

Focus on Restaurants 1991

A Restaurant that Jaded San Franciscans
Just Can't Get Out of Their Minds

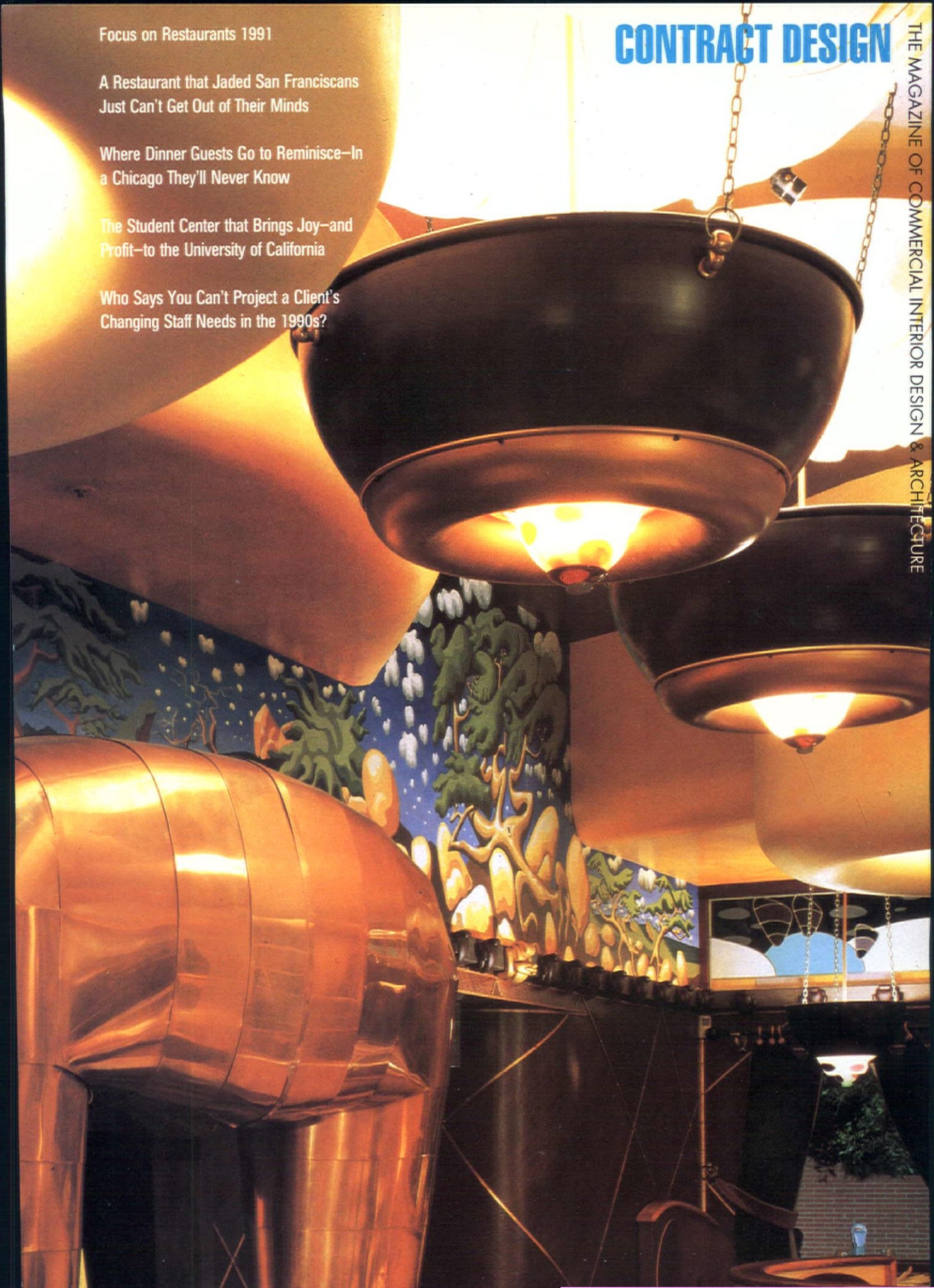
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Changing Staff Needs in the 1990s?

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PRODUCT FOCUS

- 22 **RESTAURANT SEATING**
A review of restaurant seating options for all types of ambiance and cuisine.
- 30 **SHIP TO SHOWROOM**
The Pace Collection has a new specialty of the house with Adam Tihany's Grand Lounge Collection.

DESIGN

- 33 **RONALD MCDONALD HITS MIDDLE AGE**
The food service industry is asking designers to help keep America's appetite from flagging—but is decor what's eating the nation?
- 34 **FAT CITY**
The Venus of Willendorf meets the '40s detective novel at San Francisco's Cypress Club, designed by Jordan Mozer & Associates.
- 38 **PLAY IT AGAIN, ADAM**
Designer Adam Tihany wouldn't dream of telling diners in his Los Angeles Remi they're enjoying the same fine fare and ambiance featured in the original restaurant in New York.
- 42 **FASHION PLATE**
Fast food is transformed into fashionable fare every day at San Diego's Cafe Design Center, with help from a stylish interior designed by BSHA.
- 44 **DAMN THE CHOLESTEROL, HUGE STEAKS AHEAD**
Real men and women who don't eat quiche swear there's always been Gibson's, a 1930s-style Chicago steakhouse designed by Knauer, Inc.—but they're wrong.
- 48 **A THINKING MAN'S DINNER**
At P.J. Wolf in San Diego, by Natsios & Associates, patrons get an architectural armwrestling match along with their steak and lobster.
- 52 **PRESTO!**
Even the staff may not know when or where space gets remodeled in Towers Perrin's new Philadelphia office, designed by the Hillier Group.

- 56 **SCANNING THE CROWD**
Brigham & Women's Hospital in Boston has dramatically improved its bedside manner with its CT Scan Suite, designed by Tsoi/Kobus & Associates.
- 60 **STRANGE BEDFELLOWS**
Kaplan McLaughlin Diaz Architects mixes academia with private enterprise at UC San Diego's Price Center.

BUSINESS

- 65 **WHO'S AFRAID OF OCCUPANCY COST CONTROL?**
By the time many clients get architects and interior designers involved in project development or budget, they may already be losing the battle of the bulge.
- 69 **ASTROLOGERS NEED NOT APPLY**
How can designers project staff needs despite a rapidly changing society and a volatile economy?

TECHNOLOGY

- 73 **KNOCK ON SOLID WOOD**
Many of today's designers can't tell why solid wood furniture differs in telling ways from veneers.
- 76 **FISHING IN THE OFFICE**
A kinder, gentler status symbol for the 1990s that can cost up to \$10,000 and weigh 20,000 pounds.
- 78 **FUZZY SIDE UP**
Years after it conquered the floor covering market, carpet tile faces realistic limits about what it can do.

DEPARTMENTS

- 8 EDITORIAL
- 10 TRENDS
- 16 MARKETPLACE
- 80 DESIGN DETAIL
- 81 BOOKSHELF
- 81 PROFESSIONAL LITERATURE
- 82 CLASSIFIED
- 83 AD INDEX
- 84 PERSONALITIES

Cover Photo: Doorway and wall details in Cypress Club, San Francisco. Photography: Dennis Anderson Photography.

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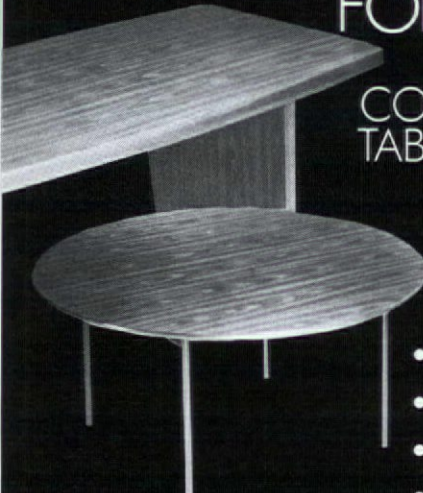
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■
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■
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E S I G N T E X

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Lisa Nicholson, IBD. A designer at Seattle's Callison Partnership. Ask her about creative blocks, and she'll tell you about the first time she sketched with Context™, a freestanding furniture system from Steelcase®.



continued researching other furniture systems.

Lisa kept sketching. And sketching. Until one night. A night when she was working at home. Shortly before the big presentation.

While working on a new headquarters for Boeing Employees' Credit Union (BECU), Lisa felt challenged to keep Context from looking panel-based. But she was so used to working with panel-supported components that she kept arranging the workstations in neat, formal rows.

Lisa tried to show her client how Context would distinguish their new headquarters. She'd already intrigued BECU with the system's curved shapes. And pointed out that a minimal line of stand-alone pieces would be easier and cheaper to manage on a day-to-day basis.

But the sketches! They made Context look so ordinary. And BECU

That's when she saw Context's freestanding units as building blocks that could carve

space instead of simply fill grids. She drew on saw-tooth angles from the building's exterior and created a stair-step layout that would accommodate privacy and maximize views. The building's curves, well, they were already reflected in the furniture.

That night, Lisa pretty much put the competition to rest. After dinner. At the kitchen table. To an audience of three dogs and two cats.

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Are You a Star?

Forget for a moment the architecture or interior design firm where you work. How would you feel if you were one of 373,000 employees working for one of America's most admired corporations, the world's largest computer maker of mainframes, midrange and personal computers, and computer software, and your chief executive told you the following? "The fact that we're losing share makes me goddamn mad.... Everyone is too comfortable at a time when the business is in crisis."

Would you accept the blame for losing the company's market share? Are you too comfortable for your own good? What do you think of your chief executive's role in the company—and your own?

As the business world knows, John Akers, chairman and CEO of IBM, delivered these and similar remarks before an internal IBM management class this spring. His words were swiftly dispersed via electronic mail within IBM by a manager present at the meeting—and soon thereafter found their way to an astonished public. Akers did nothing to hide his anger, frustration and contempt for his fellow employees. From the man who will have been CEO of IBM for a full decade when he retires (longer than any predecessor since Thomas J. Watson, Jr., son of IBM's founder), whose beleaguered company still managed to eke out a gross profit of \$6.02 billion on sales of \$69.02 billion in 1990, and whose pay and bonus leapt 185% to over \$2.2 million in the same year, there was surprisingly little acceptance of personal blame.

No, the design world doesn't have problems on the global scale of IBM, even though such U.S. design/build firms as Fluor, Bechtel, Austin, Leo Daly and Morrison Knudsen (and their counterparts overseas) are powerful corporate entities in their own right. However, what IBM's plight reminds designers is that our society's current obsession with the "star system" in business, design, sports, entertainment and many other areas of

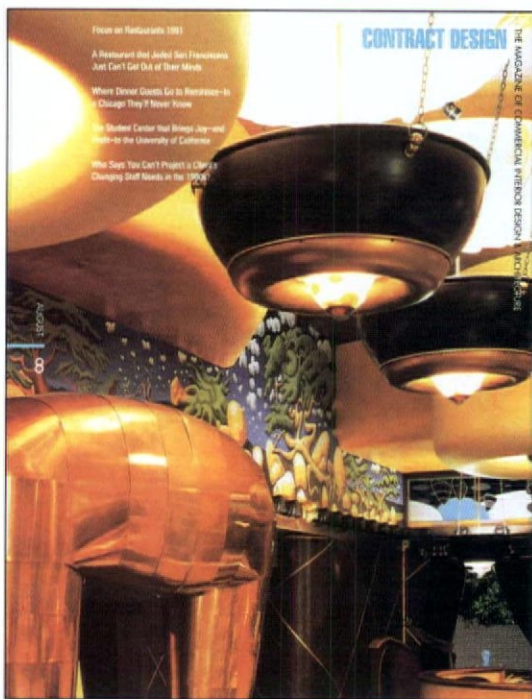
public life is overshadowing the true nature of work in the late 20th century. Realistically, the achievements of many talented individuals should be seen as part of a communal effort. The irony of John Akers's dilemma is that he sees no contradiction in calling himself both the capable leader of his organization—and its prime victim.

Of course, the principals of a design firm set the direction for the rest of the staff just as surely as Akers does for IBM. It's what they want to do—and what their subordinates expect them to do. To such gifted leaders in our field as Philip Johnson, Robert Venturi, Aldo Rossi or Arata Isozaki goes much deserved credit.

However, there is much more to design than just pure "design." For one thing, it is no secret within the design world that most designers don't "design" as much as they "develop." After all, who produces the programming, planning, design development, production drawings or contract documents? Does anyone really believe that one practitioner has the time to study product samples, check shop drawings, review engineering specifications or inspect the building site without help? And why would one designer—no matter how intelligent, talented and efficient—take the time and expense to master design, structural engineering,

mechanical and electrical services, lighting or acoustics—among the many disciplines that a single design project today can bring to bear?

If contemporary design has multidisciplinary needs, then contemporary practice requires cooperation, concurrent engineering and a basic team spirit in addition to skill and expertise to succeed. This means that the acts of one team member affect all. Perhaps the Frank Lloyd Wrights of the 1990s must listen as well as speak out, let the word filter from the bottom up as well as top down, or learn from other disciplines than design. It happens every day in good design firms. It could happen in IBM too. ☞



Roger Yee

Roger Yee
Editor-in-Chief



HOW CETRA HELPED
SECURITY PACIFIC
MAKE THE
CORRECT CHANGE.

When it was time to select the furniture for
Security Pacific National Bank in San

Francisco, the designer preferred an architecturally-oriented system. A system that would function well with the overall form and light of the building. And of course, a system that would complement the individual space it occupied. The designer chose the Cetra System. Sectional glass panels helped create the desired architectural effect. And Cetra's diverse laminates, finishes and fabrics fulfilled the necessities of both the designer and the bank by combining functional design with a refined sense of style. The Cetra System. Bank on it.

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

An Invitation to Young Designers

New York - *Contract Design* welcomes young designers and young design firms to submit recent projects for consideration in our annual review, "New Faces of 1992," in the January 1992 issue. Who's eligible? Any architect or interior designer who has been acting in the capacity of designer for 10 years or less within a new or established design firm, or any architecture or interior design firm that has been in business for 10 years or less is invited to enter one or more projects. Projects should be about two years old or newer.

Design firms and designers should send 35mm color slides or duplicate color transparencies (4 x 5 or 2-1/4 x 2-1/4 format) of each project along with a brief description of the problem solved for the client by the designer. (Once your story has been chosen, we will need your color transparencies to make the actual reproductions.) Floor plans, sections and/or axonometric projections are also helpful in understanding your work, and



A sampling of Best of WestWeek 1991 awards: Girsberger (top) for honorable mention, new showroom; and Vecta (above) for honorable mention, showroom display.

will also be incorporated in our coverage of your work. A stamped, self-addressed return envelope should also be included.

The deadline for submissions is October 18, 1990. Entries should be sent to: New Faces Editor, *Contract Design*, 1515 Broadway, New York, NY 10036.

Saluting Best of WestWeek '91

Los Angeles - Good design doesn't respect boundaries—geographic, economic, political or cultural—and the Best of WestWeek 1991 contract showroom design competition at the Pacific Design Center was an excellent reminder of how small gestures can pack large punches. Attendees at this year's WestWeek neither expected nor saw a surge of new showroom construction. Yet manufacturers and their representatives were not to be daunted, and the mostly renovated showrooms they unveiled were characterized by wit, charm and economy.

Awards were given by the American Society of Interior Designers and *Contract Design* for

Commissions & Awards

The International Society of Interior Designers College of Fellows 1992 Grant Competition is now open to applicants. Entry deadline is December 1, 1991. To receive an Educator's Grant application, write to ISID International Office, 433 South Spring Street, Suite 1014, Los Angeles, CA 90013 or call (213) 680-4240.

The New York-based architectural firm of Ehrenkrantz, Eckstut & Whitelaw, is restoring The Dakota, the New York City landmark apartment building designed by Henry J. Hardenbergh in 1884.

Metro Partners, Inc., a development team made up of the Rhode Island firms of Gilbrane Building Co., Marshall Contractors, Inc. and Marshall Development Corp., has begun construction of a convention center complex in Providence. The master planner for the complex and architect for the north parking garage is the Boston office of Cannon, and for the south garage, the Boston office of Howard Needles Tammen & Bergendoff.

Petrobras America, Inc., the U.S. arm of Petroleo Brasileiro SA, has just moved into new offices at 1330 Avenue of the Americas, New York, designed by the the New York architectural firm of Ted Moudis Associates.

The Monterey Bay Aquarium, Monterey, Calif., has selected Los Angeles-based J.T. Nakaoka Associates Architects to design retail stores as part of the Aquarium's remodeling and expansion.

Soep Associates, Inc., Boston, has been retained by Gordon Brothers Cos. to design its corporate headquarters in Boston's Financial District.

Whisler-Patri, a architectural and interior design firm in San Francisco, has won the American Bar Association Journal's annual award for excellence in office design for Large Law Firm Offices (over 20,000 sq. ft.) for its design of the offices for Landels, Ripley & Diamond, a San Francisco law firm.

Rosalyn Cama Interior Design Associates, Inc. of New Haven, Conn., has been hired by St. Vincent's Medical Center in Bridgeport to design interiors for its new Special Needs Center in Trumbull.

People in the News

The Business and Institutional Furniture Manufacturers Association has announced the appointment of new members to the BIFMA Board of Directors. **Richard Ruch**, president and CEO of Herman Miller, Inc., and **Mauri Sardi**, president of the Knoll Group, will replace retiring board members **Stanley Howe**, of Hon Industries, and **Richard Haworth**, of Haworth, Inc. An additional seat has been added to the BIFMA Board, and will be filled by **Lyle Blair**, chairman, Storwal International Inc. of Canada.

Chicago design firm Loeb Schlossman and Hackl, Inc. has merged its interior practice with Hague-Richards Associates, Ltd., also in Chicago, to form LSH/Hague-Richards Associates, a

division of Loeb Schlossman and Hackl, Inc. **Richard Hague**, AIA, will serve as principal in charge of the new entity. **Don Hackl**, FAIA, remains president of Loeb Schlossman and Hackl.

Corry Hiebert, Corry, Pa., has announced the following appointments: **Delmar Birch** as marketing manager; **Darlo Pack** has been made manager of engineering; and **John Daglian** has been promoted to divisional sales manager.

Manfred Petri has established a new industrial design firm called Manfred Petri Design, located in Marietta, Ga.

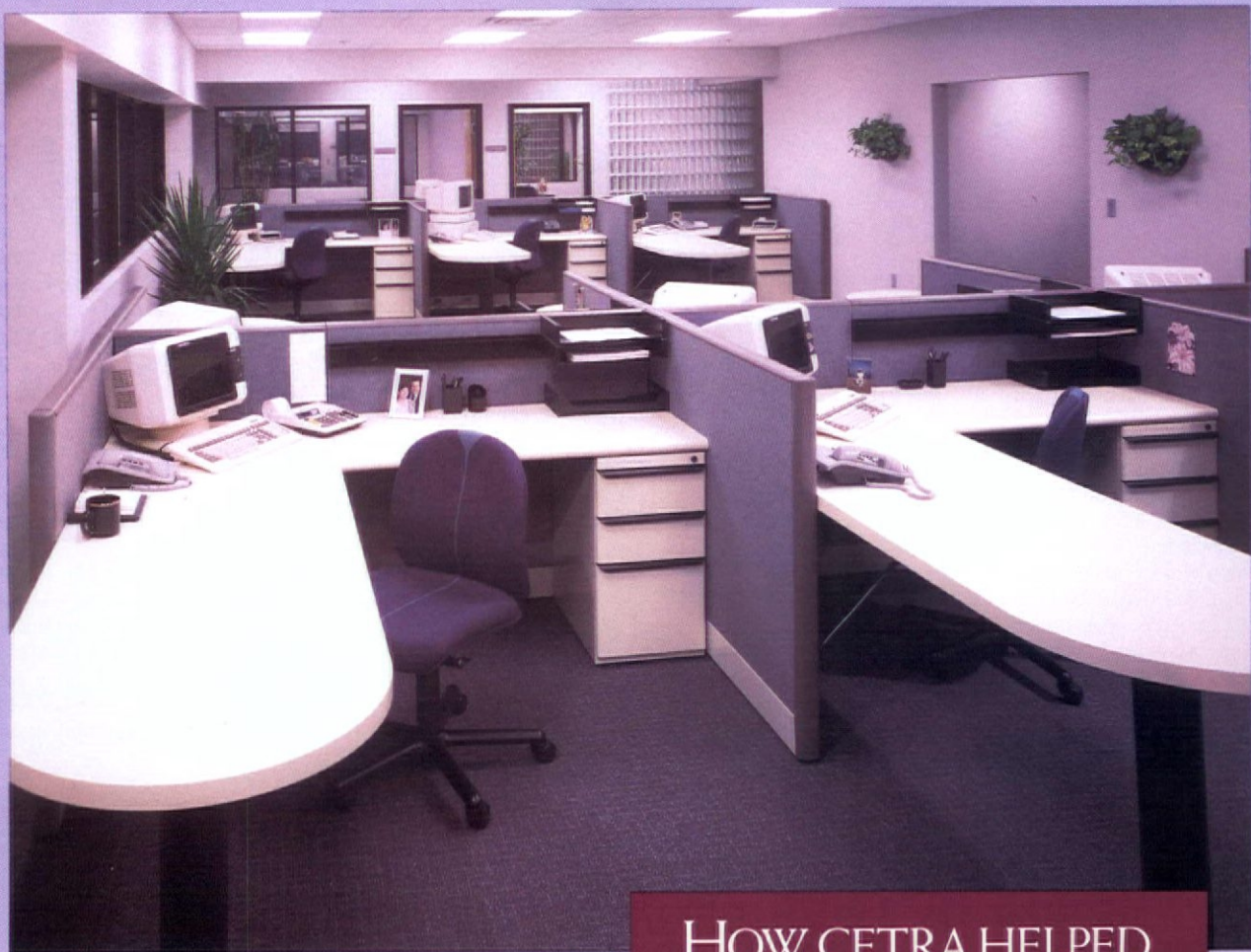
Howard Needles Tammen & Bergendoff, Boston, is pleased to announce the appointment of principal architect **Donald I. Grinberg**, AIA, as director of convention center architecture.

Amy Styer, a certified interior designer and head of Styer and Associates, Ardmore, Pa., has been named chairwoman of the Interior Design Council of Philadelphia.

John C. Garner, PE., has joined Wylie & Associates, Inc. as vice president for the Houston-based consulting engineering firm.

Rick Focke, IBD, has been appointed interior design principal of The Kling-Lindquist Partnership, Inc. in Philadelphia.

Teknion Furniture Systems, Ontario, Canada, is pleased to announce that **Cynthia Kirkland** has joined the company as manager, new products.



HOW CETRA HELPED
WACO PRODUCTS
MAKE AN ART OF WORK.

Waco Products is an international resource for

eclectic art objects and collectibles. When Waco redesigned their work space, the designer preferred an office system that would help create a synergistic, productive atmosphere for Waco employees. The designer chose the Cetra System. Cetra offered work extensions in a dimension where employees could group together, and panel heights where eye contact and energy could continually flow. And distinguishing Cetra laminates and fabrics readily supported the dynamic style of the office. The Cetra System. The art of design.

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

TRENDS



Steelcase took a Best of WestWeek 1991 award for best showroom display (above).

contract design showrooms in the categories of new showroom, renovated showroom, showroom display, window display and temporary space. Winners included: Girsberger for honorable mention, new showroom, designed by Mike Roy Art & Design, Pasadena, and Dieter Stierli, chief designer, Girsberger, Switzerland; DuPont for best renovated showroom, designed by Eva Maddox; ICF/Unika Vaev for honorable mention, renovated showroom, designed by Janine James, ICF; Steelcase for best showroom display, designed by the Steelcase design team of

Lisa Austin, Rene Fici, Ron Hatcher, Brian Hire, Dale Kelley, R.H. Pulley, Barb Taylor, Cari Wiersema, Randy Wilda and Mary Reagan; Vecta for honorable mention, showroom display, designed by R.H. Pulley and Jeff Cronk, Vecta; Janus et Cie. for best window display, designed by Janus Feldman, Janus et Cie.; Spinneybeck for honorable mention, window display, designed by Luis Henriquez, Spinneybeck/Design America; Geiger International for best temporary space, designed by Ward Bennett.

Jurors for Best of WestWeek 1991 were Charles Gandy, FASID, Gandy/Peace, Atlanta; Maude MacGillivray, ASID, Zimmerman-MacGillivray, Los Angeles; and William McWhorter, ASID, McWhorter & Associates, Los Angeles.

ASID's Historic Preservation Winners

Washington, D.C. - The American Society of Interior Designers (ASID) announced three winners from a total of 29 entries in the his-

toric preservation category for the ASID Interior Design Project Awards program. The annual competition is open to all members of the interior design community, and is judged in the adaptive use, restoration and renovation categories.

Winners include Peter Wooding Design Associates, Providence, R.I., in adaptive use for the corporate headquarters for Cookson America in the 1899 Providence Railroad Terminal Building; Richard C. Frank, FAIA, and Gerald Diehl, FAIA of Diehl and Diehl Architects, Inc., in restoration for the design of Detroit Symphony Orchestra Hall; FORMA, Seattle, Wash., with Robert Clark as senior designer, in renovation for the Harbor View Hotel Renovation, Martha's Vineyard, Mass.

Honorable mention is given to Paul H. Nye, ASID, of Services Interactive Design Group, Philadelphia, for the "Destination USA" gift shop and "Ellis Island Cafe" at Ellis Island National Monument, New York; and Perkins & Will, Chicago, for the Time and Life Building's lobby and public corridor in Chicago.

Harden Industries, Los Angeles, has appointed Phyllis Schwartz as vice president of marketing.

Inwood Office Furniture, Jasper, Ind., announces the promotion of Glen Sturm to the position of president and John Bevier to national sales director and director of marketing.

Carol A. Disrud, FIBD, of Gensler and Associates/Architects, San Francisco, has received The IBD Distinguished Merit Award in recognition of her outstanding contribution to the contract design profession.

Bill Donohue recently joined the New York firm of Ehrenkrantz Eckstut & Whitelaw, Architects, as principal and partner in charge of management.

Marc E. Sullivan has joined Harris Design Associates, Inc., Dallas, as director of architecture.

Bruce Fowle, a partner in New York-based Fox & Fowle Architects, has been elected as an associate member of the National Academy of Design in New York.

James D. Carter, AIA, has been promoted to senior associate of the Philadelphia office of The Hillier Group, headquartered in Princeton, N.J.

Coming Events

August 22-25: National Office Products Association (NOPA) Convention and Exhibit, Georgia World Congress Center, Atlanta, GA; (703) 549-9040.

August 23-24: DECA - Southern California's Comprehensive Interior Design Resource Exposition, Los Angeles Convention Center, Los Angeles; Contact Brenda Murphy, Show Manager, DECA, 1933 So. Broadway, Suite 111, Los Angeles, CA 90007; (213) 747-3488 or Fax (213) 747-6182.

September 4-6: The Society for Marketing Professional Services, National Convention, J.W. Marriott Hotel, Washington, DC; (800) 292-7677.

September 12-13: Innovations '91 "Design at Work", Annual Contract Design Market, the Innova building, Houston; (800) 231-0617 or (713) 963-9955.

September 19-23: EIMU '91 - International Biennial Office Furniture Exhibition, Milan Fairgrounds, Milan, Italy; (02) 48008716.

September 25-26: Capital Design Week, The Washington Design Center's 8th Annual Symposium on architecture and residential interior design, The Washington Design Center, Washington D.C.; (202) 554-5053.

October 3-6: 1st MID-Milano International Design, Pavilion 29, Milan Fairgrounds, Milan, Italy; (02) 2871515-2871520.

