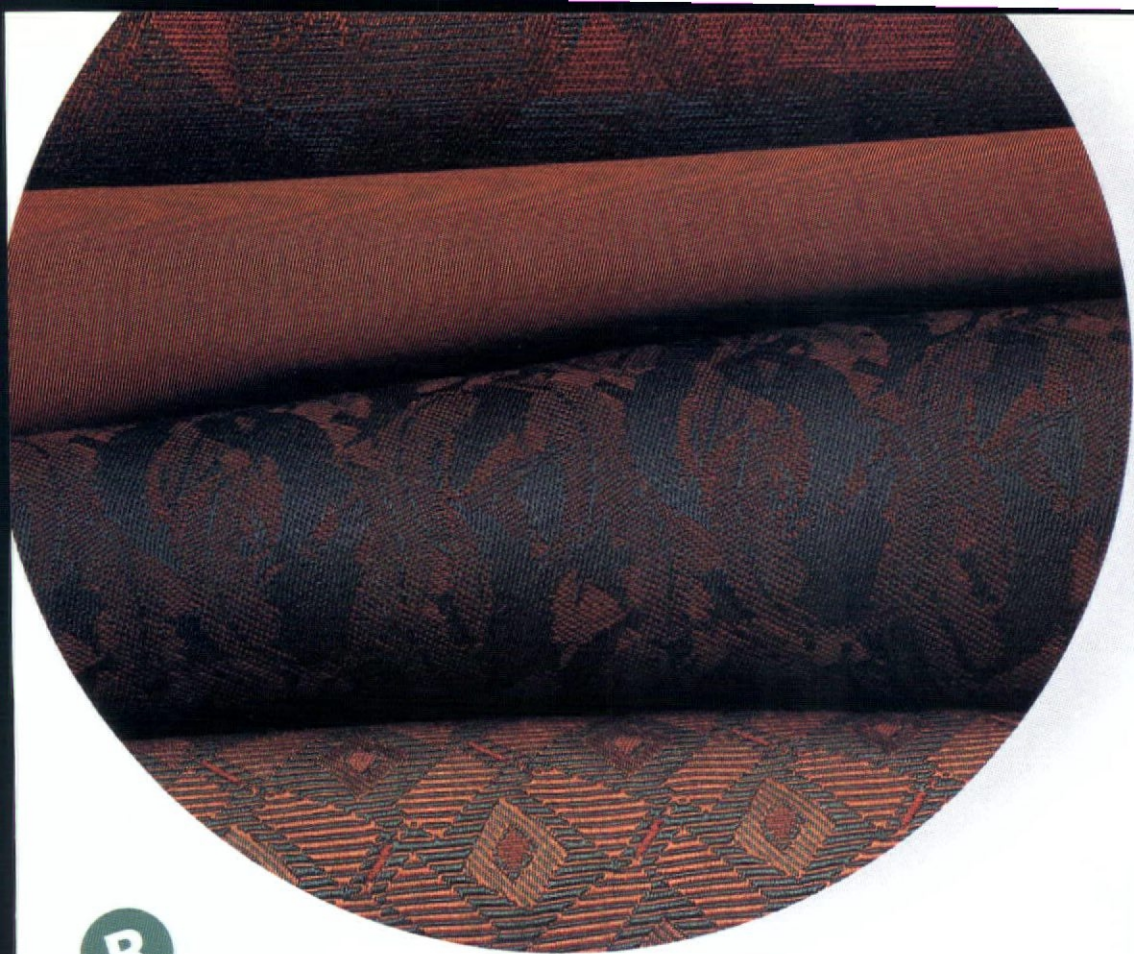
Kies admits that the message of the design image is probably directed at the employees more than anyone else, but he feels that the resulting environment makes good business sense. "A business needs a sense of its own legitimacy," he says. "Even if our customers never see the office, our employees do. Their relationship to their jobs is framed by the place where they work."

The completed design has a lot of corrugated sheet metal, exposed studs and roof trusses, and industrial lighting units configured as custom fixtures—but little furniture, since Ambiance used built-in pieces to save time and money. Yet you can see little flashes of invention scattered about. Here and there among the lines of the orthogonal planning grid, for example, individual walls, work stations and ceiling grids go off on skewed angles of their own. Restrained application of the sheet metal gives it an unexpected richness of form. A narrow path of vinyl traces its meandering wall through the otherwise carpeted floor from one end of the space to the other.

A jagged line of drywall at the main entrance has special meaning for client and designer alike. "I drew a line and sawed it off," Kies cheerfully confesses. "I had coffee and donuts while I watched." Steinberg happily retorts. Now *that's* teamwork. ☺

Project Summary: Ultra Express

Location: Santa Clara, CA. **Total floor area:** 13,000 sq. ft. **No. of floors:** 1. **Total staff size:** 45 (10 on premises full time). **Cost/sq. ft.:** \$20 (including demolition). **Paint:** Fuller O'Brien. **Laminate:** Nevamar. **Rubber floor tile:** Armstrong. **Carpet/carpet tile:** Monterey. **Carpet fiber:** DuPont. **Ceiling grid:** Donn. **Lighting:** custom. **Furniture:** existing. **Architectural woodworking and cabinetmaking:** custom. **Client:** Ultra Express. **Architect:** Ambiance Assoc.; Annette Steinberg, project manager; Steven L. Krong, AIA, director of architecture. **Mechanical engineer:** Bay Air. **Electrical engineer:** Elco Electric. **General contractor:** Gredon Associates. **Construction manager:** Greg Olson. **Lighting designer:** Ambiance Assoc. **Photographer:** Jane Lidz Photography.



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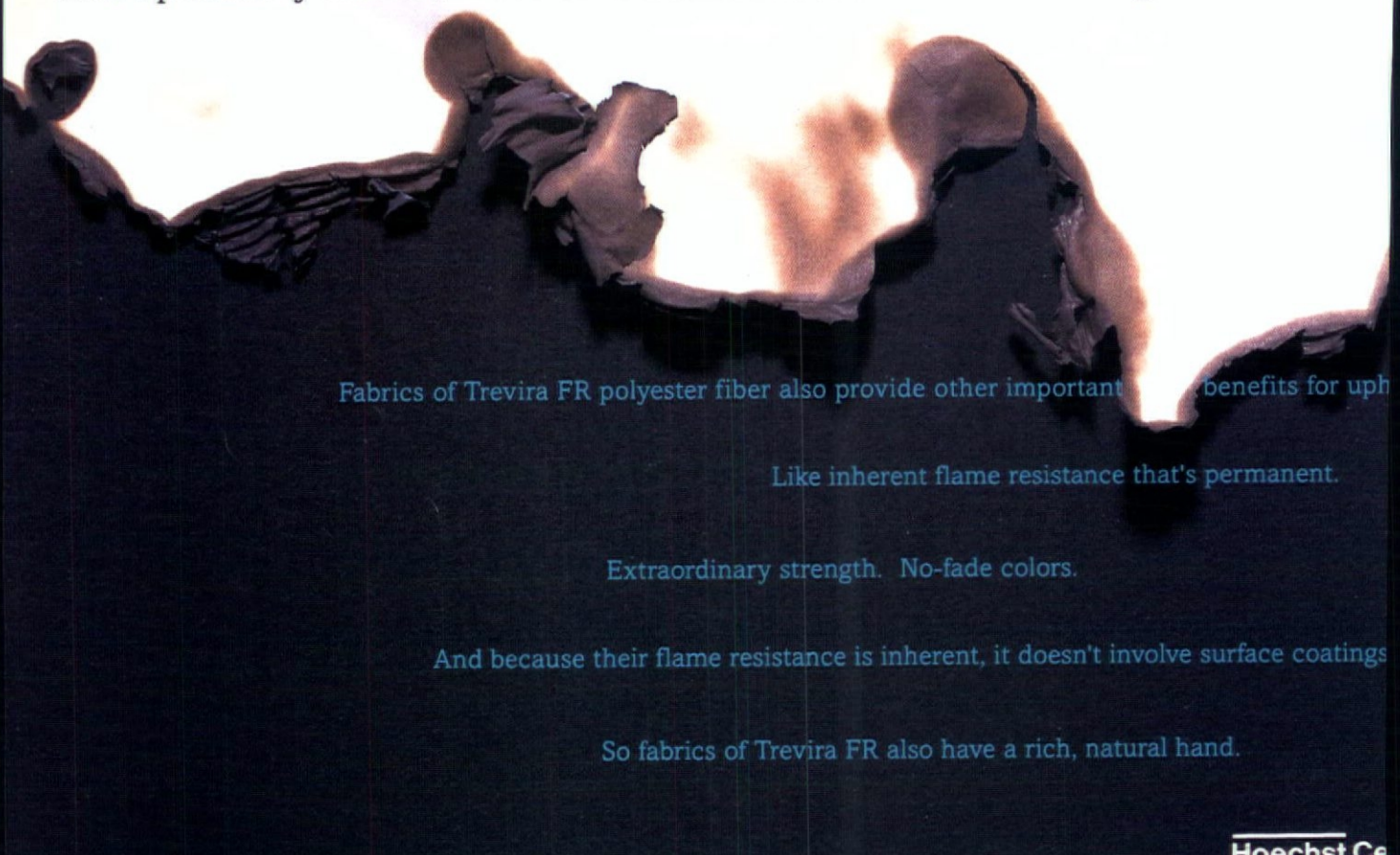
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For the Economy, Stupid!

Education is the only long-term hope for more higher-paying jobs in the U.S. economy, but will Main Street, Wall Street or Washington get the point—and build the needed facilities?

Market day at the innovative Eugenio Maria de Hostos Micro-Society Magnet School (below) in Yonkers, N.Y., designed by Anderson La Rocca Anderson, finds the students in Freedom Square shopping, banking or perhaps making a stop at the courthouse before taking a bus ride home. Photograph by Don Gornly.

The U.S. auto market is once again up for grabs. The yen has risen to unprecedented heights, taking the prices of Toyotas, Hondas and Nissans with it. American quality continues to improve and Buy American sentiment remains strong. The Big Three's share of market has hit 74.7% in the first quarter of 1993, up 2.5%, while the Japanese have seen their share drop to 22%.

In the wake of solid gains scored by Ford and Chrysler, it is fascinating to observe how two losers, GM and Honda, have responded. GM, burdened with excess capacity, high-cost labor, inefficient manufacturing and too many unpopular cars, is greeting the latest drop of 0.7% market share by furloughing thousands of workers for what constitutes a paid vacation. By contrast, Honda, suffering from an almost 11% drop in sales of its popular, American-made Accord, has decided to spend 5% more time on training instead of laying off workers. Does more education today have anything to do with economic success tomorrow?

