

Focus on Restaurants 1992

The Handcrafted Southwestern Restaurant  
That Has Washington, D.C. Agog

Nothing to Hide—or Hide Behind—in Santa  
Monica's Hot New Eatery

Which Comes First, Today's Conference  
Center? Or Its Audio-Visual Gear?

Designer Identity Crisis—Special IBD  
Report on Interior Design Careers



GoGo

188

UNIKA VAEV • USA

*The  
Unconventional  
Beat*

33 Kings Highway, Orangeburg, New York 10962  
914.365.2500 Telefax 914.365.2676





# Westin-Nielsen

---

*the  
Baldwin  
Chair*



*Innovation combines the warmth of wood with the strength of steel in the Baldwin Chair. The design is unique...the comfort is excellent...the shape is contemporary. Available as an arm or armless model, the Baldwin Chairs can be ganged or stacked. A versatile choice for corporate, healthcare or institutional seating.*

*Designed by Bernd Makulik*

Circle 2 on reader service card



# C E L L I N I



Introducing the Cellini Group by Falcon.  
Two elegant chairs, available in your choice of  
six standard wood finishes or custom colors to your  
specifications. A new addition to the Flight Collection by Falcon.



## FALCON

For complete information contact Kelley Green at 1-800-873-3252. 9387 Dielman Industrial Drive, St. Louis, MO 63132

Circle 3 on reader service card



**PRODUCT FOCUS**

- 22 **RESTAURANT SEATING**  
A product review of seating options that must help provide that certain ambiance—at a good price.
- 26 **LEAN, GREEN SITTING MACHINE**  
The Montecarlo, Bieder and Riviera chairs show how Loewenstein gains attention and customers in the tough, turbulent contract market of the 1990s.
- 28 **WEAVING IN BARK AND STEEL**  
Unconventional textiles emerge from the studios of a unique partnership called Nuno.

**DESIGN**

- 31 **DO GOOD FOOD AND GOOD DESIGN STILL MIX?**  
With Americans seeking "value" when they dine out, do restaurateurs need interior design?
- 32 **BEST WESTERN**  
Can wild Western cuisine—and design—score a victory with Washington's jaded politicians and power brokers at Red Sage, by Studio Arquitectura?
- 38 **ACHTUNG! BABY**  
Where can Hollywood's Players have pretzels with their Pellegrino? Try Santa Monica's Röckenwagner, with interiors by David Kellen.
- 42 **PEACHES AND SUSHI**  
Like the Japanese cuisine it serves, Atlanta's Nakato Restaurant, designed by Kajima Associates, came together successfully in a way seldom seen here.
- 46 **CHAMPETRE ET CHAMPAGNE**  
When these two elements get together in the Montréal restaurant Citrus, designed by Jean Pierre Viau, the result is steamy.
- 50 **NEW ITALIAN DESIGN**  
From this year's Milan Fair to fabric from Lake Como and ceramic tiles from Sassuolo, Italian design still delights in drawing unpredictable conclusions from global sources of inspiration.

- 54 **JUST IN TIME**  
An American contractor wouldn't let Manhattan's Nippon Club make changes at the last minute—but what if the design-build firm is the U.S. arm of Japan's Takenaka Corporation?
- 58 **SWISS WITH A TWIST**  
If SwissAir has its druthers, Hirsch/Bedner's contemporary design for the Swissôtel Atlanta will leave its formidable Atlanta competitors gone with the wind.

**BUSINESS**

- 64 **INTERIOR DESIGNERS: WHO ARE WE?**  
Personality characteristics may strongly influence your job choices as a designer.

**TECHNOLOGY**

- 66 **"WHAT DID HE SAY?"**  
A successful conference/training room means never having to say these words. Consulting firm Shen, Milsom & Wilke shares a few audio-visual tips to ensure your client never does.

**DEPARTMENTS**

- 8 EDITORIAL  
10 TRENDS  
16 MARKETPLACE  
69 DESIGN DETAIL  
70 CLASSIFIEDS  
71 AD INDEX  
72 PERSONALITIES

Cover Photo: Entry to lower level dining area at Red Sage restaurant, Washington, D.C. Photographer: Ron Solomon Photography.



Put your brand  
on our seats.



Custom Restaurant Order



**OLD HICKORY**  
FURNITURE CO., INC.

403 South Noble Street  
Shelbyville, IN 47176  
1-800-232-BARK, FAX: (317) 398-2275

20 Years of Energy Saving Lighting!



**THE ORIGINAL CAST™  
LIGHTING**



A Division of Art Directions, Inc.  
6120 Delmar Blvd. • St. Louis, MO 63112 • 314-863-1895

## CONTRACT DESIGN

**Publishing Director** Carrie Enfield

**Editor-in-Chief** Roger Yee

**Managing Editor** Jennifer Thiele

**Associate Editors** Jean Godfrey-June  
Amy Milshtein

**Art Director** Cristina Haughton

**Contributing Editor** Wanda Jankowski

**Special Features Editor** Dana Dubbs

**Editorial Assistant** Wendy Louise Boor

**Marketing Manager** Phillip Russo

**Marketing Assistant** Michelle Murtha

**Production Manager** Vincent Habick

**Circulation Manager** Phil Payton

### Editorial Advisory Board

Carol Disrud, IBD; Neil Frankel, AIA; Jo Heinz, FIBD; Rayne Sherman, IBD; Hazel Seiget; Andre Staffelbach, FIBD/ASID; Michael Wirtz, FIBD, ASID

### Advertising Offices:

**National Sales Manager:** Doug Cheney

**Account Managers/New York:** William R. Baker, Melissa Burt, Helene Fineberg  
Miller Freeman Inc., 1515 Broadway, New York, NY 10036; (212) 869-1300;  
Fax: (212) 302-2905

**Account Managers/Chicago:** Marie Kowalchuk, Chuck Steinke  
Miller Freeman Inc., 6160 N. Cicero Ave., Suite 122, Chicago, IL 60646;  
(312) 545-0700; Fax: (312) 545-5970

**Account Manager/West Coast:** Pamela Thompson  
Miller Freeman Inc., 6355 Topanga Canyon Blvd., Suite 426, Woodland  
Hills, CA 91367; (818) 348-1943; Fax: (818) 346-7222

**National Classified Sales:** Liz Leed, Lisa Bailiff  
Miller Freeman Inc., 13760 Noel Rd., Suite 500, Dallas, TX 75240;  
(800) 688-7318, (214) 239-3060; Fax: (214) 419-7900

**Production and Circulation Offices:** Miller Freeman Inc., 600 Harrison St., San  
Francisco, CA 94107; (415) 905-2200; Fax: (415) 905-2232

**Reprint Sales:** Vicki Brewster; (516) 424-3878

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

**Chairman:** Graham J S Wilson. **President/CEO:** Marshall W. Freeman. **Senior Vice President,**  
**Business Publications Group:** Thomas L. Kemp. **Senior Vice President, Sports/Retail Group:** Stephen  
G. Stoneburn. **Senior Vice President/CFO:** Daniel J. Mills. **Senior Vice President, Trade Shows:** H.  
Verne Packer. **Senior Vice President, Service Departments:** Wini D. Ragus. **Group Publisher, Design  
Group:** Carrie Enfield. **Group Publisher, Real Estate:** David Nussbaum.

CONTRACT DESIGN ISSN 0010-7831 is published monthly by Miller Freeman, Inc., a member of the United Newspapers Group, 1515 Broadway, New York, NY 10036; (212) 869-1300; Fax: (212) 302-2905. **SUBSCRIPTIONS:** \$35/one year, \$60/two years for firms and individuals who specify, design, buy or replace contract furnishings. All other U.S. subscriptions \$65/year. All Canadian and Mexican subscriptions \$39/year for qualified subscribers and \$67/year for non-trade. All other foreign subscriptions \$90/year. Single copy \$7. Prepayment required for single copy orders. Address all single issue requests along with payment to CONTRACT DESIGN, P.O. Box 2156, Knoxville, Iowa 50197-2156, or call (800) 444-4881. Directory and special issues \$10. The publisher assumes no responsibility for opinions expressed by editorial contributions to CONTRACT DESIGN. The publisher reserves the right to reject any advertising not in keeping with the publisher's standards. **CUSTOMER SERVICE INQUIRIES:** Call (609) 461-3838 weekdays 9:00 am to 5:00 pm (ET) or write CONTRACT DESIGN, P.O. Box 7617, Riverton, NJ 08077-7617. **SUBSCRIBER INFORMATION & ADDRESS CHANGES:** Write CONTRACT DESIGN P.O. Box 7617, Riverton, NJ 08077-7617. **POSTMASTER:** Send address changes to CONTRACT DESIGN, P.O. Box 7617, Riverton, NJ 08077-9117. Second Class postage paid at New York, NY, and additional mailing offices.

Copyright © 1992 Miller Freeman Inc.





# The New School of Thought on Vinyl Color.

Spradling vinyl fabrics spring to life with vibrant patterns and colors. Whatever your seating needs, hospitality, office or healthcare, Spradling gives you a fantastic choice of designs and colors – from the basics to the newest trends.

So add some new life to your next project with our easy to clean, fire resistant, anti-microbial contract fabrics.

Fabric pictured is Currant from our new Renaissance Collection. Available through your Spradling distributor.



Spradling International  
Executive Offices:  
Trussville, Alabama

Designer Vinyls  
That Work.

Circle 6 on reader service card



NOW YO



*The gestation period for most hummingbirds is approximately two weeks.*



**I HAVE ROOMS FULL OF STEELCASE FURNITURE IN THE TIME IT TAKES TO CREATE A HUMMINGBIRD.**



**Say goodbye to old quick-ship programs. Our new Express12 delivery program can put eighty percent of our product line at your client's door in just twelve business days.**

**No quantity restrictions. And we've expanded your aesthetic options. With more colors, fabrics, and finishes than you'd ever expect to get in such tight time frames.**

**Not everyone works with short lead times. Needs emergency fill-ins. Or deals with clients who suddenly add people. But for those times when you've got to create something fast, isn't it good to know you can?**

**Note: To see what's available with our new delivery programs, Express12 and 48-hour Special Delivery, please call 1-800-333-9939, ext. 99, or your local representative.**



**Steelcase**  
*The Office Environment Company*

Circle 7 on reader service card



## If America Looked American Again

America's nostalgia for "family values" in this Presidential election year may mask a hidden longing that architects and interior designers can well understand. Less than half a century ago, our nation seemed to embrace a common culture, inherited largely from its Anglo-Saxon lineage, that we all shared for better or worse. Everywhere we looked, at *Father Knows Best* and *I Love Lucy*, at John Wayne and Marilyn Monroe, at *Life*, *Look* and *The Saturday Evening Post*, at the Brooklyn Dodgers and the Washington Senators—indeed, in any mirror of American society, including our man-made environment, we saw variations on a quasi-official vision of the way life ought to be.

You don't have to drive very far from the old village green or courthouse square to know how fractured that harmonious world has become. Just take a spin down Main Street. The orderly ranks of American designers stopped marching in step years ago and scattered in all directions. You'll see facilities of every stripe, a handful of them resplendent in imaginative Modern and Postmodern dress, far greater numbers looking no worse than brick, steel and glass clichés of better precedents, and still others resembling flying saucers, Spanish haciendas or maybe white elephants of unresolved visual content.

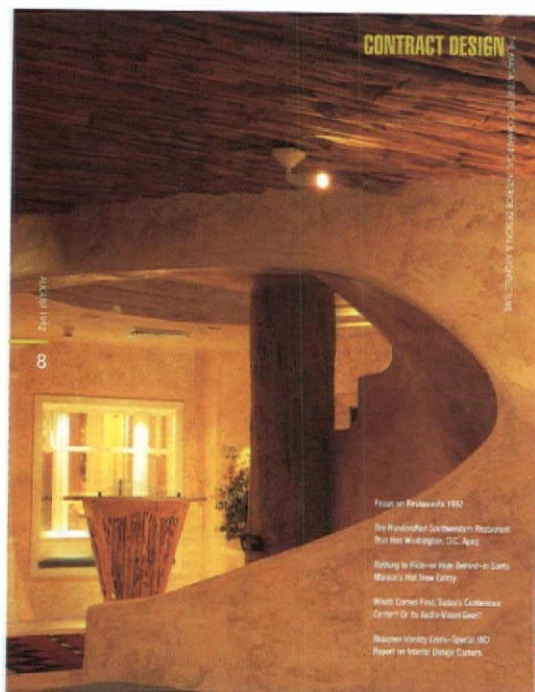
Why do our exterior and interior environments increasingly appear so unrelated to one another? It could be that each sophisticated user of space is developing functional needs that cause it to trace its own, inimitable way—so that restaurants evolve along different lines from law offices, or executive suites pursue strategies that keep differentiating them from operational areas. It could be that local cultures engulfed by change want to preserve knowledge of themselves that an historic or ethnographic style can make dramatically real—so that one immigrant group erects a house of worship topped with a minaret as another group constructs one capped with a dome, or the older generation

of a community saves or reconstructs examples of the built environment it knew in its youth so that future generations might not forget. It could even be that many organizations are now so market driven that they need to invent distinctions in the absence of real ones simply to appear distinctive—so that one bank dons an American 18th-century interior while its crosstown rival poses in a high-tech decor, or each department in an organization adopts its own color scheme or graphics to build group identity and team spirit.

Should designers try to champion the rise of a single, homogeneous style? We don't believe in the notion of cultural progress, that climb from the primitive Parthenon up to the advanced Bauhaus, any more. We don't insist that our neighbors put up the same facades as ours when the floor plans and furniture inventories of our collective lives are so different. We welcome plural aesthetic styles even when they are divorced from any philosophical substance—so that Modernism and Postmodernism need not be kicked "out" just because Deconstruction and Disney or the latest "ism" are "in."

And yet there is all this talk of family values. If the design profession sincerely wants to respond to the longings of the beleaguered American family, we could honor one great American tradition of design that has never gone out of style. We can take the best of what

the world's cultures have given and continue to give to America—if we're willing to accept these gifts on *their* terms as much as what we *want* them to be—and integrate them in our work. We can also show respect for existing aesthetics as well as the new, so fresh ideas can enhance rather than diminish older ones. The raw stuff of America's uniquely pluralistic culture is always waiting right outside our studio door. As long as we are open to its influence, our architecture and interior design will be authentically American—for all Americans. ☺

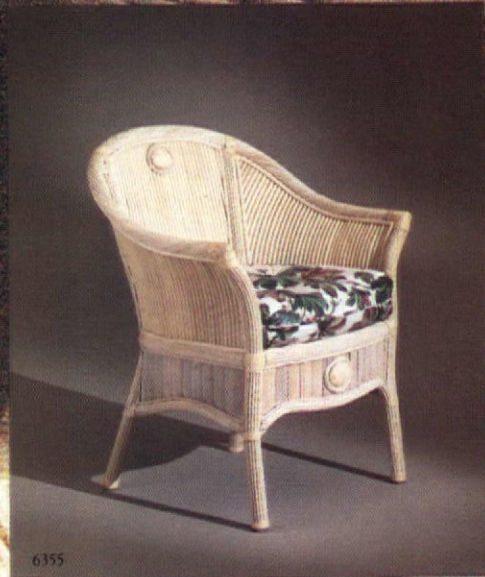
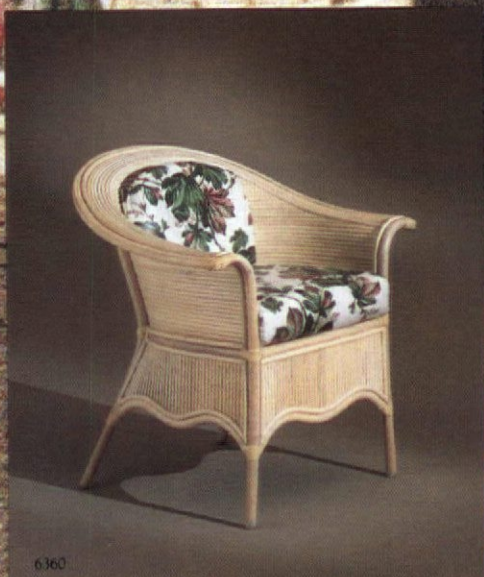
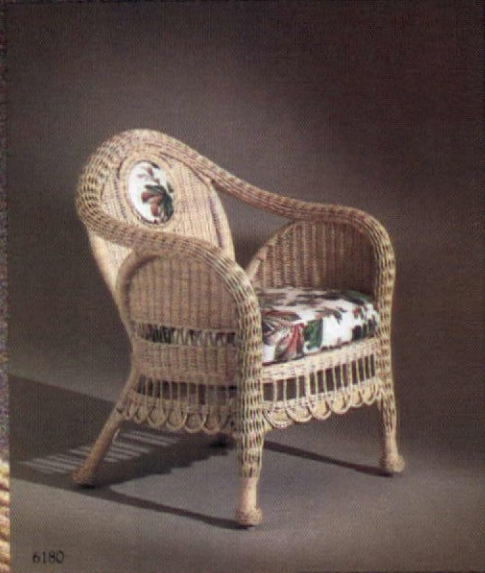


Roger Yee

Roger Yee  
Editor-in-Chief



# Rattan & Wicker Classics



SHOWROOMS IN PRINCIPAL CITIES WORLDWIDE



**SHELBY WILLIAMS INDUSTRIES, INC.**

Executive Offices: P.O. Box 1028 • Morristown, Tennessee 37816-1028 • Phone: (615) 586-7000 • Fax: (615) 586-2260

©1992 by Shelby Williams Industries, Inc.

Circle 8 on reader service card



## They're LA's Best

Los Angeles - Inspired use of lean resources paved the road to victory this spring for the winners of the Best of WestWeek 92 contract showroom design awards at the Pacific Design Center, co-sponsored by the American Society of Interior Designers and *Contract*

And the winners are...Vitra (right) for best new, expanded or renovated showroom, Allsteel (below) for best window display and Brayton International (bottom) for best temporary space.



*Design.* With national economic recovery still looking precarious and even California feeling the consequences of a soft real estate market, the interiors showed continued reliance on basic materials such as drywall, paint and lighting to work their magic. Yet superb design was achieved in the judges' opinion.

The winner of best new, expanded or renovated showroom was Vitra Seating, designed by Dieter Theil, of Dieter Theil Architect, with honorable mention given to DuPont Flooring Systems, designed by Eva Maddox and Marybeth Rampolla, of Eva Maddox & Associates, and to Hickory Business Furniture, designed by Michael Vanderbyl, of Vanderbyl Design. The winner of best window display was Allsteel, designed by Andre Staffelbach, FIBD, of Staffelbach Design, with honorable mention given to International Tile & Supply Corp., designed by Tom McGraw, of Tom McGraw Designs. The winner of best temporary space

was Brayton International, designed by Lauren Rottet, AIA, of Keating Mann Jernigan Rottet, with honorable mention given to F. Schumacher & Co., designed by Patrick Gallagher, of F. Schumacher & Co.

Jurors for WestWeek 92 included ASID national director/southern California Paulette Barret, ASID; ASID past regional vice president/southern California Roger Greenlaw, ASID; ASID national first vice president B.J. Peterson, ASID; International Furnishings & Design Association/Southern California president German Sonntag, ASID, IBD, AIA, IFDA; and *Contract Design* editor Roger Yee.

## Is This Recovery for Keeps?

Boston - Architecture practices and the building industry in many regions of the country appear to be showing early signs of economic recovery, according to a national poll of architecture firm principals conducted by The American Institute of Architects.

The results of the survey were released at the AIA's national convention in Boston on June 19. More than half (52%) of the participants believed the economic recession as it pertains to architecture firms in their areas has bottomed out. By contrast, only 20% of the respondents said the recession had not bottomed out, and 28% were not sure.

In addition, fully 44% of the participants reported that business opportunities for architecture firms in their areas have increased since the beginning of the year. Nearly one third said the level of opportunities stayed the same, and 25% stated that the number of opportunities had decreased. Keep your fingers crossed.

## Furniture Up—So Far

Chicago - Results of the BIFMA Statistical Program Report, presented by John P. Sullivan, BDO Seidman, Grand Rapids, Mich., at the BIFMA annual membership meeting during NeoCon 92, indicated that, "Most office furniture manufacturers would like to forget 1991." Industry shipments totaled just over \$7.3 billion, a decline of 7.7% from 1990. In fact, 1991 was only the second time since the inception of BIFMA that the industry actually shrank.

Prospects actually look better for 1992.

For the first quarter, orders booked rose 12% and shipments were up 5% from the first quarter of 1991. "Whether this is a trend or temporary rise, we'll have to wait and see," Sullivan commented. BIFMA's quarterly updated econometric model foresees 1992 industry shipments reaching \$7.3 billion, the same as 1991, with 1993 totals remaining at the \$7.3 billion level, and 1994 showing a small increase to \$7.5 billion.

The interaction of technology with human factors is weighing as heavily on the industry's outlook as does the over \$3-trillion deficit. Deep discounting in the furniture industry is apparently continuing with little impact on the bottom line, because productivity gains have largely offset discounting.

All things considered, the industry seems to be weathering the storm in pretty good fashion. Orders and shipments were both up in the first quarter of 1992—orders by 12% and shipments by 5%.

## Gensler Forms Hospitality Group

New York - Gensler and Associates/Architects has announced the formation of the Gensler Hospitality Group, the result of a merger between The MacDonald Design Group, a New York hospitality design specialist, and Gensler. The Hospitality Group will function as a studio within the larger firm, taking advantage of Gensler's resources as well as the personnel of its seven U.S. offices and one U.K. office. Hotels, conference centers, restaurants and clubs will be among its principal clientele.

Mary T. MacDonald, founder and former president of The MacDonald Design Group, will direct the Group aided by two officers from the Gensler New York office, Margo Grant, a managing principal, as design principal-in-charge, and George Chin, a vice president, as administrative partner-in-charge.

## Haworth Goes Far East

Chicago - Haworth Inc. has announced the signing of two joint-venture agreements with UB Office Systems Inc. of Taiwan to manufacture and sell a full line of office furniture products in East Asia. According to president and chief executive officer Richard G. Haworth, the market potential for office furniture could exceed \$500 million (U.S.) a year. "Our partnership with UB Office Systems significantly increases our global capabilities and competitive advantage," he said.

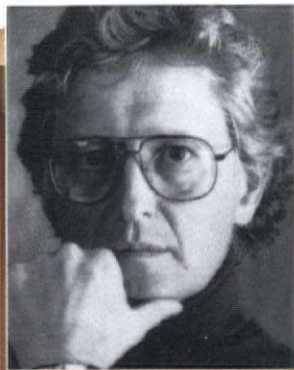
One of the joint-venture companies, UB/Haworth Ltd., will be the holding company of two subsidiaries: TB/Haworth Hong Kong Ltd. and UB/Haworth Singapore Pte. Ltd. The second concern, UB/Haworth Thailand Ltd., will manufacture and market



“Sheraton Chicago Hotel & Towers  
applied Durkan custom-designed carpet  
because of its style, durability and value.”

