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With America’s 65+ population exploding, architects and interior designers will soon feel the impact in countless ways.
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EDITORIAL

Whose Interiors Are These?

The secretary looks frantically around the workstation for room to set down the new printer—and decides to move a set of bound reports from the counter to the floor. The hotel guest wants to simultaneously sit at the desk and talk on the telephone, and nearly manages to stretch the telephone cord from the bedside table to the desk—until the jack pops out. The shopper tries to change the baby’s diaper while holding on to carriage, purse and shopping bags in a crowded public restroom with no changing tables. You may not know any of these people as clients because you design for organizations whose personnel (read “end-users”) you have come to know and understand.

But are these examples of what happens when decision-makers are out of touch with their constituents so far-fetched? President Bush recently visited a modern supermarket mock-up at the 1992 convention of the National Grocers Association—and was astonished to find that consumers have been living with electronic scanners and electronic signature readers for a decade or more. France’s President Mitterand has stirred up a maelstrom of protest because he endorses Dominique Perrault’s winning design for the new Bibliothèque de France, which places the books of the world’s largest library in four 250-ft. high towers at the corners of a vast, sunken courtyard on Paris’ Left Bank—whereas the nation’s scholars prefer a more intimate encounter with their books. Two Japanese heads of state, former Prime Minister Kaifu and current Prime Minister Miyazawa, anxious to pledge Japan’s share of the United Nations’ peacekeeping burden in the Persian Gulf, have collided head-on with a Diet (the Japanese legislature) and a populace more troubled about militarism than Japan’s place in the world.

Architects and interior designers have a special burden of their own in finding out what the client wants in the 1990s. With new work so hard to get, doing the “right thing” is hardly a black-and-white choice. Yet the downside of failing to ask enough questions can be as painful as losing a job. Don’t designers naturally want to please their clients, you ask? Of course. For this reason, what your client asks for typically becomes the heart of the facility development program. But is your client aware of how the actual occupant or “end-user” of a space really functions? Does your client care?

In fairness to designers serving large and/or complex organizations, there are many end-users nobody can satisfy personally: hospitality guests, retail shoppers, health care patients, grade school and university students, as well as office workers in mid-sized to large enterprises. A designer must therefore rely heavily on the client to represent these end-users in the program writing phase of a project. But the wise designer in the 1990s will try to sell the client on letting the project team conduct additional studies into the nature of the client’s world on a more intimate level.

For example, are more business women becoming hotel guests, and do they have special needs that hotels aren’t addressing? Should parents of hospitalized children have room to stay near them overnight? Will more elderly and disabled workers enter or stay longer in the workplace in the 1990s, and can the workplace accommodate their frailties?

The cost of ignorance about the everyday life of an organization can be measured in more ways than one. If your design fails to anticipate trends in the client’s world, you will be faced with an obsolete or inefficient facility and a disappointed client. If your design neglects certain realities of environmental health that the client has either neglected or refused to acknowledge, you might be served with a law suit as well. Tough decisions, for sure—but millions of your fellow citizens are rooting for you to win.

Roger Yee
Editor-in-Chief
Mannington Commercial has created carpet and sheet vinyl to work together in any healthcare environment. Our sheet vinyl has been designed to meet the highest performance standards and our seams can be heat-welded. Our carpet contains an anti-microbial protectant that resists bacterial growth. Both products have been created to withstand the abuse of high traffic areas.

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Welcome to Lightfair International

Architects and interior designers are urged to "Explore New Dimensions in Illumination" in a city that works by day and plays far into the illuminated night.

New York - Getting ready for the upturn in the economic cycle of design and construction may be hard to do when you're struggling just to stay employed and on top of cash flow. However, designers who attend Lightfair International at New York's Jacob K. Javits Convention Center will find seminars, workshops and social events that could well inspire their own business and professional renaissance. Conference tracks follow these themes: professional development, residential and commercial design focus, energy issues and globalization. Lightfair is sponsored by the Illuminating Engineering Society of North America and the International Association of Lighting Designers. For more information, designers should call (800) 525-1457 or (301) 694-3287 or fax (301) 662-9411.

SCHEDULE OF EVENTS HIGHLIGHTS

WEDNESDAY, MAY 6

9:00-10:00 am Outstanding Lighting Design from the Last Five Years Keynote address. Charles Linn, AIA, Record Lighting magazine, speaker.

10:15-11:45 am Do's and Don'ts of Smart Lighting Gary Dulanski, Warshaw Electric.

11:15-12:00 noon AIA, Gensler & Associates, Mary Ann Hay, Syska & Hennessy, Ernest Clare, Coyne Electric, James E. Wiley, Specilite.

4:15-5:45 pm European Community Standardization in Lighting Philip Wychorski, Eastman Kodak, Al Gough, Lighting Research Institute.

5:45-7:00 pm Keynote address. Charles Linn, AIA, Record Lighting magazine, speaker.

8:00 pm-12:00 midnight DIFFA/CWAC Pediatric AIDS Fundraiser Black tie (optional) dinner cruise on the "New Yorker," departing Pier 81.

THURSDAY, MAY 7

8:30-10:00 am New Product Showcase, Part I Fee $30 per person.

10:00 am-5:00 pm Illumination Specification for the Interior Designer Nancy Eckman Clanton, PE, Clanton Engineering. Special 6 CEU course, accredited by ASID and IBD. Fee $100 per person.


2:30-4:00 pm Carrot Stick and Flag: Promoting Energy Conservation in Lighting Robert Davis, Rensselaer Polytechnic Institute.

4:15-5:45 pm Merchandising Lighting: Secrets of Nike Town Robert J. Dupuy, IALD, RDS, Inc.

5:30 pm-12 midnight 1991 IALD Awards Dinner Cocktails, dinner, awards, VIP lounge, dancing and fashion show. The Limelight, 47 West 20th Street. Cost $95 per person.

10:15-11:45 pm HighLights 8:00 pm-12:00 midnight (501) 662-9411, (502) 444-5287 or fax 502) 425-0832. Information designers should download from the Internet. American Association of Lighting Designers and the International Association of Lighting Designers. Information available from ASID and IBD. Fee $100 per person.

DIFFA/CWAC Pediatric AIDS Fundraiser Black tie (optional) dinner, avails.

NIGHTOWN

FRIDAY, MAY 8

8:30-10:00 am New Product Showcase, Part II Fee $30 per person.

10:00 am-5:00 pm Energy Saving Lighting Steven Mesh, IALD,IES, Mesh & Junil. Special 6 CEU course accredited by ASID and IBD. Fee $100 per person.


12:00 noon-1:30 pm Drama in Architectural Lighting Craig A. Roeder, Craig A. Roeder Associates.

12:00 noon-5:00 pm How to Market Your Design Firm Abroad June E. Schoenhofen, international marketing consultant. Fee $100 per person.

2:30-4:00 pm Lighting Problems in Audio-Visual Facilities Michael John Smith, AIA, IES, IALD.

TRENDS

America's "Core" Businesses -Key to 1990s

New York - Answers to the nation's economic problems may be a lot closer to home than Tokyo or Frankfurt—if American companies focus on their own core businesses to develop world-class products and services. This was the overwhelming sentiment heard when Consuelo Mack, TV anchor and editor of The Wall Street Journal Report took to the podium to moderate a panel of business executives who addressed the theme of "Riding the Tide of Business in the Turbulent '90s," the fourth annual Institute of Business Designers New York Chapter Breakfast Symposium.

Robert L. Krakoff, chairman/CEO of Reed Publishing (USA) Inc. and Cahners Publishing Co., which publishes Interior Design, urged U.S. businesses to look to their core competence, shed all but what they can do really well and push decision-making downward. "When your entire organization has access to data, you can have more grassroots level people running your businesses," he said. "Do you have the management skills to run this kind of organization?"

Stop running from your problems was Lewis Rudin's advice to troubled businesses. The president of Rudin Management Company, one of New York's major building and landlords, maintained that the problems plaguing U.S. businesses follow them everywhere. "Take a stand and light," he thundered.

Contrasting the "just do it" brashness of the 1980s dealmakets to the "cover your ass" fears of executives now, J. Gregory Milmore, a partner in Skadden, Arps, Slate, Meagher & Flom, a top law firm in U.S. corporate restructuring, asked business to examine its own strengths and weaknesses honestly. He was confident the economy would right itself by seeking business rather than legislative remedies. "America was founded by losers with guts to walk away and start over again," he said.

On a positive note, Muriel Siebert, president of Muriel Siebert & Co., a member of the New York Stock Exchange, encouraged the nation to invest in its future. So much needs to be done, she pointed out, in technology, education, infrastructure and health care. The LBO era is truly over, Siebert noted gratefully. "The 1980s were an era of piggishness," she concluded.
"Durkan patterned carpet offered styling, quality and value for the corridors at the Sheraton New York Hotel & Towers."

Sheraton New York Hotel & Towers, New York, NY

Trisha Wilson, Wilson & Associates, Dallas, TX

Circle 8 on reader service card
German Chairs from Hong Kong?

Hong Kong - Lamex Trading Co., Hong Kong’s largest office furniture supplier, has announced a licensing agreement with Bürositzmöbel Friedrich-W. Dauphin GmbH & Co., in which Lamex will build office chairs in Hong Kong, for sale in Asia under the German brand Dauphin.

The licensing operation, when fully matured in two years’ time, is targeted to realize a $4.6-million annual sales turnover for the partnership. Lamex managing director Clement Lam Ching-wah said the licensing contract was designed to localize manufacturing and cut Lamex’s costs by 25% as well as serve as a stepping stone to developing exports within Asia.

"However," he added, "as we do not want to sacrifice our products’ quality to provide lower prices, the localization of production with strict quality controls (will) provide a solution to the problem." Lamex’s sales are mostly in Hong Kong, with the rest in Taiwan, Macau and China.

Calls for Entries: ASID and ISID

Washington, D.C. and Los Angeles – The American Society of Interior Designers Product Award, which recognizes outstanding contract product designs in the furnishings industry, welcomes 1992 entries from ASID members and non-members alike. Application forms and fees must be received no later than April 1 for products introduced to market after January 1, 1990. For more information call Patricia Beatty at (202) 546-3480 or write ASID National Headquarters, 608 Massachusetts Avenue, N.E., Washington D.C. 20002-6006.

The International Society of Interior Designers College of Fellows is soliciting entries to its Second Interior Design Educators Grant Competition. The Grant is $2500 to a full-time interior design instructor in a school, college or university offering a major degree in interior design. Entries must be postmarked by midnight, May 1, 1992. For additional information contact Edna Henner at (702) 883-8268 or write ISID, Edna Henner, FISID, Dean, College of Fellows, 3742 Meadow Wood Road, Carson City, NV 89703.

Commissions and Awards

Crickett Seal Associates, Inc., Dallas, is designing the interiors for a restaurant, 650 North, at Plaza of the Americas Hotel in Dallas.

Wilson Griffin Architects, Houston, is providing architectural services for a toxicology lab, outpatient radiology lab and office space for Houston Medical Center’s Hermann Hospital.

San Francisco’s Kaplan/McLaughlin/Diaz Architects will design two multi-screen theaters in Ebina and Higashi Kishiwada in Japan through a joint venture of Warner Bros. International Theatres and MyCal, an Osaka-based retailer.

Detroit-based Smith, Hinchman Grylls Associates will design the Headquarters Data Research Center for the Consortium for International Earth Science Information Network in Saginaw, Mich. The Consortium includes the University of Michigan, University of California at Santa Barbara and New York Polytechnic University.

Scott Bray Design Associates, of Maitland, Fla., has completed extensive interior design services

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TRENDS

for the law firm of Kelaher and Wieland at One duPont Centre in downtown Orlando.

Chicago-based Perkins & Will has joined with JSK International, one of Germany’s largest architectural practices, to establish JSK/Perkins & Will International. The new firm has opened an office in Frankfurt, and will relocate its headquarters to Berlin in March 1992.

Sandy & Babcock and Brown Baldwin Associates, both of San Francisco, will jointly design a West Coast Campus for The Culinary Institute of America. The Institute will purchase the historic Christian Brothers winery in St. Helena, Calif., to establish The Culinary Institute of America at Greystone Cellars: A Center for Advanced Studies.

Foss Barber and Bower Lewis Throver/Architects both of Philadelphia, will design the Biomedical Research Building One at University of Pennsylvania’s School of Medicine.

West Bend Mutual Insurance Co.’s new corporate headquarters in West Bend, Wis. was recently completed from a design by Milwaukee’s Zimmerman Design Group.

Offices for Society Hill Pediatrics, Philadelphia, have been designed by Philadelphia’s Al-Five.

Recently opened is the new Metropolitan Toronto Archives and Records Centre, designed by Zeidler Roberts Partnership, Architects of Toronto.

Hennington, Durham & Richardson of Omaha, Neb., was awarded a commission to complete the design, prepared by Campus Consortium Consultants Limited of Toronto, for the $2-billion Main Campus for 20,000 men and women students of King Abdulaziz University in Jeddah, Saudi Arabia.

Minneapolis-based Ellerbe Becket and St. Louis-based Hellmuth, Obata & Kassabaum have been selected by Chicago’s Northwestern Memorial Hospital to design a new hospital and outpatient facility, with Environmental Systems Design, VOA Associates and Johnson & Lee, all Chicago firms, and Power/CRSS as construction manager.

Donovan and Green, New York, has been selected to design the interior of the New York Resource Center as well as a total image/identity program for the landmarked B. Altman building in Manhattan.

The Dallas office of RTKL Associates will provide turn-key design, urban planning and engineering services for the first phase of Urbano Alameda in Mexico City. The development will occupy one block of the 11-block Alameda Central Plaza area, a historic zone in the Federal District that was damaged by the 1985 earthquake.

People in the News

The design profession mourns the passing of Will Ching, IBD, ASID, principal of Will Ching Planning & Design, New York, who recently became the first recipient of the St. Louis S. Tregre Award from The National Council for Interior Design Qualification, and was the recipient of numerous other honors for his service to the cause of professionalism in interior design.

The Rowland Associates, Indianapolis, has announced that Amy Wilson Eley, IBD was named president and chief operating officer of The Rowland Associates, Inc./South, Louisville, Ky.

Tarkett Inc., Parsippany, N.J., has appointed Brian E. Rushevic as retail merchandising manager.

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Circle 23 on reader service card

Circle 11 on reader service card
The International Society of Interior Designers installed its new officers during the ISID International Board Meeting in Palm Springs, Calif. ISID International Officers for 1992 are: president Walter Preston Smith, ISID, New Jersey chapter; president-elect Dan Bouligny, ISID, South Louisiana chapter; past-president Carol Price Shanis, FISID, New York chapter; vice-president of communications, Beverly Gilbert, ISID, Northern California chapter; vice-president of education Reen Viscovich, ISID, Desert Empire chapter; vice-president of finance Sandra McSweeney, ISID, Wisconsin chapter; vice-president of industry Guerry Mashburn, Georgia chapter; vice-president of legislation William Michaels Stankiewicz, ISID, Coastal Empire chapter; vice-president of membership John Plummer, ISID, United Kingdom chapter.

Thomas Industries, Inc., Louisville, Ky., has appointed James J. Tougher as division controller; Frank L. Austin as manager of marketing services for the Lighting Group, and Raymond T. Miller as director of operations for Thomas Industries Residential Lighting Division.

Giselle Newman Young has been named interior design director at PDA, a Raleigh, N.C. architectural and management services firm.

Baldinger Architectural Lighting, of Astoria, N.Y., has announced that renowned architect Robert A.M. Stern, founder and senior partner of New York’s Robert A.M. Stern Architects, will design a collection of lighting to be produced and distributed by Baldinger.

Robert H. Burnett was named executive director of the Vinyl Institute in Wayne, N.J., a division of the Society of the Plastics Industry.

Gyo Obata, FAIA, chairman of St. Louis’ Hellmuth, Obata & Kassabaum, has been invited by the University of California at Berkeley’s Department of Architecture to serve as the first Howard A. Friedman Visiting Professor in the Practice of Architecture.

Howard Fishman has joined Massini, a distributor of European seating, tables and textiles based in Los Angeles, as vice president, sales and marketing.

Rosemount Office Systems, Minneapolis, is pleased to announce the following appointments: James Colazy as director of sales, heading Rosemount’s field sales and dealer development programs for both commercial and government business segments, and Jim Grider as product marketing manager.

Linda M. Koch joins Boston’s Hoskins Scott & Partners, architects, planners and interior designers, as manager of project development.

Seattle Market Center’s new president is Emmett L. Dineen, former chairman and president of the International Design Center in New York.

Carl Mirbach, ASID has been appointed director of design for The Phillips Janson Group, New York.

Lawrence Adams, Eric Rosenberg, and Michele Kolb announce the formation of their new firm, Adams Rosenberg Kolb Architects, New York.

Robert G. Hughes was promoted to marketing manager for Holophane Company in Columbus, Ohio.

Houston’s Irvine Associates Architects announces the acquisition of Gehm Associates-Architecture. The consolidation will make Irvine Associates Architects one of Houston’s largest corporate interior design firms.

Coming Events

March 24-27: 37th Annual National Association of Store Fixtures Manufacturers, Southampton Princess Hotel, Hamilton, Bermuda; (305) 244-143.