October 5-8: 15th International Chair Exhibition, Salone Internazionale della Sedia, Udine, Italy; (0432) 520720.

October 9-11: Design New York '91, The New York Design Center, New York; (212) 689-6656.

October 9-13: 1991 National Convention of the Society of American Architects, The Marquette Hotel, Minneapolis; (708) 932-4622.

October 11: Barrier Free: Designing for Accessibility, Rehabilitation Institute, University of California Extension, Santa Barbara, at Red Lion Resort, Santa Barbara; (805) 966-2621.

October 17-19: Designer's Saturday, A&D Building, IDCNY, D&D Building and other designated locations, New York; (212) 826-3155.

October 28-30: The Office Planners and Users Group 46th Symposium, the Holiday Inn Merchandise Mart, Chicago; (215) 335-9400.

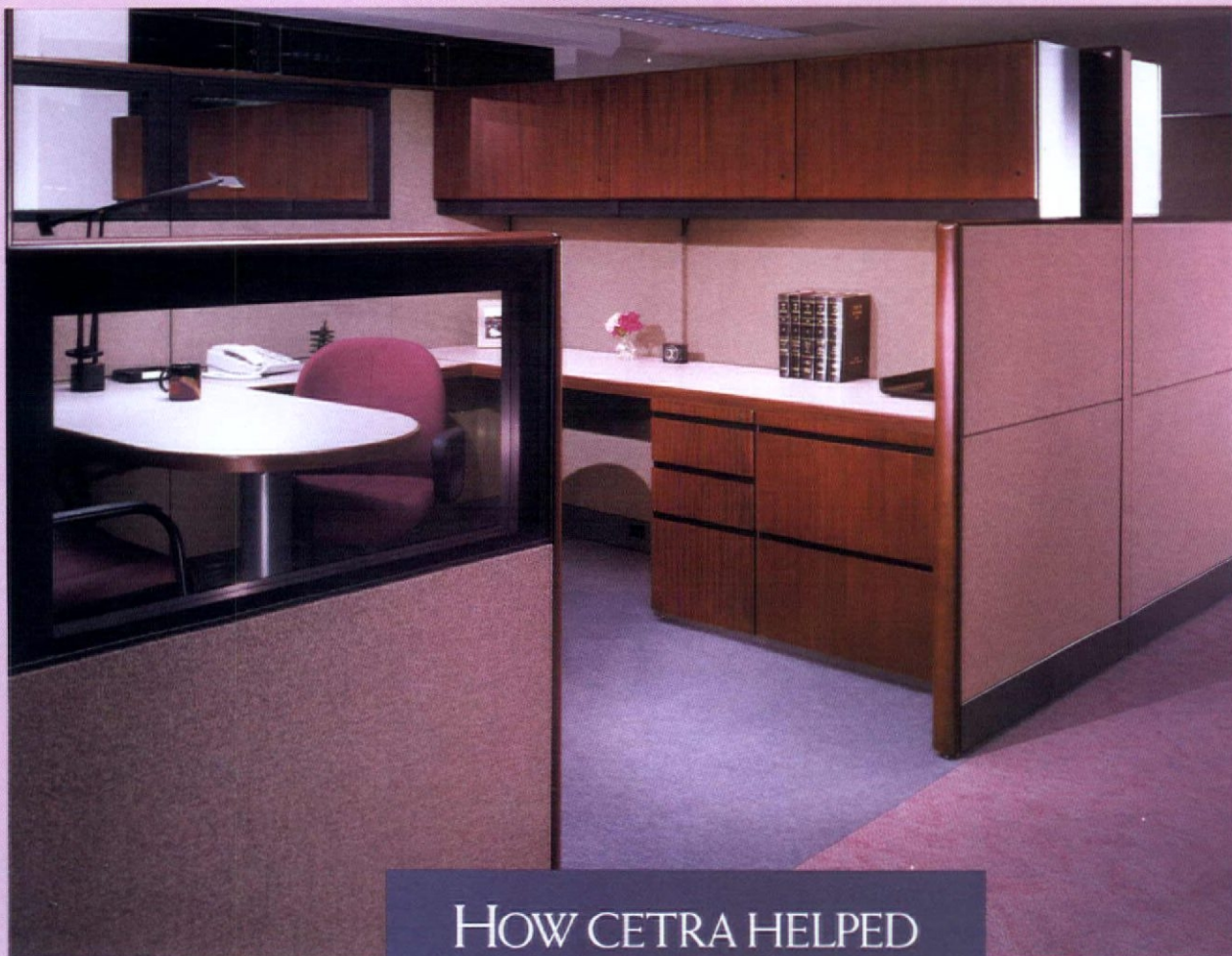
October 28-31: IDI Europa 91-The International Contract Interiors Exhibition, RAI Gebouw, Amsterdam; 31 (0) 20 549 12 12.

November 9-13: Tecnhotel, International Exhibition of Hotel and Hospitality Equipment, Genoa, Italy; (010) 53911.

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

November 14-17: National Symposium on Health Care Design, 4th Symposium: "Imagining New Possibilities," Boston Marriott/Copley Place; (415) 370-0345.

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



HOW CETRA HELPED
MUTUAL ASSURANCE
INSURE THEIR FUTURE.

When Mutual Assurance

Incorporated of

Birmingham began redesigning their work space, they decided that each systems office would reflect an atmosphere of privacy. Singular areas where work could be efficiently conducted. Yet accessible enough that employees could express their individual styles and openly interact. Their designer chose the Cetra System. Cetra's integration of spaciousness and privacy, along with its availability in warm wood accents and an array of fabrics and finishes assured Mutual of the atmosphere they desired. The Cetra System. Mutually beneficial.

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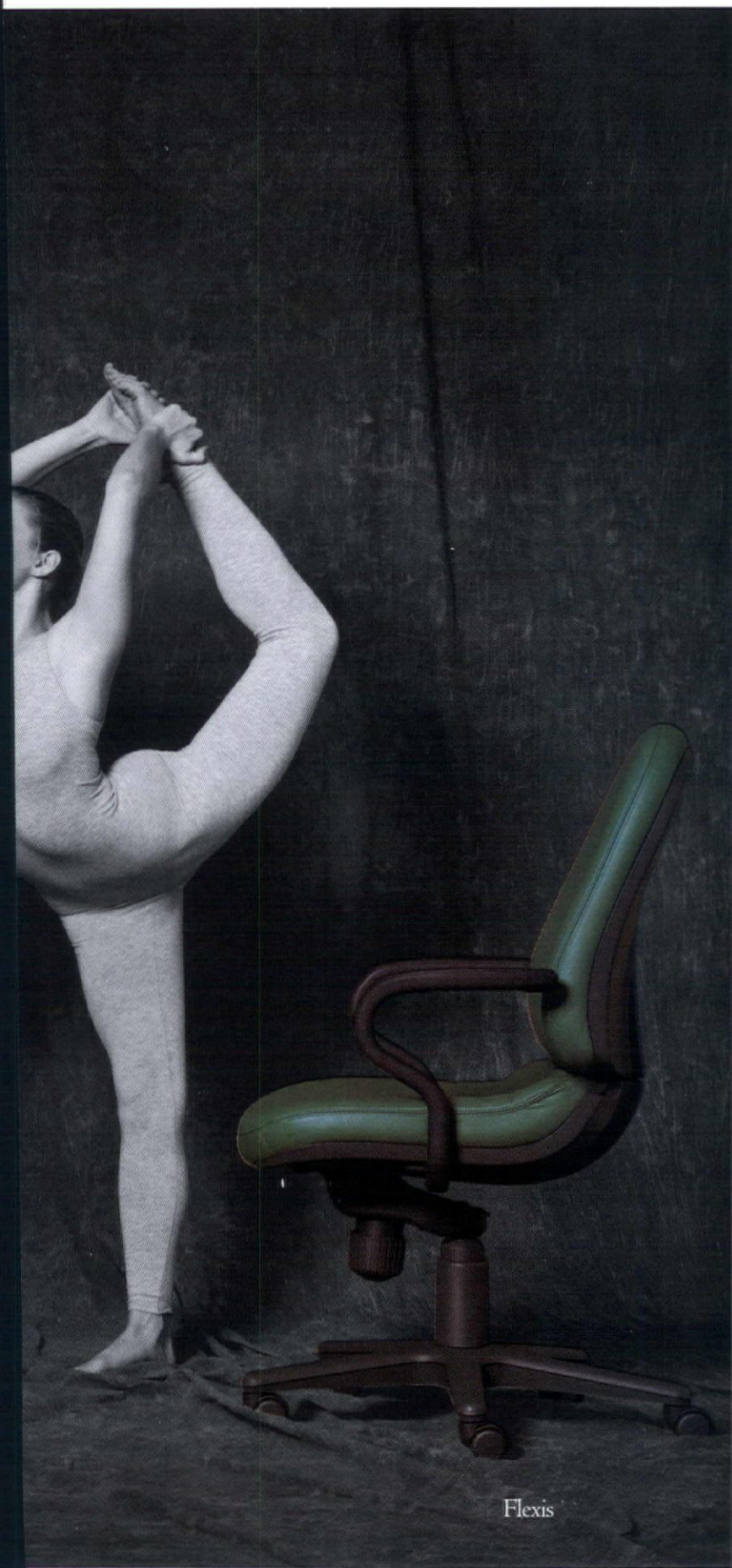
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United Chair presents seating built for incredible flexibility. Flexis. We've positioned our knee-tilt control and back pivot in an arrangement that supports the widest range of movement and body sizes in the industry. The result is a chair as flexible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

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

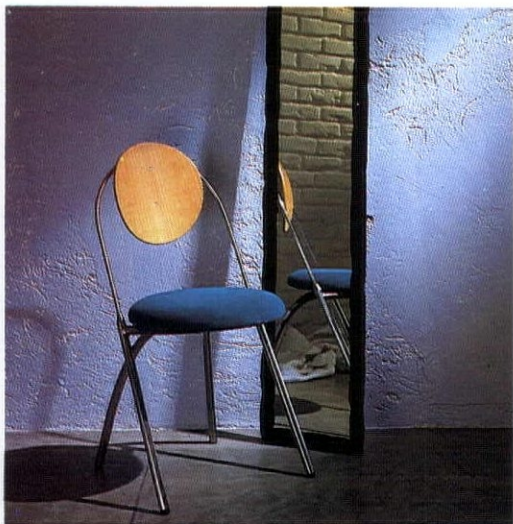
United Chair and Flexis. An unusually flexible arrangement.

united chair

*Value and Delivery.
That's Our Seating Arrangement.*

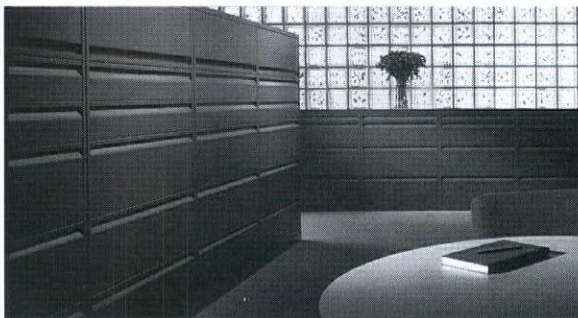
Circle 7 on reader service card

MARKETPLACE



The new Zerodisegno collection of contemporary metal furniture pieces, produced by Quattrocchio, includes Spring, a chair with a back in harmonic steel that gives it elasticity and makes it very comfortable to sit in. Its reduced size allows it to be at ease in any environment.

Circle No. 223



The Knoll Group presents Calibre Files and Storage, a comprehensive document

storage system that complements any work environment. Calibre Files and Storage offer a full line of paper and media storage cabinets that are practical for use in all systems and free-standing applications. The storage system features an elegant drawer front and pull, seamless case design and a multitude of finish options.

Circle No. 222

The fabrics in the Solids and Textures collection, from Unika Vaev USA's new design director, Suzanne Tick, are classically styled and reflect a soft air of elegance. The collection consists of a total of 100 colorways ranging from soft neutrals to brilliant chromatic colors. The fabrics making up the Solids and Textures Collection include Unika Stripe, Escuda, Arena, Derrytown and Vachette.

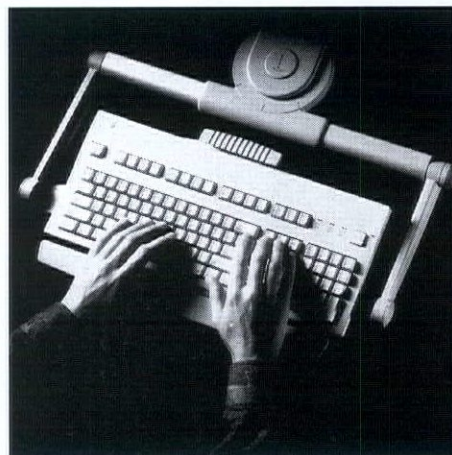
Circle No. 212



MAKING WAVES IN THE DESIGN WORLD

This articulating keyboard support from Details is a fully adjustable computer work station accessory that raises, lowers, swivels and tilts the keyboard to provide maximum working comfort and minimize the muscle stress associated with computer usage. It can accommodate a wide range of user dimensions and workstyles.

Circle No. 220



Allora, the fully upholstered lounge chair designed for Brueton Industries by Victor I. Dziekiewicz defies its apparently hard, sculpted and well-tailored form with its soft, plush and anatomically correct comfort. The alluring quality of the Allora is enhanced by the finely detailed inset panels, capping, the bold, billowy, overscaled arms

which are perched on turned legs of unusual character. Allora is available as a lounge chair only, and can be specified in a variety of Brueton leathers and fabrics, as well as COM or COL.

Circle No. 218

HOT TIME, SUMMER IN THE OFFICE

The Ergon Series developed by Rossi di Albizzate and available through the Domus Design Center, is a collection of executive office furniture that applies strict ergonomic principles in design and construction along with attention to form and material. The combination gives the whole a high quality look. The system features a specially designed, washable, durable work surface covering.

Circle No. 224



Fine grain, pristine surface and buttery hand describe luxurious Primavera Calf from Lackawanna Leather. The collection has been expanded into a series of 35 hues. The revised collection has been enhanced by Andrew Belschner, who selected existing Primavera Calf colors to coexist with new colors he formulated in his studio. Primavera Calf is tanned at Lackawanna with the most advanced techniques, tinted with precious aniline dyes and finished with Aniline Plus, a protective, breathable finish.

Circle No. 216

An example of the kind of carpet design possible with Du Pont's most recent fiber introduction, Antron Legacy, this carpet was custom-designed by Eva Maddox Associates. Antron Legacy nylon ensures the ultimate in soil resistance, along with stain, crush and mat-resistance. The fiber carries an anti-static warranty, a limited 10-year abrasive warranty, unlimited color choices and is offered in over 600 styles from a variety of manufacturers.

Circle No. 202



The Vela Chair, designed by Joseph Morrison, is a bold addition to Brickel's line of wood seating. Taking its posture from Italian Furniture of the 1940s, the Vela Chair's spirited gesture and alluring arches lend well to the expert craftsmanship of its hardwood frame. An upholstered seat and back is standard. The hardwood maple frame can be finished in a variety of Brickel stains.

Circle No. 208

Newly founded Protocol Contract Furniture's Chandler Lounge Chair is offered in a variety of models with a complete range of options and the ability to modify seat heights, angles and width for special applications. All materials for this institutional seating line have been carefully chosen to withstand the rigors of hard-use environments and offer long-term appearance retention.

Circle No. 210



MARKETPLACE

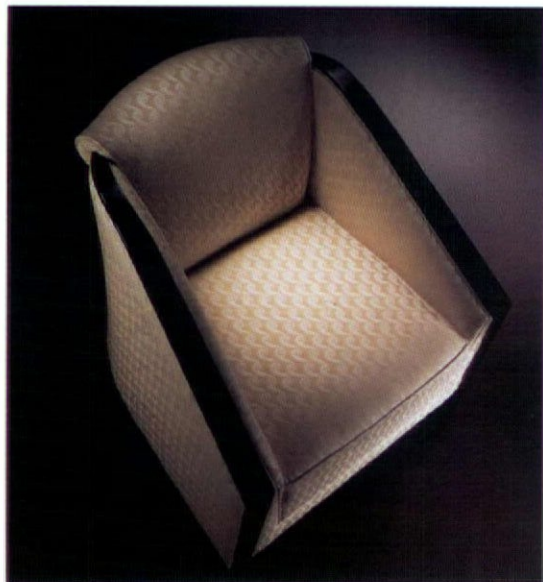
HBF Textiles introduces a collection of textiles designed by the architect Robert A.M. Stern. The Robert Stern Collection of fabrics is meant to be romantic and evocative. The patterns are free flowing yet ordered, bold as well as subtle, playful but sophisticated. Jacquard constructions and a variety of fibers and weave effects have been selected to best capture the striking rhythm of the multi-faceted designs that include: Empire, Ferronerie, Dionysia, Volute (shown) and Meander.

Circle No. 215



Conwed's new Jazz Storage System is a new metal storage system with the industry's first extruded aluminum fronts. The system offers storage variety in a rich palette of baked enamel or anodized metallic and jewel tone colors. Custom graphics for a unique image are also available. Jazz includes a full range of pedestals, lateral files and pulls for storage cabinets and center drawers.

Circle No. 225



Nuance, designed by Victor Liss for Liz Jordan Hill, is a 100% cotton tapestry resulting from Liss' theory of amorphic design resulting in random patterning. The inspiration came from a rusted, weathered metal plate bolted to a telephone pole.

Circle No. 211

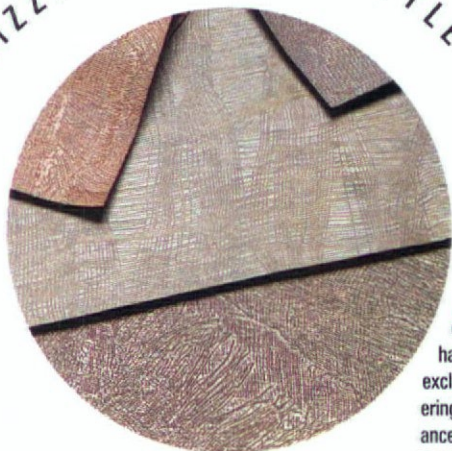


Bentley Mills redefines its classic multi-level pindot commercial carpet pattern Bond Street II, while unveiling a sensational upscale precision cut and loop version of the pindot Trafalgar Square. Bond Street II and Trafalgar Square are offered in a rich array of 36 colors from Bentley's coordinating solid cutpile Kings Road Premiere Edition, and custom colors are available. Both products are available in broadloom and are engineered of Du Pont Antron Legacy nylon. Bond Street II is also offered in Bentley Squares modular carpet.

Circle No. 205



SIZZLING SUMMER STYLE



The LX Series collection of wall-covering and upholstery products has been designed by Patty Madden exclusively for Innovations in Wallcoverings. The LX Series has the appearance of layered fabric with hand rubbed finishes. The LX Series is available in three patterns: Weave, Mesh and Buildup in 16 colorways.

Circle No. 201

GET IT WHILE IT'S HOT



Baker Furniture has developed a new line of distinctive leather desk accessories to respond to customers seeking high quality accessories to be used with Baker Furniture. The collection includes a blotter and desk pad, calendar pad, memo pad, waste basket and individual conference table writing pads. All are hand tooled with the

Baker crown and tulip trademark motif. These handsome additions are available in black or brown handstitched cowhide, made in Italy to Baker's exacting specifications.

Circle No. 204



Kron u.s.a. recently introduced the exciting Activa office seating collection. Activa offers high and low back

swivel chairs and four-leg and sled base conference/guest models for a task-oriented environment. Designed by Pérez Ortega, Activa features light-scale contemporary design and allows specifiers to create two different looks with the same design. Chairs may be specified with leather or fabric padded cover fitted over contrasting black fabric or they may be upholstered entirely in any Kron leather or COM.

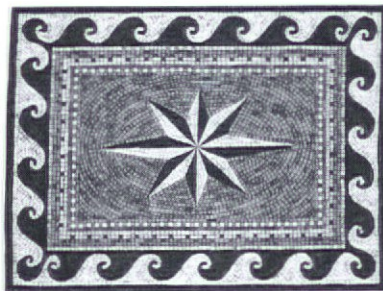
Circle No. 227



The ASID Award-winning Hi-Tec Design Tile Series by Toli International features unique and quiet patterns with powerfully earthy colors that have been drawn from nature and reinterpreted. The designs and patterns include: Michi, a cobblestone design; Yaku, a wood parquet pattern;

Toban, a textured finish with a porcelain look; and Sekitei, emulating the fine rocky sand used in Japanese rock gardens.

Circle No. 213

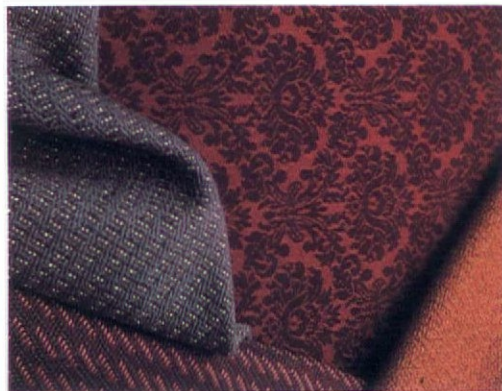


Wave Palermo, from the Saxony Carpet Lamontage Collection of custom-crafted area rugs is an ancient form of felting that has been transformed by technology with this collection. The designs all have a three dimensional surface that imitates decorative mosaics, reminiscent of the grand floors of the world's great palaces and museums.

Circle No. 209

The latest fabrics certified by the Du Pont Antron Advantage program are evidence that contract upholstery can be durable and aesthetic. Du Pont Antron nylon, a fiber known for strength and styling versatility, enables designers to create high performance in a myriad of patterns, colors, textures and lusters.

Circle No. 203



MARKETPLACE



Mannington Commercial introduces two new compatible, inlaid sheet vinyl flooring lines, Fields and Forms, which coordinate with the company's commercial carpet line for health care. (Coordinating cove bases are also offered.) The Fields line includes a random pattern available in 12 colors and a fine dot pattern available in 28 colors. Forms, the only patterned inlaid product available to the commercial market, is offered in three distinctive patterns in four color palettes. The three Forms patterns are named Weave, Medallion and Diamond.

Circle No. 226



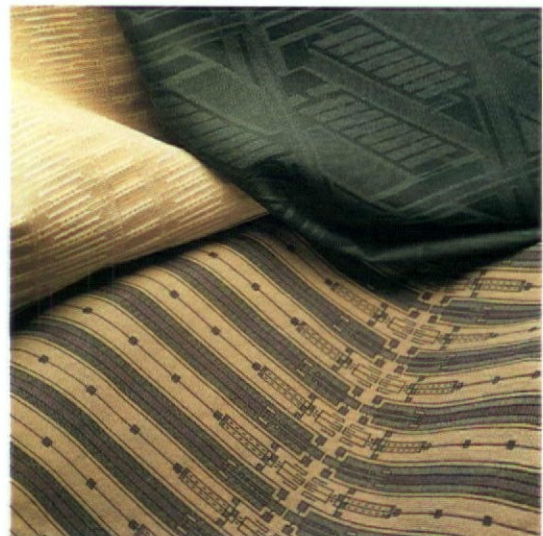
Pietro & Associates offers a line of fine mahogany reproduction furniture that features custom capability. The top of this three pedestal carved conference table is ripple cherry laid in chevrons, and inlaid with Rio rosewood and mahogany. The pedestals are of solid mahogany and the turnings are hand turned with hand carved spiral flutes.

Circle No. 206

Designed for Charlotte by industrial designer Bruce Finlayson, Provenance is a complete desk-based furniture collection with a distinctive design that reflects today's renewed appreciation of craft and heritage. Derived from Shaker furniture, Provenance is light in scale to support the transition to today's more personable office environments and relaxed work-styles. A complete offering of desks, credenzas, storage options, returns, bridge units, peninsula tops and tables provide a variety of planning solutions.



Circle No. 214



Prairie Mirage (bottom), Prairie Fern (top right) and Coonley Weave (to left) from Schumacher Contract are three textiles derived from designs by Frank Lloyd Wright for the 1906 Avery Coonley House in Riverside, Ill. The architectural features of the building itself and the furnishings, carpets and textiles within provided inspiration for the

designs. Prairie Fern is of 100% wool damask and Prairie Mirage and Coonley Weave are both woven of 100% cotton.

Circle No. 219



ColorCourt booths by Plymold Seating are manufactured in a full range of sizes with island style, wall style or grout-iron welded steel frames or box bases. The line features a variety of color-burst, easy care laminates to choose from. Laminate colors and patterns combine on seats, back panels, top and bottom rails and side panels for bold and lively or soothing and subtle effects. Tabletops are in seven matching styles.

Circle No. 207

DELIGHT IN AUGUST

Johnson Reports Amazing Weight Loss.



No back-breaking exercise,

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Pounds have simply vanished

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Incredibly, you get the same

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Johnson

Circle 8 on reader service card

RESTAURANT SEATING

Although a great restaurant's environment may overwhelm diners upon entering, the focus quickly shifts as they take their seats. The dimensions and finish of seat and back play a not-so-subtle role in determining the degree of comfort that diners experience. More importantly, restaurant seating sets the diners' length of stay. A small, light-weight, fiber-glass shell chair ganged to identical chairs and a matching table top is likely to inspire the fast-food patron to eat and run. By contrast, a large, upholstered chair that is matched for style by an equally well-upholstered interior design will seduce the waiter-service patron to linger over cappuccino. Which seating is best? Hint: What's for lunch?

ADD INTERIOR SYSTEMS

The Spago Armchair by Add Interior Systems is available in a commercial model suitable for restaurants and other dining environments. The flexible seat frame actually conforms to and flexes with the body, while remaining safe and stable. The patented "soft-sling" suspension has no hard support surfaces.

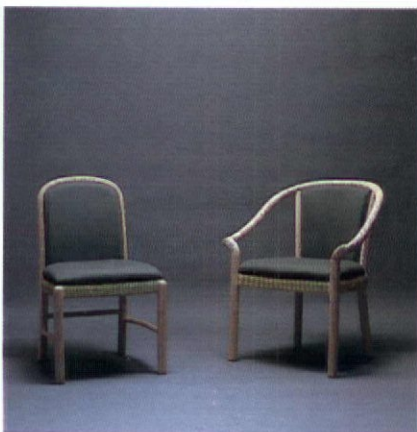
Circle No. 251



CHAIRMASTERS

These hand carved side and arm chairs from Chairmasters, Inc. combine the beauty of natural reed with the strength of solid hardwood. The chairs are available in any wood finish, COM or Chairmasters fabrics.

Circle No. 233



KI/KRUEGER INTERNATIONAL

KI, the contract division of Krueger International, now makes the Versa Chair available in Fullback and Conference, as well as standard models. The Versa Fullback shown is available in sled base as well as four-leg versions, with or without arms. All Versa chairs are now available in chrome or 30 powder coated colors. They are fully upholstered and are available in standard fabrics, vinyl, Pallas fabrics or COM.

Circle No. 235



FLAIR DESIGNS LTD.

Elegance and classic lines define the new arm chair by Flair Designs Ltd. This eye-catching chair features a full welded steel frame with upholstered seat and back.