Unfortunately, America has yet to come to terms with what education can or cannot do. We don't fail for lack of trying. Teachers' salaries have jumped 22% over the rate of inflation from an average of \$22,000 in 1983, the year that the National Commission on Excellence in Education issued its disturbing report, *A Nation at Risk*, to \$36,000 in 1993. High school graduation requirements have been tightened in 42 states. Numerous innovative school programs around the nation are showing promising results—even in urban areas, which have bootstrapped themselves in the face of federal and state neglect or indifference.

Yet student scores on such benchmarks of scholastic achievement as the Scholastic Assessment Test (formerly the Scholastic Aptitude Test) have not improved significantly. Nor is the report card for corporate America much better. Despite the example set by such progressive concerns as Motorola, the bulk of the nation's businesses concentrate their continuing education dollars on their executives. By contrast, some 70% of Germany's teenagers are enrolled in business-sponsored apprenticeship programs to give them better job prospects in the absence of university degrees.

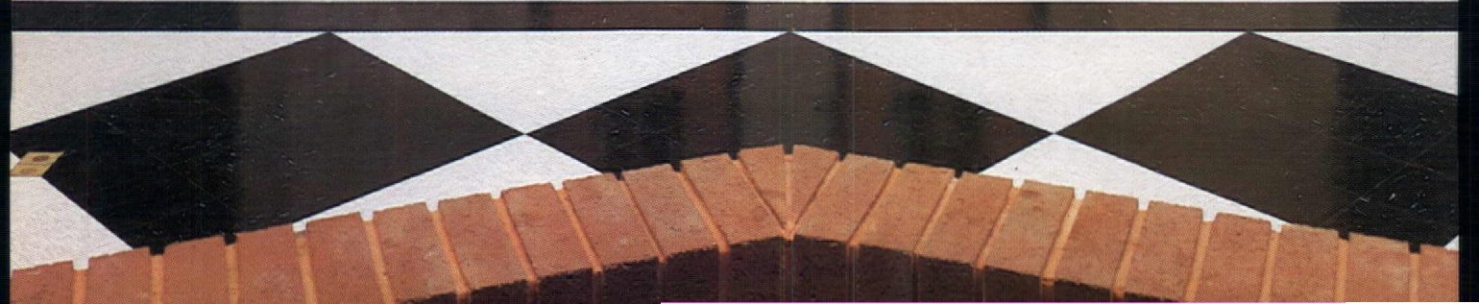
There is cause for hope in American education, nevertheless, despite the slashing of state aid and the reluctance of voters to fund school budgets. Many state legislatures are doggedly defending major educational spending bills against attacks by angry, hard-pressed taxpayers. Corporate America is rallying to support legislation for education, endorsing job-skills programs, and giving generously of people, equipment and facilities. And the Clinton Administration is committed to increasing federal funding of education and training.

What is the payoff? More education means better paying jobs. Harvard economics professor Dale W. Jorgenson showed in a 1989 study that an extra year of high school would add \$96,000 to a male worker's lifetime income and \$51,000 to a female's. Education also happens to be good business for the design community. The nation currently spends some \$15 billion a year on the construction of educational facilities, including those shown on the following pages, as the 5-to-17-year-old school age population heads towards a projected peak of some 49 million in 1998. If the nation has the courage to keep advocating good schools as part of a strategy for giving citizens of all ages, races, occupations and incomes equal access to education, the bricks and mortar we buy could be some of the best real estate investments we will ever make. ☛





Freedom Square



Class Acts

You might trust your tort to an 11-year-old lawyer...if you were a 10-year-old banker attending the Eugenio Maria de Hostos Micro-Society School in Yonkers, N.Y., designed by Anderson La Rocca Anderson

By Amy Milshtein



Get real! That's what the grammar school kids attending Eugenio Maria de Hostos Micro-Society Magnet school, in Yonkers, N.Y., do every day. During last period the older children gather in Freedom Square (opposite) to apply what they learned to their jobs." The result: higher test scores, better attitudes and great attendance. The world of Freedom Square (right) holds two banks, the Citizen's Court, publishing company and the Office of Economic Development. On a monthly market day, the square fills with pint-size capitalists hawking their wares. Lessons learned here about hard work and ethics will hopefully stick with the kids for life.

It's monthly market day and the square bustles with excitement. Eager peddlers hawk their wares while cautious buyers keep one eye on the merchandise and the other on their shrinking wallets. Afterward, there's a quick trip to the bank, maybe a stop at the courthouse and then a bus ride home. Throw in a full morning of math, language, science and social studies classes and you have a busy but typical day at the Eugenio Maria de Hostos Micro-Society Magnet School in Yonkers, N.Y., designed by Anderson La Rocca Anderson.

Magnet schools are nothing new, but Micro-Society, where students learn about business and civics by living it, definitely is. The Yonkers program, only the second in the country, patterned itself after the first Micro-Society, in Lowell, Mass., brainchild of acclaimed educator George Richmond. Richmond designed the program to counter rampant student apathy and amotivation. Since the school's inception in 1981, test

scores have risen, attendance is up and enthusiasm abounds.

Yonkers school officials are hoping the same will happen in their city. Forced by a federal decree to desegregate the school district, they chose this magnet program to attract children of all races, creeds, colors and socio-economic backgrounds from the immediate neighborhood and beyond. Along with desegregating, educators hope the program will pull up floundering test scores.

Micro-Society is not the only magnet program in Yonkers. A museum, performing arts and computer schools all compete for students. But this program offers a taste of reality to its grammar school-age participants. Everyone holds a job, manages a bank account and takes the rules seriously. They'd better—or they will be dragged into Citizen's Court.

The older kids, grades four through six, are the "movers and shakers" holding managerial and professional positions. Freedom



Square, a two-story atrium space, serves as downtown Micro-Society, and contains two banks, a publishing company, Office of Economic Development and courthouse. The unit of currency, the batista, is named after superintendent of schools Dr. Donald A.

south and east. In contrast, the existing buildings on the west side are attached, multi-story apartment buildings that front the sidewalk and border a multi-lane roadway. Along this elevation, the school presents a three-story facade with scale and

Junior accountants, lawyers and publishers—but no designers?

Batista. Every student pays taxes, rent for Market day booth space and admission to school events.

Before occupying the new building in January 1992, students attended School 19, an 83-year-old structure that didn't age well. They implemented Micro-Society there, but didn't have space dedicated to the program. "We made storefronts out of cardboard," remembers school principal Fred Hernandez. "In this building, kids know that the bank is the place to do banking, not dribble a basketball."

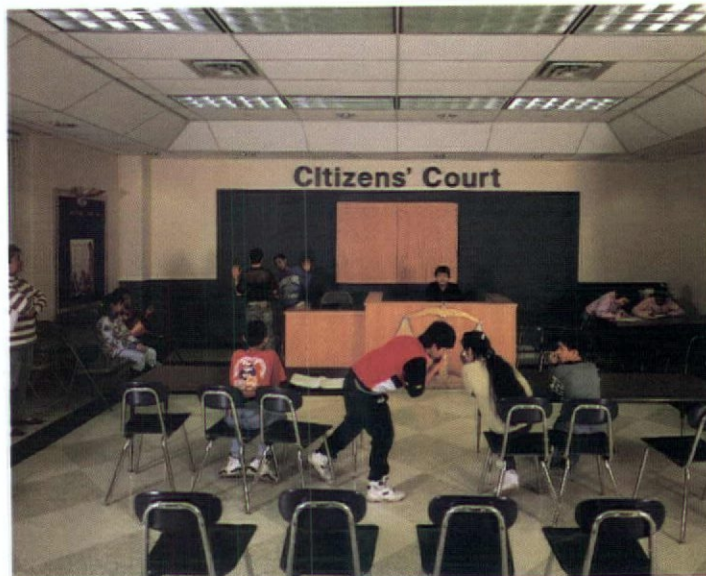
Hernandez also points to the universality of a town square and how important that is to his students, many of whom are learning English as a second language. "A square is understandable in most cultures," theorizes Hernandez. "And the names of the structures in it, including Banco Internacional and Global Publishing, only add to the cosmopolitan feeling."

The Hostos school sits on a two-acre urban site. Because of the surrounding, deteriorating infrastructure, residents voiced concern over the new building. "Neighbors came by and said 'This school is too nice for us,' and 'Isn't it a shame that the kids will ruin the building,'" remembers Hernandez. On the contrary, the school shines as a bright spot in the area. In fact, no graffiti mars the building, inside or out, and adjacent homeowners have started spiffing up their own abodes.

That may be because the exterior acknowledges the mixed use and varying scale of the surrounding environment. The school's residential scale, peaked roofs, masonry details and fenestration reflect those of the adjacent structures to the north,

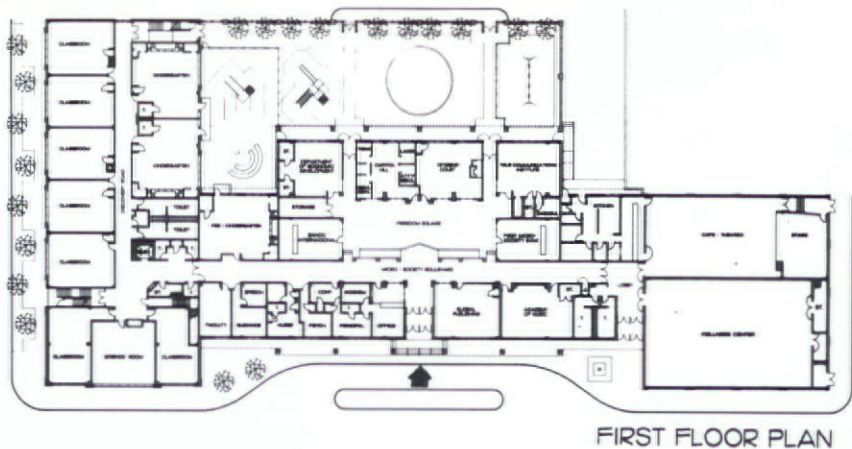
detailing that are similar to those buildings. The three-story height takes advantage of the sloping topography.

Inside, Freedom Square takes center stage. The architect patterned the individual structures after buildings found in downtown Yonkers, applying exciting yet muted colors to sustain interest. "I chose sturdy,



hardworking materials," says Allan Anderson, AIA, partner of Anderson La Rocca Anderson, "but used them in an appealing way." One example is the dark green paint on the lower half of hallway walls, acting as wainscoting to hide scuff and skid marks and keep the hallways looking presentable.