March 27-31: Furnidex ’92, 14th International Exhibition of Furniture, Decoration, Lighting Fixtures, Equipment & Machinery, Thessaloniki, Greece; 031 29 11 11.

Circle 10 on reader service card
March 27-April 10: Adam Tihany "Without Reservations" Exhibition, Visual Arts Museum, School of Visual Arts, New York; (212) 481-5591.

April 1: IDCNY Market Wednesday: Color Day, IDCNY, Long Island City, NY; (212) 889-0808.

April 5-8: Interfloor 1992 - The International Floorcovering Exhibition, National Exhibition Centre, Birmingham, UK; (0283) 75564.

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

April 8-12: Environmental Design Research Association: EDRA 23, Clarion Harvest House, Boulder, CO; for additional information contact EDRA 23, College of Environmental Design, University of Colorado, Boulder; CO 80309-0314.

April 10-15: Salone del Mobile, Milan Furniture Fair, Milan, Italy; (800) 524-2193.


April 29-May 1: 33rd Annual Conference of the American Design Drafting Association, Hyatt Regency Hotel, Minneapolis; (301) 460-6875.

April 30-May 2: Hospitality '92, Restaurant/Hotel Design International, Los Angeles Convention Center, Los Angeles; (212) 984-2436.


May 6-8: Design ADAC 1992, Atlanta Decorative Arts Center, Atlanta; (404) 231-1720.

May 6-10: The 1992 Scandinavian Furniture Fair, Bella Center, Copenhagen, Denmark; (011) 45 32 47 2162.


May 15-17: 13th Annual Chicago International Art Exposition, Donnelley International Hall, McCormick Place Complex, Chicago; (312) 787-6838.

May 17-20: The International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; (212) 340-9286.

May 18-29: The 47th Symposium of The Office Planners and Users Group, Rosslyn Westpark Hotel, Rosslyn, VA; (215) 335-9400.

May 21-24: Asia Expo '92 - 2nd Asia Furniture Expo, Hamburg Fairgrounds, Germany; contact Headway Trade Fairs, Ltd., Hong Kong, 8275121.

June 8-10: NEOCON 24, Contract Furnishings Exposition, Merchandise Mart, Chicago; (312) 527-4111.


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Brayton International and DesignTex Fabrics, Inc., member companies of the Steelcase Design Partnership, announce a collaboration which allows the entire DesignTex Fabric collection to be placed in the Brayton product line. The comprehensive program assures design flexibility with a wide variety of color, pattern and texture options. Shown is Brayton's Swathmore chair upholstered with Archipelago by DesignTex.

The Classical Textile wallcoverings collection from Blumenthal Inc. features 11 distinctive patterns in 36- to 38-in. widths. The paper-backed textile fabrics include Fine Chenille, Twisted Line, Etruscan Textile, Superior Stripe, Rain, Regency Leaf, Aerial, Saturn, Textile Trianon, Venezia Wall and Long Division. These classic patterns come in 10 rich saturated colors, and are Scotchguarded, cleanable and class A flame rated.

Functional desk accessories from Matel create an upscale look without costly expenditures. The Elegance Series (shown) is one of six distinct product groups. Designers can choose from individual components or a combination of several components on a console. Components include calendars, clip and pencil trays, memo boxes, pen sets and letter trays.

Mannington Ceramic Tile's Designer line now has five new colors to provide more options in dynamic coloration mixed with sophisticated taste. The new colors offered in Designer include Deep Horizon, Red Sienna, Teal, Forest and Stonewash. They join original colors White, Cadet Blue, Winestone, Ebony D60, and Black D61.
The discovery adjustable from Fixtures Furniture is a fully adjustable chair featuring a reliable metal base and mechanism. Rounded and shaped cushions of thick foam enhance the appearance and comfort of this newest ergonomic seating option. discovery adjustable is available in black frame finish and any of 200 stock fabric selections, Maharam Synergism program textiles or COM.

Petoskey benches from LF/Landscape Forms Inc. feature a rugged support of powdercoated tubular steel that is offered freestanding, surface-mounted or embedded. Steel rod, perforated metal or wood seat insert options are offered. The benches offer a sturdy option for public seating.

The Sissinghurst from Barlow Tyrie is a superb garden seat with elegantly flowing lines, encapsulating all the grace and dignity of the Edwardian era. The Sissinghurst is fashioned from plantation-grown Java teak and is based on a design by the esteemed architect Sir Edwin Lutyens.

The Powerdesk from Metamorphosis Design & Development is a desktop work station attached to a height-adjustable pedestal which allows the user to work either seated or standing. The combination of ergonomics with significant wire and electronics management capabilities makes the Powerdesk a highly functional office option.

GF Office Furniture's 7000 Series freestanding casegoods line features pedestal-supported worktops, overhead storage units and a variety of configuration choices. The new 7000 series provides stylish and economical freestanding furniture solutions.
MARKETPLACE

New cobalt blue and white diffusers from Luxo Lamp Corporation are now available as a no-cost option with any of the tabletop or floor models in the Halogen Task Lighting System. The distinctive translucent diffusers fit atop the 35-watt halogen lamphead, and emit a combination of direct light and diffused light. Three other Luxo diffuser colors are offered: jade green, traffic signal amber and dense black.

Circle No. 213

The Ramp from Norbert Beller Lighting is the ultimate in shadowless, high lumen, cost efficient perimeter lighting. Overlamp a compact fluorescent 40 lamp over the socket allows the designer to provide 1,920 lumens per foot. Sockets are mounted on an extruded aluminum raceway that is supplied in custom lengths or is factory mitred for curving.

Circle No. 212

Gelato, a new glass table lamp designed by Ron Rezak, combines contrasting colors to create a strikingly beautiful and functional decorative table lamp. The white mouth-blown cased glass shade sits on a vibrant stem of either emerald green or cobalt blue matte glass. The lamp is supported by a sturdy cast iron base in black.

Circle No. 216

Circle No. 214

Circle No. 215

Circle No. 211
Edison Price Lighting's newly patented locking device used on its Anglux fixtures permits an accent light to be re-lamped without disturbing the original focus. An MR-16 or AR-111 can be rotated and tilted within the fixture with the lamp on and the focused lamp setting can be locked in place with thumb-screws. When the lamp needs replacement, a one-finger motion pivots the lamp into view for easy relamping.

Circle No. 220

Flos Incorporated has introduced Archetto, a series of highly adjustable and interchangeable fixture heads designed by Matteo Thun, for use with the expanded Line Network Lighting System. All use two swinging arcs that are adjustable 360° in a horizontal plane and 270° in a vertical plane, positioning the light source where needed. The AR-2 (shown) uses a 50-watt MR-16 lamp and can accommodate one of several available glass filters for special effects.

Circle No. 211

Halo Lighting offers imaginative designs and finishes expressing many moods and tastes with the introduction of the Bacchetta series, part of the Ambiente Collection. Delicately scaled for use with Halogen PAR lamps, Bacchetta's gimbal ring style, slender stainless steel baton, and choice of accessories makes controlling and directing the light source accurate and versatile.

Circle No. 219

Tendril is from the Designers Selection group of custom lighting by Louis Baldinger & Sons and Baldinger Architectural Lighting. Tendril is available in a variety of finishes, lamping types, sizes and diffusers. Custom models are also available.

Circle No. 217

Waldmann Lighting Co. introduces the CAD-room option for the Vienna Luminaire. The CAD-room Vienna is specifically engineered for the CAD workstation to keep overall illumination levels low enough to maintain VDT contrasts while providing adequate light for reference documents. The CAD-room Vienna features a 5-axis, articulated, adjustable arm for precise positioning and light control.

Circle No. 218
SIDIM
Montreal International Interior Design Show
When it comes to design, our neighbors to the north really know how to put on a show. Take SIDIM for example. The third annual Salon International Du Design D’Interieur De Montreal showcased over 150 exhibitors, featuring commercial and residential furniture along with floor coverings, window treatments, lighting, fabric and art. More than 16,000 visitors to the late October, 1991, show took special interest in the "Tribute to Creativity" showcase. Here, over 40 handpicked, young designers displayed their dynamic and original wares, many of which are on these pages. As the once uncrossable line between contract and residential blurs, these products might find their way into offices, restaurants and hotels. But for now, they can serve as inspiration to designers everywhere.
Circle No. 225
The High Heels table, by Louis Laprise, uses an eclectic mix of materials including pressed wood, leather, gold leaf and even cactus needles. With a height of 36 in. and widths of 9, 13 or 58 in. across, High Heels can be used for phone or fax machine, or even as a stool.

She is an industrial designer, he's a painter and photographer. Together Nancy Bergeron & Marc Cramer created a steel furniture collection including the Si On Prenait Des Vacances chair. At 96 cm. high, 45 cm. wide and 39 cm. deep, the chair features a back that is totally flexible.

Made with advanced polyurethane composite materials, Dharma by Vertex Composites, Inc. is a one-piece molded chair that adapts to the body's natural movements. It's sculpted “waistline” allows the biomorphic backrest to twist, turn and flex. Dharma is available with knee tilt, swivel tilt or swivel.

After a successful collection of wrought iron furniture, Jacques Boily takes the natural approach with the Eva collection for Editions Ligne Trapeze. Eva blends mahogany tops with textured steel legs and comes in many sizes and shades of red.

Working in his dad’s cabinet shop and studying environmental design at Montreal’s UQAM prepared Francis Perreault for his career in furniture design. From his “tout de go” line comes tables (pictured) and chairs in soft maple and mahogany. Meant to espouse the simplest forms, Perreault’s tables are available in heights from 12 to 36 in. and widths from 16 to 28 in.

French designer Laurence Picot and her company HORS-SERIE creates pieces in cherry, wrought iron, hammered copper and velvet that can be described as hedonistic. Her energetic chairs, tables, stools and sconces (pictured) make unforgettable accents.
**HOMESTEAD INDUSTRIES**

Homestead Industries is the source for stylish surface coverings for the contemporary workplace. Customized vertical panel fabrics are created in versatile, superior quality wool and polyester. Stain resistant, fire retardant fabrics are available in hues and textures that allow for expression of style.

Circle No. 240

**STRETCHWALL**

The Rain Forest Collection from Stretchwall includes the moderately-priced Bengal Swirl, a multi-colored jacquard composed of 100% inherently FR Trevira polyester Class A fabric. The durable, easy-to-clean fabric has a natural hand and is available in six color combinations or custom colors, as well as special constructions for contract seating.

Circle No. 241

**DESIGNTEX**

A distinguished furniture industry executive recently referred to the "lifeless look" of open plan offices filled with systems furniture that "uglifies" rather than wears out. Adding style without detracting from function by applying strong, durable fabric to vertical panels in an open plan environment calls for careful attention to color, pattern and texture. Generally, most designers have specified relatively muted colors, little if any pronounced patterns and low-level textures. The reasoning has been that more aggressive designs than these soothing, background surfaces would quickly become tiresome and distracting on a large scale. It remains to be seen if designers feel ready to break out in new directions. Unwilling to await the outcome, office workers continue to pin as many personal moments to the panel fabrics as they dare.

**J. ROBERT SCOTT TEXTILES**

Unique in composition, construction and quality, Metal by J. Robert Scott was designed to have the appearance of woven metal and to enhance the architectural elements of stone, wood, steel and glass. Marked by a shimmering, reflective, textured surface, this material can be acrylic-backed for direct glue application or used for wrapped panels.

Circle No. 246

**ADAM JAMES TEXTILES**

Sonata and Tiara (shown) were designed and colored by Laura Deubler Mercurio exclusively for Adam James Textiles. Both fabrics are spun of 100% worsted long-staple nylon—a process that creates a crisp, long-wearing and easy-to-care-for yarn with the expensive look of worsted wool. A total of 24 colorways are available, including lights, brights and nature-influenced colors.

Circle No. 247

**PANEL FABRICS**

A distinguished furniture industry executive recently referred to the "lifeless look" of open plan offices filled with systems furniture that "uglifies" rather than wears out. Adding style without detracting from function by applying strong, durable fabric to vertical panels in an open plan environment calls for careful attention to color, pattern and texture. Generally, most designers have specified relatively muted colors, little if any pronounced patterns and low-level textures. The reasoning has been that more aggressive designs than these soothing, background surfaces would quickly become tiresome and distracting on a large scale. It remains to be seen if designers feel ready to break out in new directions. Unwilling to await the outcome, office workers continue to pin as many personal moments to the panel fabrics as they dare.

Circle No. 245
STEELCASE
Steelcase has introduced Scape, a new vertical surface line with a subtle geometric pattern. Scape is a dobby woven fabric that features rainbow yarns to create a controlled space-dyed effect. It is made of 100% polyester and is available in eight colors, all designed to enhance wood office environments.

Circle No. 242

S. HARRIS & CO.
From the soft side, S. Harris & Co. introduces the patterns Orgami and Byblos. Durable and inherently flame-resistant, these wool fabrics have an incredibly soft feel and gentle hand. Orgami is available in four environmentally-influenced colors; Byblos in 12.

Circle No. 243

BAKER FURNITURE
Award-winning fabric designer Mary Paul Yates has expanded Baker’s textile line by focusing on natural fibers of silk, wool and linen while broadening the palette with lighter, softer neutrals and a wider color range overall. Saturated colors complement the textures and richness of Baker’s fine woods, while patterns offer variety for executive room settings.

Circle No. 244

HBF TEXTILES
Kristie Strasen has designed Marostica and Pavimento for HBF Textiles. Marostica, a multi-colored grid with diamond motifs, is named for a village in Italy’s Vicenza region, where human chess games are played in the town square. Pavimento, a stylistic complement to Marostica named for the Italian word for floor, is inspired by the mosaic and tile patterns created during the Byzantine and Renaissance periods.

Circle No. 248

CARNEGIE
Stain resistant, flame retardant and colorfast, Xorel by Carnegie is an ideal fabric for open plan systems. Xorel is available in solids and patterns, with over 100 standard colors to choose from.

Circle No. 249

MAHARAM/VERTICAL SURFACES
Decorative patterns, textural interest and color coordination underscore Monterey and Terrazzo/Terrazzo Reverse, two new panel fabrics from Maharam/Vertical Surfaces. Composed of 100% Trevira® and polyester FR, both fabrics offer aesthetic appeal while answering the heavy-duty performance requirements of today’s offices. Shown, clockwise are Monterey, Terrazzo/Terrazzo Reverse.

Circle No. 250
ROBERT ALLEN CONTRACT FABRICS
Bezel is a new style from Robert Allen Contract Fabrics. The 54-in.-wide fabric is woven of 100% nylon and exceeds industry standards for wear, maintenance and flame resistance, making it ideal for panel and upholstery fabric end use.

Circle No. 251

ARC-COM FABRICS
Panel Surfaces I, a woven-to-order program available through Arc-Com's Custom Concepts Division, offers design flexibility incorporating small and medium scale classic motifs and textures. Any of the seven patterns in the Panel Surfaces I collection can be custom colored to meet specific requirements.

Circle No. 252

TRENDWAY CORPORATION
To keep its product offerings in step with the color trend toward natural tones, Trendway Corporation has introduced new shades and textures to its panel fabric and laminate lines. Nine Prise textured panel fabrics in shades like Ivy Green, Marine Blue, Mulberry and Oyster Grey are now available.

Circle No. 253

BRICKEL ASSOCIATES
As a part of her first collection in which organic and naturalistic influences play a vital role, Catherine Gardner has developed Currents for Brickel Associates. Currents is a 100% wool moire pattern that reminds us of textures which are abundant in nature: the movement of the ocean, natural wind-edged mountain ranges and the natural grain of wood. The fabric is available in 12 colorways.

Circle No. 254

DEEPA TEXTILES
A Different Light from Deepa Textiles is a collection of three fabrics comprised of patterns and textures designed to interact with light and color in various scales and proportions. Caviar is available in six subtle colorways in 100% polyester; Gesso marries softness with a classic rib construction for quiet, classic beauty; Traverline is inspired by the timelessness of marble in five rich colorways.

Circle No. 255

CONCEPT FABRICS
Concept Fabrics introduces its new Geometric collection of 66-in. panel fabrics woven of Trevira FR inherently flame resistant polyester. Four patterns in 48 colorways are available. The rich textures and jacquard-like weaves will complement the most elegant interiors.

Circle No. 256
A Painter’s Brush with Fabrics

Linda Thompson is an artist who thinks like a business person—and keeps turning out salable works of textile art for Pallas Textiles

Predicting what happens when you send an artist to work for a contract textile house may be particularly hard—if you’re speaking about Linda Thompson, vice president of design for Pallas Textiles. “I joined Knoll Textiles in 1975,” says Thompson, “beginning in sales.” Starting from scratch in the Western states, the erstwhile painter was soon taking a very business-like approach to her assignment. She showed color palettes to architecture firms, asked designers penetrating questions and carefully noted their answers.

Before long, she had increased her division’s sales volume four-fold, and was being sent to Europe to work with mills. Then she went to work for Sunar, where she inaugurated a textile collection (“Nothing sold at first, so I reformulated it until it did,” she humbly observes) and eventually found her way to Pallas Textiles, a division of Krueger International. At Pallas, she has been introducing one splendid contract collection after another, including her latest, Wordsworth, which first appeared at Designer’s Saturday, and now Byzantine, making its debut at WestWeek.