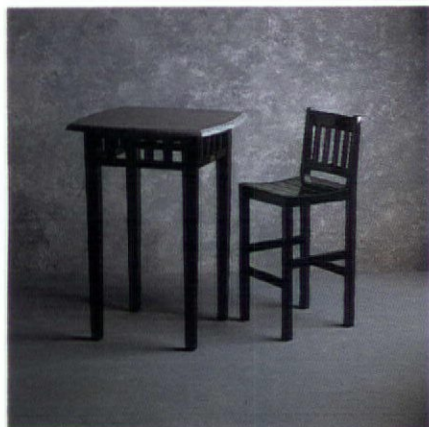
Circle No. 247



WEATHEREND ESTATE FURNITURE

Weatherend Estate Furniture introduces the Penobscot Standup Chair, shown here with the Weatherend Standup Table. Constructed of the highest quality mahogany and custom finished with a marine grade polyurethane paint, these chairs are suitable for indoor and outdoor use. The standup chair is available with or without arms.

Circle No. 242



ACCESSORIES INTERNATIONAL

This Bistro Chair, designed by Salman Shah, is seen here with the Bistro Table. The chair, sold in pairs only, is made of steel with a natural iron finish and polished bronze glides.

Circle No. 250



L & B PRODUCTS EAST

L & B Products presents Frulare, Model 320 PS, a sophisticated new addition to its highly acclaimed metal chair line. With the sleek look of plated tubing, the chair combines beautiful design with utmost comfort, and is available in an assortment of designer fabrics and widths.

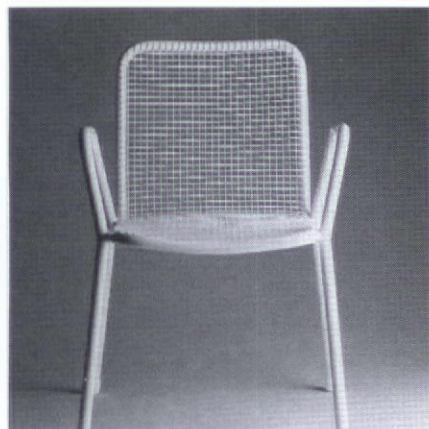
Circle No. 230



KROIN INCORPORATED

Kroin's Offenburg Arm Chair is a classic solution for indoor/outdoor restaurants and cafes. This stackable chair is weather and abrasion resistant. For added comfort, the Offenburg Arm Chair has an anatomically contoured seat, back and frame.

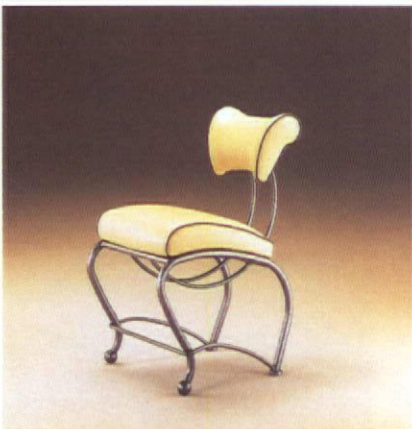
Circle No. 232



SHELBY WILLIAMS

The Elbert Chair, an exclusive Jordan Mozer design for Shelby Williams, features a contoured seat and back to assure maximum seating comfort. The chair boasts a refreshing new look in tubular steel seating design.

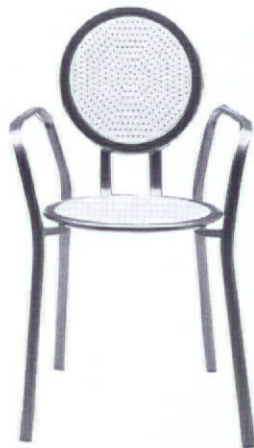
Circle No. 239



VECTA

The Halo chair by Vecta can achieve a variety of looks depending on the selection of upholstered chairs, or chairs with seats and back inserts of perforated steel. Frame finishes are available in thermoset colors or hammered pewter.

Circle No. 240



LOWENSTEIN

Galaxy is Lowenstein's original new design featuring a unique arm configuration. The sturdy Galaxy chair is available in 24 standard Le Casso metal finishes, with a matching armless chair and barstool.

Circle No. 238



INTREX

The Brighton Slatback Chair is one of 21 new wood pull-up chairs introduced by Intrex. Transitional in design, all 21 have solid maple frames that can be finished in natural maple, cherry and mahogany tones, with the new Intrex Satin finish, black matte or 27 other Intrex hi-gloss polyester colors.

Circle No. 241



FALCON PRODUCTS

The attractively styled chair Model 4444 from Falcon Products works well in restaurant seating applications. Sturdily built and pleasing to the eye, it is available in a wide selection of finishes and can be upholstered to your specifications.

Circle No. 243



ICF

Toshiyuki Kita took his inspiration from the past, the present and what he thinks the future will be when he designed three new pull-up chairs for ICF. The three chairs, Past, Present and Future, are made in cast aluminum in a variety of colors with backs and seats in padded polyurethane, also in assorted colors. The stackable chairs are available with or without arms.

Circle No. 237



KINETICS

Kinetics, A Haworth Portfolio Company, offers the 100/604 Series Discipline Dining unit for commercial and institutional food-service applications. The dining unit seats four. It is available with fully upholstered seats or with molded plywood seats of light veneer. Tops are available in Kinetics' laminate self edge or pvc edge, veneer self edge or pvc edge. The frames are available in Kinetics' KK Kinkote or KKA Accent.

Circle No. 231



THONET

The Hoffman Chair has been reintroduced for the first time by Thonet. A popular early-1900s parlor chair designed by Josef Hoffman, this chair's unusual profile is defined in steamed bentwood and legs trimmed with brass ferrules.

Circle No. 246



SAUDER MANUFACTURING

The popular Regal II Chair by Sauder Manufacturing Co. is now offered in an expanded range of fabric alternatives. The classic design makes it well-suited for dining applications. The chair features a one-piece, continuous ply-bent seat and shell with a cushioned seat and back.

Circle No. 236



LLOYD/FLANDERS

The Heirloom Series by Lloyd/Flanders is patterned after the Lloyd Loom wicker furniture of the early 1900s. These contemporary pieces are made from all-weather wicker contoured over durable aluminum frames, and are available in several designer finishes. Chair cushions are covered in a wide variety of cotton or acrylic fabrics.

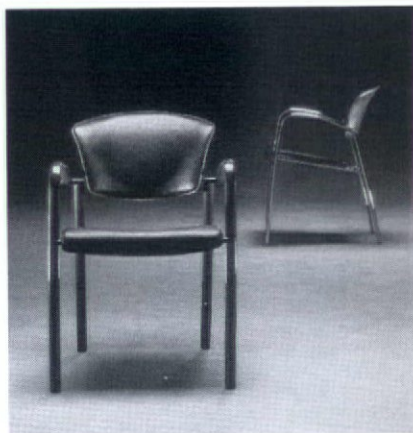
Circle No. 245



BRAYTON INTERNATIONAL

The BCN, from Brayton International Collection, is an armchair with a contoured frame that makes a pure seating statement. The frame is made of steel with finishes in chrome, lacquered epoxy and double coat metallic. Seat and back are available in composite material upholstered in leather. BCN is a multi-purpose chair that stacks for use as a side chair or in any mass seating application.

Circle No. 244



OLD HICKORY FURNITURE

Hand crafted from hickory saplings, Old Hickory Furniture's 48CW High Back Chair has been in commercial use for over 50 years. This high-back chair is made of bark with an upholstered seat and back of Pendleton fabric. Noted for its durability and comfort, it is available in 10 different finishes with several options for seat and back.

Circle No. 248



GILBERT INTERNATIONAL

Gilbert International introduces the Lido and Bali Series of chairs designed by David Barr, IDSA. The Lido and Bali Series are lighter scaled versions of the Key Largo and Key Biscayne Series. Both versions of chairs feature the stylish "key" arm and a solid maple base that may be stained in any Gilbert standard finish.

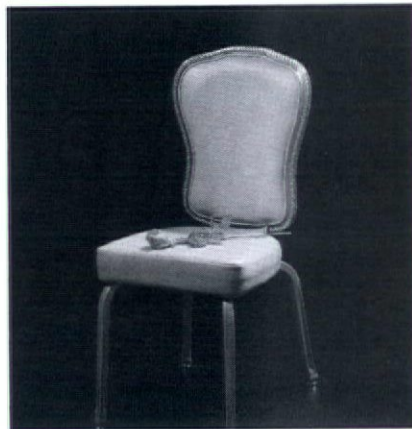
Circle No. 234



GASSER CHAIR CO.

The multifunctional SE-8000 series by Gasser Chair Company provides a wide range of styles with comfort and the added benefit of stacking. The chair is ideal for most dining and banquet seating applications.

Circle No. 249



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W H A T

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D I R T ?

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BY DU PONT

Ship To Showroom

The Pace Collection's upscale menu has a new specialty of the house—the Grand Lounge Collection, designed by Adam Tihany

By Jennifer Thiele



One visit to restaurant designer Adam Tihany's Remi in mid-town Manhattan and Leon Rosen was hooked—not on the pasta, but on the restaurant's interior design. Though the president of The Pace Collection insists that the cuisine was superb too, his subsequent meeting with Tihany was not at all about food. It was about furniture.

Rosen's choice of a restaurant turned out to be a shrewd business decision. Had he not stopped by, the Grand Lounge Collection may never have been created. Designed by Tihany for The Pace Collection, this upscale line of sofas, club chairs, lounge chairs, dining chairs and dining table represents his first collaboration with an American furniture manufacturer.

Making furniture is not new to Tihany, who previously designed restaurant seating and upholstered goods which are marketed by the Italian company, Trocadero. Tihany's designs are most often associated with his interior projects. "I would do custom pieces on quite a regular basis," he says. "Designing chairs for restaurants came quite naturally."

Indeed, Tihany's Greenwich Village office is graced with examples of the signature pieces he has created for his restaurant designs, including a Bice chair, a Biba chair and, of course, a Remi chair—for which Tihany has retained manufacturing rights.

On the other hand, hiring an outside furniture designer was a relatively new undertaking for The Pace Collection. The company's pieces are usually designed by Rosen himself or his son James. "I had such great admiration for the detail I observed in the restaurant," explains Rosen. Adds Pace publicity director Kelli Knight, "We want to create the antiques of the future. Our pieces are special, unique, with distinctive designs and details. That's why we thought

[Tihany] would be a good fit."

Tihany and Pace have made very comfortable dining companions so far. Rosen says he was sure the working relationship would prove successful when Tihany indicated he wanted to design a furniture line that was inspired by the Grand Lounge Room on the luxury liner Normandie—a ship Rosen had long admired. He gladly entrusted the project to Tihany's sensibilities for fine design. "He was given a free hand," says Rosen. "The most important issue was the eye of Adam Tihany."

Tihany did his homework before designing anything, determining what products The Pace Collection needed and studying the rest of the company's lines to determine a sympathetic design direction. "I take great pride in the fact that I carefully analyzed Pace's products, quality, philosophy and manufacturing techniques," says Tihany. One look at his Isadora dining table and Rebecca dining chair—the pieces are named for famous women of the 1920s and 1930s, such as Isadora Duncan, Rebecca West and Gertrude Stein—shows the affinity the Grand Lounge Collection shares with other Pace lines through bold contours, fine materials and clean details. "It was my first time and I felt that it should be noticeable," comments Tihany.

And noticeable it is. Consider, for example, the extensive use of leather to make fully upholstered posts on the Marnie club chair, the choice of solid mahogany to form pedestals on the Isadora dining table, or the elegant wooden curves of the Colette chair. "I have several friends that I consider to be very honest," muses Tihany, "and their reaction has been very favorable. These products are quite expensive, and no one has said to me, 'It's not worth it.'" ☺

Circle No. 255



Adam Tihany

Tihany's Grand Lounge Collection for The Pace Collection represents his first collaboration with an American furniture manufacturer. Noted for its fine detailing—as seen in the Isadora dining table and Rebecca dining chair (top), the Colette chair (above) and the Marnie club chair (below)—the collection was inspired by the Grand Lounge Room of the luxury liner Normandie.



Geiger

The Triuna Collection is a comprehensive modular range of executive management furnishings. The lighter scale of Triuna makes it particularly appropriate for smaller spaces.

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

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

Design: Manfred Petri



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Ronald McDonald Hits Middle Age

The food service industry is asking designers to help keep America's appetite from flagging—but is decor what's eating the nation?

America eats out in a big way—to the tune of over \$200 billion a year for food services that range from restaurants and cafeterias to commercial and institutional services. The tab reached \$235.8 billion in 1990 and could rise to \$248.1 billion in 1991 as estimated by the National Restaurant Association. Impressive as these aggregate sales are, they mask a mature industry which has seen real growth skid from 3-5% annual gains in the 1970s and early 1980s to an estimated 0.6% gain for 1991, with business loans increasingly hard to obtain for restaurant expansion and development.

Even as millions of adults and children take one or more of their meals outside home every day, they are clearly getting less pleasure out of it. The recession, for example, coming hard on the heels of Iraq's seizure of Kuwait and outlasting the

subsequent euphoria over Operation Desert Storm, has slowed the growth of the economy and personal income to what should be a mere 0.8% for each in 1991. This has made consumers more reluctant to part with their disposable dollars for both big and small ticket items, forcing the \$154.3-billion eating places segment of the food service industry, fast food restaurants, cafeterias and table service restaurants alike, to trim prices, simplify dishes and stress value—even though the percentage of the average American's total food dollar spent dining out continues to rise.

Bringing down the cost of dining out can be expressed in such ways as using lower cost ingredients, promoting regional fare and devising easy-to-prepare recipes. Yet there are clearly other influences at work on the nation's food service businesses. The oldest baby boomers, hitting their 40s as their parents climb into their 60s and 70s, are becoming more nutrition conscious, cutting down on red meat and alcoholic beverages, and loading up on pasta, rice, fruits and vegetables. Increased interest in ethnic cuisine is encouraging restaurants to introduce recipes and ingredients from Asia, Latin America and the Middle East along with standard American and European fare in their menus. And the changing demographics of the American people are bringing more young children and seniors, urban Southeastern, Southwestern and Western states' families, and minorities to the table.

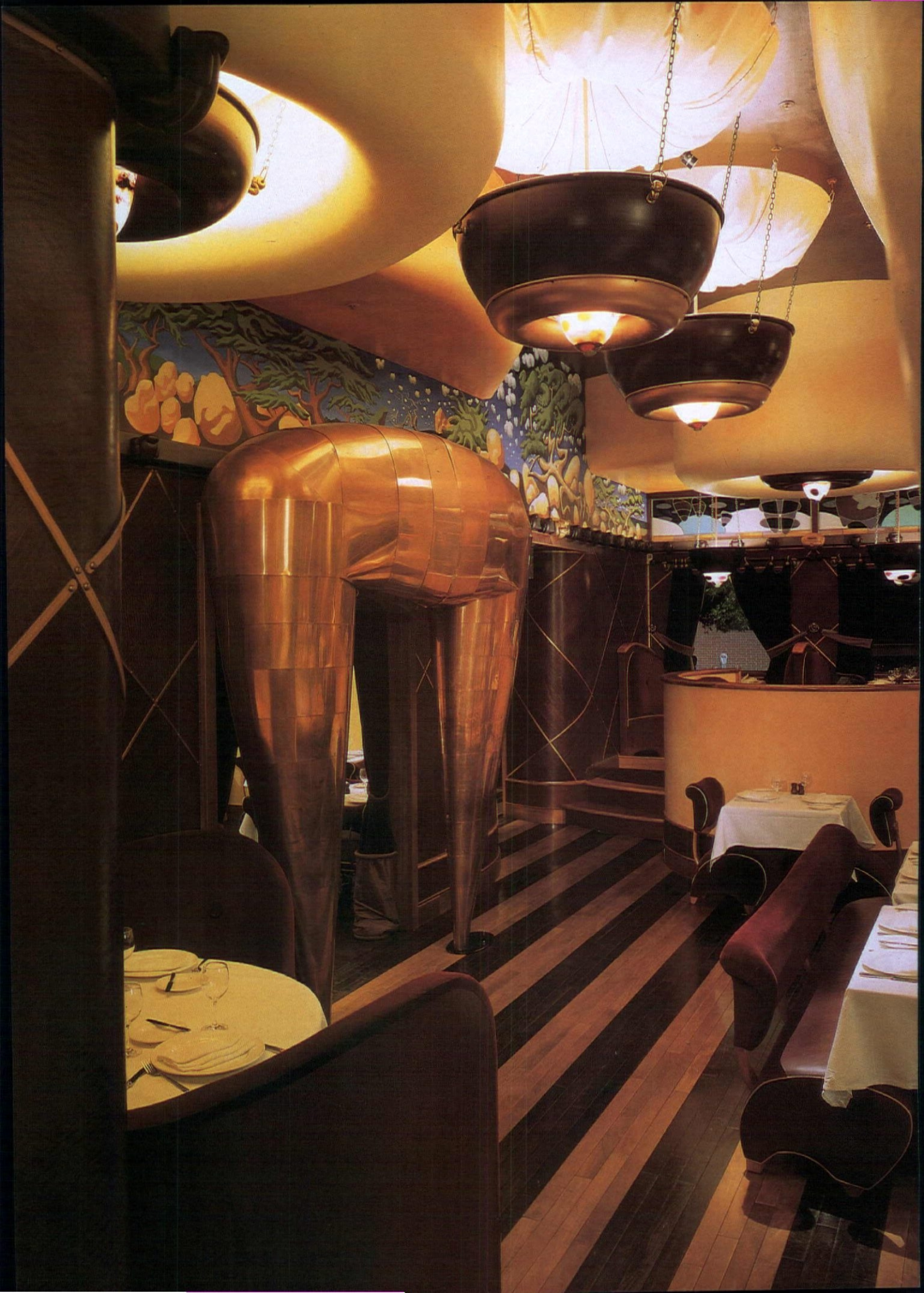
If there is a dessert for architects and interior designers at the end of this somewhat unappetizing menu, it is the spectacle of change. Forced to confront middle age, Ronald McDonald and his fast-food kin are fighting flat, same-store sales (annual sales have hovered at roughly \$1.6 million per McDonald's since 1988) and the flight of baby boomers and their families with better design as well as broader selections, more aggressive pricing and expansion overseas. Even top-flight restaurateurs openly acknowledge that having the "right" decor is as much a valuable marketing advantage as sensible prices and impeccable cuisine, particularly in attracting new clientele and holding on to fickle patrons.

Architects and interior designers should not underestimate the difficulties they face in creating successful food service facilities, however. Knowing how restaurants actually work calls for highly developed design skills that are quite visible in the restaurants presented on the following pages. What looks like "atmosphere" to a diner is put to the test at every meal as diners, staff, food, dining room and kitchen interact. But isn't a good design like a good meal, nourishing in more ways than one? ☞



The simple but lively Cafe Design Center at the San Diego Design Center (above), designed by BSHA, Inc., has been a hit with professional designers and the public, offering such lunch fare as sandwiches and pasta for a guest check ranging from about \$5.00 to \$8.95.

Photography by Robinson/Ward.



FAT CITY

The Venus of Willendorf meets the '40s detective novel at the Cypress Club, designed by Jordan Mozer & Associates—and San Francisco can't get the place out of its mind

By Jean Godfrey-June

If everything in San Francisco's hyper-trendy Cypress Club looks frankly voluptuous, it's not your imagination. It's how two self-described "guys from the Midwest," proprietor John Cunin and designer Jordan Mozer, have interpreted their broad concepts of "America" and "San Francisco" in restaurant form. From the Hangtown Fry salad to the clam hash cakes to the scallopini of venison with red lentils, butternut squash and cider-roasted apples, the menu definitely speaks of North America. The name, a San Francisco nightclub in Raymond Chandler's *The Big Sleep*, is pure San Francisco. But the design? Cunin and Mozer explain that it simply evolved.

Though Mozer, 31, principal of Jordan Mozer & Associates, Ltd. in Chicago and designer of over 40 restaurants, had never designed a restaurant in California, he was hardly new to San Francisco. "I was nineteen when I came out and started flipping burgers at the Balboa Cafe," he says. Cunin, 37, a 12-year veteran of the Bay Area restaurant scene, had started at Auberge du Soleil, the Napa Valley spot that catapulted the late chef Masa Kobayashi to fame, and had gone with Kobayashi to San Francisco, where they established Masa's, one of the city's most highly regarded restaurants.

A mutual friend referred Mozer to Cunin, after which the two began about "a month-long dialogue," Cunin says. "Some architects want to make huge personal statements. But Jordan was sensitive to my ideas, and to the fact that I needed a restaurant that would function efficiently."

Set on the northern edge of San Francisco's financial district, the restaurant was conceived as a commentary on America and San Francisco that, to the partners' discovery, needed considerable refining. How do you work out your design problems in quintessential U.S. style? Cunin and Mozer took the first of two drives around town.

For Cunin, "San Francisco" meant the great San Francisco restaurants. "I like to take ideas that work, that people are familiar and comfort-

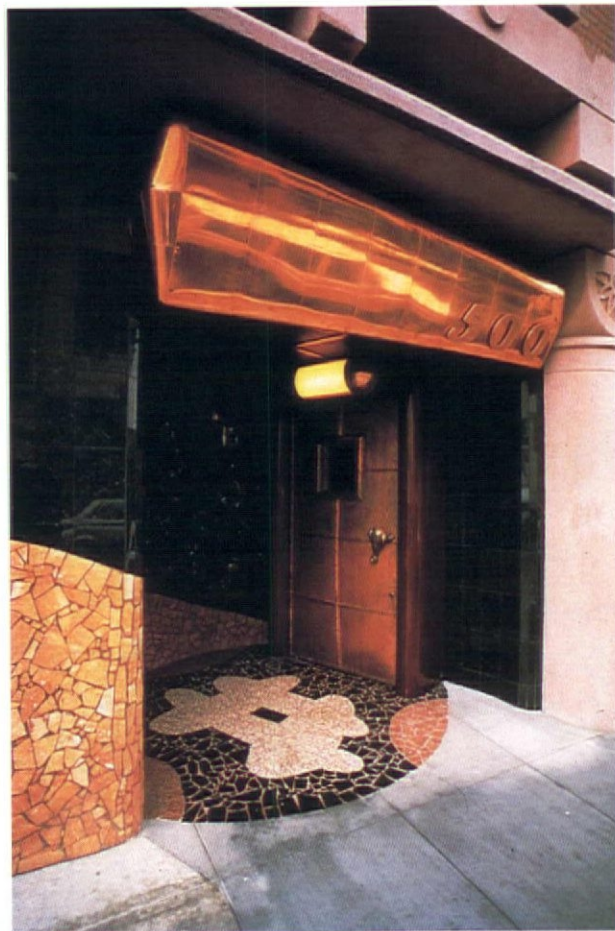
able with, and put a little '90s spin on them," he explains. "I took Jordan to Sam's and Tadich's and the Washington Square Bar and Grill—the great old San Francisco restaurants that have been around forever."

Mozer extrapolated a number of common elements from what he saw, such as high wainscoting (much higher than a typical New York or Chicago restaurant), ceramic tile in the bar areas, and a certain golden yellow patina he describes as "where the white paint has faded over the years, a glow the walls have acquired from years of cigarette smoke and conversation." Asked to characterize classic San Francisco restaurant style, he offers, "They're all big rooms, where everyone can see each other, and the bar area is always part of the room. I wanted to capture that sense of place, of being in a room."

But one drive wasn't enough. "There's a theory about architecture as portraiture," explains Mozer. "So after we'd examined all these old restaurants, I asked John what kinds of things he liked."

The two went for another drive—and found old jukeboxes and a maroon 1948 Hudson. "We really liked that," says Mozer. "I started to think about forms that were sort of pneumatically distended, endomorphic...fat." Around the same time Mozer acquired a pet pig, Clemente, which he admits may have influenced him as well.

Cars and pigs weren't the half of it, however. As the partners continued to explore the question, "What's American?," Mozer's imagery for the restaurant turned to cartoons. "Animation is very American," he notes. "In *Roger Rabbit*, fan-



Plenty rich but none too thin: Everything at San Francisco's Cypress Club, designed by Jordan Mozer, looks as if it has had too much to eat, even the entranceway, where plump copper arches top the doorways both inside (opposite) and out (above).



tasy and reality collide. Shouldn't restaurants provide a similar escape?"

Mozer's firm tends to design straight from drawings, and the Cypress Club was no exception. Unconventional as they were, the very cartoonish conceptual drawings the firm drew served as working documents. The cartoons made their way into almost every aspect of the restaurant, most obviously in the murals by Mozer himself that encircle the interior.

Between the outsized forms, the '40s industrial design, the cartoons and the pig, everything began to look overfed. "We started referring to the beams as the hog-bellied beams, or the airplane fuselage beams," Mozer recalls. The low copper walls became "hog walls"—a term that made its way into the architectural documents. In the same spirit, overstuffed barstools resemble wine casks, maroon mohair couches and chairs refer directly to the '48 Hudson, the front door puffs out like a proud chest, popeye brackets hold

the draperies and an armoire emulates a '40s TV set. The center of the room itself is sunken to give its inhabitants a sense of community, "sort of like being hugged," says Mozer.

Not that your conversations are overheard as you're being hugged. The acoustics are carefully balanced, so the mood is hushed without

Hog-bellied beams, fat barstools and the room itself hug you

being uncomfortably silent. Jazz from the '40s plays in the background while guests stay for the typical two and a half hours per party.

"We wanted the space to speak of an era when men wore hats," says Mozer, "of the voluptuous and sensual, like the women of Botticelli." Exactly what aspect of Botticelli's women is he alluding to? Pat Steger, social columnist for the *San Francisco Chronicle*, has noticed that the signature light fixtures look "definitely like one of two, round, curved things." Mozer protests. "Everyone keeps call-

ing them 'the breast lamps,'" he admits. "But I was thinking of doughnuts."

How has the social X-ray crowd responded to such an overfed oeuvre? So far they've stampeded inside: "Wall-to-wall people, all having fun," noted columnist Herb Caen. "Even those waiting three-deep at the bar."

During the day, financiers and lawyers lunch while at night a more social crowd descends—described by the *Examiner's* Rose Morse as "scores of people looking like they just walked out of a Calvin Klein perfume ad or clouds of hair product."

Trendiest of the trendy as the restaurant is Cunin and Mozer hope its design will help attract a longstanding clientele. "I didn't intend for it to become trendy, in the sense of being a quick idea that pushed buttons," states Mozer. "It's better thought-out than

that, I hope. People shouldn't look back and say, '1991, yeah, that was the pudgy time.'"

Was it intimidating to design in a city that takes its restaurants so seriously? "Yes!" says Mozer. The \$2 million renovation encompasses 8,800 sq. ft. and seats 175 hip San Franciscans, not counting the private dining room or the 14,000-bottle wine cellar with space for a private tasting for 20. Significantly, the bar has done more business than anticipated. "We projected about 70% of the business would be from food, but it's more like 60%," says Mozer.

