Focus on Transportation 1991

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

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

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

What Really Happens When Designers Change Hats to Work for Corporations
think of them as 69 points of departure for creative exploration. And the perfect way to bring the
Spirit of Adventure to your next project. For more information, your Spirit of Adventure Sweepstakes
form (you could win a precious gem or even a new Ford Explorer), and rapid Rocket Chip delivery
samples, just call 1-800-433-3222, or 1-800-792-6000 in Texas. And keep your eyes peeled for the next
segment of The Spirit of Adventure, coming soon to this magazine.
PRODUCT FOCUS
28 DESIGNING IN A MATERIAL WORLD
Arc-Com has no time to rest on the laurels of its IBD/Contract Design win as it rolls out new ideas on fabric, fashion and fiber for the fin-de-siècle.

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

DESIGN
33 A CURE FOR TERMINAL DISEASE?
Why we hate the spaces that make us late—transportation facilities—and how designers can help.

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

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

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

58 THE BUS STOPS HERE
Chicago's new Greyhound Bus Terminal, designed by Nagle, Hartray & Associates, looks at ground transportation from a different angle.

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

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

70 WHAT SHOULD DELAWARE?
How New York's Manufacturers Hanover dresses itself to fit into traditional, buttoned-down Wilmington, Del., with help from Interspace Inc.

77 THE IBD/CONTRACT DESIGN
PRODUCT DESIGN COMPETITION
Good design can thrive even in recessions, as our distinguished judges were delighted to discover in the contract furnishings market of 1991.

BUSINESS
86 INSIDE JOBS?
How the design world really works within the walls of America's corporations and institutions.

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

90 SEX AND THE PUBLIC RESTROOM
Restroom usage in public buildings and facilities:
A surprising comparison of females and males.

DEPARTMENTS
8 EDITORIAL
13 TRENDS
24 MARKETPLACE
92 DESIGN DETAIL
94 BOOKSHELF
96 PROFESSIONAL LITERATURE
97 CLASSIFIED
99 AD INDEX
100 PERSONALITIES

Cover Photo: Details IOS Articulated Task Light seen against backdrop of World Trade Center Plaza, courtesy of Port Authority of New York and New Jersey. Photographer: Elliot Fine.
Not long ago designer Karen Daroff set out on one of her periodic trips to Europe in search of inspiration. And while exploring a furniture fair in Cologne, she became fascinated by a desk system created by Hans Werner of Stuttgart’s Delta Design Group.

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

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

“It was just a suggestion,” Karen says. “I didn’t really think they would do it.”

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

Yes.

So, Karen and her team analyzed Ellipse and drew up plans reflecting a new way of thinking about how people work. A way of thinking that can be applied to businesses you might not have been able to access before. Ellipse. If you have a door you need opened, Steelcase just may have the right key.
1990 Interiors Magazine Designer of the Year.
Karen Daroff, President, Daroff Design Inc.

Just a suggestion.

For more information, call 1-800-323-9939 Ext. 99
For 73 years Gregson has manufactured classic designs for the corporate and institutional environments. Crafted in tradition with a reputation for long-lasting durability and the highest quality.

Gregson now offers an expanded product line adding new contemporary and transitional seating. On-time delivery. And a continuing dedication to customer satisfaction. The right choice for all your seating needs.
The Triuna Collection is a comprehensive modular range of executive management furnishings. The lighter scale of Triuna makes it particularly appropriate for smaller spaces.

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

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

Design: Manfred Petri
It's Not Too Late

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

Is there anything the design world can contribute directly to help our communities overcome their economic distress? A debate recently conducted in Manhattan under the auspices of the National Institute for Architectural Education and the Designing New York Committee offered a glimmer of hope.

"There is a massive need for public infrastructure," said Meyer Frucher, vice president of Olympia & York and former president of New York's Battery Park City Authority, "and now is the time to get it. There is an obligation on the part of government to plan counter-cyclically, and start to put forward those multiplier capital projects that can help revitalize the city."

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

What architects and interior designers do have, however, is the force of their expertise in using space. Many of us are paid to exercise this knowledge in the shaping of offices, retail stores, hotels and other commercial facilities. Yet the same conceptual tools apply to such institutional purposes as hospitals, schools and transportation centers, where the need for design is as great as the private sector—and the long-term social benefits are equally promising.

This is what Frucher is saying: Get involved in the political process that builds public support for needed public and quasi-public projects. Surely there is more than one community that cries for expanded ambulatory care medicine, because growing numbers of unfortunate citizens regard emergency rooms as their only source of medical care. Or for more day care and community centers for infants, children and the elderly near home or work, so working families can have a fighting chance of earning a living. Or for upgraded transportation centers that give businesses added incentive to stay or relocate.

Designers may not always be accustomed to serving on school boards, public task forces, community planning boards or other forums for public policy. Yet their knowledge and opinion should carry as much weight as anyone else's, since the use of space is a critical trait of communities across the globe. If humanity is known by the environments it builds, then architects and interior designer may find themselves speaking with surprisingly strong voices about how more perfect communities can be achieved—through design.

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

Roger Yee
Editor-in-Chief
aché desk chairs, available in high and low back versions with a non-tilt action and pneumatic lift, ergonomically designed for per seating comfort. The series features soft seat, back and armrest, venting damage to fine goods furnishings.

aché chairs are available in a selection of Geiger’s full grain European leathers or COM. The chair may be specified in a variety of natural finishes and colors.

Design: Bernd Münzebrock
United Chair presents seating built for incredible flexibility. Flexis. We've positioned our knee-tilt control and back pivot in an arrangement that supports the widest range of movement and body sizes in the industry. The result is a chair as flexible as the human body for unprecedented seating performance.

Our chairs aren't the only thing that's flexible. We have an arrangement with our customers that bends to meet their needs. It's simple. All of our chairs are fairly priced. All are backed by a 12-year guarantee. And all are delivered in no more than 4-5 weeks.

United Chair and Flexis. An unusually flexible arrangement.

**united chair**

Value and Delivery.
That's Our Seating Arrangement.

Circle 7 on reader service card
Classics for a sense of place.

Impressionistic interpretations, engineered for high performance.
The Seurat Collection of carpets by Bentley.

BENTLEY
Bentley Mills, Inc. City of Industry, CA (800) 423-4709

DUPONT NYLON
Static control fiber
resists crushing and matting.
The Best of the Pacific Northwest!

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

For Best of Competition: Kasala by Buffalo Design, Inc.; Kristen Jacobsen, AIA, principal and project architect; Lisa Ewing. For Award of Excellence: Western Tile and Marble Showroom by Wyatt Architects; Scott Wyatt, principal; Barry Gehl, project designer; Teri Sato, project manager; Kimberly Ford and Franz Goebel.

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

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

FALCON

For complete information contact Kelley Green at 1-800-873-3252.
9387 Dielman Industrial Drive, St. Louis, MO 63132
Circle 9 on reader service card
Are You Happy or Just Competent?

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

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

Lest anyone here be inclined to crow about the results, even Steelcase and Louis Harris are quick to qualify the findings. First of all, Americans have been complaining for years of a declining quality of life on the job, and this survey confirms the trend. Second, cross-cultural studies are dangerously hard to interpret, as the ground-breaking studies by the brilliant anthropologist Margaret Mead during World War II demonstrated. Europeans, for example, are accustomed to a cradle-to-grave social welfare system in which the workplace plays a critical role. The Japanese also see the world differently from us. As the late Harvard scholar and diplomat Edwin Reischauer often reminded his countrymen, the nail that sticks up in Japan gets hammered down; individuals count less than the group in Japanese society, and a successful Japanese who gloats about his work and his company is committing an act of hubris. Besides, if Europeans and Japanese are doing well on the economic scoreboard without feeling happy about themselves, Americans can only imagine what could happen if things got better.

Scalamandré Acquires Boris Kroll

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

Cadillac's New Interior Style

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

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

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

Preservation’s Most Endangered List for 1991

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


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

The Newest Miracle on 34th Street

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

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

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

From executive suite to auditorium, fabrics of DuPont CORDURA® are unmatched for durability and styling flexibility.

In laboratory testing, CORDURA exceeded the Wyzenbeek Double Rub Abrasion Test by such a wide margin that testing was stopped after a million rubs. In other testing, CORDURA demonstrated that it will not pill, thereby assuring its long-lasting good looks where alternative
t as stylish as Mme Butterfly?

Of equal importance, DuPont CORDURA offers a soft, satisfying hand and a rich, inviting look in a wide range of up-to-date colors, styles and textures, from jacquards and heathers to wool blends. So whatever the setting—from board room to public arena—there is a CORDURA fabric that looks and feels just right. And upholstery fabrics of CORDURA are coated with Teflon® WBC for advanced soil and stain repellency, easy cleanability and quick drying.