Thompson’s creative methods might seem a bit unorthodox to artists, but they wouldn’t surprise business people at all. “I’m not about design for design’s sake,” she admits. “Textile design is a professional problem. What we introduce at Pallas must appeal—it must sell.”

Keeping track of what other designers are thinking is an ongoing challenge for Thompson, but she finds it’s one of the surest ways to anticipate the future successfully. “Every architect and interior designer has a set vocabulary of materials,” she says. “There are certain styles of furniture, carpet, wallcoverings and color palettes that are used again and again. Our textiles have got to coordinate and blend with these fixed elements.”

Thus, Thompson finds it quite natural to keep samples and records of other products she finds in the marketplace. You don’t rush the fruits of this kind of careful observation and informed inspiration to market overnight, however. When the global wool market recently became tight, for example, Thompson conducted research in such alternatives as mercerized, long-staple Egyptian cotton. “It can take two years to bring a fabric to the market,” she reveals. “Tastes, materials and colors can change. So you have to stay abreast of designers and their clients. There are no excuses.”

At Pallas, Thompson started with small-scale patterns and solids, and has steadily developed the line with finely detailed and subtly shaded woven textiles. Wordsworth, inspired by the late Bruce Chatwin’s literary explorations of Aboriginal “dreamtracks” in the Australian outback, first revealed its pictographic form at Designer’s Saturday. This 51-in.-wide fabric of 55% cotton and 45% rayon offers unique yarn combinations and a warm, polychromatic pattern that is muted yet readable from across a room. Available in five colorways at $55 net per yard, Wordsworth exceeds 37,000 double rubs in the Wyzenbeek abrasion test.

Byzantine honors the translucent mosaics of 4th-century Byzantium by planting a field of medallions of neutral and bright tones in a blend of 50% wool, 30% viscose, 15% linen and 5% polyester to build up texture and patina. Thompson’s pragmatism is surely evident in the durable, 54-in.-wide pattern, which exceeds 45,000 double rubs in the Wyzenbeek abrasion test, comes in nine colorways and is priced at $42 net per yard. “A polarization has occurred between economic realities and the continuing human need for an aesthetic that means something,” she maintains. “Today, novel or complex interior design work has been reduced to the most simplified and basic statements.”

Can contract textiles such as Byzantine play a role in providing needed visual relief—in the form of texture, pattern and color—to the interiors of the austere 1990s? Given the track record of Pallas and Thompson, there is hope. With her business plan for Pallas in its third year and 90% of shipments destined for non-Krueger furniture, Linda Thompson has already shown what a potent mixture business and art can be. 

Circle No. 261
You Need
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Patterns Are Developing

Durkan uses determination and technology to rescue printed carpet from an unnecessary demise—and put it where no one ever dreamed

By Jennifer Thiele

Nobody was buying printed carpet anymore when Tom Durkan decided to start selling it in the late 1970s. The combination of antiquated 1950s production technology, inferior construction and a general apathy towards quality among manufacturers resulted in shiny carpets with mismatched patterns that Durkan refers to simply as "low junk." Printed carpet's reputation had just about hit rock bottom when Durkan determined to rescue it with a dual mission: produce the world's finest custom prints and patterns, and revive interest in printed carpet by transforming the taste habits of the American consumer. "One way or another, we'd be a world class printing operation," recalls Tom Durkan.

The bold move required a hefty and still-ongoing investment in research, technology, manufacturing capability and customer service. But it has paid off for the family business, catapulting Durkan Patterned Carpet into a leading role among carpet manufacturers. Today, Durkan printed carpets are very popular in hospitality and health care settings, and have even begun to sneak their way into the office environment.

Director of marketing Patricia Durkan remembers her early days selling printed carpet. "People in the better markets turned up their noses at it," she says. "They would say, 'Printed carpet? Get it out of here.'" But Durkan was undaunted by the obvious distaste for printed carpets on the part of designers and specifiers. "There was nothing fundamentally wrong with printing," he insists. "It's just that the machines had gotten into the wrong hands."

Durkan takes credit for having transformed the product into its successful modern-day form by introducing denser pile types, using delustered nylon fibers that not only improve wearability but also create the outward appearance of wool construction, and adding fluorocarbons to prevent soiling—despite Durkan's insistence that, "there is no dirt-hiding substance as good as a pattern."

The biggest influence Durkan's Dalton, Ga., manufacturing facility has had on the world of printed carpet is the technology used to produce it. Durkan has developed a vertically integrated manufacturing process, complete with spinning machines, tufting machines, back coating operations, a beck dye plant and a completely renovated printing system, to maintain the strictest quality standards.

Traditional printing machines used 2-in. belts to transport the carpet over the print bed. The instability of this method was the ever-present danger of streaking. Durkan's German printing technology uses a secure, 38-ft. solid belt and computerized digital transport that allows for extraordinarily precise pattern repeats while nearly eliminating streaking.

The process also serves shorter runs and provides custom patterns and colors, thereby allowing Durkan to serve the upscale, custom-designed "better" commercial carpet market. "Our customer base reads like the who's who of the hospitality and health care fields," says Tom Durkan.

Design capabilities are also greatly improved with the introduction of advanced computerization. The six designers on staff who once drew patterns by hand now create patterns on a computer screen—and benefit significantly from the efficiency and flexibility CAD has to offer. The high-tech scanners, plotters and printers also produce paper strikeoffs to be used as a first level of submission, prior to providing the customer with an actual carpet sample. Designers can even request a "perception" presentation, a full-scale adaptation of how a carpet will look in its actual installation setting.

Customer service is a primary focus of the Durkan philosophy. "At Durkan we don't want to look good," insists Pat Durkan. "We want the designer to look good." Working on the assumption that a designer who impresses a client with a professional presentation is a happy designer and satisfied customer, Durkan is dedicated to providing quality support material to designers in a timely fashion. "We can make custom samples and render a complete detailed proposal in one day," says Pat Durkan. "We make that presentation the best it can be."

The strategy seems to have worked in the U.S. hospitality market, where Durkan claims to sell more patterned carpet than all competing British woven wool Axminster firms combined. A trend in health care design away from the institutional atmosphere and towards a more residential, healing environment has made printed carpets more popular than ever in hospitals and long-term care facilities as well. And Tom Durkan claims that the corporate office environment is next to fall in line. "We are living in a very opulent country," he insists. "People are looking for details now. If you pay $40 to $45 a foot for carpet, it shouldn't look dead."

Remarkably unshaken by the current recession, Durkan continues to invest in its printing operation in anticipation of expanded markets and changing tastes. For now, at least, Durkan's future in the printed carpet market seems snug as a bug in a rug.
nnouncing Envision™ by Peerless:
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You're looking at a perfect example of how this new system fits today's lighting needs. At San Francisco's PBS-affiliate channel 9, video monitors are everywhere and all the pressures of broadcasting come with the job. Under the glare and hard shadows conventional downlighting creates, eyestrain can be a serious problem. Glare-free lighting is the obvious answer, but this was a critical budget situation. Until Envision by Peerless, true glare-free lighting was out of the question. Envision gives a genuinely glare-free environment because it provides evenly-lit ceilings, just like the finest Peerless lensed indirect lighting with Softshine Optics. Envision is built with the same materials and the same attention to quality. But it costs much less, mainly because it doesn't have the Softshine external lens. Envision won't deliver Softshine's higher perceived illumination, but otherwise it performs at the same superior level.

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Architect: Gensler and Associates Architects, San Francisco
Electrical Engineers: S-H Engineers, Inc. San Francisco
Lighting: Envision 8" x 3" Rounded Lighting by Peerless
All in the Families

Scalamandre resurrects long-loved contract classics from Boris Kroll

By Jean Godfrey-June

This is not the year to go around buying up companies,” admits Tami Bitter Cook, president of SA Fabrics, Inc., an affiliate company of Scalamandre, Inc. Despite that caveat, her company couldn’t resist acquiring revered contract fabric manufacturer Boris Kroll after it succumbed to the ravages of the economy last year. “Boris Kroll was such an outstanding firm, with so many valuable fabrics,” observes Bitter Cook, who trained as an architect. “Scalamandre had always been better-known for our more luxurious, residential fabrics. At times it was hard convincing people that we could also do contract. The Boris Kroll name has an excellent reputation in the contract market.”

Many designers were dismayed to hear of Kroll’s demise; now the fabrics and the name will live on. “The names clearly distinguish the two lines,” she notes. “Scalamandre has always had plenty of offerings on the upper end. Boris Kroll will provide the more corporate, nuts-and-bolts end of the line.” Scalamandre’s existing contract sales force will add the line to their wares, and Scalamandre showrooms will display both lines.

Organizing and moving decades of fabric was a considerable undertaking, Bitter Cook found. “We went to Kroll’s plant (in Paterson, N.J.) and just began sorting and packing,” she recalls. “It took a sizeable crew several weeks, but we packed it all up and brought it here.” Former Kroll president Lisa Kroll served as a consultant during the move.

Scalamandre’s facility is actually smaller than Kroll’s was, which required some adjustment, Bitter Cook explains. However, the real challenge involved the questions over which designs to keep, how to color them, how much to stock, how to get samples out quickly, getting loom configurations set up to do the weaving and simply getting organized. In addition, the company kept archival samples of all of Kroll’s old lines for inclusion in Scalamandre’s permanent archives. “We’ll always have that access,” emphasizes Bitter Cook.

To make matters more challenging, the new company made fast-tracking existing Kroll orders a priority. “We worked very hard to finish the jobs that Boris Kroll had pending when it folded, and to get them out to customers as fast as possible,” recalls Bitter Cook, who adds that Scalamandre’s high-speed looms will increase efficiency for many Kroll designs.

The new company is also purchasing several new looms to accommodate the increased workload. “We can produce their designs for less money and in less time than they could, in many cases,” Bitter Cook explains. The weaving will still be done at Scalamandre’s Long Island City, N.Y., manufacturing plant. (Extras were sold off quickly in Scalamandre’s Silk Surplus discount stores.)

If the public loved the designs, the design community has been even more enthusiastic. “We’ve gotten a great response,” says Bitter Cook. “It’s clearly an investment that’s going to pay off for us.” As an architect, Bitter Cook is particularly excited about the Boris Kroll line. “This collection specifically targets the kind of interior design and architecture that personally relate to,” she says.

The current collection, which will slowly expand in small groupings of textiles, blends contract-ready toughness with the high-design elegance that has distinguished Kroll fabrics for decades. The fabrics shown here combine wool, cotton and nylon; not shown are textured jacquards in 100% Trevira FR polyester.

As Bitter Cook says, the acquisition simply made sense. “The two men who started the two companies were remarkably similar in some ways,” she observes. The fact that both had managed to remain family businesses over the years further attests to their compatibility.

Designers and architects across the country have counted on both Scalamandre and Boris Kroll for decades. Thanks to Scalamandre, the traditions—like the textiles themselves—live on.

Circle No. 262
THE BRILLIANCE OF SOME DESIGNS CAN BE CONTAINED IN A SPACE ABOUT YEA-BIG.

At 3 by 5½ inches, Hafele's halogens have one of the lowest profiles on the market. So it's ironic that you're seeing so much of them in today's better interior designs. Stowed beneath a row of cabinets, high in a tight corner, along a dark hallway, Hafele's Low Profile halogens open up a space without taking any room. Amidst the most modern, dramatic designs, they provide the limelight without stealing it.

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You’ve Come A Long Way, Baby

LEGO turns day care from a holding pen into a world children invent with their own imaginations at its Creative Child Care Center in Enfield, Conn., designed by Jeter Cook & Jepson

By Amy Milshtein

Only the best is good enough for our kids.” Not just a hollow tag line used to push toys, this phrase embodies LEGO Systems Inc.’s corporate philosophy. From its toys (“play systems”) to its educational supplements, LEGO consistently works to enrich and enhance young minds. It took the principle to a more personal level by building the LEGO Creative Child Care Center on its grounds in Enfield, Conn., designed by Jeter, Cook & Jepson.

“Day care arose out of parental need,” says Robert O’Brien, senior interior designer on the project for Jeter, Cook & Jepson (JCJ). “LEGO wanted to answer that need while creating an opportunity for children. It wanted to turn day care into a fun, developmental place, not just a holding pen.”

Which is what one would expect from a company like LEGO. The 60-year-old Danish toymaker has been putting out its famous plastic bricks since 1949. Emphasizing quality toys for quality play, its name is a contraction of the Danish “Leg Godt,” which means play well. And for years children around the world have done just that. The toys are safe, thought-provoking, co-educational and seemingly endless in possibilities—six eight-stud bricks can be combined in nearly 109 million ways.

Today the LEGO group markets toys in 115 countries. Along with the traditional LEGO bricks and accessories, it offers DUPLO blocks, which are bigger for younger hands, and markets product and curriculum support material to schools through LEGO DACTA, the educational division of LEGO Systems. Delving into day care seemed like the next natural step.

No matter what anxious parents searching for quality day care might hope, LEGO does not see this venture as another high-volume money maker. “We decided to invest heavily into children,” says Stuart McMeeking, general manager of the LEGO Dacta group. “We want to make going to day care better than staying home. And that means employing quality in everything.”

What better place to start than the actual building? O’Brien, along with project architect Nancy Myrdal Caroll, worked to “push the box” of the traditional day-care setting. Coupling high-end materials and custom furnishings with a whimsical yet thought-provoking exterior, they made LEGO Creative Child Care Center a place that allows for possibilities rather than dictates probabilities.

The excitement starts while approaching the Center. The primary-bright building actually looks like LEGO bricks. “This gets kids thinking about architecture and scale,” says Myrdal Caroll. “Yes it’s fun but it’s educational too.” Inside, the LEGO theme continues.

The Center holds up to 128 children and is equipped with state-of-the-art computer room and staff area. The interior’s semi-open floor plan adds structure while allowing for spontaneity.
Every present is the commitment to quality. For example, the fluorescent lights above the infant cribs are cradled in a yellow shade. “How would you like to look up at a bare, glowing bulb all day?” asks McMeeking.

The architects went above and beyond existing ventilation codes to minimize diaper smell. “We put individual exhaust fans above every changing table,” says Myrdal Carroll. The architects strove to meet the Danish building code of providing at least 70% natural light, so skylights and portholes punctuate the building.

To foster a sense of community, JCJ added a circular space called the discovery area. While the area is defined, the action certainly isn’t. Kids can learn about music one day, ballet the next or use their imagination and turn the spot into just about anything. Informal tables and chairs placed around the center create a Parisian café atmosphere.

Proving that it’s never too early to tap at a keyboard, the LEGO center has its own computer room. Here kids play and learn on 10 computers complete with LEGO software. Accordingly, the interior of this room is high-tech with computer stations that offer privacy while allowing flexibility for teamwork.

In building this center, LEGO created two new products. The first is care for children from kindergarten to seventh grade. Known as “latch-key” kids, they are too old for structured day care but too young to be on their own—until you try to tell a 10-year-old she has to go to a “baby place.” JCJ solved this problem by creating a separate “club house” area with relative autonomy for these kids. They can have a snack, start homework at a study carrel, chill out on a floppy couch or go outside. It beats hanging out at the mall.

Just as LEGO pushed the box of the day-care industry, it has pushed the limits of the furniture industry for its second new product idea. Not satisfied with children's furniture currently in the market, LEGO and JCJ called on the companies of the Steelcase Design Partnership. Along with miniaturizing some of their products, the Partnership companies employed special nontoxic finishes. So the kids sit on mini-Eclipse chairs by Brayton or a Vecta lounge covered in custom DesignTex fabric.

Plans for more LEGO centers are on the back burner for now. If and when more are commissioned, the award-winning Enfield facility is not meant to be a hard and fast prototype. “The center is relatively new,” says McMeeking. “We want to see what works and what doesn’t.” With dedication like this, maybe one day all of our children will tootle to a brighter future—built by LEGO, of course.

Project Summary: LEGO Creative Day Care Center

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Attention CalMart Shoppers

With next-door neighbors like Adrienne Vittadini, Ellen Tracy and Guess?, CaliforniaMart's new Los Angeles office space by Steven Goldberg Design Associates had to be hip—but no fashion victim

By Jean Godfrey-June

Even the Beach Boys had to admit that East Coast girls were the hip ones. But times have changed for California fashion. Its influence has grown dramatically in the past 10 years, from chic scuba styling to the short-shorts of Venice Beach that became last year's hot club look. And big-name designers like Marc Jacobs for Perry Ellis, Adrienne Vittadini and Ellen Tracy have discovered that a West Coast presence is far from an afterthought—it's a fashion must. Many of fashion's most prominent names have established themselves at Los Angeles' CaliforniaMart over the years. With its corporate office's latest renovation by Steven Goldberg Design Associates, the trend is likely to continue.

Size-wise, the Mart was never small potatoes. The four-building complex rises 13 floors above the city's garment district, encompasses three million square feet and houses a population of 8,000 workers on any given day. The Mart is home to over 2,000 showrooms and corporate headquarters, from Guess? and Nolan Miller to Levis and Catalina.

Given its ample capacity, the Mart easily plays host to tens of thousands of buyers of women's, men's and children's apparel, accessories and textiles every year. Beyond that, the 25-year-old structure includes five banks, industry libraries, schools, temporary exhibition space, a theater for fashion shows and 11 restaurants. As the largest facility of its kind in the United States, it even sports its own zip code.