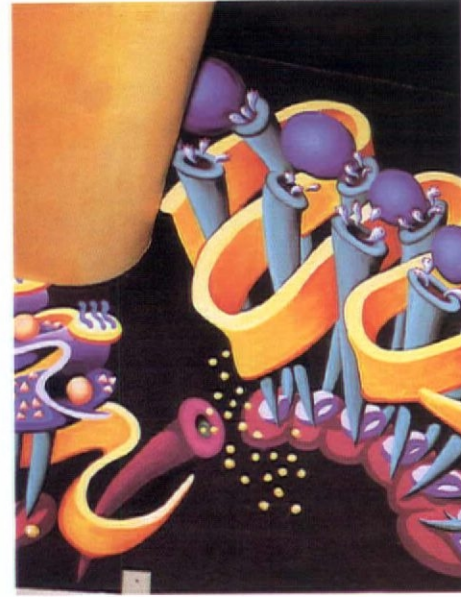
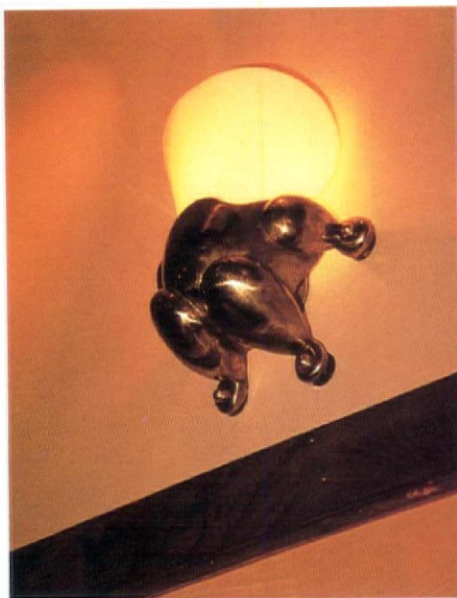
Yet the stylish patrons don't have the design all to themselves. Mozer designed the kitchen with chefs Cory Schreiber for the main kitchen and Mary Chec, the pastry chef, for the separate pastry kitchen and Mozer-designed dessert plates, while the bartenders gave their two cents about the bar design. Paying attention to the individual is right in line with Cunin's business philosophy. "People are what separates the good from the excellent," he insists.

Construction took only about four months, despite the building's difficult HVAC system. The HVAC ducts, electrical wiring, sprinklers and plumbing are all threaded through the beams; even the four biggest lamps have sprinklers built into them. "What made the project so much fun, rewarding and successful," Mozer feels, "is that John insisted on my carrying everything down to the last detail."

"We worked it out a wall at time, then an inch at a time," says Cunin. All those inches certainly do add up, putting Cunin, Mozer and a great many San Franciscans in—where else?—pig heaven. ☺

Project Summary: Cypress Club

Location: San Francisco, CA. **Total floor area:** 4,300 sq. ft. (first floor, 2,900; basement, 1,400). **Total capacity:** 150 dining seats, 32 bar seats. **Millwork:** Arnold & Egan Mfg. Co. **Stone mosaic work:** Custom by Marble Emporium. **Specialty cabinets:** Custom by Hamlin & White; KWI Custom Cabinet Fabricators. **Copper walls & arches:** Custom by Paris Works. **Lighting:** Custom by Opal Glass Studios, Craft Metal Spinings. **Mural:** Design and painting by Jordan Mozer. **Cast hardware:** Custom by Nina Levy, Chicago Fine Arts Foundry, Great Lakes Art Foundry. **Dining chairs:** Shelby Williams. **Dining tables:** Falcon. **Lounge/cocktail seating:** Shelby Williams. **Banquette/built-in seating:** Shelby Williams. **Wrought metals:** Custom by Michael Bondi Metal. **Stained glass:** Custom by Peter Quinn. **Slumped glass:** Jack Zawadski. **Drapery:** Paige Mayberry. **Bar equipment:** Perklick. **Client:** Cypress Club, John Cunin. **Interior architecture and product design:** Jordan Mozer & Associates, Ltd.; Jordan Mozer, designer; John Bolchert, architect; Frank Gartner, craftsman. **Structural engineers:** Shapiro, Okino, Tom & Assoc.; Desai Engineers. **Mechanical engineer:** Bentley Engineering. **Electrical engineer:** Fran Wong, P.E. **General contractor:** Mutual Construction. **Food service consultant:** Federigni Food Machinery. **Photography:** Dennis Anderson.



Copper "hog walls" (opposite) give warmth to an otherwise bustling space, replete with the requisite "classic San Francisco restaurant" details Mozer and Cunin discovered: ceramic tiled-bars, high wainscoting and a golden glow—from years of cigarette smoke, or the artist's palette.

Which came first, the chicken, the pig or such details at Cypress Club as this wall sconce (top left), the Thomas Hart Benton-inspired mural which Mozer painted himself (top right), or a dining chair clearly inspired by a certain maroon '48 Hudson (bottom left), made from a Mozer design by Shelby Williams? The mural in the private dining room (bottom right) depicts a series of images Mozer sees when "I close my eyes and listen to Count Basie's music."



Play It Again, Adam

Diners in the new Los Angeles Remi may not realize they're enjoying the same fine fare and ambiance that made the original New York restaurant successful—and designer Adam Tihany would never tell them

By Jennifer Thiele

You don't become America's number one Italian restaurant (according to distinguished Italian food and wine writer Luigi Veronelli) by virtue of interior design alone. But it helps, especially if the interior design is by renowned restaurant designer Adam Tihany. Best known for a series of high-profile restaurants across the nation, including Bice, Biba, Alo Alo and renovations to New York's famed Le Cirque, Tihany's involvement with the original Remi in New York took on a new twist. He co-owns the establishment with chef Francesco Antonucci, effectively making him both designer and client—and doubling his interest in its success.

So wildly successful was the Remi in Manhattan, that Tihany accepted UCLA professor Jivan Tabibian's suggestion to form a partnership to open a second Remi in Los Angeles. The newest Remi, also co-owned by Antonucci, is actually located in nearby Santa Monica, and features a menu and design theme similar to the one in New York—at the same time maintaining its Southern California individuality.

Tihany was cautious about bringing too much of New York to Los Angeles. "You can't transplant the look of an upscale restaurant in another city without seriously examining what makes that city go," cautions Tihany—especially when those two cities are as culturally different as many countries are. "In L.A., you have to be extremely careful about not flaunting your New Yorkness," he points out. "You're not a New York restaurant opening in L.A. You're an L.A. restaurant affiliated with a restaurant in New York." He adds that having a local partner like Tabibian, who is well aware of the L.A. scene, was essential to creating a suitable atmosphere.

True, the Los Angeles restaurant had to evoke Remi New York's vision of an elegant Venetian boathouse. Featured inside are a mahogany bar with a large glass and wood porthole highlighted by colored 18th-century



Murano glass, a striped Brazilian cherry and maple wood floor. Tihany-designed mahogany chairs trimmed with navy blue and cream striped cushions, and mahogany railings trimmed with brass fittings—all subtle but significant expressions of contemporary Venetian style, according to the designer. The most telling detail is a constellation of 8 ft.-long, golden-colored *remi*—the oars used by Venice's famed gondoliers—hanging crisscrossed from the ceiling.

Most Italian guests do not seem to pick up on the literal reference. "They don't get it," Tihany muses, "which is perfect." He was not looking for an obvious Italian design, and delights in the vagueness of the theme: "I didn't want to call it Marco Polo, after all."

But Tihany was also not afraid that differences in the design of the new Remi would compromise the two restaurants' association with one another. "I didn't think we were so famous in New York that everyone would instantly recognize what we look like," he comments. So the new L.A. design became something of an expansion and a refinement

Adam Tihany's Los Angeles Remi is designed to evoke visions of the beloved gondolas of Venice. A highly polished mahogany bar (opposite) features a glass and wood porthole that is highlighted by 18th century Murano glassware. The navy and cream striped bar stool upholstery is reminiscent of a Venetian boathouse awning.

"When people enter the restaurant, the first thing they notice is the floor," says L.A. Remi co-owner Jivan Tabibian, of the cherry and maple striped floor that supposedly represents the deck of a Venetian boathouse (above). But the crisscrossed oars (or *remi*, in Italian) hanging from the ceiling are also hard to miss. The signature Remi chair, custom-designed by Tihany, is standard in both the New York and Los Angeles restaurants.



A private wine-tasting room (above) at Remi is reminiscent of a rustic family dining room, featuring mahogany paneled walls and a large pine table. An original handblown chandelier created by Murano's famous glass blower, Carlo Moretti, hangs from the ceiling.



to the New York design, with a more intimate scale, better lighting and more spacious floor plan—Tihany has discovered that in L.A., diners aren't fond of sitting too close together.

"Different generations" is how Tabibian describes the kinship between the two Remis. "They are absolutely different spaces and sizes, but design-wise there is an identity so you know that you're in the same place," he explains. "There are similar, continuous elements between the two, and an integrity to the design."

Tihany's association with Remi has both embarked him on a new career path and added a new dimension to his practice as a restaurant designer. He now refers to himself as "a designer by day and a restaurateur by night." When asked how his experience of owning a restaurant has changed his perceptions about designing one, he is quick to respond: "Greatly."

"The problems of the operator start to become the problems of the designer," he points out. "You realize that the front of the house is only half of the job. If you can't achieve a harmonious combination, you aren't going to have a successful restaurant."

He explains that there are a lot of operational considerations that designers normally don't appreciate. These include everything from proper placement of service stations to make life easier for the servers—and make service quicker for the patrons—to designing for ease of maintenance. Tihany has seen lighting fixtures too difficult to reach, "so every time you have to change a light bulb you have to bring in \$150 worth of equipment to do it, on top of \$75 for the new light bulb."

Sums up Tihany, "If the planning is wrong, I don't care how beautiful it is. It ain't gonna work." And the planning includes not only the

Out of the frying pan—and into the cash register

internal workings of the physical space, but also knowing the clientele and choosing the right location.

Gauging the importance of design to the success of a restaurant is "not a science, but an impression," says Tabibian. He estimates that design is a very important early draw that becomes less important as a restaurant establishes a solid reputation for good food, service and location as well. "You don't just want people to come and say 'ah!' You want them to tell others to go look and say 'ah!' too," he explains. "But you can only get them to say 'ah!' once. And you cannot keep them coming back to eat the floor. The design becomes only one part of the package where each component has to be as right as possible."

Including the right attitude. "Coming in humble—it was probably the most difficult thing to pull off," admits Tihany of his L.A. venture. But with plans to expand Remi to other cities as well, he'd do well to keep a piece of that pie on the menu. ☺



Project Summary: Remi Los Angeles

Location: Santa Monica, CA. **Total floor area:** 5,000 sq. ft. **No. of floors:** 1. **Total capacity by guests:** 120 to 140. **Paint:** Benjamin Moore. **Flooring:** Custom. **Lighting fixtures:** Foscarini, sconces; Carlo Moretti, chandeliers; Louis Poulsen, outdoor cafe. **Doors, door hardware:** Custom by Jim Douglas, Carpentry L.A. **Dining chairs:** Trocadero. **Dining tables:** Chairmasters. **Lounge seating:** Trocadero. **Banquette seating:** Kron. **Upholstery:** Trocadero. **Architectural woodworking:** Jim Douglas, Carpentry L.A. **Cabinetmaking:** Jim Douglas, Carpentry L.A. **Signage:** Jim Douglas, Carpentry L.A. **Awnings:** Canvas Specialties. **Client:** Francesco Antonucci, Jivan R. Tabibian, Adam Tihany. **Architect:** Anthony Eckelberry. **Interior designer:** Adam D. Tihany International. **Mechanical engineer:** IMS. **General contractor:** Pacific Southwest Development. **Construction manager:** Pacific Southwest Development. **Food service consultant:** Avery. **Seating designer:** Adam Tihany. **Lighting designer:** Adam Tihany, Carlo Moretti. **Photographer:** Toshi Yoshimi.

Glass and light play important roles in the Venetian theme design at Remi (above). A 6-ft. tower lighthouse sculpture of wood and glass by Venetian master glass blower Luciano Vistosi graces the restaurant's entryway. The geometrically shaped wall sconces, also from Murano, cast a soft glow throughout the space that recalls the lights and colors of Venice. Pastel line drawings on the walls depict the 18th century Murano glassware displayed behind the bar.



Fashion Plate

Fast food is transformed into fashionable fare every day at San Diego's Cafe Design Center, with help from a stylish interior designed by BSHA

By Amy Milshtein

It's noon in the North City area of San Diego. Whether you want a quick bite, a business lunch meeting or a catered party for 50, your restaurant options are the same: McDonalds or Kentucky Fried Chicken. That is until about a year ago, when the Cafe Design Center opened its doors. Located in the San Diego Design Center, the Cafe, with interiors by BSHA, offers designers, architects and the public at large reasonably priced gastronomic delights set within a lively, trendy atmosphere.

Taking its cue from the Center, the Cafe sports a black, grey and white interior with bold splashes of color. "We used the same forms, materials and hues as the Center," says Megan Bryan, director of design/interiors of BSHA. But there are subtle differences depending on which dining experience you choose.

The express counter offers a cleverly named take-out and quick lunch menu. For example, the Lautrec is a shrimp salad sandwich and the bagel and lox is called the Chagall. The average check here comes to \$5.00 per person, and the design reflects it. Acoustics are loud, plastic and laminate are found in abundance and bright colors punctuate the space.

The espresso bar/rotunda seating area, with sit-down service and light, elegant menu is perfect for meetings. To convey this, Bryan employed richer, more sophisticated materials like upholstery, carpeting, black granite and etched glass. Patrons spend a little over an hour and about \$8.95 each in this area eating dishes like black pasta with scallops, pheasant tenders or venison medallions.

Large parties are accommodated in the designer's lounge. Available by reservation only, the lounge was designed with flexibility in mind. "Artwork is flush to the wall and light fixtures are raised so people can pin presentation boards on the wall without a problem," says Bryan. Tables and chairs can be reconfigured at whim.

The Cafe occupies part of the second floor of a four-story atrium, making it very visible and somewhat of a risk. "If the Cafe is doing well then it looks like the Center is doing well," says Len Lemlein, president of the San Diego Design Center. "If it's empty, people may judge the Center as empty even if it's not."

So far the risk has paid off. Between continental breakfast, lunch and Happy Hour, the cafe processes about 200 clients a day, not all

of them designers. "About 40% of our clientele are local business people in need of a good restaurant," relates Cafe owner Fred Borrelli.

Even so, the interior was made for designers and architects, and it shows. "We couldn't have a hash house here," laughed Lemlein. "Our patrons demand the newest, finest materials."

With this drive for top-of-the-line trendy comes a price. Cafe Design Center will only look fresh for a couple of years and then it's time to redesign. Borrelli says that while a regular restaurant updates its look every 10 years, his Cafe will have to undergo a facelift in about four. Until then, finding a fashionable lunch in North City is as easy as black and white. ☺



Project Summary: Cafe Design Center

Location: San Diego, CA. **Total floor area:** 5,500 sq. ft. **No. of floors:** 1. **Capacity by guests:** 140. **Cost/sq. ft.:** \$200. **Wallcovering:** Zolatone. **Paint:** Frazee. **Laminate:** Formica. **Dry wall:** Perfect Wall, subcontractor. **Masonry:** granite bar, Florentine Granite; metal bar, SpecEtch. **Flooring:** Paul Singer Floorcoverings, subcontractor. **Carpet/carpet tile:** Harbinger, Confetti. **Vinyl tile:** GMT. **Ceramic tile:** Dal-Tile. **Lighting fixtures:** Artemide, Ron Rezek. **Glass:** La Mesa Glass, subcontractor. **Dining chairs:** Keilhauer. **Dining tables:** Custom by designer; Crafted Metals, fabricator. **Banquette/built-in seating:** Custom by designer; Calhoun, fabricator. **Architectural wood-working:** LTD Millwork. **Planter, accessories:** Pili, RW Smith. **Flowers:** Jean Scott. **HVAC:** Padre Mechanical. **Client:** Fred Borelli. **Architect and interior designer:** BSHA, Inc. **Structural engineer:** BSHA, Inc., Marie Avery. **Electrical engineer:** Berg Electric. **Mechanical engineer:** Padre Mechanical. **General contractor:** McKeller Construction. **Food service consultant:** RW Smith, Bob Jones. **Photographer:** Robinson/Ward.

Cafe Design Center's espresso bar (opposite) is a lively, magnetic place to enjoy beverages of all kinds. Although adjacent to the Cafe's less-expensive quick lunch, the espresso bar lets patrons know they are in for a more genteel dining experience through the use of more sophisticated materials.

California's rigid Title 24 severely restricted BSHA's lighting options. To comply with the rule while portraying the right ambiance, the design firm used fluorescent lights for brightness and incandescent lights as accents throughout the rotunda dining (above) and the rest of the Cafe.

Damn The Cholesterol, Huge Steaks Ahead

Real men and women who don't eat quiche swear there's always been Gibson's, a 1930s-style Chicago steakhouse designed by Knauer, Inc.—but they're wrong

By Amy Milshtein



It's been there forever. Why it's practically an institution. You know, Gibson's, that Chicago steakhouse over on Rush Street. People have been going there for 50 years, haven't they? Guess again. Two-year-old Gibson's only looks that way, thanks to the design of Mark Knauer, president of Knauer, Inc.

Before Gibson's there was Sweetwater, one of the area's most successful California-style bar/eateries. For 12 years, Sweetwater turned over an incredible volume in a small space, but eventually its popularity waned. The owners decided that instead of riding the wave of the next trend, they were going to build a restaurant to last forever.

"We did not want a remodeled Sweetwater," says Gibson's co-owner Hugo Ralli. "We wanted a concept totally different and last-

ing." Ralli and his partner Steve Lombardo agreed on a classic steakhouse menu. They then called upon Knauer to create an atmosphere as timeless as the fare.

Using the menu as a springboard, Knauer designed Gibson's to look as if it came straight out of the '30s or '40s, when beef was king. It's a strong, masculine space that feels warm and clubby. The wood flooring adds to the feeling as does the tri-toned wood wall paneling with aluminum details. Both the booths and chairs are heavily upholstered in either highly saturated red or antique vinyl. A definite symmetry gives an appropriate formality to the space, making Gibson's proper without pretense.

Yet clocks do run even in timeless spaces. To give the restaurant an evolving personality, Knauer incorporated the owners' ever-

"We wanted Gibson's to be loud, and it is," says Knauer. With all the hard surfaces, sound bounces throughout the dining room (above), creating an overall roar that adds energy. But Knauer insists that you can't hear the conversation at the next table.

Mark Knauer, of Knauer Inc., gave Gibson's a design with meat in it—which is totally appropriate considering it's a Chicago steakhouse. He achieved the beefy, retro 1930s look in this banquet (opposite) by using tri-colored wood paneling, heavily upholstered seats and warm amber lighting.



expanding collection of art and artifacts into the design. In addition, a "wall of fame," a growing series of local celebrity photos, lines the staircase to the second floor.

Lighting plays an important role in setting the restaurant's tone. Several levels of amber light have been installed to create warmth and add drama. "The fixtures are integral to the 1930s feel of the place," says Knauer. "Partic-

Where the locals meet, greet and eat meat

ularly the table lamps." He notes small details such as the spotty, broken quality of the cove lights as being very accurate to that period.

Even though no one wanted anything of the old Sweetwater in the design, budgetary constraints dictated that certain items stay. Some chairs were recycled and the tables have been covered with new, green-striped cloth. Another feature of the old place got a facelift by adding a

few wrinkles. "I purposely aged the tin roof," reveals Knauer. "We wanted it to look as if it has been subjected to years of cigar smoke."

With all of the hard surfaces in the interior of Gibson's, one would expect the place to be loud—and it is. But because the space is so large it takes a lot of sound to fill it. "You can't hear the conversations of the people at the next table," insists Knauer. "But you do hear an overall roar which adds energy and excitement."

All of these design aspects work together to give Gibson's its feeling of quality and establishment. "People really think we've been here for 20 or 30 years," says Ralli. The food servers add to the ambiance. Each member of the all-male waiter staff is clad in white chef's coat, white shirt, black tie and black pants. Sexist perhaps, but this is supposed to be the '30s. "It's all part of the shtick," laughed Knauer.

And the customers are eating it up. Gibson's clientele are truly meat and potatoes people. It caters to an over-30 crowd who drink martinis, smoke cigars and, as Ralli says, "laugh in the face of cholesterol." Well maybe they don't laugh all that loud, because Gibson's also offers chicken and an extensive selection of fresh fish.

Regulars can be found at Gibson's one or two times a week, usually in parties of four, although there are facilities for parties up to 30. "We marketed the restaurant to the local people first," relates Ralli. "That way, the place will always be full even when there are no conventioners or tourists in town." One of the ways Gibson's fosters loyalty is to never sell up. "The portions are huge and we encourage people to share," says Ralli. "We never try to push more expensive items on our customers."

Apparently the strategy works. Gibson's serves from 400 to 500 dinners a night with the average check coming in at \$32.00 per

Regulars come to Gibson's one or two times a week for a bacchanal of beef, or perhaps fresh fish. No matter what they order, diners enjoy the masculine, clubby ambiance that is formal yet comfortable (left). They are frequently surprised to learn that the restaurant is only a couple of seasons old.



person. Patrons usually stay about two hours. "It's a real dining experience," says Knauer. But there is more to the restaurant than just food. Gibson's also has a lounge where a pianist entertains the crowd. "The lounge starts hopping at around 5:30," says Ralli. "It's mostly the Gold Coast crowd, and they really treat the lounge like a club."

All in all, Gibson's warm, social atmosphere is an important aspect to its success but, in the views of both designer and owner, not the most important. Both agree that restaurants either sink or swim by the quality of their food and service. Atmosphere comes in third. "But it is very important," assures Ralli. "Sometimes people will come in a day before making reservations to make sure the place looks right."

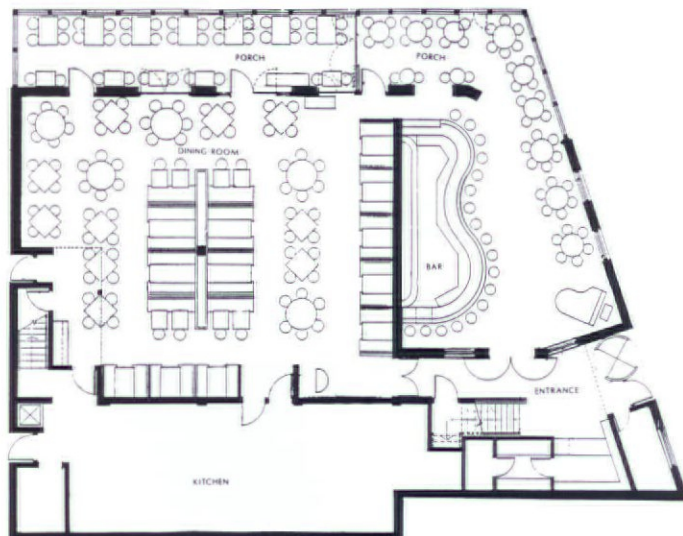
And Gibson's looks right. Knauer feels that the decor is so classic it could work in any city. Ralli agrees and he says that if there is ever a second Gibson's it would look the same. Who knows? Maybe one day there will be a Chicago steakhouse in every city of the country. And that's no bum steer. ☞

Project Summary: Gibson's Steakhouse

Location: Chicago, IL. **Total floor area:** 5,000 sq. ft. **No. of floors:** 1 plus mezzanine. **Cost/sq. ft.:** \$100 (excluding remodeling of existing restaurant). **Dining chairs:** Shelby-Williams. **Lighting fixtures:** New Metal Crafts. **Banquette/built-in seating:** EJ Industries. **Upholstery:** Naugahyde. **Architectural woodworking:** Badger Fixture. **Client:** Steve Lombardo and Hugo Ralli, dba Gibson's Steakhouse. **Architect and interior designer:** Knauer, Inc. **General contractor:** GGC, Inc. **Food service consultant:** Lasurdo, Inc. **Lighting designer:** Knauer, Inc. **Graphic designer:** Milivone Sotirovic. **Photographer:** James Yochum.



The lounge (above) is frequented by the "Gold Coast" crowd, who treat it as a club. "The action starts at 5:30," says co-owner Hugo Ralli, "and it gets pretty lively." A pianist helps keep the party swinging. Interestingly, the previous tenant in this space was Sweetwater, a popular California-style bar/eatery.



A Thinking Man's Dinner

At P.J. Wolf in San Diego, by Natsios & Associates, patrons get an architectural armwrestling match along with their steak and lobster

By Jean Godfrey-June



Architectural warfare or dinner at eight? Deborah Natsios tames P.J. Wolf's soaring ceiling space with dramatic architectural elements, from weightless sails which arch gracefully across the ceiling diffusing light to monumental granite forms—a cube housing an exhibition kitchen and a diagonal plane with stairs (left) leading to a wine storage/display area (opposite).

charged with creating more than a steakhouse for upscale and up-to-date La Jolla and business travelers. "The diner is very much aware that this is a most unusual site for the San Diego area," she points out.

Jack Neiman, managing general partner of the Aventine Partnership, explains

that four separate architects were brought in, one for each restaurant, to ensure diners found unique experiences. "We wanted each to be a personal expression of the architect's idea of what a restaurant should be," he says. "We told them the basic elements we needed. Beyond that, the architects were on their own. Why hire them otherwise?"

What the Partnership specified for P.J. Wolf was an expensive steakhouse, a masculine, high-end environment that Natsios was expected to handle as creatively as possible. "In many ways, we had fabulous patrons," says Natsios. "Their mandate was really 'Go for it! Do something different!' allowed us to approach the job with incredible liberation."

While the client made few restrictions, the space itself imposed many. The Graves she

One reason why architects and interior designers love working on restaurants is that an active imagination is almost an essential ingredient in designing them. Now consider the following situation. You are designing a restaurant for patrons who may be as interested in the architecture as the food, and the building that houses your restaurant is the work of one of the most lauded architects of our time. For Deborah Natsios, principal at Natsios & Associates in New York, a La Jolla, Calif., steakhouse named P.J. Wolf presented just that challenge.

Built within the Aventine, a \$150-million project designed by Michael Graves encompassing a 16-story Hyatt Regency, an 11-story office building, and a health club, P.J. Wolf is one of four freestanding restaurants that create a courtyard leading up to the

hotel itself. When Graves' quasi-Italianate design, named for one of the seven hills of Rome, was completed in 1990, New York Times architecture critic Paul Goldberger pronounced it "a compelling presence," sure to "raise the architectural ante in the realm of Southern Californian commercial real estate." Nevertheless, the Aventine was controversial in conservative La Jolla when it first opened, and remains so today.

The Aventine's developer, the Aventine Partnership, was well aware of how the local community would react to the property. It specifically targeted its marketing at the avant-garde element in La Jolla and greater San Diego: people "attracted to interesting architecture and an innovative scene," in Natsios' words. Commissioned "to participate in an architectural landscape," Natsios was





Material world: Natsios establishes an intimate scale in P.J. Wolf with rich materials and imaginative detail. The bar and wine display area (above, left) is one of the first things a visitor sees. In the main dining area (above, right), light sources for individual tables create intimacy, while stainless-steel-studded mahogany panels invoke the larger context.

involved three pre-existing levels, soaring ceiling heights and relatively little space for a workable floor plan. Essentially a cube, the 30-ft. by 60-ft. room has 30-ft. ceilings. "The challenge was to tame an out-of-control space," recalls Natsios, "to disrupt its static energy."

In adapting the masculine spirit Neiman specified, Natsios has shaped the space as aggressively as possible. She attacks the

Grilled steak as performance art on a massive granite stage

triple-height elevation with two monumental Bombay granite elements, a cube and a diagonal plane. And although they provide a clear confrontation to the vast ceiling, the two major elements serve vital programmatic functions as well. A small bar and large wine collection display area are housed in the diagonal plane; the cube houses the exhibition kitchen, where grilling steaks becomes something of a performance art.

Along with the large public-scale elements, Natsios has used lighting, architectural detail and unusual materials to reduce the scale and make the space more intimate. "Deborah was a genius in exploiting the lighting design," says Neiman. "She achieved an incredible degree of

sophistication, combining a classical look with a very modern, high-tech feeling."

Suspended ceiling vaults bounce light off the ceiling, creating what Natsios terms a "new soffit." Low-level incandescent fixtures are set into the walls, providing light sources for individual tables. Translucent fabric sails over the banquettes, casting a soft, diffused light over the diners; Natsios asked Dennis

Connor Sailmakers in San Diego to make the sails, using real yacht riggings to help stretch them. "I think he found it a most peculiar application of his craft," she notes.

