

Focus on Education

The Lyrical World of Music, Glass and Forest at Pacific Lutheran University, Tacoma

A Fantastic Store at Disney Village, Orlando, Where Kids Can't Get Adults to Leave

Calling Expert Witnesses on Design: How Would Your Day in Court Really Proceed?

To Treat or Not to Treat Contract Textiles: The Pros and Cons for Interior Designers

FEBRUARY 1997

2



1
50th

Lees 150th
Anniversary
...a fraction
of things to come

Color

IIDA
INTERNATIONAL
INTERIOR DESIGN
ASSOCIATION

CHARTER
CORPORATE INDUSTRY
MEMBER

1996

SILVER
best of
NeoCon 1996
FACILITIES
Design & Management
BY
MERCHANDISING
MARK



Endurance

The Next Level

Lees



An Ingenious Solution

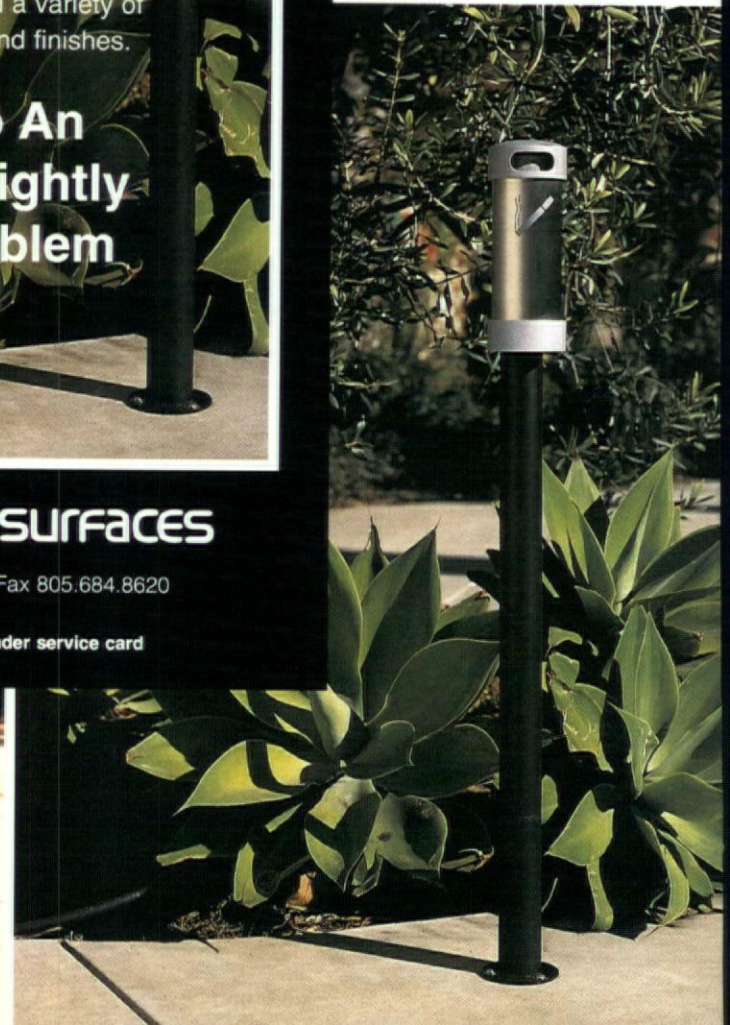
Smoke Sentinel wall-mounted and pole-mounted ash receptacles are available in three sizes and a variety of colors and finishes.

To An Unsightly Problem

FORMS+SURFACES

800.451.0410 Fax 805.684.8620

Circle 2 on reader service card



PRODUCT FOCUS**20 HEAVY DUTY CARPET**

Even heavily trafficked areas in commercial facilities can be carpeted, and the carpet industry has learned to listen and adapt to the needs of various constituencies, as shown here.

24 REMEMBER THIS

We may be drawn to the latest textiles by Linda Thompson for Pallas Textiles because we suspect we never saw them looking this good before.

26 TUNE IN AND TAKE NOTE

Dauphin's new Lyric ergonomic seating line is singing a new song that designers are apparently eager to hear.

DESIGN**28 MICKEY GETS WINGS**

Why guests have trouble keeping their feet on the ground once they enter the World of Disney at the Disney Village Marketplace, Lake Buena Vista, Fla., designed by Elkus/Manfredi Architects.

34 LEAVING "LAS VEGAS"

C.W. Fentress & J.H. Bradburn and Associates look far, far beyond "The Strip" for inspiration in designing the Clark County Government Center in Las Vegas, Nev.

38 KEEP IT SIMPLER

Hospital-as-hotel and other fads do not produce a facility like St. Vincent Health Center's South Building in Erie, Pa., designed by van Dijk, Pace, Westlake & Partners.

43 BIG WHEELS ON THE SUPERHIGHWAY

Public schools are struggling to prepare today's kids for a wired world—and scoring some impressive successes with the help of architects and interior designers.

44 DID YOU HEAR THAT?

Music lovers now experience lower lows and higher highs in Pacific Lutheran University's Mary Baker Russell Music Center, Tacoma, Wash., thanks to the Zimmer Gunsul Frasca Partnership.

48 SOUTHERN PERSPICACITY

The Coffee County, Ga., Board of Education commissioned a high school from James W. Buckley and Associates and got a center of learning for a new breed of scholar.

52 THE SUN SHINES INDOORS

There's no cricket field or squash court, but the Newman Library and Technology Center, designed by Davis Brody Bond, is Baruch College's answer to a campus of rolling green in the heart of Manhattan.

BUSINESS**59 YOUR DAY IN COURT**

Would you as an architect or interior designer really want to spend your day participating in a legal dispute as a paid expert witness?

TECHNOLOGY**62 FINISHED BUSINESS**

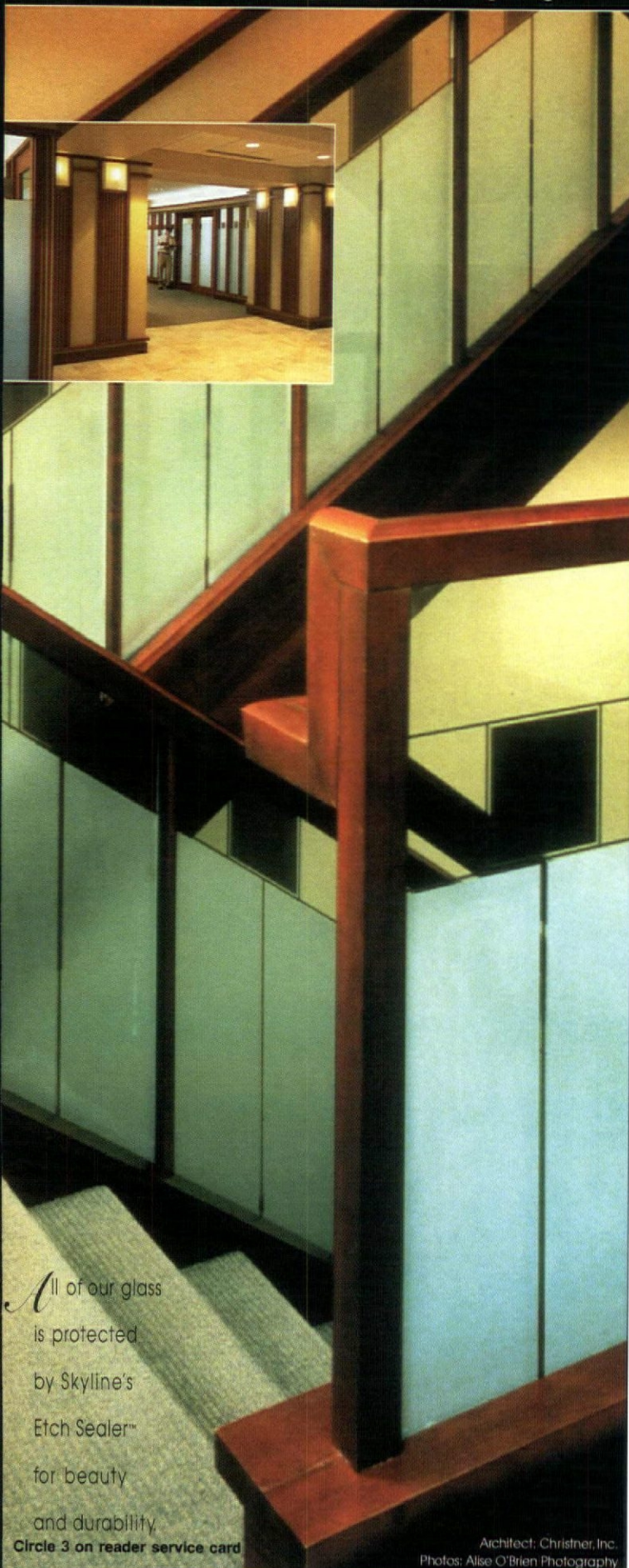
What should architects and interior designers know about fabric protection in the 1990's?

DEPARTMENTS

- 8 EDITORIAL
- 10 TRENDS
- 17 MARKETPLACE
- 66 CLASSIFIEDS
- 67 PRODUCT INDEX
- 67 AD INDEX
- 68 PERSONALITIES

Cover Photo: Store window detail at the World of Disney, designed by Elkus/Manfredi, in Disney Village Marketplace, Lake Buena Vista, Fla. Photograph by Gary Quesada/Korab Hedrich Blessing.

<http://www.contractdesign.com>



All of our glass
is protected
by Skyline's
Etch Sealer™
for beauty
and durability.
Circle 3 on reader service card

Architect: Christner, Inc.
Photos: Alise O'Brien Photography

SKYLINE DESIGN
CHICAGO
800-320-7003 E-mail: Sales@Skydesign.com

CONTRACT DESIGN

Editor-in-Chief Roger Yee
Executive Editor Jennifer Thiele Busch
Art Director Kristina Ruotolo
Managing Editor Ingrid A. Whitehead
Editorial Assistant Rita E. Catinella
Contributing Editors Amy Milshtein, Linda Burnett

Editorial Advisory Board

Carol Disrud, FHDA; Neil Frankel, AIA, IIDA; Jo Heinz, FHDA; Rayne Sherman, FHDA;
Hazel Seigel; Andre Staffelbach, FHDA, ASID; Michael Wirtz, FHDA, ASID

Group Publisher Phillip A. Russo
Marketing Manager Joanna Daidone
Production Coordinator Vincent Habick
Circulation Manager Moira Boyle

Advertising Offices

National Sales Director: Richard J. Ancas (212) 615-2252
Miller Freeman Inc., One Penn Plaza, New York, NY 10119; Fax: (212) 279-3955

Account Manager/New York: Helene Finberg (212) 615-2719
Account Executive/New York: Joseph Proscia (212) 615-2727
Sales Assistant: Eugene Clark (212) 615-2641
Miller Freeman Inc., One Penn Plaza, New York, NY 10119; Fax: (212) 279-3955

Regional Sales Manager/Chicago: Marie Kowalchuk (773) 205-3256
Miller Freeman Inc., 6160 N. Cicero Ave., Suite 122, Chicago, IL 60646;
Fax: (773) 545-5970

Account Managers/West Coast and Mexico: Jon Heng, Patricia Olai Heng
755 La Mirada Ave., San Marino, CA 91108; (818) 799-3610;
Fax: (818) 799-5853
Fuente Del Pescador 178, 53950, Estado de Mexico; 245-03-98

National Classified Sales: Kathleen Singh (972) 419-7897, Lee Dunn (972) 419-7893 or
(800) 688-7318
Miller Freeman Inc., 13760 Noel Rd., Suite 500, Dallas, TX 75240; Fax: (972) 419-7900

Production and Circulation Offices: Miller Freeman Inc., 600 Harrison St., San
Francisco, CA 94107; **Production:** (415) 905-2454 Fax: (415) 905-2236;
Circulation: (800) 255-2824. Fax: (847) 647-5972

Reprint Sales: Vicki Brewster (516) 365-2646 Fax: (516) 681-7315
62 Northwoods Rd., Manhasset, NY 11030

World Wide Web address: <http://www.contractdesign.com>

Commercial Design Network Publications: Architectural Lighting; Contract Design; Facilities
Design & Management; Catalog Request Service; Product Showcase

Chairman/CEO: Marshall W. Freeman, **Executive Vice President/COO:** Donald A. Pazour,
Senior Vice President/CFO: Warren (Andy) Ambrose, **Senior Vice President:** H. Ted Bahr,
Senior Vice President: Darrell Denny, **Senior Vice President:** David Nussbaum, **Senior Vice
President:** Galen A. Poss, **Senior Vice President:** Wini D. Ragus, **Senior Vice President:**
Regina Starr Ridley, **Vice President/Production:** Andrew A. Mickus, **Vice
President/Circulation:** Jerry Okabe.

CONTRACT DESIGN ISSN 1053-5632 is published monthly by Miller Freeman, Inc., a member of the United Newspapers Group, 600 Harrison St., San Francisco, CA 94107; (415) 905-2200. Editorial offices at One Penn Plaza, New York, NY 10119; (212) 714-1300; Fax: (212) 279-3955. **SUBSCRIPTIONS:** \$35/one year; \$60/two years for firms and individuals who specify, design, buy or replace contract furnishings. All other U.S. subscriptions \$65/year. All Canadian and Mexican subscriptions \$39/year for qualified subscribers and \$67/year for non-trade. All other foreign subscriptions \$90/year. Directory and special issues \$10. Single copy \$7. Prepayment required for single copy orders. **SINGLE COPY REQUESTS:** Call (800) 255-2824, or fax (847) 647-5972, or write Contract Design, P.O. Box 1056, Skokie, IL 60076-8056. **CUSTOMER SERVICE INQUIRIES:** Call (800) 255-2824, or fax (847) 647-5972, or write Contract Design, P.O. Box 1056, Skokie, IL 60076-8056. **SUBSCRIPTIONS & ADDRESS CHANGES:** Call (800) 255-2824, or fax (847) 647-5972, or write Contract Design, P.O. Box 1056, Skokie, IL 60076-8056. Allow four to six weeks for change of address. Provide old mailing label and new address, including zip or postal code. **POSTMASTER:** Send address changes to Contract Design, P.O. Box 1056, Skokie, IL 60076-8056. Periodicals postage paid at San Francisco, CA, and additional mailing offices. The publisher assumes no responsibility for opinions expressed by editorial contributions to CONTRACT DESIGN. The publisher reserves the right to reject any advertising not in keeping with the publisher's standards. Copyright © 1997 Miller Freeman Inc.

Miller Freeman
A United News & Media publication

BPA **ABP** **THE COMMERCIAL DESIGN NETWORK**
INTERNATIONAL® ● CONTRACT DESIGN ▲ FACILITIES DESIGN & MANAGEMENT

"This is an exit interview,
so please be candid."

"Of course."

"How would you rate
your supervisor?"

"A bonehead."

"Your department manager?"

"A bozo."

"The regional VP?"

"A Neanderthal."

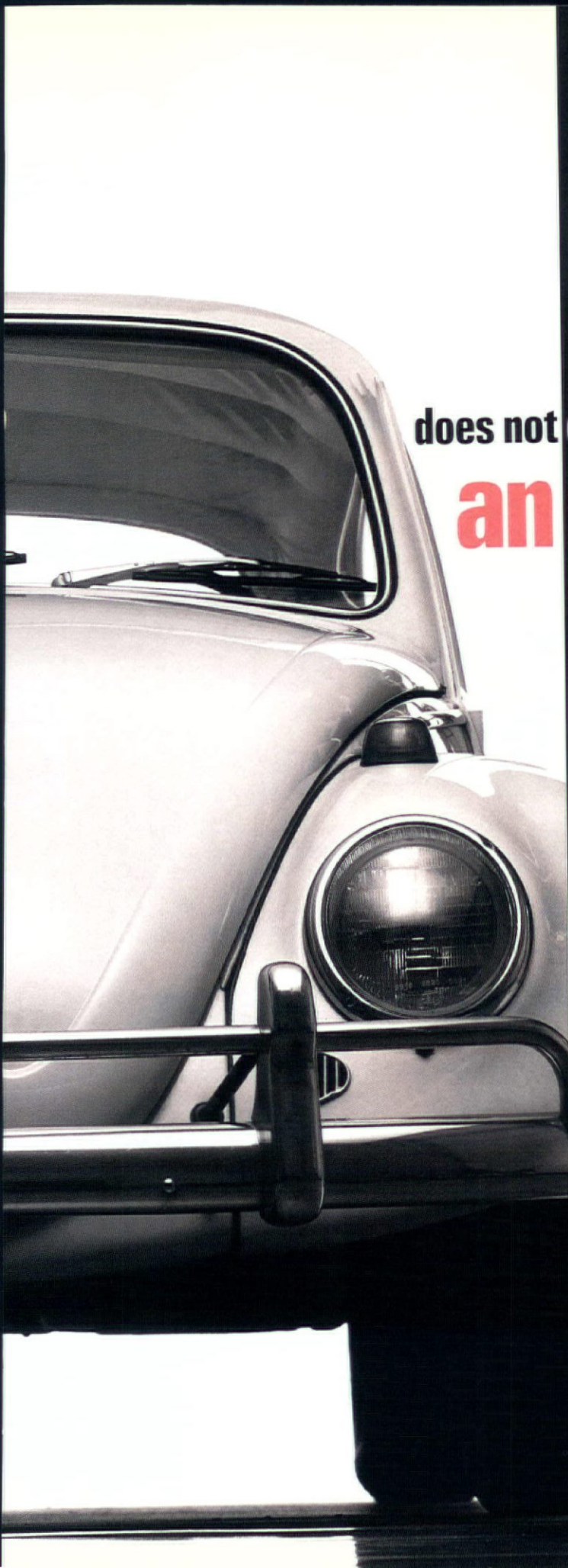
"Surely there was someone in
management you found intelligent..."

"Certainly...Who bought your chairs?"



VERVE  STYLEX
THE CHAIR THE COMPANY





Great design

does not come with

an expiration

*Margo Grant Walsh, IIDA, Vice Chairman
Managing Principal, Gensler, New York*

date.

"I don't want anyone to walk into a space I've designed and say, 'Oh, this was done in the '80s, and that was done in the '70s.' You can be very innovative and yet very timeless. A bank I did in 1967 changed its design just recently. And it looked every bit as good now as it did then."

DuPont also believes in things that stand the test of time. Like Antron® fiber, which has always been engineered to deliver the long-term performance and appearance retention your clients look for. And now, we're preparing to go even further to assure that it stays that way. With upcoming installation and maintenance services for your clients. Because like Margo Grant Walsh, we believe they deserve something that's really wonderful today. And tomorrow. What could be more timeless than that? To know more, call 1-800-4DUPONT or <http://www.dupont.com/antron>

DUPONT

Antron®
Only by DuPont

Circle 5 on reader service card

The Place We Love to Hate

Individuals with asthma or allergies may know that doctors once recommended moving to Phoenix, Ariz., for cleaner air and a better way of life. They're not likely to hear their allergists prescribe this remedy in 1997, however. The Environmental Protection Agency reports that Phoenix had an average of 9.6 "unhealthful" air days per year from 1991-1995. Phoenix proved no better than New York in this regard, though it was better than Las Vegas, which posted 10.2 such days, and much better than Los Angeles, which logged 150.8. Worse, Phoenix has discovered that traffic jams, loss of open space, water shortages, crime and poverty can thrive in newer addresses much as they do in older ones. Americans are recreating their existing, low-density and decentralized communities as they populate the booming Western and Southern states, and these newly minted utopias are already choking on their own success. The phenomenon may test the creativity of architects and interior designers in helping the nation come to terms with sprawl if they try to introduce more centralized, higher density, mixed use environments that revolve around—are you ready for this?—downtowns.

Downtowns have evoked mixed feelings ever since Thomas Jefferson denounced cities and inspired generations of fellow citizens, including Frank Lloyd Wright, to feel the same way. Ironically, the latest settlers in the 13 Western states are feathering nests in what is now America's most urban region. A full 86% of the region's population reside in urban areas, defined by the Census Bureau as places with at least 2,500 people or a density of 1,000 people per square mile. (Sixty years ago, the number was below 50%.) Whatever these "laptop cowboys" are escaping, they haven't left each other.

Many older suburban communities began life with downtowns, to be sure. Centered on Main Streets with parallel or angled parking, they were flanked by commercial buildings one or two stories high containing stores on the ground floor with offices above. Though they helped foster a sense of community in the early postwar years,

they were swept away starting in the 1950s by shopping centers which shifted public life from the centers of towns to the highways and open fields on the peripheries. For the next four decades, going downtown meant driving to the mall.

But a curious thing has happened. Despite the triumph of malls as symbolized by the 4.2-million sq. ft. Mall of America in Bloomington, Minn., designed by the Jerde Partnership for Mel Simon & Associates, 1989-1992, U.S. mall traffic is definitely down. A 1994 Roper Starch survey found only 10% of Americans say they shop at malls very

often, down from 16% in 1987.

Downtown doesn't get all the credit. Malls have grown too big and similar, and people have too many competing uses for leisure time. Still, even late arrivals to the new West find themselves drawn to the rejuvenated downtowns of Denver, Colo., Jackson, Wyo. and Boise, Idaho. The idea of joining friendly crowds in colorful public spaces could be more universal than we care to admit. Thus, Walt Disney is rejuvenating New York's Times Square. Schaumburg, Ill., the site of the big Woodfield Mall, is deliberately building a town square from scratch, and savvy retailers such as Saks Fifth Avenue and The Gap are snapping up choice older downtown store frontage. Is there a simple moral to this story? No. But the American people are serving notice to

the leaders of government, business and design that sprawl and the mall are not the only legitimate shapes of modern life.

Architect/planner Herbert McLaughlin, AIA, of Kaplan McLaughlin Diaz notes that communities must reinvent their centers at a scale that makes sense, which calls for a careful balance of civic, cultural, residential, retailing and other commercial uses as well as regional plans that encourage density and set real limits to urban sprawl on the edges. Quirky Portland, Ore. has shown it can happen. Should architects and interior designers get involved? As America seeks a new vision of community, designers have no less at stake than the developers, merchants, bankers and others jumping into the fray. ☞



Roger Yee

Roger Yee
Editor-in-Chief

We're talking over her head... not yours.



Ceilings are probably not something that you spend a lot of time thinking about. But have you ever thought about who will be under them? Our new ceiling products are ideal for safe, healthy environments in schools, hospitals or any other commercial building where safety and health are issues.

Eurostone All-Environment Ceiling Panels

- Beautiful sculpted stone appearance
- Will not burn or give off toxic smoke
- Will not sag, twist or warp even in 100% humidity
- Will not support the growth of mold, mildew or microorganisms
- Environmentally safe and recyclable

Planostile Metal Ceiling Tiles

- Smooth, high tech appearance
- Long lasting, sturdy and durable
- Cleanable/washable
- Dust free
- Recyclable
- Ideal for renovation projects
- Lower cost than you would expect



Chicago Metallic®



Interfinish®

For more information about Eurostone or Planostile please call 1-800-323-7164.

Chicago Metallic and Interfinish are both divisions of Chicago Metallic Corporation.

Circle 6 on reader service card

Eurostone

Planostile

WestWeek 97 - Celebrating European Design

Los Angeles- March 19 + 20, 1997, the design industry will gather at the Pacific Design Center in Los Angeles for the 22nd Annual WestWeek market event and design conference. This year's attendees join the PDC as it Celebrates European Design for two days, allowing members of the industry to experience culture, commerce, technology, science, architecture, design and art at the west coast's annual international design conference and trade market. The following is a list of the keynote programs and WestWeek97 highlights. For more information, call The WestWeek Information Hotline at (310) 657-0800 ext. 311, contact WestWeek Registration by fax at (310) 659-5214 or call the WestWeek Hotel and Travel Hotline, at Corniche Travel at (800) 852-4417. See you there in March!