Another example in the hallway is the



FIRST FLOOR PLAN

Even the kindergarten kids get into the act opposite, left). Architects Anderson La Rocca Anderson divided space in their rooms with building-like structures. The children can retreat to one for some private, quiet time. The gym opposite, right) also doubles as a cafeteria. Tables are cleverly stowed away into the walls, out of sight during basketball practice. The triangle-shaped windows make even this space special. Any problems? Tell it to the judge: Micro-Society would not be complete without a legal system to take care of the bad guys. Crimes like bad check writing, stealing or bad business ethics are judged in Citizen's Court opposite, bottom) and punished with a fine or community service.

Eugenio Maria de Hostos Micro-Society Magnet School (below) has had a positive ripple effect on the neighborhood. Instead of defacing the structure with graffiti, surrounding families have spruced up their own homes. The new structure has become a bright spot in the middle of urban blight.

lighting. Though the ceiling is sectioned off into bays punctuated by white light, the bay directly over a classroom door signals its presence with colored light. The classrooms themselves benefit from state-of-the-art, non-glare lighting. With thoughtful design details like these, the Hostos school has garnered several design awards, including a citation for excellence of design awarded at the National Exhibition of School Architecture.

The 500-student capacity school serves pre-kindergarten to grade six with 15 standard classrooms supplemented by special classrooms, science lab, music room, library, a gymnasium that doubles as a cafeteria, and administrative and support spaces. The classrooms are grouped by age levels and disciplines, with primary grades occupying the first floor. Older kids walk up a flight.

Yonkers residents have their place here as well. Because some rooms will be used by the general community, Anderson clustered the gymnasium/cafeteria, kitchen, music room and public toilets at the east end. These areas are served by a separate, on-grade entrance.

So far, so good. Micro-Society is succeeding in interesting and exciting students.

Hernandez reports that student attendance is up and attitudes are brightening. He also notes that the good feelings have spread to the teachers and other staff members.

But the true test of Micro-Society is that the children are demonstrating mastery of what is learned in the classroom in Freedom Square. The youngsters need math to balance their ledgers, logic to win court cases and language to publish the newspaper. But, hey, how come there's no Micro-Society architecture or interior design firm? "Well, I proposed it," answers Anderson, "but they didn't go for it."

While it may be years until the students formally learn about their built environment, at least all can start appreciating architecture and design immediately. They have only to look up from their books. Why shouldn't the ABCs start with A for Architecture? ☺

Project Summary: Eugenio Maria de Hostos Micro-Society School

Location: Yonkers, NY. **Total floor area:** 72,000 sq. ft. **No. of floors:** one plus two-story classroom wing and one-story mechanical/storage. **Student capacity:** 500. **Cost/sq. ft.:** \$145. **Paint:** Pratt & Lambert. **Laminate:** Nevamar. **Dry wall:** U.S. Gypsum. **Masonry:** Bowerston Shale Co., Fairview Block. **Flooring:** Tarkett, Flexco, Dal-tile, Metropolitan Ceramics. **Carpet/carpet tile:** Stratton Industries. **Ceiling:** Armstrong. **Lighting:** Daybrite, Lightolier, SPI, Visa, Litecontrol, LAM, Wendelighting. **Doors:** Weyerhaeuser. **Door hardware:** Corben, Russwin, Stanley, Von Duprin. **Glass:** Falcon. **Window frames:** Traeco, Metal Profiles Inc. **Window treatments:** Levolor. **Railings:** custom by architect. **Student desks:** Columbia. **Student seating:** Columbia. **Teacher desks:** HON. **Teacher seating:** Arco Bell. **Administrative desks:** Buckstaff, HON. **Administrative seating:** Buckstaff, HON. **Lounge seating:** Buckstaff. **Cafeteria, dining, auditorium seating:** Hamilton Industries. **Cafeteria, dining, training tables:** Hamilton Industries. **Library and conference seating:** Buckstaff. **Library and conference tables:** Buckstaff. **Laboratory benches:** Sheldon Laboratory Systems. **Laboratory stools:** Sheldon Laboratory Systems. **Shelving:** Worden. **Architectural woodworking:** Hatfield Brothers. **Cabinetmaking:** LSI Corp., Sheldon Laboratory Systems. **Site fencing:** Westmoreland. **Signage:** custom design by architect, manufactured by Albee Sign Co., Minnesota Letters Co. **Elevators:** Dover. **HVAC:** York, Mammoth. **Fire safety:** Range-Guard, Reliable Automatic Sprinkler. **Security:** Sonitrol. **Building management system:** Andover. **Plumbing fixtures:** American Standard. **Client:** Yonkers Public Schools, C. James Grosso. **Architect/interior designer:** Anderson La Rocca Anderson. **Structural engineer:** Neil Wexler, P.E. **Mechanical/electrical engineer:** Werner E. Tietjen, P.E. **General contractor:** DeFilippis Construction. **Construction manager:** Turner Construction. **Lighting designer:** Werner E. Tietjen, P.E., Anderson La Rocca Anderson. **Photographer:** Don Gormly.





Good Enough to Eat

The food is only one of the attractions at Goudy Dining Commons in Willamette University, Salem, Ore., designed by Zimmer Gunsul Frasca Partnership

By Amy Milshtein

Who can forget the infamous cafeteria scene from John Belushi's ultimate college movie *Animal House*? While our college days may not have been so wild, we will long remember the jokes played, camaraderies formed and true loves lost and found in the commons. Students at Willamette University, a small, four-year, liberal arts college in Salem, Ore., couldn't swap tales from the "caf" because they didn't have one. Until last year, that is—when architecture firm Zimmer Gunsul Frasca Partnership designed Goudy Dining Commons to make putting on that Freshman 15 all the more enjoyable.

Before building Goudy Commons, Willamette University, which recently celebrated its sesquicentennial, maintained seven kitchens that served 14 dining rooms spread throughout the campus. Its 1,500 undergraduate students dined family style in their dorms, fraternities or sororities. Faculty, staff and 1,000 graduate law and management students ate off campus.

University officials wanted to consolidate

the dining facilities for a multitude of reasons. Obviously, paying one kitchen and service staff versus several would save money. The food choices and serving hour flexibility would also increase in operating one central cafeteria. But perhaps the most important goal was to improve the quality of the food.

"Our old method involved cooking the meals and then running them to the dining facilities," remembers Frank Meyer, vice president for student affairs at Willamette University. "The food would pretty much get ruined in transit." One facility would improve quality and ensure a constant supply of fresh food. It would also unify the student body and staff into a cohesive, collegiate community.

The University first planned to incorporate the cafeteria into the pre-existing Putnam Student Center. "We tried about 15 different expansion plans before we realized that it would be cheaper to build a new structure," explains Evett Ruffcorn, design partner at Zimmer Gunsul Frasca. "In fact, there would be funds left over to improve the student center."

Wood furniture? Carpet? A fireplace? Can this be a college dining hall? It can and it is. At Willamette University in Salem, Ore., the main dining hall (opposite), Goudy Dining Commons, is replete with all the luxuries of home.

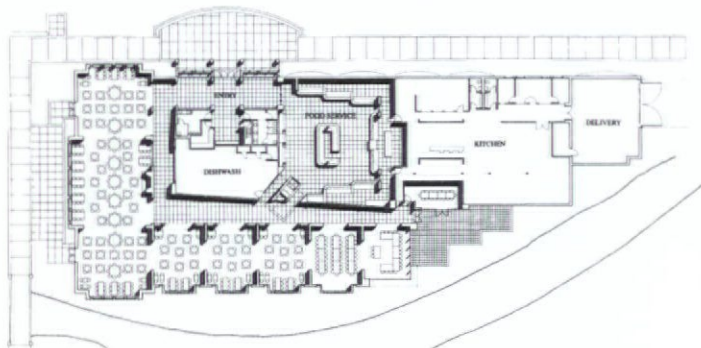
Be true to your school: Architect Evett Ruffcorn has reinterpreted Willamette's Collegiate Gothic style in a modern structure that attracts diners, squares off a quadrangle, yet doesn't jar alumni. The result (above) feeds all the senses.





Backlit signs, checkerboard floors and ceilings and stainless steel accents inject excitement into the servery (top). The upbeat atmosphere lures diners away from local fast food haunts and offers healthier choices.

A series of smaller dining spaces (above) mimics the family style eating that students did not want to lose. University officials encourage fraternities, sororities, study groups and clubs to commandeer the 75-seat bays for meals.



While building a new structure solves some problems, it typically introduces new ones. In the case of Goudy Commons, a stream restricted one side of the only available site. The other side also restricted development to maintain an unobstructed sightline from the campus entrance to the central clocktower. As a result, the floor plan became rather long and narrow.

Ruffcorn accomplished three architectural goals with the Goudy Commons. First, the architects projected the dominant Collegiate Gothic style found throughout the half-square-mile campus into a modern structure that wouldn't be immediately noticeable as a new addition. "I wanted the alumni to think the building was always there," says Ruffcorn.

The architect had the additional and delicate job of balancing the building's nonchalance with his desire to create a new campus

quadrangle. Goudy Commons' massing strikes a compromise between keeping the building low key and making it substantial enough to square off the quad. Finally, the building's form and scale cues students to its function and attracts them.

"I wanted to create an inviting jewel box," remembers Ruffcorn, "a warm spot that offers sanctuary from the chilly, grey Oregon weather." Large windows reveal views of the clubby, wood-accented interior complete with a fireplace that draws diners like moths to a flame. Once inside, they are invited to gather, meet and greet in a spacious lobby area.

At the servery, diners are met by backlit signs, a checkerboard floor and ceiling and stainless steel serving stations that help whet the appetite. The menu choices are surely exciting as well. Will it be salad bar? Something from the performance grill? Or just a freshly-made deli sandwich?

After paying for their selections, either with cash or a meal debit card, diners face yet another choice: where to sit. Along with a 300-seat, main hall that can double as banquet space, there are five, 75-seat dining bays that can be used by anyone at anytime. These smaller spaces allow for a more intimate experience, similar to the campus's dining situation before the cafeteria was built. "Students liked their family-style dining rooms and were wary about giving them up," says Meyer. "This set-up allows the best of both worlds."

No matter where diners sit, they enjoy a decidedly non-institutional setting. Wood tables, chairs and ceiling panels warm the incoming cold, gray Pacific Northwestern light. Carpet and upholstery add comfort and soften noise.

But are wood, carpet and upholstery wise choices for a high-traffic, high-abuse college cafeteria? Both architect and client answer with a resounding "Yes!" although Meyer admits that the carpet cleaning schedule has been stepped up. And yes, he has seen one deliberate scratch on a table top in the first year.