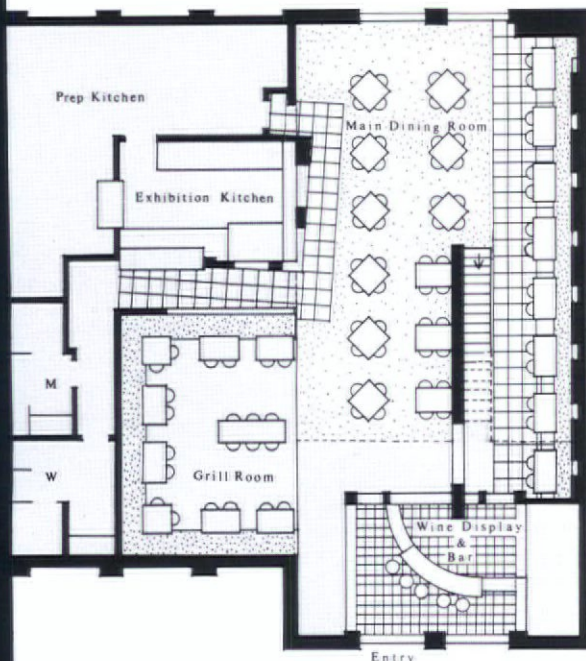
Maritime materials were selected for their inherent, pragmatic qualities—not to establish a particular theme. "We depended on materials themselves to convey much of the upscale feeling," Natsios maintains. "It was important the materials be very real, not pastiche." Thus, stainless steel screws stud mahogany walls, etched pewter metal contrasts with Venetian stucco and Bombay granite and the chairs are upholstered in black and metallic silver. Banquettes "create a built-in, permanent feeling," accord-

ing to Natsios. In the main room, the permanence and security of the banquettes contrast with the square free-standing tables, which are much more *plein air* feeling.

Lighting changes during the day range from a casual mix of natural and incandescent for slick business lunches to more dramatically architectural at night, when the exhibition kitchen, stair wall and wine display are spot-lit. A separate grill room holds smaller groups in a much more intimate, lower-ceilinged space. "The grill room is key counterpoint to the vastness of the main space," Natsios indicates.

So how does the architect see her contribution to this engaging work? "Our job, along with creating effective traffic patterns, was creating an innovative scene which served diners architectural information," says Natsios. "The pure joy of the project was in generating an architectural tableau to engage diners by creating a frame for their dining. In this sense, the whole event of dining becomes a multimedia phenomena."

Whether you come for the grilled steak, steamed lobster or architectural theory, it's the specialty of the house at P.J. Wolf. ☺



Guests get front-row seats to watch the chefs grill in the exhibition kitchen (above) at P.J. Wolf, which Natsios clad in Bombay granite to create a second public-scale architectural element. The floor plan (left) makes careful use of the spare square footage available in the building shell, part of the Aventine, a \$150-million, mixed-use project in La Jolla, Calif., designed by Michael Graves.

Project Summary: PJ Wolf Restaurant

Location: La Jolla, CA. **Total floor area:** 1,500 sq. ft. **No. of floors:** 1 plus wine display mezzanine. **Total capacity:** 135 seats. **Paint:** Benjamin Moore. **Laminate:** Wilsonart. **Granite masonry and flooring:** Marble Technics. **Carpet/carpet tile:** Lees. **Lighting fixtures:** custom fabricated by West Coast Sheet Metal; Limburg; Lightolier; Koch + Lowy. **Window frames:** Equity Cabinets. **Exhibition kitchen:** Equity Cabinets. **Stair rail:** JC Truitt Steel. **Dining chairs:** Loewenstein. **Dining table tops:** B & L. **Dining table bases:** West Coast Industries. **Lounge/cocktail seating:** Shelby Williams. **Banquettes:** West Coast Industries. **Upholstery:** Gilford. **Architectural woodworking:** Equity Cabinets. **HVAC:** Southland. **Fire safety:** Wormald. **Guest toilet plumbing fixtures:** American Standard. **Client:** Aventine Partnership. **Architect and interior designer:** Natsios & Associates, Inc. **Structural engineer:** Burkett & Wong. **Mechanical engineer:** Southland. **Electrical engineer:** Dynalectric; Dunn, Lee, Smith & Klein. **General contractor:** Harper Construction. Robert Canuso, project supervisor. **Food service consultant:** Thomas Ricca Associates. **Restaurant supply contractor:** Kloppenberg & Co. **Lighting consultant:** Jerry Kugler Associates. **Photographer:** Alex Vertikoff.



Towers Perrin

PRESTO!

Even the staff may not know when—or where—space gets remodeled in Towers Perrin's new Philadelphia office, designed by the Hillier Group

By Roger Yee



If you happen to be a professional designer, the following words will probably excite you no matter how often you hear them: "We were tired of remodeling," says Reginald Lorant, vice president, real estate, and management consultant Towers Perrin, about the Philadelphia office's decision to move a couple of years ago. Having occupied the Center Square West office tower in Center City since 1975, Towers Perrin had tried virtually every technique used by businesses to keep an older space alive. "Towers Perrin occupied somewhat in excess of 200,000 sq. ft.," Lorant continues, "and over the years we modified, added piecemeal and squeezed people in as we grew." A determination to break the disruptive cycles of renovation has resulted in an impressive solution, embodied in a new facility designed by the Princeton, N.J.-based architecture firm, the Hillier Group.

Being the management consultant that it is, Towers Perrin methodically organized a task

force to plan its relocation, teaming its own people with the Harlan Company, a real estate consultant, Oliver Realty/Grubb & Ellis, a real estate broker, and the Philadelphia office of Hillier to identify programming and planning needs. The bulk of the shopping list that resulted was predictably straightforward. As Lorant recalls, "Our goal was a class A office building with state-of-the-art HVAC, life safety features and elevators. Its floors would have a minimum of 20,000 sq. ft. Its environmental provisions would support a modern data center. Its age would be unimportant—if the landlord continually updated its systems."

An added advantage for this project was timing. Philadelphia's office space market was a tenant's dream in the late 1980s, and an organization seeking 450,000 sq. ft. to satisfy its needs through the mid-1990s was irresistible indeed. Paradoxically, because Center City proved to be the best location available, Towers Perrin found its options adequate if not over-

A gracefully detailed elevator lobby (opposite), glass doors and walls ranging from translucence to transparency, a blend of direct, indirect and outdoor light, and a finely detailed demountable wall system alert visitors to the subtle surprises awaiting them in the Philadelphia office of Towers Perrin.

Reception floors at Towers Perrin establish a special ambiance for clientele, as this handsomely appointed reception area (above) indicates. Most of the installation's 17 office floors are variations on a basic design vocabulary so that distinctive settings like this one can still be recognized as part of a whole.

whelming within the restricted geographic area. Four addresses were culled from a long list of 12 for closer scrutiny before Center Square East, the adjoining, 19-year-old twin tower of Center Square West, was chosen.

Why a move so close to home? "Center Square East had the best economics," explains Barbara Hillier, managing principal of Hillier in Philadelphia. "Lease terms and the work letter were extremely attractive. Plus the building was renovating itself—the technology and amenities—to change from a dated class B facility to a modern class A."

Students of professional organizations will recognize the design challenge at Towers Perrin. The firm had seven distinct operating units at the time (the number fluctuates), each headed by a senior manager. Each group's use of space varies, with some receiving more clients and relying more heavily on private offices than others. Thus, seven of Towers Perrin's 18 floors are reception floors; each of the typical floors represents a variation on an overall office planning scheme; and the top floor is dedicated to conferences and training.

What comes from crossing a Ford and a Chevrolet?

"Private offices and open plan work stations maintain the same roles in the same proportions at the new facility as before," says Hillier. "However, we have specified varying amounts and combinations of glass, lighting and panels to accommodate different relationships within each group. We also use design and construction as the common denominator to tie everything together, so we don't lose visual continuity."

men at the previous office were constantly opening the ceiling plenum for alternations—and disrupting business at the desks below."

One of the more significant breakthroughs in the office design is the creation of a "kit of parts" to enclose space, incorporating a demountable wall system and a planning module of 7.5 ft. x 10 ft. The "kit" enables Towers Perrin to erect and modify 7.5 ft. x 10 ft. or 10 ft. x 15 ft. work stations at will, giving the firm infinite flexibility in space planning. Hillier has taken pains to point out the advantages of its modular solution (which generates rooms that are multiples of the basic module) over the widespread professional practice of measuring out individual spaces as rewards for service.

Another, more novel innovation is so cleverly tailored into the demountable wall system that a visitor hardly notices it at all—an open voice/data/power cable tray at transom height that runs like a racetrack along the perimeter of the main circulation corridor. "Our client was adamant about not going into the ceiling for services," Hillier points out. "Work-

men at the previous office were constantly opening the ceiling plenum for alternations—and disrupting business at the desks below."

The architect's answer to the demand for cable access is a cable tray consisting of a continuous pair of C-shaped aluminum extruded channels supported by light-gauge metal framing cantilevered from the corridor wall panels. Indirect lighting fixtures run perpendicularly from the tray to the perimeter wall to illuminate the private offices. The corridor wall panels simultaneously provide structural support for the channels and act as

utility poles for vertical cable drops and for integrated lighting fixtures that impart a soft, ambient glow to the corridors.

Voice/data/power users at Towers Perrin probably couldn't care less about how any of this works. On the other hand, they can tap the open cable tray for new connections wherever their work stations sit along the horizontal run with an ease that office workers elsewhere would surely envy. Veterans of the Center Square West facility can still remember how disorienting requests for new hook-ups once were.

Layouts for each of Towers Perrin's 18 floors are far more down to earth. The Hillier design wraps one double-loaded corridor around such building core utilities as elevators, fire stairs, toilets, conference rooms, mail room, telecommunications and local area network (LAN) rooms, copying and coffee areas. While private offices, conference rooms and some open plan work stations line the windows, interior space is dedicated to open plan. Exceptions to this pattern are the reception floors, in which reception areas line one long side of the core, and the conference floor, in which movable partitions permit Towers Perrin to adjust the mix of conference and training rooms to changing needs. A kitchen serves two conference/dining rooms on the top floor; employees have use of a lunchroom with vending machines on a lower floor.

Architect and client took the questions of office configurations and office furnishings quite seriously. "We studied many renderings, models and mock-ups of our offices before reaching final decisions," observes Lorant. "Models of the conference center were particularly important."



Running all around the main circulation corridor at Towers Perrin is an innovative, discreetly integrated open cable tray that can be seen at the transom level in this typical office floor view (left). Users of voice/data/power services can tap the tray for connections without disrupting office operations.

Which office furniture to specify was anything but obvious. "We sought manufacturers who could do the job, complete it in time, and be present to support the installation over the long term," Hillier reports. Although the building owner was satisfied with the winning products, Grant adds that he doubts the market offers a "perfect" office furniture system or seating line. "How often when you're shopping for a car," he asks, "would you love to combine the best features of Ford and Chevrolet into one model?"

Towers Perrin and the Hillier Group have fallen short of producing an office that functions like a perpetual motion machine, yet they seem to have come very close. "The built-in flexibility of Hillier's design enables us to make adjustments to the layouts ourselves," Reginald Grant says. "In fact," he reflects, "we've made some changes already." Of course, the visitor soon realizes that only Towers Perrin and Hillier can ever know for sure. ☺

Project Summary: Towers Perrin

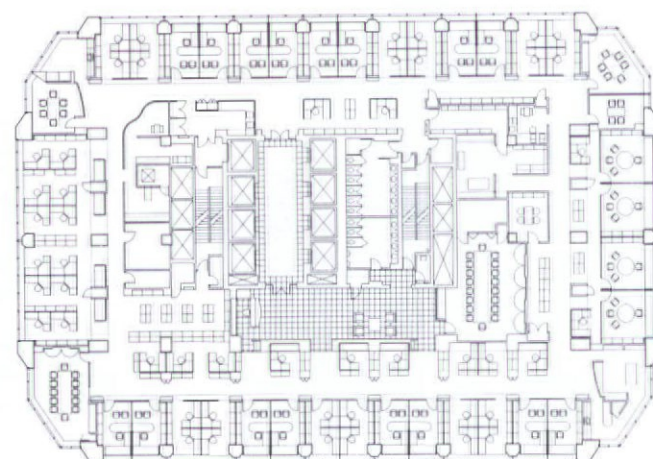
Location: Philadelphia, PA. **Total floor area:** 450,000 sq. ft. **No. of floors:** 18. **Average floor size:** 25,000 sq. ft. **Estimated staff size:** 1,200. **Cost/sq. ft.:** \$48. **Wallcovering:** Alhambra, Knoll Textiles, Snap Trak. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Dry wall:** USG. **Stone flooring:** Andes Granite. **Access flooring:** USG. **Acoustic tile:** Milliken, Prince St., Brinton. **Ceiling:** Armstrong. **Lighting:** Contract Lighting Systems, Dibianco. **Doors:** Knoll Wall. **Door hardware:** Inage. **Wall system:** Knoll Wall. **Window treatment:** Echo Shade. **Work stations:** Knoll. **Work station seating:** Steelcase. **Lounge seating:** Arkitektura, R.J. Res. **Cafeteria, dining, auditorium seating:** Bernhardt,

Fasem, Daglee (banquettes). **Conference seating:** Knoll. **Upholstery:** Carnegie. Unika Vaev, Brunswick & Fils, DesignTex. **Conference tables:** Redco, Johnson. **Cafeteria, dining, auditorium tables:** Redco, Johnson. **Occasional tables:** Metropolitan, Arkitektura. **Files:** Storwal. **Client:** Towers Perrin. **Architect and interior designer:** The Hillier Group. **Structural engineer:** Cagley & Harman. **Mechanical/electrical engineer:** Flack & Kurtz. **General contractor:** Commercial Construction Group. **Lighting designer:** Lighting Design Collaborative. **Furniture dealer:** Corporate Facilities. **Photographer:** Wolfgang Hoyt.



the 18-level stacking plan of Towers Perrin is the conference floor, which features two conference/dining rooms, one of which is shown here (left, top). The firm makes heavy use of flexible facilities, which can be altered with movable partitions to suit particular functions of conference or training.

All conference rooms such as the one illustrated (right, middle) are well equipped to serve multiple activities. Dividers can disappear from sight, tables and chairs can be reconfigured, and a wall can often be slid out of the way to transform the space into a more open milieu if Towers Perrin needs it.





Scanning The Crowd

Brigham & Women's Hospital in Boston has dramatically improved its bedside manner and a lot more—with its CT Scan Suite, designed by Tsoi/Kobus & Associates

By Jennifer Thiele



The long central viewing room on the lower level of the CT/MRI facility at Brigham and Women's Hospital (opposite) functions as a central corridor with procedure rooms to one side and the reading room to the other. Glass partitions on both sides of the room and side-by-side work stations help facilitate open communication between staff members and patients.

Since CT Scan and MRI technology is intimidating enough, Tsoi/Kobus has designed the facility for the patients' peace of mind. The procedure rooms (above) feature softened colors and two mood lighting options: dimmed lights with spotlights on soothing artwork, or sconces that bathe the ceiling in a warm, comfortable glow. The machines are oriented on a diagonal, so the attending technician can see the whole patient at all times.

The prospect of serious illness can frighten anyone, but sometimes the prospect of the testing procedures associated with the diagnosis is even scarier—especially when the tests use high-tech equipment that looks like it might be better suited to a James Bond movie. At Brigham & Women's Hospital in Boston, interior design helps ease the anxiety of patients undergoing the intimidating but effective—Computed Tomography (CT) and Magnetic Resonance Imaging (MRI) procedures. Cambridge, Mass.-based Tsoi/Kobus Associates, which has designed and built over 500,000 sq. ft. of space for the hospital, has employed its talents to create a CT Scan Suite that not only helps relax patients, but also sets a precedent in health care design for functional and efficient use of space.

The new CT Scan Suite was conceived as an extension of the radiology department and a joining MRI unit (also designed by Tsoi/Kobus), housed on the medical campus of the Ambulatory Service Building II since 1984. Brian Chiango, manager of Brigham & Women's CT/MRI facility, explains that the CT units had been awkwardly located on another floor in the same building when the hospital administration began looking for a new site for the technology. "CT Scan was really located where it was by default," he recalls. "Essentially, we were working off a corridor." The shell space on the building's lower level was considered a primary candidate for relocating the CT Scan. "As luck would have it," Chiango says, "that space abutted the MRI." Because the hospital administration was already merging the human resources for the two technologies, the shell space was considered the logical choice.

Richard Kobus, Tsoi/Kobus principal in charge, is not aware of any other facility that consolidates CT and MRI technologies, despite

their similar natures. "Brigham & Women's is the only facility that has combined all its high-tech imaging in the same space with the same access," he explains. There is no technical reason why the two cannot exist side by side. According to Chiango, they are usually separated in hospitals due to the decade or so that separated their introductions. (CT was first used clinically in the mid-1970s; MRI was not introduced clinically until the mid-1980s.)

However, timing isn't the only issue involved. The strong magnetic fields associated with MRI technology dictate that the equipment receive special architectural surroundings, and avoid being too close to any other machinery. "MRI has an enormous space need," Chiango says. Hospitals seldom have enough space available to combine it with CT. "But given the shell space," Chiango continues, "we had the opportunity to position the CT Scan very close to the MRI units and still make them compatible."

Adjacency and common access are a blessing for both patients and busy staff members, who regularly shuffled between CT Scan on



The outpatient and inpatient waiting areas at Brigham and Women's Hospital's CT/MRI Suite are strategically separated by the reception desk, but both create an ambiance that is comfortable—not institutional or sterile. In outpatient reception (above), the dark color palette is awash with light from decorative sconces. Even the wallcovering appears to sparkle in the light. Decorative sconces and artwork also brighten the inpatient holding area (opposite), while geometric vinyl floor patterns create visual interest and assist in wayfinding.

A reading room (right) at the CT/MRI Suite houses two back-lit still image view boxes and extensive counter space, where technicians and doctors are able to review and study negatives, hold consultation meetings and write reports. The room can be equally divided into two smaller workrooms by a retractable partition.

one floor and MRI on another. More than time is saved: By pooling their human resources, MRI and CT Scan have more staff available to tend to the patients.

"It is not atypical for someone to come for both an MRI and a CT Scan," says Kobus. "It's nice that the patient only prepares once, and doesn't have to walk around the hallways

Building up instead of out

unclothed." In addition, notes Chiango, a patient whose tests are scheduled at different times returns to a familiar setting with familiar faces.

The project marks a number of other firsts as well, starting with the installation of the Siemens Somatom Plus, reportedly one of the most advanced imaging technologies available. Another first: Whereas traditional imaging departments have only two scan procedure rooms adjoined by a central viewing room, the CT Scan Suite at Brigham & Women's has three. In fact, the design of



the central viewing room by Tsoi/Kobus supports and monitors the three adjacent MRI units as well as the three CT Scan units.

Technological requirements obviously dictated design options at Brigham & Women's. The challenge to Tsoi/Kobus was to accommodate the six imaging units and the extensive wiring and mechanical network supporting them in a limited amount of space. Unlike the traditional arrangement of one staff computer work station in the viewing room for every two procedure rooms, the CT Scan Suite at Brigham & Women's features one work station for each procedure room.

One particular wiring problem involved the cabling that connects the CT Scan units to the main frame computers. The imaging quality of the equipment can be compromised if the cables exceed 80 ft. in length. Thus, Tsoi/Kobus had to

locate the main frames near the procedure rooms, but still render them unobtrusive.

The architects also confronted another space problem no less serious than finding room for machines. Brigham & Women's is more than a provider of patient care services—it is a primary teaching affiliate of Harvard Medical School and a major technology research facility associated with General Electric and Siemens Medical Systems. Accommodating numerous medical professionals, students and researchers in the new scan unit was therefore high on the list of design requirements.

More space was created in one fell swoop by the construction of a mezzanine level within the CT Scan Suite. Unusually high floor-to-floor height allowed the addition to be built: it now houses the main frame computers, close enough to the imaging equipment to be effective, yet still imposing. The balance of the floor is dedicated to doctors' offices and a secretarial work station. Not only does this solution fit the entire CT Scan operation into the shell space, it has also made room for a sizable central viewing area and a film reading room that holds large groups for observation or consultation on the lower level. "The mezzanine was a lucky find," comments Kobus "because it turns out we would not have had enough room otherwise."

Aesthetically, the entire suite, from procedure rooms to reception area, was designed for the patients' peace of mind. A variety of lighting fixtures in the procedure rooms, for example, can illuminate soothing artwork on the walls, or bathe the ceiling in a warm, comfortable glow at the patient's option. Bright examination lighting is also incorporated into the design for situations where medica-



essity requires it. (The scanning processes do not require any special lighting.) Furniture and finishes were selected with the degree of care. As the suite services both inpatient and outpatient needs, the reception area for outpatients is strategically separated from the holding area for inpatients by the reception desk; this spares outpatients any needless stress incurred by the sight of serious-sick people. Comments Kobus, "We tried to make the suite's furnishings as non-technical and non-institutional as possible. The equipment is already intimidating enough." With so much attention paid to patients, it is hard to learn that staff areas are not overlooked either. Brigham & Women's markets its imaging services to other hospitals and doctors, so making the suite a pleasant place to work pays off in more ways than one. "The place works very, very well," points out Kobus. Clearly Brigham & Women's Hospital has "image" in more ways than one. ☞

Project Summary: Computed Tomography Scan Suite, Brigham & Women's Hospital

Location: Boston, MA. **Total floor area:** 6,500 sq. ft. **Number of floors:** 1 full floor, 1 partial mezzanine. **Cost/sq. ft.:** \$215. **Wallcoverings:** Carnegie. **Paint:** Benjamin Moore. **Gypsum wall board:**

USG. Sound attenuation: Certainteed. **Flooring:** Flexco. **Carpet:** Harbinger, J&J Industries. **Ceiling:** Armstrong. **Lighting:** Koch + Lowy, Boyd, Lightolier, Litecontrol. **Door hardware:** Russwin, Corbin. **Radiation glass:** Algoma. **Window frames:** Custom by Jules A. Gourdeau. **Railings:** Custom by Jules A. Gourdeau. **Work stations:** Steelcase. **Work station seating:** Steelcase, Haworth. **Lounge seating:** Bernhardt. **Other seating:** Krueger International. **Upholstery:** DesignTex, Pollack. **Conference tables:** Steelcase. **Other tables:** Kinetics. **CHF Files:** Meridian. **Shelving, architectural woodwork, cabinetmaking:** Custom by Jules A. Gourdeau. **Signage:** John Roll & Associates. **HVAC:** Liebert. **Fire safety:** Honeywell. **Access flooring:** Donn. **Plumbing fixtures:** Kohler, Elkay. **Medical communication:** Dukane. **Radiation protection:** Nelco. **Client:** Brigham and Women's Hospital. **Architect and interior designer:** Tsoi/Kobus & Associates; Richard Kobus, principal in charge; William Foucher, Timothy Donahue, Susan Kwasnik, design team. **General contractor:** W. A. Berry & Son Inc. **Structural engineer:** Weidinger Associates. **Mechanical engineer:** TMP Consulting Engineers. **Electrical engineer:** Lottero & Mason. **Plumbing engineer:** R.W. Sullivan Inc. **Lighting designer:** Tsoi/Kobus & Associates. **Furniture dealer:** Offices Unlimited Inc. **Corporate Interiors. Art consultant:** Collage Art Consulting. **Photographer:** Steve Rosenthal.



Strange Bedfellows

Kaplan McLaughlin Diaz Architects has found a way to mix academia with private enterprise at UC San Diego's new Price Center, where everyone can find his or her place in the sun—even the nerds

By Jean Godfrey-June

Your stereotypical proctor would surely disapprove, but getting into the social whirl has done more for the University of California at San Diego than cheer up a few beleaguered students. The new Price Center has made a traditionally expensive piece of university real estate far more affordable. And it's got everyone on campus talking—to each other, finally.

When Kaplan McLaughlin Diaz Architects (KMD), San Francisco, first made its proposal for

UCSD's new student center, it submitted the only design that looked to the outdoors as a focal point for social interaction. "The primary goal was a social center," explains Herb McLaughlin, principal at KMD. "This campus, like the majority across America, is essentially a commuter campus."

Consequently, most areas on campus don't belong to all of the students. As McLaughlin points out, "One area belongs to the English department, another to science and math, and so on. The only places that belong to

everyone are the library, by its nature an anti-social place, and the student center."

KMD felt strongly that the center had to focus on an outdoor space in order to attract students. Despite San Diego's phenomenal weather, the rest of the campus, characterized by a series of reinforced concrete buildings from the 1950s, had no real outdoor space. The original program for the Price Center didn't include outdoor space, either.

McLaughlin, a long-time student of urban planning, has a profound appreciation of the urban gathering place or agora—the community center/marketplace concept of ancient Greece—and the people who use it. The traditional European agora is a strangely foreign concept to many U.S. universities, he maintains, which prefer larger, more impersonal

public spaces such as greens. "People end up running across them," he says. "They lack the intimacy necessary to get people to interact."

For UCSD, McLaughlin designed a series of small buildings, two of which arch together to form a piazza. Jim Carruthers, director of university centers on campus, gives credit to KMD for convincing the team that a public space such as the piazza was crucial. "The architects made us realize how much we needed that mixing-bowl type social area," he recalls.

The project differed from typical student centers in other ways as well. Carruthers notes that the Price Center is the first U.S. student center designed specifically to accommodate private businesses, in arrangements similar to shopping mall leases. Fast-food restaurants, cafes and retailers, all franchises or private vendors, have made their way inside, along with a post office substation, automated teller machines, a book store and a travel agency. Traditional "student center" functions at the Price Center range from the ballroom, lounge and alumni offices to reading rooms, meeting rooms, medical and counseling offices, lounges, a pub and a recreation room.