PROGRAMS - WEDNESDAY, MARCH 19th

8:00 AM

BREAKFAST CONVERSATIONS WITH ARCHITECTS

Informal chats and unstructured conversations around the breakfast table with some of the most vital and innovative protagonists of Los Angeles architecture today. Breakfasts are complimentary and seating is available on a "first come/ first served" basis.

Introduction: Michael Webb, Architecture Critic.

Speakers: Mark Angelil and Sara Graham; Rebecca L. Binder; Mark Cigolle and Kim Coleman; William H. Fain; Craig E. Hodgetts and Ming Fung; Hendrik Koning and Julie Eisenberg; Eric Lloyd Wright; Paul Lubowicki and Susan Lanier; Elizabeth Moule; Ted T. Tanaka.

10:00 AM

DESIGN WITH A FRENCH TWIST

A discussion on contemporary design in France from industrial products and high technology to objects for everyday use in the office and the home.

Speaker: Gerard Laize, Chief Executive, VIA Association, Paris.

THE METAPHORS OF CONTRAST

Internationally recognized for her sophisticated and restrained interior and product designs and for her belief in "dramatic understatement", Andree Putman will discuss the importance of subtlety and contrast. She will describe her award-winning projects in France and around the globe. Speaker: Andree Putman, Interior Architect and designer, founder, Ecart.

1:30 PM

HOTEL AS THEATER

For over two decades, entrepreneur Ian Schrager has achieved international recognition for his concepts that have revolutionized the entertainment and hospitality industries. Schrager, the creator of discotheques—Studio 54 and the Palladium—and hotels—the Morgans, the Royalton, the Paramount, the Delano, and most recently the Mondrian in Los Angeles—will elaborate on his design philosophy and the evolution of his hotel into a pure entertainment experience.

Introduction: Ted T. Tanakaj FAIA, President, AIA/LA

Moderator: Edie Lee Cohen, Sr. Editor,

Interior Design

Speaker: Ian Schrager, Chairman & CEO, Ian Schrager Hotels

3:00 PM

CHIHULY ON "CHIHULY OVER VENICE"

America's "maestro" of glass artistry, co-founder of Seattle's Pilchuk Glass School and celebrated protagonist at the 1996 Venice Biennale of Glass, will present the canals of Venice illuminated by Chihuly chandeliers and describe the latest trends and technology in the glass craft.



HLW International's entry for the 1996 Fourth Annual CANstruction Competition "Can you spare some change? CAN Do" won Juror's Favorite.

Introduction: Dominique Browning, Editor-in-Chief, *House & Garden*

Speaker: Dale Chihuly, Glass Artist, Chihuly Studio

PROGRAMS - THURSDAY, MARCH 20th

8:00 AM

BREAKFAST CONVERSATIONS WITH DESIGNERS

Introduction: Louis Oliver Gropp, Editor-in-Chief, *House Beautiful*

Speakers: Ali Acerol; Barbara Barry; Michael Berman; Steven Charlton; David Dalton;

Steven De Christopher;

Jeffrey Goodman; Greg Fleischman; Dakota Jackson; Peter Shire; Joseph Shuldiner.

10:00 AM

METAMORFOSI: THE LIGHT THAT CHANGES THE LIGHT

A revolutionary computerized technology for polychromatic illumination allows the individual user to transform the light and color of office and living environments and to create new atmospheres based on the requirements of the moment. Europe's leading lighting designers, together with a professor of social psychology, will explore this exciting concept, its design applications and the fundamental role of light and color in the psycho-physical equilibrium of the human organism.

Moderator: Susan Szenasy, Editor-in-Chief, *Metropolis*

Speakers: Ernesto Gismondo, President, Artemide; Richard Sapper, Designer; Michele De Lucchi, Designer; Paolo Inghilleri, MD, Ph.D., University of Perugia.

1:30 PM

THE CULTURE OF DESIGN: DESIGN MATTERS

A dialogue to explore the most significant issues that face designers and manufacturers at the turn of the century.

Moderator: Chee Pearlman, Editor-in-Chief, *ID Magazine*

Speakers: Carl Magnusson, Sr. Vice President & Director of Design, Knoll; Samina Quraeshi, Design Director, National Endowment of the Arts.

4:00 PM

THE FUTURE OF TECHNOLOGY AND ITS IMPACT ON BUSINESS IN THE NEXT MILLENNIUM

A preview of what the future holds in new technological products and techniques and how they will impact the structure of corporate organizations and every aspect of the business environment, especially as pertains to the contract industry and related fields. The program will also explore new develop-



CONCERTO




SHAW COMMERCIAL
SHAW NETWORK MODULAR
SHAW STRATTON
SHAW CONTRACT RUGS

shaw | contract group

800.342.SHAW

SHAW CONTRACT GROUP IS AN OFFICIAL TRADEMARK OF SHAW INDUSTRIES INC.



Improve your creative vision.

Create stunning effects with Manning Lighting—like oohs and aahs. Manning offers a huge selection of pendant lighting, ceiling lighting and wall sconces, all available with energy-efficient lamps and ballasts. So many designs, so many ideas. Call 414-458-2184 for your copy of the new Manning catalog. Then read it and watch the lights go on.



**MANNING
LIGHTING**

Manning Lighting, Sheboygan, Wisconsin 53083, 414-458-2184

© 1996 Manning Lighting

Circle No. 8 on reader service card

TRENDS

ments in the entertainment industry and how these companies are re-structuring to meet increasing demands of flexibility and efficiency.

Moderator: Jonathan Weber, Editor, *The Cutting Edge, LA Times*.
Speakers: Gregory Riker, Director, Advanced Product Development, Microsoft Corporation; Rinaldo Veseliza, President, Artech International, Consultants to DreamWorks SKG.

EVENTS

WESTWEEK 97 GRAND FINALE GALA - THURSDAY, MARCH 20TH, ON THE PLAZA
Join us on PDC's Plaza for an evening Celebrating European Design

1997 STARS OF DESIGN INDUCTION IN PDC AMPHITHEATER

- Dale Chihuly, Lifetime Achievement as Artist and Designer in Glass
- Lou Danziger, Lifetime Achievement in Graphic Design and Education
- Carl Magnusson, Lifetime Achievement as Worldwide Director of Design, Knoll
- Thom Mayne, AIA, Lifetime Achievement in Architecture and Education
- Andree Putman, Lifetime Achievement in Interior Design
- Tim Street Porter, Lifetime Achievement in Photography of Interiors
- Michael Vanderbyl, Lifetime Achievement in Product Design

SPEAKERS AND PROGRAM TIMES MAY BE SUBJECT TO CHANGE.

MEET US ON THE WEB FOR WESTWEEK 97 UPDATES:
PDCwebsite (www.PacificDC.com)
PDC @ Contract Design Magazine (www.contractdesign.com)

Haworth Awarded in Patent Infringement Suit

Holland Mich.- A patent infringement suit filed by Haworth Inc. against Steelcase Inc. in November of 1985 ended last week in U.S. District Court for

the Western District of Michigan in Kalamazoo. Steelcase has paid Haworth \$211.5 million in damages and interest for the 16 years this case involves. The decision and damages are binding and non-appealable.

The case focused on pre-wired modular panels that Steelcase produced from 1978 to 1994, totaling more than 7 million units. The case came before the U.S. District Court of Michigan in Kalamazoo in 1987 and was originally ruled in Steelcase's favor. However, the U.S. Court of Appeals reversed the decision in 1989 and ruled in Haworth's favor.

As part of these proceedings, the U.S. District Court also ruled in Haworth's favor on a separate lawsuit filed by Haworth against Steelcase related to computer keyboard shelves. In addition, the court ruled in Haworth's favor on a law suit filed by Steelcase against Haworth in April on 1989, which alleged that Haworth infringed on two Steelcase patents on pre-wired panels.

That "Can Do" Attitude

New York- Stanley Tucci, producer, director, writer, and star of the critically acclaimed movie, "Big Night", declared the winners of the 1996 Fourth Annual CAN-struction™ Competition at the Gala Awards Ceremony and Exhibition Preview held at the Decoration & Design Building in New York City. Twenty three prominent New York architectural and engineering firms were hosted by designer showrooms in the D&D Building, as they put their design/build skills to the test, using canned and boxed foods as their building material to "CAN-struct a World Without Hunger™." The competition produced over 40,000 cans, boxes and bags of food that were then donated to Food for Survival, The New York City Foodbank for distribution to soup kitchens, pantries, elderly and day care centers.

The winners were: Juror's Favorite: "CAN you spare some



BLOND AND BEAUTIFUL,
 THIS AWARD-WINNING
 RETAIL SPACE ARTICULATES
 BALANCE, HARMONY AND
 THE POWER OF A
 NEUTRAL PALETTE.



Only a few contract interiors can capture the industry's hottest design award. This is one of them. Monsanto is honored to present its 1996 Doc Award to Michael Vanderbyl of Vanderbyl Design, San Francisco,

The Doc Award celebrates world-class design with California atmosphere



for his design for Robert Talbott, a high-end men's clothing store in Carmel, CA. Vanderbyl offset English sycamore finishes with subtle diamonds of Bentley Mills, Inc.'s "Grande Camden" carpet with Monsanto Ultron® VIP nylon to create a casual, relaxed space by the sea. Select carpet with Ultron® VIP nylon for your next project and express an award-winning vision of your own.



THE RIGHT CARPET MAKES
 IT HAPPEN.

Circle 9 on reader service card

Monsanto Contract Fibers, 320 Interstate North Pkwy., Atlanta, GA 30339
 1-800-543-5377 or 1-770-951-7600

Monsanto
Contract
Fibers

TRENDS

change? CAN Do" by HLW International, LLP; Best Use of Labels: "The Little Engine That Can" by Urbitran Associates Incorporated; Best Meal: "Yes! Oui CAN-CAN" by Perkins Eastman Architects, P.C.; Structural Ingenuity: "Life Boat" by Ambrosino DePinto & Schneider; Honorable Mention: "Broadway Boogie Woogie", by Hellmuth, Obata & Kassabaum, P.C.; Honorable Mention: "Think Twice" by Beyer Blinder Belle Architects and Planners, LLP.

Commissions & Awards

Four carpet mills received the 1996 DOC Award for exceptional Product Design in the eighth annual contract industry competition: **Bentley Mills Inc.**, City of Industry, Calif., for Docklands; **Durkan Commercial**, Dalton, Ga., for Transom; **Invision Carpet Systems**, Dalton, Ga., for Landscapes; **Shaw Contract Group**, Dalton, Ga., for Concerto. In addition to these manufacturing winners, four design firms won DOC Awards for their contract interior designs utilizing carpet made with Monsanto Ultron VIP nylon: Wing Chao, senior vice president, Walt Disney Imagineering, Burbank, Calif., in association with Martin and Ivonne Dorf and the project team at **Dorf Associates Interior Design, Inc.**, New York, for the use of custom

Milliken Performer carpet at Chef Mickey's Buffet at the Contemporary Resort at Walt Disney World, Orlando Fla.; James Young, ASID, CID, of Perkins & Will/Wheeler Inc., Minneapolis, for the use of Durkan Commercial's Windfall and Masland Contract's Fissure in the corporate offices of advertising firm **Fallon McEligott**, Minneapolis; Steven Clem, AIA, ASID, of TVS Interiors, Atlanta, for the use of seven styles of Prince Street carpet in **Prince Street's** corporate offices, showroom and manufacturing facility in Cartersville, Ga.; Michael Vanderbyl of Vanderbyl Design, San Francisco, for the use of Bentley Mills, Inc.'s Grande Camden in the **Robert Talbott** retail store in Carmel, Calif.

Fitzpatrick Design Group, Inc., New York, has been retained by Saks Fifth Avenue for the design/renovation of their store in Bal Harbour, Fla., and by Laura Ashley to continue with the roll-out of their stores. The 20 new additions for 1997 includes locations in Alamo Quarry, Texas; Alexandria, Va.; Seattle; and Redmond, Wash.

Cabrini College, Radnor, Pa. selected Philadelphia-based **Ballinger** to design a new Sports and Recreational Complex for the College.

St. Louis-based **Hospital Building & Equipment Company** has been awarded the following

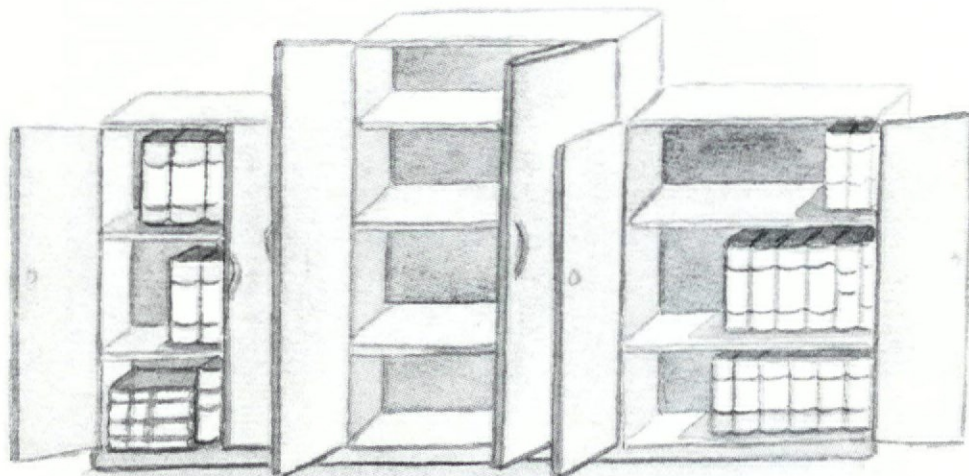
commissions: constructing an ambulatory surgery center and patient floors as an addition to McKenna Memorial Hospital in New Braunfels, Texas; the \$1.3 million renovation and building contract for the Van Wert County Hospital in Van Wert, Ohio; the 71,000-sq. ft., \$9.5 million addition to the Bullhead Community Hospital of Bullhead City, Ariz.

Rothzeit Kaiserman Thomson & Bee, New York, has been selected by the Manhattan Theater Club to design its new headquarters which will consist of two floors in a Broadway area building.

Gerner Kronick + Valcarcel, Architects, PC, New York, have three new design assignments in New York: Federated Department Stores, approximately 250,000-sq. ft.; Bayerische Vereinsbank AG, (BVB) 92,000-sq. ft.; and Gaines Berland, 100,000-sq. ft.

The Dallas and London offices of **RTKL Associates Inc.**, are providing architecture, interior design and medical planning services for two separate district general hospitals located in Worcester and Halifax, England. RTKL, Los Angeles, has completed the master plan and urban design for Kota Kemuning Town Centre, a 10 million-sq. ft. mixed use center for a new community in

Most storage cabinets can hold anything that fits on a 16" shelf.



All your storage needs seldom fit neatly into a 12" binder. That's why we offer customized solutions to meet your special requirements.

TRENDS

Selangor Malaysia, located 11 miles southwest of Kuala Lumpur.

The U.S. State Department has selected **Moore Ruble Yudell**, Santa Monica, Calif., with **Gruen Associates**, Los Angeles, as the competition winning entry for the new American Embassy in Berlin.

Tobey + Davis, Reston, Va., will serve as the local consulting architect to national firm **Zimmer Gunsul Frasca**, Portland, Ore., for a major project at the National Institutes of Health in Bethesda, Md. The Clinical Research Center will provide 850,000-sq. ft. of research and clinical space, including a 250-bed hospital and 250,000-sq. ft. of laboratory space.

Jung/Brannen Associates, Inc., Boston, has a number of design projects underway: the design of 13,000-sq. ft. of office space for **Trinity Communications, Inc.**; providing extensive exterior improvements to the **Boston Park Plaza Hotel**; managing the relocation, consolidation and design of **Massport** offices to office space at Boston's Logan Airport; and the re-positioning of the **Southern New England Telephone** building, Hartford, Conn.

Crandall and Associates, Carefree, Ariz., has the following newly awarded projects now in the

development phase: **Best Western Shelter Island Marina Inn**, San Diego; **La Fonda Hotel**, Santa Fe, N.M.; **Quality Inn Grand Canyon**, Tusayan, Ariz.; and the **Best Western Bell Motel**, Phoenix, Ariz.

The winners of the Fifth Annual Nightingale Awards program sponsored by The Center of Health Design and *Facilities Design & Management* magazine are: **Bedscapes™** cubicle curtain from **Healing Environments International**, Best of Competition; **Armstrong World Industries**, Hi-LR Ultima RH90 light reflectance ceilings; and **Kwalu Inc.** for **DuraFrame Health Care Seating**. Honorable Mentions were awarded to **AGI Inc.** for the **Flex Glider Chair**; **Carolina Business Furniture** for **Medchair**; and **Hill-Rom** for **Integris 1000 & 2000 Headwall System**. Fifteen entries were evaluated on the basis of innovation, contributing to the quality of healthcare, functionality, esthetics/style, quality/durability, and pricing/cost-effectiveness.

The Society of American Registered Architects presented Awards of Excellence to national architectural firms in the 1996 competition held during the Society's 40th annual convention. The winners of the Gold Ribbon were **Bermello, Ajamil & Partners**, Miami, for the conceptual design of **Port of Cartagena Commercial**

Center, Cartagena de Indias, Colombia, South America; **DeStefano and Partners, Ltd.**, Chicago, for the design of **Division Street Gateways**, Chicago; **DeStefano and Partners, Ltd.**, Chicago, for the design of **Sears Tower 2000**, Chicago; and **MCG Architects**, Los Angeles, for the design of **Bear Creek Fashion Mall**, Euless, Texas.

People in the News

Philadelphia-based **Ballinger** has named **Craig Spangler, AIA**, and **Robert Nalls, AIA**, associate principals of the firm.

Catherine E. Sheehan, AIA, has joined **LIMINALITY**, Washington, D.C., as principal.

Sasaki Associates Inc., San Francisco, has appointed **Diana Kissil, AIA, IIDA**, to head its interior architecture practice.

Stone Marraccini Patterson (SMP), San Francisco, has named **D. Roger Hay** a senior vice president and shareholder.

Atlanta-based **Geiger Brickel** has appointed **Michael J. Donahue** and **Colin T. MacLean** as directors of project management and have promoted **Tony Ash** to managing director of **Geiger Brickel Ltd. U.K.**

Meridian storage cabinets can hold anything that's on your mind.



For more information or the name of your Meridian representative, please call 1.800.320.0508 or visit us at <http://meridian-inc.com>.

M E R I D I A N

Circle 10 on reader service card

TRENDS

Harley Ellington Design, Southfield, Mich., has elected Daniel Caren, AIA, and C. Richard Hall, AIA, principals of the firm.

Seattle-based Callison Architecture has promoted the following employees to associate principal of the firm: Barbara Burkhardt; Craig Davenport; Janet Faulkner; John Jochman; Cindi Kato; John Mason; Michael Medina; Paul Moody; Sandi Pope; Ro Shroff; and Dave Scurlock.

Amy S. Nadasdi has joined The Phillips Janson Group Architects, P.C., New York, as director of strategic planning, while Diana F. Blum-Lapins has joined the firm as senior designer.

Four individuals have been recognized by The American Institute of Architects to receive the 1997 Young Architects Citation. This citation is given to individuals who in an early stage of their architectural career have shown exceptional leadership in design, education, and/or service to the profession. The 1997 recipients are William J. Carpenter, AIA; Michael A. Fischer, AIA; Robert S. Rothman, AIA; and Brad Simmons, AIA.

Designer Barbara Zieve has joined Hillier New York Architects, as director of interior design. Architect and principal Steven F. DeRochi, AIA, has been named managing principal of the firm's Philadelphia office.

Hal Edelstein, one of the original partners of Gensler, San Francisco, died unexpectedly on December 1. William Hartman, AIA, has joined the firm's Detroit office as director of design.

Alan C. Wilson, AIA, has joined the Chicago office of RTKL Associates Inc., as associate vice president.

Anne Dooley-Garrity, Terry Kenyon, AIA, and Vera Van Middlesworth have been made principals of Rothman Partners Incorporated, Boston.

Beyer Blinder Belle has appointed Thomas P. McGinty, AIA, associate partner; construction administration, Douglas McR. McKean, AIA, associate partner; project management, and Mariko A. Takahashi, AIA, associate partner, interiors.

Hellmuth, Obata and Kassabaum (HOK), New York, has appointed Edward G. Hamm as a senior landscape designer.

Robert J. Krause, an internationally renowned horse racing facilities architect, died suddenly at his home in Penn Valley, Calif., on November 21. Krause was 79.

Business Briefs

Global Industries' new web site address is <http://globalindustries.com>.

The United States District Court reinstated an injunction to protect Kalamazoo, Mich.-

based Landscape Forms, Inc.'s Petoskey™ collection of exterior site furniture. The injunction prevents Columbia Cascade Corporation, Portland, Ore., from selling a confusingly similar line of furniture in the U.S. after ruling that it was intentionally copied from Landscape Forms' Petoskey line, in violation of the Lanham Act.

IDEO Product Development, Palo Alto, Calif., has announced the formation of its Environments Group under the direction of Aura Oslapas.

VBC Architects PC is expanding the firm's new offices in New Jersey. Forward all inquiries and correspondences to 1099 Bloomfield Avenue, Suite 18, West Caldwell, New Jersey 07006.

Coming Events

February 26: "New Wave Organic Architecture: Building Art in the Age of Ecology", The School of Architecture and Design at Philadelphia College of Textiles and Science, Downs Auditorium, Philadelphia; Contact Christine Foy at (215) 951-2851.

March 2-5: International Hardware Fair/DIYTEC, KölnMesse, Cologne, Germany; (0221) 821-0-887 34 26.

March 13: "Slowness", The School of Architecture and Design at Philadelphia College of Textiles and Science, Downs Auditorium, Philadelphia; Contact Christine Foy at (215) 951-2851.

March 16-19: Chelsea Design Week, Living Design London, Chelsea Harbour Spring Event, London, England; Contact Judith Boniface at (0171) 833 3373.

March 17-20: Lighting Design and Application Workshop, Philips Lighting Center, Somerset, N.J.; Contact Rochelle Steinhaus, (212) 448-4359.

March 19-20: WestWeek 97, Pacific Design Center, Los Angeles; WestWeek Information Hotline, (310) 657-0800, ext. 311.

March 20: "Works in progress", The School of Architecture and Design at Philadelphia College of Textiles and Science, Downs Auditorium, Philadelphia; Contact Christine Foy at (215) 951-2851.

March 24-26: 7th Annual IDLCON, Hyatt Regency Crystal City, Washington, D.C.; For information call (800) 829-3400.

Correction

In Contract Design's November issue the designer for the Apex Award winning SAFE-T-FIRST System should have read The Johnsonite-Permalight Design Team, and the designer for the Prima Marbleized Rubber Flooring System should have read The Johnsonite Design Team.

TEXTILE SOLUTIONS



Parallel Lines upholstery fabric from DesignTex with DuPont Teflon® fabric protector helps resist staining.

Q. "What is the best advice you can offer for removing fabric stains?"

A. Removing stains from fabric is a complex matter. It is important to consider fiber content, fabric application, finishes, stain type and length of time a stain is left untreated.

Stain types: For every stain, there are specific cleaning agents that will work best. However, the following general rules apply. Treat water-based stains with water-based shampoo or foam upholstery cleaner. Do not overwet. Oil-based stains should be cleaned with dry cleaning solvent only. Do not use water. Combined water-based/oil-based stains (such as gravy) should be cleaned with shampoo, foam or dry cleaning solvents.