All and all, Goudy Commons has been a hit. Students and professors are enjoying the meals and the ambiance and, since the facility is open to the public, the people of Salem are benefitting too. Perhaps a school secretary summed it up best when she said, "In my 30 years of working here I finally feel like I'm part of the University." Good food, school spirit and fine architecture add up to high honors for Willamette and Zimmer Gunsul Frasca. ☺

Project Summary: Willamette University, Goudy Dining Commons

Location: Salem, OR. **Total floor area:** 22,739 sq. ft. **No. of floors:** 1 plus mechanical mezzanine. **Average floor size:** 21,000 sq. ft. **Total capacity by guests:** 600 seats. **Cost per sq. ft.:** \$150. **Wallcoverings:** Guilford. **Paint:** Miller & Ameritone. **Laminate:** WilsonArt. **Dry wall:** U.S. Gypsum. **Masonry:** Mutual Materials. **Flooring:** Thompson Tile, Armstrong. **Carpet/carpet tile:** Mohawk. **Carpet fiber manufacturer:** DuPont. **Ceiling:** USG Interiors. **Lighting fixtures:** SPI. **Doors:** Benson, Tubelite. **Door hardware:** Schlage, Medeco. **Glass:** Harmon Contract. **Window frames:** Tubelite. **Screens/grillwork:** Architectural Millwork. **Dining chairs:** Kinion. **Dining tables:** Charles Grant & Co., Gordon International. **Upholstery:** Robert Allen. **Window treatment:** Custom-Bilt. **Architectural woodworking and cabinetry making:** Architectural Millwork. **Signage:** Campbell Signs. **Fire safety:** Basic Fire Protection. **Security:** Simplex. **Plumbing fixtures:** American Standard. **Cooking range:** Wolf. **Refrigerator/freezer:** Victory. **Walk-in coolers:** Thermo-Kool. **Client:** Willamette University. **Architect:** Zimmer Gunsul Frasca Partnership. **Interior designer:** Sue Kerns. **Structural engineer:** KPFF Consulting Engineers. **Mechanical/electrical engineer:** PAE Consulting Engineers. **General contractor:** Pence/Kelly Construction. **Food service consultant:** RDDI. **Lighting design:** PAE Consulting Engineers. **Photographer:** Stroed Eckert Photographic.

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More Than Meets the Eye

Drummeey Rosane Anderson unveils a tantalizing glimpse of what lies beneath the surface of one of America's most esoteric corporations—with a new conference center design for EG&G Inc. in Wellesley, Mass.

By Jennifer Thiele



The reception area (opposite) at EG&G's new corporate conference center sets the theme for the entire facility.

Drummeey Rosane Anderson's symbolism-packed design includes a paneling system for surfaces, furnishings and fixtures (left) that is executed with layers of diverse materials and exposed connections to suggest the complexities of manufacturing component parts and the strong relationship between craft and engineering skill. Custom-designed light fixtures pay homage to the corporate logo hanging over the reception desk.

dollar international conglomerate headquartered in Wellesley, Mass. With his partners Kenneth J. Germeshausen, Herbert E. Grieg (the two "Gs") and Bernard J. O'Keefe, Edgerton founded a technological empire in 1947 that has prospered through the employment of highly-trained and well-informed personnel. When EG&G recently reaffirmed its commitment to corporate training by building a new, 10,000-sq. ft. conference center at its headquarters, architects Drummeey Rosane Anderson produced a design that is every bit as intriguing as the company itself.

EG&G manufactures an extensive range of high-tech products, including scientific instruments; airport and industrial security equipment; optical sensors; light sources for aircraft, space vehicle, weapons and launch systems components; specialized electronics for defense, energy and industry; and high-reliability power supplies. Its largest customer, Uncle Sam, accounted for a full 53% of its sales in 1992. In its various activities, the company has helped advance ocean exploration with Jacques Cousteau, conducted seismic mapping of the English Channel for the tunnel connecting England and France, monitored nuclear radiation at Three Mile Island, provided electronic and mechanical components to NASA's Apollo program, and supported the Department of Energy's superconducting super collider project in Texas.

While EG&G has obviously focused on technological design, it has been notably dominant in architectural design—especially for *Fortune 500* company with more than 30,000

Harold E. "Doc" Edgerton may be best known to laymen as a photographer for his famous 1957 "milk drop" image, now part of the permanent collection at New York's Museum of Modern Art. But the average American is unlikely to know that the late Edgerton, a pioneer in ultra-high speed photography and stroboscopic techniques, is actually the "E" in EG&G Inc., a multi-billion





employees in North America, Europe and Asia. Since the company moved into its three-story world headquarters in the Boston suburbs in 1976, the 20 or so years have witnessed surprisingly little attention to EG&G's own office environment, notes vice president of investor relations and corporate communications Deborah S. Lorenz.

What recently changed that tradition was a jump to *Fortune 300* status and a concurrent realization by management that the company's existing facilities were inadequate to support a planned expansion of corporate training and conferencing programs. "There was really no place at headquarters where you could bring groups of people together," says Lorenz. Throughout EG&G's history, internal training programs, conferences, group meetings and seminars—which often included high level personnel from divisions around the country and the world—had to be held off-site. Explains Lorenz, "We needed a corporate conference center to reflect the level the company has attained at this particular point in time."

Since many executives in the more than 50 EG&G subsidiaries worldwide have little reason to visit Wellesley other than management seminars and meetings, notes Lorenz, the incorporation of the conference center into the headquarters building was also viewed as a good way to familiarize remote managers with the corporate operations and strengthen

ties to the parent company.

At the time EG&G invited Drummey Rosane Anderson (DRA) of Newton Centre, Mass., to renovate its existing conferencing center, DRA project manager Nancy Angney and her design team immediately recognized that a major expansion of the small conference area on the building's top floor would be necessary to build the state-of-the-art facility that EG&G wanted. Underscoring the need for

Taking the layered look to new heights

expansion was EG&G's main functional objective: to create a versatile and flexible center that could accommodate a variety of group sizes, teaching styles and equipment needs, from formal presentations with a high level of video capability to more casual, interactive meetings relying on informal dialogue between attendees.

"We convinced them that the center's remote space was very limited," recalls Angney. "So they decided to take over the whole top floor, where we could also take advantage of the roof, and push the limits of the vertical space." Since EG&G had always lacked a formal reception area, the expansion of the conference center to 10,000 sq. ft. also provided ample room in the program for a waiting/reception room where the designers could set an appropriate tone for the facility.

"This area was really a beginning point in

the redesign," notes Angney. Materials and themes symbolizing EG&G's corporate culture, philosophies and operations are established in the reception area and carried throughout in a cohesive design statement. "It had to be apparent that this was a complete center," explains DRA project designer Andrew Denkworth, "not just a series of individual rooms."

The functional core of the new conference center includes two meeting/seminar rooms with varying degrees of flexibility. The Founders Room, so-named for its hanging portraits of Edgerton, Germeshausen and Grier, seats up to 48 people at four built-in, radiussed conference tables that are arranged in a stepped configuration. A large lectern, sliding writing boards, extensive video capabilities that include overhead and rear screen projection and voice reinforcement, plus the potential for video conferenc-

At the functional core of EG&G's conference center, the anteroom (opposite) and the more formal Founders Room (below) offer enough flexibility to suit almost any presentation style. Both boast state-of-the-art technology, and DRA retained an acoustic engineer to offset the reverberation qualities of the wood and other hard surfaces. Acoustic ceiling tiles, carpeting, window curtains and fabric-wrapped walls in the Founders Room help ensure the integrity of sound within the facility.

ceiling—"a technological feat," according to Angney, "since the elevator could not vibrate and the whole thing had to be concealed within the design." A catering/food-warming area serves dining needs.

"The Founders Room and anteroom are used for applications as different as stress management and leadership seminars or senior management and financial analyst meetings," observes Lorenz. "The center really is functional for any purpose, because it allows us to flip between styles of presentation." EG&G's training and planning departments regularly offer seminars and programs to its employees as tools for growth within their positions and the company.

Though use of the conference center is not limited to top-level employees, senior management was initially targeted as an important and frequent user group. "The rooms are definitely designed for executive-level people,"

says Angney. "The design was based 99% on EG&G's desire to make it look like an executive facility, and to convey the image of a world class headquarters." Beyond the functional requirements and upscale atmosphere that EG&G requested, Denkworth recalls that DRA was given few design parameters. Inspiration came instead from the pages of the corporation's annual report. "I was immediately struck by how EG&G combines true craft with a strong engineering component in its manufacturing," he recalls.

DRA immediately seized upon the sheer diversity of EG&G's products and services to create an aesthetic for the conferencing facility that symbolically refers to the company's operations. Thus, the design's integration of metal, wood, glass and stone elements in complex,

layered panels with exposed connections is meant to reflect EG&G's mastery of the diverse materials it handles, as well as the complexities of the component parts it manufactures from them. "We wanted to express their processes in the hierarchy of materials," Denkworth notes.

Equally symbolic is the deliberate symmetry with which DRA executed the conference center design. Taking a concept derived from the EG&G corporate logo—three vectors



ing and personal computers at each station, make the Founders Room the most formal space in the center.

An adjacent anteroom accommodates up to 35 people for meetings or seminars and up to 40 people for dining at custom-designed tables in varying configurations. "Since the anteroom is actually part of a corridor system that serves as an entryway to the Founders Room, it had to be multi-purpose," says Angney. For meetings, an overhead projector can be lowered on an elevator from the

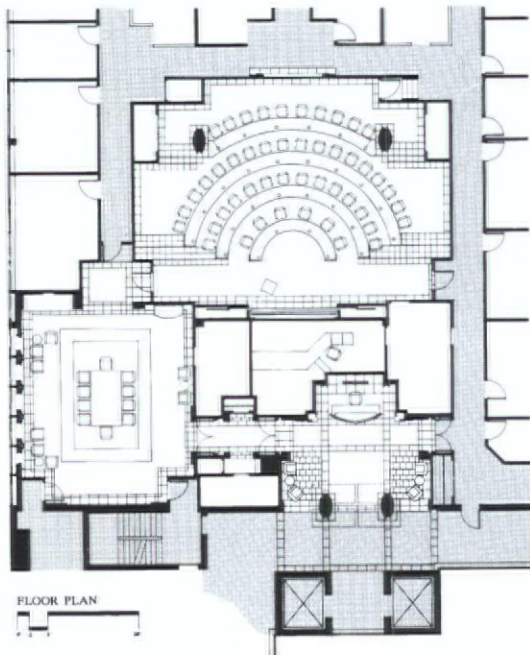


The audio/visual wall in the Founders Room at EG&G (above) ended up being more than 3 ft. thick to accommodate its many layers—of writing boards and projection screen for functional needs, plus wood, metal and glass to satisfy the thematic aesthetic needs of the space.