While the merchandise displayed inside is worthy of a Cindy Crawford report on MTV's House of Style, the 1964-vintage architecture isn't as up-to-the-minute. The showrooms themselves are predictably updated to reflect their au courant merchandise, but overall interior details tend to follow the exterior's lead, despite numerous modifications over time. The Mart's 11,000-sq. ft. headquarters, for example, hadn't been renovated since the early 1970s.

"It was all bronze mirrors and oak," recalls Steven Goldberg, partner at his own firm, Steven Goldberg Design Associates. "It had a contemporary feel, but no new wave or new edge." The owner agreed that a change was overdue. "Many of our tenants were seeking to change their look," says David Morse, managing partner of the CaliforniaMart. "We wanted to create a prototype to show tenants what was possible within the space."

Having leased space in the building for 12 years themselves, Steven Goldberg and partner Michael Gerrity had created many of the Mart's individual showroom designs. ("Most of our clients are in the fashion industry," Goldberg points out.) Though Mart personnel were familiar enough with Goldberg's work to commission several small public spaces from him, they initially invited only large, corporate interior design firms to bid on the headquarters project.

The big firms emphasized corporate conser-
haute couture or ready-to-wear? CaliforniaMart’s conference rooms get a shot of style from off-the-rack classics like Knoll’s Pollock chair (bottom). The elegant assurance of the furniture (below) plays against the seemingly random geometries of walls, ceilings and details. Yet the overall design can be quickly understood and appreciated by the Mart’s fashion industry tenants.

Built to last—even if hemlines fall

Several architectural tours around the area (yes, designer and client stopped by Cesar Pelli’s Pacific Design Center) established basic likes and dislikes. “I have to give Goldberg credit just for putting up with us,” says Morse. “But nobody’s looked back. It’s been a wonderful change for us.”

The headquarters’ two floors house leasing, marketing, accounting and management functions. Goldberg strove to establish a separate identity for each department. “The creatives,” approximately 40 employees in marketing and public relations who run market week promotions for each sector of the market, got their own floor, complete with a separate entrance. “If you need to get to leasing,” Morse explains, “you don’t have to go through marketing to get there.”

A central stairway edged in mahogany and anodized steel connects the two floors and provides a focus for the design. “We basically blew out everything around it,” says Goldberg. “We wanted the fewest corridors possible, and opening up the plan allowed us to do that.”

Naturally, some enclosed private offices and conference rooms were necessary, but Goldberg kept it light with full-height glass walls, etched for translucence. Morse admits that because the space is very deep, “We were concerned about getting light into the back offices. But they did it, and on budget at that.” Special effects like back-lit translucent Kalwall, and suspended beams holding recessed Invisalight wash the space with light throughout.

Overall, the effect is a soft, more feminine feeling, despite, as Goldberg says, “all the hard-edged materials.” The firm introduced a bit of drama with what he calls “collision architecture,” featuring such phenomena as beams intersecting, going through walls and down stairs. Then there’s the 500-gallon, three-sided freshwater aquarium and the Japanese screen-inspired reception area.

“We used typical materials, but tried to put them together differently,” Goldberg says. If the result is stimulating, it is also far from trendy. “The Mart’s business is leasing space,” says Goldberg. “So we used elements such as updated ceiling tiles that their tenants might be looking to use, and could get excited about. We didn’t design outside the realm of possibility.”

Just the same, when your office is in the same building as your client’s, the pressures can be formidable. “My pants were down from day one,” laughs Goldberg. Things got particu-
order. Though the Mart hosts thousands of buyers of women's, men's and children's apparel, accessories and textiles every year, its office makes the job seem quite manageable.

New wave meets New Age as flying beams go right through a waiting-room wall (left) at CaliforniaMart. Elsewhere, a reception area (right) exudes a studied, almost Japanese sense of calm and order. Morse credits the Mart's services and promotions for generating business. Yet he also firmly believes that potential tenants are impressed with what has been done with the headquarters space. "We're extremely pleased with the project," he says, adding that it has inspired many of the Mart's tenants to upgrade their own facilities.

And what could be better proof of an owner's enthusiasm than a new commission? The Mart recently signed Goldberg to renovate the main lobby. While hemlines rise and fall with all the predictability of the weather, CaliforniaMart's new corporate look is sure to endure. It's as basic—and as timeless—as the little black dress.

Project Summary: CaliforniaMart

Information has an unnerving habit of accumulating even when you’re an experienced, century-plus-old diversified manufacturer of chemical products, agricultural chemicals, precious metals, defense systems, food machinery, petroleum equipment and specialized machinery like FMC Corporation, a $3-billion, Fortune 150 company whose Bradley Fighting Vehicle won acclaim during Operation Desert Storm. Slowly but inexorably, the hardware and software of information processing pile up, such as happened recently at FMC Chemical Group headquarters in Philadelphia. Then comes a day in which the computers, printers, facsimile machines and files have nowhere to go or grow—when Chicago-based FMC summoned LSH/Hague-Richards, the interior design subsidiary of LSH & Schlossman and Hack, Inc., to create a new, 262,000-sq.-ft. facility with long-term protection from the information explosion.

"We had been making changes every five years," recalls Thomas Donnelly, facility manager for FMC Chemical Group, "Our new office is much more technically applicable. When a project goes into the shell of a building, it’s easier to modify." FMC was no stranger to LSH/Hague-Richards, having retained principal Richard N. Hague, AIA, and his firm for various projects over the years. To provide FMC the capacity to handle state-of-the-art information technology with what principal-in-charge Raymond K. Role calls "a light, airy ambience and a clearly business-like image," LSH/Hague-Richards conducted extensive interviews with dozens of FMC's key managers and professionals representing such disciplines as chemistry and chemical engineering, marketing, product management, manufacturing and accounting, as well as FMC's corporate director of administration, Beverly Guin, and the Chemical Group's Donnelly.

A program was drawn up that the project team tested against plans and specifications of four Center City buildings assembled for review by LaSalle Partners, real estate consultant to FMC. The winner: the new Mellon Bank Center, designed by Kohn Pedersen Fox, in which FMC could occupy all 12 floors of the mid-rise elevator bank. Besides offering the convenience and security of a dedicated elevator bank, the Center could also accommodate the technical demands of a 3,000-sq.-ft. computer room with uninterrupted power source (UPS), wiring for a fiber optics network, a perimeter cable tray for wire management, closed circuit TV and the task/ambient lighting system that FMC and LSH/Hague-Richards wanted.

Though there would be more room for handling information hardware and software, FMC would not waste a single square foot in the new facility. "The space is denser than before," Role observes. "We have high-density filing, 10-ft. by 15-ft. standard private offices, and increased storage capacity at each workstation."

A glance at almost any detail in FMC shows how determined the project team was to extract utility and efficiency from the new space. Perimeter corridors, for example, are lined with...
FMC has always had conference rooms on its premises, but LSH/Hague-Richards has given the company an unparalleled facility for such functions as video conferences, overhead TV projection and large meetings for 36 participants or more, as can be demonstrated in the main conference room (top). Executive offices (below) share in the use of understated forms and materials applied to the reception area and main conference room.

**Four ways to plug into the future**

A series of 300-watt sconces produces ambient lighting to supplement pendant-mounted task lights and individual desk lamps, each fixture having its own switch for maximum adjustability and economy.

Standardized work stations, so useful in enhancing flexibility in planning, have been surprisingly well received at FMC in light of the company’s previous, more differentiated arrangements. As Role points out, “We’ve got managers, professionals—even lawyers—inside the 10 x 15 offices.” Adds Donnelly, “Private offices at the perimeter remain part of the tradition at FMC. But we don’t need as many different office sizes as we once had.”

FMC employees will certainly be ready for whatever technological needs come their way. Flexibility for information processing is maintained through an expanded power supply that includes a “clean power” source for computers along with standard power. A well-equipped mail room, printing shop, 800-number telephone room, auditorium and other operational services are close at hand on the lower floors; video conferencing facilities are also available upstairs. In addition, quadraplex data outlets give every work station capacity for computers, telephones, 800-number telephones or facsimile in any combination of four.

Yet the quality of the working environment has not been neglected either. Light and views are brought as deep into the core area as possible by such devices as full-height side lights at the doors of the private offices ringing every floor’s perimeter, continuous clerestories over the files in the corridors, and an imaginative use of such incandescent and fluorescent lighting techniques as recessed cans, wall washers and recessed coves. Every floor is provided with two conference rooms seating 12, two equipment rooms for printers, facsimile and copiers, and two large coffee stations complete with vending machines, refrigerators and built-in displays of customers’ products. FMC’s extensive corporate art collection has been installed in private offices and the corners of perimeter corridors, against a backdrop of maple veneers, cool gray walls, furniture and carpet tile, and upholstery in deep blues, teals, reds and purples.

The focal point of the design, of course, is the main reception on floor 24 and its adjoin-
floors 23 and 25. Here FMC's visitors can find the main conference room, which seats 36 and comes outfitted with a full battery of audio-visual equipment and a warming kitchen. While the overall color scheme remains consistent with other floors, the wood veneer shifts noticeably to birds-eye maple. The stairway connecting floor 24 to the floors above and below, where office suites can be found for the two top executives of the chemical Group, is a dazzling work of sculpture in wood bannisters, steel balusters raced by steel rods and bronze stringers.

Role gives his client generous credit for making the design of this facility possible. FMC's Guin played a major role as project manager, spending some three to four days a week with Donnelly and LSH/Hague-Richards in Philadelphia during a 10-month interval from August 1990 to May 1991 to see the project to completion. To choose the best furniture system, the project team built three full-scale mock-ups. "We needed furnishings that would work with the technology of today and the next five years," Donnelly recounts. "We brought a group of 15 to 20 employees up to see the model offices in the raw space of the building, and asked them about their likes and dislikes before making the final selection."

Management and employees are pleased with the new office, according to Donnelly. State-of-the-art information processing technology is now at everyone's fingertips. There is plenty of filing capacity at individual and central locations. And the proof that FMC has let form follow function is that the firm's secretaries, each managing a growing population of office machines, have seen their floor area allotments actually rise from 50 to 80 sq. ft. for the best reason of all—they've earned it. 

Project Summary: FMC Chemical Group

It all started with a cheap pair of Chinese cotton slippers and a bottle of bleach. Two former artists, Sandy Chilewich and Kathy Moskal, met at a co-op meeting in their SoHo apartment building, struck up a friendship, and began experimenting with the cotton slippers, dyeing them in bright colors. When the shoes ended up in *Vogue* magazine, Henri Bendel had to have some. Chilewich and Moskal began experimenting with other accessories, and the two hit upon socks and tights—founding Hue in 1987, a legwear company that’s changed hosiery from a commodity to a fashion statement. With sales soaring above $40 million, and five collections a year adding to 50 basic styles, the company’s tiny showroom and office space were stretched far too thin. Fortunately, Chilewich and Moskal had yet another leg up on the competition: Chilewich’s husband Joseph Sultan, AIA, principal at Gran Sultan Associates, could design a new showroom.

Naturally, Sultan knew the business well. He’d developed the slat-wall display system on which the multi-colored tights had high-stepped their way to success. The modular point-of-purchase displays, composed chiefly of slat wall and steel, are now used in major department stores nationwide—and are widely copied.

The display system draws attention to the product’s most important feature—color. Before Hue, women chose from black, white, and...
Gran Sultan Associates steps up to bat for women's tights, designing a new Manhattan showroom for hosiery iconoclast Hue

By Jean Godfrey-June

Bright Tights, Big City

Their hosiery can be merchandized in many colors, thanks to a one-size-only policy made possible by loom technology plus new fibers like Lycra combined with cotton. "Offering the product in just one size dramatically reduces the number of SKUs a retailer has to carry," explains Chiliewich. "So they can carry more colors." Hue's color-intensive strategy has caught on with clothing retailers across the nation.

But don't look for strong colors in Hue's

Step up and vogue: A crisp, clean photograph greets visitors as they step off the elevators at the Hue showroom (above) in Manhattan. Gran Sultan used texture—sisal, slate, leather and wicker—to balance the showroom's sleek minimalism.
interior design, where a spare, neutral palette prevails. It's the merchandise that steals the show. "We felt it was crucial to show off the goods, not the architecture," says Sultan. "The Modernist box still has a great deal going for it in this context."

Hue's success with innovative photography on its packaging carried over well in the showroom. Black-and-white blow-ups describe the product's manufacturing process and materials, while smaller, color photographs focus on particular products or new color lines. A huge black-and-white photograph sets the tone by greeting visitors as they step out of the elevator.

"We knew we wanted the timeless appeal of the black-and-white photographs," Sultan recalls. "But how to incorporate them into the design? That took some thinking." Sultan says he was inspired by the Museum of Modern Art's landmark exhibition of the 1950s, *The Family of Man*, where photographs modulate the space rather than decorate it. Photographs appear in Hue as billboards, room dividers and product descriptions, floating free of supports and hovering over black work tables.

But the project is not simply streamlined and sleek. Sultan worked numerous textures, from sisal, leather and wood to slate and marble, into the plan. The emphasis on natural materials reflects Hue's natural-fiber approach to hoseelry. Metal sock forms kick in mission along one wall to show how good the product looks when worn. Spare, white ceilings and walls work with glass partitions to create an atmosphere of space and light.

Special attention was devoted to getting the ceiling right. "I wanted to keep the ceiling clean," Sultan says. "To maximize height, he created a soffit to hold ducts and lighting. Hidden fluorescent strips outline the perimeter of the room with spot halogens tucked in behind them, creating a high level of ambient light while focusing attention on the satin wall displays. All lighting has been custom fabricated to meet strict energy codes.

How did the husband-and-wife relationship affect the dynamics of architect and client? "Believe it or not, it made everything easier," Chilewich insists. "All of us, including Kathy (Moskal), shared a common aesthetic. We knew what we wanted when we started. We walked in knowing we were going to spend some money, and we understood each other very well."

"It all went incredibly smoothly," Sultan concurs. Still, he admits the project team faced a down-to-the-wire finish. Because a market week began on a Sunday, everyone spent a late-Saturday night and early Sunday morning getting the place in shape. After a first run in New York, a miniature version of the Manhattan showroom in London opened quite smoothly. When it came time to introduce a new children's line, both showrooms accommodated—or should we say slipped on?—the merchandise with ease.

A high-kicking Chorus Line—with socks

Project Summary: Hue Showroom

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Simply Divine

When the architecture firm of Holabird & Root answered the calling to restore and renovate three historic Chicago-area churches, miracles happened

By Jennifer Thiele

And God said, "Let there be light."

Though Walker Johnson, director of restoration for Chicago architecture firm Holabird & Root, might not have had that Biblical passage in mind when he led the renovations of three Chicago-area churches, the introduction of light did figure prominently in his work. The challenges presented by the soaring, vaulted ceilings in each of the three churches provided Johnson with an opportunity to showcase his lighting design talents—not to mention some of the most historically significant and breathtaking sanctuary designs the Windy City has to offer.

Houses of worship continue to fulfill a number of important missions in our culture, boasting stunning and often significant works of art and architecture, anchoring and unifying communities, and awing us with the suggestion of a power beyond our comprehension even as they soothe and comfort us. The central and deeply personal place they occupy in society often causes people to become fervently attached to them as perhaps no other structure can. For an architect, the design of a church is best approached with reverence to its emotional significance—even more so when the design is a renovation of an already well-established sanctuary.

Such is Johnson's mission at Holabird & Root as he continues his artful renovations of historically significant churches. "You have to investigate and understand why the space is important, historically, culturally and religiously," he points out. As a trained historian who has taught architectural history and preservation at the University of Virginia, Johnson has been highly sensitive to the cultural significance of the three Chicago churches, reviving the original historic designs and restoring their integrity within the framework of the periods in which they were built. As an architect, he has been equally concerned with outfitting the churches to meet present day standards in terms of mechanical systems, lighting, acoustics and handicapped access.

St. Clement's Roman Catholic Church, located in the Lincoln Park section of north Chicago, was built in 1918. Its traditional Latin-cross floor plan lent itself surprisingly well to a redesign that reflects both current liturgical practices as dictated by Rome and the progressive attitudes of the mostly young, professional congregation. Renovations by Holabird & Root removed the high altar from the apse and placed it down among the pews, which were rearranged to face the altar on

MARCH 1992
To improve handicapped access to St. Clement's labavel, Holabird & Root built a special lift within the structure of the adjoining rectory that gives easy access to the front of the church.

To provide maximum visibility for the church's new-found splendor, Johnson has installed a special lighting system with chandeliers that illuminates the vibrantly colored interior and highlights the restored dome. The lighting's impact has been profound. Because poor lighting had previously cast the dome into deep shadow, parishioners eagerly awaiting the completion of the Easter-to-Christmas renovations may even have assumed the house of saints, angels and Bible scenes soaring overhead were new to the design.