Fiber content: Because of polyester's low absorption properties, stains will tend to remain on the fiber surface and therefore are usually removed without vigorous treatment. Wool or nylon fabrics are compatible with water-based and solvent-based cleaning systems, unless otherwise noted. Clean cotton or rayon fabrics with solvent systems to prevent potential shrinkage and dye bleeding. Mohair is unique, and requires special attention.

Fabric application: Because wallcovering fabric is generally thinner than upholstery, adhesives must be considered when water or solvent-based systems are applied on wallcoverings. These agents can penetrate the fabric backing, reducing the adhesion of the fabric to the wall.

Finishes: In most cases, flame retardant processing involves water-based flame retardants—so water-based cleaning systems can diminish flame resistance. Use solvents to clean fabrics that have been typically FR treated.

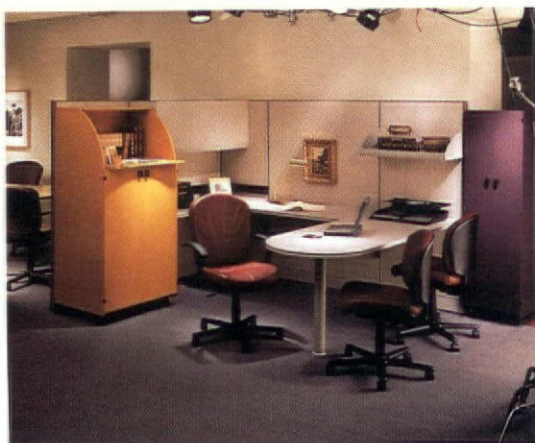
Timing: Naturally, it is best to remove stains immediately. Studies show that 20% of stains cannot be satisfactorily removed after one week, a figure that more than doubles after three weeks. Always begin with the least aggressive methods and work your way towards more vigorous ones. Professional cleaning may still be required.

Regular and proper maintenance will help reduce soil build-up on the surface of fabrics. If you have a question about a specific stain, contact the manufacturer's technical services department for advice.

Submit questions to:
Textile Solutions
c/o Contract Design Magazine
1 Penn Plaza
New York, NY 10119-1198

Textile Solutions is made possible by: DuPont Teflon® and DesignTex Inc.

MARKETPLACE



Allsteel's INTER/CHANGE is office furniture that keeps pace with today's working environments. INTER/CHANGE is a desk and a panel system, tables and storage, state-of-the-art wire management, signature stationary and rolling cabinets, and accessories that are versatile and mobile. With a complete offering of systems and freestanding products, INTER/CHANGE offers furniture solutions for today's office environments.

Circle No. 203

Brown Jordan offers the Sol y Luna cast aluminum dining chair. An adaption of a classic design originally created in 1954 by the architect Dan Johnson, this chair was first cast in bronze with woven caning for the seat and back. Quite unusual by design, this organically shaped chair offers both style and practicality and has been upscaled for greater comfort. Aluminum castings were used in the frame, seat and back for weight reduction and durability.

Circle No. 206



Purpose is the new line of ergonomic seating from Kimball. Kimball and BASF partnered to engineer the durable shell of the Purpose chair. Available in mid-back and high-back options, Purpose chairs offer pneumatic height adjustments and adjustable lumbar support. Guest chairs are available with or without arms and feature a black sled base. Purpose meets BIFMA and ANSI/HFES standards.

Circle No. 209



CALIFORNIA DREAMING - WESTWEK '87



The 700 Series Desk line, from KI, is a flexible, free-standing, modular system of desk components that can accommodate a variety of customer preferences. Components of the 700 Series include desks, returns, bridges, credenzas and corner units. A full length modesty panel is available for added privacy, or a partial length modesty panel for outlet access and increased air circulation. Desks, returns, bridges and credenzas are equipped with a wire management raceway for cable and cord organization. This raceway fastens to the underside of the worksurface and runs between the end panels.

Circle No. 201

MARKETPLACE

The Sinclair from Bernhardt presents a fresh unconventional approach to the category of classic club lounges. Designed by Mark Goetz, Sinclair surrounds with supportive comfort that is expressed through its crisp tailored form.

Sensitively scaled, the piece will work beautifully in environments where space is at a premium, but also has the presence to command interest in open areas.

Circle No. 205



Shelby Williams Industries offers this sophisticated dining chair that features the added comfort of a flame retardant Pyroguard foam seat.

The hardwood frame is available in a variety of standard wood finishes, and a matching side chair is also offered.

The dining chair is 24 1/2-in. wide and 36 1/2-in. high.

Circle No. 202

CATCH THE WAVE OF GOOD DESIGN

The Indy chair, designed by Jeff Cronk for Vecta, is a conference chair with ergonomic features. Comfort is achieved through the contours of the seat and back, emphasized by an optional adjustable lumbar support embedded in the back panel. An easy-to-use control enables the sitter to adjust the support up and down, or in and out, for personal comfort. A distinctively curved, open arm is available in self-skinning black polyurethane over a steel substructure, and with upholstery. Indy is available in high back and executive high back models with pneumatic height adjustment.

Circle No. 207



Textus Group Inc. introduces The Mediterranean Collection, a grouping of elegant, small scale patterns in affordable weave constructions.

Inspired by the rich artistic heritage of the south of France, Italy and Spain, this collection reflects the diversity of interpretation that artists from each period in art history obtained from this rich countryside and the Mediterranean Sea. The patterns include: Biot (47% cotton, 53% polyester); Vallaris (38% cotton, 62% polyester); and Mougín (52% cotton, 48% rayon). Mougín is a Joseph Hoffman pattern.

Circle No. 208



Maharam introduces the Precious Metals collection of fabric wallcoverings. Four delicately textured patterns, ranging from small-scale abstracts to a textured solid, are available in a palette of "heated materials". A combination of polyester and polyolefin yarns creates a matte/sheen effect in each pattern that adds variation and dimension on the wall. Each pattern is available in six earthy colorways. Precious Metals is suitable for a broad scope of high profile applications, including conference rooms, executive offices, retail boutiques, and hotel guest suites.

Circle No. 204



Wolf-Gordon introduces its new collection of fabric-backed vinyl wallcoverings called Summit. The Summit collection is an eclectic combination of 88 classic and contemporary patterns, from the most intricate to basic stipples, in over 1,000 colorways. All are fabric-backed, 54-in wide, and class "A" fire rated. The collection consists of the following: Naturals & Fabrics; Peking Damask/Silks; Textured Grains; Multi-Colored Designs; Faux Prints; Verticals & Weaves; Stones/Stuccos; and Vinyl Upholstery/Suede.

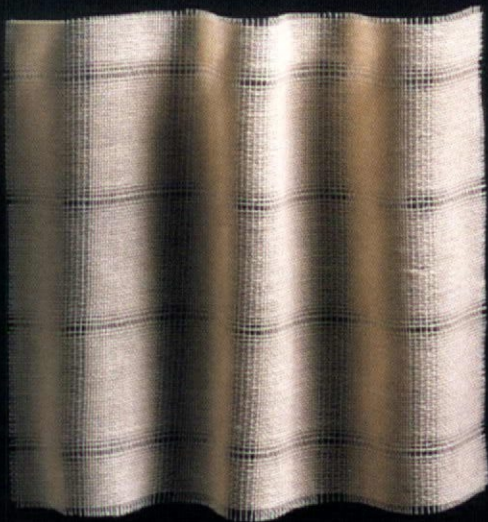
Circle No. 200





Arc
Com

World Class Standards At Every Product Level.



ARC.COM | 800.451.1234 | 1.800.451.1234

Teflon
fabric protector
Only by DuPont
DuPont registered trademark for textile finish.

Circle 12 on reader service card

Heavy Duty Carpet

Carpet's transformation in the second half of the 20th century has been just short of miraculous. What was once a luxurious accessory for the elite is now a versatile commodity for such commercial facilities as offices, retail stores, restaurants and hotels—and then such demanding institutional facilities as hospitals and schools. During this time, the carpet industry has learned to listen and adapt to the needs of various constituencies. Its most potent weapons are innovations in fiber technology, carpet construction and carpet design. Even heavily trafficked areas can be carpeted, as shown on these pages.

BEAULIEU COMMERCIAL

The new Euro Collection from Beaulieu Commercial offers three coordinating patterns, Euro Loop, Euro Cut and Euro Cheque. Available for corporate, retail and upscale health care facilities, the Euro Collection features a highly sophisticated color palette and a durable 100% SDN Diatron, solution dyed nylon yarn system. Euro Loop features a high twist durability specifically engineered for high performance in heavy traffic public access areas, and is available in 16 colorways.

Circle No. 226



LOTUS CARPETS

Weavepoint is an enhanced loop graphic carpet from Lotus. Presented in a stylish selection of nine colors, Weavepoint is designed for corporate, retail and other commercial applications. Created from 100% solution dyed Dupont Lumena Type 6.6 nylon, Weavepoint's 1/10 gauge loop construction provides superior appearance retention in high-traffic installations. Weavepoint features a ten year wear warranty.

Circle No. 228



INVISION CARPET SYSTEMS

Invision Carpet Systems has recently introduced Landscapes, a collection of five terrestrial patterns manufactured using Monsanto's Ultron VIP Nylon 6.6. The Landscapes' patterns are as varied as Nature: from shadowed Canyons, to etched Fields, to windswept Dunes, to rolling Mountains, to bracken Marshlands. Landscapes combines tailored elegance with natural beauty, creating outdoor environs for commercial interiors.

Circle No. 227



MASLAND CARPETS, INC.

Masland Carpets, Inc. offers Passage for the heavy duty carpet market. Passage is a loop pile carpet made of 100% Antron Legacy Nylon. The color palette features a range of 17 natural colors that evoke a mood of serenity, and Passage's images are balanced on a smooth surface. Clean lines and natural tones show an influence of contemporary minimalism.

Circle No. 229



You don't necessarily have to be a household name to be good.



We're 60 years old and have done wood since day one.

We have 9 manufacturing facilities.

Our desks last for decades.

We'll hold your hand through every project.

1-800-521-5381
Huntingburg, Indiana

www.ofs.styline.com

Circle 13 on reader service card



MANNINGTON COMMERCIAL

Mannington Commercial introduces Composition, Objects and Articles, three coordinating commercial carpets available in 12-ft. broadloom, 6-ft. vinyl back and 18-in. modular tile. All are made of 100% solution dyed DuPont Antron Lumena® Type 6.6 nylon. Lumena's state of the art DuraTech® soil resistant technology and antimicrobial processing make it an ideal choice for any area where stains and spills are frequent. A heavy 28-ounce face weight and 1/10 gauge construction offer lasting performance for demanding commercial environments.

Circle No. 230



LEES, A DIVISION OF BURLINGTON INDUSTRIES, INC.

Bottega, a textured loop, 12-ft. broadloom carpet from Lees, a Division of Burlington Industries, Inc., is targeted primarily at the corporate and retail markets. Bottega is available in 21 running line colors and offers a yarn dyed fiber that features Duracolor® technology, providing permanent stain, soil and fade resistant properties. Bottega is a 1/8-in. gauge, 30-ounce face weight product, and the face yarn is Antron® Legacy BCF nylon by DuPont.

Circle No. 231



SHAW CONTRACT GROUP

Shaw Contract Group introduces the Wellness Ensemble, featuring Solo, Duet, Trio and Quartet. The coordinated 6-ft. roll systems were developed to address universal healthcare facility issues, meeting critical performance, aesthetic and environmental requirements. The Wellness Ensemble features 100% DuPont Antron® Lumena yarns, dense construction, high performance backing systems, roller mobility and ADA compliance.

Circle No. 232



DURKAN COMMERCIAL

Durkan Commercial introduces Advocate, a cut/uncut pattern with a unique color strategy that brings new dimension to a timeless construction. Following the exclusive color logic palette, Advocate works with Durkan's other product offerings. Through the use of dense precision tufting and the Monsanto Ultron VIP premium yarn system, performance and aesthetics are assured.

Circle No. 233



BENTLEY

Designed to create a subtle sisal appearance, Bentley's Cambridge is a multilevel heathered loop product. The small-scale texture achieves a block-like, ordered effect. Yarn colors can be monochromatic or mixed to yield a desired level of contrast. Cambridge is manufactured from 100% DuPont Antron® Legacy BCF nylon. For additional soil-hiding, DuPont's Duratech®, a soil resistant, is included.

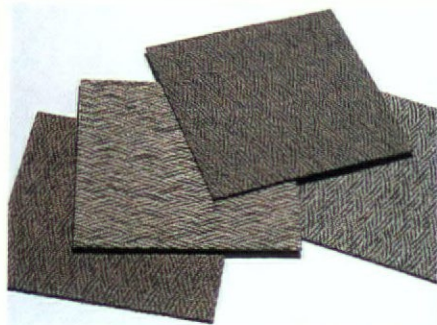
Circle No. 234



INTERFACE FLOORING SYSTEMS, INC.

The pattern in Interface's new Cross Stitch style is designed to resemble the "X" stitch reminiscent of the traditional needlework craft. The bold pattern and colorful contrasts make Cross Stitch an appropriate choice for exciting, upbeat commercial interiors. Available in 17 bright colorways, Cross Stitch is manufactured from a blend of DuPont Antron Lumena® and DuPont Antron® Legacy. Cross Stitch is available in both tile (50-cm x 50-cm) and 6-ft. performance broadloom.

Circle No. 235



DURKAN

DURKAN

DURKAN

DURK

DURK

DURK

DURK

DURK

DURKAN

DURK

DURKAN

DURKAN



Durkan introduces a new way to dress for success...with unique applications of color harmony and textural effects. From not so basic black, to tweeds and classic weaves, we'll cover your floors with the most trendsetting fashion coordinates in the corporate carpet market.

SUIT YOURSELF

DURKAN
COMMERCIAL CARPET

P.O. Box 339 Dalton, GA 30722
(800) 833-6950 FAX (800) 827-2912

Circle 14 on reader service card

Remember This

We may be drawn to the latest textiles by Linda Thompson for Pallas Textiles because we suspect we never saw them looking this good before

By Roger Yee



Contrary to popular belief, Le Corbusier was not calling a house a machine à habiter or "machine for living" in a literal sense in *Vers un architecture* ("Towards an Architecture"), his seminal work of 1923. The master of Modern architecture in France envisioned a house as an analogue of universal order, in which functional components of everyday life would submit to an aesthetic unity much as the parts of more utilitarian machines. Yet the literal image is increasingly making its presence felt as machines invade more of the public and private spaces of our lives, including the home. As Linda Thompson, vice president of design for Pallas Textiles, comments, "In our workplaces and homes, machines are replacing humans, substituting rigid petrochemical bodies for pliant flesh and blood. We see less natural materials and more hard surfaces as a result. We're not robots, and our environment should support us, not just our machines." Having said this, Thompson adds, "I see fabrics as a touchstone of the human spirit that will be needed more and more in the man-made environment," and introduces her latest antidotes: a textile collection, Oasis, and two patterns, Evolution and Watercourse.

Of course, knowing what motivations drive the occupants of a space and satisfying the longings of those occupants are two different issues. Thompson appreciates that late 20th-century American culture cannot be as tightly defined, directed or predicted as those of other nations. "So many cultures are superimposed on each other, all seeking harmony, balance and vitality," she remarks. "A textile designer must know what currently works in this situation plus what to add."

What would Thompson add to the mix in 1997? Among her current cross-cultural interests is Morocco, the inspiration for the Oasis Collection, which includes four upholstery fabrics, each 54 in. wide with a light acrylic backing, that meet or exceed Association for Contract Textiles (ACT) standards for heavy-duty upholstery fabrics. "Oasis was inspired by the oases, palm groves, mosques and ancient walled cities of the old French Moroccan empire," she says. "It's

an eclectic mix of geometric Berber motifs and rich European patterns." The four patterns include Casablanca, a blend of 51% cotton, 24% polyester, 22% wool and 3% nylon in seven colorways, Tangier, a blend of 58% spun rayon and 42% polyester in seven colorways, Marrakesh, a blend of 45% polyester, 40% spun rayon and 15% cotton in seven colorways and Dune, a blend of 43% cotton, 33% spun rayon and 24% polyester in six colorways. Tangier and Marrakesh carry a Scotchgard® finish.

Evolution is a large-scale upholstery fabric that draws its imagery from the 1920s machine aesthetic of Russian Constructivism and the sweeping curves of the Art Deco period, "icons of the Industrial Age" for Thompson, to which she has introduced earth tones from the Prairie School years of Frank Lloyd Wright. The result is a "corner and counter" balanced look made from a blend of 76% mercerized cotton and 24% polyester with a light acrylic backing in six colorways. As for Watercourse, Thompson observes that textile designers will probably always be "exploring the need for stripes." Here, an undulating vertical stripe is juxtaposed with a dot and check as a jacquard-loomed upholstery fabric in a blend of 76% rayon and

24% polyester, incorporating a polyester warp and fill-yarns of rayon. Like the designs in the Oasis Collection, Evolution and Watercourse meet or exceed ACT standards for heavy-duty contract upholstery fabric.

Finding new ways to do things has been a *raison d'être* for much of Thompson's career, and the new Pallas textiles are but the latest manifestation of her search for "art we can live with." About the textile industry's endless search for novelty, she cautions, "It's a fine line between innovation and alienation. Even if you win over interior designers with something completely different, they may not be able to use a single yard of it for their clients. The Arabs like to say, 'I must have bought it at night.'" Today's textile designer must subject textiles to the scrutiny of broad daylight, and no one sees this more clearly than Linda Thompson. ☺

Circle No. 236

A remembrance of things not quite past? New textiles from Pallas (below), proceeding from left to right as Evolution, Dune, Marrakesh, Tangier and Watercourse, are the work of Linda Thompson (left), vice president of design. Photograph of Thompson © 1993 Luca Vignelli.





Adorned by the vineyards of the land that bears her name.

An elegant arbor, cast for eternity.



Sonoma inspires the imagination.

S O N O M A

The Masterworks Cast Collection, designed by John Caldwell.

Be inspired. Call 1.800.937.5747.

TROPITONE[®]
Classic Designs for Casual Living

Tune In and Take Note

Dauphin's new Lyric ergonomic seating line is singing a new song that designers are apparently eager to hear

By Jennifer Thiele Busch

Dauphin's Lyric was designed to appeal to the A&D community with a trim profile, clean lines and uncluttered appearance. Nevertheless, the chair offers full ergonomic functionality, with minimal controls that make it easy to use. Lyric is available in managerial (above, right), task (above center) and side chair (above, left) models.



Known primarily for their function and less for their aesthetics, Dauphin's ergonomic chairs have always been fully adjustable to suit the ergonomic needs of a majority of office workers of varying sizes, weights and tasks. This Germany-based commercial furniture manufacturer's products have thus been popular for a long time among both European and U.S. facilities managers in need of functional, versatile seating at an affordable price point. But a recent effort to attract more design-conscious specifiers in the A&D community led Dauphin into the development of a more highly stylized seating line. And so, the Lyric chair was born.

"Our heritage has been in the performance end of the market, offering full features and full function at a medium price point," explains Peter Greene, vice president of marketing for Dauphin North America. "But we have not necessarily been known for great aesthetics." With Lyric, Dauphin sought to change that reputation, hoping to capture a bigger number of designers and specifiers. "Our designs had always been driven by strict ergonomic considerations that are the law in Europe," says Greene. "But we realized we had maxed out our market share. To

go to the next step we had to develop products that go after different market segments."

Of course, enhanced aesthetics would have to be achieved without sacrificing any ergonomic functionality. Lyric, with a more lightweight scale and cleaner lines than other models in the Dauphin seating family, has apparently accomplished both—at least judging from the positive reactions by members of the A&D community at NeoCon 1996, where the chair was first introduced, and at Orgatec in Cologne, Germany, last October, where the chair was introduced to the European market. "The Lyric has a good design aesthetic," says Greene, "but is also an easy-to-use ergonomic chair."

At the heart of Lyric's functional capabilities is a new synchronized knee-tilt mechanism with tension control, known as the Ergosynchron feature, which provides continuous lumbar support to the user and forward seat pitch of 4°—a technology that is in keeping with Dauphin tradition. "Dauphin was a pioneer of synchronized seat and back movement," explains Greene. "The Lyric takes that capability one step further, offering automatic weight compensation with a single control for operation."

In addition to the synchronized motion adjustment, the

Lyric features just three other control mechanisms, for seat height, tension control and backrest height on its task and managerial versions. Models with optional arms also include adjustable height armrests. The relatively few controls not only make the chair clean in appearance and simple to use, they reduce the number of moving parts by 30%, simplifying service and disassembly for recycling at the end of its service life.

To honor Dauphin's continued dedication to environmental responsibility, nearly every part of the chair was developed with reuse as the ultimate goal. The parts list includes plastics that are coded for sorting by type for recycling, aluminum that can be melted down and reused, and reusable upholstery material and foam. In addition, Lyric uses post-consumer materials in its own production, bringing the recycling effort full circle.

"Lyric has captured the interest of interior designers, and we had not been able to do that previously," says Greene. For Dauphin, this chair hopefully represents the first of many product designs that will keep the A&D community singing the company's praises for years to come. ☺

Circle No. 237

XYLON®



EXPERIENCE THE BEAUTY OF ITS COMFORT AND THE COMFORT OF ITS BEAUTY.

WITH ITS CONTOURED SEAT AND FLEXING BACKREST, XYLON BRINGS ERGONOMICS TO THE OCCASIONAL CHAIR.
AVAILABLE IN FOUR STANDARD STAINS OR CUSTOM.

1-800-424-2432, EXT. 72



Circle 16 on reader service card

Mickey Gets Wings

Why guests have trouble keeping their feet on the ground once they enter the World of Disney at the Disney Village Marketplace, Lake Buena Vista, Fla., designed by Elkus/Manfredi Architects

By Roger Yee



Just a whiff of pixie dust and a dream: The World of Disney (left), a 50,000-sq. ft. Arts and Crafts-style character merchandise store at Disney Village Marketplace in Walt Disney World Village, takes guests aloft for the world tour of Mickey's Adventurers Club. In the Great Hall (opposite), the Disney characters assemble in a fleet of flying machines above collections of souvenirs, adult apparel, headwear, luggage, sunglasses and more, part of the growing lines of quality character merchandise Disney is introducing.

Even in his darkest days struggling to make animated cartoons in the little garage behind his Uncle Robert's house at 4406 Kingswell Avenue, Los Angeles in 1923, Walter Elias Disney (1901-1966) never relinquished his dream of inventing new and better forms of entertainment. By giving Mickey Mouse, Donald Duck and other soon-to-be-famous "toon" characters believable personalities and satisfying stories to tell, Disney and his brother Roy transcended the industry's mindless slapstick routines featuring one forgettable character after another and eventually raised animation to new levels of artistic and technological achievement. Not surprisingly, the heirs to "Uncle Walt's" legacy continue to redefine entertainment as the 20th century draws to a close by transforming such venues as professional sports, legitimate theater, network and cable television and now retailing—with the newly completed, 50,000-sq. ft. World of Disney at the Disney Village Marketplace, Lake Buena Vista, Fla., designed by Elkus/

Manfredi Architects in collaboration with Walt Disney Imagineering.

That Disney's largest character merchandise store should be located within the \$12.1 billion (1995 revenues excluding Capital Cities/ABC) entertainment company's 30,000-acre tract in Central Florida, but outside the legendary Magic Kingdom theme park in Disney Village Marketplace is just one of a number of distinctions about the World of Disney. Children of all ages who visit Disney Village, immediately southeast of the Magic Kingdom off Interstate 4, find themselves in a quiet, low-key and delightful setting that local residents, tourists and other "guests" in Disney parlance can enjoy without the need for admissions tickets. A picturesque cluster of hotels, villas, sports facilities, the Disney Institute and several lakes, the Village celebrates a small-town ambiance in marked contrast to its big neighbor.