To help designers with in-depth product information, technical literature, comparative testing or any other design assistance, Du Pont has established the CORDURA Design Resource Network.

Call us at 1-215-855-7765 or write CORDURA Design Resource Network, Du Pont Company, 100 West Main Street, Lansdale, PA 19446.

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

Commissions and Awards
The Los Angeles Chapter of the ASID has just completed a substantial pro bono interior design project for the L.A. County USC Psychiatric Hospital.

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

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

Soep Associates, Inc., a Boston-based, full-service architecture and planning firm, has been retained by the Pittsburgh Post-Gazette to update its editorial and news departments.

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


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

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

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

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

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

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

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

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

Joseph E. Hakim has been appointed president and CEO of Merchandise Mart Properties, Inc., manager of The Merchandise Mart and The Apparel Center, both in Chicago.
Solang wool jacquard on the award-winning Lancaster chair.

Brunschwig & Fils

75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.

Circle 15 on reader service card
New York's Butler Rogers Baskett has announced a merger with Jeremy Lang Architects, and the appointment of Jeremy P. Lang as a partner of Butler Roger Baskett, Architects and Interior Designers.

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

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

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

### Coming Events

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

**November 14-17:** National Symposium on Health Care Design, 4th Symposium: "Imagining New Possibilities," Boston Marriott/ Copley Place, Boston; (415) 370-6345.


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

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

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

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

**February 14-16, 1992:** Surfaces '92, Las Vegas Convention Center, Las Vegas, NV; (800) 624-6830.

**February 15-April 12, 1992:** The Sدلale Celebration of Fine Art, Scottsdale, AZ; (480) 443-7761.

**March 8-11, 1992:** Qualitex '92, Congress on Ceramic Tile & Bath, Castellon, Spain; (011) 64-24 981.

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

**March 18-20, 1992:** WestWeek, International Limited Design Center, Los Angeles; (213) 657-0800.

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

**May 6-10, 1992:** The 1992 Scandinavian Furniture Fair, Bella Center, Copenhagen, Denmark; (61) 32 47 21 62.


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

**June 8-10, 1992:** NEOCON 24, Contract Furnishings Expocentre, Merchandise Mart, Chicago; (312) 527-4141.

**June 10-13, 1992:** Public Design International Trade Fair for Indoor and Exterior Design, Exhibition Center, Frankfurt, Germany; (49) 69 2992 or 6534.

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

**June 25-28, 1992:** International Exposition, McCormick Place, Chicago; (404) 974-9400.

**August 19-20, 1992:** International Trade Fair for Interior and Environmental Design 92, Rosemont O'Hare Expo Center, Chicago; (404) 925-9200.
Put Your Workstation to Work With Quartet Space Options™

Put Your Walls to Work
Organize your work space. Remove clutter. Give important notes and messages a safe and prominent place. All without adding an inch of extra office space. Put unused wall space to good use with Quartet Space Options—communication boards for modular workstations.

Introducing Space Options
Quartet Space Options is a system of fabric bulletin boards and dry-erase writing boards designed for modular workstations. Bulletin boards, finished in textured, varicolored fabric, complement contemporary office design. Writing boards have a soft grey colored surface which shows marker colors vividly and erases easily.

We Took a Great Idea and Made It Great
Communication boards have always helped organize offices. Now Space Options offers an easy-to-install system of boards for slotted workstations. The components are interchangeable, easy to add to and easy to move. And they are built to last with fine workmanship and high grade materials.

Find Out More About Space Options
Interchangeable bulletin boards, writing boards and hanging bar components are available in a number of sizes and colors to look good in any open office plan. For information call your local office products dealer or Quartet at 1-708-965-0600. Put your workstation to work with Quartet Space Options.
MARKETPLACE

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

Circle No. 248

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

Circle No. 258

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

Circle No. 250

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

Circle No. 243

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

Circle No. 247
The La Lune Collection announces the newest edition to its willow collection, the #505-CG Secretary. This secretary features glass doors and #4 Navajo premium finish, and may be ordered with mirror or willow doors and in 14 other finishes. Circle No. 254

Armstrong World Industries has added a new terrazzo-like pattern in 15 floral-inspired colorations to its line of Medin-tech solid vinyl commercial sheet flooring. Each of the colors is named after the botanical family name of the flower that provided the inspiration for the visual. Shown here are Bouvardia (taupe), Calendula (peach), Brodiaea (lavender) and Gypsophila (green). Circle No. 244

Lawrence Metal Products has expanded its line of Tensabarrier crowd control guidance products. The line now includes a variety of color options, together with many post and head finish options, to make dozens of combinations possible. Tapes can be custom imprinted and a three-way adapter allows the Tensabarrier to be connected from four different directions. Circle No. 253

Bernhardt has added the Montclare Lounge chair to its American Standards Collection. The collection embraces a rich design heritage with products that respond to a unique expression of American interiors. The Montclare Lounge evokes a traditional stature while maintaining a refined simplicity, featuring sweeping curves of fine hardwood, a bold front and sleek side profile. Well-crafted upholstery articulates form and provides support and comfort. Circle No. 259

Atelier International has responded to a refined, more European aesthetic with the Portofino Seating Collection designed by Italian designer Enzo Berti. The collection consists of side and armchair models with a hardwood seat or an upholstered seat. Portofino’s gracefully arched backrest matches the comfort-inducing curvature of the seat. Seat and back are manufactured of beechwood veneered hardwood, while legs and arms are made of solid beechwood. Circle No. 246
Philippe Starck has designed the Hi-Glob stacking stool for Kartell. The Hi-Glob stands out with its long legs (in two different heights) and a clever foot rest. The rear legs have been designed for maximum stability. The stool is available in a variety of colors.

Circle No. 251

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

Circle No. 255

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

Circle No. 256

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

Circle No. 242

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

Circle No. 249
Nature Preserved of America is now utilizing an innovative computer imaging system to help visualize the look of Nature Preserved plant materials as they may actually appear at your project site.

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

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

The many moldings, inserts and other accent details of the SelectTrim modular hardwood molding system from the James Wood Company allow designers to create their own moldings with efficiency and economy. The key: a groove 1-1/4 in or 1/2 in. wide machined into each primary SelectTrim molding profile. Colors, textures, natural wood tones and other materials can be combined: main molding materials can be modified with inserts later; prefinishing and preassembly are also available.

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

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

By Jean Godfrey-June

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

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

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

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

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

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

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

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

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

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

But Lanzner is quick to acknowledge her design staff of three, with whom she does much of Arc-Com's pattern and color work. "I choose assistants who are very different from me, so we have a fresh perspective."

Lanzner has a fresh perspective. "Under the strain of new budgets," she says, "we've all got to come up with new solutions."

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

With more award-winning designs sure to emerge from Arc-Com Fabrics, the '90s may be a lot more fun than we think.
furniture-Integrated Ambient Lighting by Peerless:
 glare-free lighting where it's never been possible before.

1989 study (the Steelcase® Office Environment Index) established eyestrain as the number one hazard in America's offices. A 1990 study by Cornell University established that glare-free lighting from lensed direct fixtures dramatically reduces employee time loss from vision-related problems. Until now, the only lensed indirect lighting you could buy was permanently mounted to the ceiling or walls. Now there's an alternative for low ceilings, or for when you're planning a move and you want to move the lighting with you.

For the first time, there's furniture-integrated lighting that meets the strictest standards for illuminating a VDT area. It was designed exclusively for Steelcase® systems furniture, with Softshine Optics as advanced as any Peerless has ever devised. It combines gracefully with ceiling or wall-mounted lensed indirect fixtures. It delivers the right levels of glare-free illumination in a complete luminous environment.

If you need it, call us. Or talk to your lighting professional. Or see it at the Steelcase® showroom in Chicago.

Look closely at the photo. No glare on VDTs or anything else, hard shadows and smooth lighting on every surface.
A MORE AFFORDABLE MOUSETRAP

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

By Roger Yee

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

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

BiF has proven itself a fast learner, however. While it originally sought to overwhelm the market with high-fashion Italian design, state-of-the-art manufacturing, aggressive pricing and retail distribution, the current strategy is a lot more pragmatic. In the 1980s, BiF was designing highly utilitarian and attractive products for the general office market, manufacturing them in a new Moreno Valley, Calif. plant as well as abroad using the latest automation technology, marketing them through both company-owned retail showrooms and independent dealers, and servicing them with project managers and dedicated customer service teams offering guaranteed, immediate delivery and installation plus after-sales service.