In contrast to St. Clement's emphatically religious interior, the Episcopal Cathedral of St. James in downtown Chicago features secular, though no less spectacular, interior design. Designed and started in 1856, the cathedral was scrapped for a more contemporary design completed in 1871, the Cathedral had experienced long and interesting history, including almost total destruction by the Great Chicago Fire just two months after it was finished. Chicagoans commonly believe that only the Chicago Water Tower survived that inferno but in fact the Cathedral's main tower survived as well. In 1875 the Cathedral was rebuilt, and hastily decorated in a "clumsy Gothic Revival style" that was probably quite unlike the original design (which was not well documented). In the mid-1880s a new rectory from New York hired an English architect, E. Neville Stent, who redesigned the interior yet again in an Arts & Crafts style.

By the time Holabird & Root was commissioned to renovate the Cathedral in 1985, the church's interior had been overpainted at least four times, estimates Johnson, who settled on restoring the interior to the style Stent had introduced in the mid-1880s after extensive research into the Cathedral's heritage, "made a judgment call," explains Johnson. "Rather than try to emulate the 1875 interior, we used Stent's designs. They were most consistent with the final design of the Cathedral, and they were historically important."

Walls and ceiling were scraped to reveal elaborate stencil work that more reflect secular and political themes than religious ones, Greek cross designs based on English heraldry, Tudor Rose and Fleur-de-lis motifs signifying the politics of England and France, sycamore leaves denoting charity, and decorative tulip and brick stencils were faithfully restored and replaced wherever necessary. If you start cutting up someone else's design, there's a great deal of arrogance involved," cautions Johnson, who took pains to carefully replicate Stent's work. Carved wooden trusses arching gracefully over the nave were also refinished to harmonize with the stencil work. "The whole space just floats," says Johnson.

When a new Roman Catholic diocese was carved out of the Chicago diocese, it "needed a cathedral quick," says Johnson, and so the Cathedral of St. Raymond Nonnatus was built in 1950 in Joliet, Ill. Unlike the Cathedral of St. James, where a series of alterations had sacrificed much of the original architectural character of the building, the Cathedral of St. Raymond Nonnatus was never completed according to original plans, resulting in a structure characterized by...
architectural discrepancies and a dull interior that lacked any real decoration or character from the outset, according to Johnson.

"The interior had drifted badly from the architect’s design," he explains. "There was nothing to restore, so we just interpreted renderings of the original designs by the architect." No original color scheme was available, but one thing Johnson knew immediately was that the green walls and red and green stained glass windows that were presently in place had to go. "It was a very unfortunate color palette," he comments. Walls and ceiling were painted white with bronze and silver leaf accents, and red and green stained glass was eliminated in favor of amber and blue.

Lighting design also figured significantly in the renovations of the Cathedral of St. Raymond. To illuminate the vaulted ceiling, Johnson custom-designed a series of chandeliers, which were themselves lighted to dramatic effect. (Original plans called for the Latin cross layout to have a much more interesting ceiling, featuring a large cupola at the crossing. But the plan was scrapped by order of the rector in favor of a 106-ft. campanile outside.) Overall, the Art Deco interior is spare by comparison, but unified as never before.

That Holabird & Root has recently seen a lot of activity in interior design for churches is

St. James Cathedral had undergone numerous renovations throughout its long history, resulting in the loss of much of its architectural character. Holabird & Root settled on restoring the Arts & Crafts interior design (bottom) created by English architect E.J. Neville Stent in the late 1880s because of its historic importance and consistency with the overall design. Layers of paint were scraped off to reveal elaborate stencil work that was carefully restored and replaced where necessary.

St. James Cathedral (below) was completed in 1871 and burned down two months later in the Great Chicago Fire. Only the Cathedral's tower survived, and no one knows for sure what the original design looked like.
The Cathedral of St. Raymond Nona tus was never finished according to original plans, so Holabird & Root's renovation of the church required Johnson to interpret the architect's original, uncolored design sketches. The formerly dark, eclectic interior was brightened with a lighter color palette, new stained glass windows and a custom-designed lighting system, and unified in an Art Deco-inspired style.

St. Raymond's original plans called for a cupola to be built over the transept crossing, but the rector ordered the building of the 100-ft. campanile instead (below).

no coincidence, according to Johnson. "During the 1960s and 1970s a lot of church efforts concentrated on sending money out of the country," he explains, leaving physical plants to run down out of neglect. The introduction of tax incentives for historic restoration projects in 1976 did not affect religious organizations directly because they are not taxed anyway, but the attending resurgence of interest in historic preservation did not escape the notice of churches either. By the mid-1980s, churches, temples and mosques across the country were prepared to protect their heritages and their investments by adhering to a cardinal rule of architecture and design that we are living with today: Thou shall not deteriorate.

For the congregations of Saints Clement, James and Raymond, the new interest in bricks and mortar must seem like answered prayers.

Project Summary: Cathedral of St. James Episcopal

Project Summary: Cathedral of St. Raymond
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What Do The Aging Want?

With America’s 65+ population exploding, architects and interior designers will soon feel the impact in countless ways

By Jean Godfrey-June

ew bus drivers would believe Paul Newman, Georgio Armani, Sophia Loren or Audrey Hepburn if they asked for a senior’s discount, but the day that they’ll qualify is drawing near. Indeed, it’s drawing near for a great many Americans. The number of people in this country over 65 increases (net) by 1,770 per day. Über volunteer/philanthropist Brooke Astor turns 90 this month, and plans to “dance till dawn” at her charity gala. Willard Scott already has far more 100th-birthday celebrants than he can handle. By the year 2000, people over 65 will constitute 13% of our population, and the number should grow to 21% by 2030. The numbers should particularly interest the design community, because the elderly are the population most affected by their environment. “An environment can imprison the aging or it can liberate them,” says Martin Cohen, FAIA, principal of his own firm in Armonk, N.Y., and a member of the Aging Design Research Program (ADRP).

In truth, talking about design for “the aging” is about as specific as designing for “the youthful.” Solutions may be so generalized as to be useless. Nevertheless, strong stereotypes about the aging persist, and the realities do represent opportunities for the architecture and interior design community.

Is the elderly population as financially dependent on government and family as many Americans believe? No, say the statistics: The aging are one of America’s wealthiest demographic groups. The median net worth of older households at $73,500 (including those over 75 years at $61,500) was considerably above the national average at $35,800 in 1988. But the poverty rate for persons 65 and over at 12.2% is also higher than that of the general population age 18 to 64 at 10.7%, according to the Census Bureau.

And don’t think the aging are simply salting away savings for the next generation. According to the American Association of Retired Persons (AARP), the 65-and-over group represented 12% of the U. S. population but accounted for 36% of total personal health expenditures, totalling $162 billion or an average of $5,360 per person per year, over four times the $1,290 spent for younger persons. But viewing the elderly as simply a health care market is an enormous mistake. Dan Cinelli, principal at O'Donnell Wicklund Pigozzi & Peterson in Northbrook, Ill., explains that his firm targets environments for the elderly beyond the retirement home/assisted care market. “There are many types of businesses whose main clientele are retired, over-65 consumers,” he observes. “Yet many don’t cater to these people’s needs. Those that do will prosper.”

The image of the helpless, feeble and disoriented nursing home patient represents reality for only 5% of Americans over 65, and only 20% of them will ever spend any time in a nursing home. In fact, 80% of people
over 65 live in private homes or apartments. Making those residences, (whether planned for the elderly or not) more livable for the aging should be a top priority for today’s designers, as should making the businesses they patronize and the public spaces they utilize more user-friendly. The elderly population has one of the highest levels of disposable income,” points out Cinelli. “If traveling to them means being pushed around a busy, confusing airport in a wheelchair, they’re not going to do it. Why not develop a senior’s club at airports?”

The ideal environment: How much golf can you play?

“Designing environments for the elderly to maximize performance is more than a humanitarian gesture, it’s the socially responsible thing to do,” says Jain Malkin, president of her own interior design and space planning firm in San Diego, which specializes in health care facilities, in her recently published book, Hospital Interior Architecture. The idea of the elderly worker as less capable and more prone to health problems (and thus waiting to be quietly put to pasture) is contradicted by the facts: older workers have fewer absences than their fresh-faced co-workers; they use psychotropic drugs less often; they are less likely to be admitted to psychiatric facilities; and they report lower stress levels than other workers. A full 12% of older Americans or 3.5 million of them were active in the labor force in 1990.

“We told people to stop smoking, to eat better and to exercise,” says Cinelli. “They did, and we’re still giving them early retirement. What are they supposed to do, when they retire at 62 and will live well into their eighties? There’s only so much golf you can play.”

While many elderly become consultants to the industries they formerly served, many others become volunteers. Those who do work often embrace a markedly different and more dedicated work ethic than their younger co-workers. As organizations realize the value of elderly workers, they will make adjustments to accommodate them. Designers can help them respond.

What specific health problems should designers be addressing? According to the AARP, the most frequently occurring conditions in 1989 for the elderly, most of whom experience one or more conditions, were arthritis (48%), hypertension (38%), hearing impairments (29%), heart disease (28%), cataracts and orthopedic impairments (16% each), sinusitis (15%), diabetes (9%), and visual impairments and varicose veins (8% each). Sensitivity to these conditions plus awareness of their frequency in the elderly population should inform every designer's work.

Consider presbycusis, or progressive hearing loss, which starts in the 20s, but doesn’t show up until most people are in their 50s and 60s. “People lose their hearing in the higher frequency ranges,” says Dr. Kenneth P. Roy, senior research scientist at Armstrong World Industries. “Consonants, which make speech intelligible, generally fall within the higher frequencies. Thus, older people have difficulty understanding what others say.”

Roy says that acoustical solutions should involve absorbing mid-to-low-frequency sound or background noise while preserving as much high-frequency sound as possible.

Insightful, not institutional, design: At Franciscan Village in Lemont, Ill., O’Donnell Wickland Pigozzo and Peterson Architects integrates living spaces for elderly who range widely in function levels. Here, a country-theme dining room encourages community and companionship.

How do you design for the complications of age? Following Americans with Disabilities Act (ADA) standards is a start—but designers must go further. “We must combine the ADA standards with other considerations,” says Cohen. “The ADA deals with accessibility, which is good. But it doesn’t address such issues as acoustics, or foot-candle levels.”

The ADRP has been working on implementing dialogue between architects and occupational therapists.

“Occupational therapists can assess environmental barriers quite easily, because they’re used to helping people overcome them,” Cohen says. Such a dialogue can benefit both residential and commercial designs for the aging.

“Elderly people will patronize businesses that address their needs,” says Cinelli. He notes that pharmacies, who service the elderly perhaps more than any other age group, inadvertently throw obstacles in the path of their best customers; products high on shelves, out of reach for anyone with limited mobility; lighting and surfaces that cause an undue amount of glare, to which the aging eye is far more sensitive; and raised platforms for supervision, which make communication difficult for anyone hard of hearing.

“If an elderly person is discussing a health problem,” he says, “the pharmacist often has to yell to be heard, which can be embarrassing.”

Churches and synagogues can have similar problems. Cinelli recalls, “I went to a 7:30 a.m. mass, where 95% of the congregation was retired. Everyone was on the edge of their pew, because the pews were extremely hard to pull yourself out of if you sat back. The priest was standing before a stained-glass window facing due east. If you had any problems with glare, he’d have been impossible to see.”

Chain restaurants, such as Wags or Denny’s, have begun targeting elderly patrons in the past few years with advertising campaigns and healthier menu items. “Whether they’re a chain or a local restaurant, if they’ve got an elderly clientele, they should be thinking about their lighting levels and furniture design,” says Cinelli. “Are there arms on the chairs, for instance? They should examine how geriatric architects solve problems in retirement homes.”

Many of the elderly’s needs clash head-on with the retail shopping environment. “Most malls are one hard, reflective, non-absorptive surface after another,” says Cohen. “It’s a

Good public spaces: User-friendly—without saying so?

How to design for the complications of age? Following Americans with Disabilities Act (ADA) standards is a start—but designers must go further. “We must combine the ADA standards with other considerations,” says Cohen. “The ADA deals with accessibility, which is good. But it doesn’t address such issues as acoustics, or foot-candle levels.”

The ADRP has been working on implementing dialogue between architects and occupational therapists.

“Occupational therapists can assess environmental barriers quite easily, because they’re used to helping people overcome them,” Cohen says. Such a dialogue can benefit both residential and commercial designs for the aging.

“Elderly people will patronize businesses that address their needs,” says Cinelli. He notes that pharmacies, who service the elderly perhaps more than any other age group, inadvertently throw obstacles in the path of their best customers; products high on shelves, out of reach for anyone with limited mobility; lighting and surfaces that cause an undue amount of glare, to which the aging eye is far more sensitive; and raised platforms for supervision, which make communication difficult for anyone hard of hearing.

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Many of the elderly’s needs clash head-on with the retail shopping environment. “Most malls are one hard, reflective, non-absorptive surface after another,” says Cohen. “It’s a
user-belligerent environment. Elderly people end up staying home and using the phone. Civic centers and public spaces get similar appraisals. "It's not necessarily expensive changes we're advocating," Cohen insists. "Something as simple as a few extra benches will do in a space that requires lots of walking. It's simply being sensitive to the needs of other people."

Businesses should think twice before pointing out these details, however. "Subtle change is better rather than drawing attention to for-the-elderly features," Cohen warns. "The elderly don't want to be separated, ostracized, or thought of as different from the average person."

Good residential spaces: Home-like instead of home?

If home is where the heart is, residential spaces for the elderly, whether private homes, retirement communities or assisted care facilities, should look and feel, well, like home. Cohen wonders why homes aren't built to accommodate the elderly in the first place. As chairman of the American Institute of Architects (AIA) Task Force on Aging from 1983-86, he feels that the elderly "don't want to leave the home they're in, but they have to, because homes aren't designed that way."

Is architecture to blame? Cohen places the blame on society-wide attitudes. "We don't think of a 30-year-old as becoming a 70-year old and having to navigate through the same space," he declares. "We bar a whole population from full participation, even in their own homes. We build special facilities for them, and then wonder why they don't want to go there."

Indeed, leaving home for an assisted-care facility, even when the medical need is clear, is a depressing prospect for even the most optimistic person. Visions of long, hospital-like corridors, little privacy, limited mobility and painful loneliness come to mind. What can designers do to make them better?

Jain Malkin argues for designs that give residents a sense of purpose and control. "If the environment offers too little challenge, the individual reacts by becoming lethargic and operates below his or her capacity," she says. "If an environment offers too much, the individual's ability to adapt fails and behavior deteriorates."

It's a delicate, project-specific balance. Designs that foster a sense of community, more like the set of TV's "Golden Girls" and less like a hospital ward, could do much for a resident's well-being. "We've lost touch with what constitutes 'home' for most people," says Cohen. "Regulators, administrators and architects are dictating what home should be."

But codes, not designers, are the culprits here—as Cheryl Riskin, director of the Levine Institute on Aging in Detroit, and an active member of the American Association of Homes for the Elderly's Clearinghouse on Aging and Environmental Design Codes, explains. The state-by-state codes, some of which date back to the Civil War, are typically hospital codes based around the familiar nursing station configuration.

Riskin points out that the codes require nursing stations to be able to view every room. This makes for long corridors that force some residents into wheelchairs, and stifles the sense of community that a cluster design would sustain. "The irony is that accidents don't happen in doorways, so being able to see the doorway isn't an effective measure to begin with," says Riskin. "The codes aren't based on research or need."

Ralph Lauren walkers? BMW wheelchairs?

How will the assisted-care facility of the future look? Hopefully, the codes will change. In addition, baby boomers, with their status-conscious, insatiable taste for good design, are getting on in years. Can the day of the Ralph Lauren walker and the BMW wheelchair be far behind? How about the Philippe Starck Home for the Elderly?

Hold the glitz, Cinelli cautions. "If they want a Chexy, don't give them a Cadillac," he says, as far as retirement communities are concerned. "If a facility is much fancier than the way a person has lived all her life, it's not going to feel like home to her." But that could change, as design-oriented baby boomers age.

Fitness has proved much more than a craze. Getting older may mean changing one's work-outs or exercises, but a former aerobics nut is unlikely to metamorphose into a couch potato merely upon turning 65. Life Plus, Inc., for example, has introduced an ergonomic exercise bicycle that stands at normal chair height, making it more comfortable and easier to use for elderly exercisers. Looking young will undoubtedly remain a top concern among the elderly. Spa-type facilities that cater to aging beauty-seekers should be a growing market.

Currently, fitness facilities within long-term care installations impress the children of the residents more than the residents themselves, Cinelli notes. But the children are worth impressing, as they often play a large role in decisions about assisted care. "It typically takes a person eight visits to decide on an assisted-care facility," says Cinelli. "Two of those visits are with children."

Not surprisingly, children seem to trust the not-for-profit facilities over the Marriots and Hyatts. "If this Catholic order or that Jewish community center was in the community throughout the person's life, they've got much more credibility than an outsider," Cinelli observes. "You know they'll take good care of your parents."

While appearances are a clear priority in designing for the elderly, Malkin emphasizes the need to concentrate on designing to maximize performance for the elderly, not simply look good to outside observers. Do brighter lights, contrasting colors, color-coded design elements, matte floor coverings that reduce glare, and the clutter of frequently used items (easier to remember when left in sight) look strange to us? Just remember who we're designing for.

American society in the late 20th century still appears to value the blush of youth far more than the wisdom of age. Perhaps that's why we persist in ignoring even the most common-sensical solutions to the problems our elderly face. But as times change, those businesses, design and otherwise, that address the growing aging population will not simply make more money, they'll change people's lives for the better.