To preserve the spirit of the Village while testing a retail format much larger than the 8,000-sq. ft. prototype Disney Store destined

for shopping malls, Walt Disney World Attractions Merchandising invited Elkus/Manfredi and Walt Disney Imagineering to design a spacious facility that would look smaller on the outside than it really is. Why the giant leap forward in floor area? "Our character merchandising has gone far beyond T-shirts," notes Tony Mancini, director of retail store development at Walt Disney World Attractions Merchandising. "We now offer clothing, jewelry, accessories, housewares, food and toys of unprecedented breadth and quality. Designers like Nicole Miller are creating product lines for us."

Indeed, the selling areas within the World of Disney say as much through their merchandise: Bird Room (women's apparel collections and latest fashions), Exotic Animals Room (men's clothing, ties, boxers, hosiery), Magic Room (adult sleepwear, slippers, boxers), Enchanted Dining Room (candy, gourmet foods, housewares, table top), The Great Hall and Rotunda (popular souvenirs, adult apparel, headwear, luggage, backpacks, sun-



glasses), Villains Room (Disney watches, jewelry, clocks, decorative gifts), Map Room (Disney souvenirs, stationery, decorative figurines, photo albums, personalization), Carnival Room (princess costumes, kid's sleepwear, dolls, kid's bath and body), Snow White Room (infant and toddler apparel, kid's bedding, baby books, and plush toys) and Wonderland Room (kid's souvenirs, children's apparel, media and books, plush toys).

And why a pixie-size image for a space enclosing over half the area of a football field? The answer can be found at the site, a symbolic village square ringed by a lake called Buena Vista Lagoon and a host of small buildings housing boutiques and restaurants. "The Village is enjoyed by our guests as a respite from the frenetic energy of the Magic Kingdom," explains Wing Chao, senior vice president for master planning, architecture and design at Walt Disney Imagineering. "In order to preserve it as an oasis where the pace is relaxed and unhurried, we wanted to refrain from doing too much."

For David Manfredi, AIA, a principal of Elkus/Manfredi, the project represented a challenge both familiar and unfamiliar. Manfredi was already well versed in the layout of the Village, whose renovation plan was prepared by Elkus/Manfredi, and the Disney style of visual merchandising, owing to the prototype Disney Store found in malls that Manfredi and his colleagues produced four years ago. Yet the World of Disney would not be simply a larger Disney Store.

"This building took form as the business plan was reconciled with land use studies," Manfredi recalls. "To place the desired square footage on the site, we needed a second level. We considered taking the public upstairs on escalators—it's been done in Disney Stores—and realized this would be out of place at the

Village. Not only are there no other escalators here, people would be bringing strollers and toddlers. So we placed all 38,000 sq. ft. of retail on the ground floor, and put 12,000 sq. ft. of storage and support on the upper floor."

A building with an expansive footprint has an imperative of its own, however, to main-

Mr. Rabbit, Mr. Rabbit! The scale in the World of Disney deliberately reverses the tendency at Walt Disney World to show characters at life size or smaller and enlarges them instead five to ten times to take advantage of the unusual dimensions in such spaces as the 45-ft.-high Great Hall, 60-ft.-high Rotunda (above), which is devoted to Mickey Mouse as the Sorcerer's Apprentice, and 40-ft.-high Wonderland Room (opposite, where Alice is encircled by a plush wall that is as dizzying as the rabbit hole where the heroine descended.

tain pleasing proportions through lofty elevations. In an effort to reduce the resulting structure's perceived bulk, Elkus/Manfredi turned to the Arts and Crafts style, particularly the work of Charles and Henry Greene and Bernard Maybeck. "The style is replete



patibility with Village architecture in general.

Inside, the architects faced a similar dilemma: Revealing the full extent of the selling floor in a single glance might overwhelm all but the most intrepid guests. To escape this fate, the interior was divided into interconnecting volumes on a cruciform floor plan whose principal features are a 45-ft.-high Great Hall with a 60-ft.-high Rotunda at the crossing, flanked by four rooms framed in floor-to-ceiling walls. "We felt that the guests would prefer to see a series of environments rather than a big shed," explains Manfredi. "This meant that the interior had to lead you vista by vista through all the sales areas no matter how you came in." (Two entrances would face the Lagoon while the third would open on an allée to the Village parking lot.)

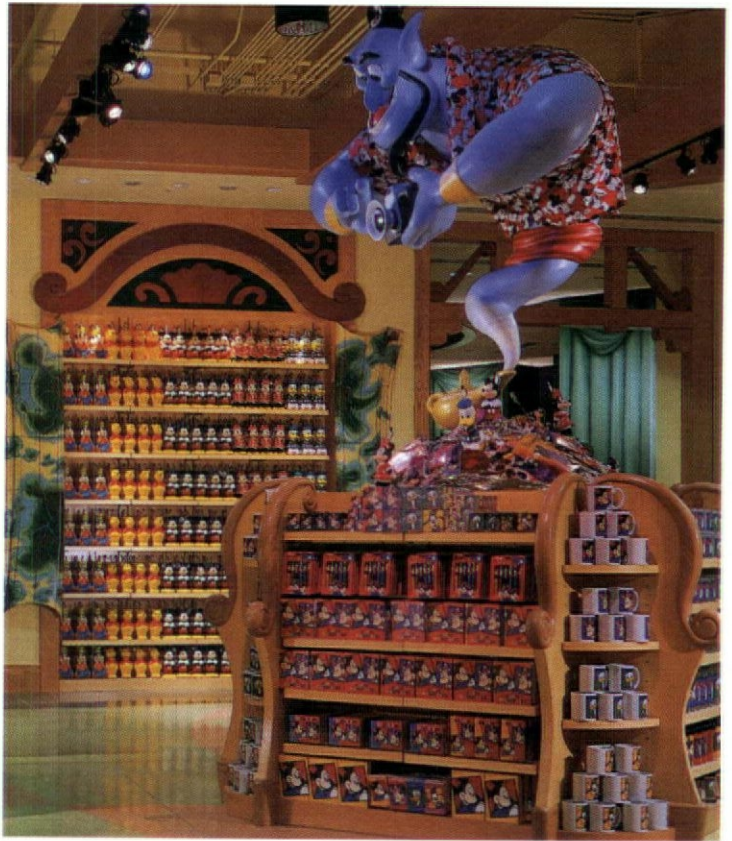
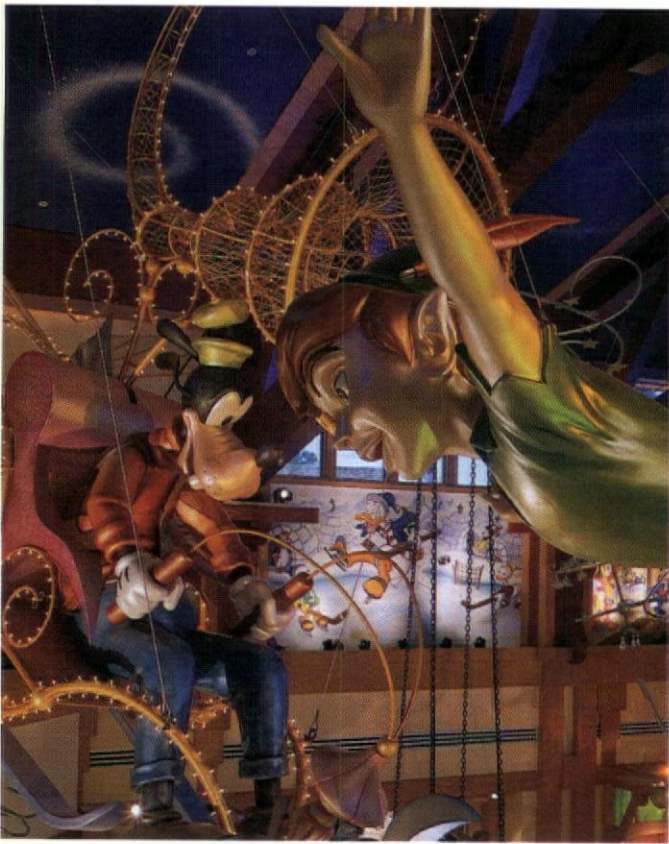
Each sales area consequently assumes its own character through a unique interpretation of

the building's interior elements. According to Burgin Dosssett, development manager for Walt Disney Imagineering, the architectural order starts with display fixtures lining the walls, standing 13 ft. high in the Great Hall or 10 ft. high elsewhere, rises to a room-encircling mural within a frieze-like horizontal band that Disney refers to as the "theming space," and culminates in an ornamented, illuminated and possibly coffered ceiling. Lured by the use of strategically placed, iconic images that Disney calls "wienies," guests are surprised and rewarded for their curiosity by entering one enchanting microcosm after another, conjured through distinctive combinations of fixtures, murals, floor and ceiling finishes, millwork, audio-video programs and lighting designs. "It's not traditional shopping," admits Dosssett. "It's an entertainment experience."

Do quaint villages have room for buildings with escalators?

Neither wee folks nor big folks have to be told this, of course. Elkus/Manfredi, Walt Disney Imagineering and Walt Disney World Attractions Merchandising have jointly cast the World of Disney as "Mickey's Adventurers Club" and taken the Disney characters aboard a fleet of fanciful, 19th-century-style





airships led by Mickey and Minnie Mouse for a world tour of exotic settings not normally associated with the characters. The story telling begins before guests set foot in the store, because the prologue is encoded into the architecture. The three doorways, for example, feature three-dimensional figures of the Disney characters and their airships

riding atop the entrance canopies, while 12-ft. high store windows alternately portray the characters cavorting as oversized bas-relief forms or offer glimpses of the interiors.

Yet the real surprise that awaits guests as they enter is that the characters they meet as life-size, costumed cast members at the Magic Kingdom loom nearly as large inside the World

of Disney as Ursula the Sea Witch at the climax of *The Little Mermaid*—five to 10 times larger than life, to be exact. With the environments of the selling areas scaled appropriately, the impact on guests is monumental. “You’d expect to see our characters at life size or smaller here,” Mancini points out. “But this store is 270 ft. across at its widest point, and

miniscule displays would have little impact."

If the trademark Disney concern for getting the details right suggests that Elkus/Manfredi and Disney studied the interior to within an inch of its life, the results are apparent everywhere guests turn. In fact, half-inch scale models were used during design development to depict every element, from frescoed ceilings overhead and freestanding fixtures on the selling floor to custom carpet patterns beneath all else. "We spent many months selecting the materials and finishes because guests notice the difference," Mancini indicates.

"Look at the gold glitter in the hardware finishes. It's pixie dust—the Disney magic—that guests can see and touch."



rabbit hole from *Alice in Wonderland*, never fail to evoke a visceral reaction. "When the doors open each day," Wing Chao reports, "people

neey Imagineering. **Architect:** Elkus/Manfredi Architects Ltd.; David Manfredi, principal-in-charge; Randall Stone, project manager;

floors: 2. **Retail first floor area:** 38,000 sq. ft. **Paint:** PPG. **Terrazzo flooring:** Steward-Mellon. **Carpet/carpet tile:** Milliken. **Lighting:** Times Square, Kirlin, Lithonia, Diversitronics, Lightolier. **Glass:** Viracon. **Colored glass:** Paul Wissmach Glass Co. **Tables, floor fixtures, vitrines:** custom design by Elkus/Manfredi, made by Edron-Terry Leal. **Wall fixtures:** custom design by Elkus/Manfredi, made by Fetzers. **Architectural wood-working and cabinetmaking:** Fetzers. **Awnings:** Sunbrella. **Video screens:** Sony. **Client:** Walt Dis-

Imagine if all the Disney characters were peering down—not up—at you

How are guests responding to the spectacle? "No one hurries," Dossett notices, "and many pause for photo opportunities as if they were in the Magic Kingdom itself." Mancini enthusiastically adds, "From 9:30 in the morning 'til 11:00 at night, it's Manhattan at Christmas time—all year 'round."

Certain spaces such as the Great Hall, where the characters rendezvous in their airships high above the floor, and the Children's selling area, outfitted with a contorted plush wall that evokes Alice's dizzying descent in the

walk into the Great Hall, look up and down and utter a simple 'Wow.' It doesn't matter how big or small they are."

Think about it. If we believe in a friendly, talking mouse, why can't we believe that he just happens to be 6, 8 or 10 ft. tall? 🐭

Project Summary: World of Disney

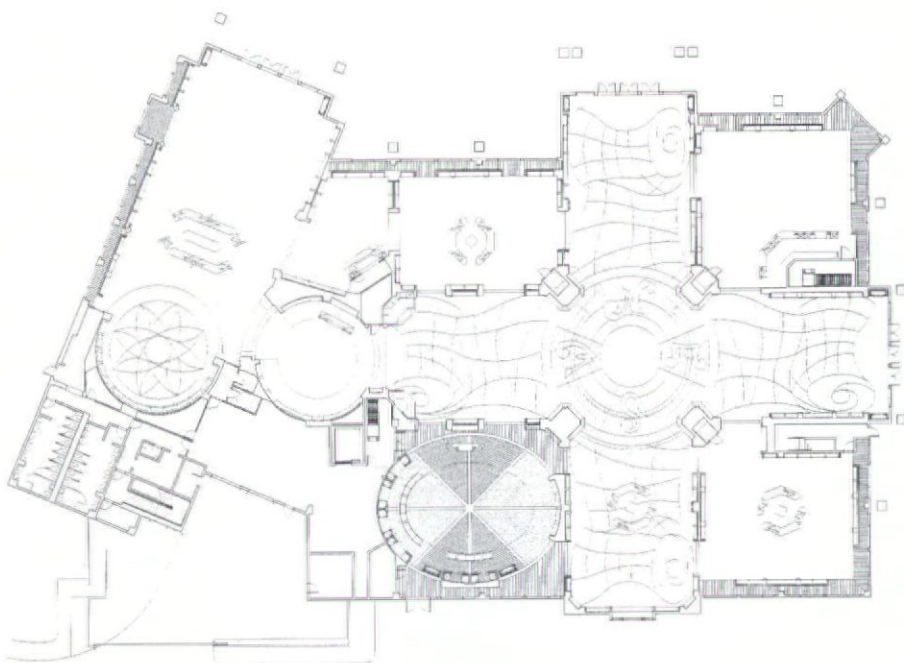
Location: Walt Disney World Village, Lake Buena Vista, FL. **Total floor area:** 50,000 sq. ft. **No. of**

Stefanie Bradie, Alan Bruce, Jennifer Lomax, John Martin, Cathy Naughton, Haril Pandya, Amy Semmes, Toby Sirois, Luran Skelly, Laura Ulvestad, Tim Wong, project team. **Structural engineer:** McNamara/Salvia Inc. **MEP and fire protection engineer:** B&A Consulting Engineers. **Civil engineer:** WBQ Design & Engineering. **Landscape architect:** Foster Conant & Assoc. **General contractor:** Hoar Construction. **Lighting designer:** Illuminart. **Photographer:** Gary Quesada, Marco Lorenzetti/Korab Hedrich-Blessing.

Step into the World of Disney—by way of imaginative fixtures, murals, floor and ceiling finishes, millwork, audio-video programs and lighting designs. Awaiting guests are such selling areas as the Carnival Room (opposite, upper left), with its princess costumes,

Wonderland Room (opposite, upper right), for children's apparel, Great Hall (opposite, lower left), showing details of the characters on their flying machines, and Map Room (opposite, lower right), featuring decorative figurines.

Everything has been carefully thought out, even door hardware (above).





Leaving "Las Vegas"

C.W. Fentress & J.H. Bradburn and Associates look far, far beyond "The Strip" for inspiration in designing the Clark County Government Center in Las Vegas, Nev.

By Jennifer Thiele Busch

Mention Las Vegas to almost anyone, and the words conjure visions of neon glitz, scantily clad showgirls, garish accommodations and, of course, gambling the night away. Casinos pull in over \$5 billion per year, capitalizing on the fact that the odds are against winning for all but a miniscule percentage of players. But one sure bet in this high stakes city of 30 million annual tourists was that the architecture firm selected to design the new Clark County Government Center would have to earn the commission with a design that took its inspiration from something other than the gambling district known as "The Strip." C.W. Fentress J.H. Bradburn and Associates of Denver held the winning hand with an ace of a building that reflects Las Vegas's natural environment—not its man-made kitsch.

Las Vegas, the largest American city founded in the 20th century (1905) and the county seat of Clark County, Nev., has been well known for its unique brand of entertainment since Bugsy Siegel opened his Fabulous Flamingo resort and casino in 1946. But the county is also home to some one million residents who lead perfectly normal lives and eschew gambling in favor of more mundane outdoor activities in Nevada's desert clime. It is these residents, many of whom left California in recent years to find a less expensive and easier way of life, that Clark County had in mind when it decided to build a new government center that would conveniently focus County services at one accessible site.

In the early 1970s, the Clark County Commission gave up its home to a combined sheriff's office/police department and moved into the same building as the Las Vegas City Council. When the consolidation of county and municipal governments was declared unconstitutional, however, the cozy arrangement quickly unraveled. "Basically, the Coun-

ty Commission was rendered homeless," explains Jim Ley, assistant county manager for the Clark County General Service Administration. "Throughout the 1980s, we went through a series of leasing spaces and bought up a few small buildings to house our offices."

Scattered across downtown Las Vegas in inadequate spaces, Clark County's government began to experience problems among its employees and, more importantly, its citizens. Complaints ranged from a lack of parking and long waiting lines to non-contiguous yet related services that sent people scurrying from one far-flung office to another. Yet when the County authorized the construction of a central government building, all hell broke loose as the local newspapers berated what the *Las Vegas Sun* described as "the

wisdom of spending tens of millions of dollars on a new government edifice when it's becoming harder by the day for (taxpayers) to scrape together \$10."

Today, Ley still labels critics misinformed as he did then, and his rebuttal is embodied in the functional and popular Center. "The County was throwing money down a rent rat hole," he insists. "We got permission to build the new building without raising taxes. We set money aside for three years and issued a revenue bond for the rest. Building a new building was a good business decision, but some people still didn't care. So we had to do a lot of meeting and talking with people, and anyone in management who made a speech absolutely had to address this issue."

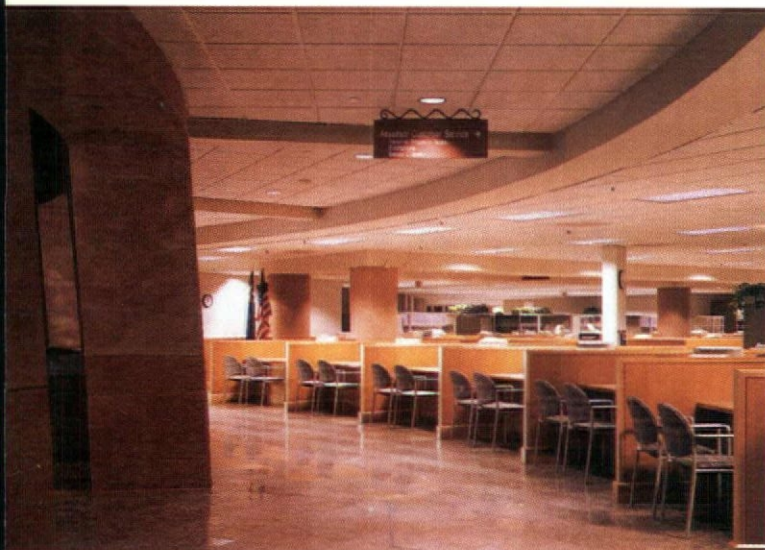
Like it or not—and many reportedly do—the people of Clark County now have a 350,000-sq. ft. government complex that houses the County council chambers and elections, public works, tax assessor, auditor, controller, recorder, zoning, planning, building, risk management, emergency management, information services, general services, personnel, finance and administrative departments, which were previously spread throughout five buildings. The Center, located on a 38-acre site on the outskirts of Las Vegas, hews closely to the original design submitted by C.W. Fentress J.H. Bradburn Associates as part of a design competition for the commission. (Among other chosen contenders were Antoine Predock, who designed the Las Vegas Public Library, and Robert Venturi, who eventually dropped out of the competition.)

"The design parameters for the competition were to design 350,000 sq. ft. of office space in a building that was expressive of open and accessible government, and projected to the public the stability of government and a sense of civic identity and order," says Curtis Fentress, AIA, a principal of Fentress Bradburn. "But there was also a gesture in the project description that stated the building could be more than bricks and stone. We took that statement to heart." Not



The Clark County Government Center is a desert oasis on the outskirts of Las Vegas. C.W. Fentress J.H. Bradburn and Associates embraced the County's directive that "the building can be more than bricks and mortar," massing the building around a great circle to create a County Courtyard and amphitheater (above). The Center derives its inspiration from the desert environment for its sandstone construction, a pyramid that houses the employee cafeteria, and a *kiva* that doubles as the central rotunda for the structure (opposite).

The Clark County Government Center provides impressive settings for both business and pleasure, such as the Council Chambers (opposite, top) and the employee cafeteria (right) inside the pyramid. Despite criticisms of excess, 83.5% of the building's space is usable. The result: an efficient place for employees and visitors that imparts an appropriate sense of civic pride.



only does the winning design create exterior and interior environments to accommodate the program, they inspire civic pride.

Drawing from the surrounding desert landscape and the culture of desert life, Fentress Bradburn's architecture incorporates such indigenous building forms as a

straightforward design," says Fentress. "Open and accessible government is also symbolized by the open, inviting, outstretched arms of the forms. The buildings tend to encircle and welcome the visitor." All this acts as a precursor to the ordered and efficient environment inside—one for which

door concerts and other entertainment. "Circles have been used for centuries to organize buildings with civic qualities," says Fentress. "In this case, they also gave us the opportunity to create an amphitheater."

When visitors arrive at the Center, they are immediately aware of the sense of place and accessibility. "All civic functions are clustered around the courtyard—it's a logical, functional and

we weren't just setting them loose. We knew exactly what we wanted." Fentress rose to the challenge: the Center has 83.5% usable space.

To control costs—a major issue for this political hot potato—the County subjected its specifications to value engineering in the earliest stages of the project, and the architect was expected to use those budget guidelines to justify each element of the design. This afforded both balance and flexibility, because one area of the project could go over the prescribed budget if another came in under budget. "We made such an effort to control costs right from the start, and that's what gave me the confidence that I would be able to satisfy the public when all was said and done," explains Ley. At a final cost of \$66 million, Fentress Bradburn brought the project in \$2 million under budget—and two months ahead of schedule.

At first glance, the Center's grand, sculptural forms may look like "a palace for public servants," as the Las Vegas Sun reported in 1993, but this is clearly a place with an important purpose. The building's suburban setting offers easy access and plenty of parking, high traffic departments are located on the first floor, related services exist in con-

Build an efficient new Center—or throw money down a rent rate hole?

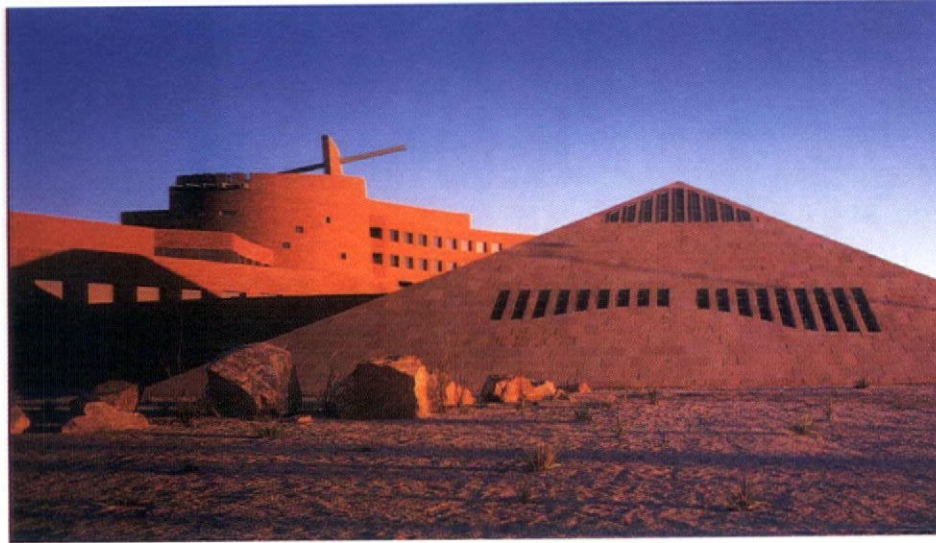
kiva for the central rotunda space and a pyramid (which Fentress identifies as a naturally occurring form in the Nevada desert) for the employee cafeteria, and such local building materials as sandstone. The architect also used the circle as a main organizing element for the building forms, which surround a major outdoor public space known as the County Courtyard, used by Clark County Parks and Recreation Department for out-

the County gives itself credit too.