When the floor plan of the conference center (right) required the entire top floor of EG&G's world headquarters, one happy result was the need to redesign some office space elsewhere to accommodate the displaced operations.

intersecting in an equilateral triangle represent the three founders, equally linked together in their research efforts—the designers carefully balanced all the design elements. They installed a faux column in reception, for example, to mirror an actual, load-bearing one.

Such diligence does not come without its problems, however. Wright Architectural Millwork Corp., which either directly handled or supervised all of the extensive millwork on the project, was particularly challenged by



the integration of mechanical/electrical systems with the various materials and the construction of the audio/visual wall in the Founders Room. The audio/visual wall required the same layering of materials in addition to the video screens and writing panels, all of which had to be concealed behind closed doors.

"The millworker put wood over movable doors, and suspended them so they could move back into the walls," recalls Angney. "It was one of the scariest things we did. That wall kept getting deeper. It ended up being 3 ft.-3 in. thick."

Denkworth and Angney credit the ultimate success of such complicated design details to the positive working relationship between designer and contractor, as well as the support and enthusiasm of the client. Together, their cooperative efforts encouraged innovation where uncertainty and frustration might have prevailed. The founders of EG&G would have recognized the pattern.

In the corporate memoirs, Edgerton tells how he and Germeshausen, who had known each other at Massachusetts Institute of Technology, met again during the Depression when both were unemployed. Germeshausen, discouraged by an unsuccessful morning of job-hunting, stopped by to commiserate with Edgerton, who recalls: "I can still remember, said, 'Sure. I know how it is, I've got the same problem. I'm not doing anything either. Let's do it together. Two can do nothing as fast as one, so take your coat off and get the soldering iron and put those two wires together, and we'll figure out something.'" Of course, the partners and their many followers have been figuring things out splendidly ever since.

Project Summary: EG&G Corporate Conference Center

Location: Wellesley, MA. **Total floor area:** 10,000 sq. ft. **No. of floors:** 1. **Total capacity:** 48 in Founders Room, 30 in anteroom for conferencing, 40 in anteroom for dining. **Cost/sq. ft.:** \$200 for main conference area, \$45 for support spaces. **Wallcoverings:** Liz Jorda Hill/Architex, Carnegie, Snap-Tex (acoustical upholstered walls). **Flooring:** Granite tile. **Carpet:** Prince St. Technologies. **Lighting:** custom fixtures by Appleton Lamplighter. **Window treatments:** Arc-Com (fabric), Silent Gliss US (electrically operated track system), Hale (blackout shades). **Lounge seating:** Bernhard. **Conference seating:** Vecta, Thonet. **Upholstery:** Vecta, Stratford Hall, Bernhard. **Conference tables:** custom, Versteel. **Lectern:** Van San, customized by Wright Architectural Millwork. **Architectural millwork:** Wright Architectural Millwork. **Client:** EG&G Inc. **Architect/interior designer:** Drummey Rosane Anderson Inc.; Nancy Angney, project manager; Andre Denkworth, project designer. **Structural engineer:** Engineers Design Group. **Mechanical/electrical engineer:** ADA Associates. **General contractor/ construction manager:** Bowdoin Construction. **Lighting designer:** Schweppe Lighting Design. **Acoustician:** Cavanaugh Tocci. **Photographer:** Warren Jagge

The Ultimate Scheduling Challenge

There are many techniques for controlling interior construction scheduling in the 1990s that—sooner or later—your clients are likely to demand

By Richard Estrin

The old French adage, "The more things change, the more they remain the same," could not be truer than in the world of interior construction. Interest rates may rise and fall, design concepts evolve and technology changes. But through it all, one thing has remained constant: Interior construction schedules have extremely tight time frames. Certainly cost is foremost among a client's concerns, but the need to occupy new space almost always is accompanied by a firm, uncompromising move-in date.

The factors driving tight schedules are all too familiar to anyone who specializes in interior construction: an expiring lease, for example, a hospital's need to "retool" or a corporate reorganization. Demanding deadlines are not the only difficult issue in interior construction. Renovations require sensitivity to ongoing operations and more precise time management planning than larger scale new construction programs.

So what are the real issues creating these demanding deadlines and complex planning challenges? Just as important, how can we meet these challenges and satisfy our clients? There may not be a single answer, but experience tells us that effective scheduling is a major part of the solution.

The client: A client with clients of its own?

In the 1980s a vigorous economic climate encouraged owners to proceed with con-

struction programs at a rapid pace. The actual cost of construction took a back seat to the need to occupy new or renovated space. Today, tight market conditions are leading owners toward lump-sum, competitively bid contracts.

However, the overall time frames for

the organization and within. Hospital facility groups are another example of clients who build for various departmental clients within their hospitals.

With more participants involved in the process, there is a heightened need for closer working relationships between all parties. But

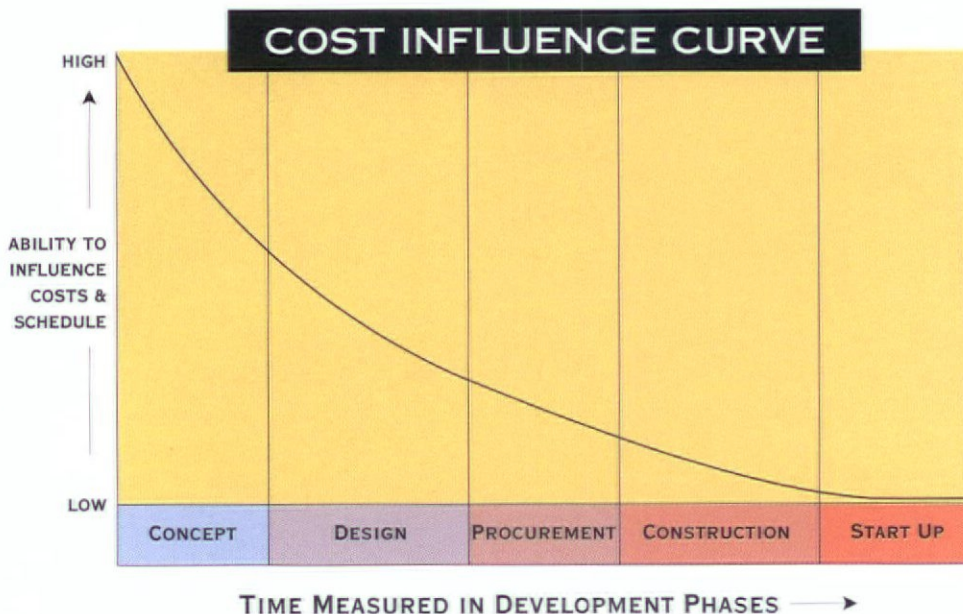
increased communication takes time, and time is the essence of the project schedule. Often problems develop when communication is sacrificed in the name of schedule.

Fast-track scheduling: Limited in the eyes of code officials?

The true *fast track* approach to scheduling was largely developed to cope with rising costs and material shortages in the 1970s. It entails synchronizing design and construction in order to shorten the total pro-

ject time frame. Design progresses only a step or two ahead of construction. Unfortunately, fast-track methods have sometimes been misapplied, resulting not only in excessive costs to the client but in less than proper quality.

The nature of interior construction and the rapidity of the process limit the applicability of fast-track methods on interior projects. Code officials generally want to see the total, completed design package so that life-safety issues can be carefully reviewed. Certain elements of fast-tracking, such as early purchasing of schedule-critical equipment and material, can and do take place regularly.



design and construction have not been relaxed. Given the extreme competitiveness of today's construction market, owners believe that they can simultaneously buy price and schedule. Problems arise when the client misses the big picture and believes buying firm schedule dates from contractors equals economical purchasing.

Another trend today is that our clients have clients. We're not referring to building owner/tenant relationships, but to corporate engineering groups servicing in-house "clients." Companies such as AT&T have fully embraced Total Quality Management and place a premium on continually improving their services to clients both external to

**Fast-track alternatives:
Is schedule compression the answer?**

Rather than turn to fast-track construction, interior projects today use a variety of *schedule compression and reduction techniques*. Schedule compression involves shortening the time frame, which sometimes implies an increase in cost. The use of overtime is one classic compression technique which, while not always desirable, may be unavoidable.

A more innovative approach to schedule compression involves the use of *strategic shiftwork* for critical elements. The use of planned shiftwork can result in savings of up to 90% in premium time costs. A well thought out construction plan will identify the critical elements which can result in schedule savings. Since shiftwork does not carry the same excessive financial premiums as overtime work, it can be a cost effective way of getting more work done in the same 24-hour period.

Schedule reduction techniques to shorten the schedule *and* reduce the cost can be achieved through better planning methods, innovative construction input and new technologies. Schedule management of the preconstruction activities is essential to schedule reduction. Regularly scheduled and managed communications among all members of the project team pay tremendous dividends in reducing the overall design and build process. Experience shows that a certain amount of time is needed to do the "bricks and mortar." The real time that is lost in most projects is in up-front planning.

The use of expanded *preconstruction services* can also result in time savings in the actual work. Early construction management services such as constructability design reviews and value engineering do more than translate into construction cost savings. They also can help substantially reduce construction time.

Making use of current technology is an equally effective technique. Prefabricated materials improve quality and delivery by taking advantage of work by specialized crews operating in ideal conditions. On base building construction projects, many of the most complex mechanical and electrical systems are currently prefabricated off-site and installed fully assembled, needing only final connections. With an interior construction project, gains are realized through similar prefab techniques, such as using preassembled wire packets with modular connecting jacks, requiring a single pull versus dozens. Connections are far more reliable and cost effective.

Of course, efficient scheduling is a critical step to schedule reduction. *Critical path method* (CPM) is still the preferred method of scheduling. It is used by many designers as well as construction managers. With the popularity of project team relationships and partnering approaches, design and construc-

tion schedules are becoming integrated into one cohesive project schedule.

**Improving scheduling:
Do your homework and don't play guinea pig?**

Schedule control is most effective when it is viewed, not as a separate discipline, but as part of an overall process. It is no longer adequate to simply make sure subcontractor A arrives in Area 2 on the first of the month. The goal of reaching a specified move-in date is easy to achieve without budget constraints, but is exceedingly difficult to achieve if "completion in the most economical way possible" is also a principal goal.

- Establish the Project Team early. Teamwork is critical to any project's suc-

Code officials generally want to review the life-safety issues in the total, completed interior design package—thus limiting the applicability of fast-track methods on interior construction projects.

cess. When the client, the designer, the builder and the tenant or end-user work closely as a team, strategies can be established, problems can be identified and decision making can be facilitated.

- Hire the construction manager (CM) early. Design should be developed by the team, not just the designer. All parties have a stake in a successful result and should therefore participate in all aspects of the process. Early involvement by the CM will result in valuable input and analysis of cost and schedule issues. The CM's role in performing constructability design reviews will ensure that final design doc-

uments are complete, fully coordinated and capable of being built cost effectively.