Can direct-from-the-factory prices, impressive quality control and intensive customer service give BiF's fresh, contemporary-styled office furnishings an edge in the broad middle market? Recent product introductions suggest that BiF knows who its customers are.

In the Stafford executive furniture line, Combinare II, an open plan office system, and a multiple-task ergonomic seating group, the $230-million company (1990) has declared its long-term commitment to the needs of U.S. businesses and institutions.

The Stafford Suite is a collection of modular pieces that takes square aim at the crowded field for mid-priced executive furniture. To give this ensemble an advantage, BiF has designed and built the mahogany components including desks, returns, latera files, credenzas, a teardrop peninsula table and a matching conference table, so they can serve as integrated work stations or stand alone furniture. Stafford offers a wide range of pedestals, bookcases, storage units and organizers.

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

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

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

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

Circle No. 236
Simple, but elegant.
Classically understated.
Tradition, with a twist.
Relevant design
combines elemental structure
with tasteful accents.
Kenton and Winslow
by Harbinger

*Products With A Purpose*
A Cure For Terminal Disease?

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

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

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

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

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

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

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

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

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

By Jean Godfrey-June

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

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

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

There was no room for such conflict without a clear plan. Metro conducted years of research to determine what type of transportation would best serve its growing city. The pressure of population growth is definitely on Seattle. Much to the chagrin of many long-time residents, the city's relatively low housing prices and high standard of living have attracted throngs of new citizens in recent years, provoking such protests as anti-Californian bumper stickers and anxious editorials. Seattle's existing diesel bus system worked well except in the confined downtown area, where it was constantly clogged up. Metro's studies revealed that a tunnel incorporating the system's existing buses would keep the system flexible—and be much less expensive. Although the tunnel has been designed to eventually accommodate light rail, buses are the rule at present. They run on electric power in the tunnel to avoid ventilation problems, and on diesel on the freeways. The tunnel's price tag: $420 million, a small investment compared to the billions of dollars other cities spend on totally new transportation systems and equipment.

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

Architecture and the art of altercation: Where does an artist fit in on a mass transit project? Right next to the architect and the engineer in the Metro Downtown Seattle Transit Project, which opened to universal accolades last year. Shown here to spectacular effect is the project's futuristic Pioneer Square Station (opposite and above).
Downtown Seattle's new urban landscape lights up at the Convention Place Station (top left and top right). Underground, art and architecture converge at the Westlake station, where the mezzanine (bottom left) overlooks the main station (bottom right), resplendent in murals, custom light fixtures and low yet ornately patterned platforms.

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

Where the trouble—and the fun—began

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

At the end of the design concept phase Metro allocated a full 1% of the budget for the stations and surface improvements to an art program that hired artists to work directly with each station design team. This was where the trouble—and the fun—began. "It was interesting and sometimes chaotic," admits Spitzer.

Artists worked in the same space as the rest of their teams. Charged with "identifying opportunities for art in areas throughout the..."
redesigning one of the stations, ended up leaving the project. (Turnover was also high among the architects, Hartnett adds.) Yet Metro was highly supportive of artists even when it harbored reservations about their ideas. For example, it permitted one artist to work in a tunnel despite the skepticism of the engineers and its own staff.

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

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

While the look of the five stations along the tunnel's 1.3-mile track was often hotly debated, they placed the work of 16 additional artists in addition to creating their own works of art or architecture. "We encouraged everyone to think of the entire station as a work of art," says Valenta.

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

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

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

While many artists became good team players, there were inevitable casualties. One artist, apparently intent on completely redesigning one of the stations, ended up leaving the project. (Turnover was also high among the architects, Hartnett adds.) Yet Metro was highly supportive of artists even when it harbored reservations about their ideas. For example, it permitted one artist to work in a tunnel despite the skepticism of the engineers and its own staff.

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

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

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

The tunnels at the Westlake Station (below) are boldly shaped and illuminated to dramatize the transition from tunnel to station beneath downtown Seattle.
Tying each station visually to its surrounding neighborhood was a crucial consideration in the design process. The entrance to the International District Station (bottom) draws riders with lattice-topped pergolas.

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

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

Poetry on bus placards?

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

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

No, it's not your typical bus stop. "People have very set ideas of what a subway or bus station should be, so they're very pleasantly surprised by ours," observes Valenta. The station's streets and sidewalks are particularly narrow, so stations depend on existing street right-of-ways. Most street-level entrances are in existing buildings and public spaces.

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

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

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

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

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

Project Summary: Metro Downtown Seattle Transit Project


Convention Place Station

38 CONTRACT DESIGN NOVEMBER 1999

Westlake Station

University Street Station

Pioneer Square Station

International District Station

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

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

By Amy Milshtein
Up. up and away—Trillium Terminal 3 broke much new ground in Toronto. It is the first privatized facility of its kind and it houses Canada’s first Harrod’s department store. The Grand Hall houses the departure check-in and a retail mall.
"When you have eight months of winter, like we do in Toronto," says architect David Scott, of Scott Associates, about Terminal 3's copious acres of glass, "It's nice to see a little sun." The Grand Hall (right) allows travelers to experience the outdoors, no matter what the weather.

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

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

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

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

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

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

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

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

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

Now you must board the plane. The terminal is serviced by two docking piers, one for international travel, the other for trans-border and local trips. Both are equipped with power walks, allowing you to traverse the length of the pier in about four minutes. As 33% of all traffic through Pearson is the local hop to or from Montreal or Ottawa, these and the other short haul gates are located closest. In fact, the Montreal gate is a mere 25 steps from the check-in counter.

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

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

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

Another way the terminal makes money is with retailing. Much attention, not all of it good, has been generated by Trillium's many shops. Two days after the airport's grand opening, a major Canadian newspaper, the Globe & Mail, ran a story titled "Terminal 3: a shopping mall with 24 gates." In actuality, the title is quite misleading. Only 7% of the 1.4-million-sq.-ft. facility is dedicated to retail and food service. Retail outfits are scattered throughout the terminal, with a snack stand within eyesight of every gate. However, most stores cluster in a mall area near the international gates. This placement is no accident. International travelers usually fly in groups and typically arrive at the airport two hours before their flight, making them the most likely travelers to shop.

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

What is there to buy at Trillium? From caviar and sports memorabilia to genuine Canadian crafts, 24 companies operate over 80 stores throughout the facility. Trillium even boasts Canada's first Harrod's.

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

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

The symbiotic relationship between the traveler and Trillium is best summed up by Michael Huang of Huang Danckay. "We have built a terminal that is intended to become an enjoyable part of a business trip or holiday," he says, "one that adds to, rather than detracts from, the travel experience." Getting there is supposed to be half the fun of a trip—at Trillium Terminal 3, at least.

---

Project Summary: Trillium Terminal 3


---

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

---

Trillium Terminal 3's sweeping facade (left) with its two towers and pyramid-shaped VIP lounge should look somewhat familiar. Architect David Scott designed it to resemble a stylized Wright Brothers plane, creating an analogy of flight.
More ways to interpret space. That's the kind of flexibility CONCENSYS® offers you in open office design.

And now CONCENSYS brings more flexibility to its Systems, Modular and Clusters design solutions.

For instance, choose from additional panel and worksurface sizes and styles. Include convenient tackboards...or fabric-covered overhead storage...or curved fabric panels...or add convenient pull-up receptacles on worksurfaces. Even the state-of-the-art electrical circuitry provides flexibility in meeting your present power and communications needs, and those of tomorrow.

And CONCENSYS panels, with FastTrack Connectors™ are easily configured saving installation time and money.

CONCENSYS from HON. The Value Solution with more design flexibility than ever. For the name of the CONCENSYS dealer nearest you, contact The HON Company.
New sources of well-designed, high quality furniture and furnishings are the lifeblood of interior designers, providing a well-spring for highly creative design with the fresh look upon which today's clients insist. Canada offers a wealth of such sources—many of them so far untapped. Canadian manufacturers of office furniture and seating, as well as other types of furnishings, enjoy a reputation for outstanding quality and craftsmanship derived from Canadian artisans with a strong sense of pride and an old-fashioned work ethic.

For those who have not worked with Canadian manufacturers in recent years, doing so now makes good business sense. Tariffs have been lowered on all office furniture, and will be completely eliminated by 1993. Currently, U.S./Canadian office furniture tariffs are nominal, ranging from a low 1% on wood to only 1.6% on plastic laminated furniture. And even though the dollar exchange spread is narrowing (the Canadian dollar, which last year ranged from 73 to 75 cents in exchange for one U.S. dollar, is up to about 87 cents), the exchange rate still provides good value to U.S. buyers.