"We went through a lengthy space planning process before we issued an RFP and developed precise specifications in terms of space, adjacencies, mechanical and electrical systems, distances of work areas from windows, stairways, elevators..." says Ley. "I think the level of detail was perplexing to the architects, and they may have felt constrained by it. But I thought it was good that

tiguous spaces, floor layouts encourage employee communication and teamwork, and a state-of-the-art communication infrastructure puts 800 of the 1150 employees on the same computer network—all of which spell added convenience and speedier service for visitors. "The County has been moving towards a more customer service-driven operation, and the philosophy was instilled in the architecture of the building," says Ley.

Highly practical and orderly on the inside (opposite, bottom) the Government Center has allowed Clark County to efficiently consolidate services that used to be spread throughout downtown Las Vegas in one convenient and easily accessible location. The overall design (below) is deliberately and completely antithetical to the kitschy reputation of Las Vegas.

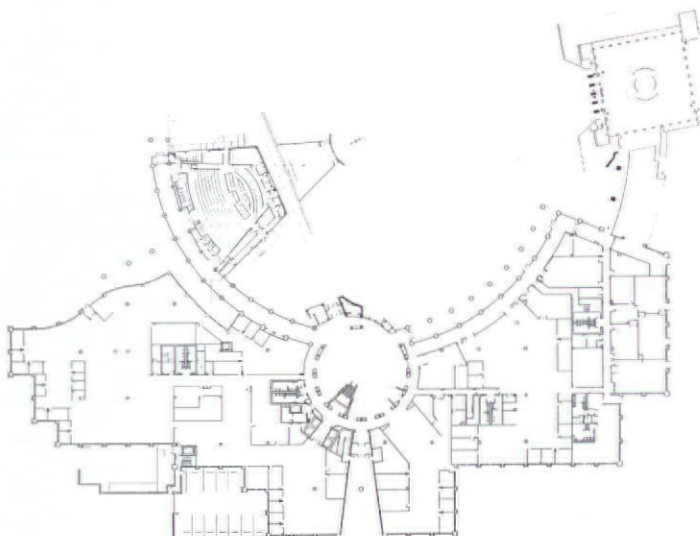


Yet for all Ley's assertions that the County wanted to construct a building that was primarily functional, the Center does assume an interesting and controversial form. Complete with a pyramid and a towering kiva visible from "The Strip," it represents a gamble that an architect might not win anywhere else—but Las Vegas. ☞

Project Summary: Clark County Government Center

Location: Las Vegas, NV. **Total floor area:** 367,839 sq. ft. **No. of floors:** 6. **Average floor size:** varies. **Cost/sq.ft.:** \$159.92 **Total staff size:** 1150. **Wallcoverings:** Knoll, Koroseal, Maharam. **Paint:** Frazee, Triarch. **Laminate:** Formica. **Dry wall:**

Dryvit. **Ceiling:** Armstrong. **Lighting:** Lithonia. **Window treatments:** Levolor. **Work stations:** Haworth, OFS. **Work station seating:** Steelcase, Mueller, OFS. **Lounge seating:** Krueger, Steelcase, OFS, Mueller, Haworth. **Upholstery:** Liz Jordan Hill for Architex Enzo. **Conference tables:** Mueller, OFS, Steelcase. **Files:** Haworth. **Shelving:** Haworth. **Elevators:** Montgomery. **HVAC:** Johnson Controls. **Fire safety:** Burle Industries. **Security:** CardKey Systems, Burle Industries. **Underfloor duct:** Cantex Thomas & Befts. **Client:** Clark County, Nev. **Architect:** C.W. Fentress J.H. Bradburn and Assoc. **Associate architect:** Domingo Cambiero Corp. **Structural engineer:** Martin & Peltyn. **Mechanical engineer:** JBA Engineering. **Electrical engineer:** Riegel Doyle Assoc. **General contractor:** Perini Building Co. **Construction manager:** Chanen/Sverdrup. **Acoustician:** Shen, Milsom & Wilke Inc. **Furniture dealer:** Haworth c/o Facilité, Machabee Office Environments. **Photographer:** Nick Merrick, Hedirch Blessing; Timothy Hursley.



Keep It Simpler

Hospital-as-hotel and other fads do not produce a facility like St. Vincent Health Center's South Building in Erie, Pa., designed by van Dijk, Pace, Westlake & Partners

By Roger Yee



More than a facelift: The new South Building (left) at St. Vincent Health Center reflects a rethinking of the institution's relationships to staff, patients and visitors, based on patient-focused care and the needs and expectations of the Great Lakes community of Erie, Pa. Its main lobby (opposite), combining both inpatient and outpatient registration, gift shop, public seating and public assembly, typifies the friendly, efficient and unstressful sensibility—far from emulating a hotel—that has emerged.

How fickle life can be is well known by the citizens of Erie, Pennsylvania's northernmost city and its only port on Lake Erie. The fort erected here in 1753 by the French on Presque Isle, the seven-mile-long peninsula that protects the port, was abandoned to the English only to be burned by the Indians during Pontiac's Rebellion in 1763. The town was formally laid out in 1795, the year after General "Mad" Anthony Wayne defeated the Indians at the Battle of Fallen Timbers, witnessed the building of a small American naval fleet by Oliver Hazard Perry in 1813, and prospered with other cities on the Great Lakes until the second half of this century, when America's Rust Belt went into a steep decline. At this point, the mostly blue-collar, family-oriented community of Erie, population 108,718 (1990 census), is recovering. A sign of its improving outlook is

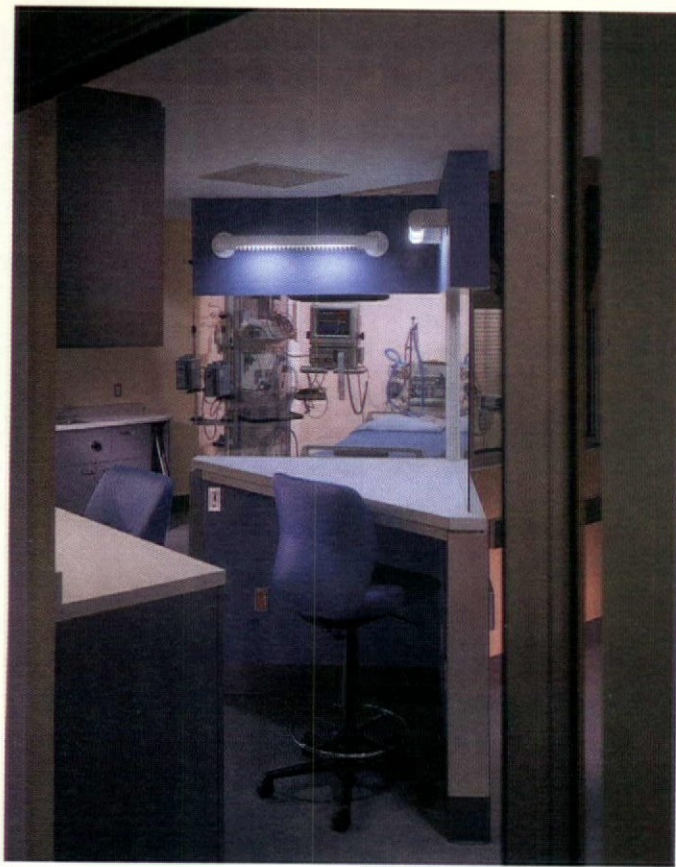
the expansion and renovation of St. Vincent Health Center by van Dijk, Pace, Westlake & Partners, enabling the institution to deliver patient-focused care to an aging population (40% of Erie's residents are eligible for Medicare) well into the 21st century.

The initial diagnosis was less promising. When St. Vincent examined itself in 1990 as the first stage of "Project 2000," a building committee consisting of president and CEO Sister Catherine Manning plus seven vice presidents and trustees concluded that its nearly century-old physical plant had fallen victim to years of incremental development and obsolete technologies and practices. "We had grown for so long without a master plan, you could say we were ossified by all the nooks and crannies," says Graham Lund, senior vice president and the member of the building committee who served as

project administrator. But the institution's sense of purpose had not faltered. "It was particularly important to keep our goals clear," adds Sister Catherine. "Increasing efficiency and satisfying patients would come first."

Although the attractive new South Building stands as a conspicuous symbol of the progress at St. Vincent, the changes went considerably deeper, upgrading the institution's outpatient services, critical care, diagnostic cardiology (for which the institution is noted) and OB/GYN units, laboratory, community orientation, vertical and horizontal circulation and mechanical and electrical systems. "The most visible result of this project was the South Building, but preliminary issues were important too," Lund says. "Reconciling all functions to a master plan was a major concern to us."





In fact, little was left untouched by the building committee and the architects in rethinking St. Vincent. Before the project was finished, the number of inpatient beds would be reduced, various structures including a convent and the existing South Building would be demolished, the North Building would be renovated, a temporary structure for admission, public lobby and medical records would be erected and dismantled, and the main entrance shifted from the south to west sides of the sloping site for easier public access. Key issues that emerged in the process included enhancing ambulatory services, simplifying public access and circulation, and revitalizing the floors for critical care, diagnostic cardiology and OB/GYN.

The building committee was well aware that outpatient services are increasingly used to detect serious illnesses early and control health care costs. To encourage use of scattered ambulatory facilities, St. Vincent consolidated them into a visible destination for the community. "Outpatient

tion cubicles that give patients more personal attention.

Public access and circulation plans are universal sources of disorientation for health care institutions, and the solution at St. Vincent was to simplify everything as much as possible. To begin, the project team replaced multiple entry points with a single reception area for outpatients and inpatients alike. "Before, you entered a ground floor that resembled a rabbit warren," recalls Phil LiBassi, project architect for van Dijk, Pace, Westlake. "Now, you come to a spacious main lobby where admission, a large seating area and a large gift shop are all together."

Elevator problems had persisted for years at St. Vincent mainly because visitors and staff shared the same elevators, which often confronted visitors with the spectacle of patients on gurneys attended by doctors and nurses monitoring pumps or other medical paraphernalia. This straightforward conflict was readily resolved when the architects established dedicated elevator banks. As for wayfinding on

and OB/GYN to achieve better service. The project's breakthrough came in critical care with the decision to decentralize nursing stations, optimize the location and configuration of headwalls and expand visual contact from patient rooms to nursing stations, corridors and other patient rooms. After visiting comparable critical care facilities around the nation, the project team devised a scheme for a "two-pod" nursing station with one nurse serving every two patient rooms.

Full-size mock-ups of critical care, diagnostic cardiology and LDRP (labor, delivery, recovery and post-partum) suites were equipped with all the headwall switches, gases and other required equipment for doctors and nurses to evaluate before the new floor configurations were finalized. "We took a team approach to this project," Lund points out. "We kept the department heads and their staffs well informed so there were no unwelcome surprises."

Some innovations were carried out despite lingering doubts, all the same. As

Can design acknowledge that nice things don't happen to people in hospitals?

services had been distributed on many floors," notes Lund. "We decided that the public would be more attracted to them if they were concentrated in new and better accommodations on the two lowest floors." The change can be sensed as soon as patients arrive. For example, the previous, fast food-style counters for receiving outpatients, which had a second class, 'take a number' image, were replaced by registra-

a given floor, the architects did what they could by introducing windows in corridors and giving building core walls a signature terra cotta color, as much to indicate, as Ron Reed, principal and project designer for van Dijk, Pace, Westlake, describes, "Where you've been as well as where you're heading."

Possibly the most effort in overhauling St. Vincent was expended in reconfiguring the floors for critical care, diagnostic cardiology

LiBassi says, "Though management was in favor of the two-pod nursing station, some doctors and nurses were not so certain. To help reassure them, we installed an intercom system, hot buttons for code situations, doors between pods, glass panels between rooms and other means to prevent staff from being overwhelmed in an emergency."

Public opinion about the remodeled St. Vincent has been positive, a tribute to the

project team's respect for the community's needs and the sheer physical appeal of the new design. "It's the pride of Erie," says Sister Catherine with understandable satisfaction. Remarkably free of the "hospital-as-hotel" motifs that mark many health care projects of the 1990s, St. Vincent's image is deliberately keyed to the expectations of Erie's practical-minded population. "We've given St. Vincent a full-spectrum interior with saturated colors and a variety of contrasting textures and materials to correspond to the world outside its walls," remarks Reed. "Nice things usually don't happen to people in hospitals, so an important goal in designing St. Vincent has been to alleviate your stress and make you comfortable about where you are."

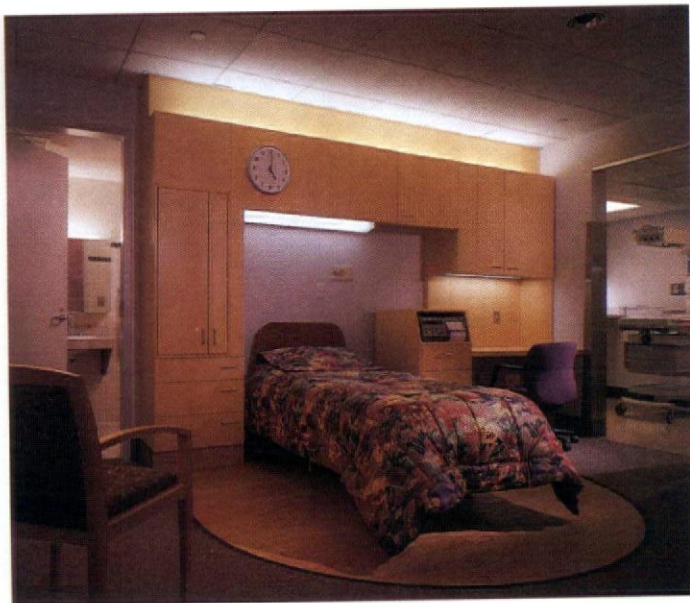
How convincingly St. Vincent has transformed itself is demonstrated by the compli-

ments that still come from health care professionals and the public more than a year since the project's completion. ("Can you believe it?" Lund asks. "Praise from the health care industry?") While no building abandons its youth faster than the average hospital, a youthful St. Vincent faces the people of Erie looking a healthy cut above average in the late 1990s. ☺

Project Summary: St. Vincent Health Center New South Building

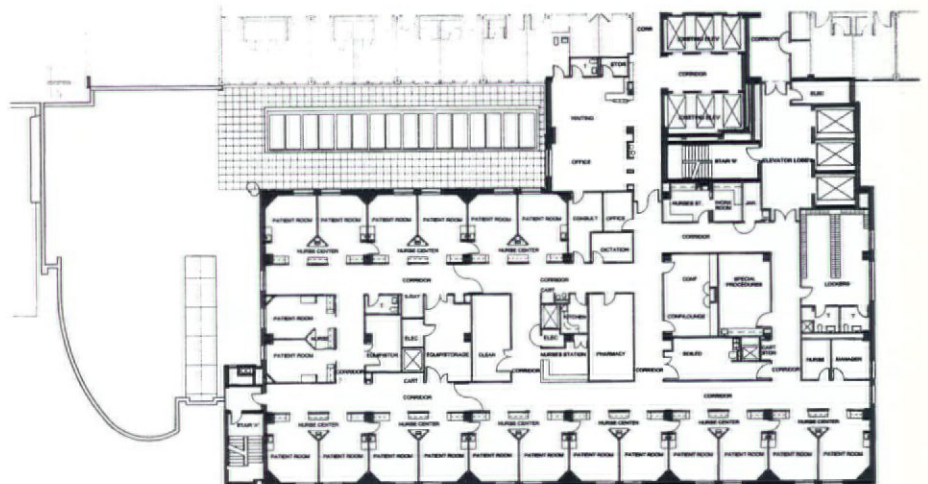
Location: Erie, PA. **Total floor area:** 132,000 sq. ft. **No. of floors:** 7. **No. of beds:** 50. **Project cost/sq. ft.:** \$160. **Wallcovering:** MDC, J.M. Lynne, Lanark. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Limestone:** Valders. **Brick:** Glen Gery. **Vinyl flooring:** Manning-

ton, Amtico. **Ceramic tile:** Dal-Tile. **Permagrain (hardwood):** Collins & Aikman. **Ceiling:** Armstrong. **Lighting:** Zumtobel, Halo. **Doors:** Weyerhaeuser. **Window frames:** Efco. **Patient room seating:** Brayton. **Patient room casegoods:** custom. **Patient beds and overbed tables:** Hill Rom. **Lounge seating:** Bernhardt. **Other seating:** Keilhauer, DeSede, Haworth. **Files and shelving:** Haworth. **Architectural woodworking and cabinetmaking:** Blier. **Elevators:** Otis. **HVAC:** Carrier. **Fire safety and security:** Johnson Controls. **Building management system:** Johnson Controls. **Plumbing fixtures:** American Standard. **Client:** St. Vincent Health Center. **Architect:** van Dijk, Pace, Westlake & Partners. **Structural engineer:** Gensert Brentnall Assoc. **MEP engineer:** Denk Assoc. **Signage consultant:** Glenn Monigale & Assoc. **Landscape architect:** Behnke Assoc. **Planning consultant:** Robert Levine. **Construction manager:** Barton Malow. **Photographer:** Gary Quesada/Hedrich-Blessing.




Tools for the job: Among the innovative facilities at St. Vincent are the new "two-pod" nursing station in critical care (opposite, left) showing the position of nurse to patient room, a below-grade laboratory (opposite, right) that compensates for the loss of windows with more space, improved layouts and better lighting, an LDRP (above) with a work station for the nurse beside the bed, and the main lobby (above, right) where the public can wait in comfort and dignity, whatever stressful situations lie ahead.

The third floor plan (right) shows St. Vincent's critical care units and their "two-pod" nursing stations, replacing central nursing stations.



THIRD FLOOR PLAN



[R e m o v a b l e M o d e s t y]

*Allowing the freedom to be flexible
in today's training environment.*

Circle 17 on reader service card

 **VERSTEEL**

800.876.2120

Big Wheels on the Superhighway

Public schools are struggling to prepare today's kids for a wired world—and scoring some impressive successes with the help of architects and interior designers

By Ingrid Whitehead

What's the matter with kids today? Reading, writing and arithmetic not good enough for them? Actually, the three R's alone never provided a well-rounded education for children in generations past, much less those of the computer age. America's youngsters will need to be wire wise as 21st Century adults. "Every classroom in America must be connected to the information superhighway," President Clinton noted in his State of the Union address in January 1996. Will it happen? If so, who will pay to retrofit existing schools and supply new schools with the right technology and equipment? What will happen to children who miss the boat? The answers will profoundly affect the work of architects and interior designers serving education.

According to Barbara Stein, senior policy analyst at the National Education Association's Center for Education Technology, the last question has the harshest answer. Stein says that without adequate computer literacy, including fluency in Internet and World Wide Web usage, young people will be unlikely to function adequately as adults in the work force. The ability to think critically is crucial to success, as is knowing how to solve problems independently and where to go to find information, organize it and present it in a clear and concise manner. These technological tools have changed the way people solve problems—including the way children learn.

"The old way of learning just wasn't flexible," declares Stein. "Teachers used to be the only authority in the classroom, and a roomful of students was forced to learn at the same pace. Computers offer children the opportunity to explore on their own or in small teams, with teachers functioning more as facilitators. Students can learn at their own pace and establish their own individual style of learning, which is very effective."

A recent study conducted by the Center for Applied Special Technology reveals that students with online access score significantly higher in information management, communication and presentation of ideas against students without access. The study, titled *The Role of Online Communications in Schools: A*

National Study, compared the work of 500 students in fourth-grade and sixth-grade classes in seven urban school districts, Chicago, Dayton, Detroit, Memphis, Miami, Oakland and Washington, D.C. The study notes that online use is growing rapidly in our nation's schools as school officials, civic leaders, parents, and policy makers realize the crucial nature of this powerful teaching tool. Thirty-five percent of public schools have access to the Internet, and another 14% more have access to other networks such as

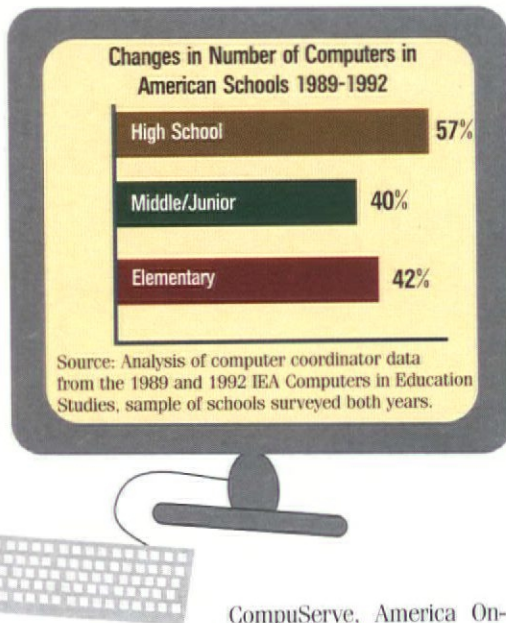
thing that can't happen with textbook lessons. Stein agrees, and adds, "There will always be a need for books, but these days, by the time a textbook is published it's often obsolete."

As more studies demonstrate the benefits of multimedia in America's schools, the debate becomes not *whether* all schools should be wired but *how*. With conservative politicians threatening to abolish the Department of Education and Federal funds ever dwindling, the task of investing falls more and more on local governments, teachers and parents. McClintock, whose Institute strives to advance the role of computers and other information technologies in society, admits that the main, national driving force is the Clinton administration, but this isn't enough. Too often only the more affluent communities get the latest equipment, affecting students most likely to have computers and Internet access at home already.

Some states have made funds available through the lottery or taxes. Georgia, for instance, earmarks state lottery profits for education, in part to supply schools with new technology and also to train teachers to use computers as educational tools. (See the article on Coffee High School in this issue.) Communities such as the Seattle School Board have resorted to accepting corporate sponsorships. *The New York Times* recently quoted a Seattle School Board official admitting that this kind of sponsorship might mean "the cheerleaders, brought to you by Reebok," or "the McDonald's Gym."

And the cash isn't just for hardware and software. A lot of change lies ahead for schools. Teachers must be retrained to be guides to the increasing avenues of information on the Web. New schools must be equipped with good electricity, ease of wiring, and new classroom designs. Old schools must be retrofitted for changing technologies. As McClintock says, "What we understand a classroom to look like was designed in the 16th century. The architecture, literally and figuratively, is going to be changing rapidly, and schools need to be flexible."

Flexibility, knowledge and the desire to make kids America's top priority should keep us on the right track to prepare our young charges. Are architects and interior designers up to the task? Is America ready to commit? ☛



CompuServe, America Online and Prodigy.