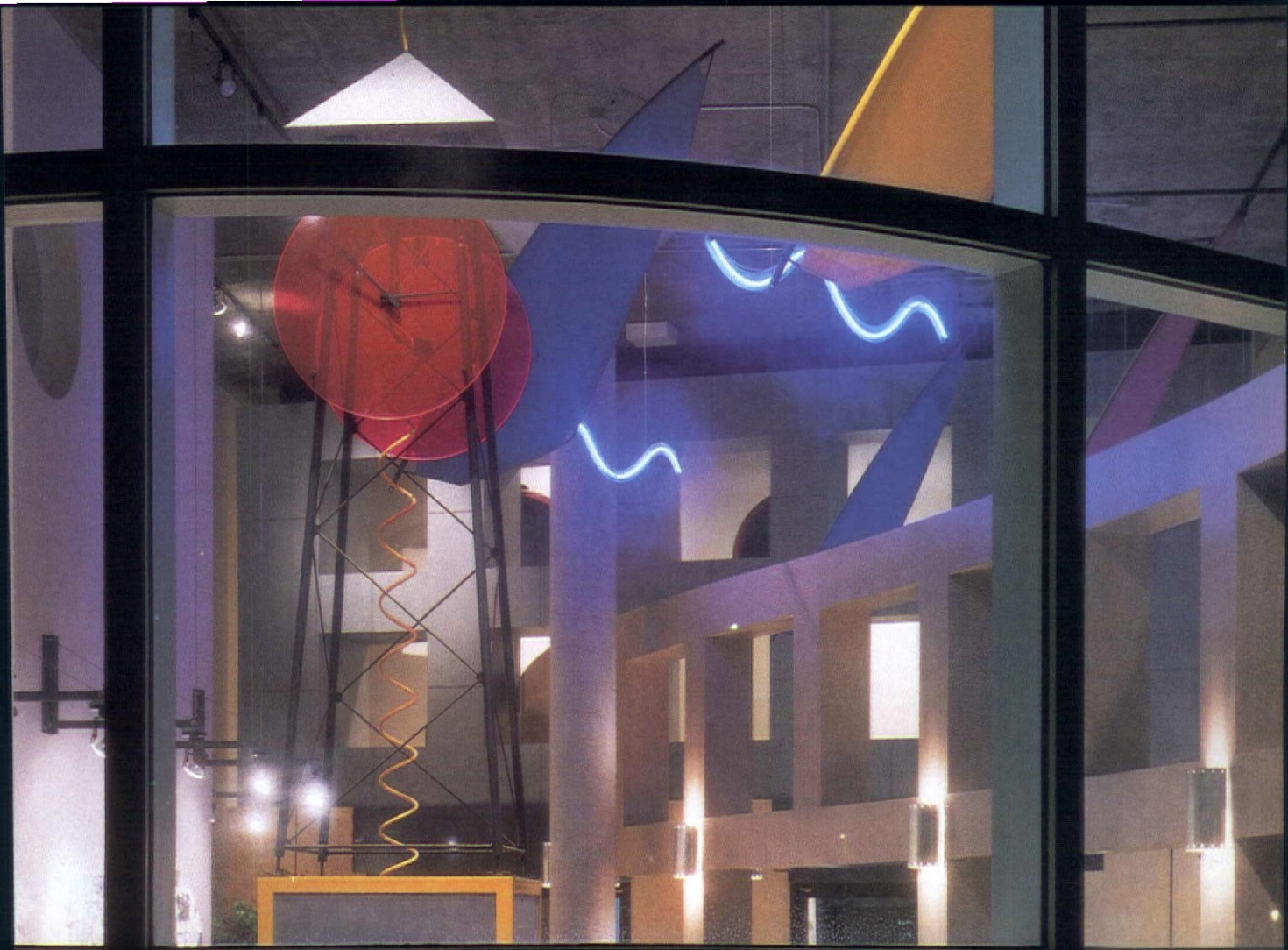
Many at the university were skeptical of the original plan. "With such a bold statement, plenty of people on the sidelines expected us to fall flat on our faces," Carruthers reports. "We're not an old campus. We're only about 20 years old, and the majority of our new buildings have been for research. Accepting the idea of a Wendy's or a Kentucky Fried Chicken in an academic setting was hard for some people."

The students voted on the plan with their feet—and their mouths. "You can get an espresso at 11 p.m. when you're coming back from the library," Carruthers says. "It's exactly what students want." The team concentrated on combining services and packaging elements, such as the copy shop, post office and a place to get a cup of coffee, to save everyone time.

Getting the services and locations right was accomplished with the aid of interviews and potential users from all sectors of the university—administrators, faculty, and of course, students, to determine exactly what kinds of services were needed. "We developed planning groups with the students—none of whom were architecture students," McLaughlin remem-



In through the outdoor: McLaughlin created what amounts to an exterior interior with his 2-level piazza (above) for the Price Center, where even the unsociable can socialize on the "nerd's walk." Edgar Thieme Architects created the interior of the cafe (opposite) for the food court in the Center, where students can pick up a dictionary along with dinner.





Kaplan McLaughlin Diaz established a strong relationship between the interior center and the piazza outside at UCSD's

Price Center with walls of windows, in such locations as the bookstore (above) and a lounge (below).



Where's the first person on the dance floor?

bers. "They all worked incredibly hard on it." The firm's diligence was apparently much appreciated by UCSD. Stresses Carruthers "KMD listened and translated the hard data collected from students. Their listening skills were critical to the success of the Center."

Interviews brought out the fact that even the less sociable need a place to socialize. In fact, the piazza's second level, a balcony overlooking the lower piazza, goes so far as to accommodate those students who would prefer to observe the action going on below without having to participate. "We named it the 'Nerd Walk' after my son John, who doesn't always want to be smack dab in the middle of all the social interaction, but would rather sit back and observe," says McLaughlin. "He can sit along the balcony and hang out with his friends, and watch all the backslappers down below."

Social interaction is further encouraged with a fountain on the lower level. "The fountain is the first person on the dance floor," McLaughlin says. "The sound of water running populates a space." Both levels interact much as an indoor space would. Throughout the project, the connection between indoor and outdoor is repeatedly drawn. Only a glass wall breached by a series of glass doors separates the piazza from the major food service area.

By contrast, the old student union center was nestled in the woods around the campus

a satellite relationship that pulled social energy away from the campus. It was also a good deal smaller, and had been cut up in a way "that there was no integrated understanding of purpose," according to Carruthers. The new center seemed to coalesce social energy. "The retail volume has at least doubled, which indicates that the social volume has also at least doubled," says McLaughlin. The old center has now been redeveloped to work in tandem with the Price Center.

A San Diego firm, Austin Hansen Group, was contracted to produce the interiors, along with working drawings for the entire job. Kaplan and Austin Hansen worked together from the inception of the project "so it wasn't as if someone came and dumped a design on us," explains Randy Robbins, Austin Hansen's principal in charge. "We were an integral part of the process."

Austin Hansen found inspiration in KMD architecture for aspects of the interiors. "I like to pick up on some form or motif from the exterior and carry it throughout the design," says Robbins. In particular, the interior designers used KMD's crisp geometric forms, particularly in individual offices, and the facade's vocabulary of Jerusalem stone, Portuguese marble and green awnings as a jumping off point for the interior palette.

Managing the multi-tenant situation, Robbins' account, involved mocking up storefronts for vendors, individualizing details as much as possible, and re-evaluating initial space planning to make changes where needed. "We ended up re-interviewing student

ome of whom were then alumni—and new
sers,” Robbins says. “To determine the
anges that were needed.”

Edgar Thieme, a Berkeley, Calif., architec-
re firm, designed the prominent cafe at the
rved corner of the building and made addi-
onal changes to the design of the food court.
he original concrete flooring was too harsh,
we put in resilient flooring, more awnings
d acoustical panels to soften everything a
t,” says Mark Thieme, principal. The firm
d the cafe to the common area with a curved
ltern in the flooring which echoes a curved
lonnade they created for the cafe. “We also
signed in greater security for the cafe, which
open later, with an extra wall,” Thieme adds.

Tenants were understandably uneasy as
e dust settled. Robbins recalls. “They all
ndered if it would work.” After the first day
business, however, the verdict was in: UCSD
d a solid success on its hands.

“The project met our expectations for both
ly body counts and building usage,” says Car-
hers. “People are amazed, but we’ve got the
ference center booked for months. The plaza
s truly been accepted as a meeting place and a
nter for the entire academic community.” A
cent, one-day count tallied 16,000 people
tering the facility.

Visitors from other universities come
ough on a weekly basis, according to Car-
hers. And no wonder: The Center grosses
er \$24,000,000 annually. It has also won a
00 AIA National School Boards Association
School Architecture award, a 1989 San
go Chapter AIA Award of Merit, an award
in the Construction Specifications Institute
Commercial Project of the Year from the
ific Coast Builder’s Conference.

“The Price Center has met or gone be-
nd every income goal we’ve projected,”
ruthers proudly states. He emphasizes
t despite their money-making capacity,
se kinds of buildings are necessarily sub-

sidized by student fees. “But if they’re
designed correctly,” he feels, “they keep the
fees low, which is our goal.”

For students, who get fast food, a new
social life *and* the lowered fees, the Price Cen-
ter would seem to be, in campus terminology,
a “no brainer.” ☺

Project Summary:

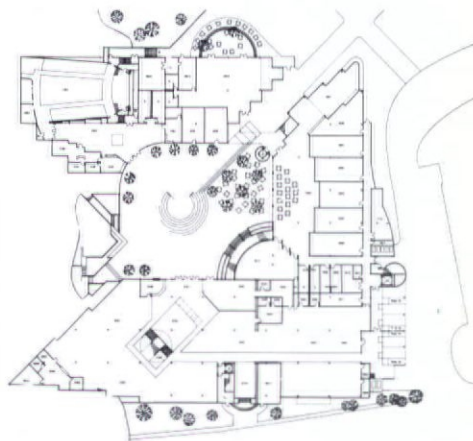
University of California, San Diego Price Center

Location: La Jolla, CA. **Total floor area:** 164,000 sq. ft. **No. of floors:** 3. **Average floor size:** 1st floor, 76,109 sq. ft.; 2nd, 45,821 sq. ft.; 3rd, 22,241 sq. ft. **Cost/sq. ft.:** \$77. **Wallcoverings:** Tower, Carnegie, Guilford. **Paint:** Sinclair. **Laminate:** Formica, Wilsonart, Nevemar. **VCT flooring:** Armstrong, Kentile. **Wood flooring:** Worthwood. **Tile flooring:** American Olean. **Carpet/carpet tile:** Bentley. **Ceiling:** Armstrong, Donn-Fireline. **Doors:** Vistawall, Firedoor Corp. of Florida, Timco, Cookson Finishline Door. **Door hardware:** Arrow, Hagan, LCN, Rixon Firemark, Dorma. **Window frames:** Window Master, Vista Wall. **Window treatments:** Levolor, Lorlite. **Administrative desks:** Westinghouse. **Administrative seating:** Steelcase, Krueger. **Lounge seating:** G.O. **Cafeteria, dining, auditorium seating:** Krueger, Matrix. **Cafeteria, dining, training tables:** Krueger. **Seating upholstery:** Krueger, Steelcase, G. O. **Library and conference seating:** Krueger, Steelcase. **Library and conference tables:** Krueger. **Other seating, tables, files:** Steelcase. **Cabinetmaking:** Surface Interiors. **Signage:** Custom. **Elevators:** American Elevator. **Client:** University of California. **Architect:** Kaplan/McLaughlin /Diaz in association with Austin Hansen Group. **Interior designer:** Austin Hansen Group. **Structural engineer:** Cygna C.E. **Mechanical engineer:** Practicon Associates. **Electrical engineer:** Semenza Engineering. **General contractor:** Blake Construction. **Lighting designer:** Semenza Engineering. **Acoustician:** Paoletti-Lewis. **Photographers:** Nick Merrick, Sally Painter, Donna Kempner, Martin Zeitman.



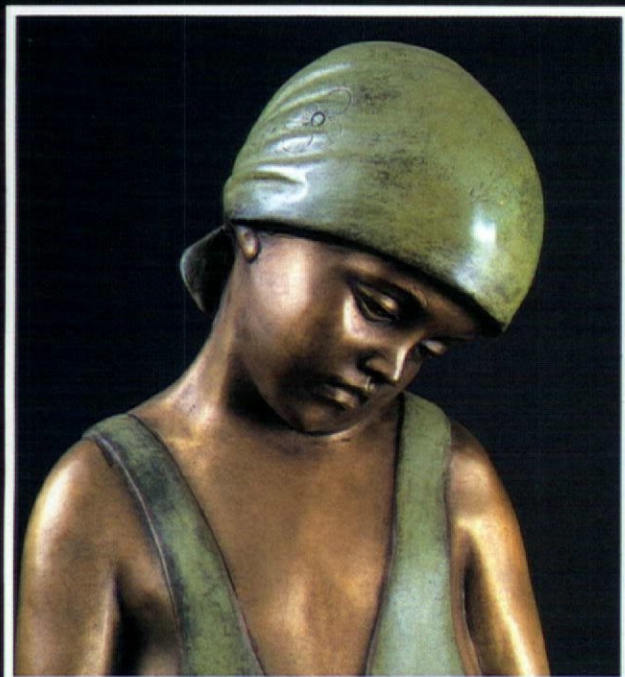
After years of standard-issue student cafeteria food, espresso (above) at Price Center definitely has strong appeal for students, especially after a night in the library. And it offers as much high style as any gourmet shop. An eating/studying/socializing area (below, left) looks out onto the piazza.

A first-floor floor plan (below) is zoned to keep both vendors and students happily intermingling; all points lead to the piazza.

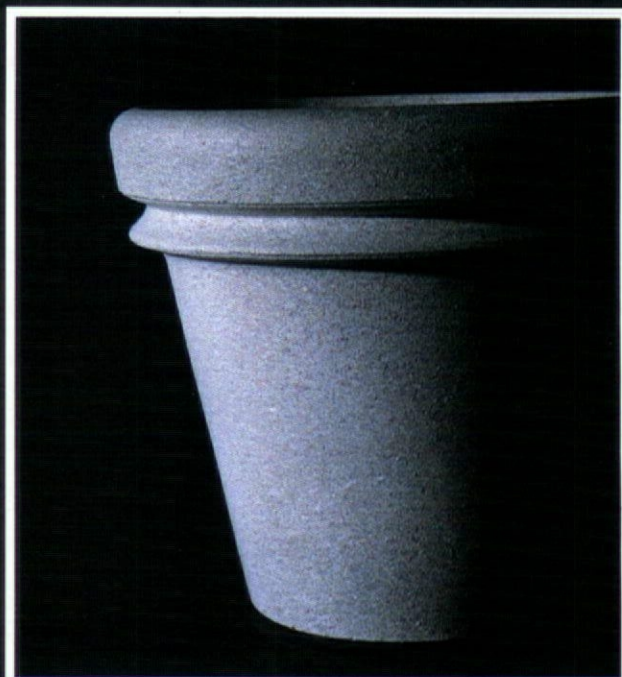


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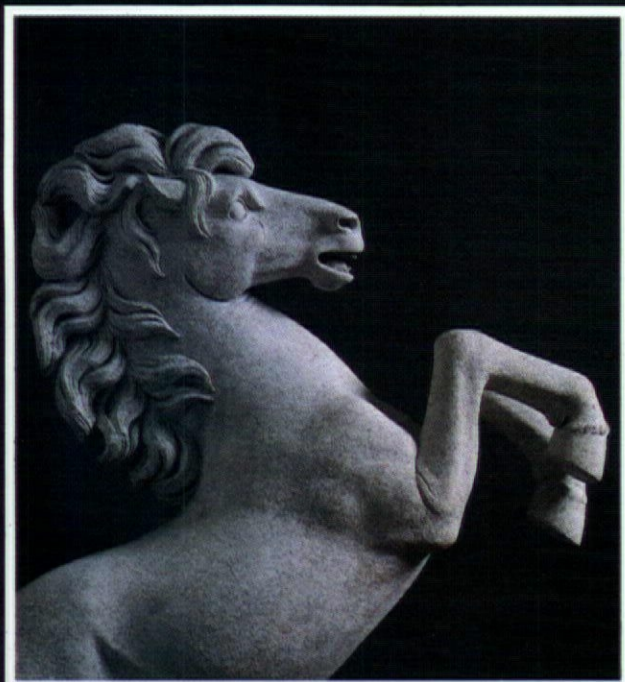
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Who's Afraid of Occupancy Cost Control?

By the time many clients get architects and interior designers involved in project development or budget, the battle of the bulge may be three-quarters over—and losing

By Jonathan P. Butler

It's surprising how many clients for design and construction services believe that the consultants on their project teams work separately for them. The real estate consultant finds the location, the attorney negotiates the lease, the architect/engineer/interior designer plans the layout. It's a myth few clients can afford. In controlling today's occupancy costs, the project team must work as a team from the beginning, thanks to the growing complexity of clients' needs.

Why, for instance, should the architect play a role in evaluating prospective locations and in negotiating leases? Consider that the main parameters of a project and three-quarters of its layout are already determined by the time the lease is signed. Controlling costs begins before the lease is signed.

There are two main areas of cost control that are considered in this discussion. First is the project development process that the client's team should go through up to signing the lease. Second is the project budget.

PROCESS/STEP ONE: RECRUIT THE TEAM

Project development can be depicted as a continuing process that begins by defining the problem. It is continuing in the sense that an organization may decide to re-evaluate the problem each year or do nothing further. For many clients, however, the process starts with a problem and ends with a completed project.

What follows here is a logical sequence of steps for controlling occupancy costs during the process that should normally be followed. The sequence can't always be upheld, of course, for the client who assembles a team of service-oriented professionals—typically a real estate professional, an attorney, an architect/engineer/interior designer, a builder/cost estimator and a furniture manager—who are willing to respond to client needs and market conditions. These changes need not be insurmountable.

Typically, a problem triggers the process. A lease is coming due; a space is being outgrown or outmoded; a space has simply become too costly; and so on.

The architect or interior designer has three main roles on the team to help contain occupancy costs.

- To work with the real estate consultant to find a building or site with the right location,



Controlling costs begins before the lease is signed.



size, and number and configuration of floors to suit the client's needs—with minimum alterations and improvements.

- To work with the attorney and real estate consultant to negotiate a lease so that the landlord absorbs as many costs as possible beyond the base tenant installation work, being aware of the hazards in the prospective tenant's path that could allow the landlord to legally collect additional monies.

- To work with the client to define the project's goals and specific needs and to design an environment that meets those requirements.

Good cost estimating should be available to the team at the outset. While architects may understand pricing in general, contractors or cost estimators understand pricing on a detailed level because they are purchasing and estimating every day. One solution is to retain a construction manager; the other option is to get competitive, lump-sum bids from contractors, getting both contractors and subcontractors to sharpen their pencils. Whereas construction management appears to be preferred on larger, complex projects, requesting bids from general contractors may be more appropriate to smaller ones.

PROCESS/STEP TWO: SET PROJECT GOALS

Once the project team is in place, the next step is to set the project's goals. Generally, the team first determines the project's size and then deals with questions of cost, quality and schedule. It's the rare project that successfully maximizes all three variables. What to do? Cost is always a concern to a client, yet clients are never

satisfied unless the quality is there too. Ideally, the designer strives for the appropriate quality within the client's given cost and schedule.

PROCESS/STEP THREE: DEFINE SPECIFIC NEEDS

An architect designing a space "from the inside out" starts by developing a space program that defines the needs of the user groups, based on interviews with both management and staff in depth about their adjacency and space needs, as well as their work preferences. This is the stage when corporate standards are set. In the experience of the author's firm, standards that work efficiently and economically must be simple and flexible. Choices can be provided in the way each work station module is outfitted so work surface, storage configuration and finish can respond to the individual user's needs.

Once the space program is determined, the team can define the planning criteria. At this stage, the general size and number of floors can be determined. How can a client's stacking plan avoid dependence on the elevators? Should the building core be centered or offset for greatest efficiency?

Choosing controls and zones for mechanical and electrical systems now is also critical to controlling costs later. Is off-hours air conditioning needed? Will top corporate staff require individual controls in their offices or accept more economical, larger zones? The sophistication of a building's systems will reveal whether the building can provide the desired flexibility—and at what price.

Finally, client and team must decide which general locations and grade of building fit its corporate goals, and develop a preliminary project budget.

PROCESS/STEP FOUR: CONSIDER EXISTING LOCATION

During the last 10 years, not only did most tenants decline to consider remaining in inadequate existing locations, most landlords were also willing to buy out their leases. Today, the reverse is true. As soon as an owner gets wind of a tenant contemplating a move, he returns with an offer the tenant can't refuse—that rival building owners will vie to better.

To stay in an existing building raises issues. Will the current space be rebuilt to the same quality as a new space? A normal reaction is to

live with it as is, building only in the additional space leased. What about phasing and rebuilding over a period of time? This could entail double construction costs for temporary space, higher unit construction costs for small increments, hidden costs of noise, dirt and disorientation—and costs defrayed over time.

PROCESS/STEP FIVE: CONDUCT MARKET SURVEY

The real estate consultant takes the lead in surveying the market for possible buildings, starting off with perhaps 50 options. Once they are analyzed in terms of the landlords' proposals and how well they fit the client's general criteria, the real estate consultant may have narrowed the choice to 10. Once further inspection shortens the list to three or four options, the architect carefully studies each building to see if it can accommodate the client's functions.

PROCESS/STEP SIX: ANALYZE OPTIONS

Now is the time for the schematic design, which can range from diagrammatic plans to full schematic plans showing every room.

- **Footprint and floor size:** Both will determine possible layouts. Is there enough perimeter to accommodate private offices and other appropriate uses, with interior space for clerical staff, conference areas and filing? Can support staff be grouped for optimum service? Is the core efficient for the client's configurations?

- **Mechanical and electrical systems.** The next critical element is the mechanical and electrical systems. Is there enough power on the floor or will more be brought up at high cost from the cellar? Will the client's office equipment require a supplementary air conditioning system? If so, can the building provide chilled water? If the client has 24-hour operations, will the building offer 24-hour chilled water and fan units on each floor? (Don't forget after-hours fresh air.) A full-service kitchen's exhaust must be vented directly to the roof, which could be very costly; perhaps a warming kitchen might do.

- **Access to other floors.** Can a space be designed without needing major access to the floor below the client's bottom floor? File rooms and libraries requiring structural reinforcement usually call for work to be done from the floor below, as does major plumbing. This can cause problems.

- **Acoustics.** Acoustical problems cannot be easily overlooked once the tenant moves in. Are there potential problems in a space, such as a major mechanical room on the floor above? An acoustical consultant may be involved.

- **Elevators.** Elevating is almost as frequent a complaint of clients as mechanical systems. Is the base building elevator system computerized? What is the waiting period? Is there more than one service elevator?

PROCESS/STEP SEVEN: REVIEW THE LEASE

A team approach is vital here to cost control, bringing together a real estate consultant, an architect and an attorney experienced in

lease review. They will evaluate the building systems, owner services, building rules and floor-turnover conditions.

- **Electric power.** In addition to the building systems issues already discussed, electric service must be spelled out. Will it be metered or charged in the rent?

- **Owner services.** This covers everything the owner will provide. How many hours of heat and air conditioning will there be each day and on weekends? Will there be access to elevators during move-in, and can the cost of operating them be included in the lease? Potential landlord charges should not be charged to the tenant: many landlords will try to bill tenants for reviewing the architect's plans, temporary shut-downs and tapping into the chilled water—all profit centers open to negotiation.

- **Building rules.** The tenant should ask for a copy of the building rules, primarily relating to alterations and construction, before signing the lease so its builder or engineer may evaluate them. Some buildings do not allow construction crews to use the fire stairs—a possible handicap due to the time and money lost waiting for an elevator. Others still require cabling in rigid conduit rather than more economical BX. Again, it's all negotiable.

- **Floor turnover.** Floor-turnover conditions are particularly important if the space has been previously occupied. The tenant should make certain the landlord has completed demolition—removing old cables, wiring and outlets, replacing damaged convactor covers and window mullions, repairing glass.

BUDGET/MISCELLANEOUS

For most projects, construction is approximately 67% or two-thirds of the overall project cost; furniture and furnishings are about 15%; professional consultants take some 9%; and miscellaneous is another 9%. These costs naturally vary. For a large systems furniture installation, for example, furniture costs might be higher and construction costs lower. The following review of occupancy cost control through the budget, which parallels efforts made during the development process, starts with the smaller components.

Miscellaneous can include in-house administrative costs, project insurance, landlord charges, moving costs and the cost of elevating during the move—even the cost of carting off carpet waste. Excluded are interest expense, legal fees or real estate consulting fees.

BUDGET/CONSULTANT FEES

Which consultants does the organization truly need? It will definitely want an architect and a mechanical/electrical engineer, will probably retain a structural engineer, and will consider hiring consultants for lighting, acoustics, audio-visual and food service. Not every project needs every consultant, of course. A rou-

tine lighting design, for example, could be handled by the architect and electrical engineer in lieu of a lighting designer.

BUDGET/FURNITURE AND FURNISHINGS

A professional inventory should precede any furniture decisions, so that every piece of furniture is tagged, photographed and recorded, and its physical condition is carefully described and evaluated. Should the organization elect to work with a furniture manager, a consultant hired on a fee basis, as opposed to a furniture dealer, who buys and resells furniture at a mark-up, the furniture manager will set the furniture budget and "buy out" each item. This means negotiating and soliciting bids from manufacturers for the best products at the best prices. Good furniture managers should have strong tracking and reporting systems plus excellent references from major clients.

BUDGET/CONSTRUCTION COSTS

Roughly half of a contractor's estimate is allocated to the architectural and structural trades; a third is to mechanical, electrical, plumbing, heating, ventilating, air conditioning and sprinkler systems; 15% is to millwork; and 5% is to carpeting. Once the construction price is finally bid, it is wise to set aside a 5-10% contingency. Construction is not an exact science, and every project has non-scope, non-elected change orders.

Several factors affect construction costs.

- **Inflation.** Despite all our educated guesses, it's beyond our control.

- **Quantity of work.** Today's market is competitive. An organization both lucky and smart will enter the market at a good time.

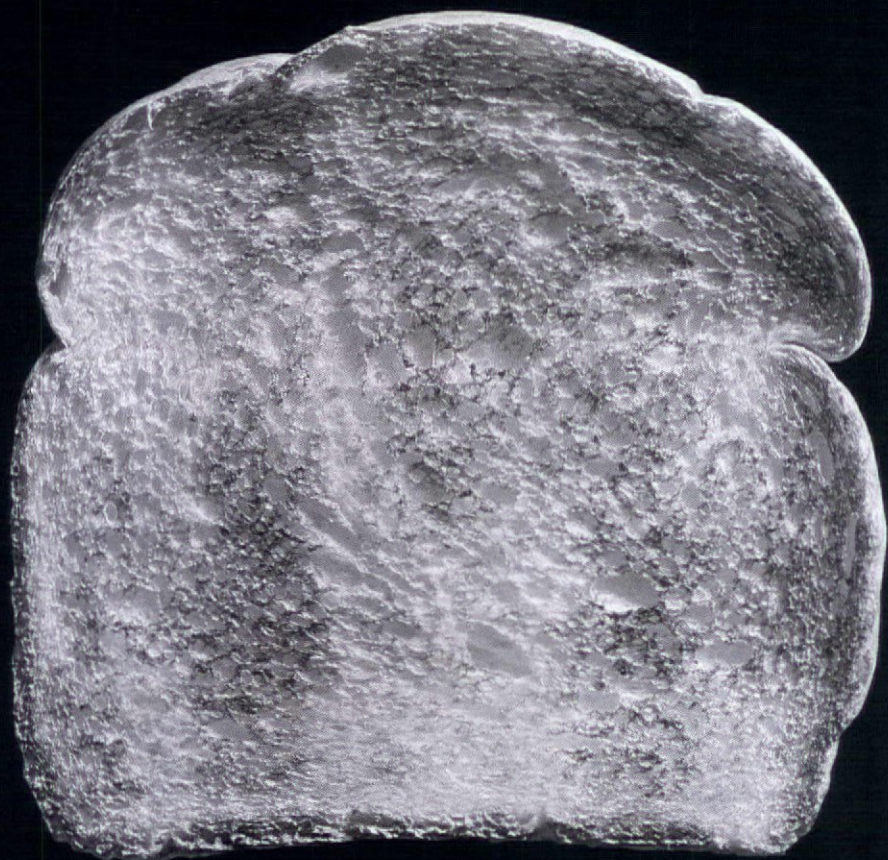
- **Technical requirements.** Technology can escalate costs a lot. Are the organization's needs for technology simple or elaborate? Over-design is one of the cautionary tales from the 1980s that should temper future plans.

- **Base building upgrades.** If the organization selects its building carefully, these can be minimized.

TO THE WISE, COST-CONSCIOUS DESIGNER AND HIS CLIENT

In summing up, an organization's in-house building team must be set up for centralized client approval. One person should be designated to make final decisions, be aware of everything that's happening and act as liaison to architect and builder. And a strong outside team, comprising a real estate professional, attorney and architect or interior designer as core consultants, has to be on the job from day one. Even with the combined expertise of these and other professionals, controlling occupant costs today remains a complex and ongoing process. Since occupancy starts where project development stops, cost control isn't even over when it's over. ☛

Jonathan P. Butler, AIA, is a partner of Butler Rogers Baskett, Architects and Interior Designers, New York.



