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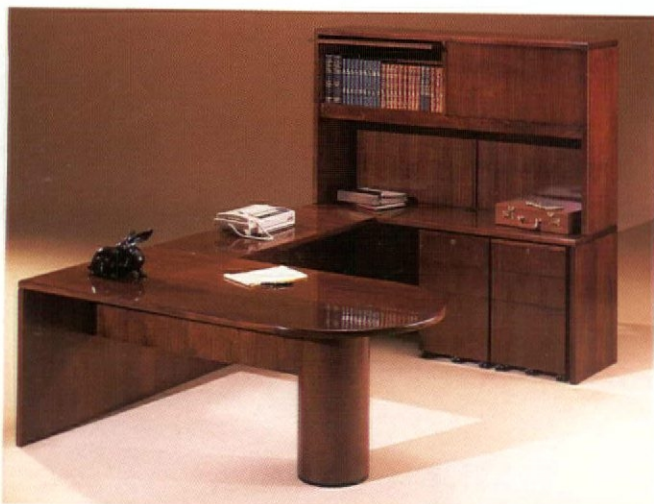
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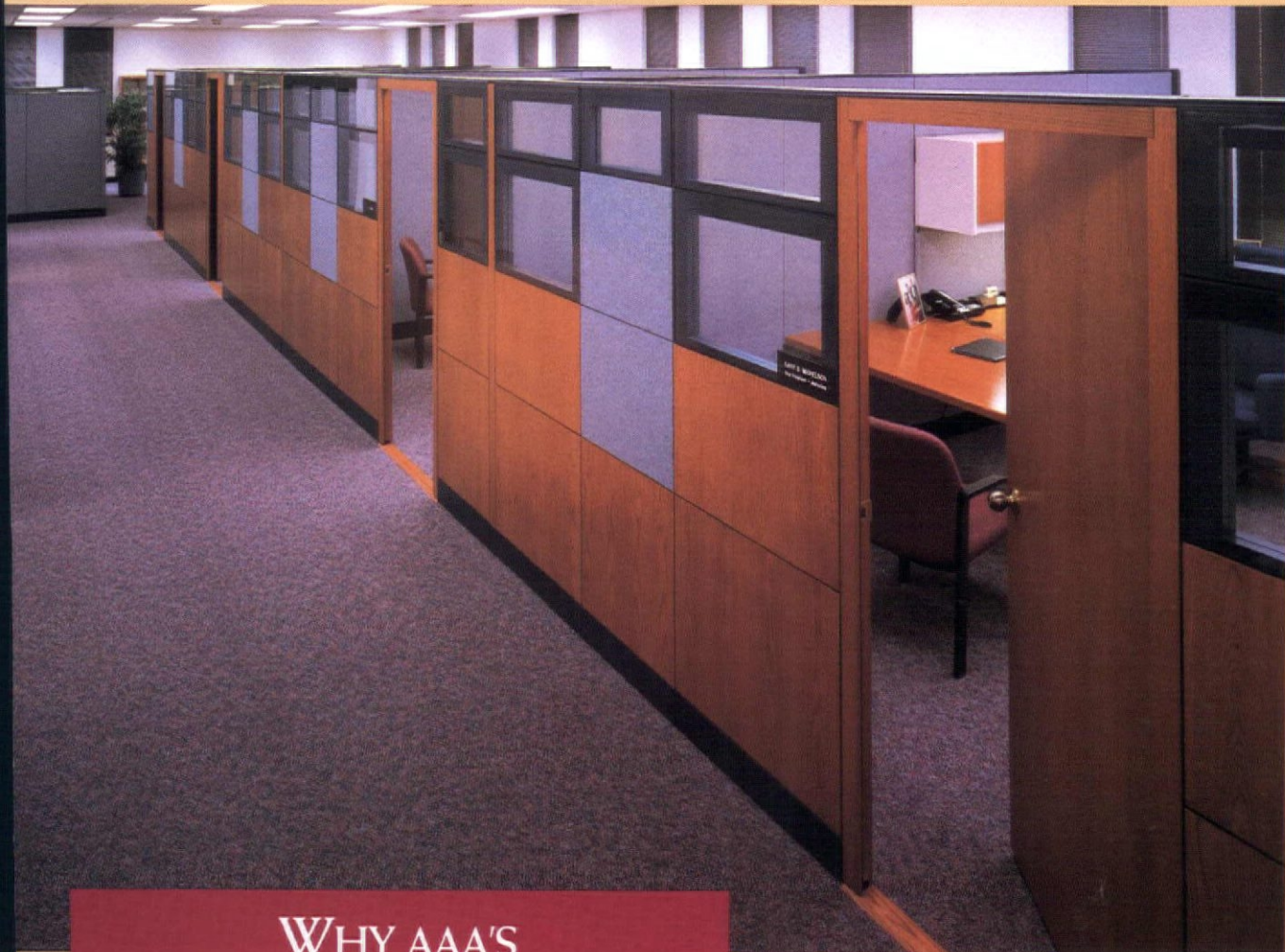
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C E T R A   G O E S   E V E R Y   W H E R E