Canadian manufacturers have worked hard to make trading with U.S. buyers quick and easy. Many offer quick-ship programs competitive with those of U.S. manufacturers. After all, major Canadian cities are closer to the heavily populated U.S. East Coast than many parts of the U.S., just as Canadian provinces in Pacific and Mountain time zones are closer to U.S. West Coast locations.

Language is never a barrier. In French-speaking Quebec province, manufacturers employ bilingual personnel. Americans calling Quebec sources are greeted with "Bonjour" by the operator, who switches to English the moment callers respond in English.

See what a few select furniture manufacturers are offering on the following pages. Let it be a reason for a trip to Canada to visit the IIDEX Show, November 21-23, in Toronto, one of the Hemisphere's most civilized and enjoyable international cities. More information on IIDEX is available from Helen Flanagan, Association of Registered Interior Designers of Ontario (ARIDO), 168 Bedford Rd., Toronto, Ont. M5R 2K9; Tel.: 416-921-2127, FAX: 416-921-3660. Also plan to visit the 1992 SIDIM Show, which is the Montreal International Interior Design Show, held at the Montreal Convention Centre; Tel.: 514-272-4030, FAX: 514-273-3649.
Speckled Advertising Section
If everyone installed Reff System 6 then everyone would be surrounded with rich wood surfaces everyone would enjoy a startling attention to craftsmanship including details like dovetail joinery and everyone would have edges and corners that were softly radiused to provide an overall aesthetic simplicity and drama. Sadly compliance is still voluntary. For more information call 1-800-445-5045.
RECENT ACQUISITIONS MAKE ARTOPEX ONE OF THE MOST COMPLETE MANUFACTURERS IN ITS FIELD

ARTOPEX CONCEIVES, BUILDS & MARKETS A VAST RANGE OF PRODUCTS

The result of the merger of three companies in the 1960s, Artopex today is a member of the select group of only a dozen North American manufacturers whose office furniture production is totally integrated.

The announcement of the acquisition by Artopex International Inc. of the principal assets of B.N.I., its lifelong competitor, is the milestone event that makes Artopex one of the most complete manufacturers in its field, and the Canadian leader in office furniture.

Cafeteria seating or luxurious chairs, laminated desks or executive suites featuring exotic veneers, glass and granite, wardrobes, filing cabinets and computer storage modules, complete systems in wood, steel or synthetics: All are represented in the vast range of products conceived, built and marketed by Artopex.

Five plants and more than 700 employees, showrooms in major North American centers, distribution across the continent and a growing number of overseas customers indicate the company's breadth.

The foundations of future growth are based on excellent customer relations, extensive research and development, innovative projects underway and ongoing collaboration between teams of in-house designers and a number of renowned industrial design firms.

The head office of Artopex (U.S.) Inc. is located at the permanent showroom of the Chicago Merchandise Mart. Artopex also maintains an outstanding showroom in New York City, at the A&D Building in Manhattan.

For more information, Circle no. 77 on reader service card.
...have you seen the difference?
Add competitive pricing in the U.S. market to high quality, new product introductions, superb fabrics, a quick-ship program and designer colors, and the name Curtis Products Inc. stands out as a leader in both office and institutional furniture specifications. Currently, 40% of Curtis production is sold in the U.S. market.

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

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

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

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

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

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

The Designer Series from Artopex—a furniture system that is unique, because it is based on elements that exploit the latest technologies. It is available in virtually an unlimited choice of wood, colors, finishes, profile of vertical uprights, pulls, dimensions and surfaces.
For product literature, Circle No. 77.
See it at IIDEX at booths 927, 929, 931, 1026, 1028, 1030.

Infiniti by Curtis offers lasting comfort, timeless styling and true affordability in a full line of ergonomic seating. Featured are a knee tilt with forward lock; a secretarial/posture; an operator chair with back and seat angle adjustment and a synchro/tilt with infinite lock position. A guest chair and two stool models are available.
For product literature, Circle No. 78.
See it at IIDEX at booths 417, 419, 516, 518.

WHERE TO SEE IT...

IIDEX, THE INTERNATIONAL INTERIOR DESIGN EXPOSITION, takes place at the Metro Toronto Convention Center, 205 Front St., West Toronto, Canada, November 21-23.
IIDEX is presented by the Association of Registered Interior Designers of Ontario (ARIDO), 160 Bradford Rd., Toronto, Canada M5R 2K9; Tel.: 416-921-2127, FAX: 416-321-3660.
Cleaner looks.

Expanded palette.

Improved performance.

Easier.

More fun.

Enhanced Series 9000.

See for yourself.

Call 1-800-235-2154 for a free video.

Call by December 15, 1991, and you could win a trip for two to Orgatec 1992 in Cologne, Germany. Fancy that.
Winging It

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

By Roger Yee

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

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

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

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

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

This is where the new design has major impact—as an interior environment that anticipates how people will use it.

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

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

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

Whether or not everyone is thrilled about the airport's sculpture, commissioned from local artists Wendell Castle and William Stew- art, the works chosen by a Public Art Committee appointed by County Executive Thomas Frey are undeniably bold and inventive. Castle, a renowned cabinetmaker whose works are represented in such institutions as the Metropolitan Museum of Art and the Museum of Modern Art, has created a highly idiosyncratic, 20-ft.-high "Lunar Eclipse" clock in aluminum, bronze and wood with three faces that will occupy the center of the concessions mall. As for Stew- art's already-installed ceramic figures, these somber black totemic creatures tower up to 9 ft. high above a water fountain in the East Connector.

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

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

Project Summary: Greater Rochester International Airport

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

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

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

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

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

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

"The terminal is the first close-up image
the buses in terms of getting in and out of berths, and by Greyhound’s very definite routine for baggage handling. “There are not many things we could have done,” points out Hartray.

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

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

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

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

Project Summary: Greyhound Bus Terminal


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

More than just beautiful—the easy maintenance fabric on these panels is made of 100% Trevira FR polyester fiber for inherent and permanent flame resistance. And the beauty is lasting. The fabric resists pilling, fading, staining, sagging and stretching.

The Designer: ISD INCORPORATED
The Specifier: Damian Warshall, AMA
The Panel Fabric: Coral Reef by Jhane Barnes from The Knoll Group

*In properly constructed fabrics that meet flammability standards. The Hoechst name and logo, and Trevira are registered trademarks of Hoechst AG.

Circle 23 on reader service card
Hairdressers and auto mechanics are the VIPs at the southern California headquarters of Mattel Inc.—home of Barbie, Ken and Hot Wheels—by Cole Martinez Curtis & Associates

By Jean Godfrey—June

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

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

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

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

There was no time, the project was not organized conventionally. "We modified costs with the contractor as the drawings were being made," says Norm Vaughan, vice president of properties and administrative services for Mattel. "Cole Martinez' flexibility in working with the time frame and the budget was remarkable. It made the project work."

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

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

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

Getting designers used to the new arrangement took time, as Elizabeth Koch, Cole Martinez project designer for the design center, discovered when she interviewed them. "You'd walk down the halls and they literally had their work stations blocked off with file cabinets, colored crepe-paper streamers ripple out of air ducts, and cutoff-clad designers run to and fro. Why can't we show you? The security at the giant toy maker is as tight as a military base.

Child's play? Mattel has children test its products in specially designed child test rooms (opposite).
delicate balancing of public and private space. Cole Martinez capitalized on Mattel’s existing internal structure, which groups designers by product line and smaller sublines. Employees in the Barbie group, for instance, may work for the accessories, fashion or doll form division.

“There’s a point at which people on a team need to be together to brainstorm, and a point where they need to retreat to do their own work,” explains Vaughan. In response, Cole Martinez devised a “city within four walls,” with individual work groups designated as “neighborhoods.” Within each neighborhood, house-like structures enclose private offices, conference rooms, storage and special functions. Shared work area “courtyards” and circulation-path “streets” are highlighted with huge blue and white-painted air ducts above. Structural columns have been transformed into streetlights.

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

The existing building was literally a shell—without electricity, heating or mechanics. And while designers have had to learn to trust each other, Mattel has no illusions about the need for security from the outside. Occupying the front of the building are semi-public spaces such as meeting rooms and display areas for new products. Only badge-holders go further than this, however.

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

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

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

Mattel runs a shuttle between the two buildings every 10 minutes. Marketing people from the tower visit often for product reviews; top executives come for line previews and a look at new products. On sunny days (and it never rains in Southern California), many employees walk. Not that the corporate types are stuck in a typical, sterile office environment. “They wanted a typical floor to be professional, but with a bit of whimsy,” says Steve Karegeannes, Cole Martinez project designer for the tower. “They’re a toy manufacturer, but they’re corporate. They didn’t want to go off the deep end.”