Sheraton Chicago Hotel & Towers, Chicago, IL

Michael Bedner, Hirsch-Bedner Design, Santa Monica, CA



DURKAN

P.O. Box 1006, Dalton, GA 30722 • WATS 800-241-4580, FAX 404-226-0360

Circle 8 on reader service card



wood and steel office furniture in Thailand from two new factories.

Founded in 1973 by C.H. Lin, UB Office Systems is a diversified producer and marketer of office furniture and office automation equipment with sales of more than \$140 million (U.S.) in 1991. Chairman and CEO Lin noted that the agreement between Haworth and UB is unique to East Asia. "UB/Haworth will succeed because office furniture buyers in East Asia are looking for a broader product line supplier that offers quality service and international capabilities," Lin predicted.

## Commissions and Awards

The American Institute of Architects has announced the following submissions and nominations deadlines for 1993 awards programs: **The Gold Metal**, August 3, 1992; **Honors Awards**, August 3, 1992; **The Twenty-Five Year Award**, August 31, 1992; **The Edward C. Kemper Award**, September 12, 1992; **The Whitney M. Young Jr. Citation**, September 12, 1992; **Honorary Membership**, September 21, 1992; **1992 Urban Design Awards of Excellence**, entries October 1, 1992; submissions November 3, 1992; **Fellowship**, October 13, 1992; **Thomas Jefferson Award for Public Architecture**, October 26, 1992; **AIA American Library Association Library Buildings Awards**, entries October 29, 1992; submissions December 14, 1992; **The Architecture Firm Award**, November 2, 1992; **Institute Honors**, November 2, 1992; **Henry Bacon Medal**, November 2, 1992; **AIA/ACSA Topaz Medallion for Excellence in Architectural Education**, December 7, 1992; **Brick in Architecture Award**, entries January 11, 1993; submissions February 15, 1993; **1993 Interior Architecture Awards**, entries February 5, 1993, submissions March 12, 1993; **Young Architects Citation**, April 2, 1993. For information, contact Frimmel Smith (202) 626-7390.

Watkins Carter Hamilton Architects, Houston was selected by Rosewood Medical Center to provide architecture and interior design services for the relocation of Hilcroft Medical Clinic to The Offices at Piney Point I in Houston.

Six contract design projects were awarded first place in the ASID Interior Design Project Award competition, sponsored by the American Society of Interior Designers **Joan Bourassa**, of **Image Design**, Marietta, Ga., won in Hospitality for Manele Bay Hotel and Club Resort, Lenai, Hawaii. **Chapman Coyle Chapman Powell Architectural Interiors**, Atlanta, won in Corporate for Sutherland, Asbill & Brennan, Atlanta. **Belinda Bennett**, **IBD**, of **Watkins Carter Hamilton Architects**, Bellaire, Texas, won in Health Care for the Institute for Rehabilitation and Research, Houston. **Earl R. Flansburgh** and **Michael H. Bourque**, **FIBD**, with **Earl R. Flansburgh + Associates**, Boston, tied in Institutional for a corporate child care center for John Hancock Mutual Life Insurance Company, Boston, with **Simon**

**Martin-Vegue Winkelstein Moris**, San Francisco, for the interior for the University of San Francisco Medical Library. **Owen & Mandolfo**, New York, won in Retail for Davidoff of Geneva, New York.

**Liminality**, Santa Monica, Calif., is providing master planning services for the renovation, expansion and new construction for St. John's Lutheran Church in Palm Desert, Calif., and has been awarded the commission for the expansion and renovation of Pacific National Bank in Beverly Hills.

**Ford & Earl Associates**, a Troy, Mich.-based commercial interior design firm, has been selected to design the expansion of Kelly Services world headquarters in Troy.

**The Rowland Associates**, Indianapolis, is pleased to announce that it has been selected to prepare a master plan for Carle Foundation Hospital, and planning and design services for Carle Clinic, Urbana, Ill.

Los Angeles Architect **Frank O. Gehry**, **FAIA**, will design the 2,380-seat Walt Disney Concert Hall and 2,500-car garage in downtown Los Angeles. Due to open in 1996, the concert hall will be the permanent home of the Los Angeles Philharmonic.

## People in the News

**Forma & Design**, Norwalk, Conn., appointed **Denis Colacicco** director of marketing and sales.

**Robert (Bing) S. Swanson, Jr.** has been named director of sales for Charlotte, Inc., Belding, Mich.

**Ken Leader**, **AIA**, is the new head of the architectural division in the Seattle office of Art Anderson Assoc., Architects and Engineers.

**Terry S. Bosch** has been named vice president of marketing for Krueger International, headquartered in Green Bay, Wis.

**Gary R. Volz**, **ASID**, has been elected to a one-year term as president of the Governing Board for Contract Interior Design Standards, Chicago.

**Eugene L. Ryan** has been named vice president of sales and marketing for the Lumex Division of Lumex, Inc. based in Bay Shore, N.Y.

The Washington, D.C.-based firm of Architectural Interiors Incorporated has joined forces with The Joseph Boggs Studio. The firm will operate as **AI/Boggs**.

The DePalma Group Inc./The DePalma Group Architects has appointed **William R. Punzio** to director of business development, and **Nancy Klein**, **ASID**, to director of marketing.

**William G. Krebs**, president of Philadelphia's Interspace Incorporated, has been appointed to the board of directors of the Philadelphia Art Alliance.

**Karen B. Alschuler** has joined Simon Martin Vegue Winkelstein Moris, of San Francisco, to build a planning team as part of the firm's expansion.

Houston's Irvine Associates Architects, Inc. announces the appointment of associate **William E. Boswell, Jr.**, **AIA**, to director, interior design.

## Coming Events

**August 19-20:** International Energy and Environmental Congress '92, Rosemont O'Hare Exposition Center, Chicago; (404) 925-9558.

**August 21-24:** International Woodworking Machinery & Furniture Supply Fair-IWF '92, Georgia World Congress Center, Atlanta; (301) 948-5730.

**September 14:** "Celebrating Jack," Jack Lenor Larsen's 37-year involvement with the American Craft Council, American Craft Museum, New York; (212) 274-0630.

**September 19-22:** Art Resource Trade Expo, Jacob Javits Convention Center, New York; (914) 682-2027.

**October 1-4:** SIDIM, The 4th Montreal International Interior Design Show, The Montreal Convention Center, Palais des Congrès, Montreal; (514) 273-4030.

**October 8-9:** Design New York '92, The New York Design Center, New York; (212) 689-6656.

**October 15-17:** Designers Saturday, IDCNY, A&D Building, Decorative Arts Center and other locations, New York; (212) 826-3155.

**October 22-27:** Orgatec '92, Cologne Fairgrounds, Cologne, Germany; contact Hans J. Teetz, German-American Chamber of Commerce (212) 974-8836/37.

**November 7-10:** International Hotel, Motel & Restaurant Show, Jacob K. Javits Convention Center, New York; (212) 686-6070, Ext. 215.

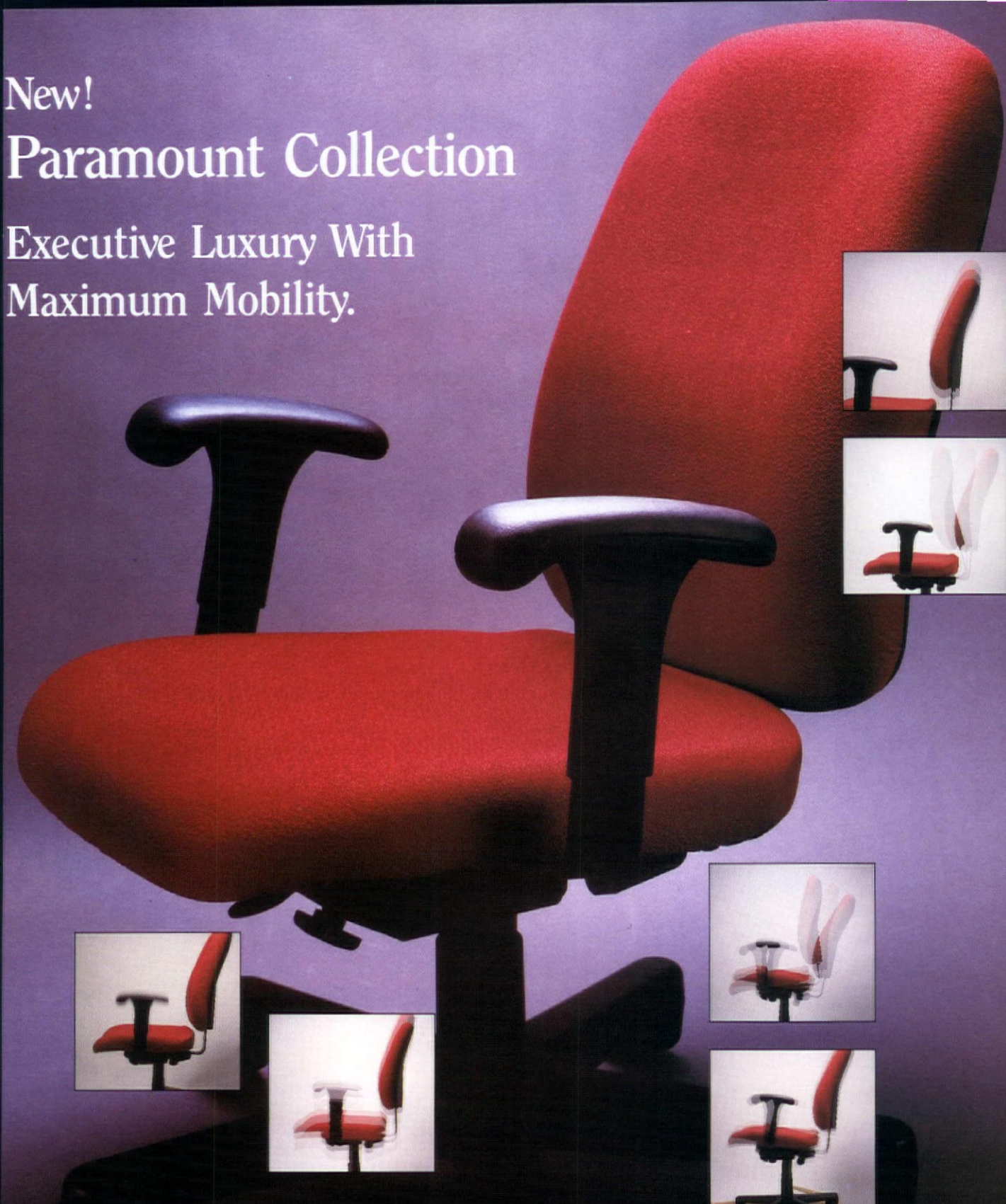
**November 19-22:** The Fifth Symposium on Healthcare Design, "The New Generation of Healthcare and Design," National Symposium on Healthcare Design, San Diego Marriott Hotel & Marina, San Diego; (510) 370-0345.

**January 10-13, 1993:** Domotex Hannover '93, World Trade Fair for Carpets & Floor Coverings, Fairgrounds, Hannover, Germany; (609) 987-1202.



# New! Paramount Collection

Executive Luxury With  
Maximum Mobility.



Here's the only executive chair with 7-function ergonomic support. You get seat height adjustment, full seat tilt, seat tilt tension control, smooth rocking chair motion, backrest height adjustment, backrest forward and backward tilt and adjustable armrests.

All 26 designer fabrics and colors available for Quick-Ship.



**Office Master**

DESIGNER QUALITY AT AFFORDABLE PRICES

3717 D San Gabriel River Pkwy. Pico Rivera, CA 90660  
TEL: (310) 692-1995 FAX: (310) 692-2487

Circle 10 on reader service card







# TONY TORRICE

*Tony Torrice, ASID, interior designer and author with a background in child psychology. Founding partner of Living & Learning Environments, Torrice specializes in designing for, and with, children.*

## JUSTICE FOR ALL.

"Call me a translator, an implementer," says Tony Torrice.

"Child care, health care, school, whatever the environment, I always co-design with as many individual children as I can. Working on their level, I try to see the world from their eyes. "Children are naturally curious. They have a basic need to interact with the things around them. An environment that's out of reach can deprive them of many important learning experiences. Once children realize they can influence their surroundings, they develop the positive feelings that are essential to mastering their world. "A floor is a place for all kinds of childhood activities. From crawling to tumbling to reading a book. Carpet softens a child's first area of exploration. It provides me, as a designer, with a paint box of colorful textures to work with."

Innovators like Tony Torrice challenge us at Du Pont to continue leading the way with ANTRON<sup>®</sup> nylon. The carpet fiber top designers specify most. For more information about specing carpet for children's spaces, call 1-800-4-DUPONT.

DU PONT ANTRON

THERE IS NO EQUAL





# MARKETPLACE



Gunlocke's new Scroll guest seating showcases the beauty of solid hardwoods. The chair blends strong vertical lines with soft steambent curves rising to a subtle scroll.

Offered in maple, oak, walnut and cherry, Scroll is available with slat arms and back, with upholstered back and slat arms, or with fully upholstered back and arms.

Circle No. 230



Mercer Products applauds the creative mind and the masterpieces it inspires—so it is introducing custom color to its vinyl and rubber wall base and flooring accessories. A spectacular collection of environmentally friendly colors that are stable and have longevity in the marketplace are immediately available upon specification.

Circle No. 231

SIGNS OF A NEW RENAISSANCE?

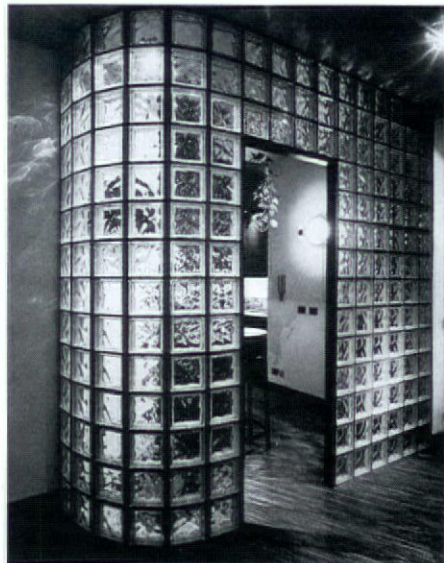


Milliken & Co. provides a touch of traditional values and a sense of majestic appeal by capturing the elegance of a bygone era with its new Renaissance Collection of drapery fabrics. The Renaissance Collection revives and revitalizes the natural feel and superb pattern definition of ornate woven fabrics. Milliken's computer-aided patterning technology creates a fiber blend with a comfortable, natural feel and pattern definition for a traditional upscale look.

Circle No. 233

Italian Glass Block Designs of Denver has introduced WoodGlass, the first system that allows Italian Glass Block to be easily mounted in a wood frame. This patented system combines the beauty of natural wood with the classic elegance of Italian Glass Block, providing designers and architects more flexibility in utilizing glass block in interior and exterior designs.

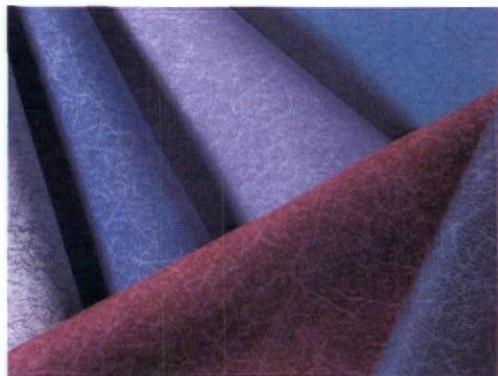
Circle No. 232



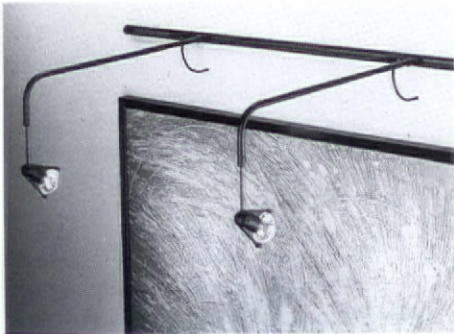
Spradling International has introduced Renaissance, a new decorative line of contract-quality vinyl fabrics.

Renaissance is a colorful and refreshing collection offering a duo-tone, marbled pattern in 15 multi-colored shades on a supple, unsmooth surface texture. Most of the color selections are monochromatic blends of light and dark shades, while others are mottled in two softly contrasting colors.

Circle No. 234







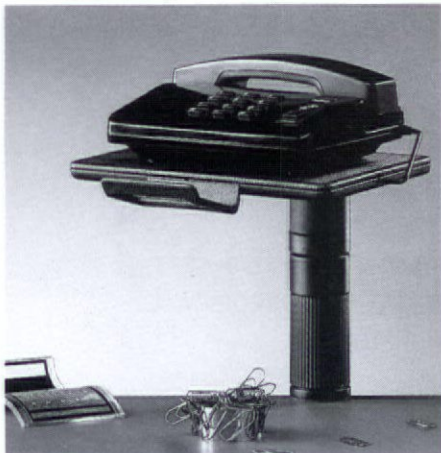
The Picture Wand from Targetti mounts on a horizontal track and accommodates a variety of fixtures to provide illumination of vertical surfaces or artwork. It is available in black and white.

Circle No. 237

Hafele America Co. offers an outstanding line of completely coordinated desk accessories from Hansa called the Desktop Liberators. The telephone stand (shown) is included in the Hansa assortment. Each element in the Hansa line is manufactured according to the highest quality standards and comes in three

designer colors—pearl, coffee and ebony to complement popular office decor and coordinate with current office design trends.

Circle No. 236



Geiger International has simultaneously introduced three contemporary sofa and lounge seating collections. Tuscany,

Matador and Bacchus consist of sturdy wood framing, built to commercial standards and covered with expanded polyurethane foam and Dacron Fiberfil. Each model is available in a single-seat lounge chair, a two-seat or three-seat sofa with loose seat cushions, solid upholstered side panels and integral, fully padded armrests. Matador (shown) has removable back cushions.

Circle No. 239



Material & Design Resources announces a collection of recycled waste plastic furniture. Eclipse, the largest piece in the collection, is a 60-in. indoor/outdoor dining table from the Waves Collection. Its Pave or Crystal Blue Glass top with black mirror lazy susan center rides above S forms of waste plastic set on cylindrical rods. The wave structures are joined at the bottom in a small delta of waste plastic covered with wood veneer.

Circle No. 235

## AUGUST REVIEWS FOR HOT NEW DESIGN



Inspired by the acanthus leaves that ornament the capitals of Corinthian columns, Pollack & Associates' Acanthus, a graceful damask of lustrous worsted wool and mercerized cotton, offers a wide range of uses. Available in 9 iridescent colorways, this timeless fabric is 54 in. wide and suitable for heavy duty applications. Shown are shell, vellum, old ivory, woodland and coral.

Circle No. 238



# MARKETPLACE

Architects Susan Frank and David Frisch have created a refreshing new design for Palazzetti. The Hat Box occasional tables, possess wit, clarity and directness that at once praises real life situations as well as architecture. The imagery of these occasional tables is simple yet strong in form due to the placement of materials—sandblasted steel supports the white birch veneer plywood hat box. The Hat Boxes measure 20 in. in diameter and 30 in. in height.

Circle No. 241



Mannington Commercial offers Fields and Forms, a complete line of compatible, commercial inlaid sheet vinyl flooring, featuring an innovative palette of color and pattern options. The Fields Collection (shown) incorporates two styles: Fine Fields, with a subtle granular surface texture, available in 28 softly styled colors; and Random Fields, a larger textural pattern in the likeness of natural conglomerate stone, available in 12 colors.

Circle No. 240



NOT JUST A SUMMER RE-RUN: ALL NEW DESIGN

Jack Lenor Larsen continues to build on the Galaxy Division fabric collection with Cumulus and Nimbus—casements of the 90s. Woven of 100% saran mono-filament, these two structurally textured designs sparkle when lit and offer a design alternative never before available for interior use.

Circle No. 242



ICF is introducing an innovative new stacking chair designed by Alfred Homann. Named Concerto, it is made of plastic with chromium-plated steel legs. A textured matte finish plastic provides visual and tactile warmth not usually associated with plastic chairs. Concerto is available unupholstered in four shades of grey, with upholstered seat or fully upholstered in fabric or leather, with and without arms.

Circle No. 243



E L D O N W A L<sup>®</sup>



Consistently Innovative  
By Design

Eldonwal<sup>®</sup>  
The designer wall accessory  
line that transforms open  
panel systems into productive  
and efficient workspace.

(310)518-1600, (800)827-5055

Eldon-Rubbermaid  
OFFICE PRODUCTS

1130 East 230th Street, Carson, CA 90745  
©1992 Rubbermaid Office Products Group Inc.  
A Rubbermaid Company

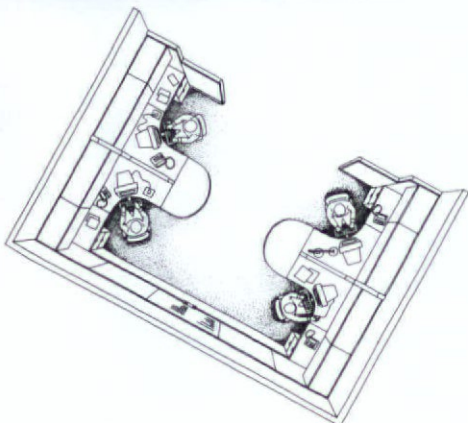
Circle 12 on reader service card



FOOTPRINT TILES AND TRAXX,  
ATTACHED TO FIXED WALLS,  
ELIMINATE THE NEED FOR  
CETRA SYSTEM PANELS.

FOOTPRINT COMPONENTS  
ARE MODULAR, COMPLEMENTING  
CETRA'S OPEN PLAN VERSATILITY.

CETRA SYSTEM PANELS  
EASILY ATTACH TO TRAXX  
AT ANY POINT.