# EDITORIAL

## Hello, My Name Is...

We all know that moment of utter confusion felt by Captain Kirk, leader of the starship Enterprise in television's *Star Trek*, when meeting yet another total stranger: Who are you? Where are you from? Making friends easily if superficially is a crucial survival technique for living among strangers that Americans probably do better than anyone else. But even as we lose such key elements of our identity as our families, ethnic origins, communities, religions and employers, designers would be wise to consider constructing a new language of visual identity. A society forsaking its old roots hungers for visual cues to its newly emerging self.

With so many of our institutions still in turmoil, knowing which directions society is going in may keep eluding us. However, we do know that *what we do* to further the activities of organizations is becoming more important than *where we fit* in their hierarchies. Does the flattening of the organizational pyramid mean that everyone will be the equal of the CEO? Not in our lifetime.

However, as the CEO comes down closer to earth—consider, for example, that Coca-Cola paid its successful chairman Roberto C. Goizueta a compensation of \$63.5 million in 1991, only to have red-faced shareholders cut this sum to \$4.5 million in 1992—we still need to be able to identify the individual in charge. The man-made environment, which has defined the physical space of leaders and followers since time immemorial, will continue to play this vital role. Unfortunately, getting it right is getting harder.

For one thing, today's spaces often have short life spans. Traditional environments, designed to reflect the stability of pyramidal organizations, led relatively immortal lives. By contrast, contemporary environments, designed to reflect the flow charts of organizational activity, can change day by day.

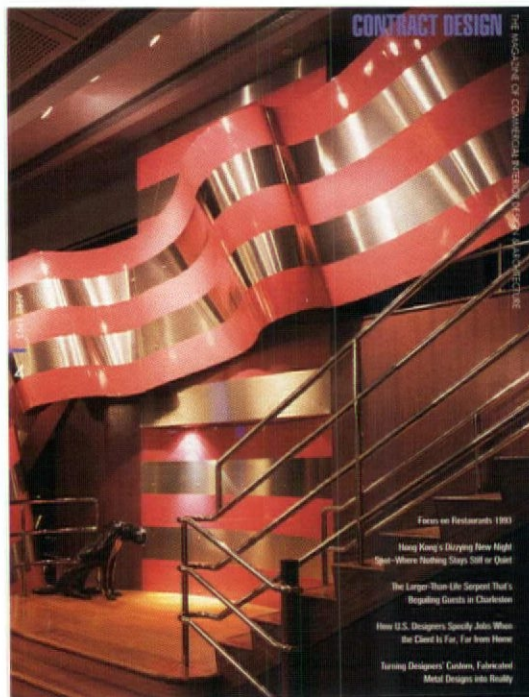
Is this the end for such permanent, monumental features as crown moldings, coffered ceilings, architectural

paneling and built-in cabinetry? Probably not. Every design has its more or less fixed points that are immune to rapid change. Nevertheless, should organizations find the time available to amortize such amenities is lacking, we'll need new ways to do the job.

What about the private space set in its hallowed corner window position, a sure giveaway of hierarchical importance? Organizations are already racing ahead on this issue. Private spaces may still be unavoidable, given the ongoing need for privacy and confidentiality. Yet who says they must hug the perimeter of a floor? Designers are routinely being asked to reserve corner window spaces for conferences or other group functions, and to place private spaces in interior zones so that the perimeters remain unencumbered for everyone to enjoy.