This much is certain: We must all reach 65 someday. Let's hope we can navigate the world we've designed—when that fateful moment arrives.
Come Home to Nagoya

Citizens of Nagoya, Japan don’t like to leave home when they retire, and now they don’t have to—when home is Morning Park Chikaramachi, designed by Kaplan McLaughlin Diaz with Kajima Corporation

By Roger Yee
Straddling roughly the same latitude as Los Angeles, the Japanese city of Nagoya can hardly be said to resemble Los Angeles except for its prominence in trade. Like the City of Angels, the capital city of Aichi Prefecture in the Chubu (Central Japan) region counts among its neighbors some of the heaviestweights in the global economy: Mitsubishi Heavy Industries, Nippon Steel, Toyota, Suzuki, Honda, Yamaha, Kawai, Yamazaki Mazak, Brother and the city’s own Noritake, the renowned maker of fine porcelain.

Unlike the Big Orange, however, Nagoya is a gracious modern city with a proud, medieval heart—a former pottery village, Edo Period castle town and fourth largest city in modern Japan (at 2.1 million inhabitants) that is laid out with broad boulevards, strict zoning and some 1,100 parks. Perhaps this is why Morning Park Chikaramachi Retirement Community has just been completed from a design by Kaplan McLaughlin Diaz with Kajima Corporation: Nagoya’s special blend of city and country life persuades its residents to live here and retire here.

The story of Morning Park begins fittingly with a plot of land in the Shirakabo-Dori district that had been held for several generations in the family of Seicho Suzuki as a pottery workshop. No longer wanting to carry on the business, Suzuki had hoped to bestow the property on his daughter without incurring heavy taxes, and to do something worthwhile for Japan at the same time. In talks with his trading partner Sumitomo, Suzuki was introduced to the Human Life Services Company, a pioneering developer and manager of retirement housing, to whom he granted a lease.

Students of Japanese history will recognize that Human Life’s plan to erect a retirement community on the Suzuki property is still quite novel in Japanese society. Generations of families have traditionally resided in extended households that include parents, children and paternal grandparents. But rapid urbanization of the once rural population, a scarcity of urban land for development and the high cost of small urban dwelling units have disrupted the old pattern, leaving many aging widows and couples isolated from their children and concerned about becoming a burden to them.

As a San Francisco-based architecture firm active in Japan, Kaplan McLaughlin Diaz (KMD) was retained by Human Life with Kajima as col-

Ideally, aging citizens of Nagoya, capital city of Aichi Prefecture in central Japan, would prefer to retire at home surrounded by the familiar reminders of a lifetime. However, Morning Park Chikaramachi Retirement Community’s piano lounge (left) shows how inviting new vistas can be. This space is one of a number of multiple-function facilities that residents can use for community activities and entertaining family and friends. The outdoor courtyard can be glimpsed beyond the screen-like walls and grand piano.
laborating architect in part because the client expected the Americans to be familiar with retirement communities in the States. But making assumptions about the Japanese way of aging based on American models seemed inherently risky. KMD principal-in-charge Mitchell Green recalls wondering, "How do we know what Japanese retirees want?"

To understand the kind of housing elderly citizens of Nagoya would like, KMD had to persuade Human Life to conduct market research using potential residents for Morning Park. "The developer had never heard of focus groups, and found our desire to get close to people a bit shocking," Green admits. "We ended up preparing a lifestyle discussion that took group participants through a 'day in the life,' following different scenarios and floor plans."

Human Life then randomly mailed questionnaires to upper middle income Nagoya residents that invited them to come to the focus groups with interested friends. What became immediately apparent was that Morning Park's greatest competition would come not from other retirement homes but from the residents' own homes. "The participants wanted a place much like their own," explains Mika Yamamoto, KMD director of research and communication, "along with features their own units lacked, such as larger facilities for community-centered activities." Other concerns they voiced included security, safety and convenience, the latter in particular to encourage their children to visit them regularly.

Based on the findings of the focus groups and studies of existing retirement facilities, Human Life and KMD wrote a building program for a 60,000-sq.-ft. facility that represented a unique combination of Japanese and American ideas. Residents would be healthy seniors age 62 and older (spouses could be younger) who would pay a single fee for lifetime care and use of a dwelling unit and community facilities, plus a monthly fee for such optional services as house cleaning, laundry and dining hall meals. Besides having 41 apartments averaging some 926 sq. ft. for two-bedroom units, Morning Park would also devote a relatively high 40% of its floor area to public space and circulation.

Setting aside some 24,000 sq. ft. for community purposes permits residents to share a main dining room, private dining room, piano lounge, library, exercise room, private Japanese spa, beauty salon, Japanese tea house, lounge/general activity room and

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No long, depressing, American-style halls please

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When KMD, Kajima and O'Brien Associates planned the interiors for Morning Park, they learned that beyond wanting a comfortable dwelling unit of one's own, seniors consider having time for community life to be a key to happy retirement. Thus, Morning Park residents can enjoy such on-site facilities as an oak-lined main dining room (top), a private dining room (middle) enriched by different kinds of marbles and a light, airy entrance foyer with double-height ceiling and cherrywood doorways (above).
three-bed primary nursing care unit complete with private patient rooms, examination rooms, doctor’s office and power lift. (Japanese law requires retirement communities to reserve 7% of their units for bedridden or Alzheimer residents.) Though parking space would be provided, residents would not have cars or need them, since public transportation, shuttle service and limousines are readily available—and Japanese are not reluctant to use alternatives to the private car.

Of course, Morning Park also protects its residents’ privacy, a cherished privilege in crowded Japan. “We wanted to give residents as much of the sense of a private home as possible,” Green indicates. “After all, why should they move out of a private home?” For KMD’s designers, this meant that public areas on the main floor and the dwelling units above them would assume a U-shape surrounding three of four sides of an outdoor Japanese garden, and flow easily into six elevator lobbies serving only two apartments per upper floor, eliminating the need for the long, depressing halls so familiar to American retirement homes.

Visually, Morning Park represents another novel point of view for both the Japanese client and the American design firm. “We can thank the client that we don’t look like Colonial Williamsburg,” says Green. “Some Japanese hotels and inns actually do. Nagoya is getting more international every day, but Morning Park is for the Japanese.” Thus, facades of gray ceramic tile with aluminum balcony railings and windows contrast their orthogonal frame with the smaller, elliptical-shaped ones.

Western style living/dining accommodations and an efficiency kitchen and compact bath, both Japanese style. The entrance is through a foyer that functions somewhat like the traditional genkan where shoes are removed. Otherwise, the units are what Green describes as “more Hawaiian than Japanese or American,” which suits the residents just fine.

Has life at Morning Park shown its underlying assumptions about retirement living in Japan to be correct? The staff of 27 serving a population of 60 has found Morning Park’s seniors to be a lively, independent lot. The community facilitator who fills the role of social director notes that residents are forever organizing clubs, going on excursions and holding special activities. “Morning Park is helping older people to stay independent in their community for as long as they want,” concludes Mika Yamamoto. “This could be the future of aging in Japan.”

Origami, anyone?

Project Summary: Morning Park

Chikaramachi Retirement Community

Going For The Gold

Challenged to design a facility to match the active lifestyle of the "Go-Gos" of Azalea Trace, in Pensacola, Fla., Hansen Lind Meyer staged a full-court press

By Amy Milshtein

They hike, drive, paint, garden, golf, swim, dine and dance. They do just about everything and, by gum, they do it themselves. They are the "Go-Gos," the spry and frisky seventy-somethings who live in Azalea Trace. The Pensacola, Fla., retirement community has just welcomed some new residents to the recently constructed Terrace Apartments, a 48-unit facility designed by Hansen Lind Meyer that may raise eyebrows about what retirement living can be.

The 11-year-old, 40-acre community is home to some 370 retired residents who are far from retiring. Over 50% are ex-military men and women coming from the nearby Pensacola naval air base with an average age of 75. The rest are professional couples who are little older, averaging 79 years.

Why do they come to retirement communities? Security, independence, companionship and peace of mind are the biggest reasons. Azalea Trace, particularly with its Terrace Apartments, offers all this in a residential setting.

Azalea Trace's benefits are many. Residents enjoy totally independent living in a park-like setting. They can help themselves to an indoor pool for swimming and water exercises, a gym, a library and a dining room where residents take one meal a day, usually dinner, at the community center. Arts and crafts are also a part of the program. Goldenigers not content to sit and whittle or weave pot holders have completed some very impressive projects, including a gazebo which stands on the grounds.

Most residents still drive cars, but for those who don't, a community bus takes them into town. A convenience store located in the center allows for small, quick purchases. Golf, an important activity to the Tracers, is nearby.

The social aspects of a retirement community also draw residents in. With everyone around you from the same walk of life, you're bound to find a hiking companion or a fourth for bridge. "Residents have a terrific support group here," says Michael Mitchum, executive director of Azalea Trace. "So if something happens, like the death of a spouse, you are surrounded by people who've been there and are willing to help you through it."

While an active social life is important to the Go-Gos, perhaps Azalea Trace's biggest selling point is peace of mind. Along with independent living arrangements, the community also has a fully staffed, 90-bed health care clinic. If and when residents can no longer take care of themselves, they can move into the clinic at a much cheaper cost than a standard nursing home. This allows retirees to plan their lives realistically—and with dignity.

As one would expect, a community like this is not inexpensive. Azalea Trace asks for an initial endowment that ranges from $51,400 to $215,000 and monthly service fees from $827 to $1,461. But most residents agree that it's money well spent.

Before the addition of the Terrace Apartments, Azalea Trace offered two options: the Garden Apartments, which are detached, one-level living units, or the Mid-Rise, a six-story building that is connected to the community center. When management decided that more apartments were needed to provide for future
financial viability, it called in Hansen Lind Meyer.
The design firm answered with the Terrace
Apartments. Three-stories tall, it is located
between the Mid-Rise, with all its amenities,
and the Garden Apartments. From the outside,
the Terrace looks like an inviting manor house.
Inside, a warm country club feeling prevails.
Hansen Lind Meyer's architects and
designers took great care to make the Terrace
as residential as possible. Incorporated into
its scheme are subtle design features that
simplify life for its residents. The process
actually started with the siting of the building.
"We avoided steep slopes and rough patches
of ground," remembers Robert Yohe, project
director at Hansen Lind Meyer: "The Terrace
Apartments sits in a natural, secluded setting
that is not too far from the community center."
A front and back entrance, simple
symmetry and interior public spaces like a
lounge, library and card room assist residents
in wayfinding. These public rooms also add to
the country club feel of the Terrace Apartments.
Furnishings in the public spaces are traditional
inviting and user-friendly. "We chose stiff
upright chairs," says Michael LeBoeuf, project
designer at Hansen Lind Meyer: "Residents can
get in and out of them easily."
Lighting was carefully balanced to suit the
aging eye. Stark contrasts were avoided
because they can create glare and wash out
details. Doorways were gently highlighted
so the spaces could be seen. Pattern and color also play an important
role in the design for the apartment's elderly
residents. Hues in the Terrace are straightfor-
ward with strong contrasts between walls and
floors. Simple, bold patterning was used to
avoid confusion. Flooring was kept consistent
throughout, so every step could be a sure one.
When a resident walks inside her apartment
she will see her own furniture in a setting that
includes a terrace, French doors, wood windows
and bays, and laundry facilities. What she won't
see are the details that Hansen Lind Meyer have
added to make her life simpler and safer.
For example, the kitchen is easily reconfig-
ured to accommodate a wheelchair. If a resi-
dent falls or needs immediate assistance, she
only needs to push a security button. And the
bathroom, that hotbed for household accidents,
features grip bars and a door that opens out so it cannot be blocked.
It's clear that the Terrace allows residents to
live on their own as easily as possible. So clear, in fact, that 75% of the apartments have been sold
on drawings and renderings alone. And why not?
The Go-Go's know that while life may begin at 40
the fun doesn't start until at least 75.

Project Summary: Azalea Trace, Terrace Apartments

Location: Pensacola, FL. Total floor area: 70,000 sq ft. No. of floors: 3. Average floor size: 23,400 sq. ft.
Porcelain tile: Fiandre. Ceiling: USG. Armstrong
Lighting: Lithonia. Doors: Southeastern. Marvin
Door hardware: Schlage, Sargent, Von Duprin.
Window: Marvin. Fireplace: Majestic. Kitchen cabinets:
Varilat Industries. Springbrook Design. Chairs:
Kimball. Chair upholstery: Maharam. Coffee and side
tables: Kimball. Files & shelving: Custom. Woodworking
& cabinetmaking: Custom. Appliances: General Elec-
tric. Elevators: Dover. HVAC: Bryant. Fire safety
Edwards. Communications: DuKane. Plumbing fixtures:
Briggs. Client: Azalea Trace, Inc. Architect/interior
designer: Hansen Lind Meyer; Toberl E. Aho;
director; Michael LeBoeuf, AIA, designer
Robert E. Egleston, AIA, project architect
Cheryl Budzinski, ASLA, interior designer. Civil
engineer: Kathy Kelley. Landscape architect: Rita Rop-
polo, ASLA. Structural engineer: Chuck Vanderlin-
den. Mechanical engineer: Dave McMullin. Electrica
engineer: Richard R. Snyder. Construction manager:
The Weitz Co. Photographer: George Cott.
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Over The River
And Through The Woods...

...To grandmother's' luxurious co-op at Becketwood we go—where Hammel Green and Abrahamson has designed Minneapolis' premier senior living community

By Jennifer Thiele

They say that behind every great man there's a great woman. For Dan Swedberg, in charge of the design of Becketwood for Minneapolis-based architect Hammel Green and Abrahamson (HGA), there certainly was—plus 10 more.

The all-female board of directors of the Episcopal Church Home of Minnesota had already been operating a 131-bed nursing home when it decided the time was right to expand its properties and its range of services to the senior adult community in the Twin Cities. "To keep going in this world you've got to keep moving," theorizes former Church Home board of directors president and current Becketwood board of directors president Eleanor Sulerud. Riding the crest of a new wave of popularity for cooperative apartments in the Minneapolis-St. Paul area, and eager to offer something altogether different in senior living options, the Church Home board envisioned a cooperative, adult community that offers an active and rewarding lifestyle.

"When you consider the continuum of care, we were at the high level, offering highly skilled care at the Church Home," says Sulerud. "We wanted to go down to the lowest level—Independent living." Keeping that distinction in front of them at all times, an all-woman Becketwood board of directors was formed to direct the construction and design of the 226-unit co-op apartment housed exclusively for adults 55 and over.

Becketwood is located on 12.5 wooded acres on the Mississippi River in the heart of Minneapolis, in a setting that bore a significant influence on the building's architectural style. The property was previously owned by another Episcopal-affiliated organization, the Sheltering Arms Orphanage, and included an English Tudor-style chapel that both seller and buyer were reluctant to lose. In deference to the...
The interiors of Becketwood were designed like a lodge, complete with exposed beams, brick walls, wood paneling, and fireplaces. The lobby (opposite) exhibits the kind of relaxed, country life style comfort that the board of directors insisted upon. The main dining room (bottom) features space similar to an upscale restaurant, but residents are not required to take meals there.

Nine basic dwelling unit types and a variety of optional design features offer owners at Becketwood a richness of individuality that is difficult to find in cooperative housing. Though standards have been set for basic finishes, units are upgraded and furnished by the individual residents (below).
The architecture of Becketwood (above) took its inspiration from an English Tudor-style chapel that came with the purchase of the grounds. Zoning concerns dictated a multi-level building, with lower elevations on the sides facing existing homes in the residential neighborhood.

The Becketwood community as well as within. Almost all have owned their own homes and have opted for the more comfortable, convenient, secure atmosphere associated with community living.

The community area has a series of maps pinpointing the geographic origins of all residents. "One is a map of the Twin Cities, one is a map of the state of Minnesota and one is a map of the United States," says Sulerud, who is also a Becketwood resident. "And we even have a map with a pinpoint way down in Australia."

When a person buys into Becketwood, it is generally expected that he or she will remain there until skilled care is required (at which time residents get high priority for admittance into the Church Home) or until death. Though residents can easily arrange for senior citizen services through an on-staff social worker, Becketwood manager Karen Korstad points out that Becketwood itself does not offer any social services. The emphasis is clearly on independent living, and the advanced age of the residents, therefore, was not expected to be an obvious factor in the facility's design, "We tried to subtly make the design appear that it would fit the needs of anyone," explains Swedberg.

With these parameters in mind, Swedberg recalls that he was instructed by the board to build lots of individuality and comfort into the living units, without conspicuous reference to design for the aging. He developed a flexible floor plan with nine types of dwelling units, from one to three bedrooms, that can be upgraded at the owner's request. "We wanted each one to be unique—a special place for the individual," he says.

Though standard finishes were established throughout, original owners have the option to add balconies, decks, bay windows, turrets, fireplaces, vaulted ceilings and second baths. Swedberg points out that such diversity does more than create an atmosphere of upscale, independent living. It also facilitates real estate transactions by limiting comparison pricing between units when it comes time to sell.