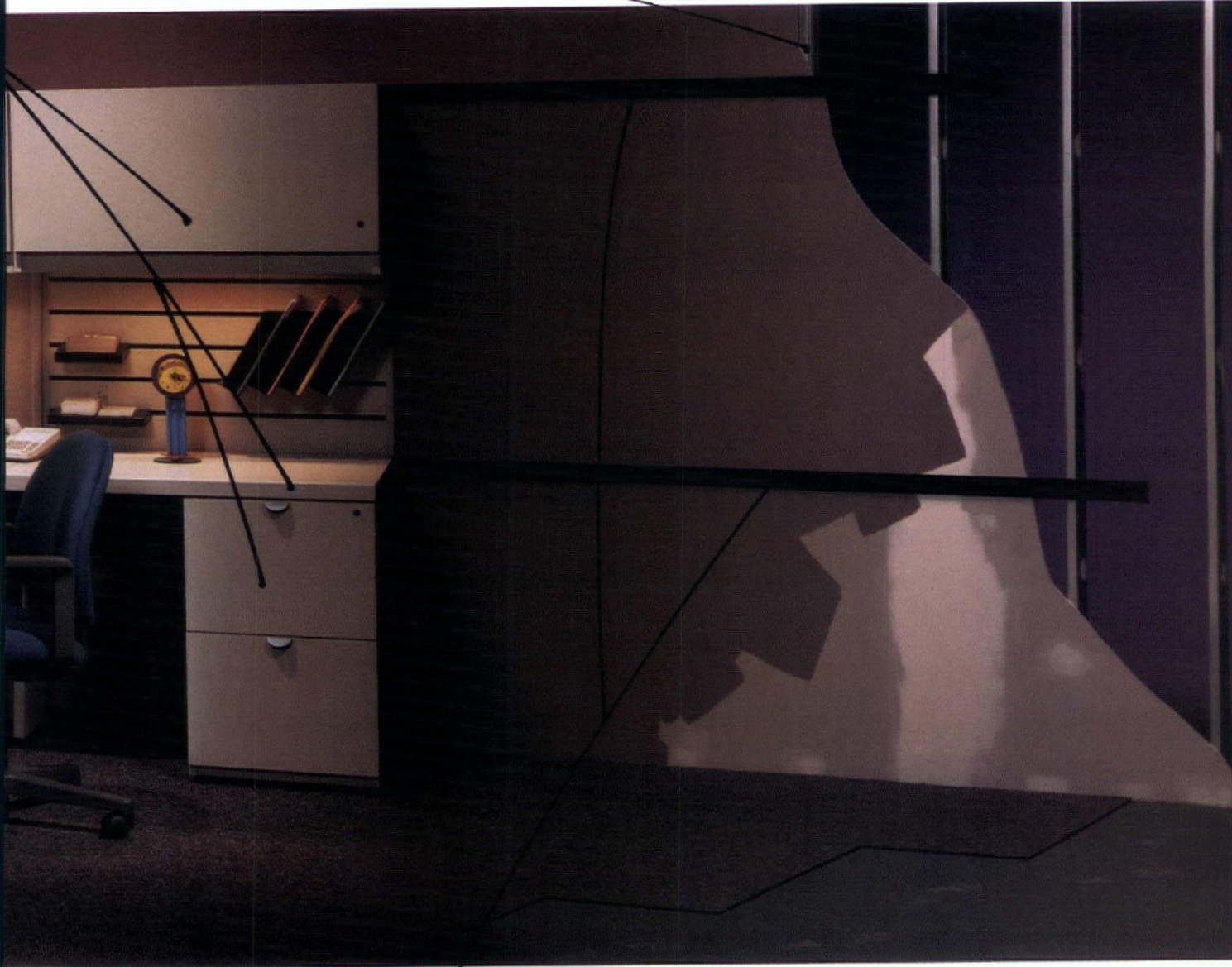
CETRA COMPONENTS  
INTEGRATE WITH  
FOOTPRINT.

BUILDING POWER AND  
COMMUNICATIONS ARE  
DIRECTLY ACCESSIBLE.



# FOOTPRINT™ AND CETRA® THEY INTERFACE. PERFECTLY.

FOOTPRINT TRAXX ATTACH  
TO EXISTING STUD WALLS,  
SUPPORTING TILES AND  
COMPONENTS,



COMPONENTS CAN BE  
PLACED ANYWHERE  
ALONG TRAXX.

FOOTPRINT —  
AS INDIVIDUAL  
AS YOUR OWN!

 **KIMBALL®**

Kimball Office Furniture Co.  
A Division of Kimball International Marketing, Inc.  
Jasper, Indiana 47549  
1.800.482.1616 Canada 1.800.635.5812



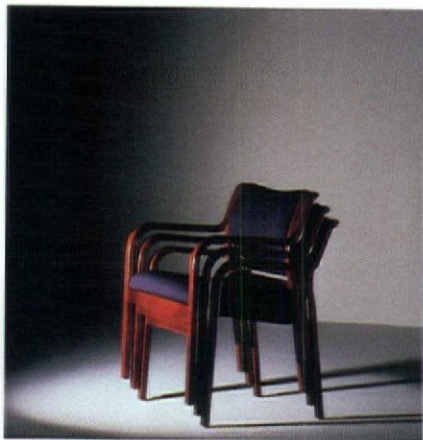
# Restaurant Seating

Whether or not recession-haunted Americans are eating out more and enjoying it less, they all want value—including the restaurateur. “Everybody is looking for bargains,” complained interior designer and restaurateur Adam Tihany recently, noting that clients want “cut-rate” food, wine, dinnerware, glasses—and interiors as well. Restaurant seating, already providing comfort, durability and ambiance, is now being scrutinized more closely than ever for price. Fortunately, this is nothing new to manufacturers, who must sell them much as McDonald’s sells hamburgers.

## THONET

The Krona stack chair incorporates transitional detailing with a strong molded plywood frame. Chairs stack 12 on a dolly for easy storage.

Circle No. 201



## KIMBALL OFFICE FURNITURE

Avenue multi-purpose seating provides the market with a graceful design. Through variations in finish, back stitching and fabric, the 11 Avenue models display a chameleon-like quality to complement any hospitality environment.

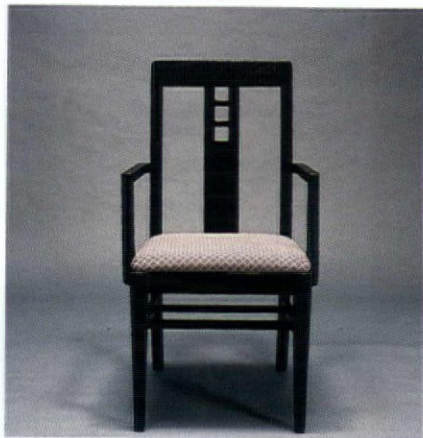
Circle No. 202



## CHAIRMASTERS

The # 2150A chair features a solid oak frame with foam pad seat, and is offered in custom finishes, COM or Chairmasters fabrics. A matching side chair is also available.

Circle No. 203



## FLAIR DESIGNS LTD.

These two new dining chairs with the comfort Flair (web) seat are available in standard powder coat finish or numerous designer powder coat colors. Models 325 & 326 are also available in many assorted upholsteries.

Circle No. 204





## EXECUTIVE OFFICE CONCEPTS

The classic profile and light scale of James Kelly's new Cascade seating series make it ideal for a host of applications. The solid maple hardwood frame features durable construction and the seat is field replaceable. Ladder arm models (shown) come with three quarter- or fully-upholstered backs. Ladder back and open arm models are also available.

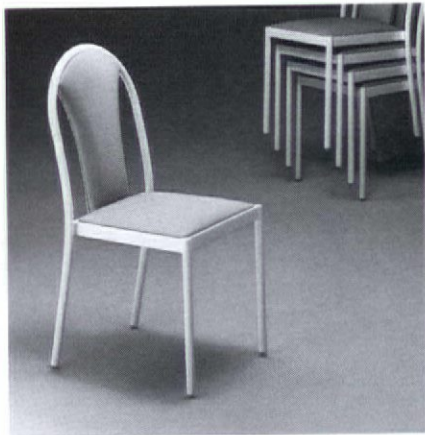
Circle No. 205



## MTS SEATING

The Nestable LaBella fills the need for a chair where storage space is at a premium. Nestable LaBellas may be nested four to six high, yet don't look or feel like typical stack chairs. ABS seat closure protects upholstery when nested and the epoxy-tough powdercoat frame finish comes in 12 standard colors.

Circle No. 207



## MUELLER/HAWORTH

The Cleo Chair Series of multipurpose wood guest chairs was designed by William Schacht to offer a variety of options. Open back, rail back and upholstered back designs plus careful detailing give distinctive choices in style, function and comfort.

Circle No. 209



## D.S. BROWN CO.

The Inter stacking chair offers excellent seating comfort due to the use of an inner steel armature frame and contoured polyurethane cast foam system. The chairs are suitable for use in conference, meeting room or restaurant environments.

Circle No. 206



## VECTA

LaFour chairs have a sculptured quality combined with a lightness in scale that makes them suitable for casual hospitality solutions. Made of steel rod and sheet metal, the chair can be finished in hammered pewter or thermoset colors, and is available with upholstered seat and back.

Circle No. 208



## OLD HICKORY FURNITURE

The 608D Diner Chair is durable, comfortable, easy to clean and adds an inviting touch to any room. Old Hickory offers 10 finishes and numerous options for all its chairs.

Circle No. 211





## CONDE HOUSE

The Bow Chair, designed by Andrew Belschner Joseph Vincent Design Partnership, is a wood frame pull up chair that takes its name from the archer's bow. Like that elegant object, the Bow Chair's curved frame is thin, strong, lightweight and poised in tension. Visual appeal and lightness are joined with practicality and durability.

Circle No. 212



## ICF

Ancora, designed by Werther Toffoloni, is a simple, vernacular chair made of wood stained in various colors with a woven straw, wood or upholstered seat. Light yet comfortable, the design was taken from the traditional Italian village chair.

Circle No. 214



## FALCON PRODUCTS

The elegant 4395 and 4397 Italian chairs can be specified in a choice of six standard wood finishes or custom colors. Two additional styles are also available.

Circle No. 216



## CLASSICO SEATING

Classico Seating continues to develop new products in tubular steel with the introduction of Napoli. Napoli offers European design with a five year structural frame warranty. Fourteen standard powder coat colors are offered, and barstool and food court models are also available.

Circle No. 213



## KUSCH

Cello has created a timeless combination of beauty and function through the development of advanced technology. The Cello combines a steel frame with a unique process that molds and shapes wood fibers into a curvilinear form, ultimately yielding a "flowing" back that is as mysterious as it is attractive.

Circle No. 215



## CONTINENTAL CREATIVE SALES

These affordable contract chairs are replicas of the traditional tavern design, constructed of sturdy welded tubular steel and lightweight plastic for extended durability. The Silvia Collection features tapered legs, bentwood-style stretchers and simulated wood grain veneer seats that enhance their bentwood appearance.

Circle No. 217





## AMERICAN SEATING

The Acton Stacker Chair features an ergonomically sculpted seat and back to provide overall support. The chair's waterfall edge allows for proper lower leg circulation, and the open design under the seat allows for free leg movement. Acton Stackers are available in a wide array of colorways in upholstered or polypropylene styles.

Circle No. 218



## KI/KRUEGER INTERNATIONAL

The Silhouette Chair provides comfortable, contemporary seating for dining environments. It is available in both arm and armrise models, sled-base and four-leg versions, with 30 powder-coated frame colors to choose from. Silhouette has foam-cushioned and upholstered seats and backrests, and an elliptical tubular steel frame.

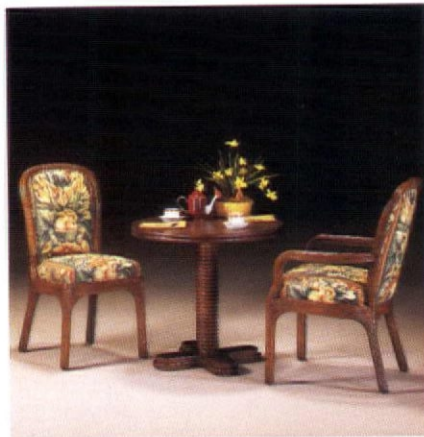
Circle No. 219



## SHELBY WILLIAMS

Carved corda design wood chair frames with foam padded spring seats and foam padded backs offer a new look in casual dining elegance. The chairs are available in a large selection of Shelby Williams standard and premium wood finishes.

Circle No. 220



## HAG, INC.

Scala, a guest chair for conference areas, meeting rooms, and dining rooms features practical yet stylish design at an economical cost. To enhance the design flexibility, five standard wood finishes and two metal finishes are available. The front legs of Scala are constructed of fine European beech wood and the rear legs are of metal.

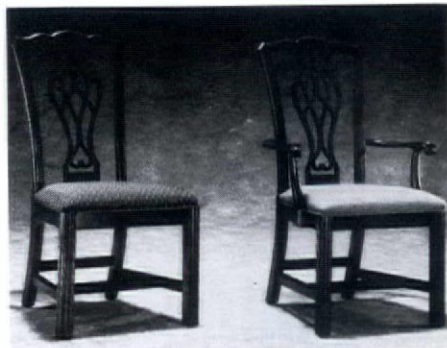
Circle No. 221



## AMERICAN OF MARTINSVILLE

This traditional arm chair in mahogany finish on maple solids is available in a standard fabric line consisting of over 500 new fabric colors and patterns. The design produces an elegant atmosphere for any public area.

Circle No. 222



## KNOLL

The Hat Trick Chair from the Gehry Collection offers designers an exciting change from traditional cafe and restaurant seating. The ribbon-like design transcends the conventions of style by focusing on the essential challenge of integrating material and structure. The chair is available with or without arms.

Circle No. 223



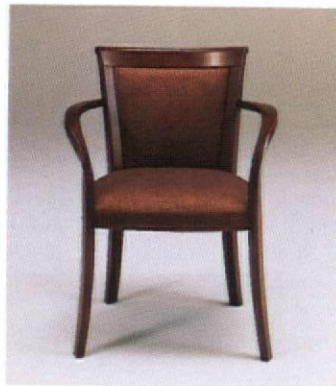


# Lean, Green Sitting Machine

The Montecarlo, Bieder and Riviera chairs show how Loewenstein gains attention and customers in the tough, turbulent contract market of the 1990s

By Roger Yee

Loewenstein's Montecarlo (above, left), Bieder (above, middle) and Riviera (above, right) take advantage of efficient manufacturing, environmentally sound materials and techniques, and close knowledge of customers' needs to offer utility and style at aggressive prices—an intriguing strategy for the 1990s.



**W**hen Hank Loewenstein founded the Florida-based furniture business bearing his name in 1966, a traditional approach to materials and workmanship plus good marketing and sales support enabled him to become an important supplier of chairs to the hospitality industry. However, that cozy and predictable world had changed irrevocably two decades later, when the current management team took over the company he had sold to investors. "We heard rumblings from California about legislation on indoor emissions of furniture finishes," recalls Leonard J. Backer, vice president-marketing of Loewenstein. "At the same time, deadlines were shortening in hospitality. Last-minute orders were becoming commonplace." Hotels and restaurants were also asking to pay as little as possible for top quality goods. Against these odds, Loewenstein has thrived by concentrating on customer service—and such appealing products as the recently introduced Montecarlo, Bieder and Riviera chairs.

To see how good furniture could be made under the new, disconcerting rules of the contract furnishings game, Backer, president R. Craig Watts and three other partners took a fresh look at the business in 1986. Eyeing the revolution in manufacturing that was shaking up America's industrial giants, they drew up an ambitious, long-range strategy. Not only would Loewenstein develop new, environmentally sound finishes, it would streamline its manufacturing and "out source" furniture components it could not produce economically. Besides strengthening long-term relationships in hospitality and retailing, the company would target new health care and corporate markets. And it

would roll out new products based on customers' needs.

A tall order for any organization? Needless to say, the baby steps towards achieving these goals were full of pitfalls. "We found that the ultraviolet light used to cure our finish yellowed it too," Backer admits. "It took eight months of R&D to find the right formula." Aiming a battery of 12 ultraviolet lamps on test pieces to cure them, researchers burned them instead.

One by one, the pieces have fallen into place. The high solids content of Loewenstein's new epoxy acrylate finish sidesteps the problem of volatile organic compounds or VOCs (emissions are less than 50% of the most stringent federal and state guidelines)—plus it's cured almost instantly by three ultraviolet lamps shining 25 seconds per surface. ("Dust has no time to accumulate," Backer claims.) Loewenstein's foam has no chlorofluorocarbons, and its water-based, high-tack polyvinyl glue has low VOC emissions. To secure supplies as economically as possible, Loewenstein buys most of its wood parts shaped in the rough from its North Carolina affiliate Gregson and finishes them in Florida, while purchasing other wood parts from Italian wood workshops in which it has equity. All this time, the company has continuously expanded its product offerings and perfected a state-of-the-art assembly line.

Has the big push paid off? Loewenstein can turn out aggressively-priced, custom-designed, quality products to order with an efficiency the Japanese might admire, shipping two orders of 300 chairs, for example, in 72 hours from raw wood parts to finished goods. Fully 95% of the product line ships in less than five weeks, even as customers

choose from 350 models in 26 wood finishes and 24 metal finishes. Health care services such as Kaiser Permanente and Marriott's Senior Living Centers, and corporate clients such as Electronic Data Services and the Federal Reserve Bank in Dallas are lauding the strategy, as are hospitality and retailing buyers.

Montecarlo, Bieder and Riviera reveal fascinating hints about where Loewenstein expects the contract market to go in the turbulent 1990s. Montecarlo is a wood armchair with upholstered seat and back whose characteristic feature is a continuous leg-arm that bends and twists with no vulnerable finger joints. Classically monumental in appearance, the chair is sized for today's tight spaces at 25-1/2-in. width, 22-in. depth and 32-in. height.

Bieder is a wood chair that pays homage to the newly rediscovered 19th-century Biedermeier style with an armchair, side chair and bar stool. The original and its adaption differ significantly: Bieder is lighter, smaller, simpler and, despite graceful curvature of arms and back, a lot more affordable than its predecessor. Riviera, by contrast, is a starkly contemporary stacking metal armchair made distinctive by compound curves and a "floating" seat pan—graceful yet rugged enough to handle crowds.

"We had our best year ever for revenue and operating profits in 1991," notes Watts, "and 1992 may turn out to be even better." With virtually every chair that rushes out of the factory being environmentally correct, value-priced, custom-designed and made to order, Loewenstein's chief worry could be stocking enough ultraviolet lamps to reach the 21st century. ☛

Circle No. 225



Geiger

The Eco Group offers exceptional value in management furnishings. It is available in Geiger's extensive range of premium grade veneers and can also be ordered with the storage units finished in Tintacoat®, an enduring urethane, offered in a broad range of colors.

Design: Geiger Design Group

As shown \$10,610. list



Geigercenters New York Los Angeles Chicago Toronto London

Call 800. 456. 9672 or Circle 13



# Weaving in Bark and Steel



One unconventional textile after another emerges from the studios of a unique partnership called Nuno

By Roger Yee

Come along on a journey to the small city of Kiryu in Japan, where generations of weavers have maintained hundreds of small textile mills. There you are welcomed into the presence of a third-generation master textile designer who graciously shows you into his studio, opens one closet after another of sample weavings—and out tumble hundreds of designs, each progressively more fantastic than the one before, taking on such contrasting images as gossamer webs, ribbons of steel, a flock of sheep and even fragments of bark. For Kenneth Lowengrub, co-founder and executive vice president of Ilana Goor and now president of Nuno America as well, the visit to the studio of Junichi Arai a couple of years ago was like a dream.

On the other hand, Lowengrub realized that the imaginative textiles that Arai and fellow master weaver Reiko Sudo market in Japan through their own Nuno retail stores were quite unlike anything in the U.S. market. He now offers Nuno's distinctive products for residential and contract use here through Nuno America. Judging from the market's earliest reactions, designers are sharing his sense of wonder and delight at fabrics in striking geometric and organic patterns, woven and finished with computer-aided looms and hand labor in such conventional fibers as wool, cotton, silk nylon, rayon and

polyurethane, and such exotic materials as stainless steel and aluminum.

Arai and Sudo are not pursuing novelty purely for its own sake, despite their wide-ranging explorations of fiber art. As the holder of some three dozen patents in textile technology, Arai has expanded the universe for textiles through innovative designs incorporating metallic yarns, computer programming for jacquard looms, and custom textile designs for some of Japan's top couturiers, including Issey Miyake, Rei Kawakubo, Yoshiki Shinome, Osamu Maeda, Shin Hosokawa/Pashu and Yoshiki Hishinuma. In a tribute to Arai, Jack Lenor Larsen, the dean of American textile designers, has said, "Of all post-industrialist fabric designers, Arai is in the front rank, a genius who comprehends the relationship of the jacquard loom to the computer."

Sudo, based in Tokyo, brings her own unique talents to this partnership. Having worked as a freelance textile designer for various Japanese companies, she has won acclaim for her fabrics in numerous exhibitions and competitions in Japan, the United States and Europe. She is known for her skill in building on design concepts drawn from Japan's rich artistic heritage, invigorating them with new materials and construction methods.

The two designers run Nuno

Fascinating examples of the contemporary weaver's art can be seen in these Nuno fabrics, including (left to right) Sashiko Flower, Aluminum Lamé Stripe and Sashiko Yukidoke.

from their respective studios in Kiryu and Tokyo, with Arai concentrating on working with the mills, Sudo managing the business, and both partners creating new designs. They enjoy considerable latitude in producing products for the American market, as part of Lowengrub's strategy to position Nuno America uniquely. "I believe it's best to let them be free," he says. "I don't ask for a specific product to fill a market niche. While I might suggest certain fabric widths, I wouldn't specify patterns or colorways."

Although many of Nuno's most dazzling effects are reserved for the residential market, Nuno America has taken care to see that there are fabrics acceptable for contract applications, with appropriate weights and wear and flammability characteristics. There should be many more to come, Lowengrub indicates, as Arai, Sudo and their colleagues continue to test the limits of textile design and technology. While the future output of these master weavers may take textiles into decidedly unfamiliar territories, Lowengrub adds, "This will keep us fresh—and apart from the rest of the industry."

As you run your hand over Nuno's delicate, striped sheer in aluminum lamé, you may imagine what other surprises are hidden in the closets of Kiryu. ☪

Circle No. 226



Co-founders of Nuno in Japan, Junichi Arai (left) and Reiko Sudo (right), are both accomplished textile designers with numerous patents and awards to their credit—as well as a collection of unconventional fabrics.



Geiger

The Contour chair is ergonomically designed and features fully padded upholstery, throughout, to prevent damage to surrounding casegoods. Upholstery of the chair is available in a broad range of Geiger's, in-stock, European leather or COM. The cast base may be specified in a variety of metal finishes and colors.

Design: Stan Lind & Geiger Design Group

*Highback in leather \$2,180. list*

*Lowback in leather \$1,960. list*







AN ENSEMBLE OF STAR PERFORMERS, PERFECT FOR ANY SEATING ROLE YOU HAVE. UPHOLSTERY SELECTIONS ARE FROM AN EXPANSIVE WARDROBE OF HIGH STYLE TEXTILES. EPOXY TOUGH POWDER COAT FINISHES OVER DURABLE STEEL FRAMES PROVIDE THE PERFECT COMPLEMENT.



WHEN YOU'RE LOOKING FOR MEMORABLE PERFORMANCES, CAST MTS IN THE LEAD.

**MTS**

THE BEST SEAT IN THE HOUSE



Circle 15 on reader service card

**MTS SEATING**

P.O. Box 2001 Temperance, MI 48182 Tel: (313) 847-3875 FAX: (313) 847-0993



# Do Good Food and Good Design Still Mix?



Opposites attract in the Montréal restaurant Citrus, designed by Jean Pierre Viau, where fat meets thin, rough meets smooth, and Montréal's beautiful people—artists, designers, business people and the ubiquitous, black-clad hip crowd—come to see and be seen. The mahogany columns (above), inspired by airplane wings, are fat, rounded forms that taper to a sharp, elegant point. Photography by Andre Cornellier.