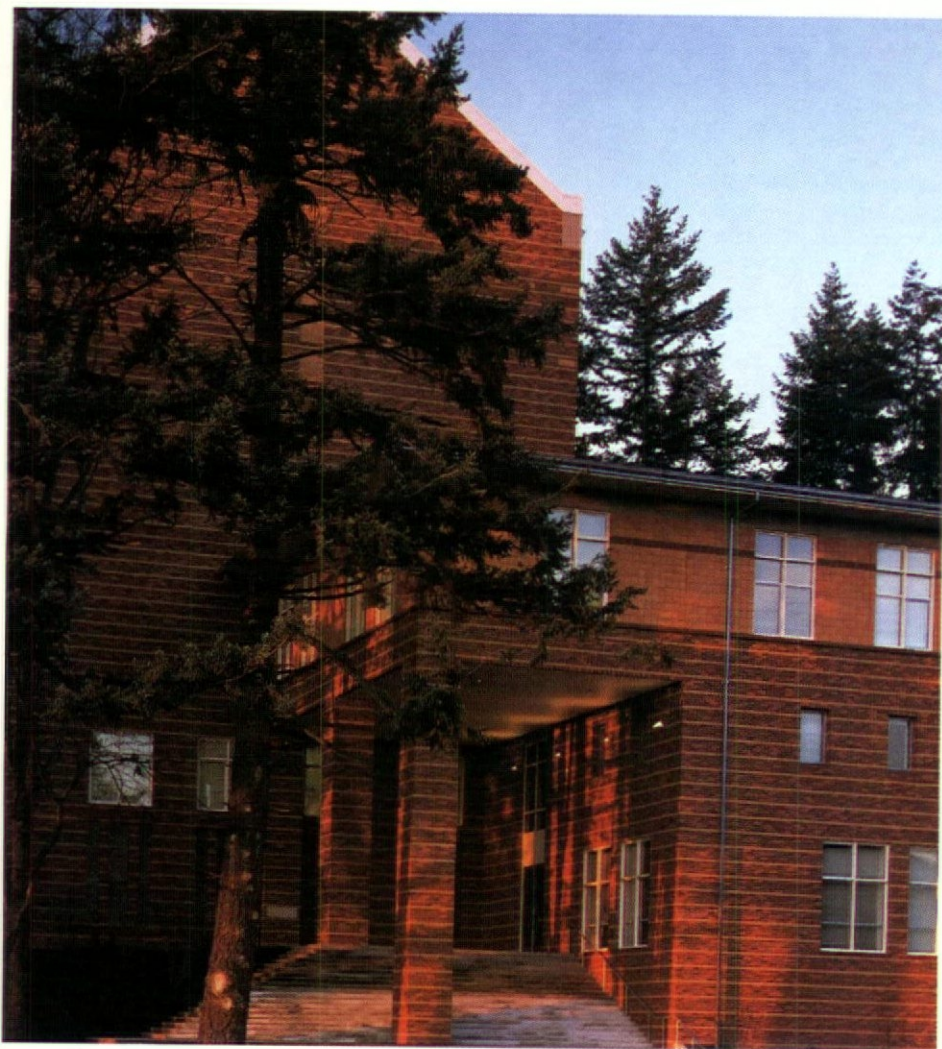
Not only are schools getting wired, they're adding their own voices to the Web. In the September 1996 issue of *MultiMedia Schools*, "It's a Small World After All" claims that the Web International Schools Registry lists over 3,500 school Web sites, 999 of which are elementary school sites.

Robbie McClintock, director of the Institute for Learning Technologies at Columbia University Teacher's College, says that one of the biggest payoffs of Web connectivity for children is giving them an immediate sense that they are part of their education—they can communicate with other students around the world and find up-to-the-minute information in pictures, video and audio as well as text—some-

Did You Hear That?

Music lovers now experience lower lows and higher highs in Pacific Lutheran University's Mary Baker Russell Music Center, Tacoma, Wash., thanks to the Zimmer Gunsul Frasca Partnership

By Amy Milshtein



A rose by any other name: A 36-piece glass sculpture by one of Tacoma's most famous native sons, Dale Chihuly, graces the windows of The Mary Baker Russell Music Center (opposite). An interpretation of the Luther Rose, the sculpture celebrates life, music and joy.

Sited on a heavily wooded, sloping lot, the building (above) originally drew criticism until Zimmer Gunsul Frasca Partnership vowed to save as many major trees as possible. The result is a structure with large trees just 5 ft. from the foundation.

Allegra horns, enter piano, now bring on the jackhammer, louder on the cement mixer. No, it's not some heavy metal fantasy. It's *Construction of the House*, a piece commemorating the building of Pacific Lutheran University's Mary Baker Russell Music Center in Tacoma, Wash. Played on opening night, the special performance was attended by all those who made the building possible, including the architects at Zimmer Gunsul Frasca Partnership.

The piece, a direct takeoff of Beethoven's *Consecration of the House*, proves the importance of the building. More than just a concert hall or a music study venue, the Center sits as

the keystone of Pacific Lutheran University's (PLU) plans for the next millennium. Accordingly, Zimmer Gunsul Frasca constructed the building to behave like a Stradivarius.

If the Mary Baker Russell Music Center can be compared to a fine-tuned instrument, the University's old music venue, the Eastvold Auditorium, worked more like comb with tissue paper wrapped around it. "It was built in 1952 as a gathering hall for mandatory chapel and later turned into a multi-purpose space," notes Dave Robbins, chairman of the music department at PLU. "Unfortunately, the stage was too small to fit an entire orchestra." As a result, orchestra members couldn't hear one another and the audience couldn't hear the low notes.

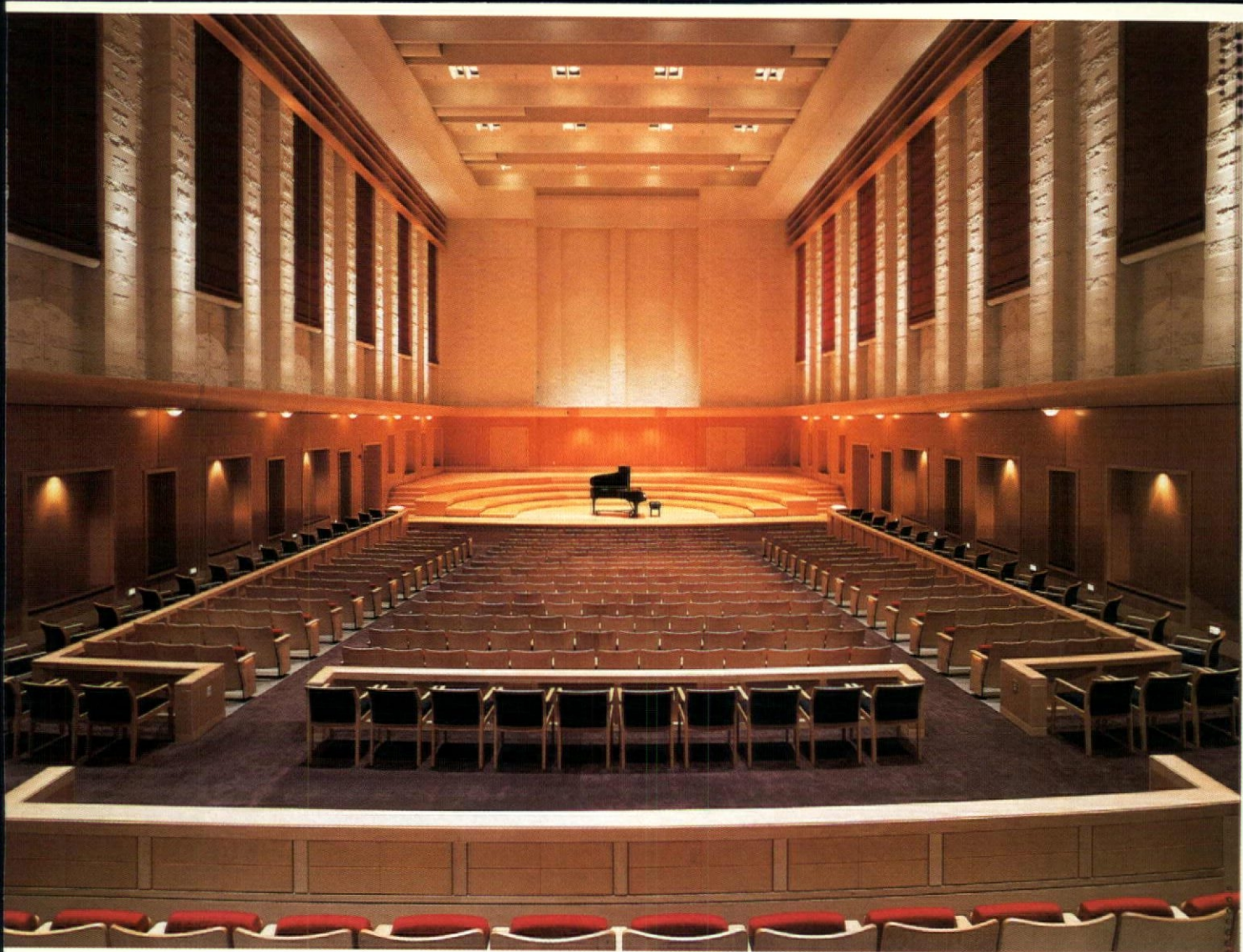
The problem proved more than an annoyance. PLU has always taken pride in its large music department. This is perhaps because of Lutheranism's strong choral tradition. In fact, when the University was originally founded in 1894, two of its seven professors constituted the music department.

However, all the enthusiasm in the world couldn't ease the fact that Eastvold was often packed to three times its capacity. Inevitably, the crush took its toll in the form of declining enrollment numbers. That's when PLU raised \$7.2 million (nearly half of which was donated by namesake Mary Baker Russell) and took action.

"The building really serves two functions," reports Greg Balwin, AIA, a partner at Zimmer Gunsul Frasca Partnership. "Firstly, it works as an instrument for the music department. Secondly, it establishes PLU's future intellectually, philosophically and economically."

The Center certainly possesses the simple and direct good looks of a fine instrument. Sited in a green space between the upper and lower campuses, the brick-and-glass structure's dramatic entrance is designed to increase the anticipation of concert goers. A 36-piece glass sculpture by one of Tacoma's most famous native sons, artist Dale Chihuly, graces the windows, while the two-story, staired lobby heightens the elegance.





Before the concert, however, students must practice. Classes are held in the facility's several music labs which, surprisingly, "Cost more to construct than a science lab," according to Baldwin. The reason? "Seven layers of gypsum board soundproof each wall while extra ceiling mass dampens noise from above," he explains. And thanks to an adjacent U.S. military air base, there is lots of outside noise to dampen. Removable panels allow professors to customize the acoustics of the room. Mechanicals, of course, remain whisper quiet.

are anxious to share our jewel with the community," says Robbins. Unfortunately, the economy of scale prevents big ticket performers from playing Lagerquist. "Someone like Itzak Pearlman gets five figures for each performance," explains Robbins. "Divide that by 600 seats and we're looking at one pricey ticket." Regional ensembles, however, fare quite well in the hall.

No matter who's playing, one of Lagerquist's most endearing features is the seating. Along with standard, formal, fixed seating, the architects included room for freestanding

plan called PLU 2000," explains Baldwin. "Now another department could move into Eastvold, in turn leaving another 'empty seat' on campus for another department to take over." Using this strategy, departments shift around, improving buildings as they move in.

The Mary Baker Russell Music Center accomplishes yet another goal for the University by uniting two campuses. The lower campus houses math, science and athletics while the upper campus shelters the humanities. Between the campuses sits a heavily wooded, sloping site that the architects called

Looks good, sounds great and tugs the zipper?

Eventually, practice ends and the curtain rises. The 534-seat Lagerquist Concert Hall hosts small recitals with intimacy. By giving the shoe box-shaped room a 55-ft. ceiling height, the architects have created volume that accommodates the acoustics for large symphonies with elegance. Adjustable acoustical panels set in wall niches raise or lower depending on the type of performance given.

Along with PLU's various musical groups, the school plays host to small touring shows, attracting both students and "townies." "We

chairs, allowing a more dynamic exchange between the performer and the audience and space for ADA accommodations. Niches set in the the wall and padded to resemble a church pew offer a third seating option, one quite popular with the students.

So there may not be an empty seat in Lagerquist Hall on any given night. However, building the Center left an "empty seat" on campus—Eastvold Hall, a lovely, solid, old building. Fortunately, this was carefully anticipated. "It was all part of the University's

"the zipper." "Building the Center represents that first tug on 'the zipper,'" says Baldwin. "Now the Center and its courtyard work as a central stair connecting both campuses."

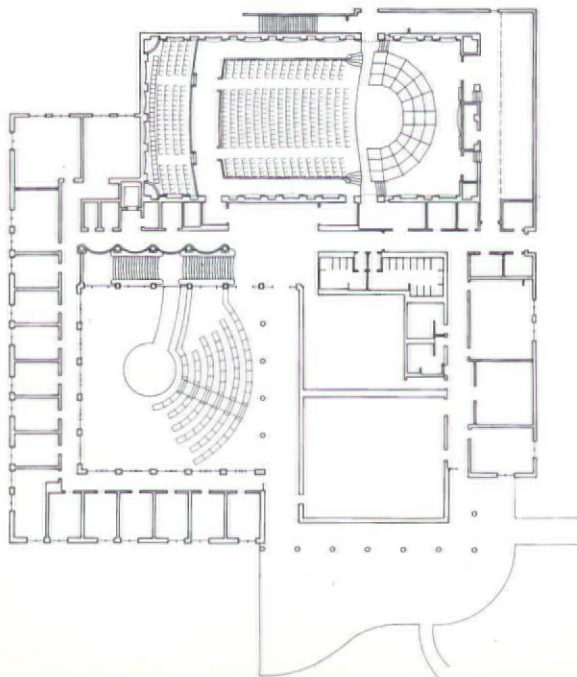
All good intentions aside, building on this site proved challenging. Zimmer Gunsul Frasca tried to save as many of the ancient, thick-trunked oaks as possible by resiting the building. The firm also convinced disbelieving contractors that the Center could be built with major trees growing a mere 5 ft. from the foundation.

The result is a music venue that makes the University and the City of Tacoma quite proud. Of PLU's 3,600 students, 800 are currently involved in a formal music program. And while it's true that Tacoma remains a second fiddle to nearby Seattle, The Mary Baker Russell Center and Lagerquist Hall give music-loving locals a good reason not to make the drive into an out-of-town town.

Bravo maestros! 🎻

Project Summary: Mary Baker Russell Music Center

Location: Tacoma, WA. **Total floor area:** 44,592 sq. ft. **No. of floors:** 3. **Average floor size:** 6,052 sq. ft. (lower level), 6,705 sq. ft. (middle level), 20,635 sq. ft. (upper level). **Student capacity:** 540. **Cost/sq. ft.:** \$210. **Wallcovering:** Guilford. **Paint:** Fuller O'Brien, Miller. **Dry wall:** Domtar. **Masonry:** Mutual Materials. **Carpet:** Harbinger. **Carpet fiber:** DuPont. **Ceiling:** Celotex. **Theatrical lighting:** Color-tran. **Doors:** VT Industries. **Door hardware:** Best, Rixon, Von Duprin. **Window frames:** Kawneer. **Window treatment:** Levolor. **Railings:** Custom Steel. **Student seating:** Wenger Corp. **Concert hall seating:** Irwin Seating. **Upholstery:** Sina Pearson, Donghia. **Architectural woodworking and cabinetmaking:** Artek. **Signage:** Doty & Assoc. **Instrument lockers:** Wenger Corp. **Recital screens:** Wenger Corp. **Elevators:** Otis. **HVAC:** Pace. **Fire safety:** Grinnell. **Plumbing fixtures:** American Standard, Kohler. **Client:** Pacific Lutheran University. **Architect:** Zimmer Gunsul Frasca Partnership. **Structural engineer:** Chalker Putnam Collins & Scott. **Mechanical engineer:** Notkin Engineering. **Electrical engineer:** Blunt, Hamm & Uruquhart Engineers. **General contractor:** Absher Construction Co. **Lighting designer:** S. Leonard Auerbach & Assoc. **Acoustician:** Kirkegaard & Assoc. **Photographer:** Strode Eckert Photographic.



Named for a major donator, Lagerquist Hall (opposite) is an acoustical jewel. Intimate enough for small recitals and tall enough to project an orchestra, the room features wall panels that raise or lower. Music labs (right, upper) let professors and students play without disturbing neighboring classes, thanks to seven layers of gypsum board, quiet mechanicals and extra ceiling mass. Removable acoustical boards change dynamics quickly. Outdoor spaces (right, lower) allow casual concerts while linking the upper and lower campuses.



Southern Perspicacity

The Coffee County, Ga., Board of Education commissioned a high school from James W. Buckley and Associates and got a center of learning for a new breed of scholar

By Ingrid Whitehead



In Coffee County, Ga., life is good. Located about 200 miles southeast of Atlanta, and 110 miles northwest of Jacksonville, Fla., the area boasts good agriculture, low unemployment, booming industry—a WalMart distribution center, Campbell's factory, several Fleetwood mobile home plants, the poultry and aerospace industries—and a comfortable small town life. Named not for the bean but for a general in the Revolutionary War, Coffee County is a piece of the deep South that defies stereotypes with a progressive mindset. Take Coffee High School in Douglas, Ga., designed by James W. Buckley and Associates. At 210,000 sq. ft., it's no one-room schoolhouse. Built in a pasture near the fairgrounds, Coffee High School is a learning center Georgia can be proud of.

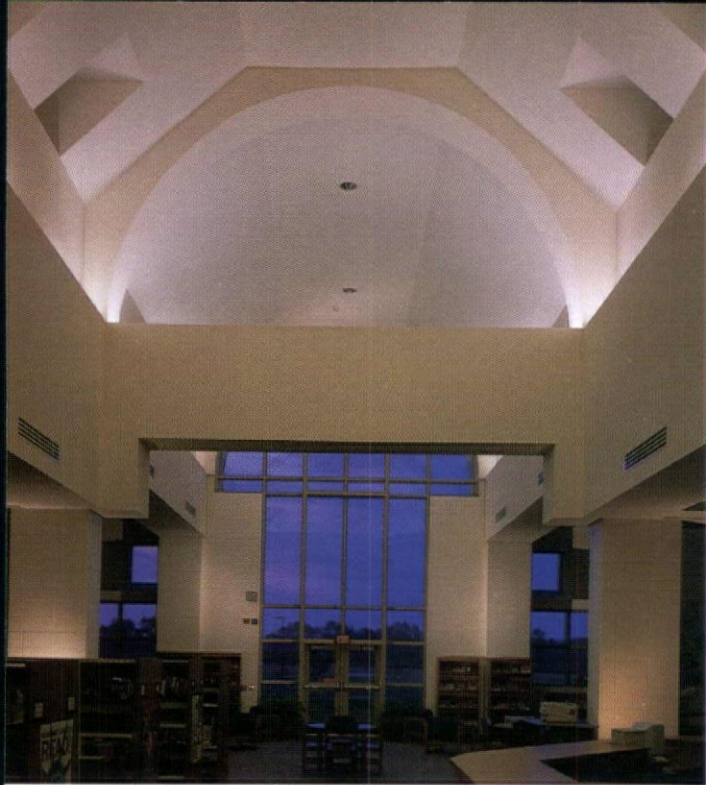
Actually, the Peach State can take pride in its education in three ways because all prof-

its from its state lottery go toward three educational programs. The Hope Scholarship, sponsored by the Clinton Administration, provides high school students with high GPAs tuition to attend universities, colleges and vocational schools. Technology funds offer training for teachers as well as computer equipment. The pre-K program provides day care for four-year-olds and child care training for high school students.

Coffee County took full advantage of the state's generosity in building the high school, which is five miles outside of downtown Douglas. "It's all paid for," notes school board member Gene Wade, speaking from behind the counter at McCrae Pharmacy, where he is pharmacist. "We did it without a bond issue or new taxes."

"Paid for" is impressive when you're speaking about a \$13.42 million building. Planned for more than just daytime use,

School daze: James W. Buckley & Associates designed the Coffee County High School as a connected assembly of public spaces with wider than usual halls (opposite) and five classroom wings organized around a meandering primary axis (above).



Coffee High is used by the community for everything from tournaments and college night classes to the annual Chamber of Commerce banquet. Though the South is known for its focus on high school athletics, the team that developed Coffee High wanted to keep sports second to academics, and placed the media center (the Internet age term for the library) as the centerpiece for a structure with five classroom wings. In addition to the gym, media center, administration offices and classrooms, the school includes science, computer, child care, health occupation, electronic/mechanical, technical, agricultural and art labs, band and choral rooms and a tiered "cafetorium" that seats 1,200 people and doubles as the school's auditorium and stage.

"The learning circles classrooms look like elementary school classrooms," says Coffee High principal Joann Danna, who will soon speak on this alternative style of classroom at the meeting of the National Association of Secondary School Principals. "The difference is that these rooms have 'big people' furniture. Although we started getting computers in 1992, we were still trying to teach the old way. It took dumping the desks and changing the design of the classrooms to change the way we taught."

All the other furniture in the school is similarly new, although Danna says the desks were chosen two years before the new school was built. Coffee High also ended up purchasing all new furniture for the entire mathematics department even before the move to

over from the other schools. These teachers, most of who had grown up in the area and attended the old Coffee High, came from typical 1950s classrooms that opened to the outside. There was a dread of being closed in—claustrophobia."

Buckley, who is no foreigner to school design, describes the "squatter sessions" his design team organized as an opportunity for study groups to discuss concerns such as these and others. For 10 days, Buckley's design team hashed out the details. In the end, they produced a plan that superintendent, principal, parents, teachers and other concerned citizens could agree on.

What did Coffee County want? Danna notes that the halls were made extra wide to offset concern about their width. Con-

A formal role for claustrophobia as part of the new curriculum?

"There are three main parts to the design of the building," says Craig Buckley, architect in charge of design for the project for James W. Buckley and Associates. "The two-floor gym is on the left side, built on a slope. You actually enter the gym on the second floor, where the track is located. On the right side are the administration offices and the main entrance, with the media center in the middle."

In keeping with Georgia's lottery funds for technology, the school's media center is fully equipped for computer networking, as are all the classrooms, each of which has two to six computers. There are also several rooms in each department known as "learning circles" classrooms. Instead of desks, these classrooms are equipped with several 10-ft.-long tables, comfortable chairs, computer cabinetry built in as well as video resource centers that include TVs, VCRs and film projectors.

the new location. This made for a leaner budget on the new school.

Since the state's pre-K program is in effect at Coffee High, 19 four-year-olds attend day care, and students learn to care for the children as part of their curriculum. With total school enrollment at 1,800 students, all of whom drive to school or are bused, and 110 faculty members, it's amazing to discover that all the programs are running smoothly, especially in light of the controversy that arose in the planning of the school. Yes—controversy.

"There were two small high schools in the area, each with about 150 students at each school," explains Danna. "We were spending a lot of money keeping up the small schools, so we consolidated students by closing them—one was made into a middle school—and building Coffee. The concern came from faculty members who came

sequently, walking in the concourse is almost like being in a mall, making it easier for faculty to manage students and establishing a calmer and more aesthetically appealing atmosphere. "Everyone is very pleased," admits Danna. "The space feels like a castle."

"This is a very large high school," adds Buckley. "And it's all indoors. Because the site was agricultural, there was very little context to which we had to tie the design. Also, as it's very hard to design a 100,000-sq. ft. facade, we used exterior brick and split-faced block at the base of the building. There was something of a slight ravine on the site, so we were able to grade the site and integrate the L shape into the design, which wraps around the slope."