- Push for early finalization of scope. Good design takes time. To give design the time it deserves, decisions must be made in a timely fashion so that the process can proceed without last minute crash programs. The architect and the CM must work as a team to identify the critical decisions if they are to meet this goal. Then they must continue to work together to get the decisions made.
- Value engineering is not a dirty word. Design does not suffer under value engineering. A good CM can generally save at least 10% of the cost of the project and improve the schedule at the same time.
- Don't re-invent the wheel. Design advances should be used when they produce a better result. But change for the sake of change has no place in tightly scheduled, closely budgeted projects. Stick with what you know has a proven track record and let someone else be the guinea pig.
- Allow designers more time to complete documents. Releasing incomplete drawings which may require extensive subsequent bulletins will surely result in inefficiencies in the field and loss of time. Worst of all, such practices are guaranteed to increase project costs. If you can wait for design, do it. If you can't wait, have a project team plan to accommodate it.
- Involvement with the users is critical. Not only do tenants understand their own needs, they are uniquely positioned to drive the process and push the client. By dealing with the user, the project team can do things right the first time and stay on schedule.
- Allow leeway in specified materials. Aggressively scheduled interiors projects are hyper-sensitive to long-lead items because the project schedule is typically so short. Designers should discipline themselves to identify critical long-lead items early in order to allow for pre-purchasing as a method of maintaining the schedule. They should also be flexible, considering substitute materials that afford better prices and more favorable delivery.

Interiors projects are seldom as visible as new construction projects. They are every bit as challenging, nonetheless. By using common sense, a well thought out plan and an organized team approach, and by learning the lessons of the past, we can actually find the time to meet our clients' objectives when they expect us to. ☛

Richard Estrin is vice president and director of construction for Torcon Inc., a general contractor, construction manager and project consulting firm based in Westfield, N.J.

Fiber Myths

Fiber technology for contract textiles is exploding—and blowing away designers' long-held assumptions at the same time

By Jean Godfrey-June

Which is the tougher environment for textiles, a busy office, an airport lobby or a palace drawing room? How textile fiber withstands the tests of time and use remains something of an intangible, a mysterious combination of strength, cleanability, construction, resistance to the elements and doubtlessly an element of luck. But while many designers still cling to cherished notions that only a very few fibers are appropriate for contract textiles, innovations in fiber technology and construction are making previously unheard-of fibers fair game for many commercial and institutional projects.

For instance, textile designer Mark Pollack, of New York-based Pollack & Associates, which serves both contract and residential markets, was surprised to learn that one of his more intricate silk designs was being specified for a Sheraton airport restaurant's seating. "Silk is strong, but it often eliminates itself from many contract seating jobs on price," observes Pollack. "But the designer specified the silk on the chair backs, so she was able to use very little to great effect—and keep it out of harm's way." At the same time, Pollack has high praise for the latest generation of modacrylic fiber (specifically, Monsanto's SEF flame-resistant modacrylic nylon).

Paul Benotti, director of marketing for Toltec Mills, attributes the new, more accepting attitude among contract designers to an increasing preference for a more residential look in contract interiors. "Ever since we started seeing jacquards in contract in the early '80s, designers have been more willing to look at new fibers," he says. "But the difference between contract and residential textiles is the quality of the fiber and the construction. Contract textiles have much, much higher standards. Fibers that can give a residential look while fulfilling all the functional requirements of contract projects will win out."

Numerous other examples can be cited. Kristie Strasen, an independent textile designer with collections at both HBF and Schumacher, is working extensively with cotton, a fiber she says was almost unthinkable five years ago. Sina Pearson, of Sina Pearson Textiles, once associated primarily with high-end natural fibers, introduces a collection for

NeoCon 1993 woven entirely of 100% BASF Zeftron 2000 solution-dyed nylon. Maharam's design director, Mary Murphy, is even seeing olefin, traditionally shunned as a bulky, unwieldy fiber, being introduced in new, ultra-fine deniers—at the same time she's weaving with lustrous wools.

Fiber and mill technologies:
New recipes for not-so-old fibers?

“Designers see linen on a contract textile ticket, and imagine a fragile linen blouse. They see polyester, and this double-knit suit materializes before their eyes. They see rayon and think of that jacket that’s lost its shape.”

Kristie Strasen

Why are so many fibers suddenly appropriate for the contract market? Both a subtle combination of technological breakthroughs and an overall broadening of the term "contract" are involved. "Contract doesn't just mean task seating," notes Pollack. "The definition has really expanded in the past few years. Yet people still tend to think of contract fabric as something that should withstand the demands of task seating."

At the same time, many fibers are new and/or improved in some significant way. Instead of "regular old polyester," Murphy observes, fiber producers now offer "micro deniers as fine as silk." (DuPont's Micro Matique fiber is a wonderful example. "There used to be plain old nylon," she says. "Now it's solution-dyed. Trevira (Hoechst Celanese's new Trevira polyester FR 37 fiber) aren't just flame resistant, they're engineered to resist pilling.")

But technological advances aren't limited to the fiber itself. Murphy points out that mill technology has also made some fibers suitable for contract use. "You used to never see cotton in contract upholstery," she believes. "Now, with the new constructions, you see it everywhere. It's quite usable."

Similarly, silk, actually a very strong fiber that unfortunately rots in sunlight, can be used to great effect in contract blends. Murphy says. Construction also has tremendous impact on fabric characteristics such as a tendency to pill, fire retardancy and snagging. "People often blame this on the fiber," Murphy warns, "but it's primarily the construction that makes a fabric more likely to snag."

Construction was extremely significant for Pearson's Zeftron-based collection as well. "By working with different-scale

yarns, we were able to develop new textures," Pearson explains. "Up until now, the fabrics from synthetics that I'd seen had been rather flat. But we didn't accept the prevailing notion that all the yarn sizes had to be the same. It's a performance and value-oriented fiber, yes, but we treated it to a more sophisticated thought process."

Pearson's collection took two years and a great deal of imagination and perseverance to develop. Interior designers may not always appreciate the advances made by fabric or fiber companies simply because they aren't working in it every day. "Myths about certain fibers and what they can and cannot do persist because specifiers have essentially been cut out of the information loop," Strasen insists.

"We see the stuff every day, yet expect designers to look at the ticket and have the same understanding of the fiber content that we do."

Strasen emphasizes that most people, designers and laypeople alike, get their ideas about fiber from apparel. Designers see linen on a contract textile ticket, and imagine a "fragile linen blouse," he says. "They see polyester, and this awful, pilling, double-knit suit materializes before their eyes. They see rayon and think of that jacket that's lost its shape. But the truth is, these fibers behave dramatically differently, depending on how they're used."

Similarly, Donna Bubash, contract marketing coordinator for Monsanto's SEF modacrylic fiber, finds designers associating characteristics of loose-knit acrylic sweaters like pilling to SEF, which is engineered for completely different end uses. "The association is completely erroneous," she says. Woven constructions made with SEF fiber—such as upholstery fabric—are denser and more stable, and therefore resistant to pilling. But they do retain the outstanding color clarity and natural-fiber hand that acrylics are known for.

By contrast, Eddie Hollier, vice president of interior textiles at the Wool Bureau, the U.S. arm of the International Wool Secretariat, suggests that since the average person's experience with wool apparel is one of high performance and long wear, people just use it as a contract fabric. "Designers know their wool clothes look good for years," he explains. "So they trust wool upholstery to do the same thing."

Nonetheless, even wool must contend with unwarranted stereotypes. "People assume that because their wool coat keeps them warm, that it's going to be warm as upholstery," Hollier admits. "In fact, the opposite is true." Since wool "breathes," unlike most man-made fibers, a sitter will actually feel cooler in a wool-upholstered couch than a synthetic fiber version.

Specifications: Can stereotypes hurt designers and clients?

Whether individual fibers are helped or hurt by the myths and stereotypes that surround them, the contract designer doesn't benefit from them at all. Inherent in knowing about contract fibers, Pollack states, are a

host of issues not typically focused on by designers. "Cleanability, for example," he says. "Everyone focuses solely on abrasion, but a fabric is going to get dirty before it ever wears out. Maintenance is almost never a consideration."

Fortunately, the textile industry seems willing to confront the issue. While cotton can get dirty faster than many other fibers, it responds to cleaning much better than many others. Wool is also quite soil resistant. Solution-dyed nylon can be soaked in heavy-

duty bleach and still retain its appearance. As far as polyesters are concerned, many Treviras are designed to withstand the constant hot washings of many health care installations.

In addition, Pollack says, designers often demand flame-retardant fabric when all that's necessary is flame-resistant. "It sounds like splitting hairs," he admits, "but it can make a big difference in what fabrics you can use."

Are there even bigger fiber advances right around the corner? David van Buskirk, director of interior textiles for Forstman Contract Fabrics, says he is developing a contract textile for release in 1994 with DuPont Supplex—a fiber originally developed for activewear. Beyond that, the big fiber producers are fairly close-lipped. But a Point Reyes, Calif., company called Coyuchi may be gaining some ground in the territory currently occupied by solution-dyed fibers. It has developed a strain of cotton that *grows* pre-dyed. Can the day when farmers till fields of subtly-patterned panel fabrics be far off? ☺



Built to last? While it's not exactly an airport lounge, this drawing room (above) full of textiles at Vaux-le-Vicomte, built near Paris by Le Vau, Le Brun and Le Nôtre in the 17th century, has doubtlessly seen lots of traffic—not to mention several hundred years' worth of wear and tear. Photo courtesy of the French Government Tourist Office.