Subtle design features specific to the age group include emergency call systems in each apartment, bathrooms that easily accommodate the installation of grab bars, wider spaces and doorways for wheelchair accessibility, and special signage and lighting in the corridors. "Becketwood is geared for senior housing, but not for senior nursing care," adds Van Zyl. "It's not very different from any condo development you see on the street."

Except for one fact: The construction and design of Becketwood was basically overseen by a group of relative beginners, making the project's success all the more rewarding. The board of 11 women worked hands-on with HGA, and ultimately made all major design decisions.

"Lots of the color plans came from the dishes we chose," laughs Van Zyl. "It was fun, although when you think about how really naive we were, I don't know if we would do it again." On the other hand, the Church Home board is currently overseeing an addition to the nursing home. "At 40 units," reflects Van Zyl, "it's a drop in the hat."

Move over Bea Arthur and Betty White here come the real Golden Girls. §

Project Summary: Becketwood Cooperative

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Work It Out

Getting the most out of a tenant work letter can be a serious challenge—especially when it reads differently for each of the parties involved

By Carol E. Farren and Debbie Jaslow Shatz

Are you getting the most from your tenant work letter for your client? One of the most critical components of a lease, the work letter's true impact is not always fully appreciated by those negotiating it—typically real estate brokers and attorneys who don't understand all of its implications, and know little about construction methods and materials. If they truly intend to draft a good work letter, corporations have many reasons to engage an architect, construction manager, facility management consultant or similar professional familiar with the local market.

The work letter is the landlord's contribution toward the cost of tenant renovation or new construction. Its intent is to assist the tenant with some but not all of the costs of physical build-out. Drafted correctly, a tenant work letter spells out a win-win situation. The landlord gets a new tenant, while the tenant gets space built-to-order at a minimum cost.

The three basic types of tenant work letters include: built-to-suit; construction allowance for a specific allotment of building standard materials per unit of space measurement; and construction allowance for a specific number of dollars per square foot of rentable space.

Built-to-suit: When are allotments ever adequate?

A built-to-suit work letter contracts the landlord to perform renovation work on the tenant's behalf. It is usually keyed to both the landlord's building standards and tenant's plans, which are incorporated into the lease. Restrictions such as specific allotments of building standard materials per unit of space measurement (such as "X" number of duplex outlets per 100 sq. ft. of space) are typical.

The potential tenant should be aware that these allotments are normally inadequate to accommodate today's installation. For example, there are never enough duplex outlets. The quad outlets frequently wanted instead may not be covered at all. Separate circuit outlets for refrigerators, copiers, telephone switches and other equipment are often not included. Above the allotment, the tenant pays.

For a small project, say under 7,500 sq. ft., many tenant headaches can be avoided if the landlord assumes full responsibility for construction. Who will provide the architectural and engineering plans must be clear. If the tenant is hiring the architect and wishes to stick to a building standard installation, the architect should be advised in advance to avoid upgrades or fancy details.

While a landlord may grant an allowance equal to the building standard allowance that you can spend however you wish, you may find yourself paying for extras—while the landlord withholds unused allowance credit

There are certain typically "above building standard" elements that can be negotiated advance into the work letter if you're aware them. Examples include pantry units, quad outlets instead of duplex outlets, separate circuit outlets, storage closets, ceiling fixture lenses, for the reception area, top offices and board room, and upgraded lighting fixture lenses.

Sometimes a landlord will give a allowance equal to the building standard allowance that you can spend however you wish. Be advised, however, that this substitution factor and unit prices for building standard elements should be agreed upon advance. If not, you may find yourself paying extra while the landlord withholds unused allowance credit. For large project build-to-suit is often not the best route, landlords can keep any profits generated through cost reductions from subcontractor. The tenant can usually have more control by hiring his own construction manager or general contractor.

Allowance of materials per unit of space: What's the right stuff?

In the second type of work letter, the landlord grants allowances for certain materials per specific measurement of space. The tenant handles construction and is reimbursed by the landlord up to the allowances. The allowances rarely cover the actual quantity or types of materials required, or the real costs of today's installation. As installation become more complicated, this type of arrangement is used less frequently. For example, an architect may choose indirect lighting instead of the traditional ceiling fixtures to eliminate computer glare. An unused ceiling fixture allowance is lost money to the tenant.

If your work letter calls for you to be reimbursed by the landlord, negotiate the requirements for reimbursement. You want speedy repayment after the landlord receives copies of paid bills. It is possible to get reimbursement in 10 days, even though the landlords would prefer 30. Holdback can also be negotiated.

For example, it is typical for the tenant to hold back 10% of the total payment from the general contractor for coverage of punch list work. The tenant can keep the float of the
payment structured properly. The final progress payment from the landlord is frequently keyed to sign-offs from the architect and engineer as to project completion and compliance with local building codes. The tenant should try to avoid having his final reimbursement keyed to this, as the paper work can be lengthy.

The third type of work letter is a construction allowance based on a particular number of dollars per sq. ft. of rentable space. In New York City a "plain vanilla" space can cost $40 to $50 per square foot even in a depressed market. If the intent is to build a fancy, detailed space, the tenant will have to come up with the difference between the allowance and the installation's actual cost. This is negotiable in this type of work letter; the allowance itself and the timing of payments by landlord to tenant.

This allowance traditionally covered hard costs—actual construction expenditures. Anything permanently affixed to the structure would be covered, such as wallcovering and glued-down carpet, but not furniture systems, architectural fees, engineering fees, building department permits, and the like. Recently, some "soft costs" as they are called, have been included in the landlord's work allowance. Sometimes this is included as a percentage of the total costs, or the tenants are permitted to use the allowance as they see fit, making this the most flexible arrangement for the tenant. Ideally, the construction allowance should fund the actual construction work. Equal payments over a period of time, say four months, starting at the completion of landlord work, would be well worth negotiating.

The work letter should also define responsibilities and provide a schedule of who is to complete what, by which dates, and what the consequences are if these dates are not met. An engineer, for example, must be engaged to survey the intended lease space for power, air conditioning, plumbing, sprinkler, fire safety and structural soundness. Such a survey can point out building deficiencies for the intended use or major, potentially hidden, costs to the project. If you can identify them prior to the signing of the lease, you may be able to incorporate some or all of the corrective work into other sections of the lease.

Facility management professionals can assist the tenant with work letter terminology. For example, does the term "partition" refer to a wall that runs from floor to ceiling, 3 to 6 in. above the ceiling, or slab-to-slab? Is it one-hour rated or two? How many layers of sheet rock does it have and how thick are they? What is the spacing of the studs? Such items may come back to haunt you when you get your final invoices from the landlord, or when you are denied reimbursement. The letter should include definitions or any "Building Standards" that apply to it.

A schedule should always be included. If the landlord is installing new windows prior to the tenant's contractor commencing work, make sure you time your rent commencement date to the landlord's completion date. Negotiate for a rent abatement during construction to avoid paying double rent.

When you hire a general contractor, you are responsible for monitoring the schedule. The landlord's work is typically spelled out in a separate section of the lease, although it may be combined with the work letter. Today landlords are performing more work as an inducement to closing the deal, such as: removing asbestos from wherever a plumbing connection is destined, even though it is currently enclosed; providing the tie-in to the main building fire safety panel as well as any necessary re-programming to accommodate the tenant's new devices; putting in supplementary air conditioning equipment, electrical risers, emergency generators or a tie into the building's emergency systems; and upgrading restrooms and entrances to meet the new handicapped laws.

These items will eat rapidly into your work allowance if you have to pay for them. They must be gotten by the landlord to provide separately from the work letter, the better. Obviously the state of the economy sets the pace. In a soft real estate market you may want to take advantage of the landlord's buying power and purchase building standard material from the landlord's vendors. In a tight real estate market, it could be advantageous to negotiate a "turn key" build-out per tenant plans.

Especially if the job is small, you should make the landlord responsible for the tenant build-out. Properly negotiated, it can eliminate all construction management hassles and can prevent the rent clock from ticking before the space is complete. The pitfall, of course, is when the tenant's architect and engineer do not submit working drawings by the landlord's due date.

Which way to go? In today's market, the "build-to-suit" work letter can be the least costly to the tenant, on the surface. But the tenant must clearly define the quantity and quality of items required, designing one person on its team to authorize pricing, approve drawings and change orders. Methods for resolving disputes concerning what is included and the associated costs should be predefined. An independent consultant must be engaged if necessary to monitor the project.

One of the difficulties inherent in negotiating a work letter is that negotiations frequently take place prior to contracting an architect to provide design schemes and working drawings. A feasibility study or schematic plan may exist, but this is not always the case. Any space plans or design documents that exist at the time of the lease execution should be attached to the lease, documenting the basic intent of the tenant.

Often the commencement of rent is tied to the "substantial completion" of the space, a term which should be spelled out in detail. Various interpretations are possible, some which create a great hardship for the user group. On one hand, "substantial completion" from the tenant's viewpoint occurs when the space is ready for occupancy. Yet contractors can also declare a project "substantially complete" in order to meet a deadline and/or to avoid a penalty, when the work is actually far from finished, and the space is not ready for occupancy. A successful build-out is contingent on the terms of the tenant work letter. Know its logic and what it will allow you to build, and it will perform for you.

"Substantial completion" for the tenant occurs when the space is ready for occupancy—yet a contractor may declare a project "substantially complete" when the work is actually far from finished.

Carol E. Farren is president and Debbie Jaslow Shatz is project manager of Facility Management World Wide Ltd., a facility management consultant based in New York City.
The surprising role of window treatments in energy conservation

By Wendell Colson and Donald Fraser

Many architects and interior designers will freely admit it: Window treatments or coverings are close to the last design decision they make when working on a base building or interiors project. Yet window treatments can make a significant contribution to a building's energy conservation program. Architects, interior designers, engineers and facility managers—who routinely zero in on building orientation and configuration, construction materials, fenestration, glazing and sophisticated controls in cutting energy waste—may be unaware of why window treatments belong in their battery of conservation techniques.

Window treatments help conserve energy in two ways. They reduce thermal transfer through windows and reduce solar gain by intercepting sunlight. In dealing with thermal transfer, the effectiveness of coverings is measured by the "R-Value," or resistance to thermal transfer, which occurs when heat is lost through windows in cold seasons, and when chilled air gains heat via the window from hot outdoor air. The higher the R-value, the less energy is required to heat or cool a space.

When solar gain is the concern, the effectiveness of coverings is measured by the "Shading Coefficient," or the proportion of solar gain when using a window treatment, as compared to that from a glass window alone. Solar gain is a concern in hot seasons, and in buildings exposed to direct sunlight, even in cold weather. Window treatments increase reflectance back towards the window and reduce transmittance into the interior. The lower the Shading Coefficient, the less heat gets through, and the less energy is needed to cool the space.

Which kind of window treatment is right for the job? For a number of reasons, no ideal treatment exists. First, most buildings experience several climates simultaneously, and requirements can vary by season and time of day. A facade that receives no direct exposure to the sun might call for window treatments with a high R-Value, while another facade with heavy exposure might need treatments with a low Shading Coefficient. An eastern exposure might benefit from a low Shading Coefficient on summer mornings, but seek thermal protection at other times.

A second complication is that both R-Values and Shading Coefficients depend on many variables, and should be used only in a relative sense. Actual effectiveness depends on the type and size of window, type of glass used, proper installation and correct operation. For example, the larger the window, the lower the proportion of edges—which can "leak" heat flow and sunlight—to the total area, and therefore the higher the R-Value and the lower the Shading Coefficient. An installation that does not provide a tight seal can reduce the effectiveness of a window treatment, as can blinds that are not adjusted as the sun changes positions.

Third, the choice of a window treatment is affected by the multiple functions window treatments perform in addition to energy conservation, including light control, acoustic control, privacy, preservation of the view, fire resistance and appearance. The choice is also affected by considerations of initial cost, durability and maintenance costs.

Materials and finishes: Apples and oranges

Window treatments can be made of steel, aluminum, vinyl, wood or fabric, and man have special backings or finishes. Energy efficiency is a function of both the inherent qualities of the materials and finishes, and the construction of each type of treatment.

- Metal alone, with a standard painted finish, will transfer some heat. But special, low emission finishes increase energy efficiency dramatically. This type of finish also improves the Shading Coefficient by re-radiating less heat into the space.
- Vinyl vanes and slats have good resistance to heat loss and also to solar gain. Mylar inserts or special finishes increase their effectiveness.
- Fabrics can be surprisingly effective in controlling energy, especially with extra layers or backings. Tighter weaves and heavier weights produce higher R-Values, while lighter colors decrease the Shading Coefficient.
- Wood has low conductance but high emissivity. Its weight and thickness usually produce poor closure, which reduces energy efficiency.

Construction: Some really like it hotter

Along with materials and finishes, window treatment construction also plays a role in producing a wide range of energy conserving capabilities. This becomes clear in the comparisons of R-Values and Shading Coefficients for the categories of window treatments that follow. (For reference, the R-Value for a single pane of glass without a window treatment is approximately .85; the Shading Coefficient is 1.0.)

- Horizontal blinds, a standard choice for contract installations, contribute significantly to energy savings. A one-inch aluminum slat in a closed position has an R-Value of 1.49 to 1.59 with single glazing, and 2.50 to 2.78 with dou
Horizontal blinds are available in a variety of materials, including aluminum, vinyl, and fabric. The choice of material affects not only the appearance but also the energy-saving potential. Aluminum blinds provide good shading and can be adjusted for sun exposure and late afternoon for a western or southern exposure. Vinyl blinds offer good shading and are particularly effective in larger installations. Pleated shades, fabric draperies, and honeycomb shades offer unique energy-saving characteristics.

Evaluating alternatives: What's outside your window?

Designers will find that a number of computer programs can be helpful in handling the variables involved in selecting window treatments.

- The evaluation process starts with a sorting out of non-energy related aspects. Vertical blinds might be chosen, for example, where a clean environment is especially important, or horizontal blinds for shading a southern exposure, or honeycomb shades to reduce glare where VDTs are heavily used.
- The next step is to establish R-Values and Shading Coefficients for window treatments as they would be used in the new installation. Computer simulation would incorporate information on building orientation and configuration, size, type and number of windows, type of glass used, and dimensions of materials of alternative window treatments.
- The third step, also using a computer design, would be to assess costs. Variables would include local weather conditions, such as degree days and wind velocity, fuel costs, initial product costs, expected lifetime and maintenance costs.

While architects and engineers explore new design options, and glass manufacturers research mirror glass, low-emissivity glass and electromagnetic/chronic coatings, research in the window treatment industry continues to develop products that reduce energy consumption. One important area of innovation in the next decade will be variable control window shading devices. These computer-controlled programs will track the sun, time of year and weather conditions, and then coordinate the operation of both window coverings and heating/cooling systems. As energy costs rise and systems are perfected, more buildings will put energy-related functions on automatic.

The future could be bright indeed—when seen through tomorrow's "smart window." 

Wendell Colson is vice president of research & development and Donald Fraser is quality assurance engineering manager at Hunter Douglas Inc., the world's largest manufacturer of window coverings, which makes and distributes horizontal blinds, vertical blinds, pleated shades, fabric draperies and honeycomb pleated shades.
Lean on Me

Since it's not the staircase people are looking at—it's the architectural railing on it—why do so many designers treat railings as an afterthought?

By Jennifer Thiele

What's the first thing designers need to know about architectural railings? It's that they need to know more—period. Despite the fact that railings often occupy a focal point in an interior design, manufacturers of railings will attest that their design and installation are often not resolved early enough or in sufficient detail by designers to avoid substantial time and cost penalties.

Mike Wylie of Wylie Systems, a railing manufacturer in Ontario, Canada, points out a common error that architects or interior designers make when specifying railings. "They may put a lot of emphasis on the design of the infill panels," he says, "but fail to think about the structural mounting means." For example, designers may not consider something as simple as what's behind the walls when they specify a wall-mounted railing system. Similarly, stairs can be built too narrowly, without accounting for the mounting of a railing.

A second common problem: "Designers might not allow sufficient lead time to install a railing with difficult angles and radiuses," says Wylie. "Often there will be more site work than anticipated involved in determining pitches and angles, and many railings simply can't be installed by a general contractor." Wylie recommends that designers involve a railing manufacturer early in a project, to act as a consultant during design and specification, and to do the actual installation when necessary.

"Designers should consult a qualified metal fabricator during the design process for advice on material selection, mounting details, finish selection, railing design and installation procedures," agrees Charles Livers, vice president of Kansas City-based Livers Bronze Co. Though it is almost always advisable from a cost perspective to specify a standard railing system from a reputable manufacturer, companies such as Livers and Wylie will also work closely with designers to develop a custom solution.

While producers don't shrink from custom work, they feel that designers sometimes expect too much. Roger Beard, a Livers designer, explains: "Many designers approach railing design on a conceptual basis and expect the fabricator to make the design work," he observes. "There are also times we're asked to manufacture something that is not going to work or will just be too expensive." Architects and designers who adhere to basic principles may fare much better in the long run.

Something seemingly as elementary as the method of connection can greatly affect time and cost. Elimination of exposed fasteners, for example, can complicate a railing design many times over and can actually result in a weaker construction, according to Beard. Wylie adds that specifying elaborately-designed infill panels and railings with lots of twists and turns can also cost a bundle in terms of time and costs.