Owing to the large size of the project, and because of a determination to avoid such unpleasanties as sick air syndrome, the design team chose to give each classroom its

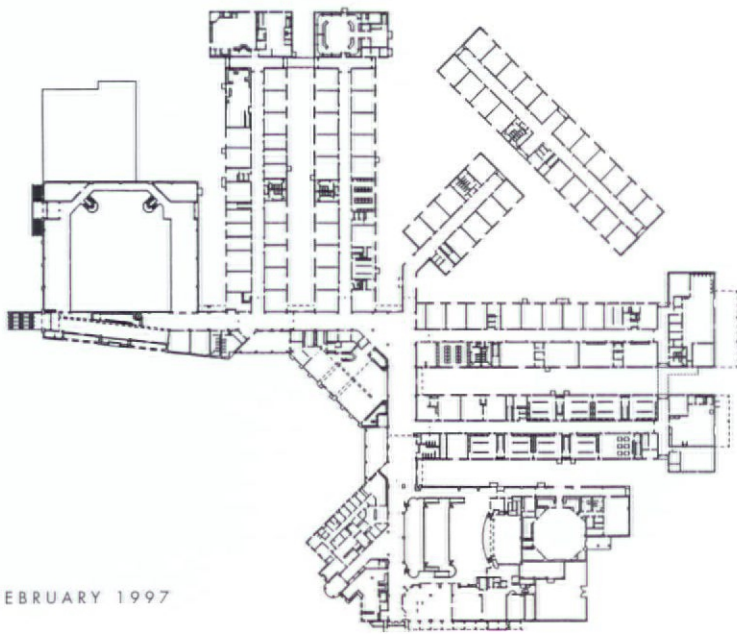
own heating and fresh air units, rather than one central system. "We installed pumps in every room," Buckley reports.

Although Coffee High is an impressive example of a 21st Century secondary learning center, it's still a well-kept secret. The anonymity does not seem to trouble the community at all. "We're too far away to get news coverage from the nearby cities like Atlanta or Jacksonville," says Danna. "But that's okay with us. It's taught our kids that excellence can exist for its own sake."

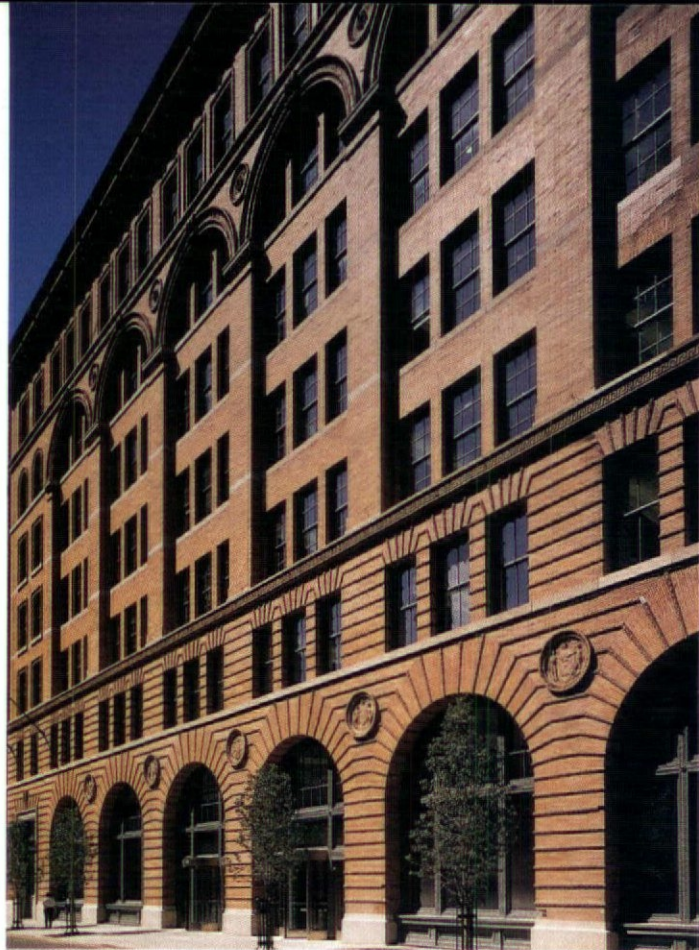
Now there's a lesson worth attending high school for! ☺

Project Summary: Coffee County High School

Location: Douglas, GA. **Total floor area:** 210,000 sq. ft. **No. of floors:** 1. **Student Capacity:** 1,800. **Cost/sq. ft.:** \$63.92. **Wallcovering:** Gilman. **Paint:** Sherwin-Williams. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Split-face block:** Williams Bros. **Flooring:** Robbins (wood), Azrock (vinyl). **Carpet:** Shaw. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Lighting:** Lightolier, Emergi Lite, SPI, Altman. **Doors:** Won-Dor, Mesker, Corvell, Fenestra. **Door hardware:** Best, LCN, Rockwood, Hager, National Guard, Roton. **Glass:** AFG. **Window frames:** SGP. **Railings:** B&H Steel. **Signage:** MultiGraphics. **Elevators:** Dover. **HVAC:** Trane, Semco, Bard, Mitsubishi, Amana, Ruskin, Q. Mark. **Fire safety:** Automatic Sprinkler Corp., Notifier. **Security:** Moose. **Building management system:** Automation Specialists. **Plumbing fixtures:** Kohler, Delancy, Elkay, Speakman, Bradley, Oasis. **Client:** Coffee County Board of Education. **Architect/Interior designer:** James W. Buckley & Assoc. **Structural Engineer:** Saussy Engineering. **Mechanical Engineer:** Pruett, Ford & Assoc. **Electrical Engineer:** Electrical Design Consultants. **Construction Manager:** Beers. **Lighting designer:** Electrical Design Consultants. **Acoustician:** Merck & Hill. **Photographer:** Rion Rizzo, Creative Sources.



The media center (which might have been the "library" at one time) is Coffee High's centerpiece (opposite, left). Laboratory space is dedicated to scientific, electronic/mechanical (opposite, right), technical, agricultural, child care and health occupation studies. The spectator gymnasium (above, top) seats over 3,000, while the tiered "cafetorium" (above) provides seating for 1,200. Both the cafetorium and gym are accessible to the public for after-hours use without compromising the security of classroom areas.



Who needs lawns when they can have this? The layout for Baruch College's Newman Library and Technology Center, dating to the structure's origin as a power station for cable cars (left) built in 1894, made the pre-existing light well (opposite) the central design element as an enclosed atrium. Since the facility also functions as Baruch's main campus, offering services for student orientation, registration, grade retrieval, career counseling and admissions as well as a student resource center, it's always busy.

Where The Sun Shines Indoors

There's no cricket field or squash court, but the Newman Library and Technology Center, designed by Davis Brody Bond, is Baruch College's answer to a campus of rolling green in the heart of Manhattan

By Linda Burnett

A young woman is sleeping peacefully on a cushy lounge chair. A young man with headphones perched atop his head is furiously scribbling notes. A couple are flirtatiously talking. A small group of transfer students are wistfully climbing the spiral staircase on their first tour. And of course, hundreds of students are reading, reading, reading. It's a week before finals, and the pressure of this crunch period is apparent at the 330,000-sq. ft. Newman Library and Technology Center, Baruch College's latest and possibly greatest attraction. In effect, a senior college of the City University of New York (CUNY) that otherwise asks students to consider New York's sidewalks now brags about the Newman Library and Technology Center, designed by Davis, Brody Bond LLP, as one of the reasons to enroll in Baruch.

Winner of the 1996 American Institute of Architects Honor Award for Excellence in Design, Baruch's newest addition repre-

sents the first phase of a 1986 master plan by Davis Brody Bond. Baruch was founded as part of the centralized enrollment system in 1919, but broke off as a separate institution in 1968. It took almost 20 years from that point to devise a plan to shape the College as a separate entity. Besides meeting the needs of an institution whose enrollment grows about 3% a year, the expansion saved cost and boosted morale. "We needed a master plan to know in which direction the College was going," says Karl Schmid, assistant vice president of facilities and operations at Baruch. "The College was renting buildings at a high cost. We needed to vacate those buildings, move into our own, and add new functions."

Developed under the watchful eye of the project's owner, the Dormitory Authority of the State of New York, the master plan sets out the conditions for Baruch's expansion, the first being to create a campus in the absence of one. "It was an objective and a

challenge to create a sense of integrity and community with the Newman Library and Technology Center," notes Stanton Biddle, who serves as chief librarian. "Baruch has to compensate for not having a lawn, a campus and a quadrangle like other colleges. We needed to do that inside."

One step through the great glass doors of the nine-story structure at 151 East 25th Street in midtown Manhattan and you have to wonder: How can this be City-owned? It seems too luxurious, too good to be true. The Center houses a comprehensive library on floors 2, 3, 4 and serves as a central congregating place for the 16,000 enrolled students (80% of whom are business majors) and many of the faculty. A separate elevator bank serves the remaining floors: the computer center on floor 6, conference center and meeting rooms on floor 7, student services on floor 8, where one can find the registrar and administrative offices, and a lower level media center.





The library portion of this project is gaining its share of attention as attendance and circulation soar. Chief librarian Biddle, who has written several books on librarianship, is only too happy to add computer work stations for students to call up 400,000 volumes and 270,000 titles from the stacks, and gain access to the CUNY computer system, outside resources and the Internet. To accommodate the new technologies, carrels and tables are constructed with hidden raceways.

The library was clearly obsolete at its previous location across the street, on the top floors of a warehouse that has been torn down to make way for a classroom building,

How many ways can you feed the mind? Cozy seating in rooms off the central area (top left, right and above left) lets students do their thing—meet a friend, read a book, study for an exam or even nap—in relaxed settings. To check a title, they can use the reference desk (opposite). But campus life is not all study, as seen in the basement lounge (above right), lined in cherry wood and art.

with landmark quality," says William Paxson, AIA, design coordinator and partner of Davis Brody Bond, noting that the building's frame conveniently served to guide the design. "It had a sizable footprint, good circulation flow and a light well that generated the final scheme, which is based on an atrium."

above. "It has the quality of an outdoor quadrangle," admits Paxson.

The architects were careful to make the large volume easy to navigate, with each floor's layout being exactly the same. "The atrium is the main focus with an emphasis on continuity on all the floors," agrees Nathan Hoyt, AIA, interior designer with Davis Brody, referring to the elevators, bathrooms, stacks, lounges and copy machines that are found in the same spots floor to floor. "The last thing you want is people not knowing where things are."

Seating is uniformly located for daylight, around the atrium or against the walls. In

A space carved out for computer literacy by a century-old light well

It seated just 300 students and offered little modern technology for research or study. "Students didn't have a sufficient place to study," says Biddle. "Stacks were all over."

The Center's present home, an 1894 structure that was originally a power station for cable cars, was deemed particularly suitable by the architects because of the excellent condition of its brick, terra cotta and limestone exterior and its interior layout. "The building already had an excellent facade

In the presence of the atrium as a powerful organizer of the facility, a visitor who pushes through the second floor security turnstile at the Library's entrance and ascends a central, spiral staircase may soon wonder what has become of midtown Manhattan. Like the stairway, details such as the skylight's gabled roof evoke a communal home. The sensation of actually being outdoors on a grassy patch of campus is implied with the vast amount of light and space

other words, find a ray of light and you'll find a place to sit—if someone isn't already there. With the book stacks oriented north to south, the aisles also face daylight—easy to see through to the other side to spot a friend or an available table.

"The atrium was designed to take on the qualities of a courtyard," explains Hoyt. "There's a sense of outdoor public space, yet still there's order. It shouldn't look like there's loose furniture floating around." He



adds that the roof atop the reference desk and the light posts delineating the terminals anchor the space.

Does the new Library finally have adequate seating for students at Baruch, which has one of the nation's largest undergraduate business schools and the third largest college in New York behind Queens College and Hunter College? Theoretically, no. Because Baruch is a commuter college, students tend to linger longer at the library, since home may be a long train or bus ride away. "It's standard in the field that we seat one-fifth of the student population of a commuter campus," says Biddle. "If we did that here, we'd exceed the capacity of the building. We were only able to seat one-tenth of the students." Fortunately, the Library feels no strain at this time.

Overall, the building appears to be fulfilling its mission. Since it functions as Baruch's

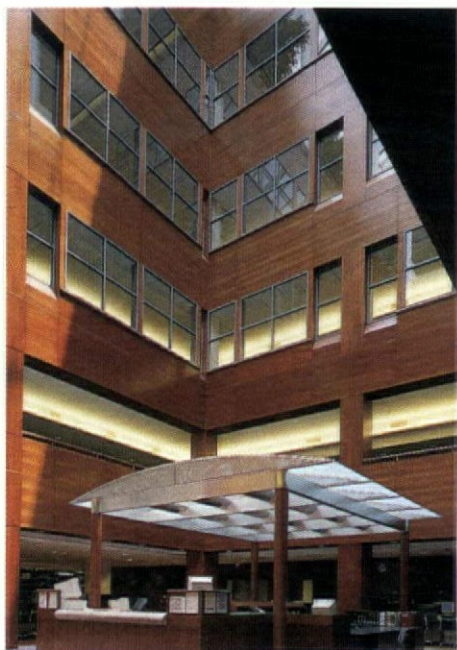
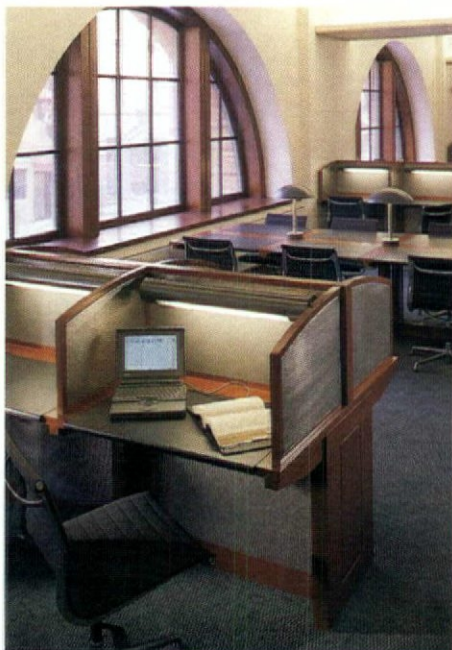
main campus, offering services for student orientation, registration, grade retrieval, career counseling, admissions and a resource center with networked Apple "Macs," it has different favorite aspects for everyone. "The library has a lot of nooks and crannies, quiet spaces and places for different uses," agrees Shelly Warwick, instruction librarian. By the looks of it, students heavily favor the amenities, ranging from a basement lounge for snacking and resting to private rooms for larger study groups.

With book circulation for the past fiscal year reaching 74,000 and an average attendance rate climbing past 3,000 per month, Davis Brody Bond's design of the Newman Library and Technology Center is getting a big thumbs up—or maybe people are just reading more now. But New Yorkers know what really counts here. As the passersby on

Third Avenue at East 25th Street would say, "It's gotta' be the place." ☺

Project Summary: William and Anita Newman Library and Technology Center, Baruch College of the City University of New York

Location: New York, NY. **Total floor area:** 330,000 sq. ft. **No. of floors:** 8 plus basement. **Paint:** Benjamin Moore. **Terrazzo flooring:** Magnan. **Linoleum flooring:** Forbo. **Carpet:** Jack Lenor Larsen. **Ceiling:** USG Interiors. **Lighting:** Edison Price, Lam, Elliptipar, Winona (custom). **Doors:** Dawson, Crane, Weyerhaeuser. **Door hardware:** Russwin. **Wood frames:** Zeluk. **Window treatment:** Mechoshade. **Railings:** Zephyr, IDA. **Library and conference seating:** Herman Miller. **Library and conference tables:** custom designs by Davis Brody Bond, made by Haggerty Millwork Co. **Administrative desks:** Allsteel. **Administrative seating:** Herman Miller.



Is there smart furniture in our future?

At Baruch, examples include reference desks (above left) and carrels (above middle), designed by Davis Brody Bond as architecture with hidden raceways to help students connect laptops to the library system, and the reference desk (above right) with its own roof beneath the skylight (opposite) on the eighth floor, which houses student services, administration and the registrar. The Library's blend of high tech, architecture and art seems right for easing students into the corporate environment, since 80% of Baruch undergraduates major in business.





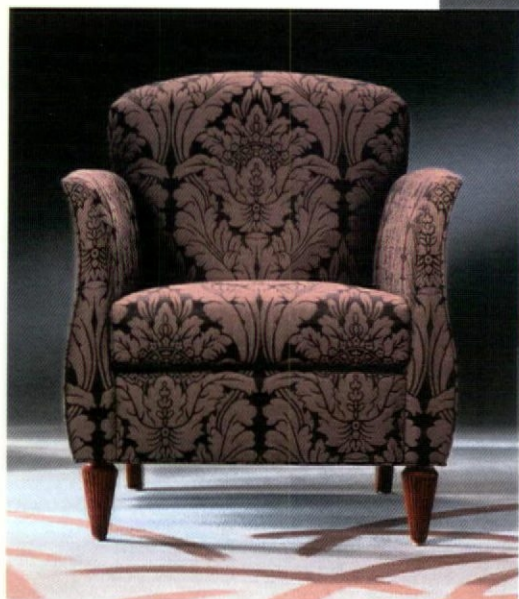
CabotWrenn

LOUNGE SEATING

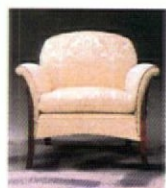
by Terrance Hunt



ACROPOLIS



CARINTHIA



CEYLON



LISBON



CALIPH



LIBRIS



VERONA

Your Day in Court

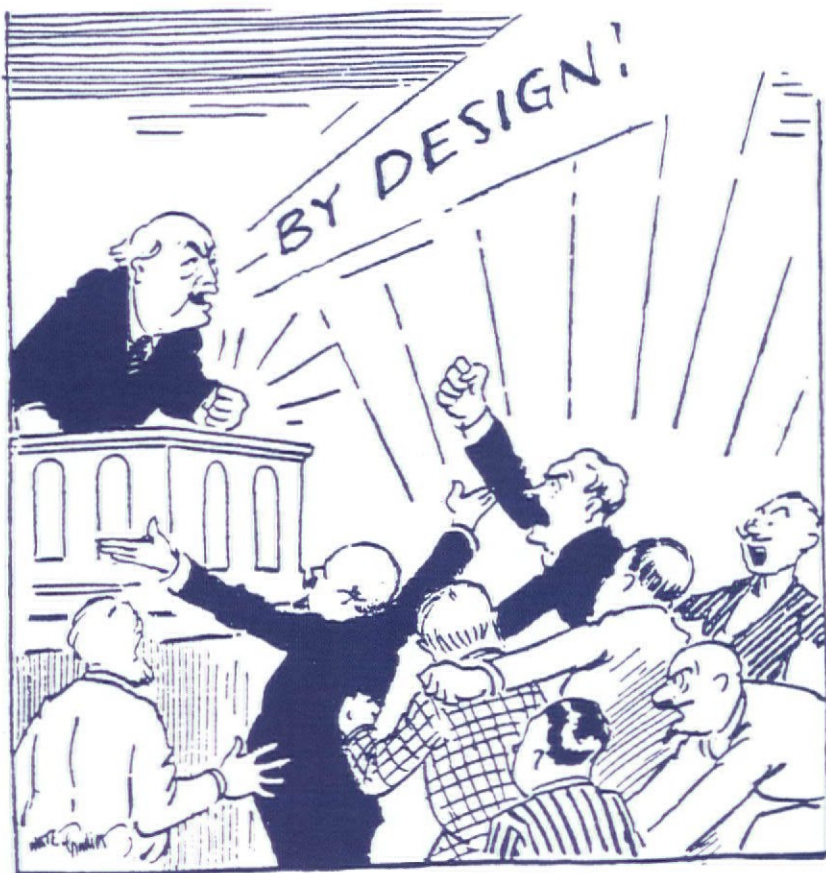
Would you as an architect or interior designer really want to spend your day participating in a legal dispute as a paid expert witness?

By Attila Lawrence

Are legal disputes the reason why you are an architect or interior designer? Of course not. But think again.

Legal disputes are increasingly becoming integral parts of professional design services. Although the general conditions of contract documents specify the responsibilities of parties entering into contractual agreements, these alone cannot establish working relationships among individuals and business entities that are parties to the delivery of a project. Thus, seemingly minor misunderstandings can evolve into legal disputes precipitated by varieties of claims by clients or designers.

Depending on the nature and complexity of disputes and legal actions, design professionals are often retained as expert witnesses in litigation or at evidentiary hearings. Because the roles and effectiveness of expert witnesses are factors in the resolution of legal disputes, designers must have a clear understanding of the essential skills and relevant knowledge of industry experts when they contemplate retaining the services of an expert witness themselves. Conversely, designers interested in using their in-depth knowledge as experts in specific areas of legal inquiries or in testimonies in courts of law may want to consider the following points.



Qualifications and functions: What do you know and how do you apply it?

How do you become a qualified expert in interior design? An obvious precondition is to possess specific knowledge acquired through professional education, creative design activities and extensive professional experience in specialized areas of interior design. This qualification enables the expert to interpret specification, construction, and contract documents, and to evaluate the performance of individuals and business entities as parties to contractual agreements subject to legal dispute.

The effectiveness of the expert depends directly on such evaluations, and how persuasively these are explained in lay terms to juries that in turn must consider them when deliberating factors that affect their decisions in a lawsuit. Rule 702 of the Federal Rules of Evidence definitively states: "If

scientific, technical, or other specialized knowledge will assist the trier of fact (the judge or the jury) to understand the evidence or to determine a fact in issue, a witness qualified as an expert by knowledge, skill, experience, training, or education may testify thereto in the form of an opinion."

What duties do you perform as a qualified expert? You might be approached by parties

to litigation or attorneys at law representing allegedly injured parties interested in retaining their services. The scope of such services typically range from the site inspection of a project to establish compliance with approved plans, specifications, and industry standards, to the evaluation of the potential merits of a damage or delay claim prior to the pursuit of legal action. You might also render professional opinions on potential liabilities associated with injuries sustained by claimants.

Regardless of the nature of a dispute, the evaluations of experts will influence the strategic posturing of attorneys and their clients when determining domains of responsibility. In addition, the evaluations will affect decisions as to whether or not to file and pursue a lawsuit, or just settle a claim out of court. When legal action is pursued, the expert is likely to be retained to participate in the resolution of the dispute, and to continue to provide case-specific, detailed explanations to further clarify the dynamics of issues relevant to the case.

Finally, if the case is litigated, the expert may appear in court to testify and present professional opinions to influence the litigation process. The recognition of the importance of such testimonies is evidenced by the notes of the Advisory Committee on the Federal Rules of Evidence: "An intelligent evaluation of the facts is often difficult or impossible without the application of some scientific, technical, or other specialized knowledge. The most common source is the expert witness."

Skills and knowledge: Are you an unbiased yet eloquent educator on design?

It should not surprise the architect or interior designer that the average juror cannot make informed and intelligent decisions concerning design matters presented in a court of law—without a clear understanding and appreciation of the intricacies of design and technical issues that are central to a lawsuit, that is. It is the expert, therefore, who must educate a jury in a persuasive but unbiased manner so that it can develop a knowledge base sufficient for the deciding of a dispute. The jurors' understanding of the meaning and relative importance of evidence to a case may often be determined by the expert's communication skills, which in turn influence resolution of the dispute.

In addition to communication skills that are assumed to be excellent, equally important is the breadth of knowledge, mostly acquired through experience, that the expert brings to a case. However, this knowledge must incorporate familiarity with industry standards which may constitute the criteria against which the judge and the jury must decide. How else, for example, can they know if the performance of a designer is satisfactory? A breach of anticipated performance

cannot be established without referring to these standards.