**With Americans seeking "value" when they dine out, do restaurateurs need interior design?**

**B**elieve it or not, there are 59 countries outside the United States where you can order a Big Mac with fries and a Coke. With the time it takes for an overseas McDonald's to become profitable cut dramatically from 10 years to just a year or two—and its current prospects for domestic growth flat at best—the Golden Arches are taking on the world, opening some 450 restaurants in foreign countries versus 250 in the U.S. in 1992 alone. Although menus everywhere are amazingly uniform, McDonald's takes pride in fine-tuning its fare, offering a "Kiwi Burger" with beet root sauce to New Zealanders or a spaghetti meal priced for lower income customers in the Philippines—even as the French actually enjoy le hamburger served American style.

Knowing who's coming to dinner is as important as ever for America's restaurateurs and their nine million, highly competitive food-service colleagues in the recessionary 1990s. With food-service industry sales for the U.S. commercial, institutional and military sectors expected to grow at a respectable 5.6% in 1992 (nearly three times the rate in 1991), accounting for nearly 5% of the nation's gross national product at \$262 billion, eating out continues to be a touchstone of the American way of life. In fact, the National Restaurant Association notes that 43% of the U.S. food dollar is consumed outside the home, a percentage expected to continue rising.

Obviously, the winning recipe for today's successful restaurant still calls for a careful blend of interior design (what food-service consultants call the "box"), furnishings, fixtures, equipment and service—along with what goes on the plate. Since rent accounts for some 5-6% of monthly sales for restaurants in most cities and up to 20% in such pricey places as New York and San Francisco, restaurateurs take their real estate seriously. Fortunately, the "value" that today's food-service establishment is bringing so conscientiously to the table does not preclude a budget for the designer of the stage set that presents it. Indeed, designers are needed to redefine what dining out means to us, now that the extravagances of the past decade are history.

For all the dollars generated by food service, individual sales and profits can be surprisingly slender. Novices who feel inspired to open their own restaurants each year might reflect on the following sales statistics from the National Restaurant Association. Some 72% of all eating and drinking places had annual sales of less than \$500,000 in 1987, with unit sales averaging \$428,928 for restaurants and lunchrooms, compared to \$411,790 at fast food restaurants. The average per-person check came to \$3.88 in 1990.

Americans eat out often, nevertheless, and a majority of them declare that they are quite satisfied dining in a table-service or quick-service restaurant. If 57% of our population consumes at least one commercially prepared lunch away from home each week, more than a handful of talented restaurateurs will be vying to seat us. To the extent that the restaurants shown on the following pages typify what is happening in the 1990s, good food and good design are still going splendidly together. Bon appetit! ☺



# Best Western

Can wild Western cuisine—and design—score a landslide victory with Washington's jaded politicians at Red Sage, by Studio Arquitectura?

By Jean Godfrey-June

If Thelma and Louise did indeed go to heaven (after their much-speculated-over drive off the cliff into the Western landscape), tonight they'd be in downtown Washington, D.C. having dinner. They'd be ordering up chipotle-shrimp-butter-milk corn-cakes and hickory-grilled buffalo steaks with about 300 other people—most of them lawyers, with a few politicians and law-abiding citizens thrown in for good measure. In a gray-pinstripe and starched-collar town, Red Sage, Mark Miller's \$5.2-million restaurant downtown at 14th and F, adjacent to the Willard Hotel and next to the National Press Club Building, has caused a bit of culture shock. But for Miller and architect Stephen Samuelson, principal at Studio Arquitectura in Santa Fe, N.M., Red Sage's mythical Western environment is every bit as American as the Lincoln Memorial.

Loosely inspired by a mythical locale "somewhere north of the Rio Grande, south of the Tetons, west of the Mississippi and east of the Rockies," according to food-guru Miller, the design bursts with witty, authentic details, yet never pinpoints a specific location or style. "We wanted to evoke emotions, not refer to a given spot on the map," Samuelson explains. Neither Miller nor Samuelson was interested in pastiche. The design is grounded in a traditional vocabulary, based on familiar elements that are re-created and interpreted in unexpected ways—like the food that has made Miller famous.

In a city full of monuments, Miller's sense of American history goes beyond Pilgrims



and elder statesmen. Miller traded in a career as an anthropologist and art historian when his interest in food evolved into a job with Alice Waters at Berkeley's legendary Chez Panisse, and then catapulted him to super-chef-dom at Santa Fe's Coyote Cafe. (*Life* magazine dubbed him "one of the most influential chefs of the '80s.") Now, he regularly crisscrosses the country and even South America to research native foods and plants.

"Food should be of the place," Miller says. "In America, that means you've got a lot to choose from." Why bring the West to Washington? "For people all over the world, the West is the most powerful symbol of America," he maintains. "There's a Western sense of humor, pragmatism and a freedom of

"Even the jaded are agog," marveled the *New York Times* at Red Sage's \$5.2 million explosion of craft, art and architecture. The design team tempered rugged Westernwear with elegant, simple spaces, such as the Library (opposite). Here, buffalos charge boldly around custom light fixtures, subtly illuminating the fresco-tinted plaster walls and ceiling, which were hand-rubbed with beeswax. In the Gentleman's Bar (above), the clean lines of the hand-hewn timbers contrast with intricate chandeliers and green tilework.









From the upper level bar (left) at Red Sage, the brilliant George Barnaby mural beckons guests downstairs (below) to the main, basement level, where Samuelson fought hard for a light well that opens the space up. One of the private dining rooms (opposite) reflects an intimate atmosphere with a storefront-entrance, pounded-tin arched ceilings and inventive details like antler-embossed light fixtures.

nature that I wanted to express."

Western? Yes. Another Coyote Cafe? No thanks. "There are enough bad copies of that as it is," Miller observes. In conceiving Red Sage, Samuelson and Miller were adamant that it not fall into the typical categories.

"We didn't want it to be Southwestern, Spanish, Mexican, Californian, or yahoo-cow-

Samuelson called for a light well in the sidewalk, no small privilege in the District. "I'd be standing in this dark pit yelling, 'I need light!'" he recalls. "Convincing the zoners to let us do it was almost more difficult than the functional problems."

Yet the saga of Red Sage was far from over. "We still had to somehow convince 300

## A mural painted by a Dominican monk...from Las Vegas

boy," says Samuelson. What they did want was more challenging. The two toured the nation's top restaurants upscale and down, from Bradley Ogden's in San Francisco and Richard Melman's in Chicago to the various Brian McNally hot spots in New York. But nothing clicked, save a few details, such as underlit counters and a woodburning oven that's one of three in the United States. ("It is a great oven," offers Miller. "It creates this incredible campfire smell that really adds to the atmosphere.")

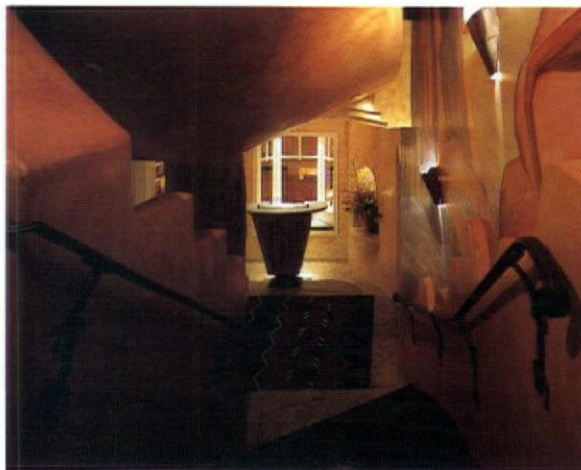
Meanwhile, back at the ranch, the site—a speculative office building owned by Coyote Cafe investor Terry Peay—was causing major problems. "Just how and where we wanted the restaurant to sit in its shell was difficult to establish," Samuelson recalls. "We tried it in every possible configuration." It became clear that the street level would fit a bar area at most, while the largest space, the primary seating area, would be consigned to the basement.

According to Samuelson, the basement looked "like Beirut." Miller refers to the whole process as "excavation," and he's only partly joking. Eventually, a main dining room, smaller "library," foyer-lodge and two private dining rooms were carved out. To bring in light,

people that they wanted to go downstairs into the basement," Samuelson explains. The solution: A two-story mural by Las Vegas artist and Dominican monk Gregory Barnaby incorporating four horses, representing earth, wind, fire and water. "The horse had as much of an impact on American history as the Industrial Revolution," Miller believes. To expand on the theme of a romantic, mythical West, where cowboys slept beside a campfire on the prairie with the stars above, the team added a nighttime sky, beneath which they suspended voluminous, plaster clouds.

Outrageous, outsized details like these spurred the design itself. "We were increasingly attracted to early Victorian details," Samuelson recalls. "Out of that came the Territorial style that Western ranchers adapted from place to place over the years."

Every detail has thus been abstracted or





blown out of scale in some fashion. Barbed wire, for example, has been translated to inlay on the tables, and is repeated in signage and lighting fixtures; banquettes look like giant horseshoes, capped with horseshoe nails; carpets are transformed into giant bandanas. Samuelson points out,

## Levis, Marlboros and Red Sage—on the Left Bank?

however, that the team was careful not to “Disney” the details. “We weren’t out to make jokes,” he emphasizes. “Everything is handcrafted. There’s not a piece of plastic in the design.”

Indeed, craftsmanship was all. Toward this end, the team imported craftspeople and construction workers from the Land of

went on to create an entire line of chairs for the restaurant. Even the fresco plaster walls were tinged with intense, earthy color, then polished with beeswax. “We felt fresco-plaster walls were important because everything in Washington is so cold,” says Samuelson. “We wanted smooth, warm, rounded.”

On a larger scale, the concept of a Western town has given the private dining rooms their cozy character. “We created storefronts with stylized white Territorial false fronts, very turn of the century,” says Samuelson. Funky signage and tin ceilings were imported from Santa Fe. Since ceiling heights throughout the basement space were low and uneven, Samuelson emphasized horizontality and avoided vertical planes.

For a fledgling business, Red Sage already



Enchantment, housing them on an entire floor of the local Day’s Inn for over a month. “Living in Santa Fe is like being in Florence during the Renaissance,” Samuelson observes. “It’s a melting pot of creative talent.”

Natural, traditional materials like tooled metal, whittled wood, etched glass, plaster walls and wool rugs have been used to reinforce the design’s authenticity, while such rich, deep colors as silver and gold, teal and oxblood, and a rich red on the cement floor evoke Western mesas. The “right” chairs were custom-designed by Terrance Hunt, who

has big plans. Burrowing into an additional 4,000 sq. ft. of basement has enabled the team to add a bakery to the restaurant. A retail store and a catering concern will soon be included as well. And custom pieces made for the restaurant may eventually be adapted into products. Will the \$18,000 Walt Buster chandeliers make it into the the product lineup? You never know.

Meanwhile, the demographics are certainly right. Miller’s background helped him find a location where some 30,000 lawyers live within a five-block radius. This means that

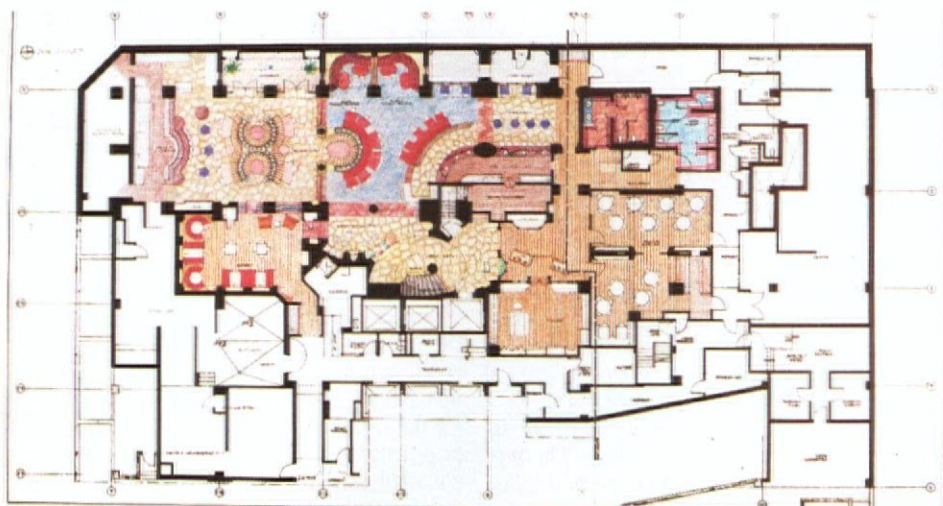




some of Washington's stuffiest shirts are packing the house, with tables booked over a month in advance—at some \$30 per person for dinner. "It's not the sleek, super-status '80s anymore," says Miller. "People are interested in something less pretentious." (If no less costly, one might note.)

Miller is so pleased with Red Sage's

results that he is contemplating opening a restaurant in the capital of another Western nation. Parisians, long obsessed with Levi's jeans and the Marlboro man, might well be the perfect audience for Red Sage's brand of mythical Western design. For Miller and Samuelson, riding to Paris on Washington's coattails could well be sage advice. ☞



Walls throughout (opposite, a downstairs dining area) are finished in fresco plaster, which was painstakingly dyed with concrete dyes in different colors, then layered for a mottled, deep effect.

God—or design—is in the details: An overall design plan for Red Sage wasn't evident until Miller and Samuelson concentrated on the details. Far from Planet Hollywood pastiche, these details—a wrought iron lizard handrail (top, left), a "flaming" light fixture (top, right), an \$18,000 "ring of fire" chandelier by Walt Buster (bottom, left) and hand-hewn and sculpted timbers (bottom, right)—all reinforce the overall plan (below).

#### Project Summary: Red Sage

**Location:** Washington, D.C. **Total floor area:** 18,800 sq. ft. **No. of floors:** 2. **Total seating capacity:** 300. **Budget:** \$4,000,000. **Wall plaster:** Bill Roth Plastering dba Bend Mud Plastering. **Tin ceiling:** Kevin Patterson. **Stone floors:** Arizona flagstone by Southwest Stone. **Floor tile:** Buddy Rhodes Studio. **Carpet:** Chesterfield, Zapotec Art. **Pocket doors:** Ruben Gonzales dba La Antiqua Compania. **Glass:** Dahl Glass. **Etched glass:** Kit Carson Design. **Metalwork:** Christopher Thomson Industries. **Clouds, "Ring O'Fire" chandelier:** Walt V. Buster Architecture and Metalworks. **"Bison" chandelier:** Kevin Patterson, Jodi Norskog, Marilyn Gong. **Hogan lighting sconces:** Jodi Norskog. **Other lighting:** Dahl Glass, Light Metal Works. **Tiled bar backsplash:** Pam Moller. **Exhibition kitchen backsplash:** Pratt & Larson. **Railings:** Christopher Thomson. **Seating:** Terrance Hunt Studios with Studio Arquitectura. **Leather for Terrance Hunt seating:** Lackawana. **Fabric on bancos:** Barrow Industries. **Table tops:** Buddy Rhodes Studio. **Table/bar tops:** Syndesis Studios, David Hertz-Owner. **Client:** The Stephen A. Goldberg Company and Mark Miller. **Design architect:** Studio Arquitectura, Inc., Architects/ASID, Stephen Samuelson, Harry Daple, Glynn Gomez, Gilles Chabannes. **Architect of record:** Shalom Barnes Associates. **Interior designer:** Studio Arquitectura. **General contractor:** Omni Construction. **Lighting designer:** Studio Arquitectura. **Electrical consultant:** David Sondini. **Kitchen consultant:** Cini-Little International. **Graphics consultants:** Hasten & Hunt Graphic Design, Inc. **Mural:** Gregory Barnaby. **Photographer:** Ron Solomon Photography.







# Achtung! Baby

Where can Hollywood's Players have pretzels with their Pellegrino?  
Try Santa Monica's Röckenwagner, with interiors by David Kellen

By Amy Milshtein

If all the world's a stage, then Los Angeles is a multi-media extravaganza in which the hottest fads fizzle in a week, body parts are sculpted to this month's ideal and nothing is more stale than yesterday's restaurant. The city's players are in for a surprise, though, when they go to Röckenwagner, Santa Monica's latest offering. The interior, created by David Kellen, Architect, was designed for today—and tomorrow.

Interestingly enough, the restaurant had already passed the difficult test of time awhile ago in a previous incarnation. Owner/chef Hans Röckenwagner gained a loyal following by serving uncompromising food in a rather compromised space. For the last six years running, his shoebox-sized restaurant on Venice Beach earned a top 15 spot in the esteemed Zagat Restaurant Survey.

The cuisine, which *Gourmet* magazine calls, "...artful cooking, marrying a German sensibility [with] California ingredients," has attracted Los Angeles' restaurant-hopping crowd and kept them coming back for more. Röckenwagner insists that 60-70% of his clientele are repeat customers. Backed by an undisputed reputation, Röckenwagner decided to build his flagship so that the design would equal the food.

A spot on Main Street that boasts a myriad of advantages was secured. Main is both a well-established shopping district and one of the few L.A. streets where Angelenos actually walk. As pedestrians stroll by, they cannot help but notice the restaurant. Being

a tenant in an attention grabbing, though severely modern Frank Gehry complex has its advantages.

With toney shops on one side and the Santa Monica Museum of Art on the other, Gehry's creation looks like a futuristic European piazza. Röckenwagner, who grew up in southern Germany, wanted to bring the theme indoors with warmth. The last thing architect David Kellen wanted, though, was a cutesy town square.

"I wanted all of the energy and romance of an old world courtyard," remembers Kellen, "without the kitsch. I didn't want to create a Euro Disney."

But Kellen isn't Disney bashing. "I am intrigued by the idea of Disney as a total transformation of space," he says. "But it's too specific. Everyone gets the same message. In Röckenwagner patrons can see

Depending on where they sit, diners at Röckenwagner can observe or be observed. Sitting in the busy booth area (above) promises to put you in the center of attention. Despite the fact that the restaurant can accommodate 85 people, the space never gets too loud. Tall ceilings and various "buildings" quiet conversations and clatter.

Alice in Wunderland?: Both architect and client wanted to transform the Röckenwagner restaurant into an abstraction of an European town square. The result is such separate, suggestive elements as the wavy fountain or the kiosk-like structure (opposite) that work together.









Wide use of exterior materials, like brick in this alcove (below), help blur the line between indoors and out. Hoping to ride on Röckenwagner's famous coattails, many artists now clamor to have their work in his restaurant. The people-like floor lamps were created by sculptor Greg Falk.

what they want to see and draw their own conclusions."

Working on the theory that architecture should be a personal experience, Kellen set about creating Röckenwagner by sculpting "buildings" and other town square elements using what are normally exterior materials. Brick, wood siding, black slate and stucco create an interior that obscures the line between outside and inside. A fountain bubbles away as patrons walk down the black

also serve a distinct purpose. One "building" holds the kitchen, another the bakery. And the many anthropomorphic forms Kellen has scattered about are actually floor lamps.

Avoiding the "Disney factor" proved trying at times. When Röckenwagner came back from New Mexico with a truck full of logs for his restaurant, Kellen was put to the test. "If I used the logs vertically, they would look like Fort Apache," he says. "Horizontally, they became a little cabin." The logs were finally stacked both ways, making them harder to read.

Aside from his design duties, Kellen also had to orchestrate four artists whose work would be part of the interior. A muralist, a mosaic artist and two sculptors, one piece for the fountain and the people-lights, had to be supervised. "Working with them and a client with strong ideas was a challenge," remembers Kellen. "Listening to and accommodating everyone really helped me grow as an artist."

The result is an amazingly cohesive restaurant made up of different parts. This favors the repeat patron, who can experience a different feeling each time he or she visits. It also may account for the diversity of diners.

In fact, the new Röckenwagner attracts a mix of professionals, movie stars, and regular joes of all ages. Since the restaurant serves breakfast, lunch, dinner and weekend brunch, a Röckenwagner meal can be enjoyed at any time or price range. There is even a bakery case so people can just pop in to pick up one of the restaurant's famed breads.

Why offer all of this diversity? "In a time when competition is big and money is tight, I wanted a place that could cater to everyone," says Röckenwagner. "The only thing I don't offer is room service."

His healthy attitude—coupled with the smashing interior—should keep the restaurant as solid...as a Röck. ☺

#### Project Summary: Röckenwagner

**Location:** Santa Monica, CA. **Total floor area:** 3,900 sq. ft. **No. of floors:** 1. **Total capacity:** 90. **Cost per sq. ft.:** \$70. **Wall covering:** Expo Stucco. **Paint:** Frazee. **Laminate:** Nevamar. **Flooring tile:** American Olean. **Carpet:** Royalty. **Ceiling:** USG. **Lighting:** Custom fixtures, Greg Falk, Ingo Maurer. **Door hardware:** Schlage. **Window treatment:** Window Teck. **Chairs:** Greg Fleischman. **Booths:** Kress. **Upholstery:** Kress. **Tables, architectural woodwork and millwork:** Hans Röckenwagner. **Signage:** Fadi Shabshab and Sami Shabshab. **Owner:** Hans and Mary Röckenwagner. **Architect:** David Kellen. **Structural engineer:** Les Fejes. **Mechanical engineer:** Comeau Engineering. **Electrical engineer:** Moses and Associates. **General contractor:** Fadi Shabshab and Sami Shabshab. **Food service consultant:** Wolfgang Design Associates. **Lighting designer:** David Kellen, Architect. **Photographer:** Tim Street-Porter.

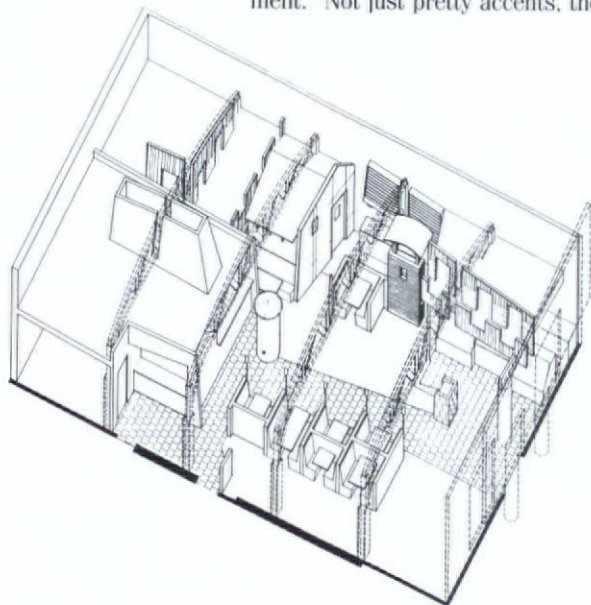


slate "pathway." Once seated, guests gaze on various forms that suggest buildings, kiosks, chimneys and even other people.