Materials and finishes selection also figure importantly in determining the ultimate cost and aesthetic quality of a railing system, be it standard or custom. Julius Blum & Co., a manufacturer of stock-only components, offers four of the most popular rail section materials to designers: aluminum, bronze, stainless steel and acrylic/wood. Livers suggests that avoiding specifying hardware finishes for ornamental metalwork will help save money. In any case, says Beard, "If a manufacturer recommends a design change or substitution, it will be to the architect's advantage in cost or appearance."

General code requirements for structural integrity dictate the following:

- The top rail of a guardrail system must withstand a concentrated load of 200 lb applied at any point or direction, and a uniform load of 50 lb per linear ft. applied horizontally and currently with a uniform load of 100 lb per linear ft. applied vertically downward.
- Handrails not serving as top rails must withstand a concentrated load of 200 lb applied at any point in any direction and a uniform load of 50 lb per linear ft. applied in any direction.
- The infill area of a guardrail system must withstand a horizontal concentrated load of 200 lb applied to one sq. ft. at any point.
- Glass-supported railing systems must withstand loads indicated for top rails and infill panels or by another means so it remains in place if one panel fails.

Dimension requirements include: heights of 34 in. above the floor, 36 in. above the top of the railing and 42 in. above the finish on a level guardrail; vertical spacing of 4 to 6 in., depending on codes. Post spacing varies with rail design.

Designers should note, of course, that building code requirements and safety regulations vary from one type of structure to another, and from one locality to another. Julius Blum points out emphatically that it is the designer's responsibility to comprehend and comply with applicable codes and regulations governing a specific project. Livers suggests that a structural engineer be consulted for a final review of a railing design to make sure that it will meet local loading requirements. Though manufacturers are sufficiently well acquainted with code specifications to supply components that meet the requirements, the structural soundness of each individual railing system should always be verified by a structural engineer.

Too many architects and designers are still prone to custom-designing their own railing systems and subcontracting them out to local metal fabricators that are not railing manufacturers per se. There's an inherent danger here. Though these fabricators may be more cost effective, they are not always equipped to advise designers on critical specifications.

Railing fabricators address this issue by offering custom-designed looks for stock components. "The idea is to introduce style and give the choice to be creative with standard components," says Wylie. The obvious advantage in using custom-looking stock parts over starting from scratch is getting the design you want complete with the expertise you need to keep your railing system holding up.
High-Wire Act

Employees at FMC Chemical Group headquarters in Philadelphia, who include scientists, engineers and managers among their ranks, can be forgiven if they fail to pay much attention to the interior staircase between floors 23 to 25. Visitors, by contrast, probably marvel at this strong yet delicate looking structure. For what LSH/Hague-Richards has created in wood, stainless steel and bronze for the Fortune 150 company is a handsome tribute to what engineering and architecture can accomplish.

The project started with a staircase kit that LSH/Hague-Richards thought it would execute quite differently. But what was originally to be calm, neutral and enameled became tensile, dynamic and exposed. By the time the architects assessed the changes they wanted, they decided to start from scratch.

Taken piece by piece, the structure is simpler than it appears. In essence, bronze-clad steel stringers support bronze-clad steel treads and risers, while stainless steel balusters bolted to the stringers form trusses with their posts and rails to hold up wood banisters and provide lateral resistance. Of course, the elements that transform the construction into a pièce de résistance are the five parallel wires formed of stainless steel rods. These are fastened into spherical pockets mounted on the balusters, then inserted into the turnbuckles between the balusters, and then finally tightened.

LSH/Hague-Richard's design owes an obvious debt to the work of Enea Jiricna, a Czech expatriate practicing in London. In her various shops, restaurants and apartments for clients in such far-flung cities as London, Paris and New York, Jiricna has elevated the manipulation of steel and glass into an art form, often using the staircase as a focal point. None of this may matter to the employees of FMC Chemical Group, of course. Yet it's hard to believe that even the most preoccupied FMC executive doesn't smile when a visitor compliments the way his office is all wired up.

Photography by David Clifton
The Sitzmaschine Meets Dr. Glob

Modern Furniture Classics Since 1945, by Charlotte and Peter Fiell, 1991, Washington: AIA Press, 192 pp., $49.95

Old modern designs, like old soldiers, never die, they just fade away—until they are revived as cherished relics of the recent past. Indeed, if you want to tell the chronology of a modern interior, examine its furniture, particularly its chairs. Even the most memorable designs of the 20th century, including such pre-1945 classics as Josef Hoffmann's Sitzmaschine of 1908, Gerrit Rietveld's Red/Blue chair of 1917-1918, or Marcel Breuer's Wassily chair of 1925, or such postwar pieces as Charles Eames' Lounge chair and ottoman of 1956, Studio 65's Marilyn sofa of 1972, or Philippe Starck's Dr. Glob chair of 1988, betray the time and circumstances that produced them.

As authors Charlotte Fiell and Peter Fiell, students of postwar decorative arts and owners of a decorative arts gallery in London, point out, "Truly definitive or absolute design cannot be created because design is and always will be ephemeral." In this handsomely illustrated and highly readable history of modern postwar furniture, the Fiells take us on the sometimes wildly unpredictable journey of postwar furniture design. What we see from 1946 through 1990 are architects, interior designers and industrial designers responding to both rational and irrational impulses as they conceive mass-produced chairs, tables and casegoods that either affirm the nature of the structures, materials and functions they employ or flatly deny them.

The breadth of human imagination shown in this postwar "best of show" is dazzling. There are furniture pieces of every conceivable structural or surfacing material, casegoods that seem to sway in the wind, and chairs that defy you to sit in them. When Mies van der Rohe argued that there was no need to reinvent design every Monday morning, he surely must have known that nothing would prevent humanity from trying anyway.

Formica & Design, From the Counter Top to High Art, by Susan Grant Lewin, 1991, New York: Rizzoli International, 192 pp., $40.00

From its humble birth in 1913 as electrical insulation, the plastic laminate known as Formica went on to conquer the industrial world as the surfacing material par excellence. Susan Grant Lewin, creative director at Formica Corporation, has edited a fascinating cultural history of this product in Formica & Design that shows how important the surfaces of our artifacts—covered as often as not with Formica—are as bearers of social meaning. Architects and interior designers may sing the praises of honest materials, but modern consumers seem more concerned with what furniture and interiors imply on their surfaces than what they materially constitute inside. Modern society loves to fool itself, and the nostalgic images filling this delightful book show how much creativity we have spent on doing so.

Every designer knows that flash of intuition—that aha!—in the struggle with a particular project, when the client’s problem takes a soaring leap into a three-dimensional solution. Whether that flash occurs on tracing paper, graph paper or the proverbial back of an envelope, the medium that records it is typically a drawing. In this volume, architect Bill Lacy, secretary to the jury for the Pritzker Architecture Prize, immediate past president of Cooper Union and former president of the American Academy in Rome, has invited 100 leading international architects to contribute drawings that document the breakthrough moments in their work.

These drawings crackle with intellectual energy. Because their goal is problem solving rather than rendering, they possess a personal, narrative quality that is missing from either the glossy, finished renderings or intricately detailed construction documents that follow. Lacy himself notes, "These drawings are more in the nature of preliminary sketches of a project, snatched from the drawing table at that moment when the genesis of the design is first revealed." An architect’s drawings turn out to be as distinctive as handwriting.

Consider the following examples. David Childs, partner-in-charge of Skidmore Owings & Merrill in New York, depicts New York’s Columbus Circle in a wavy, flexible line reminiscent of artist Alexander Calder. A sketch of the Church of the Pilgrimage in Nevis, Germany by Gottfried Böhm shows us a craggy mountain in a charcoal rendering that evokes the great massing studies of high-rise towers by Hugh Ferriss. And when Chicago architect Harry Weese examines the workings of the Washington, D.C. Metro system, he draws scientific diagrams full of angles, overlapping circles and arrows that bring to life the intricate microcosm sustaining subway riders in the nation’s capital. Since most of us will never peer over the shoulders of the designers Lacy has gathered, 100 Contemporary Architects is a lot better than wishing to be there.

In the Victorian Style, by Randolph Delehanty with photographs by Richard Sexton, 1991, San Francisco: Chronicle Books, 180 pp., $35.00

Indigenous styles of architecture and interior design such as New England Cape Cod, Florida Spanish Colonial and California Craftsman used to resemble local wines in being savored best at the source—until our industrial society lifted them out of context and reproduced them everywhere. (Want a bit of Versailles in Boca Raton? No problem.) Fortunately, the lessons of indigenous styles like the San Francisco Victorian house remain to be absorbed.

In this revealing study of the "Painted Ladies," designers can follow the evolution of what author Randolph Delehanty, an architectural restoration consultant, maintains to be an "essentially modern" style. Delehanty is serious about this. "The key to understanding it lies not in its obvious facade but in its invisible plumbing," he says. "It was born out of a fascination with two things: new technologies and the architectural styles of the past.

Perhaps the San Francisco rowhouse is not modern in the aesthetic sense because its lush, exotic forms did not grow directly out of its technical functions. However, what Delehanty’s text and Richard Sexton’s superb photographs argue is that the Victorian house is the logical outcome of the city’s hilly topography, its stringent land-use policies, a stratified and formal 19th-century social structure, and emerging technologies of plumbing, gas illumination and heating, and electricity. You can sense the tension Delehanty feels in the interior views of some of the city’s best-preserved Victorians. As we struggle to tame the technology we cram into today’s buildings, this book offers fascinating parallels.
Eastern Paralyzed Veterans Association
The Eastern Paralyzed Veterans Association has published an important new pamphlet, "Removing Barriers in Places of Public Accommodation." EPVA developed this pamphlet to make information easily available to American businesses about steps they must take to improve accessibility for disabled persons to their facilities and services under the federal American With Disabilities Act.
Circle No. 230

Steelcase
Elysee sectional seating is featured in a new product overview brochure from Steelcase. Color photographs demonstrate the versatility of Elysee, as well as its modularity and soft, contoured design. The brochure also discusses construction details and presents the statement of line.
Circle No. 231

Rosemount Office Systems
Private Spaces Office Furniture brochure from Rosemount Office Systems offers a description of the company's complete systems furniture line with superior construction, flexible centerline design and a wide range of workstation options to fit any budget.
Circle No. 232

United Marketing
United Marketing Inc. is now distributing its new recycling container brochure. Highlighted in the six-page color literature piece are: indoor/outdoor recycling containers, a new collection cart, information on fire-safe steel construction and optional easy-to-apply decals for identifying recyclable waste materials.
Circle No. 233

Freudenberg Office Systems
Freudenberg Office Systems introduces its latest product offerings in the 1992 Nora Rubber Flooring Systems catalog. The new brochure details Freudenberg's exciting flooring options, combining designer colors and unique visual effects. Complete product descriptions and specifications for the Norament and Noraplant rubber flooring systems, as well as Nora rubber accessories, are also included.
Circle No. 234

Hoechst Celanese
Hoechst introduces Trespa Composite Architectural Panels in a new brochure to be included in the 1992 edition of Sweet's Catalogue. A description of the range of interior and exterior applications, product features, panel specifications and a color chart are included.
Circle No. 235

Paris/Bompadre
Parisi Inc., a manufacturer of custom furnishings for the hospitality industry, is now offering expert custom capabilities to the contract market. A new division, Parisi/Bompadre, will produce architectural woodworking, furniture and cabinetry for office environments. A full-color brochure describing the wide range of services is available.
Circle No. 236

Schindler Elevator Corporation
Schindler's elevator and escalator planning guide features preliminary selection information for designers. The guide includes features and specifications for a complete line of microprocessor-controlled hydraulic and traction elevators; information on escalators and moving walks; elevator architectural features; general installation requirements; and modernization and maintenance systems.
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Send background data including lines you currently promote, telephone number, and best time to call. Confidentiality assured.

Reply to: P.O. Box 1946, Murray Hill Station, New York, NY 10156

**SERIOUS REPS WANTED**

International contract seating manufacturer with U.S. manufacturing and distribution is available for the following metro areas: Atlanta, Baltimore/DC, Boston, Cleveland, Denver, Detroit, Honolulu, Miami, NYC, N. New Jersey, Philadelphia, Salt Lake City. Candidates will develop/maintain distribution network; strong dealer orientation a must. Send resumes and lines carried to: Sitmatic, 6219 Randolph St., Los Angeles, CA, 90040, attn: Brian Donohoe.

Expanding contract oriented office seating manufacturer seeks reps for various territories. Fax credentials to Allseating Corporation, Mississauga, Ontario 416/522-6953.

**INTERIOR DESIGN- Full-time Asst. Prof. August 92.**

Master's in interior design or related field req'd; also professional experience and college teaching. Applications accepted until position filled. Duties: Teach studio/lecture courses in contract/residential design; assume leadership role in seeking FIDER accreditation; advising; committee work; assessment; CAD work. Send resume and cover letter to: Director of Personnel, Centenary College, 400 Jefferson Street, Hackettstown, NJ 07840. EOE/Affirmative Action.

**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.

For Faster Service
Fax Your Ad to 214/788-1490

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**USED FURNITURE WANTED**

BROKERS FOR CORPORATE AMERICA

**NETWORK**

OFFICE CLEARINGHOUSE, INC.

1145 HIGHBROOK AVE, AKRON, OH 44301

800/572-6622 offices in

Akron, OH Portland, OR Baltimore, MD

Fax 216/253-5713

Certified Industrial Services, Inc.
BUSINESS FOR SALE

JUST LISTED! WON'T LAST!
Highly profitable commercial furniture retailer. Profitable since inception (1978), San Francisco area. High quality products, state of the art support systems, and strong customer base. Buyer must be familiar with furniture sales and working with factory reps. Owner will assist with financing. Call VR Business Brokers 510/945-6666.

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CALHOOK™
Sample Fixtures
EMERLING & COMPANY
574-Weddall Drive #9
Sunnyvale, CA 94089

To Place Your Ad
Call Wayne Kincaid at
800/688-7318

CONTRACT DESIGN

Classified Advertising Rates

Standard Classified
Per column inch
1 time.............................................$90
3 times.........................................$85
6 times..........................................$80
12 times.......................................$75

Minimum ad is 1 column inch, 2 1/8" wide x 1" deep. Approximately 40 letters and spaces per line, 7 lines per inch.

Call or Fax Wayne at:
800-688-7318
Fax 214-419-7900

Mail ad and check to: Contract, P.O. 801470, Dallas, TX 75380.

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Will the door pulls wear white?

Richard Meier

After unveiling LA’s Gulliver-size Getty Museum, getting down to details must seem like a trip to Lilliput for architect Richard Meier, who will display door-pull designs for Santa Barbara’s Forms + Surfaces at NEOCON, But the Pritzker Prize Laureate, who is as adept at translating architectonics into contract fabric as he is weaving buildings into the urban fabric, says the initial design process is much the same. “Begin with a blank piece of paper,” he advises. “The aesthetic concern for a product is not unrelated to what I do in architecture.”

Indeed, a passionate concern for detail is evident in his agora for L.A. John Walsh, director of the Getty.

Designing a life

Erica Millar

While many college kids spend their summers temping or waiting tables, Erica Millar spent one collegiate summer in the office of architect Frank Gehry. “I most- made models and swept floors,” she recalls. But the relationship helped launch her career.

After graduating from Sarah Lawrence College with a fine arts degree, Millar realized the lonely painter’s life she had chosen was not for her. When she called Gehry for advice, he gave her a list of architect’s to contact—and let her drop his name. “I didn’t think Philip Johnson and I.M. Pei would take my calls,” she chuckles. So she started with then-lookers: “I called Robert Stern and said, ‘Hi. My name is Erica Millar, and Frank Gehry told me to call you. And by the way, he thinks you’re brilliant.’” She got the job.

After two years doing mostly odd jobs with Stern, Millar tackled her first real interior design projects as Ward Bennett’s assistant. By the time she joined Kohn Pedersen Fox as a designer, she was ready for the big-time, designing Equitable’s executive offices. On her own since 1988, Millar designs both residential and commercial interiors, as well as furniture in collaboration with Walter P. Sauer & Sons. Why furniture too? “I couldn’t find what I wanted on the market,” she reports. So she designs it herself.

That’s the kind of initiative that would make her famous mentors sit up proudly.

National Velvet—or wool/cotton blend?

Mary Holt

Mary Holt is one of those rare success stories in which starting at the bottom actually works. Now Arc-Com Fabrics’ new director of design, Holt began at the company as an intern left for a brief stint at a mill, and returned to head Arc-Com’s Custom division. She’s traveled the great deal for Arc-Com, meeting designers and getting “incredible feedback about what designer wanted and couldn’t find,” she says. “Now I can apply what I’ve learned to the entire line.”

Handmade paper inspired her interest in textiles. “In both forms, she observes, “you see the process in the finished piece.” Magazines also inspire Holt. “My grandmother gave me a subscription to National Geographic,” she notes. Accordingly, she enjoys photography and hand-paints her own black and-white photos of children.

When she finds the time, that is. Since her appointment, Holt and her studio of eight have been busy with a soon-to-be-previewed health care collection, plus tapestry collection, whose profit will go partly to DFFA.

Though Holt says that home is where her heart is, she foresees no travel ahead. Whatever miles she can’t log at work, she says she can make up—in the pages of National Geographic.