Budget considerations have driven much of the tower’s design—even as the design reflects the Mattel image and provides a comfortable setting for the international affiliates and buyers who visit the facility often.

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

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

Are we having fun yet?
Most visitors enter on the second floor from the parking structure, so it is here that the company is introduced.

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

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

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

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

Whether Mattel employees spend their days with $25,000 Barbies in the tower or giant blow-up dinosaurs in the design center, the interior design by Cole Martinez is clearly helping them work at play.

Project Summary: Mattel, Inc. Headquarters and Design Center

Timeless Haste

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

By Amy Milshtein

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

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

"I guess you could say that Dominion's headquarters had no image," concedes Lewis Goetz, principal of Greenwell Goetz Architects, PC. In fact, the Bank didn't even have a corporate headquarters. Operations were spread between three separate buildings. Inside, the design message was just as fragmented. Given the importance of the facility, plus the fact that most of Dominion's major competitors had redesigned their facilities recently, the Bank concluded that something had to be done—fast.

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

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

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

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

November 1991
Executive conference areas as sumptuous as these (top, left) may look as if they took a long time—but looks are deceiving. Greenwell Goetz had only 10 months to finish Dominion Bank. To work effectively without sacrificing quality, the design firm involved the general and millwork contractors early.

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

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

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

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

The technique is relatively painless for the client. "We show the client about 100 slides of different jobs we have done," says Goetz. "and they tell us what they like and dislike." This test works on at least three levels. One, it helps Greenwell Goetz come up with a design presentation that is highly tailored and pleasing to the client. Two, it bridges the understandings of client and designer so "transitional" will mean the same thing to both parties. Lastly, the test helps clients who know exactly what they want but can't put it in words.

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

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

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

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

**Project Summary: Dominion Bank**

**Location:** McLean, VA. **Total floor area:** 115,000 sq. ft. **No. of floors:** 6. **Average floor size:** 18,500 sq. ft. **Total staff size:** 350. **Cost/sq. ft.:** $42.50.

- **Wallcovering:** OJVM, Maharam, Wolf Gordon.
- **Paint:** Duron, Polynymx. **Laminate:** Nevamar. **Drywall:** USG. **Flooring:** Forms & Surfaces, Flandre, Winburn Tile.
- **Carpet/carpet tile:** Bentley Carpet Mills. **Ceiling:** Donn. **Lighting:** Baldinger, Bathania.
- **Doors and door hardware:** Swingin Door.
- **Window treatments:** Levolor, Maharam. **Workstations:** Corry Hiebert. **Work station seating:** Harter. **Lounge seating:** HBF. **Cafeteria/dining/auditorium seating:** ICF Harter. **Other seating:** HBF Baker, Stow & Davis. **Upholstery:** Knoll, Unika Vaev, Spinietybeck. **Conference tables:** Metro. **Cafeteria/dining/training tables:** HBE Howe. **Other tables:** ICF custom by Wigand Corp. **Architectural woodworking:** Wigand Corp. **Elevators:** Dover. **HVAC:** Trane. **Fire safety:** Simplex. **Plumbing fixtures:** Kohler, American Standard. **Client:** Dominion Bank. **Architect and interior designer:** Greenwell Goetz Architects, PC. **Structural engineer:** Thornton-Tomasetti. **Mechanical/electrical engineer:** Girard Engineering. **General contractor:** James G. Davis Construction. **Furniture dealer:** The M.S. Ginn Co. **Photographer:** Walter Smalling.
What Should Dela Ware?

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

By Jennifer Thiele

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

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

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

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

To combine modern function with traditional comfort, Interspace has developed a clean architectural envelope that serves as a backdrop for both traditional and contemporary furnishings. The reception areas on the eighth and ninth floors provide a striking example of the melding of these two sensibilities. Traditional architectural elements such as crown molding, high baseboards and fielded...
panels are given contemporary flair with streamlined detailing, while wood finishes range from traditional mahogany and walnut to the more transitional ribbon sappelle and mottled makore. A curving staircase connecting the two reception areas (inspired by Wintzthur's Mount Morenci staircase at Cassell's request) was also streamlined in detailing to blend comfortably with the contemporary main reception area and the traditional, colonial executive reception area.

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

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

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

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

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


To address the need for more privacy and better organization in the platform officers area at Manufacturers Hanover, Interspace and Geiger International designed work areas that feature tall storage units which physically separate the different banking groups (top). Even the operational areas (above) at the Bank received special design treatment, so lower-level employees would feel like they were being treated as equals in the organization. Interspace maintained the same planning concept and spacial distributions, as well as the same color palette to infuse the space with an equal vitality.
Passages.

There is a beginning and a culmination. And between those points, change.

Change of style.
Change of function.
Departures from the standard.
When limits are surpassed, and new standards appear.
Kimball has designed casegoods for distinct points in the journey.
Distinct preferences.
Distinct economies.
Fourteen individual collections.
Crafted from the finest woods, and fashioned for personal choice.

Kimball casegoods.
For every passage.

Kimball Office Furniture Co.
A Division of Kimball International Marketing, Inc.
1600 Royal Street
Jasper, Indiana 47549
1-800-482-1616 Canada 1-800-635-5812
NEW FROM DET

1991 IBD AWARD WINNER

For more information on IOS, see your Steelcase/Details dealer, or call Details customer service at 800-8...
Good design can thrive even in recessions, as our distinguished judges were delighted to discover in the contract furnishings market of 1991.

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

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

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

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

Of course, whether or not the design community agrees with our judges can only be determined in the marketplace. From the looks of this year’s winners, however, the chances look surprisingly good.
CHARLES S. GELBER AWARD FOR BEST OF COMPETITION

Details for IOS Articulated Task Light designed by Stephan Copeland

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

Circle No. 266
DESKS & CREDENZAS

SILVER AWARD
Herman Miller Inc. for Relay Furniture, designed by Geoff Hollington
Circle No. 201

BRONZE AWARD
Altura Studios for 2.4.6. Desks and Credenzas, designed by Jeff Behnke and Roland Zehethauer
Circle No. 202

FILING & STORAGE SYSTEMS

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

ENHANCEMENTS

SILVER AWARD
Steelcase Industrial Design Group for Series 9000, designed by Jon King
Circle No. 204

BRONZE AWARD
The Knoll Group for Morrison Network Curvilinear Worksurfaces, designed by The Knoll Group Design & Product Development
Circle No. 205

BRONZE

DESKS & CREDENZAS
Altura Studios
“Great materials and nice proportions.”

SILVER

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

SILVER

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

SILVER

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

BRONZE

ENHANCEMENTS
The Knoll Group
“A legitimate way to update a rectilinear system, using curves to become softer, user-friendly.”
BRONZE
TASK SEATING
Geiger International
"Thin profile and clean seat and back for good task seating."

SILVER
PORTABLE LAMPS
FLOS Inc.
"Friendly duck shape that is adjustable."

SILVER
GUEST CHAIRS & SPECIAL SEATING
Atelier International
"Neat update for French cafe chair. Foot is humorous and light. Upholstery inset is neatly detailed."

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

GOLD
UPHOLSTERY TEXTILES
Deepa Textiles
"Cool colors and great depth, with a versatile, non-directional pattern."
PORTABLE LAMPS
GOLD AWARD—BEST OF COMPETITION
Details for IOS Articulated Task Light, designed by Stephan Copeland
Circle No. 206
SILVER AWARD
FLOS Inc. for the Pierrot Desk Lamp, designed by Afra and Tobia Scarpa
Circle No. 207

TASK SEATING
BRONZE AWARD
Geiger International for Contour Chairs, designed by the Geiger Design Group
Circle No. 208

GUEST CHAIRS & SPECIAL SEATING
SILVER AWARD
Atelier International Ltd. for Portofino, designed by Enzo Berti of Montina
Circle No. 209
SILVER AWARD
Brayton International for BCN Beam, designed by J. Uusca of ENEA
Circle No. 210
BRONZE AWARD
Kusch/Partners & Thompson Inc. for Tino, designed by Bruno Rey
Circle No. 211

UPHOLSTERY TEXTILES
GOLD AWARD
Deepa Textiles for Rice Paper, designed by Deepa Textiles Atelier
Circle No. 212
SILVER AWARD
Deepa Textiles for Malabar, designed by Deepa Textiles Atelier
Circle No. 213
BRONZE AWARD
DesignTex Fabrics for Ibssera, designed by Susan Lyons
Circle No. 214
BRONZE AWARD
DesignTex Fabrics for Tessera, designed by Sasan Lyons
Circle No. 215

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

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

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

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

BRONZE UPHOLSTERY TEXTILES
Deepa Textiles
Deepa Textiles Atelier
“The Homage Collection, designed by Rob Rose
Circle No. 216
BRONZE
TEXTILE COLLECTIONS
Schumacher & Co.
"A Frank Lloyd Wright masterpiece with nice details; intricate at close range, subtle at a distance."