"Individual elements have their own distinct personality," insists Kellen. "I tried to

## No talking mice or Fort Apache, please

approach each one as different person, someone who would take the whole 'square' into account while creating his own statement." Not just pretty accents, the elements





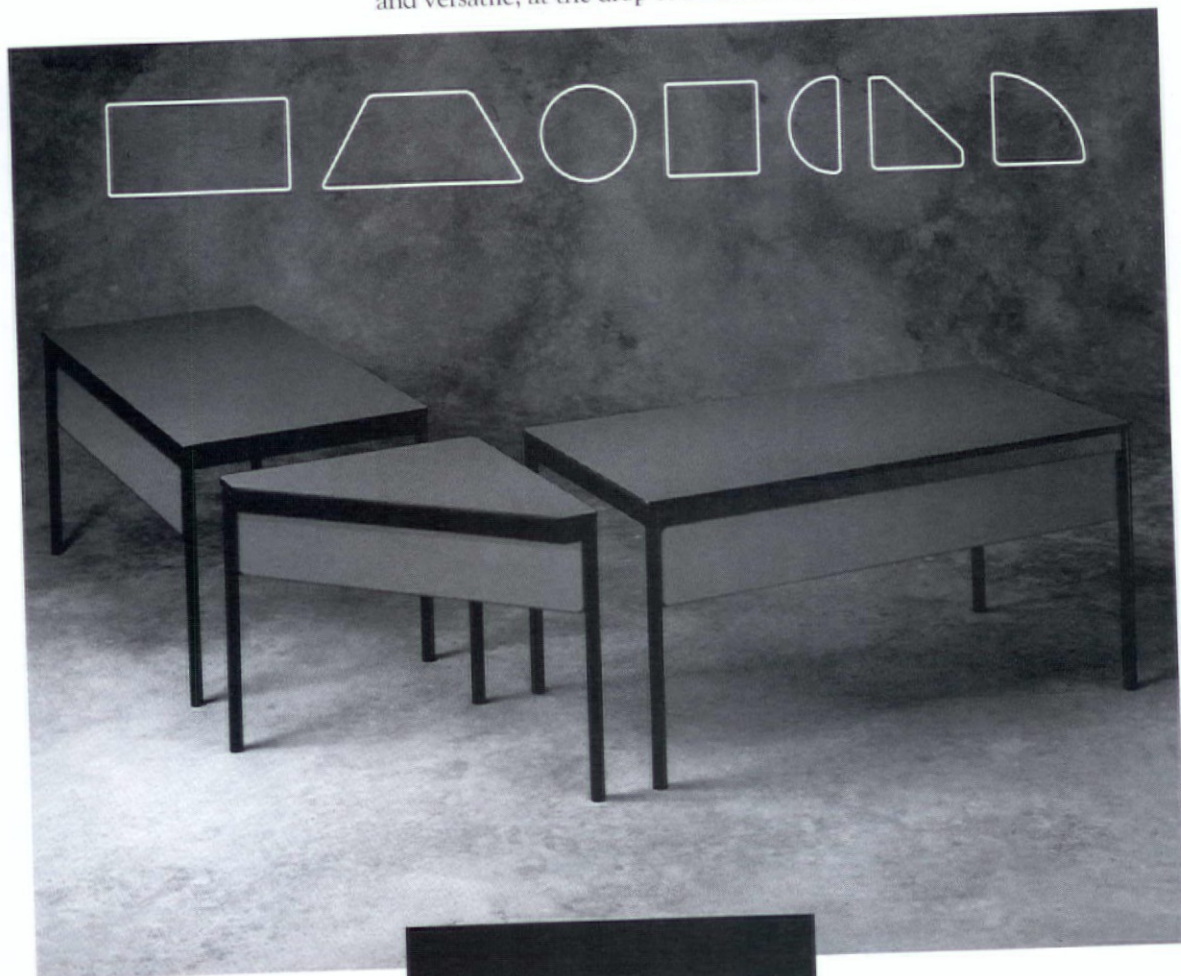


PROBLEM:

Specifying tables for the room that must wear many hats; conference, meeting, training, break-out; impossible!

SOLUTION:

Until Howe. Introducing the new lighter weight SPECTRA™. The clean, round tube design makes it the perfect choice for a free-standing table. A new, easy to use interlocking mechanism transforms it into a crisp looking table system. Add the new fold-away modesty panel and you have a very stylish training room. SPECTRA™ flexible and versatile, at the drop of a hat. Howe smart.



**TABLES  
= HOWE**

WE HEAR YOU!

Circle 16 on reader service card

CALL: (800) 888 4693







# Peaches and Sushi

Like the Japanese cuisine it serves, Atlanta's Nakato Restaurant, designed by Kajima Associates, came together successfully in a way seldom seen here

By Roger Yee



If cereal or toast, eggs, juice and coffee in the morning sound good to you, you'll feel right at home breakfasting in Tokyo, Osaka or Yokohama. Indeed, Japan has been sampling Western foods since the Meiji Restoration in the late 19th century. From resuming the long-forbidden practice of eating red meat as one of many ways of "strengthening the nation" in its early dealings with the West, the Japanese have come to like such *gaijin* fare as fast food (McDonald's is pronounced "Macadonarudo"), pizza (Domino's runs the leading home delivery) and premium ice cream (lines of young people go around the blocks at the Haagen Dazs shops in Tokyo). Happily, the cultural exchange works both ways. Japanese cuisine has become so popular in Atlanta, for example, that Nakato Restaurant recently opened a new, larger facility, designed by Kajima Associates, to accommodate a growing American clientele.

Nakato opened for business in 1972 by

renovating a space formerly occupied by an Italian restaurant in a structure some 70 years old that lay close to downtown Atlanta. "There was not much we could do with the exterior," recalls Mr. Takahara, the restaurateur who owns Nakato. "So we concentrated on remodeling the interior in the Japanese style." The restaurant prospered with table-dining service and a sushi bar.

Two decades later, Nakato faced a noticeably more mature market. Japanese cuisine had increasingly won the attention of well-educated, affluent Atlantans—attracting the attention of other Japanese restaurateurs, several of whom opened high-profile restaurants of their own. Deciding to remodel and expand his existing facility, Takahara approached the Atlanta office of Kajima, one of Japan's great "Big Five" design-build firms, to undertake his assignment.

Initial studies by Kajima of the existing structure and its surroundings promptly revised his plans. "The building had asbestos

The tatami rooms at Atlanta's Nakato Restaurant, seen in a detail of an alcove or tokonoma (opposite) and in an overall view of interconnecting spaces (above) were built by Dainichi Kensetsu, a carpenter whose craftsmen were flown in from Japan. Guests can sit in *za-isu*, "legless chairs," in this traditional setting, one of three distinct settings in the 20-year-old establishment.



that would have to be removed, forcing the restaurant to close," explains Taiji Osawa, project designer for Kajima, "and its mechanical system was old and ready for replacement. Our firm recommended that the owner lease out the structure and build a new one in a true Japanese style."

Of course, going from remodeling an existing property to creating a totally new structure is a big step for any client. Fortunately for Takahara, his business could afford to build, and his property included sufficient acreage on a sloping, heavily wooded site to accommodate further development. The land for the

Japanese carpenter, American building trades, and mechanical and electrical contractors in finishing the interior of the shell.

Trusting the final sizing, detailing and specification on a job to the subcontractor may not be the American way to build, but this doesn't seem to affect Japanese architects and their work adversely. "We used a combination of Japanese and American craftsmen and subcontractors for Nakato," says Osawa. "They worked together very well." Even the building products and construction materials, culled from both Japanese and American sources, were inte-

## The post-and-beam's never-to-be-seen surprise

new restaurant lay alongside an adjacent road so that the old and new structures could share the existing parking lot, so long as the future tenant needed only daytime parking. Having secured a wholesaler of Japanese ceramics to lease the old space, Takahara proceeded with the new restaurant.

Unlike the traditional restaurant in Japan, which specializes in a particular type of cooking, Nakato would attract patrons to three distinctive dinner services wrapped around the kitchen in an "L." A large, oblong table-dining room with bar and lounge would offer Western-style seating for 50 guests, flanked on one long side by an extended, 25-seat *sushi* bar and by a Japanese garden on the other. Rotated at 90° and separated by the entrance lobby would be a 64-seat main dining room and two private dining rooms for *teppan-yaki*, a Japanese way of grilling food that generates considerable noise and requires special ventilation to remove smoke, heat and odors. Finally, a number of Japanese *tatami* rooms where guests can sit on the floor in Japanese style would be positioned at the far end of the table-dining room.

American designers will find the design and construction of a facility like Nakato especially fascinating because the unusual degree of cooperation required between Kajima, acting as project architect and general contractor, and Dainichi Kensetsu, a Japanese carpenter flown in from Japan to create much of the interiors. (Dainichi's principal happens to be an old friend of the restaurateur, who hired the carpenter himself.) Since Takahara wanted authentic Japanese dining rooms, the planning, design and construction of these spaces would follow strict conventions laid down centuries ago by master carpenters or *toryo*.

To build Nakato's traditional rooms, Kajima created the preliminary space layouts, describing what kinds of shelves and other built-in furnishings would be required. Then, Dainichi Kensetsu determined the final dimensions and prepared construction documents for its craftsmen to follow. In effect, Kajima designed the shell of the restaurant and then coordinated the work of the

grated in the final design without much difficulty. On the day Nakato was finished, its staff left the old space and opened the new one.

Authentic as Nakato seems, from its massive wood post-and-beam members, white stucco walls, stone base and sloped roof with overhanging soffit to its antiques and original art, it remains an American artifact at heart. "The structure is only post-and-beam in appearance," Osawa admits. "In actuality, it uses an American balloon frame, like an American house."

Teppan-yaki dining at Nakato (below) groups guests around teppan tables where chefs work, grilling food beneath special ventilation hoods that remove the smoke, heat and odor associated.

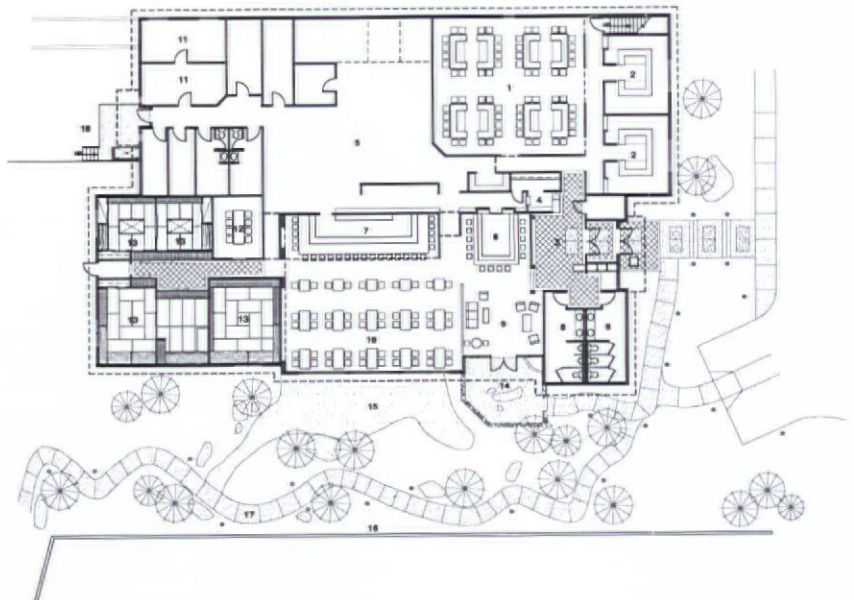


Restaurateur Takahara is delighted with the results. The new Nakato's traditional Japanese architecture is visible from the street, and when guests park their cars and walk uphill through Japanese landscaping to





Under a gracefully sloping roof, Nakato's guests take their places in the table-dining room (top) at individual tables, a 25-seat sushi bar or the bar and lounge adjacent to the entrance lobby (visible at the end of this view). Facing the sushi bar is a Japanese garden in which guests may stroll, following a serpentine path beside a Japanese-style wall of stone, stucco and clay tile. Outside (above), the restaurant welcomes guests with a dramatic elevation that climbs a sloping site, surrounded by trees carefully saved during the construction.



the front door, he believes he can sense their excitement. Although the restaurant has its regular Japanese patrons, Nakato is clearly meant for Americans. States Takahara proudly, "More than 70% of my customers are American."

What can you say about *your* fans, Big Macadonarudo? ☺☹

#### Project Summary: Nakato Restaurant

**Location:** Atlanta, GA. **Total floor area:** 12,500 sq. ft. **No. of floors:** 1 (plus basement). **Main floor size:** 10,000 sq. ft. **Seating capacity:** 260. **Wallcovering:** MDC. **Paint:** Sherwin Williams. **Laminate:** WilsonArt. **Carpet/carpet tile:** Karastan, Porter, Stratton. **Ceiling:** Armstrong. **Lighting:** USI, Kim. **Door hardware:** Forms & Surfaces, Schlage. **Window frames:** Andersen. **Window treatment:** Custom shoji by J.C. Louver. **Dining chairs:** Stateville Chair. **Lounge/cocktail seating:** Stateville Chair. **Upholstery:** Fairinton. **Dining tables:** Wood Smith. **Cocktail tables:** Antiques. **Architectural woodworking and cabinetmaking:** Dainichi Kensetsu. **Signage:** Design South. **Planters, accessories:** Owner's collection. **HVAC:** Trane. **Security:** ADT. **Plumbing fixtures:** American Standard. **Cooking ranges:** Wolf, Montague. **Refrigerator/freezer:** Noriake, Randell. **Client:** Nakato Restaurant. **Architect:** Kajima Assoc. **Structural engineer:** Starzer & Ritchie. **Mechanical engineer:** Brewer & Skala. **Electrical engineer:** Bolden & Assoc. **General contractor:** Kajima Construction Services. **Japanese carpenter:** Dainichi Kensetsu (Maebashi, Gunma, Japan). **Lighting designer:** Kajima Assoc. **Food service consultant and restaurant supply contractor:** Vick Wholesale. **Photographer:** Rion Rizzo, Creative Sources Photography.



# Champetre et Champagne

When these two elements get together in the Montréal restaurant Citrus, designed by Jean Pierre Viau, the result—like fire and ice—is steamy

By Amy Milshtein

Simple as it is, Citrus is a study in subtle contrasts. For example, the mahogany columns (right) are fat and round on one end but taper to a sharp point at the other. These sensuous wings help turn a modest space into a dynamic one.

The good earth goes upscale in Montréal: Citrus embodies a rustic elegance that celebrates food. At the restaurant's entrance (opposite) two wheat columns and the dessert table vie for the guest's attention.

**C**hampetre—French for rustic, earthy and simple. Champagne—bubbly symbol of indulgence and distinction. These themes embody opposite ends of the design spectrum, for sure. But when opposites attract in the Montréal restaurant Citrus, designed by Jean Pierre Viau, the result is formidable.

From the shapes of its interior to the ingredients on its menu, Citrus is a study in contrasts: fat and thin, rough and smooth, cold and warm. Yet, through all the craft and artistry the overall theme of simplicity shines through. The restaurant sports only five colors, for example, white, mahogany red, steel, black and sunny yellow, presented in large, unbroken planes. Tableclothes are white, as is the china. All lighting is recessed to avoid placing sconces on the walls or lamps on the tables.

Whether the restaurant is actually a work of art or merely artful design, local artists have taken notice. "Artists offer paintings to me all the time," says Citrus owner Claud Beausoleil. "I turn them down because I don't want anything to distract from the restaurant's true decoration—my customers and my food."

Montréal's beautiful people do come to



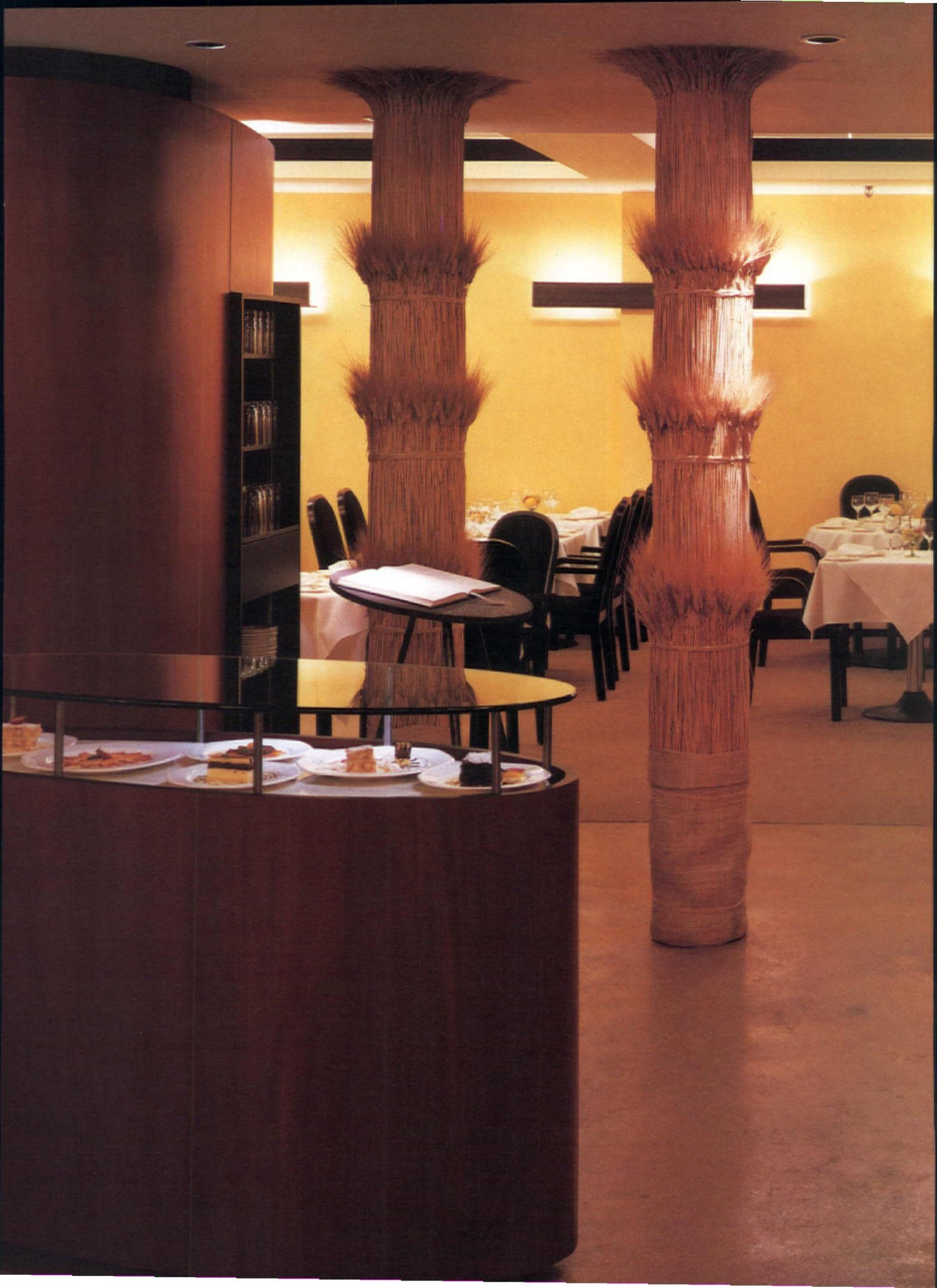
Citrus to see and be seen. Artists, designers, business people and the ubiquitous, black-clad hip crowd venture into the neighborhood—one of the city's newest—filled with boutiques and restaurants, to wine and dine. Dinner, the only meal served at Citrus, takes a leisurely three hours, allowing plenty of time to enjoy your food and scope out your neighbors.

To ensure the comfort of guests during those hours, the owner has insisted on round tables and captain's chairs. The tables

easily accommodate Citrus' usual parties of four to eight, while the roomy chairs cancel the fidget factor. Other restaurateurs might balk at this space-hungry arrangement, but Beausoleil put comfort over a few extra diners per square foot.

Regular patrons are constantly if pleasantly surprised at Citrus. Not by the interior, which hasn't changed since the day it was completed, but by the food and the table setting. Beausoleil insists on changing the menu every six weeks and the centerpiece every







Citrus is designer Jean Pierre Viau's first restaurant. Known for minimalist high-end boutiques, Viau warmed up his pallet and materials for Citrus. The sleek interior (right) provides a perfect background for the restaurant's only decorations: the food and the diners.



two. Flux like this demands a neutral interior.

Don't count on the restaurant to sit still, however. "The conflicts within the design make it dynamic," says Viau. He points to the mahogany columns as an example. Inspired by airplane wings, Viau created fat, rounded columns that taper to a sharp, ele-

### Columns that fly

gant point. The elements divide the large space into intimate sections and frame tables into little vignettes.

Viau also played with texture to further the contrast. The curving, white stucco entry

sets off the crisp, flat yellow walls which in turn accentuate the sensuous curve of the columns. But the elements with the most texture are the wheat columns.

Placed in the front of the restaurant, the wheat columns are Citrus' only obvious decoration. "We wanted something special here,

something that would represent food and the earth," remembers Viau. "These are the show stoppers."

The lighting in Citrus is yet another study in contrasts. Viau mixed halogen and incan-

descent bulbs, creating an unique sharp/warm environment. When light washes over the yellow walls, the interior becomes downright sunny—exactly what Beausoleil, whose name means beautiful sun, wanted.

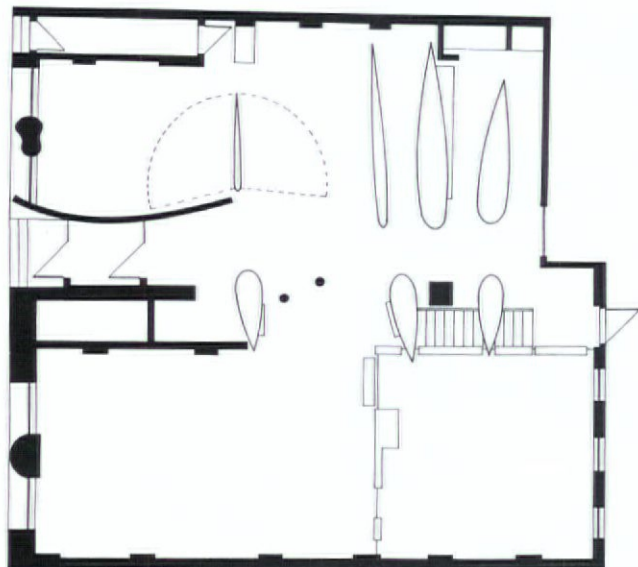
"That's why I named the restaurant Citrus," Beausoleil says. Unfortunately for him, other restaurants in frigid Montréal have decided to let a little sun shine into their interiors as well. He notes, "Six months after our design was finished I saw Citrus yellow pop up all over town."

If imitation is the best form of flattery, the city will soon have something new to compliment. Unable to draw a lunch crowd, this Citrus is closing to make way for Citrus II, complete with an attached wine bar, that is now taking form in Montréal's newly constructed World Trade Center. The bustle of business promises to keep the restaurant busy day and night.

And Jean Pierre Viau's new interior should keep patrons coming back—wherever Citrus plans to be. ☺

#### Project Summary: Citrus

**Location:** Montréal, Québec, Canada. **Total floor area:** 2,400 sq. ft. **No. of floors:** 2. **Total capacity by guests:** 85. **Carpet/carpet tile:** Perfection. **Lighting fixtures:** Quartz, Enfer. **Railing, screens, grill work:** Enfer. **Dining chairs:** Enderson. **Dining tables:** Trans Canada. **Architectural woodworking and cabinetmaking:** Maestro Deco. **Client:** Restaurant Citrus. **Interior designer:** Jean Pierre Viau. **General contractor:** Yvon Cousineau. **Photographer:** Andre Cornellier.