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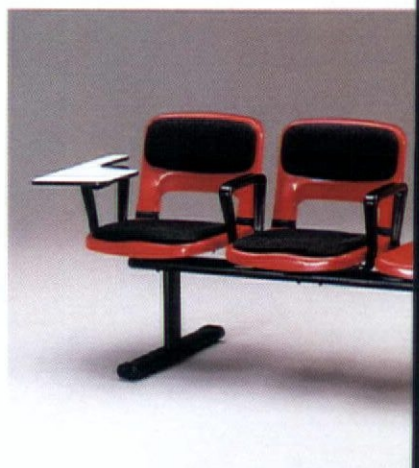
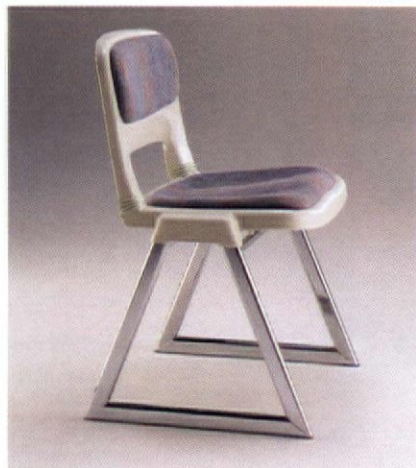
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Astrologers Need Not Apply

Projecting staff needs in a rapidly changing society facing volatile economic conditions may be a lot more rational than you think

By Allan Lee

Systems furniture is becoming more sophisticated in mimicking the private office environment

What are some of the major developments in strategic programming?

- Reduced space allotments. Along with liquidating their fixed assets, many companies are cutting back on square footage per person. This is often seen as a shift towards open planning, which saves space by enabling workers to occupy less floor area. Using flexible systems furniture rather than permanent construction materials also increases the

tendency to gravitate towards open plans.

- Fewer professional privileges. The number of professional job titles traditionally enclosed in private office space is shrinking. While open plan cannot duplicate an enclosed office in audio or visual privacy, systems furniture componentry is becoming more sophisticated in mimicking the private office environment.

- Continuing financial considerations. Open plan still frequently offers tax advantages.

- Exploding office technology. In the past, a private office comprised a desk, typewriter, telephone and filing cabinet. Today, the office environment has become more complex. Practically every employee has a personal computer (PC) or other data processor and peripherals such as fax machine and printer at the individual work station. This raises the amount of work surface required per employee even though floor area per work station is falling on the average. To accommodate this, designers are configuring space differently—three dimensionally—to pack more surface area in. Overhead space and systems furniture are means of accomplishing this.

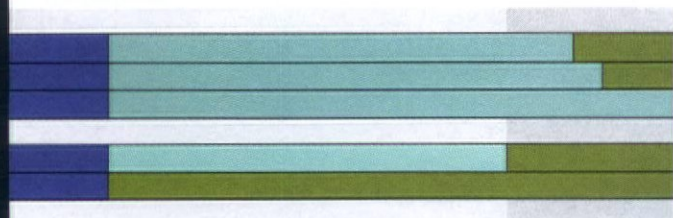
- Rising tide of paper. The once-popular myth that paper consumption would fall with ongoing technological advances has yielded to the empirical observation that there is more paper than ever—due to the cultural reluctance to giving up hard copy. Where additional storage may be needed will depend on how a company approaches record retention. If records are kept in a central location in less costly, back office space, individual work sta-

How valuable—or expendable—are office operations in the uncertain economy of the 1990s? As companies restructure, cut back and streamline, office personnel have been “down-sized” to get “lean and mean,” as have corporate real estate holdings. Owners and renters alike want to bolster the bottom line by making more efficient use of space. Yet space planning is only as good as the space programming, the projection of space needs on which it depends. It’s a goal that remains mad-ly elusive for architects and interior designers even in the best of times.

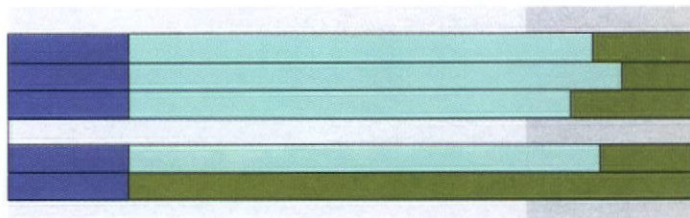
Is there a “formula” to aid in forecasting in the 1990s? Probably not. However, there are certain trends designers can monitor. Two distinct procedures, for example, can be used in programming today: strategic and detail programming.

A strategic program specifies broad characteristics of spatial needs to provide corporate clients the necessary information to make intelligent real estate decisions and to evaluate potential sites or buildings. The other service, detail programming, results in information sufficient in depth to undertake schematic designs; it supplies such information as storage, filing and technical requirements to enable the designer to complete layouts. In combination, the two procedures assist clients with quantifying and qualifying their corporate space needs for present and future, crucial steps in using real estate assets in the most-effective and functional ways.

1990






1992



Two charts (above) compare a hypothetical stacking plan for an organization's facility in 1990 with expansion taking place as projected in 1992, two years into occupancy. Space is identified as total core, unassigned expansion and assignable.

LEGEND

-  TOTAL CORE
-  UNASSIGNED EXPANSION
-  ASSIGNABLE

tions can be configured to store less. There is even the potential for paper and space reduction as companies become more confident of their technology—although the transition could take years.

- **Reduced need for physical presence.** Technology is eliminating staff positions in some industries. In many instances, technology is also reducing the need to be physically present in the work place. Using home-based PCs and fax machines, for example, many professionals can now do their jobs effectively off-site. Either way, these factors translate into space savings.

- **Reconfiguring existing patterns.** Yesterday's "bull pens" and older open plan offices can be redesigned to accept the latest technology and save a considerable amount of space. In addition, many companies are reducing the proportions of enclosed, private spaces. Decreasing the office depth by half a building module is practically imperceptible; furniture can often be specified same-size—and upgraded in quality thanks to long-term space savings.

- **More lateral organizations.** The apparent trend to a more lateral corporate organizational structure, the so-called "flattened pyramid," is decreasing the number of standards used. Office standards are also becoming more simplified. To accommodate different

PCs and such peripherals as fax machines and printers at individual work stations raise the amount of work surface needed even as the work station shrinks

job functions and titles, companies are offering a variety of components within a standard footprint to balance uniformity with flexibility.

Why too much flexibility can be as painful as too little

Making the most of available space is important. But projecting tomorrow's space needs is essential too. A space plan that anticipates the future must account for the company's definition and need of flexibility, painstaking though it may be to discern.

An alternate view would be to allow for as much flexibility as possible everywhere. However, flexibility for its own sake is wasteful. Scenarios among the three real-life professional organizations described below show how flexibility can change its meaning each time.

- If the lower ranks of an accounting firm have a high rate of churn, highly flexible open plan work stations could be in order. If, by contrast, its middle and upper ranks exist in relatively stable relationships, more or less permanent perimeter offices might be better.

- A large law firm with predictable professional clusters of partners, associates, secretaries and paralegals will typically generate a design vocabulary that has little need for flexibility over the long term.

- When even the perimeter space of a brokerage firm demands a high level of flexibility

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the ability to respond must be incorporated everywhere. With demountable office partitions and few open plan standards, the firm can shift people and make physical alterations faster, more economically and with less inconvenience.

So what are some of the most significant factors about clients to examine in today's strategic programming?

- **Corporate culture.** The unique demographics of each client's organization, its structure, volatility and specific need for flexibility must be understood in order to create a flexible design vocabulary with appropriate form and dimensional modularity.

- **Employment levels.** The plan should consider the level of employees to be added or subtracted and the expected rate of churn. Generally, the number of senior positions is more static, so there is less need for flexibility in senior officers' space—unless a major restructuring is due.

- **Space utilization by function or title.** Square footage needs vary greatly from industry to industry and firm to firm. While the real estate community relies on an average of 250 sq. ft. per person, law firms average higher than this (because of the high number of private offices) while accounting firms average less (since their staffs tend to be out in the field).

- **Facility management.** There are many ways a client's facility manager can assist the designer

in planning for projected changes: to develop strategic occupancy, phased construction and contingency floor plans to ease transitions, set up lease options planned over long terms for built-in flexibility, and locate "hard areas" of substantial construction and complex technology. Facility managers nowadays are frequently insisting on a design vocabulary based on modularity and generic planning, and they may be right. The less customized the solution, the less alteration will be necessary in the future.

Space programming is hardly new to design. Nevertheless, with the economy lagging and real estate costs still at a premium, clients and designers alike are showing renewed zeal in projecting future space needs more accurately. One way or another, the cost of contract space occupancy will go down.

Happily there's an extra dividend for success. If the client's employees waste little square footage per person because the designer correctly forecasts the organization's long-term requirements, the money saved due to lower rent can be applied—and often is—to such common use amenities as cafeterias, day care or gymnasiums. Anyone can easily predict how employer and employee would feel about that. ☺

Allan Lee is a senior associate of Swanke Hayden Connell Architects, an international architecture firm based in New York.



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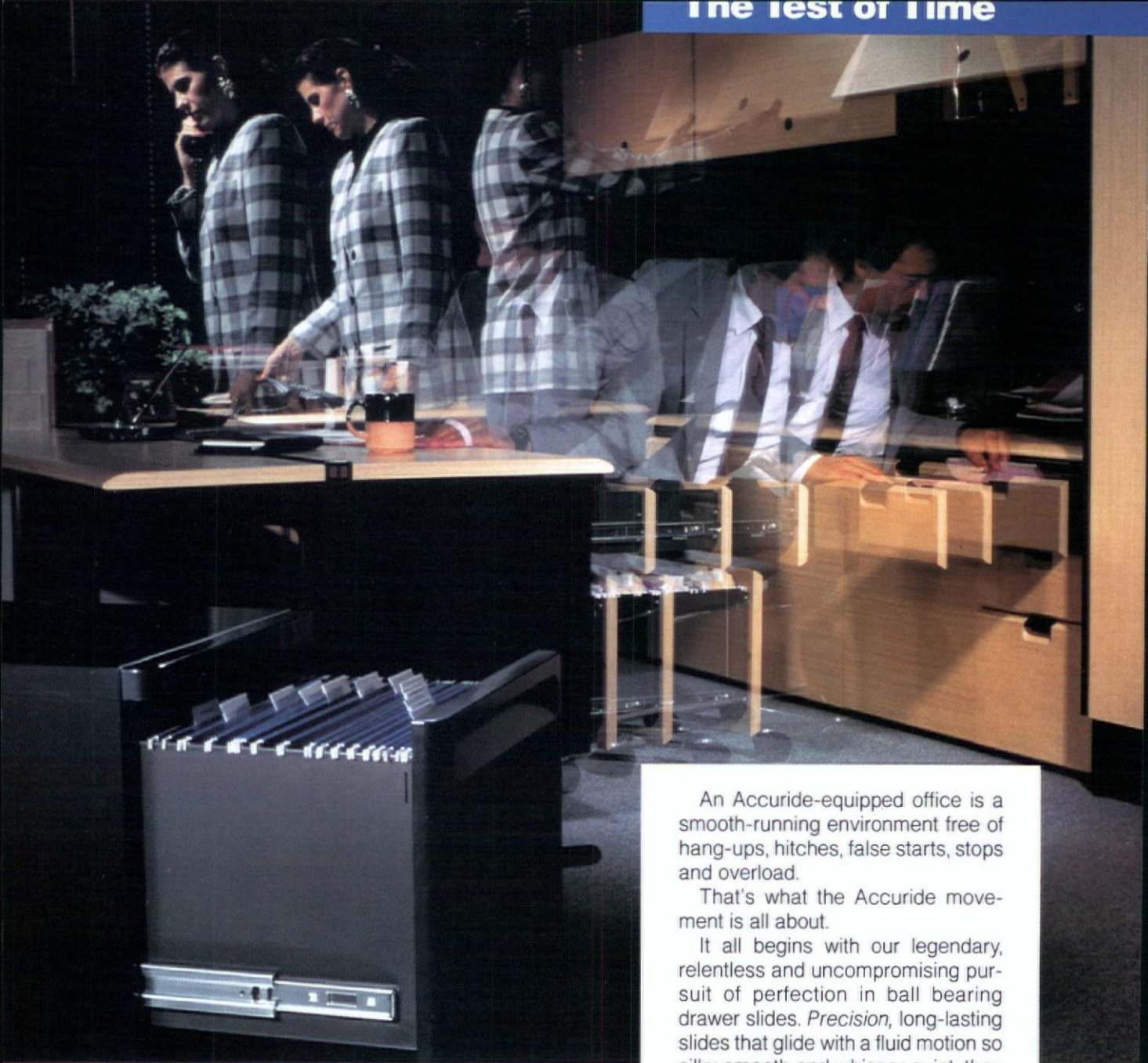
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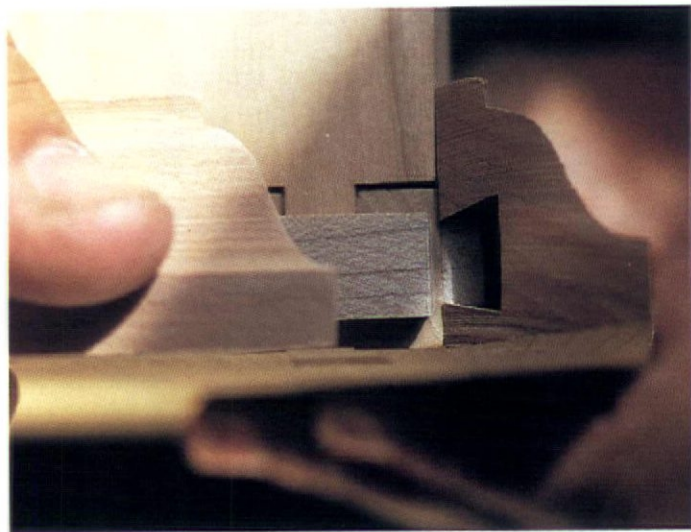
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Knock on Solid Wood

Though solid wood furniture differs in telling ways from veneer furniture, many of today's designers can't tell why—a discussion between Harden Furniture and Contract Design

By Roger Yee



A close-up look at the cabinetmaker's art shows solid cherrywood being used to form such gracefully carved details as a dove-tailed joint (above, left) and a mitered, blind mortise-and-tenon joint (above, right). Photography by Nicolas Eyle, courtesy of Harden Furniture.

What material could be more natural in American life than wood? Yet the typical American who supposedly handles wood objects every day might be dismayed to find that almost everything other than a pencil or piece of paper is really wood veneer. While solid wood remains the standard of excellence against which fine cabinetmakers measure all other forms of fine furniture, it accounts for a relatively modest amount of residential work and an even smaller percentage of contract design. It's a question of cost—dwindling supply versus rising demand, particularly for valuable hardwoods—as much as new furniture technologies.

Veneer is not a sign of second-class citizenship in the furniture world, to be sure. The technique of sawing or slicing logs into thin sheets to be glued over a core of solid wood or other substrate evolved centuries ago as a better way to exploit rare or costly woods. Veneer helped raise 18th and 19th century furniture to new levels of artistic achievement.

Solid wood is showing new vigor in con-

tract design because architects and interior designers are rediscovering its virtues. Unfortunately, many designers remain unfamiliar with the properties of solid wood because today's furniture is overwhelmingly constructed of veneer over such materials as medium density fiberboard (MDF). As Robert Dillon, manager of the contract division of Harden Furniture, a nearly 150-year-old maker of solid wood furniture, points out, ignorance of solid wood's characteristics even causes designers to mistake its distinctive features for flaws.

"Wood must be handled differently from MDF right at the beginning," Dillon says. "MDF is ground-up wood particles mixed in a synthetic resin slurry and formed into sheets under heat and pressure. Wood comes from trees that are harvested, cut into lumber and air or kiln dried."

Once a tree is cut at Harden, the log is stacked in the open air and kept moist with sprinklers to prevent checking at the ends—the start of a careful monitoring of the wood's moisture content and overall condition. When

need dictates, the log is run through a saw mill to create lumber in usable dimensions, stacked up ("stickered" with 1-in.-square sticks between boards) outside the mill, and left to air dry for six months. During this time the wood's moisture content drops from about 60 to 70% at the time of cutting to about 18%. The boards then proceed into a kiln, where moisture is first introduced and then removed to bring the final content to 4 to 5%.

Solid wood furniture is produced from lumber of various dimensions, ranging in thickness from 3/4 in. to 3 in., and made of one or more pieces of wood. What happens as the material is shaped and joined further sets it apart. "Because solid wood has both surface appearance and internal substance," Dillon explains, "it allows you to carve into it for depth and decorative detail. You can use it to create truly authentic reproductions of historic and traditional designs." Furniture made with veneer must still resort to solid wood wherever carved details appear, such as ball-and-claw feet or beaded edge banding. In these instances, the solid wood details

are applied to a particle board structure.

Makers of today's solid wood furniture also adhere to many of the standards of traditional cabinetmaking, employing such joinery as the floating panel that permits large surfaces to move freely in response to atmospheric changes, the dove-tailed joint that builds the sturdiest drawer known, and the double-doweled and glued joint and the mortise-and-tenon joint, which each develop great strength without being visible. By contrast, much parti-

cle board furniture relies on a battery of often ingenious mechanical fasteners to compensate for particle board's lesser ability to hold screws and maintain its surface integrity using traditional joinery.

Dillon admits that finishing techniques for fine wood furniture are similar for solid wood and veneer. There are two differences that can be discerned, nonetheless. One—the grain pattern—can be noticed immediately, while the other—refinishing—comes unexpectedly years later.

Veneer peels from a log as a series of sheets called a "flitch," in which each log's distinctive grain pattern is repeated. As a result, the material readily lends itself to such deliberate manipulations as "book matching," in which two or more sheets of the same grain pattern reflect each other's image. Solid wood, on the other hand, shows a subtle, tell-tale interruption in its grain matching because different pieces of wood must be carefully blended for color and then bonded together to form such large single pieces as table tops. Both patterns are so patently man-made that the question of which one is more "natural" seems a matter of taste rather than technology.

Clients who refurbish existing furniture can have their solid wood pieces sanded and finished repeatedly, whereas the typical veneer used on furniture is too thin for even one additional cycle. Dillon does concede that solid wood furniture is subject to warping, checking



Woodworking craftsmen today still adhere to many of the standards of traditional cabinetmaking, employing such joinery techniques as the floating panel (above). Photography by Nicolas Eyle, courtesy of Harden Furniture.

and cracking as it responds to various environmental stresses. "You can overcome this tendency," he insists, "by rigorously controlling the seasoning of your wood."

As owner and manager for nearly 150 years of some 10,000 acres of woodlands in upstate New York, Harden takes particular care of the cherrywood that constitutes most of its residential and contract furniture. Its forest management program, for example, includes reforestation, tree cultivation and experimental tree development as well as harvesting. The company reports that some 2.8 new trees are planted for every one cut.

Cherry is what foresters call a pioneer species, a tree that relies on self-propagation rather than man to spread its offspring in the forest. Solid cherrywood is particularly good for carving, as is shown in Harden's 18th century English and American-style pieces. As for the fabled, warm glow of its surface, solid cherrywood is as timeless as its first finish—or its latest. Designers may not think of solid wood furniture as heirlooms, but that's probably what anyone who inherits these pieces will call them. ☞

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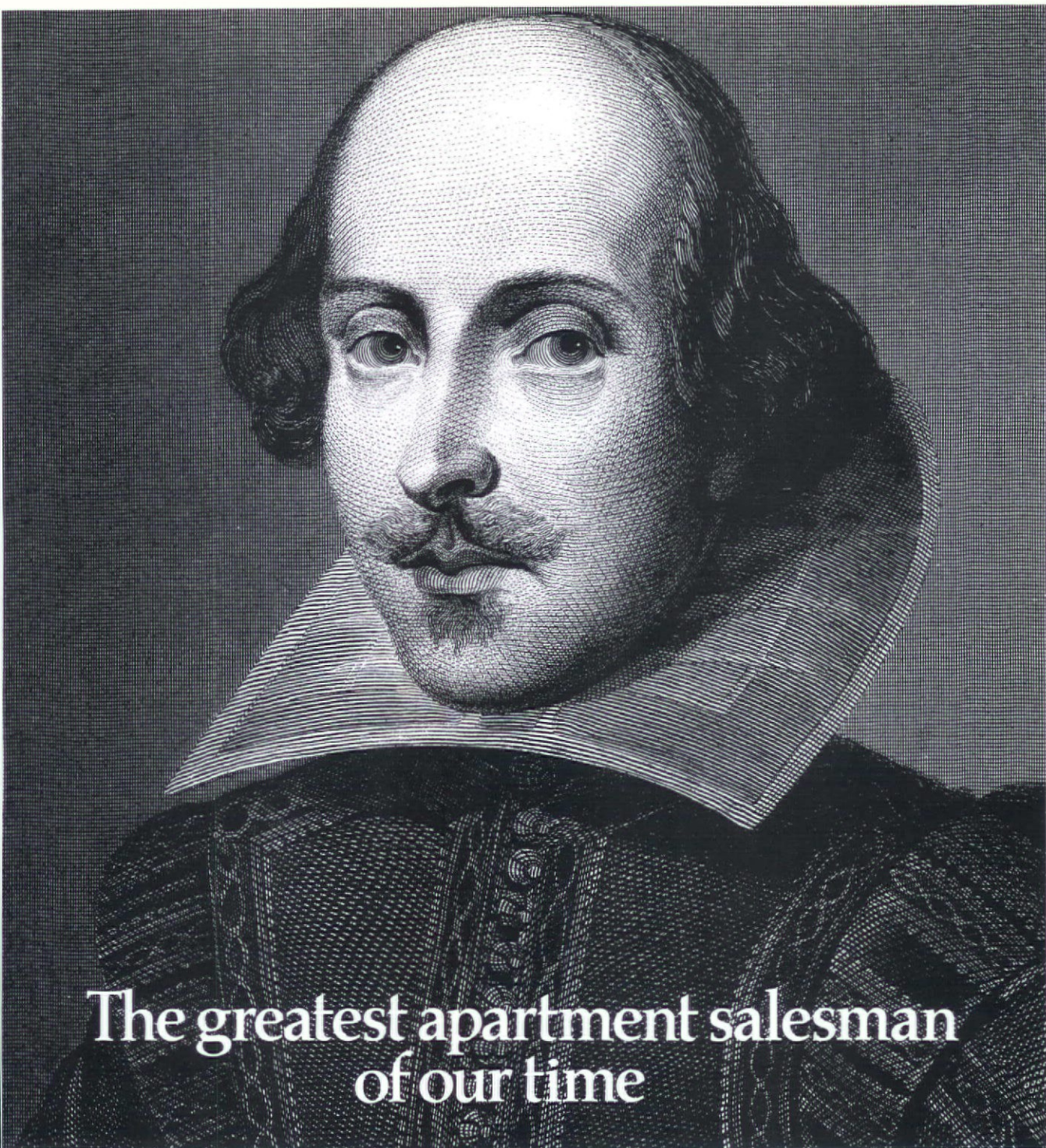
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Fishing in the Office

How to design for a kinder, gentler, status symbol for the 1990s that can cost an average of \$10,000 and weigh 20,000 pounds—yet soothe the tired beast in us all

By Amy Milshtein

They're a far cry from that algae-stained, plastic plant-filled, 10-gallon aquarium you may have at home. You know, the tank where the fish float instead of swim. Executive suites, toney hotel lobbies, health care waiting rooms and fancy restaurants—not necessarily seafood places, by the way—are incorporating large, custom, showcase aquariums in their designs. "Tank sales have tripled in the last five years," says Harry Rady, founder of Aqua Creations Custom Aquarium Company in Los Angeles. "It's a multi-billion dollar business."

Why are many contract design clients going fish crazy? Partly it's stress relief; watching tropical fish calms the nerves. And with the green movement sweeping the country, it only makes sense that people are striving to surround themselves with nature. But the reasons for large, custom installations go beyond that. "They are status symbols," admits Rady, "just like a Ferrari."

And just like a Ferrari, these aquariums aren't cheap. They run between \$5,000 to \$100,000, with the average tank costing \$10,000. Surprisingly, the price is dictated by shape more than size. Taller aquariums are more expensive because the increased water pressure demands a stronger filter system, thicker acrylic (preferred over glass because it can be formed into exotic shapes) and longer, costlier coral.

Tanks can be specified as free-standing or built-in. Either way, maintenance requires a space equaling half the tank height on top, while the filtration system needs at least three feet on the bottom. Another factor to be considered is weight. A good sized aquarium filled with water can weigh 20,000 pounds. Needless to say, building managers and structural engineers are consulted often.

The cabinetry that surrounds the tank and


the services provided to maintain the tank's appearance are what separate custom aquariums from the pet store variety. Craftsmen will typically construct a warp-resistant cabinet for a custom tank in wood or another suitable material to complement the surrounding decor. A complete maintenance package from a contractor such as Aqua Creations would include cleaning, chemical monitoring and filter checks.

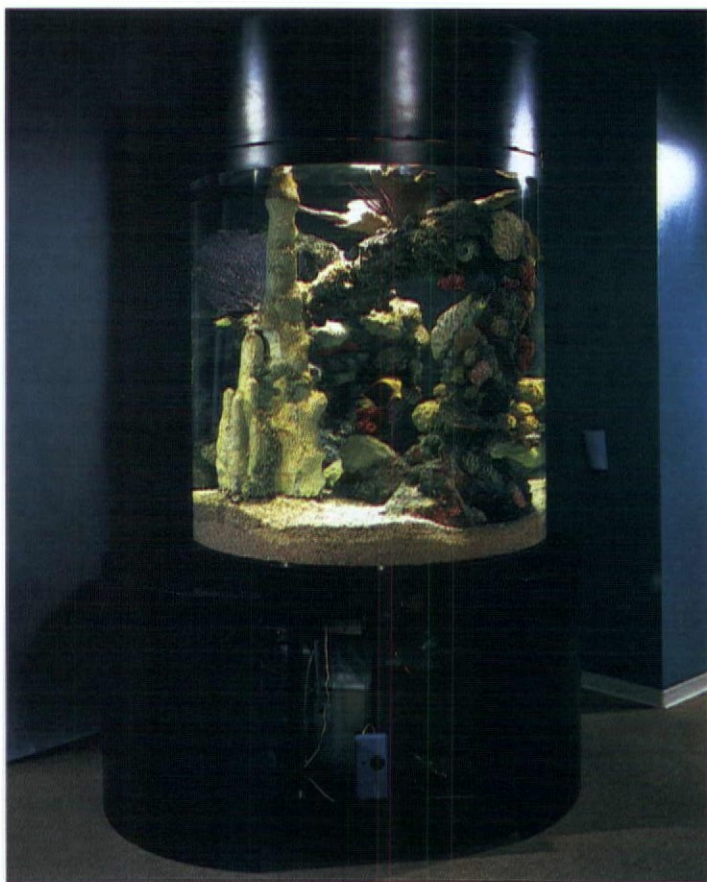
Make no mistake about the latter point: Maintenance is a ocean-sized business for this kind of habitat. A 250-gallon tank needs service twice a month while a 500-gallon model requires five to eight visits a month. Count on paying about a dollar a gallon per month for the service, but as the tank's gallon size goes up, the price comes down.