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

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

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

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

NOVEMBER 1991
SILVER
CARPET TILES
Collins & Aikman
“Very interesting—it can hide seams and has good scales; flexible.”

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

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

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

SILVER AWARD
Arc-Com Fabrics Inc. for the Modernist Collection, designed by Arc-Com Design Studio
Circle No. 217

BRONZE AWARD
Schumacher & Co. for Cooley Weave 56701, designed by Schumacher Wovens Studio
Circle No. 218

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

BROADLOOM CARPETS
GOLD AWARD
Bentley Mills Inc. for Seurat, designed by the Bentley Design Team
Circle No. 220

SILVER AWARD
Sunicraft Mills Inc. for Fissure, designed by Mac Ridley, Peggie McGree & Judith Ingalls
Circle No. 221

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

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

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

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

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

SPECIAL FINISHES
BRONZE AWARD
Fixtures Furniture for -B Option Special Finish, designed by Jim Gerner
Circle No. 227
BRONZE AWARD
The Knoll Group for Malachite, designed by Knoll Group Design & Product Development
Circle No. 228

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

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

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

BRONZE AWARD
Levolor Corporation for Levolor Riviera Mark I, designed by Douglas Warner
Circle No. 232

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

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

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

BRONZE
INNOVATIVE PRODUCT SOLUTIONS
Levolor Corporation
"A better headrail. A big improvement on a 30-year-old product."
Outstanding. This building received $790,000 in Con Edison rebates.

Get your share.

Con Edison’s ApplePower Rebates are dramatically improved. We want to help more of our business customers to install high-efficiency equipment in their buildings. We have increased rebate levels for high-efficiency installations so substantially that some rebates will cover the entire equipment cost.

Our ApplePower Program provides cash rebates when you install high-efficiency lighting, electric motors, adjustable speed motor drives, air conditioning or cool storage systems. You can reduce your initial equipment costs and lower your operating costs for the life of the installation. ApplePower is one of many Con Edison Enlightened Energy programs to produce greater energy efficiency.

For more information, complete and return the attached card, or call 1-800-343-4646 ext. 730.

Circle 25 on reader service card
How would you feel sitting down for a meeting to discover that the person across the table is—youself? Despite the recession, architects and interior designers are increasingly facing clients who are designers themselves, although they tend to bear such titles as facility planner, staff architect or facility manager. What is it like to be a designer buying design services? How does a designer collaborate with a fellow designer as client? Are the two supposedly complementary points of view creating a new relationship between designer and client?

To explore these questions, the New York Chapter of the American Institute of Architects, Corporate and Public Architects Committees, recently conducted a spirited discussion titled “The Architect in the Gray Flannel Suit.”

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

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

In support of this philosophy, New York’s Landsman described the novel approach he took to the City’s renovation of the Municipal Building, a turn-of-the-century architectural masterpiece by McKim Mead & White. “When I joined the City, there was a $16-million renovation going on at the Municipal Building,” he recalled. “It started with a small piece of stone falling off a corner and grew to include modernizing elevators and building a tower on the roof. I was dismayed to find that the project’s goals would leave the lobby and the archway unchanged. What I tried to do was to look at the building as a project manager had just purchased it and hired my architectural firm to recommend how to maximize the return.”

To get the message through, an organization’s administration calls for more than technical knowledge, of course. An appreciation of the “soft” issues, such as internal politics and the tribal customs of bureaucracy, is also indispensable. Murphy of AIG described what could be some professionals’ nightmare when she noted, “AIG is really made up of over 200 subsidiaries. They all feel that they can do whatever they want, because each has a president and they’re all making money. Since I have to oversee capital expenditures in all of these subsidiaries, I’m usually trying to talk them out of extra things that they want that I feel take up too much square footage or will cost too much. But when you deal with so many senior executives, persuading them can be difficult. For example, they don’t like ‘design standards’ so you have to call them ‘design guidelines.’”

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

No respect in this business?

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

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

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

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

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

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

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

An interview with the Port Authority would reward consulting firms that are patient listeners as well as team players. "Our clients are in place for a long time and you begin to know them personally," observed the Port Authority's Davidson. "You're not dealing with division or a department—you're dealing with a person. When we look to hire consulting architects, teamwork is critical, obviously. But we're looking for someone who is willing to work with us as the in-house architects who do architecture. We understand what our client desires. So we like consultants to be willing to listen to some of our advice. That's very important."

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

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

Having fun...when you could be designing

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

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

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

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

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

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

Robert H. Landsman,
New York City Department of General Services

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

—Robert H. Landsman,
Some Like It Hot

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

By Jennifer Thiele

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

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

Inevitably, the building design comes first. During design development, architects and designers seem to put little consideration into a detail like the placement of a thermostat control. While plans are drawn, a qualified designers rarely lose sleep over thermostat controls and how they fit into the overall design for a space, their effectiveness can be greatly influenced by their location. Ideally, thermostat controls should be located in an area of a room that is exposed to overall temperature conditions and air flow, occupying an elevation somewhere midway between floor and ceiling (about 4 1/2 to 5 ft. off the floor is best) away from windows or stuffy corners.

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

Inevitably, the building design comes first. During design development, architects and designers seem to put little consideration into a detail like the placement of a thermostat control. While plans are drawn, a qualified designers rarely lose sleep over thermostat controls and how they fit into the overall design for a space, their effectiveness can be greatly influenced by their location. Ideally, thermostat controls should be located in an area of a room that is exposed to overall temperature conditions and air flow, occupying an elevation somewhere midway between floor and ceiling (about 4 1/2 to 5 ft. off the floor is best) away from windows or stuffy corners.

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

Inevitably, the building design comes first. During design development, architects and designers seem to put little consideration into a detail like the placement of a thermostat control. While plans are drawn, a qualified designers rarely lose sleep over thermostat controls and how they fit into the overall design for a space, their effectiveness can be greatly influenced by their location. Ideally, thermostat controls should be located in an area of a room that is exposed to overall temperature conditions and air flow, occupying an elevation somewhere midway between floor and ceiling (about 4 1/2 to 5 ft. off the floor is best) away from windows or stuffy corners.

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

Inevitably, the building design comes first. During design development, architects and designers seem to put little consideration into a detail like the placement of a thermostat control. While plans are drawn, a qualified designers rarely lose sleep over thermostat controls and how they fit into the overall design for a space, their effectiveness can be greatly influenced by their location. Ideally, thermostat controls should be located in an area of a room that is exposed to overall temperature conditions and air flow, occupying an elevation somewhere midway between floor and ceiling (about 4 1/2 to 5 ft. off the floor is best) away from windows or stuffy corners.

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

Inevitably, the building design comes first. During design development, architects and designers seem to put little consideration into a detail like the placement of a thermostat control. While plans are drawn, a qualified designers rarely lose sleep over thermostat controls and how they fit into the overall design for a space, their effectiveness can be greatly influenced by their location. Ideally, thermostat controls should be located in an area of a room that is exposed to overall temperature conditions and air flow, occupying an elevation somewhere midway between floor and ceiling (about 4 1/2 to 5 ft. off the floor is best) away from windows or stuffy corners.

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

Inevitably, the building design comes first. During design development, architects and designers seem to put little consideration into a detail like the placement of a thermostat control. While plans are drawn, a qualified designers rarely lose sleep over thermostat controls and how they fit into the overall design for a space, their effectiveness can be greatly influenced by their location. Ideally, thermostat controls should be located in an area of a room that is exposed to overall temperature conditions and air flow, occupying an elevation somewhere midway between floor and ceiling (about 4 1/2 to 5 ft. off the floor is best) away from windows or stuffy corners.

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

Inevitably, the building design comes first. During design development, architects and designers seem to put little consideration into a detail like the placement of a thermostat control. While plans are drawn, a qualified designers rarely lose sleep over thermostat controls and how they fit into the overall design for a space, their effectiveness can be greatly influenced by their location. Ideally, thermostat controls should be located in an area of a room that is exposed to overall temperature conditions and air flow, occupying an elevation somewhere midway between floor and ceiling (about 4 1/2 to 5 ft. off the floor is best) away from windows or stuffy corners.

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

Inevitably, the building design comes first. During design development, architects and designers seem to put little consideration into a detail like the placement of a thermostat control. While plans are drawn, a qualified designers rarely lose sleep over thermostat controls and how they fit into the overall design for a space, their effectiveness can be greatly influenced by their location. Ideally, thermostat controls should be located in an area of a room that is exposed to overall temperature conditions and air flow, occupying an elevation somewhere midway between floor and ceiling (about 4 1/2 to 5 ft. off the floor is best) away from windows or stuffy corners.