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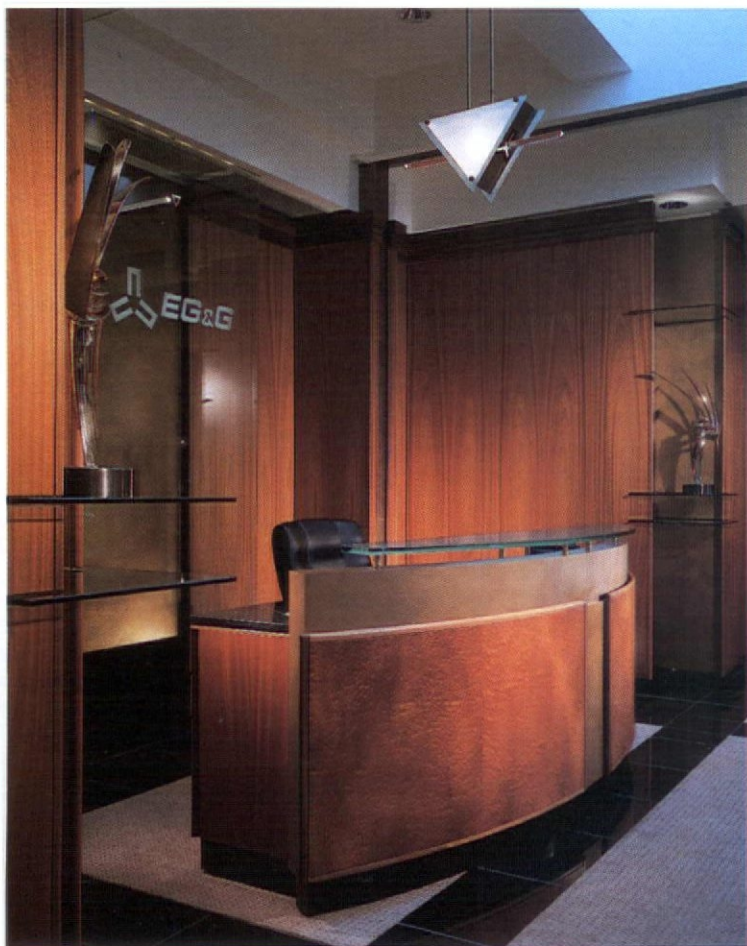
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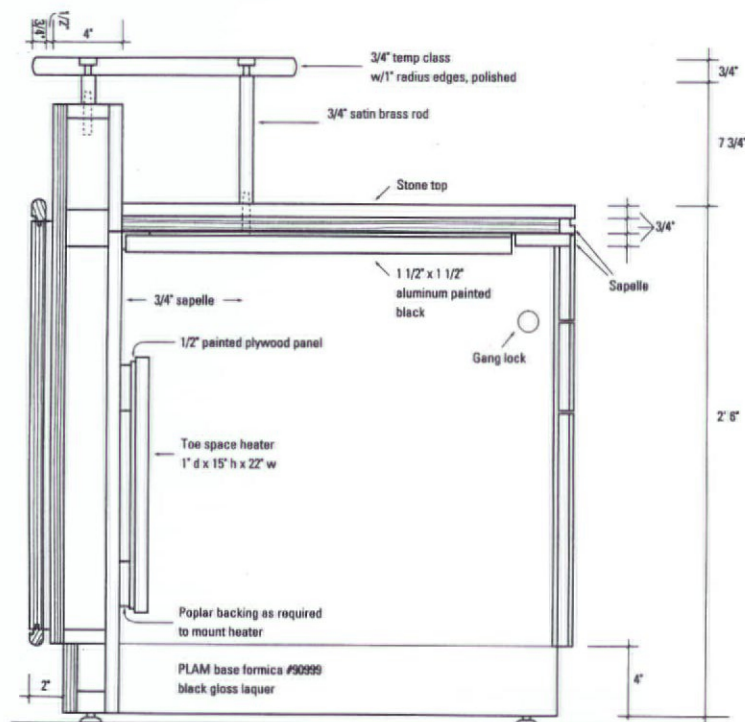
Royal Reception

EG&G Inc. had existed in its world headquarters in Wellesley, Mass., for nearly 20 years with no real reception area to speak of. "It was previously just a slot in a brick wall," says Nancy Angney, a project manager at Drummey Rosane Anderson, the architecture firm hired by the *Fortune 300* company to expand its existing corporate conference center. As part of the program, EG&G requested a new reception area that would reflect its status as an internationally respected supplier of advanced technical products and services to commercial, industrial and government customers.

The company's highly diversified operations inspired Angney and project designer Andrew Denkworth to design a new facility that would reflect the complicated relationships between a variety of materials and the deft combination of craft and technology that EG&G has long espoused. A focal point of the design is the reception desk, which is repeated in miniature form as the lectern in the formal conference room.

Immediately visible to visitors as they step off the elevator into the conference center, the reception desk assembles sapele, sapele pommele and mansonia woods, brass, glass and black marble in a layered structure defined by radiussed wood panels that seemingly "part" to reveal a metal core underneath. Much of the intrigue of the piece lies in the connections between materials, which millworker Wright Architectural Millwork has executed so masterfully. A tempered glass transaction shelf, for example, seems to hover weightlessly just above the metal core.

"Three-fourths of the construction budget on this project went to the millwork," reveals Angney. Certainly no one at EG&G could deny that it was money well spent. ☺



SECTION THROUGH KNEE SPACE AT RECEPTION DESK

Photograph by Warren Jagger.

Confessions of an Unrepentant Radical

Terry Farrell: *Urban Design*, edited by Andreas Papadakis Ltd., 1993, London: The Academy Group, distributed in the United States by St. Martin's Press, New York, 300 pp., \$79.50 cloth

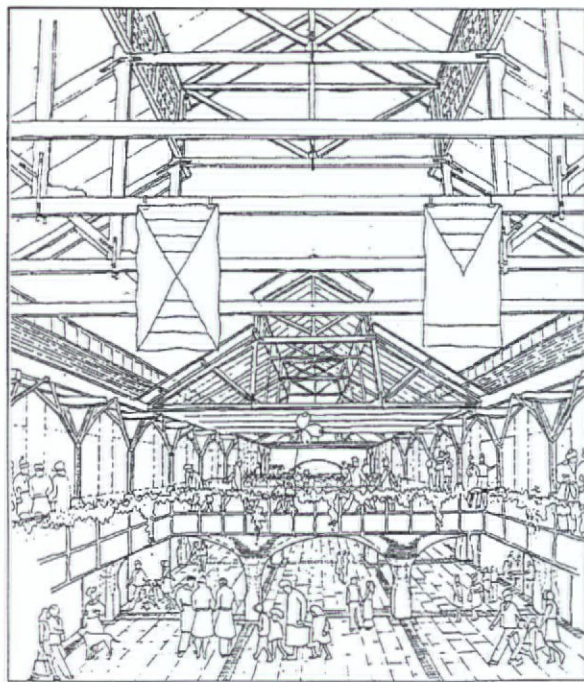
Can an individual described by architecture critic Ken Powell as "Unrepentant radical, ceaseless iconoclast and defiant nonconformist" rise to the top ranks of British architects? Terry Farrell is a London architect whose concern about the urban environment already set him apart when he started his practice 30 years ago. Whereas doctrinaire Modernists are drawn to self-contained projects on raw land or cleared sites, Farrell absorbs the enduring qualities of the community, turning new designs into agents of "urban mending" that sustain and engage the older structures around them.

Farrell actually formulated his models of urban life in part from post-graduate training at the University of Pennsylvania. During his stay, Farrell was influenced by the work of Kahn, Fuller, Mumford, Jacobs and the Venturis, and wrote his dissertation on public spaces and pedestrian movement. Jacobs' *The Death and Life of Great American Cities* was a powerful revelation.

Terry Farrell: Urban Design takes readers on vivid tours of the neighborhoods where Farrell works (he is expanding his reach from Britain to Europe and Asia) as well as the finished installations themselves. In a typical *tour de force* of design, he acknowledges the scale, materials and forms around him—yet creates thoroughly modern, pragmatic facilities for his clients. For example, the market hall for Tobacco Dock, 1985-1990, railroad station at Charing Cross, 1985-1990, and twin towers of Alban Gate, 1986-1992, breathe new life into old London neighborhoods—and make splendid spaces for work and play. Whatever war and urban renewal have done to our communities, Farrell reminds us good design can repair—and even improve as never before.

Masks of Bali, by Judy Slattum with photography by Paul Schraub and preface by Hildred Geertz, 1992, San Francisco: Chronicle Books, 131 pp., \$29.95 cloth, \$18.95 paper

While American holidays increasingly focus on such symbols as Santa Claus, fire crackers and cuddly bunnies, a thousand-year-old tradition of mask performances thrives on Bali in Indonesia. Balinese masks, exquisitely carved and painted to capture what author and educator Judy Slattum calls "expressive tautness," have long intrigued Westerners. *Masks of Bali* represents a portfolio of some 50 masks that illuminates their singular and intense aesthetic.



Reconstruction of Tobacco Dock, London, as a market hall, from Terry Farrell *Urban Design*.

Yet the masks go well beyond beauty. As Hildred Geertz, Princeton professor of anthropology writes, "Masks, for Balinese, may serve as lightning rods, to collect, momentarily, a portion of the cosmic energy, the vital life of the universe." Balinese ritual invites this force to reside in such temporary vessels as the masks—listening to human entreaties and enjoying feasting, music and dance provided for them as part of the *Topeng*, stories from the old Balinese kingdoms, the *Barong*, spirits who ward off evil by inhabiting giant puppets and animals, the *Wayang Wong*, a performance of the great Hindu *Ramayana*, and the *Calonarang*, an appeal to Durga, queen of witches and goddess of death.

American anthropologist Margaret Mead was captivated by Bali's dancers, masks, music and rituals. American designers will probably find *Masks of Bali* offers a most enjoyable visual feast of its own.

Period Details, A Sourcebook for House Restoration, by Martin and Judith Miller with foreword by Mario Buatta, 1987, reissued in 1993, New York: Crown Publishers, 192 pp., \$20 paper

Have you ever wondered what makes the stucco ceiling in many 17th- to 19th-century buildings so strong? Or what to do with a marble fireplace that is broken, painted and stained? Or what 20th-century electrical wiring is doing inside 19th-century gas fittings? In the newly reissued *Period Details*, London authors Martin and Judith Miller, antique collectors and publishers of *Martin's Antiques Price Guide*, explore the anatomy of

some five centuries of homes, explaining the function, construction and likely restoration for each part.

Architects and interior designers of commercial and institutional design should have no trouble using this well illustrated and informative book. Though the public may have little fondness for the design of the recent past, it is surprisingly willing to defend older and historic structures now. The authors have clearly addressed themselves to this audience.

To be sure, *Period Details* is not a technical book. Its greatest strength may be its ability to restore historic design to its cultural and technological context. To encourage readers to take the next step, the authors provide a supplementary bibliography, directory of suppliers and glossary. It's your turn from there.

Barragán, photography by Armando Salas Portugal with contributions by Ernest H. Brooks II, Ignacio Diaz Morales, Ricardo Legorreta, Armando Salas

Portugal and Massimo Vignelli, 1992, New York: Rizzoli International Publications, 168 pp., \$45 cloth

If the rise of 20th-century Mexican architecture can be credited to anyone, three young architects practicing in Guadalajara between 1924 and 1936, Luis Barragán, Rafael Urzúa and Ignacio Diaz Morales, would surely be included. Their search for what was truly Mexican in the face of a European and U.S.-centered design world was a lonely one, however. Many contemporaries engrossed themselves in vernacular vocabularies, European and American trends or worse, "post card colonial" styles instead.