# New Italian Design

From this year's Milan Fair to fabric from Lake Como and ceramic tiles from Sassuolo, Italian design still delights in drawing unpredictable conclusions from global sources of inspiration

By Jean Godfrey-June

**W**e're used to having the Italians shock our sensibilities with cutting-edge design. Yet this year, a style as familiar to most Americans as apple pie is the hottest thing in Italy since Memphis, if April's gigantic Salone di Mobile show in Milan was any indication. A spare Shaker aesthetic, warm woods and a distinctly cocoon-ish atmosphere replaced the cold, hard edges, undulating lines and chrome-plated expressionism of previous years. And when they weren't busy executing perfect dovetail joints, the Italians were emphasizing a look that can best be described as the comfort-seeker's Philippe Starck.

The sprawling Salone, which exposed some 170,000 visitors from 92 countries to approximately 2,000 exhibitors, featured 70% of Italy's leading furniture manufacturers this year. At the same time, the biannual EuroLuce (held in adjoining pavilions) highlighted 360 lighting exhibitors. For anyone who regularly attends similar American shows, the Milan fair, even at its most conservative, offers a breath of fresh air—an opportunity to see designers and manufacturers taking real chances.

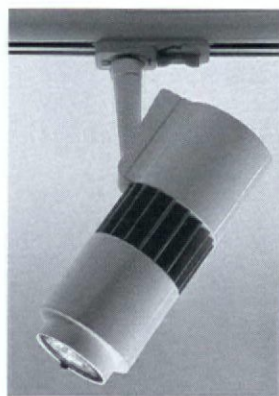
Nowhere was this adventurous spirit more evident than at Nuovo Bel Design, a Salone exhibit which featured prototypes by Italian designers and companies that included everything from a squid-shaped torchiere by Stefano Triaca Fabrizi to a side chair that dripped love beads by Lorena Massilli. Why these forays into private fantasies so often succeed is a mystery manufacturers all



In keeping with the new Italian emphasis on wood, craft and an almost Shaker aesthetic, these tables were designed by Mauro Lipparini as part of his Ecos collection for Dema. The Ecos collection, which incorporates couches and chairs as well, is based on a concept of family that involves overcoming differences and standing out without being brash, or so says the Siena-based company.

Circle No. 261

A classic from Reggiani, Eidos illuminates up-market retail environments and art galleries with a distinctly Italian sense of style and balance. Actually oval in cross-section, Eidos reads as a symmetrical cylinder. The series accepts a full range of accessories in black, white and graphite, and its integral torroidal transformer allows for cool, quiet operation.



Circle No. 251



Emanuela Frattini Magnusson designed this umbrella stand for Knoll International. Frattini, who has practiced architecture and interior design in the U.S. and Italy (for awhile at her father's architectural studio in Milan) combines whimsy with function in a most Italian fashion.

Circle No. 258



Solo V Divani, designed by Burkhard Vogtherr for Arflex, is a collection inspired by a family tree, where family members share certain commonalities, then diverge at a given point. Ten different armrest shapes for the series of armchairs and sofas allow the designer to make subtle yet significant changes quite easily.

Circle No. 257





Italian fabrics are known for their magnificent prints, thanks to groups of highly specialized photoengravers who make otherwise impossible designs a reality. Bergamo Fabrics has just introduced Grand Palais, a two-dimensional moiré-on-pattern, as part of its Bises Novita collection of Italian upholstery and drapery. The cotton-viscose-linen blend is 51 in. wide and comes in six colorways.

Circle No. 253



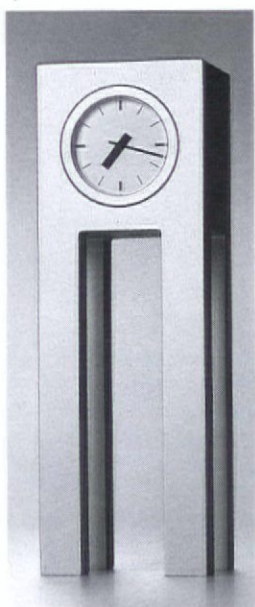
Unmistakably the work of Milan's renowned Sottsass Associati Design Studio,

Zurttobel's Artos 3 series of spots work well in boutiques, window displays, foyers and high-end retail applications. The unconventional colors and form make a uniquely "Sottsass" statement.

Circle No. 252

Alessi attracts architects from all over the world, both for its craftsmanship and formidable track record with architect-designed products. Shigeru Uchida a Japanese architect (who, by the way, recently worked on a joint project in Japan with Aldo Rossi) designed this table clock, entitled "Dear Vera 2," of anodized aluminum.

Circle No. 255



Long known for its innovative Zero modular systems, Quattrocchio has created a new division, Zerodisegno, specifically created for architect-designed products. Here, the Milan firm of D'Urbino Lomazzi designed Movers, a quirky yet eminently practical series of chests of multisheet beechwood and satin-finished aluminum, set on casters. Movers comes in a variety of sizes, with door or drawer options.

Circle No. 254

over the world would love to solve. And succeed Italy does—exporting approximately \$6 billion worth of furniture each year.

"The history of Italian design has been one of cooperation between designers and manufacturers," points out architect Paolo Lomazzi, of the Milan firm of D'Urbino Lomazzi, whose newest design for Quattrocchio's ZeroDisegno line blends the New Americanism (it's called "New Hampshire") with the Japanese sensibility of origami. "As an architect, I experience the needs of my clients every day," Lomazzi maintains. "I'm the natural person to respond to those needs with a new furniture design."

Milan architect Carlo Bartoli, who has long designed furniture for Matteograssi, emphasizes the fluid nature of the Italian design system. "In the United States, designers address office furniture solely to the office. In Italy, we design with fewer limitations on end-use," Bartoli, who has also worked for Knoll and ICE credits the spare, Neoclassic aesthetic of Milan at the beginning of the last century with an enduring influence on the country's design. "The idea of less is more has stayed with us," he says. "I strive for equilibrium within a project, whether it's an entire office design or a small chair."

Architects Titina Ammanneti and Giampiero Vitelli have worked together as a team since 1960, emphasizing restoration while still designing successful lines of furniture and major interior design projects. Their work for Mariani (distributed by the Pace Collection in the U.S.) reflects a devotion to form, not fad. "I don't see one particular Italian style," Ammanneti cryptically observes, "but I do think that any design reflects something about the time and place in which it was created."

On the other hand, the designers would be nowhere without the craftspeople. Leonard Backer, vice president/marketing of Loewenstein, the Pompano Beach,



Fla.-based chair manufacturer, says he must have certain chairs produced in Italy. "Only Italy has the craftsmanship to produce them," he believes.

In the mountainous region around Lake Como, textile companies from all over the world flock to century-old fabric mills for their unique design sense and technical expertise, particularly in multi-screen printing. Italian photoengravers, who create the print plates, are most responsible for the area's fame. They work in highly specialized groups around Como, each known for a particular technique.

Ratti, perhaps the area's most venerable mill and something of a national treasure (even Marella Agnelli, wife of famed Fiat chairman Gianni Agnelli, has designed for Ratti), has fabrics in its archives literally thousands of years old. An all-black, high-tech, climate-controlled room stores the archival fabrics, which range from ancient woodblocks to turn-of-the-century ladies' dresses. While designers work in an old, elegant villa directly on Lake Como, its factory is a rush of freshly-printed, brilliant colors that pop from the vast expanses of white silk stretched across long, flat tables.

Yet a look around the Milan fair reveals a distinct preference for leather when it comes to upholstering major pieces of furniture. Matteograssi's expertise with leather began in the 1880s with president Matteo Grassi's great-grandfather, who was a saddlemaker. Gradually, the family affinity for working with leather extended from saddles to furniture. That it's still a family business, Mr. Grassi explains, means "everyone's got to be willing to roll up his sleeves, to get a project from a prototype to the marketplace." His wife Piera—known as the "Coco Chanel of leather" for her ability to design "practically anything" in leather—and their children also work for the company.



Afra and Tobia Scarpa designed Ducale, an extensive collection of executive desks, tables and credenzas. Bases and upright elements are composed of extruded aluminum with a sanded natural finish; desk and table tops are available in clear glass and natural- or black-stained cherry. Leather-covered pedestals with cherrywood back panels match the cherry credenza shelves and work surfaces.

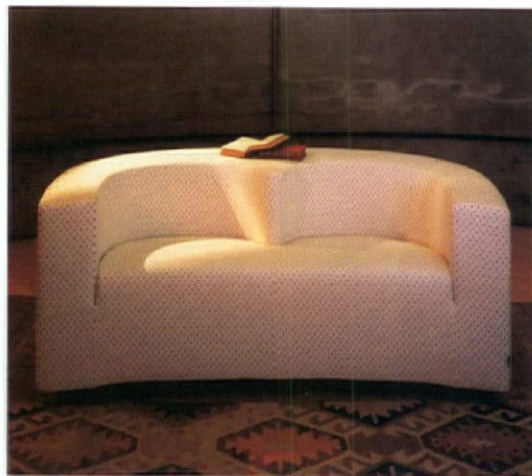
Circle No. 250

Wicker takes a walk on the wild side, woven with leather by Antonio Citterio for B & B Italia. Hip and comfortable, the chairs stormed the Milan fair with their easy twist on familiar materials.



Circle No. 267

Much-lauded designer and teacher Anna Castelli Ferrieri designed the Segnale sofa for Arflex to allow free conversation and a place to rest the elbows—or one's book. "Each person has their own territory," explains the designer, whose work appears in the permanent collection of New York's Museum of Modern Art and the Cooper-Hewitt. "And if we are confronted with a newspaper or a drink, we know where to place them."



Circle No. 256

The Loft seating group was designed by the Milan-based design team of Titina Ammannati and Giampiero Vitelli for i4Mariani. The steel-framed sofas and armchairs are upholstered in an Italian artisan tradition in terms of shaping and comfort, which allow the body to fit softly and naturally.



Circle No. 260



Carlo Bartoli, a Milan architect, has designed best-selling products for Matteograssi for years.

Here, his Carol executive chairs and Metron conference table reflect his consistent less-is-more philosophy in coach hide and wood.

Circle No. 265



As fashion mavens are well aware, Italian design extends far beyond mere furniture. Here, a ceramic tile series by P.L.S.A. pays homage to Pucci, the brilliant print designer of the fashion world.

Circle No. 263



Vico Magistretti created Mauna Kea for Kartel, combining a traditional, craftsman-like appearance with industrial materials in a stunning contrast.

Circle No. 259



Shaker lines meet sophistication, Italian style, with Atelier International's Emmy chair by architect Emanuela Frattini Magnusson. The chair's simple, elegant lines allow for design flexibility and remarkably competitive pricing.

Circle No. 266

Ceramic tile has been a significant industry for Italy for the past 2,000 years or so. Today, roughly 40% of all Italian tile produced is for commercial use.

Circle No. 264



Along similar lines, International giant Quattrocchio began at the turn of the century as a bicycle manufacturer. Its modular systems for exhibitions are now complemented by a line of furniture under its ZeroDisegno line.

Ceramic tile is a centuries-old enterprise in Italy. The hilly countryside of the Sassuolo region, which sports a 2,000-year-old kiln, is home to nearly 200 ceramic tile manufacturers. And while many people associate Italy solely with exquisite, hand-painted porcelain ceramics and painstaking mosaics, 24% of Italy's tile production is commercial tile for contract installations. In fact, 30% of the world's ceramic tile—half of the tile America imports—is Italy's.

Manufacturers of tile come in as many shapes and sizes as their products. Multi-national Marazzi's factory is so large that the workers ride ancient black bicycles across the floor to get from place to place, while Gamma Due's facility produces everything from tile and sports wear to sunglasses, all tucked away in the orchard-dotted Sassuolo countryside. A Tigerman-McCurry-designed pavilion at the recent International Tile Exposition in Chicago highlighted tile designs from all over Italy, and represented the largest single national group of exhibitors at the show.

Whether the subject is ceramic tile, furniture, textiles or interior design in general, the phrase "Italian design" is almost redundant. Describe an object, a typewriter, a crystal vase or an office chair as "Italian," and you instantly conjure up an image of purity, quality, imagination and impeccable execution. While materials and craftsmanship will always affect how long an object lasts, the Italians remind us that good design means more, even in the bruising contract environment. An object of beauty that everyone who uses it can treasure will last for years after the Milan fair—if not forever. ☺



# Just in Time

An American contractor wouldn't let Manhattan's Nippon Club make changes at the last minute—but what if the design-build firm is the U.S. arm of Japan's Takenaka Corporation?

By Roger Yee



Anyone who has ever experienced Japanese traditional architecture firsthand can conjure up classic spaces in the scholarly dignity of the *shoin* style of the Muromachi Period or the restrained elegance of the *sukiya* style of the Edo Period. Thus, the reality lurking inside the typically small, overcrowded, 20th-century Japanese interior is often a rude awakening. For example, when the deputy grand chamberlain of the Imperial Household Agency, Yasuo Shigeta, arrived at the family apartment of Kiko Kawashima in Tokyo to present engagement gifts to the fiancée of Prince Aya in the spring of 1990, Miss Kawashima and the chamberlain barely had space to bow to one another.

When the Nippon Club recently needed to build a new home for itself in similarly overcrowded New York City, it did what so many Japanese families and organizations do back home—it stacked things one atop the other. With the aid of Takenaka International, the U.S. arm of one of Japan's "Big Five" design-build giants, the Nippon Club piggybacked a speculative office building atop the Club's

new home to finance the project.

The Nippon Club's occupancy at 145 West 57th Street began auspiciously enough in the 1920s, when it opened as a social and commercial haven for Japanese businessmen in New York. Although the Club first leased the aging Beaux-Arts-style structure, it took title in the 1960s. By 1984, the needs of a growing Japanese community in the New York metropolitan area focused the Club's attention on its problems with the former bank building.

Makoto Hoshino, senior vice president and general manager of Takenaka International, notes, "The Nippon Club wanted to have the same amount of space in a new facility that it already had—column free." Beyond having to cope with columns occupying the middle of such key spaces as the main banquet room, the Club had also endured elevators capable of carrying only four persons apiece, an awkwardly arranged food preparation facility, code compliance problems and various inefficient building operations.

To see what could be done with the exist-

Japanese businessmen relaxing after work and Japanese theatergoers pausing for cocktails or dinner before curtain time like to gather at the main dining room (above) on the third floor and bar and grill (opposite) on the fourth floor of New York's Nippon Club, an organization founded in the 1920s for Japanese corporate families on assignment in the metropolitan area. Though the facility is restrained in design, the illuminated ceiling panels and their metal supporting brackets add a lyric touch.







ing structure and site, the Club issued a request for proposals to five contractors setting two basic goals. "First, the renovated or new facility would be expected to have a structural grid that worked," recalls Hoshino. "Second, it would have to contain a core suitable for both club and office use." Mindful of the frequent turnover of valuable space in Manhattan, the Club decided to build a home with a pragmatic alter-ego.

Takenaka's winning proposal included an office condominium arrangement that proved critical to the financing of the new Club. Amtad, a real estate developer and investor that is a subsidiary of Takenaka, would jointly build the Nippon Club Tower with the Club in order to control the 14-story office building that would sit atop the seven-story Club. Ambitious though the proposal was, the steel-framed Tower clad in aluminum, granite and glass could be built as-of-right on the 4,519-sq. ft. site.

Numerous challenges faced the winner, nonetheless. Given the long and narrow—only 45-ft. wide—site on West 57th Street, Takenaka had to push the elevator bank and fire stairs to one long side without having space left over for internal stairs, which might have been preferable for Club activities. The Club was consequently equipped with three elevators capable of whisking passengers along at the rate of 700 ft. per minute to move its members from level to level.

Organizing Club activities into a stacking plan, a less than ideal arrangement that is all but inevitable in New York, proved to be a fairly uncomplicated exercise. Larger, more public functions were placed on the lower levels while smaller, more private activities were housed above. Thus, a visitor finds the art gallery on one, ball room on two, main dining room and kitchen on three, bar and grill,

game room, tatami rooms and private rooms on four, banquet room and classrooms on five, Nippon Club and Japan Chamber of Commerce offices on six, and board room, VIP lounge and more office space on seven. For optimum accommodation of Club functions, Takenaka installed wet columns for

with five different chairmen during the course of this project."

While staying attuned to a changing cast of 20 demanding client representatives, Takenaka endeavored to maintain the project's momentum. After being awarded the commission in 1986, it prepared numerous con-

## Changes up to the last minute in construction—Japanese style

restrooms and pantries in two separate locations on floors one through seven. The speculative office space on eight through 21, by contrast, used a standard floor plate.

Of course, there was also the Club itself, 3,000 members drawn mostly from the major Japanese corporations doing business in the New York area, to contend with. "The leadership of the Club's building committee changed frequently," Hoshino says. "We dealt

ceptual designs for the building committee that culminated in a major design review in 1988-1989, followed by a fast-track design and construction schedule and the issuance of the certificate of occupancy in the spring of 1991. Major interior spaces were completed in the autumn of 1991.

"Unlike other U.S. contractors," observes Robert J. Pizzano, project architect for Takenaka, "we design-build to our client's satis-



Among the more important spaces in the Nippon Club supporting the Japanese business community in New York are the tatami rooms (above) and the board room (left). Guests in the tatami rooms, bar and grill and 36-seat main dining room, which do a brisk business serving lunch and dinner, can enjoy such delicacies as *kaiseki*, a traditional banquet. Meetings held in the board room can draw on an imposing battery of audio-visual equipment, all discreetly concealed here.



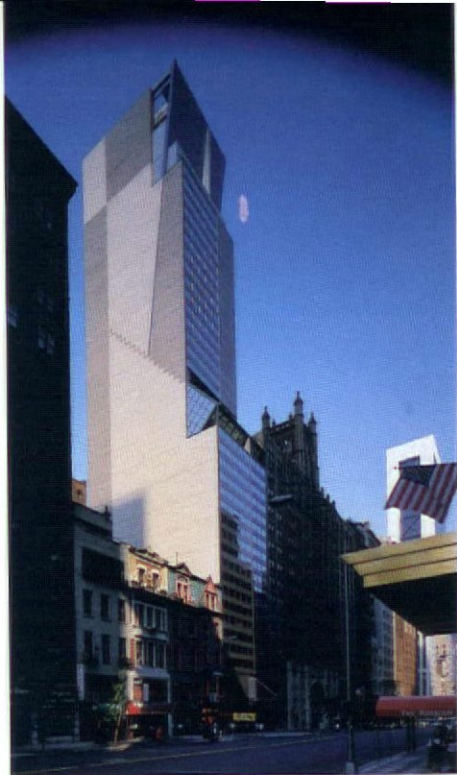
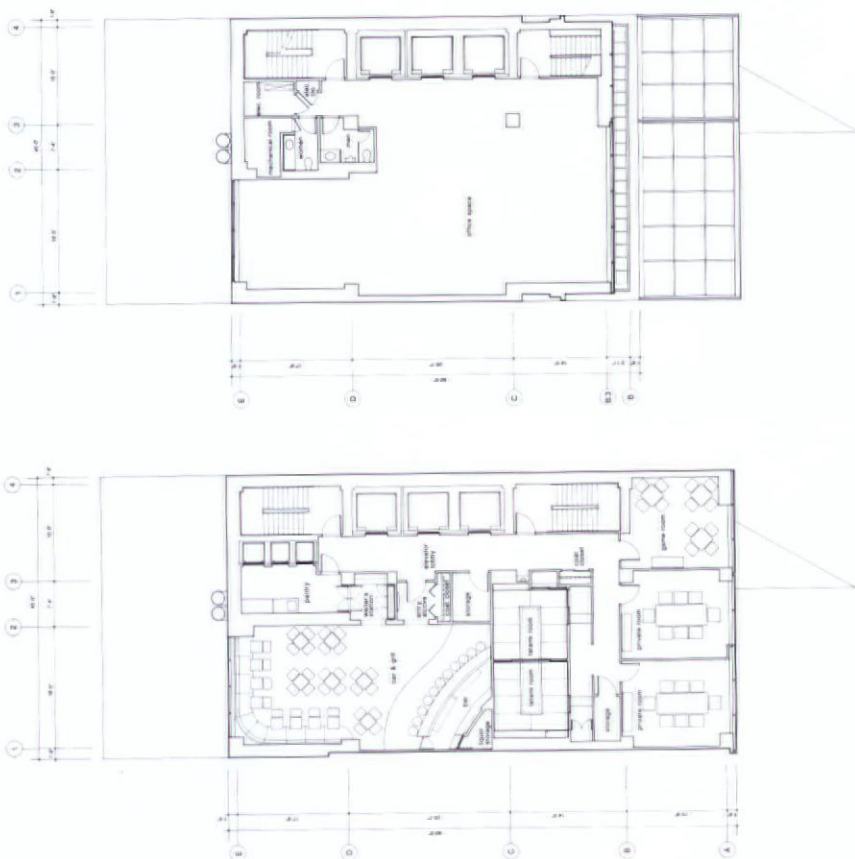
faction. This means we accept almost any change up to the last minute." Indeed, the Club asked for and received changes throughout the construction of the Tower, a fact of Japanese business life that kept fax machines humming between Takenaka's New York and Tokyo offices.

Casual visitors to the Club's interior spaces might not realize that they are inspecting a Japanese business organization's facility in America, designed by the Japanese and U.S. offices of a great Japanese design-build firm over four centuries old. The rooms are designed with nearly monastic restraint in a modern Western style, contrasting fine wood paneling against drywall, with monochrome carpet or cushioned wood (for dancing) underfoot and drywall, acoustical tile or coffered ceiling overhead. The most impressive rooms, including the bar and grill, with its gracefully arching bar, the board room, whose wood-paneled lozenge shape conceals state-of-the-art electronics, and main dining room, accented by a cove lighted ceiling and handsome, contemporary art, could readily be interpreted as American interiors. On the other hand, the *tatami* rooms are undeniably Japanese.

Come to the Club on a regular day between 4:00 and 10:00 p.m., and its character becomes joyously self-evident. It's not unusual for guests to be enjoying *kaiseki* cuisine in the restaurant while elsewhere families and individuals are participating in parties, *mah-jong* games, *ikebana* classes and

An unusual arrangement that made the new Nippon Club Tower (right) possible is its structuring as a condominium, whereby Amtad, a subsidiary of Takenaka, jointly built the project with the Nippon Club.

While the Club enjoys use of the lower seven floors, Amtad leases floors eight through 21 as speculative office space. The floor plans below, depicting floors 21 (below) and four (bottom), show how the core of this narrow (45-ft.) skyscraper serves the two uses.



business seminars. Whether the Tower is more Eastern or Western in spirit seems irrelevant when so many people are having a good time inside.