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

Inevitably, the building design comes first. During design development, architects and designers seem to put little consideration into a detail like the placement of a thermostat control. While plans are drawn, a qualified designers rarely lose sleep over thermostat controls and how they fit into the overall design for a space, their effectiveness can be greatly influenced by their location. Ideally, thermostat controls should be located in an area of a room that is exposed to overall temperature conditions and air flow, occupying an elevation somewhere midway between floor and ceiling (about 4 1/2 to 5 ft. off the floor is best) away from windows or stuffy corners.

If that also sounds like a good location for a nice piece of artwork, you’re right. A properly located thermostat control is not always the most unobtrusive piece of hardware. Its conspicuous appearance often has to be as compatible with the surrounding design as possible.
domotex hannover in Germany gives you the right start to the New Year. Here you can get the overview on the latest developments and news in the international carpet and floor covering market. This is where you can see the newest fashions, meet the right people and learn about the marketability of products for the coming year.

DOMOTEX HANNOVER SETS THE LATEST TRENDS

domotex hannover '92, which will take place January 6 – 9, 1992, presents the complete spectrum of what the world market offers in hand-made and machine-made rugs as well as textile and flexible floorcoverings. domotex hannover '92 is the world's most important show for setting trends and placing orders in the floorcovering industry. This is where international specialist retailers, interior decorators, architects and interior designers meet to look at what more than 900 exhibitors from around 40 countries have to offer.

Again for 1992, the special display "domotrend" will present the latest developments in floorcovering and interior design.

January 6–9, 1992.

World Trade Fair for Carpets and Floor Coverings

DEUTSCHE MESSE AG, HANNOVER/GERMANY
For more information, contact: Hannover Fairs USA, Inc., 103 Carnegie Center, USA-Princeton, New Jersey 08540, P. O. Box 70 66, Telephone (609) 987 12 02, Telex 510101751, Fax (609) 987 00 92

Circle 26 on reader service card
Sex and the Public Restroom

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

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

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

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

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

Here are some highlights of the findings.

- Not surprisingly, at all four sites, women spent significantly more time in the restroom than did men, and were much likelier to have to stand in line. The wait was typically less than five minutes.
- The mean time that women spent in the restrooms was not affected by site; men did vary the amount of time they spent by site.
- Age did not substantially affect amount of time spent in the restroom, and there was no clear pattern in the relationship between amount of time spent in the restroom and number of activities performed.
- Stereotypes of women endlessly applying makeup in front of the mirror notwithstanding, men and women performed basically similar activities in the restrooms. Urination, washing hands and checking appearance were the tasks most frequently performed by both genders.

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

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

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

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

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

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

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

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

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

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

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

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

Designing Mattel's Presentation Theater required knowledge of theatrical lighting and acoustics, along with more typical demands such as optimum assembly seating and viewing. Cole Martinez has worked extensively with Mattel's in-house audio visual team, which literally runs the show. "They even have directors, who decide when a close-up is needed, or when the light needs to change," says Kessler.

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

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

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

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

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

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

Photography by Toshi Yoshimi.
1991 BUSINESS IN THE ARTS AWARD WINNERS

FIRST TIME

Affiliated National Bank of Greeley, Greeley, Colorado
Fredrick J. Urbaska Investments, Billings, Montana
John Hancock Financial Services, Boston, Massachusetts
The News-Journal Corporation, Daytona Beach, Florida
South Carolina National Bank, Columbia, South Carolina

RETURN

General Mills, Minneapolis, Minnesota
I.W. Marks Jewelers, Inc., Houston, Texas
Pacific Telesis Group, San Francisco, California

DISTINGUISHED ACHIEVEMENT

Dayton Hudson Corporation, Minneapolis, Minnesota
Metropolitan Life Insurance Company and Metropolitan Life Foundation, New York, New York

CONSIDER AN INVESTMENT IN THE ARTS. CHANCES ARE, YOUR COMPETITION HAS.

An investment in the arts brings returns that any business would treasure. Things like increased visibility. A positive public image. And increased sales. For the companies listed above, it also brought national recognition and a Business in the Arts Award sponsored by the Business Committee for the Arts and FORBES Magazine. If you’d like to find out how this investment can work for your business or how you might become a winner next year, give us a call at (212) 664-0600. Or write: Business Committee for the Arts, Inc., 1775 Broadway, Suite 510, New York, New York 10019. When you consider the return, how can you afford not to invest?
Central Helsinki hamstrung by political debate—and his reputation assailed by radical young architects. How fortunate that we have his buildings, so deeply committed to social justice, and extensively illustrated volumes like this, written by a close personal friend, to remind us that good ideas can outlive the times that misunderstand them.

What happens when a talented, bohemian architect with an irrepressible sense of humor and a home in an obscure corner of Northern Europe becomes an honored citizen of the world is what Gören Schildt describes in this third part of his extensive biography of legendary Finnish architect Alvar Aalto. A talented exponent of the International Style who fused the Scandinavian concern for humanism with the German passion for rationalism in his work, Aalto saw his reputation grow worldwide from the 1930s on despite the fact that few of his distinctive buildings could actually be visited outside Finland. (His graceful furniture, by contrast, has traveled everywhere.) Yet even great men eventually confront the limits of their powers, and Aalto lived to see his powerful Plan for

The only problem with landmark buildings—if you happen to be a real estate developer, at least—is that they must be saved. Even San Francisco, one of America’s most beautiful cities due to the inimitable way its buildings and landmarks grace its hilly topography, has agonized over preserving its architectural heritage. Great architecture typically arrives with the amassing of wealth in the hands of cultivated people, so the Golden Gate City has had its fair share. Starting with the early days of the Mission Dolores and proceeding through the Gold Rush, the 1906 earthquake, the Panama-Pacific Exposition of 1915, the Great Depression of the 1930s and the building booms of the 1960s and 1970s (the latter being particularly explosive), San Francisco has seen an outpouring of architectural talent. To record the City’s designated landmarks, Patrick McGrew, an architect and former president of the Landmarks Preservation Advisory Board, and Marion Brenner, a noted architectural photographer, have produced Landmarks of San Francisco, a photographic guide to all of the City’s nearly 200 designated landmarks and 10 historic districts. As
we gaze at the splendors of the Palace Hotel of 1907 by Trowbridge and Livingston, the Castro Theater of the 1920s by Miller and Pflueger, or the Palace of Fine Arts of 1914 by Bernard Maybeck, we realize that this community "where little cable cars climb halfway to the stars" may be more than the sum of its parts—but what superb parts!


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

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


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

We bring a bit of nature inside.

48C HIGHBACK CHAIR in regular bark and upholstered seat and back.
Koroseal Wallcoverings

Now available is a compact new reference guide that provides an overview of the comprehensive Koroseal Wallcoverings product lines and detailed specifications. Designed with an environmental theme, the eight-page, full color guide shows how wallcoverings can be used to create interior environments with the rich colors, subtle moods and varied textures of the outdoors.

Circle No. 263

Ron Rezek

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

Circle No. 264

Du Pont

"Fireline: A Legislative Update from Du Pont," is a quarterly newsletter for the contract furnishings industry that offers current information on fire safety and furniture flammability standards. "Fireline" is a definitive source of current information on fire-safety legislation nationwide.

Circle No. 265

3M

3M introduces literature on Siverlux Plus recessed fluorescent lighting fixtures. The flyers explain the 3M patented reflector system, and the performance and aesthetic characteristics of the product. The new line is specially designed to provide exceptional lighting results for a wide variety of applications.

Circle No. 266

United States Ceramic Tile Company

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

Circle No. 267

Loewenstein

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

Circle No. 268

A critical need exists, and we need your help. Thousands of homeless families and individuals have been relocated from welfare hotels and dormitory shelters to permanent housing by The Partnership for the Homeless. These empty apartments need furniture. By supporting "Furnish a Future," you'll be helping make empty spaces into livable places for our City's less fortunate.