Beyond the extensive knowledge and professional experience an expert is expected to

“An intelligent evaluation of the facts is often difficult or impossible without the application of some scientific, technical or other specialized knowledge.”

have, preparation for each case is a precondition to rendering an expert opinion or giving testimony. To be able to respond to questions instantly when on the witness stand,

the expert must have well organized written, graphic, as well as mentally retained information for reference or instant recall. Delays in response to questions might imply a lack of knowledge or an evasion of an issue, and can compromise the credibility of opinion or testimony presented.

Compensation: Do you ask for hourly fees or per diem compensation?

What is it worth to you to be an expert witness on design? The structure of fees varies according to the complexity of cases and the levels of corresponding specialized expertise retained in the legal processes. Hourly fees may typically range between \$75 to \$500, while compensation on a per diem basis may be negotiated relative to agreed upon terms of what constitute a working day. Inclusions of preparation time for a case, and travel time to and from court, along with expenses incurred during travel also are factors in determining compensation.

Expenses associated with the production of videotaped or graphically represented documentation of evidence to be used in a testimony are typically billed to a client or the client's attorney. The expert's fee schedule is customarily incorporated into a written agreement with the party retaining the expert and who assumes responsibility for the payment of fees for services rendered. An advance retainer fee is typically paid at the time of the signing of the agreement.

Contingent arrangements, where compensation of the expert may be in accordance with the anticipated relative success of litigation, are avoided by experienced experts.

A closing statement to the design profession

Although the expert witness system in American litigation has been a target of some opposition in recent times, it is likely to endure in its present form. Attorneys will continue to retain the services of experts inclined to present opinions that are supportive of their clients' cases. Their counterparts will do likewise.

In any event, some analysis of facts by industry experts relevant to a case presented to the lay jury and even the trial judge will help in the development of the knowledge base essential to decision making in a legal dispute. Architects and interior designers must realize that, sooner or later, the next legal dispute on the docket will involve design. Who will speak for the design profession?

Attila Lawrence is an associate professor of interior architecture in the College of Architecture, Construction Management and Planning at the University of Nevada, Las Vegas, Nevada, and a frequent expert witness in legal proceedings involving interior designers and general building contractors.

ENDURING ELEGANCE

Hi-Tex is introducing a series of new and exciting patterns that demonstrate forward thinking design direction and a working palette of 80 fresh colors developed specifically for Crypton®

Crypton® is a breathable upholstery fabric that fights off moisture, stains and bacteria like no other product in the market. This high performance alternative to vinyl, was engineered to withstand the constant abuse encountered in contract seating. There are over a million yards of Crypton® currently in use in restaurants, hotels, public areas and health care facilities around the world.

1-800-CRYPTON

Circle 19 on reader service card

CRYPTON®

SUPER FABRIC

US Patent 5,565,265 other patents pending



Finished Business

What should architects and interior designers know about fabric protection in the 1990s?

By Ida Coraggio

Imagine one of your best designs—a finely-crafted boardroom, a stunning hotel lobby or an incredible concert hall—ruined by big, sloppy, blotchy stains everywhere. To dispel this horrifying image, picture an invisible force field that protects your work from the messy, stain-filled world, extends the life cycle of fabrics, and saves the client maintenance and replacement costs. Now you have a picture of what fabric protective treatment does.

Mess-ups are bound to happen wherever you combine furnishings and people. But this doesn't have to limit a designer's creative freedom, fabric or color choices, even in the most demanding situations. Fabrics can retain their best aesthetic qualities because of the nature of today's protective treatments.

A state-of-the-art protective treatment (also known as a finish) for fabric forms a molecular bond which resists interacting chemically with oil- and water-based substances, dust and dry soil. Technically speaking, the molecular barrier lowers the surface energy of the fibers. This prevents them from attracting dry soil or soaking up wet stains.

By keeping spills from penetrating the fibers and becoming stains, treated fabrics look new longer, are easier to keep clean and need replacing less often. This means that liquid spills bead up on the surface for quick and easy cleanup by simply blotting the substance. Simple wiping or vacuuming removes dust and dry soil, which can contribute to the breakdown of fibers, causing pilling, wearing and tearing. And stains are easier to remove before becoming permanent, even when left unattended.

Evaluating sources for treatment: Is this a boilerplate specification?

Not all fabric protectors are created equal. Variables include the qualities of finishes produced by suppliers and applied predominantly by fabric mills and commission finishers. In addition, the professional cleaning services that apply or reapply fabric protection on site can make a difference.

Better quality protectors, including the two most well-known brands, DuPont Teflon® and 3M Scotchgard®, are undetectable by sight, smell or touch and do not affect the color, hand or breathability of the fabric. Generally, fabric protectors will not change

the basic flammability of fabrics, nor will they inhibit the efficiency of fire-resistant finishes. If a fabric is to meet specified fire codes, however, it must be tested.

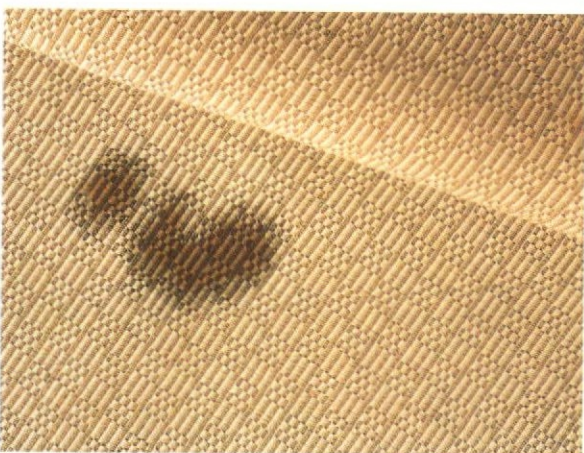
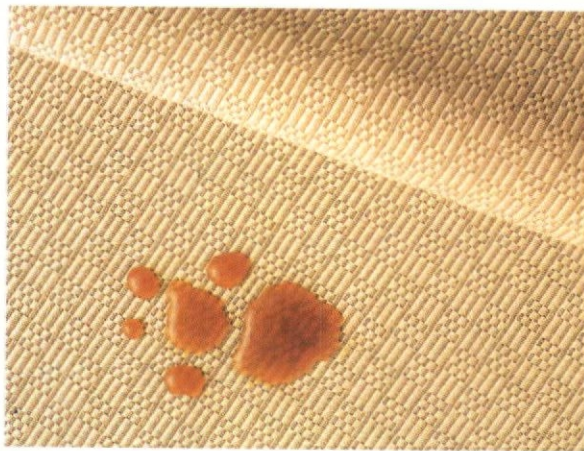
According to Marty Gurian, manager of technical services at DesignTex, his department and its counterparts in other leading textile suppliers have been created precisely to address this kind of need, covering product

performance, product application tests and other performance related issues besides flammability requirements. Gurian indicates that cross-specification of residential and contract fabrics has made the actual use of any fabric a vital consideration in determining applicable finishes, protective or otherwise. For instance, upholstery fabric specified for drapery or panels would need to meet flammability codes. Although we can treat a fabric with Teflon® or Scotchgard® if it already has an FR finish, reversing the order of these treatments may not be synergistic. It is thus optimum to determine finishes *after* an application is known.

Applying a treatment: Does the result depend on every step along the way?

To maximize performance, fabric protectors should be professionally applied to ensure consistent treatment of the entire fabric and sufficient drying time to form the molecular bond. Professional application and ample "loading"—the quantity of protection applied to the fabric—delivers long-lasting protection versus topical treatments found in spray cans or finishes diluted to cut costs. Fabric attributes that determine proper loading include hand, weight, fiber content, construction—and of course, the fabric's end-use.

The three most common methods of application are sprays, baths (or padding) and foams. Fabric suppliers and finishers also use backings that can add soil/stain repellency, antimicrobial protection, mildew resistance, flame retardancy and strength, especially to lighter weight fabrics. A custom backing from Maharam, for example, combines antimicrobial protection with soil/stain



Just another everyday miracle: Laboratory tests show liquid on the surface of a fabric, one sample with fabric protector (above, top) and the other without (above). Photograph courtesy of DuPont Teflon®.

Experience the Ultimate in Lighting Education: The Best Instructors in a Location Near You

Presented by:

IALD

Sponsored by:



PHILIPS

The Commercial Design Network:
architectural lighting

CONTRACT DESIGN

FACILITIES
Design & Management



Produced and Managed by:

AMC



THE ACADEMY OF LIGHTING DESIGN

To receive more information about this educational opportunity, Telephone, Fax or Return this coupon.

_____**YES!** I want more information on The Academy of Lighting Design, presented by the International Association of Lighting Designers (IALD).

Name _____
Title _____
Company _____
Address _____
City _____ State _____ Zip _____
Phone _____ Fax _____
Email _____

- A
1. Fax this form to: 404-220-2442
 2. Mail this form to: The Academy of Lighting Design, 240 Peachtree St., NW, Suite 2200, Atlanta, GA 30303
 3. Call: 404-220-2233 to register or for more information

Circle 20 on reader service card

repellency for use in hospitals and clean rooms to control germs and improve cleanliness, while a proprietary backing from DesignTex combines soil/stain protection with an FR treatment.

Typical finishes give years of protection, often as long as the useful life of the fabric itself. Overall, a protection's effectiveness depends on the quality of the finish and the proper care and cleaning of the fabric, according to the supplier's specifications. Mills or finishers applying Teflon®, for example, must meet DuPont's specifications for application and performance, signing a license agreement outlining conditions for application and trademark usage. In addition, each licensee agrees to participate in the manufacturer's quality control program, submitting samples of treated fabrics to a testing laboratory to ensure that they meet the manufacturer's specifications.

The right treatment for your fabric: Why check with your supplier first?

In light of the potential savings in cleaning and replacement costs, fabric protection adds nominal cost to the fabric. Actual costs depend on fabric weight, construction and end-use requirements. Sales representatives and technical experts at the fabric

suppliers are the best resource to answer specific questions about a fabric's performance capabilities, appropriate finishes and costs. Product information books and/or price lists from most major fabric suppliers have a section on finishes that explains commonly specified fabric treatments, charges and minimums.

Needless to say, no single method of treating fabric is inherently superior to all others. Maharam has eight different backings for wall coverings, each custom-designed based on fiber content, weight and opacity requirement. According to Manny Feldson, vice president of research development and technical services at Maharam, the company customizes proprietary backings for each collection of fabrics or wall coverings. Similarly, before DesignTex introduces any fabric, the technical services team puts it through a battery of tests to ensure that it meets ACT's technical standards for contract textiles (fire retardancy, durability, colorfastness and so on). They and many other leading fabric suppliers often add a finish to enhance the performance of a fabric for a specific application.

Many factors must be considered before a fabric is treated with any type of fabric protection. Olefin's unique capillary properties, for example, may cause some fine denier

constructions to wick stains into olefin wall-coverings and upholstery, spreading the stain over the surface. Thus, treatment reduces the likelihood that stains will be absorbed into the fibers and more rigorous cleaning methods will be needed. In general, the more care put into routine maintenance, the more effective and long-lasting the fabric treatment will be. Following the supplier's suggested cleaning procedures for treated fabrics is essential to prevent detergents from masking the effectiveness of the finish.

Research and development may herald new properties for fabric protection in the years to come. Already, designers can enhance a fabric's attributes and performance through treatment. One formulation, for example, can soften the surface of pile fabrics such as chenilles and velvets. Another helps reduce abrasion and extend the wear life of a fabric by protecting the fibers from breaking off and causing a worn spot.

Making smart decisions that protect your client's investment and preserve the beauty of your work makes you look good, too. Think of fabric protection as another way of maintaining a spotless reputation. ☞

Ida Coraggio is account manager, furnishings, for DuPont Teflon® fabric protector. For further information call 1-800-255-4596.

For Facility Managers



Facilities Technology Conference at:

Sponsored by: *Facilities Design & Management*

Plus a 475 vendor exhibit showing all the technology solutions for facility managers.

For information or to register, call **1-800/451-1196** or **610/458-7689** or access our home page at: **www.aecsystems.com**.

- Web-based Facility Management
- Applying CAD in Facilities Management and Space Planning
- Institutional CAFM
- CAFM for Dynamic/Growing Corporations
- Fast Track Facilities Project Management
- Outsourcing Facilities Management Services
- Strategic Facility Management Planning



alt.office™

coming soon

<http://www.altoffice.com>

Inaugural Event

San Jose Convention Center
August 14-16, 1997
Show Information (212)615.2612

Premiere Journal Issue

April 1997
Journal Information (212)615.2641

CLASSIFIEDS

HELP WANTED

HIRE THE BEST

Since 1973, we have *IDENTIFIED*, *RECRUITED* and *PLACED* top sales, sales management and marketing professionals nationally for quality clients where they are recognized, developed and rewarded.

If you feel you or your company may qualify, please contact:

Sales Recruiters®

Sales Recruiters International, LTD

660 White Plains Rd, 5th Floor
Tarrytown, NY 10591

914/631-0090 Fax 914/631-1089

Partnering with manufacturers and dealers for over eleven years to recruit salespeople, independent reps, product manager and CEO's for the furniture and textile industries.

*excellence
in
executive
search®*

The Viscusi Group, Inc.

212-595-3811 Fax 212-595-9103
P.O. Box 261 • New York, NY 10023

Classified Advertising in

Contract Design

Gets You Results!

800-688-7318, x7893

REPS WANTED

SALES REPRESENTATION WANTED

Manufacturer of an exciting new public seating system seeks representatives. We are looking for Manufacturers Reps. currently calling on A&D community, hospitals, as well as corporate and institutional end users. Reply to: Maximum Seating, Inc., 1000 Atlantic Dr., West Chicago, IL

800-825-5085 • Fax: 630-231-9289

Classifieds Get Results!

mode OFFICE PARTITIONS and SYSTEMS FURNITURE

Highly adaptable panel systems

- ✓ Floor-to-ceiling panels
- ✓ Stackable panels
- ✓ Multi-level raceways
- ✓ In-house design service
- ✓ Rapid order turn-around
- ✓ Excellent commission structure

Needed: experienced, aggressive reps

- Florida → New England
- Texas → Rocky Mountain

Contact: Mr. Sherman 800/733-6633

For Manufacturers who want to...
Hire the Best Rep Groups
The Industry's **only** reference book of
Independent Manufacturers Representatives.

The Directory of
Independent Representatives
for the
Interior Furnishings Industry
1996-1997

Viscusi Information Services

Indexed by:

1. Territory
2. Types of Products Represented
3. Manufacturers

Published Annually

To order, send check or money order for \$395.00 to:

V-Group Inc.
P.O.Box 261
New York, NY 10023

*Residents of New York State must include applicable Sales Tax.

Also available on diskette

For a Free Brochure call
212.595.3811 or Fax 212.595.9103

ADVERTISE IN CONTRACT DESIGN



FROM DRAFTSMEN

to CONSTRUCTION SUPERVISORS

The Classifieds of Contract Design's "Positions Available" Section is Working For You!

Contact Lee Dunn To Get Your
1997 Advertising Schedule Started Today!

800-688-7318 ext. 7893



We Make It
Easy To Place
an Ad In The
Classifieds...

Use Our Fax To Place Your Ad

We Offer FREE Ad Production:

972-419-7900

CLASSIFIEDS

TRACK & RECESS LIGHTING

LIGHTOLIER

See what good lighting is all about with our full line of Lightolier track, recessed, decorative, fluorescents, and controls. As seen on the Designing with LightSM Television Show.

LIGHTING BY GREGORY
Ph: 212-226-1276 or 800-796-1965

PRODUCTS FOR SALE

\$5.99 CARPET
PER SQ. YD.

35 Oz. Solution Dyed Nylon

THE CALL IS FREE, AND SO ARE THE SAMPLES.

1-800-424-6733

CARRINGTON CARPET INDUSTRIES, INC.

WANTED TO BUY

WANTED

Office furniture, panel systems, mainframe computers, phone systems & computer flooring anywhere in the U.S. & Canada.

Cash buyer-quick removal-references
Goldstein Office Furniture & Systems
800-966-DESK or 617-787-4433

Fax 617-789-5893

• Abe Goldstein • John Jemison •
http://www.gof.com • email: wholesale@gof.com

To advertise in the classifieds of Contract Design, Contact Lee Dunn at: **800-688-7318, x7893**

CONTRACT DESIGN • 1997 CLASSIFIED RATES

PER COLUMN INCH

1x	\$ 105
3x	\$ 100
6x	\$ 90
12x	\$ 85

Production Options

Special Border	\$ 10
Bold	\$ 10
Reverse	\$ 15
Logo	\$ 20
Photo	\$ 25

CONTRACT DESIGN • 13760 NOEL RD., SUITE 500 • DALLAS, TX 75240
800-688-7318, x7893 OR FAX 972-419-7900

PRODUCT INDEX

Manufacturer	Page
Allsteel Inc.	18
Beaulieu Commercial	20
Bentley	22
Bernhardt	17
Brown Jordan	18
Dauphin	26
Durkan Commercial	22
Interface Flooring Systems, Inc.	22
Invision Carpet Systems	20
KI	18
Kimball	18
Lees	22
Lotus Carpets	20
Maharam	17
Mannington Commercial	22
Masland Carpets, Inc.	20
Pallas	24
Shaw Contract Group	22
Shelby Williams Industries	17
Textus Group Inc.	17
Vecta	17
Wolf Gordon	17

This editorial index gives the page number where information about a product manufactured by the company listed appears.

AD INDEX

Advertiser	Reader Service No.	Page
Academy of Lighting Design 20	63	
A/E/C Systems	21	64
Arc-Com Fabrics	12	19
Cabot Wrenn	18	58
Chicago Metallic/Interfinish	6	9
Crypton	19	61
DesignTex		16
DuPont Antron	5	6-7
Durkan Patterned Carpet	14	23
Forms + Surfaces	2	2
KI	16	27
Lees	1	Cover 2-1
R.A. Manning Lighting	8	12
Meridian	10	14-15
Monsanto Co.	9	13
OFS	13	21
Peerless Lighting Corp.	23	Cover 3
Shaw Contract Group	7	11
Skyline Design	3	4
Stylex	4	5
Tropitone Furniture Co.	15	25
USG Interiors Inc.	24	Cover 4
Versteel	17	42
Woodtronics	11	16A-16

This index to advertiser page location is published for reader convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.

PERSONALITIES



Friedrichs

Faster, faster!

Edward Friedrichs

"I came out of architecture school with lofty feelings, expecting all doors to open for me," laughs Santa Monica, Calif.-based Edward Friedrichs, FAIA, president of Gensler. Why not? Friedrichs had earned his M. Arch. at U. of Pennsylvania in 1968 studying under Louis Kahn, Edmund Bacon, Robert Venturi, Denise Scott Brown and Kevin Roche. But fate added a twist. "I couldn't find a job as an architect," Friedrichs adds. "So I joined a developer in Marin County (Calif.). It was the best continuing education I could have."

Despite family fears that he would never make a respectable living, Friedrichs was anxious to succeed as an architect. "Father was a baker and an entrepreneur who had little faith in my plans," Friedrichs notes. "However, I couldn't imagine doing something I didn't like." How quickly did he prove his point? He joined Arthur Gensler's fledgling San Francisco office in 1969 after a chance meeting in a bar, became director of projects in 1973, opened the LA office in 1976 and was named president in 1995, serving such clients as Disney, Northrop, Wells Fargo and Beverly Hills Hotel along the way. Whew.

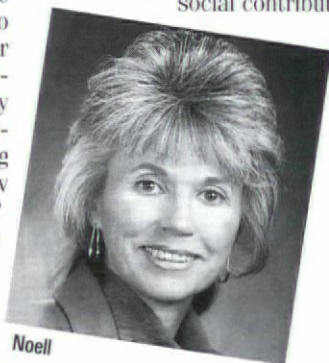
In Friedrichs's views, designers must redefine design by learning how space affects behavior. He concedes this could take a long time. Meanwhile, the professed "adrenalin junkie" takes leisure time to speed ahead on his Ducati motorcycle. "It's intense," he says. "You have to stay focused on what you're doing. You can't let your attention drift. You find you're aware of everything." Isn't that what you Gensler folks do for clients too, Ed?

Respecting her elders

Eunice Noell

With a father being a building contractor and no brothers to follow his footsteps, it was hard for Eunice Noell not to learn a lot about construction. "I've always thought about how I could make spaces work better if they were designed better," admits Noell, who is president of the not-for-profit Center of Design for an Aging Society in Portland, Ore., dedicated to improving the built environment for the elderly. An interior designer for over 25 years, she has created award-winning designs for restaurants, hospitals, clinics and offices—and now Portland's Robison Jewish Home, cited by the Illuminating Engineering Society of North America.

A 1966 graduate in interior architecture at U. of Oregon, Noell became interested in the elderly because her grandmother had chronic arthritis. "As a child, I saw how the physical environment restricted her independence and sacrificed her dignity," Noell says. "I've always wanted my work to make a social contribution."



Noell

I felt I'd had my fun with the resorts and restaurants and I wanted to take my experience and tackle more difficult problems." She is currently seeking grants to support an on-line service for the Center.

In her own future, Noell wants to keep assisting older adults who want to stay in their private homes. When not working with the Center, she likes to bake, ski and spend time along Portland's Willamette River. By helping designers "see through aging eyes and hear through aging ears," Noell is making the future for all of us a little more visible, audible—and comfortable.

No cavities

Westley Spruill

Architect Westley Spruill almost became a dentist. Although his passion was always designing and building—furniture, clothing, scale model ships and houses—he didn't believe he could do this for a living. After a brief fling with dental school, however, the associate and director of interior design at Boston's Arrowstreet realized that creative design didn't lend itself to teeth.

Fortunately, his talent isn't wasted. Working on renovation and hospitality projects, he still finds time to build wood furniture, and act as an Artist in Residence at the Boston Center for the Arts. "I'll need a hobby for when I retire," he laughs. Although retirement is decades off, he's already served such top clients as The Plaza and the Waldorf-Astoria in New York, The Hilton at Short Hills in New Jersey and the Beverly Hilton in California.

Spruill is even shaping the identity of Arrowstreet, which is now remodeling and expanding its offices, and hopes that he can provide a role model for minority students aspiring to the industry. He admits that his parents were his best role models by encouraging him to get the best education he could, including an M. Arch. from MIT, and to incorporate things he enjoyed doing. As a result, he gladly speaks in junior high schools about his career. "Some kids just might not know that this industry is an option for them," he says. "Design teaches you about living, life and about how people behave in environments." One can't help but think Westley Spruill would have made a great dentist too!

It's a blast

Jay Haverson

"I always knew what I wanted to be," says Jay Haverson, principal of Haverson Architecture and Design, the Greenwich, Conn., firm he formed with wife Carolyn in 1993. At least he knew since age three. When he decided he wanted to construct buildings, his machinist father



Spruill

suggested he design them instead. From then on, Haverson honed his talents by building airplane models, designing sets for school plays, taking wood and metal shop classes and teaching himself drafting. "I was very motivated," he reports.

The rest is history—one of Haverson's favorite subjects. As a Syracuse U. undergraduate in architecture, he was frustrated by the emphasis on Mies. "I see architecture as iconic, imageful and historically based," he says. "There is a wealth of architecture from thousands of years of history to draw inspiration from." After graduate study at Columbia, he worked for various New York firms before forming Haverson Rockwell with David Rockwell in 1983. The breakup of the Planet Hollywood design team in 1993 made Haverson start from scratch.

Three years later, Jay and Carolyn, a graphic designer, direct a 22-person firm serving hospitality, retail and restaurants. They just finished their second Motown Cafe in Las Vegas and are creating a Harley Davidson Cafe there as well. "Today's successful theme venues are interactive," claims Haverson. Speaking of interactivity, the couple have a son and a daughter whom dad coaches in basketball, baseball and soccer. "The kids are a blast," he says. "It's all about camaraderie... You win and you lose together." Sounds like running a high-profile design firm, doesn't it Jay?



Haverson