*Iasshaimase!* Welcome to New York! ☺

#### Project Summary: Nippon Club Tower

**Location:** New York, NY. **Total floor area:** 76,240 sq. ft. **No. of floors:** 21 plus cellar and mechanical on 22. **Average floor size:** 3,619 sq. ft. (base), 2,910 sq. ft. (tower). **Wallcovering:** Kravet, Unika Vaev, Wolf-Gordon, Tandem, Gilford, J.M. Lynne. **Paint:** Benjamin Moore. **VCT flooring:** Armstrong, Kentile. **Carpet:** Bentley, Monterey, Pacific Crest. **Ceiling:** Armstrong. **Lighting:** Lightolier. **Doors:** General Fireproof Door Corp. **Door hardware:** Russwin, Stanley. **Window treatment:** Tachikawa USA. **Work stations:** Allsteel. **Work station seating:** Allsteel. **Lounge seating:** ICE Cafeteria, dining, auditorium seating: Falcon, Shelby Williams, Bright, Brayton. **Other seating:** Brayton, Cy Mann. **Conference tables:** Howe, Vecta. **Cafeteria, dining, auditorium tables:** Howe. **Architectural woodworking and cabinetmaking:** Gale Woodworking. **Signage:** Infonorm. **Elevators:** Otis. **HVAC:** Trane. **Fire safety:** Firecom. **Building management system:** Landis & Gyp Powers. **Client:** Amtad New York and Nippon Club. **Architect:** Takenaka Corp. (Tokyo), Kenichi Iwasaki, Kenjiro Takagaki, Yoshiaki Akasaka, Takeshi Hagiwara; Takenaka International (New York), Noboru Uenishi, Hiroyuki Mihara, Shigeo Yamada, Robert Pizzano, Armando Rose. **Structural engineer:** Severud Assoc. **Elevator consultant:** John A. Van Deusen. **Curtain wall consultant:** Gordon H. Smith. **Mechanical/electrical engineer:** Jaros, Baum & Bolles. **General contractor:** Takenaka International, Kenichi Murakami, Makoto Hoshino, Masahide Kiyasu, Tetsuaki Nakahata. **Furniture dealer:** Hunter Office Co. **Photographer:** Yukio Yoshimura; Foco Inc. (bar and grill detail, exterior).



# Swiss with a Twist

If SwissAir has its druthers, Hirsch/Bedner's contemporary design for the Swissôtel Atlanta will leave its formidable Atlanta competitors gone with the wind

*By Jennifer Thiele*



Swissôtel Atlanta's main lobby was designed by Hirsch/Bedner to be an inviting destination in itself, featuring punches of bright colors and lots of natural light. The casual ambiance, which contrasts deliberately with the formality of competing luxury hotels, is complemented by a contemporary use of traditional materials and finishes.







**H**ad Margaret Mitchell written an epic about the South based on today's Atlanta, her legendary plantation estate named Tara might well have been designed more like the Swissôtel Atlanta. The new hotel is Hirsch/Bedner and Associates' contemporary answer to the stately Southern luxury hotel tradition. In a young and thriving metropolis of new office buildings and hotels, the Hirsch/Bedner design team led by Howard Farr aimed to create an environment as contemporary and forward-looking as the city itself—but one that also reflects the warm, Southern hospitality for which Atlanta is known.

SwissAir, managing partner and majority owner of Swissôtel Atlanta, had wanted to locate in the city for some time, according to the hotel's general manager Jorg Lippuner. It found the perfect opportunity in partnership with local developer Charles Ackerman, who holds a 40% ownership interest to SwissAir's 60%. Ackerman's concept for a mixed-use hotel and office complex with "a different flair" complemented Swissôtel's philosophy of quality and eagerness to create something entirely new by Atlanta standards. And the hotel's location in the exclusive suburb of Buckhead, near such competitors as the Ritz-Carlton, the Penta and the Nikko, practically demanded that the Swissôtel Atlanta distinguish itself through design.

Lippuner makes no bones about challenging the well-established Ritz-Carlton in the already overbuilt Atlanta luxury hotel market. "SwissAir wanted to position the hotel away from the Ritz Carlton in look, but very close to it in quality perception," says Lippuner. Or, to put it more succinctly, "If the Ritz-Carlton is the Rolls Royce, then we are the Ferrari," he jokes. With the esteemed competition parked right next door, the creation of such a well-oiled machine was essential.

While many luxury hotels—including other Swissôtel properties in Boston, New York and Europe—typically feature conser-



'European flair' to describe it," says Lippuner. Complementing the casual nature of the atmosphere is the service philosophy. "Our employees are less formal, less scripted," he observes. "They are allowed to keep their own personalities, and when you leave

The deft combination of grid-like and curving elements characterizing the Swissôtel Atlanta's exterior architecture can be found in the interiors as well, as these views of the Opus Restaurant (top), lobby lounge (opposite) and ballroom (above) show. The basic purple color scheme runs throughout as an intermediate color that works well with both light woods and black granite.

## Punching traditional Atlanta full of holes

vative design that combines traditional materials and finishes within a staid, stately environment, the 348-room Swissôtel Atlanta boasts an atmosphere based on contemporary uses of traditional materials, plus a modern absence of formality. "We've coined words like 'informal elegance' and

that natural feel intact, it ultimately forms the personality of the hotel."

Primarily geared towards the discriminating business traveler ("Atlanta is not the destination spot we would like it to be, so tourism is not that prominent," explains Lippuner) the Swissôtel is highly professional







in all aspects of design and amenities, despite its emphasis on informality. The hotel's large working table/desks and three phones in each guest room, complete array of telephone, computer and fax services, and highly flexible meeting space, while not unusual in this market, directly cater to the needs of the hotel's 85-90% corporate guests.

In its relatively new role as a corporate center, Atlanta is popular among a new generation of young professionals who crave a metropolitan lifestyle. Atlantans, however, seek a simpler quality of life that many large

## Rooms where the unexpected can be expected

er cities don't offer. The "casual and chic" ambiance of Swissôtel fills an important niche among locals too, according to Farr.

"Atlanta has a large group of wealthy young people who don't necessarily want to put on coats and ties," Farr points out. Accordingly, the Swissôtel's lobby lounge, Opus Restaurant, Café Gamay and ballroom are unpretentious in style, reasonably priced and high in quality to attract the more social crowds. In addition, weekend guests often include regional residents who have come to shop in Buckhead.

The hotel's architecture by Rabun Hatch & Associates and corresponding interiors by Hirsch/Bedner are what principal Michael Bedner describes as "part of the overall feeling of Atlanta, emulating the youthfulness, spirit and excitement of the city." In Farr's estimation, the use of a local design team was beneficial for both designer and client. "We strive to make every hotel have a sense of location," he explains. "Having the project in your own home town makes you uniquely qualified to design for the marketplace."

In this case, the Swissôtel was designed to fill what Hirsch/Bedner agreed was an uncharted niche in Atlanta. "There really are no other contemporary hotels like this one here," observes Farr. "In fact, it looks like it should be in another city."

The Swissôtel's modern, grid-like facade gives way to curving elements and exterior glass walls that are repeated in details and finishes on the inside. In the main lobby, the exterior grid pattern is duplicated in wooden wall paneling while curving ceiling soffits relate to the curves on the facade. The lobby bar features a glass block, grid-like wall with a curving ceiling detail that is picked up in a change in the floor pattern. Upholstered panels also arranged in a grid pattern line the walls of the ballroom, where curves are manifested in custom chandeliers that run in waves along the ceiling.

Though traditional materials like warm woods and marble are found throughout the Swissôtel, they contrast with the contemporary patterns, forms and furnishings. When viewed with other dramatic finishes and details, they leave no doubt about the con-

temporary nature of the design. Bright punches of color, especially purples and reds, dot the public lounge areas. Described by Farr as "regal," the color saturation also creates a sense of vibrancy uncommon among more traditional luxury hotels.

Light and brightness also play important roles in public areas. Hirsch/Bedner took full advantage of direct access to natural light wherever possible. The main lobby and the Opus Restaurant are graced by floor-to-ceiling walls of windows. Elsewhere, frosted glass clerestories or backlit panels extend the light

motif to interior spaces. "It is very cheerful and inviting, due to the amount of natural light," notes Lippuner.

The array of furnishings, materials and colors are complemented by a myriad of carefully chosen accessories and floral

Guestrooms at the Swissôtel Atlanta are designed to evoke an upscale, contemporary residential feel. The eclectic array of furnishings and finishes in the presidential suite (below), appears to have been personally collected. Standard guest rooms (opposite, bottom left) feature such cozy touches as a chaise lounge.





arrangements, giving the Swissôtel an eclectic look that nevertheless maintains a sense of order. "It is very Swiss," points out Farr, "in the sense that it is very neat, clean and organized." The same eclectic concept has been applied to the standard guest rooms and presidential suite, where a residential, lived-in feeling was the ultimate goal.

Details like lamps that don't match, asymmetrical placement of the bed and the presence of a cozy chaise lounge are all quite unexpected in a hotel room in Farr's opinion. "It has a collected look, quite like a very nice bedroom in a contemporary home," he says.

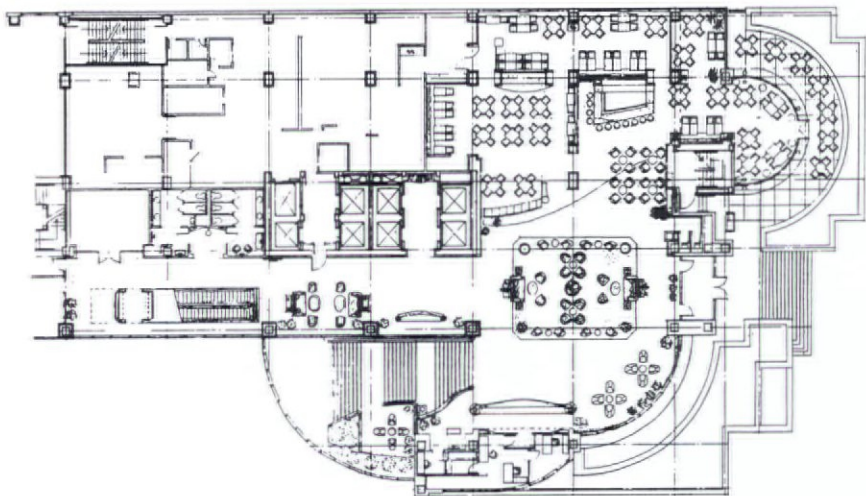
"You either like it or you don't," admits Lippuner of the Swissôtel Atlanta's unconventional approach. Since the hotel was deliberately positioned to appeal to a specific kind of guest, its management realizes that visitors who are uncomfortable in a more contemporary environment will probably not flock to it. Still, anyone who enters must admit that the Swissôtel Atlanta represents an elegant departure from the traditional in a city steeped in a tradition of epic proportions. When it comes to contemporary luxury, Atlanta will never be hungry again. ☺

#### Project Summary: Swissôtel Atlanta

**Location:** Atlanta, GA. **Total floor area:** 767,000 sq. ft. **No. of floors:** 21. **No. of rooms:** 348. **No. of beds:** 464. **Total staff size:** 275. **Cost:** \$40.42/sq. ft. **Wallcoverings:** Interials, Silk Dynasty, Knoll, J. Josephson. **Paint:** Duron. **Dry wall:** Gold Bond. **Doors:** Ceco, Fenestra. **Door hardware:** Ving, Schlage. **Window frames:** Kawneer. **Carpet:** Couristan, Suncraft. **Lighting:** Lightolier. **Guest room casegoods, tables:** Kimball Fine Furniture. **Guest room beds:** Dixie. **Guest room lighting:** Lighting Enterprise/Hallmark Lighting. **Guest room seating:** Charter Furniture. **Lounge seating:** Charter Furniture. **Dining/convention/conference seating:** Bibi, Shelby Williams. **Upholstery:** Knoll, Maharam,

Pontus, Jack Lenor Larsen, Jim Thompson. **Dining/convention/conference tables:** Bibi. **Occasional furniture for public spaces:** Bibi. **Architectural woodwork:** Creative Woodworking Corp. **Signage:** Rinaldi Designs. **Elevators:** Schindler. **Fire safety:** Simplex. **Plumbing fixtures:** Kohler. **Client:** Swissair Associated Companies, Inc., Ackerman & Co. **Architect:** Rabun Hatch & Associates. **Interior designer:** Hirsch/Bedner Associates. **Structural engineer:** Bennett, Pless, Robinson, Willett & Associates. **Mechanical/electrical engineer:** Brady & Anglin. **General contractor:** Beers Construction. **Construction manager:** Bill Storey, Beers Construction. **Lighting designer:** Paul Helms, PHA Lighting Design. **Art consultant:** Art Group International. **Photographer:** Jaime Ardiles-Arce.

**New kid on the block:** The sleek modern look of the Swissôtel Atlanta (below, right), located in the exclusive suburb of Buckhead, may be the first clue to visitors that the hotel represents a departure in style and atmosphere in the local luxury hotel market. Swissôtel's marketing aims to separate it from the venerable competition by emphasizing a more contemporary, informal elegance.



LOBBY LEVEL





# Interior Designers: Who Are We?

Personality characteristics may strongly influence your job choices as a designer

*From the IBD study by Joy H. Dohr, edited by Evagene Bond*

**Y**ou're working on an office project, and it's time to select the floor finish for the lobby. How you decide what to use may give clues how you can grow and advance in commercial interior design.

Sound far fetched? Not really. A study of career patterns in commercial interior design by Dr. Joy H. Dohr, professor of interior design at the University of Wisconsin, indicates that interior designers, architects and other design professionals bring certain personality traits and planning preferences to their work. Recognizing and making the most of these traits and preferences can contribute to good decisions when considering your future.

With a generous grant from the Joel Polsky-Fixtures Furniture/IBD Foundation Endowment, Dohr has studied 96 contract interior designers who represent a cross section of practitioners, and produced a detailed look at what happens to interior design careers entitled "Interior Business Design: Patterns of Career Development." This is the third of a three-part synopsis of Dohr's report that *Contract Design* is proud to publish.

## Personality traits: How creative people really behave

A constellation of personality traits may help explain why designers enter the profession and stay in it. Among these traits is creativity, where designers rank high. Generating ideas freely, many designers are also reflective, resourceful, analytical, orderly and "intense," a word they use. They like to bring patterns to their work and, by extension, to their careers, happily making decisions, planning operations and organizing activities and ideas.

Consider these characteristics and others in choosing the lobby flooring, a situation adapted from real life.

- Designers are apt to gather information from a wide variety of sources. Members of the design team turned to office neighbors, design library, reps and manufacturers for data on lobbies and floorings.
- Designers are stimulated by people and things more than by concepts and ideas. Team members were more likely to say, "The client wants it easy to maintain," than "Let's see the characteristics of a washable flooring."

- Designers are apt to go beyond the immediate situation to consider future possibilities. "What are we trying to achieve?" and "How will this lobby look in five years?" intrigued the team.

- Designers use logical criteria more often than subjective values in evaluating information and making decisions. Thus, "This flooring has a range of colors that fit our concept" was voiced more frequently than, "I like this color."

The final decision? The designers specified carpet tile for easy replacement, and ordered enough so that the client would have no trouble replacing it over the years.

## Decision-making styles: Teams vs. entrepreneurs?

The team almost certainly contained a majority of people Dohr calls "reflective planners," with 21% of the people in her survey testing high in this style of planning and decision-making (which has the highest correlation with creativity measures). Reflective planners also have high "adaptive competence." On the whole, they like decision making and do it well.

Identifying the reflective planner starts with, "What are we trying to achieve?" Reflective planners are more likely to ask, "Where are we going with this?" than to use the word "problem" in work situations.

- They are apt to involve a variety of people in decision making, checking with clients and users, using reps as informal members of the team, and the like.

- As employees and principals, they show a strong preference for teamwork and for firms that create ad hoc job teams.

But one or two members of the team that decided on the floor tiles—very likely the owner of the firm—were probably a type Dohr calls the "pragmatic problem solver." Who exhibits this personality?

- They are people who see themselves as experts at their work, identifying specific problems and seeking a "best" solution, solving the problem themselves or enlisting the help of other experts.

- They push matters to a conclusion.
- They seek autonomy and control, and are often very effective entrepreneurs.

Pragmatic problem solvers constitute

23% of the designers in Dohr's study, while another 23% combine the characteristics of reflective planners and pragmatic problem solvers. The remaining survey respondents do not show a preference for either style, and their career advancement seems to be the most problematic. These "static" people do not seem unhappy, Dohr reports, but neither do they seem to be making much progress in their own careers.

## The where, how and why of careers

Personality traits and planning preferences influence career decisions when designers select the organizations they work for and the work they do.

As suggested above, designers with a bent for reflective planning will probably prefer an organization that emphasizes teamwork and offers experience with a variety of building types and products. If they do not start their own businesses, pragmatic problem solvers may be happier in organizations that emphasize product selling or producing specialized facility types.

Specific choices depend, of course, on an individual's goals. Designers, like others, try to balance external rewards like high salaries and intrinsic rewards like challenge, autonomy, control and variety. Given those basics, and knowledge of where, how and why careers evolve, designers can create their careers in the same way they create successful spaces. ☺

*Contract Design is privileged to present this serialization of the full report, Interior Business Design: Patterns of Career Development, written by Joy H. Dohr, PhD., at the University of Wisconsin in Madison, and funded by the Joel Polsky-Fixtures Furniture/IBD Foundation Endowment. The full study is available from the Institute of Business Designers, 341 Merchandise Mart, Chicago, IL 60654. \$25 for IBD members and \$40 for non-members, postage included. Our synopsis is edited by Evagene H. Bond, a freelance writer in Peterborough, N.H., who wrote The Survival Report, another Polsky/IBD Foundation study that was excerpted in Contract Design in 1991.*





**CONCENSYS®**

**P**racticality with personality.

Efficiency with elegance.

Productivity with style.

Economy with flair.

That's the essence of  
CONCENSYS.

Your value solution for creating a  
stimulating working environment.

The CONCENSYS office  
system. Available through your  
HON dealer.

---

**HON®**

THE HON COMPANY  
MUSCATINE, IOWA 52761-0769  
DIVISION, HON INDUSTRIES

© Copyright 1992 The HON Company. HON and  
CONCENSYS are registered trademarks of  
The HON Company.

Circle 22 on reader service card



# “What did he say?”

A successful conference/training room means never having to say these words. Consulting firm Shen, Milsom & Wilke shares a few audio-visual tips to ensure your client never does

By Amy Milshtein

Nothing irks Hubert Wilke, principal at the New York-based acoustics and audio-visual consulting firm Shen, Milsom & Wilke, more than hearing the phrase, “Let’s dim the lights and look at slides.” Lowering the lights, he maintains, also lowers attention spans, energy levels and the ability to take notes, therefore lowering the effectiveness of any training session or conference. Yet in corporate training and/or conference rooms around the country, this phrase is heard over and over again.

With today’s state-of-the-art audio-visual capabilities, difficulty in following the sights and sounds of a seminar can be a thing of the past. You heard it right: No more floundering about in a darkened room, craning to correct upside-down slides, or squinting at fuzzy overhead projections. All it takes to create the ultimate training/conference room is proper and early planning for audio-visual presentations from the architect and designer.

There are three types of conference/training facilities: the corporate on-site, the corporate-owned off-site, and the independently owned site that hosts many corporations. The mood and size of the seminar will dictate which facility is appropriate. Regardless of the location, the A-V capabilities must be easy to use, flexible and always state-of-the-art.

#### The new gear: Pushing projectors aside?

Today, building in A-V capabilities means working with a personal computer. “The PC is quickly replacing slides and overhead projectors,” says John Campanella, principal at Shen, Milsom & Wilke. “With its multi-tasking capabilities, it can do both their jobs and more.” In fact, an entire presentation, complete with text, graphics and moving images, can be created on the PC and then piped to the projection screen.

The PC also offers unheard of flexibility. Presentation changes can literally be made in-house at the last minute. Another top-of-the-line item is the rear-projection screen,

which allows visuals to be shown in a lighted room. Exciting as all this hardware is though, one must remember that equipment represents a small part of the successful training/conference room.

## Today’s state-of-the-art audio-visual conference center can quickly become tomorrow’s dinosaur.

#### Space, power, HVAC: Beware of these issues

Equally important as the high-tech A-V gear are the decidedly un-sexy issues of space, power and HVAC. Thorough client interviews, needs analysis and planning insure that they are addressed correctly. The first things to determine are the purpose, capacity (maximum number of viewers) and scope of the training/conference room. Then factors like screen dimensions and audio speaker locations, seating arrangements, sight lines, ceiling heights, acoustics and more can be drawn up.

Perhaps the most important issue, however, is future provision. Today’s state-of-the-art quickly becomes tomorrow’s dinosaur. As

technology moves to smaller equipment with less power demands, the challenge becomes updating an installation without creating too much interruption. A well-planned, well-designed facility should be able to handle upgrades gracefully, without tearing out walls or floors or having to re-wire.

Another provision to take into account is what equipment the client doesn’t want or can’t afford today—but will not be able to live without tomorrow. Campanella suggests leaving additional space and empty electrical conduits to accommodate these late additions. Knowing where high technology will lead us may be hard to predict, but a client’s wish list should be considerably more timely and easy to update.

#### For A-V expertise: Who are you going to call?

Which brings up the question, when should the client call in an audio-visual consultant? “As early as possible,” answers Wilke. “We should be a part of the client interviews and base-building design.” Including the consultant early can save money and headaches while insuring that the client will get exactly what he or she wants. Any designer can foresee overruns in time and cost brought on by ignorance of A-V needs during the programming and planning stages of a conference and/or training facility. Tearing down walls, belatedly running cable and adding supplemental HVAC can quickly compromise the quality and cost of a project.

Be warned: Working with the consultant requires a lot of give and take. “Designers never want to see the speakers,” says Campanella. “We can accommodate that and keep the same sound quality, but it costs more.” Consultants also need to advise on wall and floor materials and seating arrangements. Campanella is quick to point out that there is enough choice and flexibility to keep everyone happy.

Especially the client. A beautiful, well-designed, easy-to-use facility that works is music to his or her ears. ☺



# arté<sup>TM</sup> 92 NY

## ART RESOURCE TRADE EXPO

JAVITS CENTER, NEW YORK CITY  
SEPTEMBER 19-22, 1992

The first trade-only event for professional art buyers

### HIGHLIGHTS OF THE EDUCATIONAL SEMINAR PROGRAM INCLUDE:

The Relationship of Facility  
Design, Planning and Art:  
No Longer the tail that wags  
the dog

Art in Hospitality Design:  
What does the client want?

Matching Frames to Interior  
Environments

Interior Designers' Increasing  
Role in Selecting Art

Security, Preservation and  
Management of your Company's  
Art Collection

Art Trends in Health Care and  
Long Term Care Facilities

Corporate Art Buying—  
Revitalizing your company's art  
collection

If you purchase or specify artwork, Art Resource Trade Expo should be on your September calendar. Interior and contract designers, facility specifiers, corporate art consultants and visual merchandisers will join art galleries and dealers for **Arté 92 NY**—the exciting art trade buying event at the **Javits Center, September 19-22, 1992**. Source to the most creative and innovative new works available, more than 150 international galleries, dealers, publishers and the artists themselves.

**Arté** features high powered seminars, special events and hands-on demonstrations guaranteed to inspire new creative and promotional ideas for you and your company. So come and see what's up with art at **Arté**

For further information, please call: 914-682-2027

Please send me information on:  Attending  Exhibiting

Please check one of the following:

- I am an:  Art Dealer  Corporate Facility Manager  Health/Senior Living Facility Specifier  
 Art Gallery  Restaurant/Hotel Designer  Mail Order Catalogue Buyer  
 Art Distributor  Fine Art Publisher  Corporate Art Consultant

Name \_\_\_\_\_

Company Name \_\_\_\_\_

Address City State Zip \_\_\_\_\_

Phone \_\_\_\_\_

CD 92

For additional information, please mail or fax to:

ART RESOURCE TRADE EXPO., INC.