Your donation of used furnishings to The Partnership for the Homeless is tax deductible. Call 718-875-5353 for free pickup.
CONTRACT CLASSIFIEDS

HELW WANTED

THE KRAMER GROUP, INC.
EXECUTIVE SEARCH & CONSULTING

JOHN J. WOEHRLE
Senior Partner
Office Furniture Division

Tel: 516/473-8080
Fax: 516/331-2188
PO Box 287, 407 E. Main St.
Port Jefferson, NY 11777-0287

Serving The Contract Furnishings Industry In Executive Search

We are the industry leader in providing executive search/recruitment services, confidential advertising and candidate screening, references verification, and compensation surveys nationwide. As part of our personalized executivearch services, we also conduct on-site interviews with our clients at their corporate headquarters or wherever needed at any of their district offices. We are currently arranging interviews in the locations listed below for the following assignments:

DIRECTOR OF SALES- System Dealer-Houston, Los Angeles and New York City

DIRECTOR OF MANUFACTURING- West Coast

TERRITORY SALES MANAGER-Chicago, Phoenix, Seattle, Washington D.C. and Mexico

ARCHITECTURAL/DESIGN SALES REPS-Atlanta, Dallas, Las Vegas, Manhattan and Tampa

For further information on these situations or on how we can provide our personalized search services for your organization, please contact us.

Sales Recruiters®

FOR OVER 10 YEARS WE HAVE REPRESENTED HARD-WORKING, TALENTED SALES/MANAGEMENT AND MARKETING INDIVIDUALS AND THE QUALITY COMPANIES WHERE THEY ARE RECOGNIZED, DEVELOPED AND REWARDED.

IF YOU FEEL THAT YOU OR YOUR COMPANY MAY QUALIFY, PLEASE CALL OR WRITE TO:

Sales Recruiters®
International, Ltd.
RICHARD J. HARRIS, C.P.C.
NEAL BRUCE, C.P.C.
371 South Broadway
Tarrytown, New York 10591
914-631-0090  212-319-6255

Unique marketing company selling full line of ergonomic products and services for industrial and administrative areas directly to corporate accounts and GSA agencies at factory direct pricing. We need "seasoned" managers and salespeople to sell conceptually. Above average straight commission with no "cap". Must be East coast based. Send letter and resume immediately to:

Workplace Ergonomics Inc.
61 Valley Drive ▲ Furlong, PA 18925
215 794 8607

REPS WANTED

DON'T READ THIS.... IF YOU DON'T NEED ANY MORE BUSINESS.

Great opportunity to represent one of the most innovative office seating lines in the country.

Many territories available.

Send resume to:

OFM Inc.
6412 N. University Dr., Suite 134
Tamarac, Florida 33321

Major established manufacturer of quality office contract casegoods and seating plus complete line of Healthcare casegoods and seating is seeking aggressive and experienced sales representation in the following territories. Washington, Oregon, Idaho, Montana, Wyoming, Utah, Colorado, Northern California, Arkansas, Louisiana and New England territory. Reqs must have a minimum of 10 years experience in the contract furnishing industry and a strong working relationship with dealers, A & D and end users. For consideration, please forward resume and letters carried to P. O. Box 380, Paoli, IN 47454.

REPS WANTED

EN PLAN PLACEMENTS NATIONWIDE

Sales, Sales Managers, District Managers & Designers. I place professionals in the OFFICE SYSTEM industry. All fees paid by employer. All information handled the strictest confidence. Contact Linda at 800-777-2349.

ENGINEERING OPPORTUNITIES

ENGINEERING/TECHNICAL/ MANAGEMENT
SAFETY/SALES/MTG.

Are degreed, experienced & ready to make move, we specialize in the furniture industry. Meet Larry Bennett 616/342-5050, aSearch, 4615 W. Main, Kalamazoo, MI 49007, Fax 616/342-5084; all fees paid by Co.
CONTRACT CLASSIFIEDS

REP WANTED

SYSTEMS FURNITURE/PARTITIONS
FIVE GOOD REASONS TO INVESTIGATE FURTHER
• Prime Territories* for exclusive Representation
• M West, N West, Mtn States, S West, California & Florida
• Three Distinct Panel Systems for Broad Market Appeal
• Floor to Ceiling Panels
• Strong, Service Oriented Factory Support
Excellent Commission Structure
Call Mr. George at 800-733-6633.

MFRS REP NEED FOR SO. VA TERR.
currently representing 3 lines, Gr A Sys,
Files, wood stg. Should have exp w/AD, end user and good dealer relationships in major mks. Please send letter w/resume to EMG Inc. 11404 December Way, #402 Silver Spring, MD 20904 or Fax to 301/593-9862.

WANTED TO BUY

BUYING OF USED FURNITURE
Often the inability to dispose of old furniture will delay a projected move or change.
CIS will purchase your casegoods and panel/systems furniture and free you up for the planning and execution of your new space.

WANTED TO BUY

All types of used panel systems and office furniture. For more information call our toll-free number.
1-800-325-2195
OFFICE FURNITURE CORP.

LINES WANTED

Aggressive well established sales agency with 22 years of experience working with the contract and office manufacturers in the southeast and midwest, has an opening for a jacquard line of fabrics. Complete showroom, office, and warehouse facilities available. Reply to Contract Magazine, Box CO-102, 15400 Knoll Trail Drive, Suite 112, Dallas, TX 75248.

SITUATIONS WANTED

SHOWROOM MANAGER
10 YEARS CONTRACT/RESIDENTIAL SALES EXPERIENCE (INCLUDING KNOLL)
MBA/Bilingual/French-eager to apply Administrative/Sales background to showroom position
Please call -Service- 212/362-4141.
SYNPROOF®

FIRE RETARDANT IMMERSION TREATMENTS FOR CONTRACT AND TRANSPORTATION FABRICS

**Synproof C** — Offered in numerous strengths, type C is an effective treatment for natural and cellulosic fibers, as well as some wool-nylon blends. Most horizontal tests such as MVSS 302 and many vertical burn tests can be met with this treatment.

**Synproof E** — A unique treatment for 100% polypropylene (olefin) fabrics and blends thereof. Usually applied in conjunction with select Synbac® KN fire retardant backcoatings to meet many vertical flame standards.

**Synproof CP** — An immersion specifically designed for blends of polyester and cellulosic fibers such as cotton and rayon. Tough vertical specifications such as NFPA #701 (small scale), New York Port Authority, City of Boston, State of Mass. can usually be met with this treatment.

**Synproof PP** — Formulated especially for 100% polyester contract panel fabrics that must pass stringent vertical tests such as NFPA #701 (small scale), New York Port Authority, City of Boston, State of Mass., etc.

**Synproof MI** — A specialized chemical immersion treatment for vertical flame test compliance. It allows many fabrics constructed of 100% nylon to pass vertical burn tests such as NFPA #701 (small scale), FAA-FAR 25.853 b, New York Port Authority, City of Boston, State of Mass., etc.

We maintain testing facilities for determining compliance with most standards. We will supply certificates of compliance for samples which are representative of a specifically-designated lot of treated fabric.

Call us today for more information on our entire line of fire retardant finishes for textiles.
Ellis Kirkland

It’s a girl!

Ellis Galea Kirkland

Touted as “The Maltese Maverick” and “The Iguana Lady,” Ellis Galea Kirkland is not your everyday architect. Blessed with a mischievous sense of humor, she considers one of her proudest achievements to be winning a competition, “Style for the Year 2001,” sponsored by a Japanese company. “Because of my name, the judges thought I was a man,” she recalls. She took the opportunity to send a highly feminine photo for the judges thought I was a man. Then comes the Horatio Alger story: Galea Kirkland, forming Kirkland Partnership; then took it one step further by marrying Kirkland. Both partnerships are thriving.

Why “Iguana Lady”? “I kept an iguana named Sedrick Montague as an office pet,” she laughs. “But he met with an unfortunate demise.” Don’t despair, animal lovers. Ellis is holding interviews for Sedrick Montague II.

Not your standard model student

James Rosen

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

Searching for what he did want to do with his life, Rosen went in and out of a few liberal arts colleges and then to Italy for a year. On returning to New York because “I was lonely.” Rosen enrolled in Parsons School of Design, where he admits he was a difficult student, and not well-liked by his professors. His degree in environmental design exposed him to all aspects of design from architecture to product design. “It was up to you to focus your talents,” explains Rosen. “I ended up working in a bookstore.”

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

Rosen’s design fee: a modest $10,000. “They got me cheap,” he jokingly complains. But they did get him, and six years later he is the company’s top furniture designer and a vice president to boot. Nice pace-setting, James.

Happy home maker

Yrjö Kukkapuro

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

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

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

Fabric follows furniture?

Suzanne Tick

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

It’s a focus Tick has maintained since her student days at the University of Iowa. All it took was one weaving class: “I loved it instantly,” she says.

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

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

Tick-designed color will soon appear in the 1992 program of a major carpet mill. And there is more. She and husband Willard, a fiction writer, are expecting their first child this December.

Does writing tempt her at all the way weaing has? Tick has little desire to write. “Writing is so subjective,” she says. “Textiles are usually right or wrong, I’ll stick to designing.” Judging from her designs so far, Tick has the right stuff.

PERSONALITIES