Barragán's early work reflected the overseas influences that could be expected of trip to Europe in 1924-1926 and 1931-1932. Yet he went far beyond a synthesis of existing ideas. After acquiring 865 acres of desert land near Mexico City for a residential development called El Pedregal in 1944, he built most of his subsequent projects—housing, park and fountains—on property he owned.

As developer and architect, he designed with a new freedom that allowed him to pursue the relationships between architecture and landscape. International Style modernism and traditional Mexican architecture and natural and man-made. The modern architecture that resulted would be quite unlike anything the Bauhaus envisioned. *Barragán* highlights the most notable work of the Pritzker Laureate as recorded by photographer Salas Portugal, whose famous collaboration with Barragán began in 1944. The sensation of myth, beauty, serenity and intimacy that Salas Portugal conveys in this book reads like a meditation that many a reader will not readily wish to conclude. ☺

PROFESSIONAL LITERATURE

THE AMERICAN INSTITUTE OF ARCHITECTS

The American Institute of Architects (AIA) Committee of Architecture for Health, with assistance from the U.S. Department of Health and Human Services, has released the 1992-1993 edition of *Guidelines for Construction and Equipment of Hospital and Medical Facilities*. The new edition, a 150-page document published by the AIA Press in Washington, D.C., was developed by advisory groups of experts from the private, state and federal sectors of the design, health care, and construction professions.

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CAPRI LIGHTING

Capri Lighting has published an updated, 68-page Track Catalog that covers a broad application spectrum and features fixtures suitable for retail, commercial and residential lighting needs. A beautifully illustrated section shows designer series fixtures, including Capri's very new and innovative AXIS System. An all-new "Creating With Light" section is also included.

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The Association for Project Managers announces the publication of its new quarterly journal, *The Project Manager*. With a strong focus on quality issues, the journal provides project managers and other design and construction professionals with extensive and well-researched information on project management issues prepared by nationally known experts.

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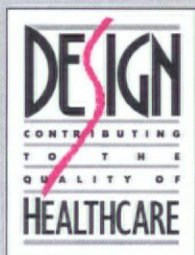
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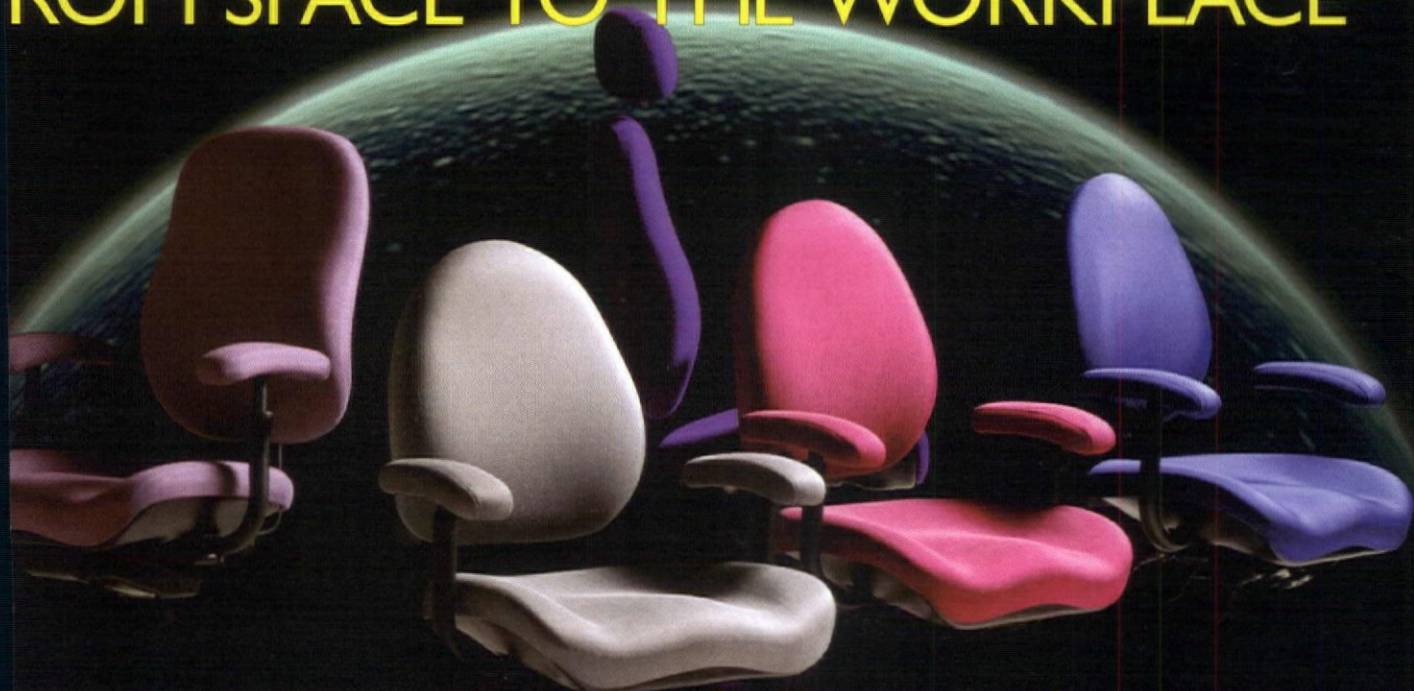
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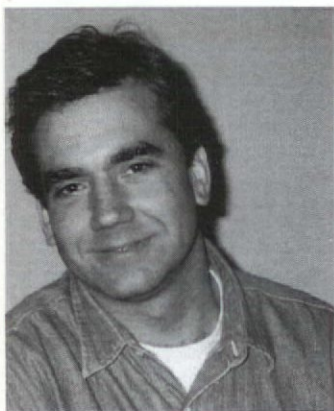
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PERSONALITIES



Behnke

Accidental designer

Jeff Behnke

Jeff Behnke's high school classmates may have envied his status as the shop instructor's "teacher's pet," but professional admiration has replaced teenage jealousy. This custom woodworker and furniture designer, who founded Manhattan-based Altura Studios in 1983, won both the Roscoe and IBD product design awards for his first furniture Collection, 2,4,6 when it was introduced in 1991.

Though Behnke followed a conventional education path—attending the School for American Craftsmen at Rochester Institute of Technology, then apprenticing with Wendell Castle—his design inspirations are hardly typical. He was recently fascinated by a peddler's mahogany table—and bought it off the street for \$5. Randomly stacked furniture components in his shop have also inspired him. "If you're observant," he insists, "you can get a lot of ideas accidentally."

At Altura Studios, he and partner-designer Roland Zehetbauer manufacture their own furniture designs, as well as custom work for other designers. Altura's reputation for handcrafted perfection is firmly established, but Behnke now wants to translate that craft into mass-produced, mid-priced designs. A designer who rejects the "starving artist" persona, Behnke intends to prosper at his craft. Indeed, he has to—with expensive hobbies like skiing and scuba diving that take him to places like the Rocky Mountains or Honduras. "I like to do all the

dangerous things," he muses. Luckily, his "accidents" only seem to happen within his studio.

Walk all over them

Patricia Powers and Diana Henry

Everything old is new again for Patricia Powers and Diana Henry of Grey Dun Studio. The subjects for their murals, ceramics and floor clothes all draw upon historical imagery. Even the company name comes from history—horse history that is. "All thoroughbred horses' roots go back to a 'foundation sire,'" reports Henry, a native Australian. "These sires usually had great names." One such horse named Grey Dun appealed to Henry and Powers so much they rescued it from antiquity.

With their latest venture the two teamed up with Saxony Carpet to bring a little history to our feet. "Floor clothes have been around for a couple of hundred years," remarks Powers. "They make great eye



Henry and Powers

catchers." The pair treat canvas with an undercoat, create the design with paints specially formulated to be brilliant and resilient, then finish it off with a top coat. The result stands up beautifully to heavy foot traffic.

Powers and Henry credit their successful, five-year partnership to their mutual love of horses and similar taste in books. Separate locations may help as well. Henry lives in New York's upper Hudson Valley while Power resides hundreds of miles away in the Catskills. Though they both live in perfect horse country, they don't get much riding in nowadays.

"Horses are too much work," laments Powers. "But one day we'll devote the time to our passion." Until then, alas, no "horsing around" at Grey Dun.

Proselytizing with pigments

Donald Kaufman and Taffy Dahl

"There are no bad colors," states Donald Kaufman. "It's all context." After all, the Soho townhouse he shares with wife, partner and fellow art-world fugitive Taffy Dahl, has a top floor awash in "violet white." And New York's Royalton displays what Phillippe Starck calls a "vicious" neutral on the walls.

Since starting Donald Kaufman Color some 15 years ago, the two have designed custom paint colors for everything from the Museum of Modern Art to San Francisco's Candlestick Park. Each started out as an artist, Taffy as a ceramicist, Donald as a Color Field painter. "When we met," recalls Dahl, "Donald was painting houses in northern California to support his art."

The two began collaborating in earnest when Angelo Donghia asked Kaufman to paint his house. "We were so nervous over the colors we painted the bedroom four times," Dahl recalls. Next stop: Philip Johnson's digs. In adjusting their custom paint operation to the contract bid system, they have developed for sale complex neutrals to be mixed with flat commercial paint.

When not furiously mixing neutrals, the two travel extensively, relax by plein-air painting, and produce books like *Color: Natural Palettes for Painted Rooms*, in which they share some formulas with readers. "The international system of color making doesn't address the problems of architecture and interior design," Kaufman admits. "We want to change the world with color. I guess we're proselytizers." Amen!

Able to leap tall buildings

Ronnette Riley

New York architect Ronnette Riley grew up in northern California knowing she would be an architect. "I was always creating art projects as a child," she re-



Kaufman and Dahl

calls. "I really liked portraying skyscrapers." No one paid much attention until a teacher in her girls' school helped her enroll in drafting classes—in a boys' school.

Her career has followed her plan, but she wishes contemporary practice took less time or made more money. She's been a quick learner, to be sure. After graduating from Berkeley and Harvard, she worked for firms in San Francisco until she realized the city's skyscrapers were being designed by New Yorkers. Once in the Big Apple, she became project architect for Philip Johnson's 883 Third Avenue ("The Lipstick") at age 27. "It was an intense learning experience," she admits. "But had a fantastic time."

Since establishing her own firm in 1987, Riley has devoted herself to designing a wide range of award-winning projects, nurturing a staff of young professional and playing softball against other architects. A sign that she hasn't given up on designing skyscraper is her office on floor 83 of the Empire State Building. "You can see so many great buildings of the past from here," she observes. It's a good bet New York still has room for a Ronnette Riley tower—with or without King Kong.



Riley