50 Main Street, Suite 1000 • White Plains, NY 10606

914 682 2027 • Fax 914 682 2152

arté<sup>TM</sup> 92 NY

arté<sup>TM</sup> 92 NY  
The Art Event  
That Means Business<sup>TM</sup>



If a standard DesignTex product does not satisfy your needs, we offer Unique Solutions to develop project specific textiles.

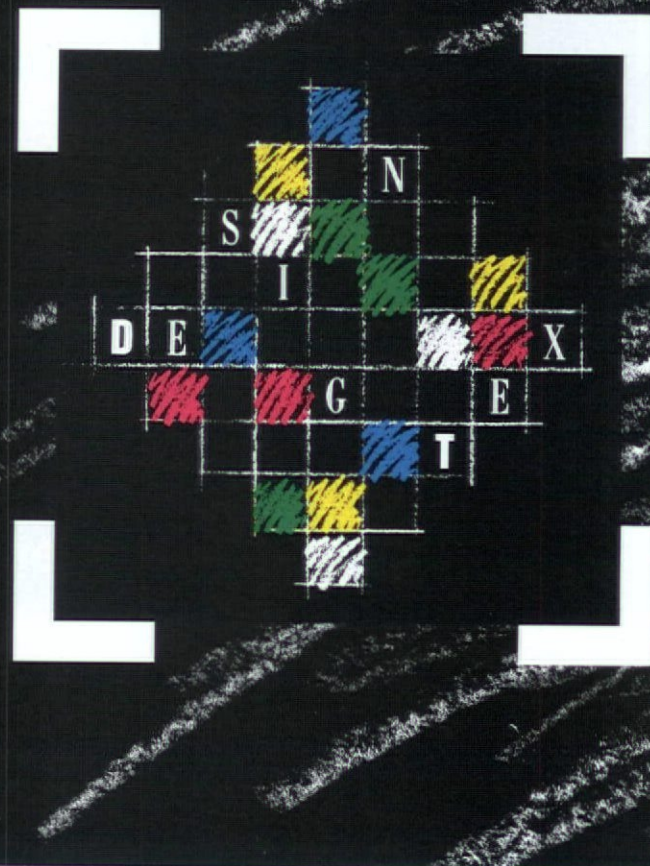
Whether the application be upholstery, panel, wallcovering, healthcare or drapery fabrics, Unique Solutions provides custom fabrics quickly and easily.

If you need a specific color, design or price, DesignTex can develop any textile for the project.

Within required lead times. At price points that satisfy budget requirements.

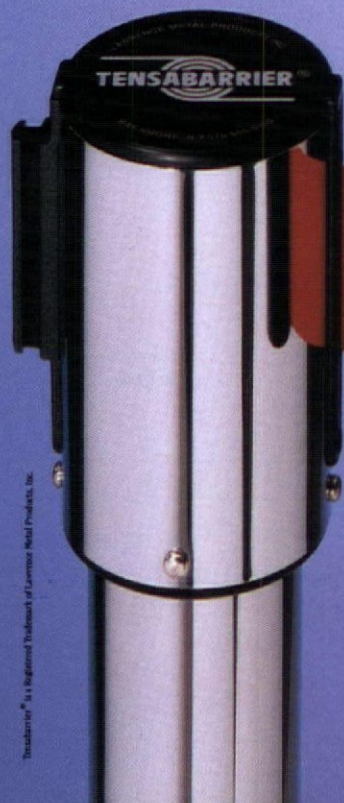
DesignTex. Providing Unique Solutions for all your textile needs.

For more information, call your local DesignTex representative or 800 221 1540 for a DesignTex location near you.

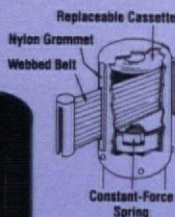


Circle 19 on reader service card

## Why the Tensabarrier® retractable tape system is the choice for crowd control and security.



Field-proven and perfected over more than a decade, the Tensabarrier® system lets you control your environment quickly, economically and attractively. That's why you'll find Tensabarrier® in use worldwide—in airports, terminals, theaters, museums, arenas, hotels, restaurants and malls.



**Advanced Head Design** Smooth advance and retraction of the tape is the result of the head's constant-force spring, a key element in total Tensabarrier® system stability. And with a Lawrence 2" O.D. post and 14" diameter base supporting the head, Tensabarrier® delivers stability from top to bottom. What's more, a nylon

grommet at the mouth of the head protects the heavy duty tape against fraying.

**Exceptional Versatility** The replaceable tape cassette, with a choice of twelve standard colors, can be imprinted with your logo or message. We also offer wall mounted Tensabarrier® units, including a break-away system that is designed to meet fire safety requirements for "off-limits" areas such as closed check out counters.

**Fast Delivery** And it's nice to know that most Tensabarrier® orders are shipped within a week. With all these advantages, and a full one year warranty, it's no wonder Tensabarrier® is the choice for crowd control and security worldwide. Write or call today for full details.



Crowd Control Specialists since 1881

**LAWRENCE** METAL PRODUCTS

P.O. Box 400-M, 260 Spur Drive South, Bay Shore, NY 11706 ■ 1-800-441-0019 ■ In NY State 516-666-0300 ■ Fax: 516-666-0336

Circle 20 on reader service card



# DESIGN DETAIL

## A Horseshoe to Sit In

**A**s design coordinator for the entire Red Sage restaurant in Washington, D.C., Studio Arquitectura principal Glynn Gomez was responsible for interpreting design ideas generated by the team into actual designs, then translating the designs for crafts people to fabricate. The horseshoe-shaped banquettes or bancos are an interesting case in point.

"We had a space requirement for large groups that necessitated having large-group seating surrounded by individual seating area," says Gomez. "The double-

horseshoe shape evolved out of that functional requirement." True to form, the Red Sage team took the idea and ran with it. "If we were going to have the horseshoe shape, why not have the design play up the resemblance?" explains Gomez.

Numerous resolutions were tried, including plaster, foam and even cast metal, the latter

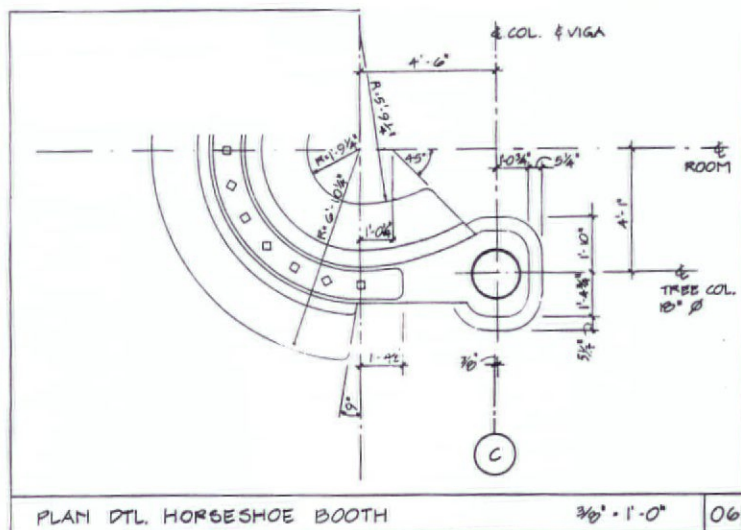
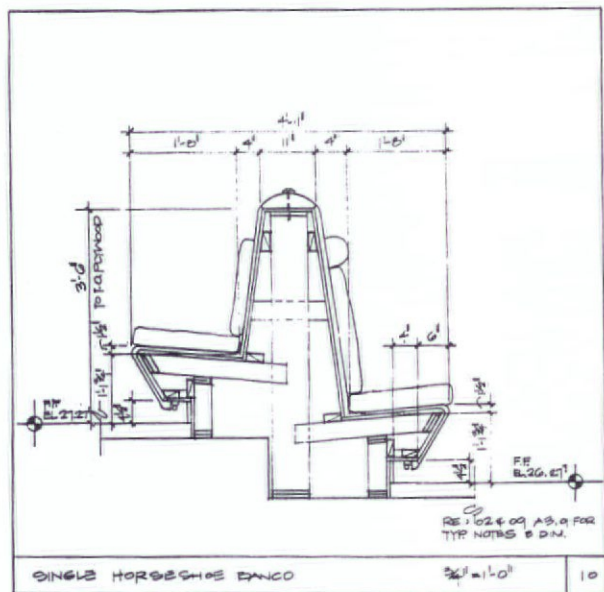
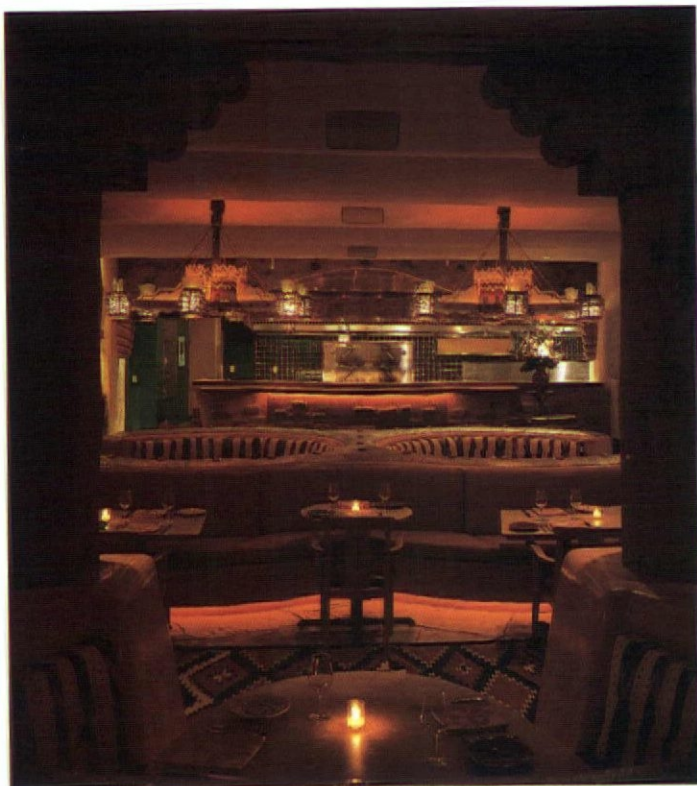
proving to be outrageously exorbitant. Finally, working with crafts people on site—most of them imported from Santa Fe—Gomez arrived at a metal-skin application.

After sheet metal was stretched over the solid pine wood form, fresco plaster was applied to cover the backs of the bancos. Gomez finished the alu-

minum skin by hand-hammering it, then used out-sized hobnails to fix the skin to the solid pine, much the way a real hobnail affixes the horseshoe to a hoof. Upholsterers went to work next, and inlay was placed on-site (as was most of the work, thanks to the sheer mass of the bancos).

Finally, a larger and higher Power Horseshoe, seen here as the frame of the photograph, was constructed in much the same way to resolve a height difference on the basement level. Each of the double bancos accommodates seven to eight people. "It's a wonderful shape for a group," says Gomez. ☺☺

*Photograph by Ron Solomon*





# CONTRACT CLASSIFIEDS

## HELP WANTED



Serving The Contract Furnishings  
Industry In Executive Search

With a successful NEOCON behind them, several of our key industry clients are once again focusing their attention on their most valuable resource-people. Due to new product/service introductions, expansions, and/or acquisitions, these clients have retained us for the following assignments:

- **DIRECTOR - PRODUCT MARKETING** - Southeast Mfg.
- **REGIONAL SALES MANAGER** - Chicago, Dallas, San Francisco
- **TERRITORY MANAGERS - SYSTEMS** - Manhattan, Miami, Los Angeles, Washington D.C.
- **ARCHITECTURAL/DESIGN SALES** - Philadelphia, San Francisco, Seattle, Honolulu
- **INTERNATIONAL SALES** - London, Mexico

100% of our first-time client companies have utilized our services again. If we can be of service to you, please contact us.

### KRISTAN ASSOCIATES

Corporate Headquarters

12 Greenway Plaza Suite 1100 Houston, TX 77046 713/961-3040 Fax 713/961-3626	5485 Belt Line Suite 125 Dallas, TX 75240 214/960-7010 Fax 214/239-7010
--	---

## SERVICES TO TRADE

### CALHOOK™ Sample Fixtures

Industry-Standard fixtures, hangers and racks for fabric samples. Space-planning & design aids, product & color references. For free catalog, call 800-422-4665 or FAX 408-734-3804 (in Canada & NC call: 800-241-4665).

EMERLING & COMPANY  
574-Weddell Drive #9  
Sunnyvale, CA 94089

### SCHNEIDER-BANKS, INC. Fabric Services

Flame Retardant • Stain Protection  
Acrylic Backings

Contact Gene Banks 903-675-1440  
1108 Commercial, Athens, Texas 75751

Sales Reps  
Sales Managers  
Independent Reps

Textiles  
Wall Coverings  
Floor Coverings

We are industry professionals specializing in recruitment of key personnel for furniture manufacturers, dealers and leading architectural and design firms ... worldwide.

Contract • Residential

excellence  
in  
executive  
search®

## THE VISCUSI GROUP, INC.

Interior Designers  
Graphic Designers  
Industrial Designers

New York  
150 East 58th Street  
New York, NY 10155  
212-755-8181  
Fax 755-8419

New England  
84 Sherman St.  
Cambridge, MA 02140  
617-876-1700  
Fax 876-9540

London  
56 Fortune Green Rd.  
London, NW, 6 D-T  
071-433-3358  
Fax 212-755-8419

## WANTED TO BUY

"USED FURNITURE WANTED"  
BROKERS FOR CORPORATE AMERICA

# NETWORK

OFFICE CLEARINGHOUSE, INC.

1145 HIGHBROOK AVE, AKRON, OH 44301  
800/572-6622 FAX 216/253-5713  
offices in  
Akron, OH Portland, OR Baltimore, MD

## BUYING OF USED FURNITURE

Often the inability to dispose of old furniture will delay a projected move or change.

CIS will purchase your casegoods and panel/systems furniture and free you up for the planning and execution of your new space.



Tel 212-683-3233 Fax 212-689-0196

Certified Industrial Services, Inc.

## FOR SALE

INDUSTRIAL STRENGTH  
METRO  
SHELVING SYSTEM

An industrial design classic.



Ideal for A & D libraries, etc.

800 456 3498

## REPS WANTED

### ERG INTERNATIONAL

A leading seating manufacturer of stacking/task/lounge and conference chairs is seeking quality representation for several select territories nationally.

For consideration, please contact Mr. George Zaki at 800/446-1186 or fax cover letter and resume to 805/981-9878.

### REPS WANTED LENCORE ACOUSTICS CORP.

Seeks highly \$ motivated representatives who have established relationships with furniture dealers to sell Lencore's proven background sound masking system.

Dealers need, want and must have this product to offer to their existing clients as well as new clients. It is the missing ingredient for today's cramped work areas. High commission rate.

Write: Director Sales  
Lencore Acoustics Corp.  
2163 Merrick Ave  
Merrick, NY 11566

EXPANDING CONTRACT furniture design and manufacturing firm seeks professional reps. Featuring seating, tables, casegoods, filing and designers. Fax or mail credentials and all lines carried to: 314/783-7544 or 173 Madison 308, Marquand, MO 63655-9610.



## CONTRACT CLASSIFIEDS

### REPS WANTED

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

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

Send resume to:

**Creative Office Seating**

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

**SYSTEMS FURNITURE/PARTITIONS  
FIVE GOOD REASONS  
TO INVESTIGATE FURTHER**

- Prime Territories® for exclusive Representation in parts of
- IL/WI, New England, NY/NJ, OH/West PA Mountain States
- Three Distinct Panel Systems for Broad Market
- Floor to Ceiling Panels
- Strong, Service Oriented Factory Support
- Excellent Commission Structure

**Call Mr. George at 800-733-6633**

### SALES REPRESENTATIVES

Contract and residential national vinyl distributor, looking for reps to carry most prestigious line of vinyl upholstery in industry today. Most areas available.

**800/247-4735 Fax 708/673-4333**

### REPRESENTATION WANTED

Established manufacturer of high quality, mid-priced ergonomic task and executive seating, featuring patented innovations and adjustable features beyond any other. Manufacturer in search of aggressive commission representation in several territories. Reply to Box CO109, Contract Magazine, P.O. Box 801470, Dallas, TX 75380.

**Imagine Your Ad  
Being Seen By Over  
29,500**

**Industry Professionals**



**Call Lisa Bailiff at  
800/688-7318 or  
214/419-7893  
Fax 214/419-7900**

## AD INDEX

Advertiser	Reader Service No.	Page	Advertiser	Reader Service No.	Page
Art Directions	5	4	Lawrence Metal Products Inc.	20	68
Arté	18	67	MTS Seating	15	30
DesignTex Fabrics Inc.	19	68	National Symposium on Healthcare Design		
Du Pont Antron	11	14-15		21	71
Durkan Patterned Carpet	9	11	Office Master	10	13
Eldon Rubbermaid Office Products	12	19	Old Hickory Furniture	4	4
Engineered Data Products Inc.	24	Cover 3	Quartet Manufacturing Co.	23	Cover 4
Falcon Products	3	2	Shelby Williams Industries Inc.	8	9
Geiger International	13, 14	27, 29	Spradling International	6	5
The Hon Co.	22	65	Steelcase	7	6-7
Howe Furniture Corp.	16	41	Westin-Nielsen	2	1
Unika Vaev	1	Cover 2	This index to advertiser page location is published for reader convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.		
Italian Trade Commission	17	49			
Kimball Office Furniture Co.		20-21			

**EXPERIENCE THE  
HEALTHCARE DESIGN OF TOMORROW,  
Today.**



### THE FIFTH SYMPOSIUM ON HEALTHCARE DESIGN

You will learn from the nation's leading authorities:

- The most progressive design concepts
- Emerging trends in healthcare
- The latest product developments
- And the tools for your success.

**NOVEMBER, 19-22, 1992, SAN DIEGO MARRIOTT HOTEL & MARINA**

The National Symposium on Healthcare Design, Inc.,  
4550 Alhambra Way, Martinez, CA 94553-4406  
Tel: (510) 370-0345 Fax: (510) 228-4018



THE NEW GENERATION OF HEALTHCARE & DESIGN



# PERSONALITIES



Vanderbyl

## Father designs best

### Michael Vanderbyl

Living with design every day sounds like a dream come true when you're a noted designer of furnishings, interiors and graphics, as well as dean of your alma mater, the School of Design at the California College of Arts and Crafts. But Michael Vanderbyl also knows about family life. "At first, we had a minimal home," he says. "When one well-designed item came in, another would go out." Now that his daughter is nine, Vanderbyl sees design in a bigger context. "It's hard to be pristine with a little girl around," he admits.

Good design hadn't been a family tradition up to now. Vanderbyl was his family's first college grad. "My father was a butcher," he observes, "his father was a baker, and no one knows where the design came from."

No matter. Since graduating from Arts and Crafts and opening his firm in 1973, Vanderbyl has thrived in the design world serving such blue-chip clients as IBM, Amoco and Esprit, plus such furnishings houses as Bernhardt, HBF and Keilhauer. He's won numerous honors as well.

Besides work and family, Vanderbyl cares passionately about design in America. "Why should Americans feel inferior to Europeans about design?" he asks. "We're a young, multi-cultural society that reinvents itself weekly." Will daughter follow father's footsteps? Though he thinks she could be a writer, he noticed her enthusiasm for a

recent architecture show, which displayed doll-house sized models. "She's cool," he says proudly. Sounds like father already.

## Poetry in motion

### Arturo fis Menache

There are definite advantages and disadvantages to having a famous designer for a parent. Just ask Arturo fis Menache. With plywood design innovator Hector Coronado for a step-father, fis Menache's playpen was filled with Lego blocks and Lincoln Logs. Naturally, he graduated to tinkering in the family workshop, and eventually earned an architecture degree from USC.

United Chair's highly successful Troubadour is the latest achievement of CFM Group, the industrial design firm formed by father and son. But life with father isn't always smiles and accolades. "If you disagree with your boss you swallow it, and maybe go tie



Menache

one on," fis Menache says. "When it's your father, it can get much more personal." There have been days when the two haven't spoken—until fis Menache's mom, the family diplomat, intervenes.

When not designing or working at his other enterprise, Bente, a maker of bent plywood, this 29-year-old designer lives to drive. "I race cars semi-competitively," he says. "Once you get behind that wheel your mind totally clears. It's almost a religious experience."

fis Menache then brings this passion back to his work. "I want my designs to affect people on an emotional level," he says. "Sometimes I wish I was a musician or poet so I could make people cry." Just keep your chairs comfortable, Arturo.

## On and off the EI

### Joseph Agati

With degrees in engineering and art, Joseph Agati began work as a sculptor and furniture designer. But he quickly became so proficient at working wood that his one-of-a-kind pieces grew into a full-time operation. From there, a contract furniture business was right around the corner. Agati's IBD and Roscoe-award winning furniture has been displayed in the Cooper-Hewitt and elsewhere in the Smithsonian, and has won a place in the Chicago Historical Society's permanent collection.

A rough economy hasn't stopped Agati from custom-designing furniture for everyone from Rorer Pharmaceutical and McDonald's to Saks Fifth Avenue and AT&T. He modestly attributes his success to his flexibility with clients. "We're not built on strong egos," Agati maintains. "We're willing to expand on or dramatically change our designs. You build a vocabulary that accommodates your clients, a vocabulary that works with several budget levels." His careful thinking, innovative design and cabinet-maker's craftsmanship may also have something to do with it, of course.

Though he travels often for custom jobs, Agati lives and works in Chicago. "In many circumstances, I can just take the EI to get where I need to go," he says. After a successful NeoCon introduction of chair designs, you can be sure many of his trips will end at that stop-of-all-stops, the Merchandise Mart.

## Where there's a wall there's a way

### Patty Madden

In the days "when high-tech was a big deal," then-interior designer Patty Madden would search through industrial catalogs for materials not typically used in her clients' retail environments. When she presented one client with a new wallcovering material that didn't exactly meet contract specifications—and the client



Agati

loved it—she had to innovate. "I should have checked first to see if the product was suitable," she now admits. However, the problem changed her life.

A "great researcher" from her days as a resource coordinator at Walker Group/CNI, Madden searched until she located a Japanese manufacturer that could supply what she needed. The result was a new concept in embossed vinyl wallcoverings—and a collaboration between Madden and the manufacturer that has continued for over 12 years.

Madden left interior design for good in 1984, when she realized her spare-time product designs paid better than her full-time job. ("When you realize what your bread and butter is, you stick with it," she advises.) She has since designed wallcovering lines for Wolf-Gordon, Blumenthal, Innovations and, most recently, JM Lynne, collecting several design awards in the process.

Another instance where Madden's research paid off: She married the man who supplied a rubber covering for a table she was designing. "Look what you can find in an industrial catalog," she jokes. Together, their tallest order is raising their seven-year-old son, Max.



Madden