Now the only thing left to do for the client is choose the fish. Big-ticket tanks like these usually contain salt water environments rather than fresh water ones because of the eye-popping colors and exotic shapes of salt water flora and fauna. Contractors such as Aqua Creations may send customers to local pet shops to get acquainted with the varieties of fish, but not to buy. "We supply the fish," insists Rady, "and guarantee them for as long as we maintain the tank." The fish usually live from one to two years, and yes,

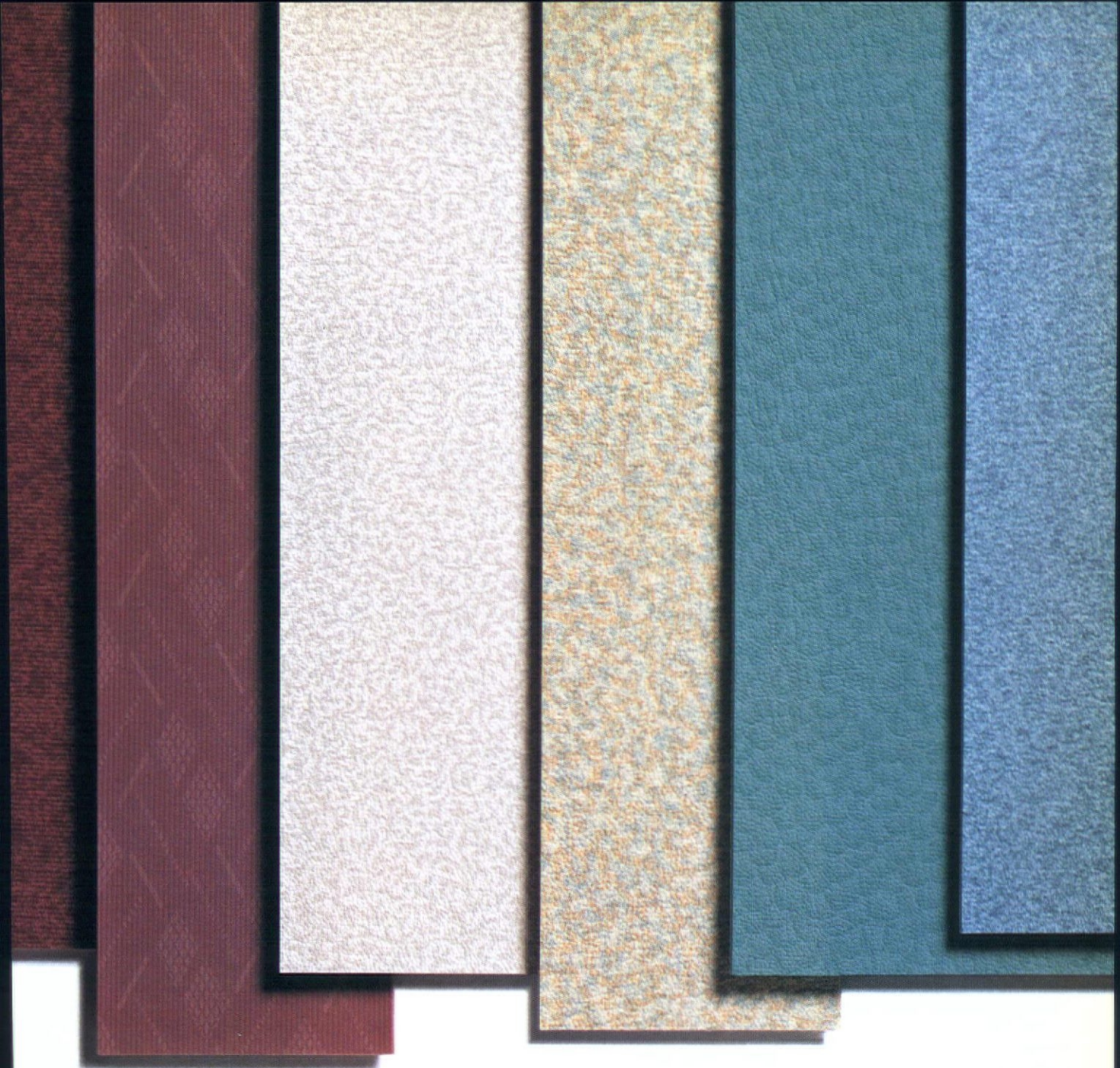
emergency maintenance calls are available.

Once the fish are installed, it is not uncommon for contract design clients and their guests to become strongly attached to them. "We suggest that clients feed the fish themselves," Rady says. The faint of heart should beware, however, that some of the best looking sea creatures, like lion fish, clown fish and groupers, eat only live food.

Putting the laws of nature aside, tropical fish tanks can enhance a wide range of commercial and institutional settings. You can think of them as living art, custom cabinetry and stress relief rolled into one. And that's no fish story. 



Its stress relief, fine cabinetry and living art all rolled into one. More and more, designers are using tropical fish tanks such as this 210-gallon showcase (above) as exotic centerpieces. But be warned, they're not cheap. The cylindrical tank set in black laminate cabinetry runs about \$10,000.



Function refined.

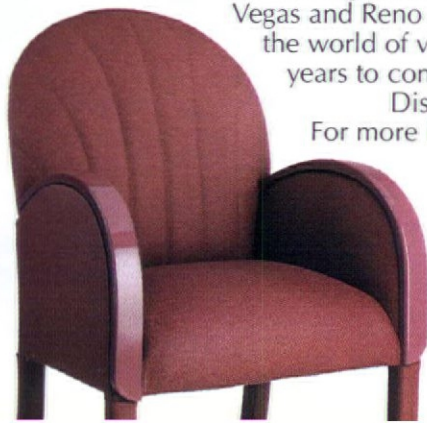
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FUZZY SIDE UP

Some 20 years after it conquered the contract floor covering market, carpet tile faces realistic limits about what it can—and cannot—do

By Amy Milshtein

What started in Europe as a cheap way to cover a floor has become America's fastest growing, top-of-the-line carpeting option. It's carpet tile, and the name itself is an oxymoron. Carpet is an extensible textile, tile is a rigid material. When engineered and put together right, it becomes a flooring option that allows the ultimate flexibility in both application and design.

Ah, but the cost. In the 1970s, carpet tile was seen as a panacea for all floor covering ills and was specified for almost everything. Today, designers and end-users have come back to reality—to justifying the added expense. "The corporate office with systems furniture that is constantly reconfiguring, or has raised flooring that needs access is the perfect area for tile," says Lee Martin, director of sales for Mannington Carpets.

However, carpet tile offers the Fortune 1000 another benefit beyond flexibility: time. "The most expensive day in the life of broadloom carpet," relates Rusty Farrell, marketing services manager of Interface Flooring Systems, "is the day you remove it."

The problem with broadloom isn't physical removal—it's lost work time. Since tile can be removed in sections, whole staffs are not interrupted. This is a major selling point to companies that are planning to renovate and refurbish their existing facilities sometime down the road.

A growing market for carpet tile is in health care. Since it is what Joe Smrekar, a development manager in contract carpet for Milliken, calls a "catastrophe product," heavy duty spills can be dealt with easily: Simply remove and replace the offending tile.

Carpet tile should not be used where you don't need this high degree of flexibility. "Any facility that installs carpet tile and doesn't move it has wasted its money," insists Brad Barrett, vice president, backing systems for Bentley Mills. He feels that broadloom is more appropriate for clean, stable areas like hallways and private offices.

Too much change is inappropriate for carpet tile as well. Bill Young, president of Eurotex, Inc., says that tile is not cost-effective for hospitality because the entire carpet is



The modularity of carpet tile allows it to be easily used as a design element. These installations were created using Lee's Faculty IV (top) and Interface Impressions Plus (above).

replaced so often. Tile also lacks that cushioned feeling underfoot of broadloom that is necessary for hospitality and the corner office. Nor can it always adapt well to the large patterns that are so popular in hospitality, because the seams may show.

Sometimes the seams are an asset to be accented. Tile has been used as an 18-in. by 18-in. design module, allowing designers to produce dramatic and creative flooring patterns. "For borders and inlays, or defining walkways or work areas, tile cannot be

beat," insists Keith Blough, vice president and general manager of modular for Lees Commercial Carpets.

The component that allows carpet to act like tile is the backing, which keeps the substance dimensionally stable and down on the floor. Tile construction and backing materials vary from company to company, but for the most part, carpet tile combines a fiber-glass reinforced plastic with carpet fiber fixed to the top. Tile costs more than broadloom because of the roughly four pounds of backing per 18 in. by 18-in. piece.

The techniques of securing tile run the gamut from a total glue-down to a free-lay which requires no glue. If a company suggests total gluing, it may be compensating for a less-than-adequate backing. On the other hand, companies that suggest free-lay are quite confident in the backing. Most firms recommend partial gluing to reduce lateral shift which inadvertently solves the problem of the "lazy electrician." ("An electrician may take up some free-lay tiles to do his work," says Barrett. "When he puts them back the last one may not fit. Instead of finding the problem he may just trim the tile and then the whole fit is off.")

Once a designer has decided that carpet tile is justified for an installation, other factors must come into play. John Rearden, Shaw Industries' vice president of modular carpets, suggests that designers "get the tile on the table and on the floor." In other words, assembling a small scale mock-up during design development can ward off many a unpleasant surprise later.

Charlie Eitel, president of Collins & Ainsman's floor covering division, summarizes the issues at stake by urging designers to look for a superior warranty in such performance criteria as appearance retention. Who is the company supplying the tile? Does the manufacturer stand by his product?

As Brad Barrett says, "Carpet tile is an art, not an exact science." Yet what it can do for the utility of the floor in a contract installation remains, after all these years, rather remarkable. Thanks to carpet tile, flying carpets aren't merely legend any more. ☺



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DESIGN DETAIL

Beam me down, Scotty

Want to find the state-of-the-art cabling system hidden within the offices of an international management consulting firm? Hint: Look up and down. Towers Perrin's Philadelphia office, designed by The Hillier Group, incorporates an independent, below-the-ceiling infrastructure for power, voice, data and lighting housed in a handsome pier-and-beam construction that runs from floor to ceiling—or more aptly, from ceiling to floor—in a ring that parallels the building's perimeter.

Freeing the cables from the building is part of Hillier's scheme to give Towers Perrin as much freedom as possible to reconfigure its private offices, so that people and office machines can move anywhere along the perimeter without lengthy, costly delays for new walls or cable connections. Much of the work of enclosing offices and conference rooms along the window walls is performed by a movable, demountable wall system. The system's basic planning module is 7.5 ft. x 10 ft., which can expand to 10 ft. x 15 ft.

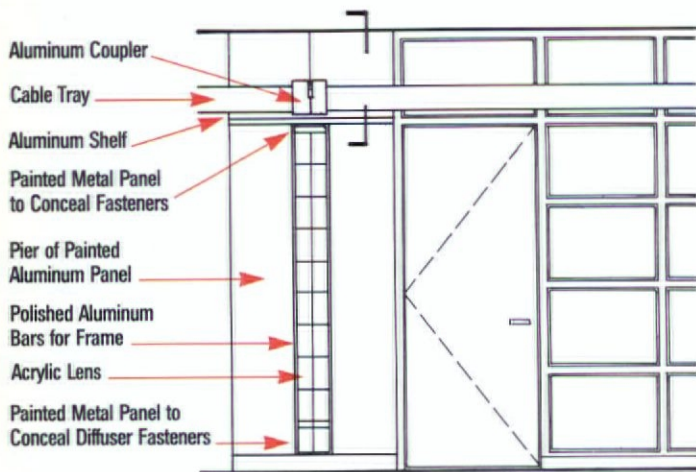
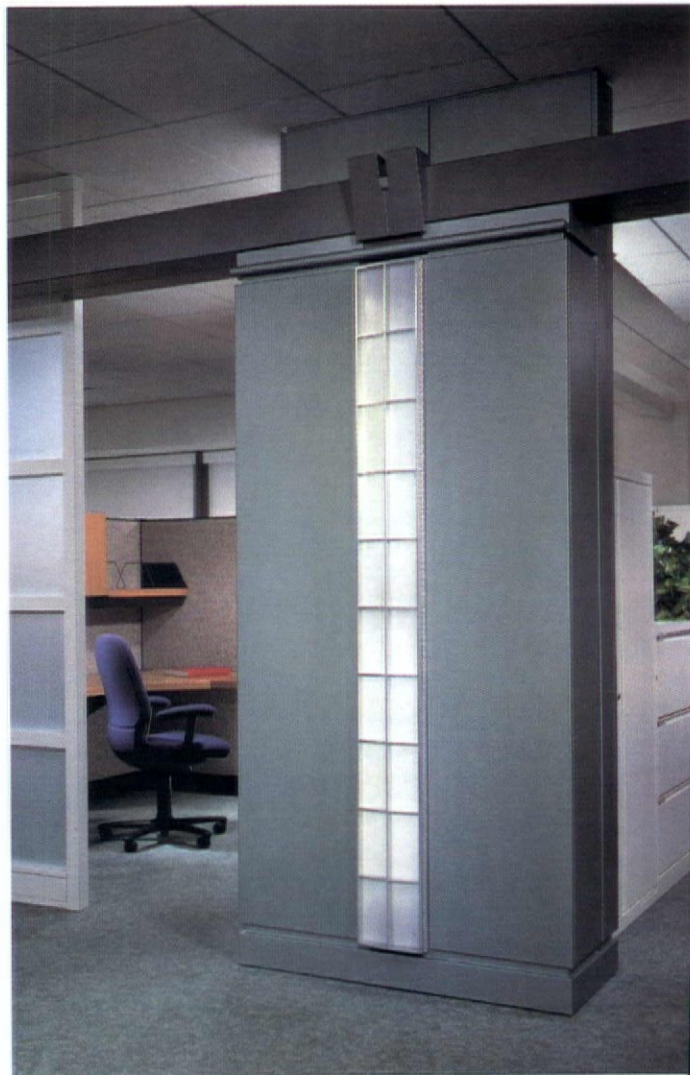
As for the infrastructure, Hillier lays the cables for a primary

run that leaves the vertical riser and closet, crosses the ceiling plenum horizontally and swings downward through the suspended ceiling towards the floor inside a pier that is part of the corridor wall framing system. The cable actually sits in an open tray within the transom-height beam, where it runs horizontally around the building's perimeter. Individual users can tap the cabling for power, voice and data for private office use wherever needed by running lines from the open tray down to the floor level.

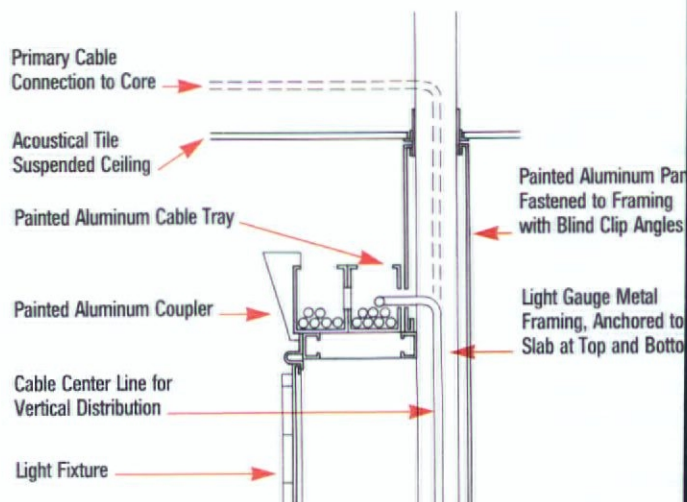
Lighting is provided for individual spaces by routing power into open trays containing indirect lighting fixtures that run perpendicular to the corridor wall. Corridor ambient lighting is supplied by fixtures integrated into the housing of the piers. Subsequently, the need for building standard lighting fixtures mounted within in the suspended ceiling is greatly reduced throughout much of the Towers Perrin space.

Paradoxically, the result of all this design and engineering is that a highway of electronic pulses races unimpeded through the cable tray at breakneck speeds, high above the calm heads of management consultants who may be scarcely aware that it exists whenever they tap into it. ☞

Photography by Wolfgang Hoyt.



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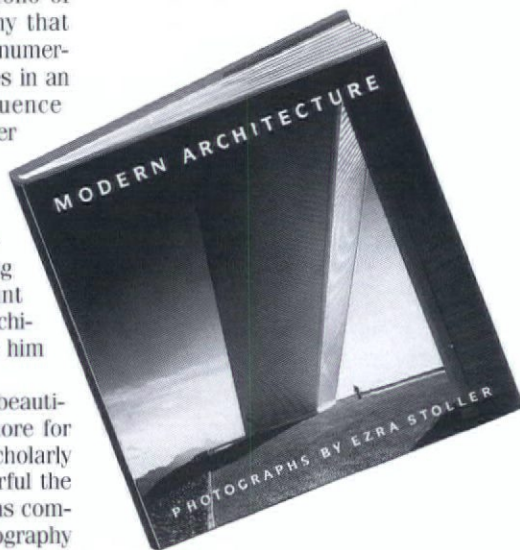
Modern Architecture: Photographs by Ezra Stoller, With commentary by William S. Saunders, 1990, New York: Harry N. Abrams, 216 pp., \$60.00

Being "Stollerized" is a phenomenon that architects of the late 1930s through the late 1980s would instantly recognize as both an honor and a pleasure. Ezra Stoller, trained as an architect at New York University and familiar from his student days with some of the key movers and shakers of the Modern movement, became the premier architectural photographer of the postwar years. The work of such eminent practitioners as Gordon Bunshaft, Bruce Graham and E.C. Bassett of Skidmore Owings & Merrill, Eero Saarinen, I.M. Pei, Philip Johnson, Marcel Breuer, Paul Rudolph, Le Corbusier and Louis Kahn is known largely through Stoller's interpretations. A generous sampling of those interpretations has now been compiled as *Modern Architecture: Photographs by Ezra Stoller*.

William S. Saunders, an educational

administrator at Harvard University Graduate School of Design, collaborated with Stoller in making 387 selections for this portfolio of mostly black and white photography that spans the years 1939 to 1989. One of numerous keen observations Saunders makes in an opening essay about Stoller's influence seems particularly worth noting: Stoller chose vantage points and emphasizes that strongly resemble architects' own drawings. Stoller's willingness to enlist camera, lens and lighting to elucidate the major relationships among architectural elements and important construction details—matters that architects care passionately about—made him truly an architect's photographer.

Leafing through the pages of this beautiful book, which appears organized more for random browsing than for rigorous scholarly perusal, you are struck by how powerful the architecture looks on paper. Stoller has commented that great architectural photography cannot exist without great architecture. He is surely right. Yet who cannot help believing that an artist of his caliber brings out aspects of the buildings that even their architects fail to see? ☺



PROFESSIONAL LITERATURE



Houles et Cie
To help designers unleash their creativity, Houles et Cie, has released a brochure detailing the many applications for trimmings. Prepared by the company president, Pierre Houles, the brochure provides 31 pages of illustration with examples of trimmings adorning everything from window treatments, walls, and furniture to tableskirts, pillows and lampshades.

Circle No. 260

Wainlands Mark II Ltd.

Hand-crafted, fine quality finials, rods, brackets and drapery hardware are featured in this full-color catalog from Wainlands Mark II. The catalog displays a comprehensive selection of uniquely styled finials in a wide variety of custom finishes, and their complete assortment of decorative metal registers and grills, both punched and linear.

Circle No. 261

The October Company

The October Company, Inc. has created a new brochure describing the company's Vortex line of decorative metallic laminates. The new literature describes a variety of contemporary finishes which feature several abstract patterns that are embossed in either aluminum or solid brass.

Circle No. 263

Ledalite

Ledalite Architectural Products, Inc. has developed the Ledalite Electronic Catalog, an elegant and integrated set of IBM PC-based fundamental engineering tools for

lighting professionals. The Electronic Catalog gives users IES standard tools in a non-proprietary program, and while the catalog also contains data on Ledalite products, it allows for importing non-Ledalite product photometric specifications.

Circle No. 264

Alcan Building Products

A specification brochure is now available for Alcan's Roll Formed Canopy System from Alcan Building Specialties Group, picturing the options available to meet various project needs. The literature illustrates the various panels, fascia, beams and heavy or light duty overhead supports available to customize a canopy system.

Circle No. 265

3M

3M introduces informational flyers on its Silverlux Plus brand Recessed Fluorescent Lighting Fixtures. The flyer explains the 3M patented reflector system, and the performance and aesthetic characteristics of the product.

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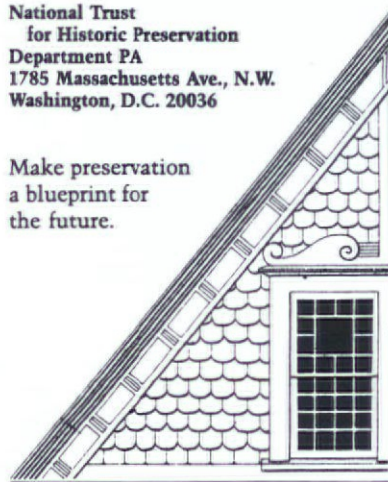
Advertiser	Reader Service No.	Page	Advertiser	Reader Service No.	Page
Accuride	17	72	Johnson Industries	8	21
Amtab Manufacturing Co.	3	4	The Knoll Group	14	67
Armstrong World Industries	1	Cover 2, 1	The Martin Group	15	68
Artex		9, 11, 13	National Symposium on Healthcare	22	83
Designer's Saturday	21	79	Sauder Manufacturing	18	74
DesignTex Fabrics	5	5	Steelcase Inc.	6	6, 7
DuPont Antron	9, 10	26 - 29	United Chair	7	14, 15
DuPont Contract Textiles	16	70, 71	Versteel	19	Cover 3
Falcon Products	2	2	Vinyl Plastics	4	4
Feiger International	23	31			
GenCorp Polymer Products	20	77			
Guardian Products Inc.	12	32			
Harbinger Co.	11	Cover 4			
International Terra Cotta	13	64			

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PERSONALITIES



Barnes

From neckties to Knoll

Jhane Barnes

Panel fabrics from a design for a pair of pants? An upholstery pattern that ends up on a shirt? "Good design is good design," maintains designer Jhane Barnes, who does just that, creating fabrics for Knoll International along with fabrics and designs for her own line of mens wear. Fabric was originally secondary to her clothing designs. Barnes, whose first design commission was uniforms for her high school band, started her own design firm during her last year at New York's F.I.T. with a \$5,000 loan from her biology professor. As her business grew, "I couldn't find mens wear fabrics I liked," she says. "So I started designing them myself." Her career with Knoll grew directly out of her mens wear: two Knoll salesmen were avid fans.

Today, Barnes manages to keep it all in balance somehow, producing 400 designs per year. "That's over one a day!" she laughs. She also designs most of her own clothes. "It's funny to go back and look at things I did five or 10 years ago," she says.

She and her husband Katsu, whom she met visiting a Japanese mill, currently spend most of their spare time—which isn't much—renovating their Westchester home. In addition, Barnes is "investigating" womens wear and furniture, and is even trying her hand at shoes. "It's like being on vacation," she says. What do you call the time you merely relax, Jhane?

Designing duo

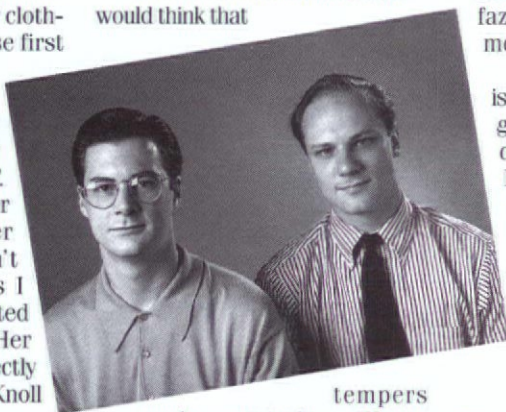
Mark Goetz and Timothy Richartz

Mark Goetz and Timothy Richartz have much more in common than the Teutonic "tz" that ends their names. They share the same alma mater, the same design theories, the same address and maybe most importantly, the same puritan work ethic. After graduating from Pratt Institute in 1986, the classmates went their separate ways until 1988, when they formed TZ Design.

Based in Brooklyn, N.Y., the two enjoyed their first contract success with the Washington Avenue chair for Brickell. Recently, they designed the Charleston chair for Bernhardt's American Standards collection. Not bad for a couple of twentysomethings.

Is their youth a liability? "We have had companies tell us that we need a few grey hairs," admits Goetz. But their devotion to TZ Design goes beyond their years. "We work seven days a week, 18 hours a day," says Richartz.

With all of that hard work, one would think that



Richartz & Goetz

tempers might flare. "Not at all," insists Goetz, "We need and trust each other's opinion." Do the long hours ever get tiresome? "I'm looking forward to the time when we can take a weekend off," laughs Richartz. Right, guys. And don't bring along any backs of envelopes or anything else to write on when you go.

What's the big idea?

Brian Kenneth Graham

You know what they say about men with big foreheads? Big ideas. That's just what Gensler and Associates was hoping for when it moved Brian Kenneth Graham from its

office in his native Los Angeles to San Francisco, where he splits his time between designing interiors for clients and products for independent manufacturers as part of the Gensler Product Design Group.

With design director responsibilities for the retail and showroom studio at Gensler, plus two recent product introductions under his belt—the Intrex Taper Table and the Halcon Agenda casegoods system—Graham is the epitome of the well-rounded designer. He claims his crossover into products has made him a better interior designer. "I get even more focused on the little details," he says, "and the impact a little detail will have on the whole."

Undaunted by the hectic pace of his career, the 30-year-old Graham clearly likes to keep moving. So much so, in fact, that the 1989 earthquake that rocked San Francisco did not even faze his just-finalized plans to move there.

When not working, Graham is a sports fan who splits his geographic loyalties as he splits his design genres. When the San Francisco 49ers or the Los Angeles Dodgers take the field, Graham gives in to relaxation. "Give me some Snack Pack and some Triscuits," he laughs. "And don't block my view." Remember that big forehead, fans.

Have watercolors, will travel

Stuart Beattie

How does Stuart Beattie feel about designing Mannington vinyl floor covering after 30 years of designing everything else, from drapery to wallcoverings to tablecloths? "It's just another surface," says the vice president of styling and design for Mannington's resilient department, whose career has spanned three



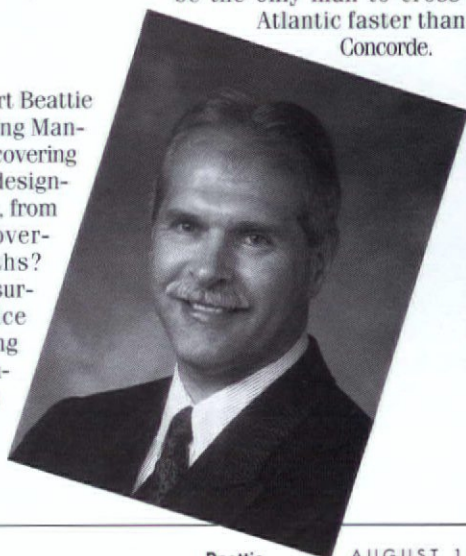
Graham

continents and at least six countries. The native Briton recalls "always drawing" as he grew up and that his original goal was architecture.

As his talent developed, Beattie graduated from Carlisle College Art and pursued a lifelong dream move to Australia, when he began designing. From there, it was off to Switzerland, Germany and Canada and finally to the United States at Mannington. While he greatly enjoys painting, particularly large landscapes, Beattie's passion is for the outdoors: An avid backpacker, canoer, cyclist and licensed glider pilot, Beattie draws much of his inspiration from patterns he finds in nature. On a recent backpacking trip to Hawaii, Beattie combined his enthusiasms by bringing along Chinese watercolors.

With less time to devote to landscape expeditions, Beattie is now planning a new outdoor scheme: export a little bit of the mother country to his Wilmington, Delaware home. Stepping out the back door into a true English garden, he may be the only man to cross the Atlantic faster than the

Concorde.



Beattie