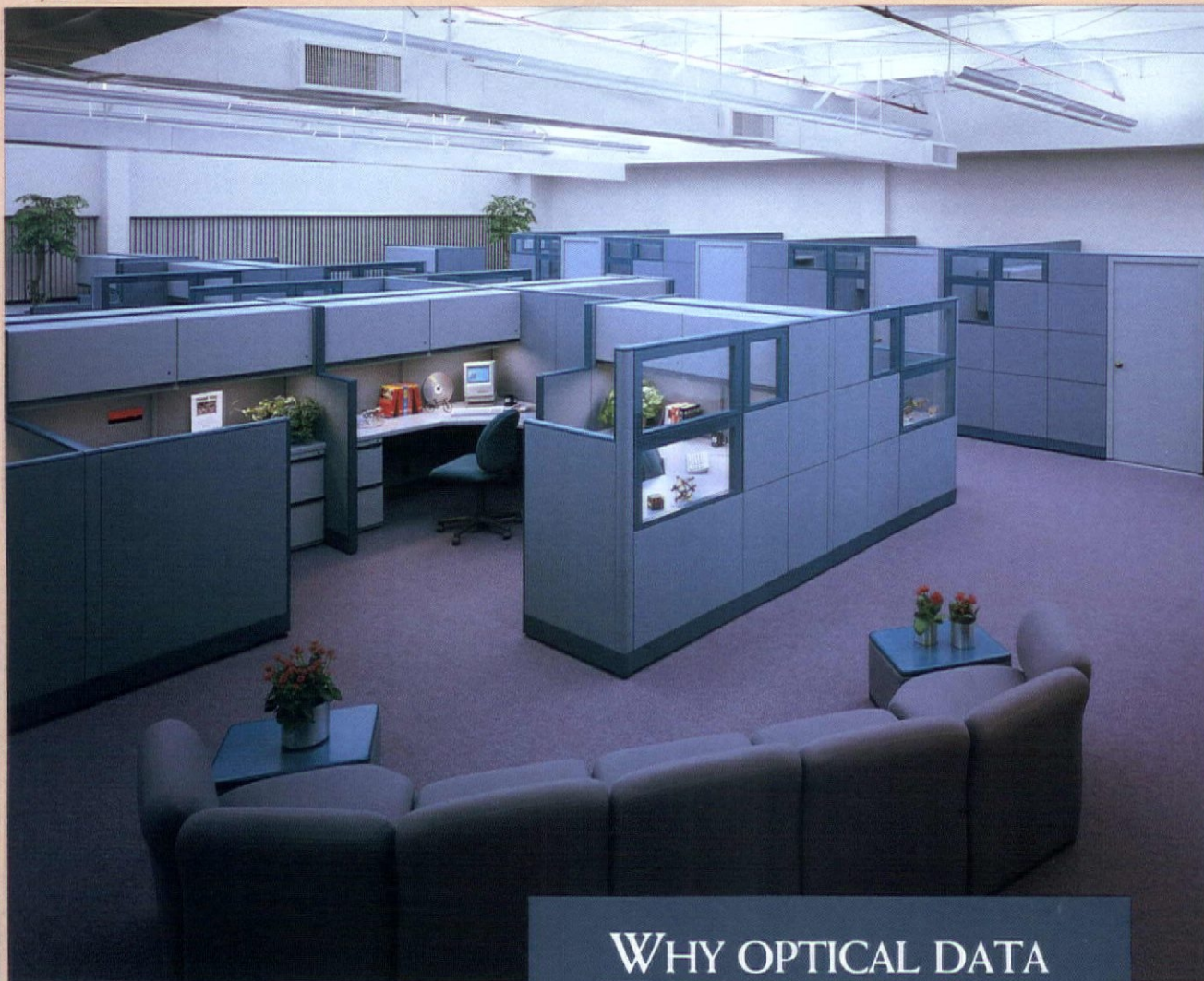
Other prerequisites of rank now being re-examined include floor area and adjacency. After all, why should an executive have an office big enough for golf practice, while a clerical worker's office machines and hard copy spill onto the floor? And why should people group together based on rank or title when colleagues who need them are told to take a walk? Although old habits die hard in space allocation, organizations are already taking the steps of setting fewer standards for larger groups of people, and basing assignments on tasks to be housed and activities to be shared as major spatial determinants.

Where do these trends leave the forms, furnishings, materials, proportions and colors of our interiors? Somewhere well beyond pure function, we may hope. For transcending the organization's indisputable functional requirements is the need to express what the organization means to itself and the world at large. Call it design or mythology, society will probably remember this symbolic message long after it has forgotten who does what for whom on the 100th floor of building A. ☺



Roger Yee

Roger Yee  
Editor-in-Chief



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

# TRENDS

## Welcome to HD '93

On the eve of the 21st century, The Hospitality Design '93 Exposition and Conference convenes the industry in Los Angeles to consider "Strategies for the '90s: Retooling, Repositioning, Regrowth"

Los Angeles - Cosponsored by Hospitality Design and the Network of Executive Women in Hospitality, HD '93 promises to raise issues of immediate concern to the hospitality industry. As a timely forum, the Exposition and Conference will deal with such topics as casino design, breaking into health care, getting work in Asia, complying with the ADA and more. Attendees will also be able to review the best of the new products from 200 of the hospitality industry's leading vendors. And there will be such special events as the All-Industry Cocktail Reception and the Platinum Circle Awards Gala dinner-dance. For additional information, designers should call (800) 765-7616.

## Schedule of Events

### THURSDAY, MAY 6

3:30 pm

#### Keynote Address: Strategies for the '90s

Dr. Gregory Schmid of Institute for the Future presents the outlook for the industry through the '90s and beyond.

4:15-5:15 pm

#### Raising the Stakes: Design for Gaming Properties

How top firms are dealing with the development boom in casino design—and what's in the cards for this highly specialized design market. Charles Silverman, Yates Silverman, Valerie Medick-Ferrari, Ferrari's, Terry Dougall, Dougall Design Associates.

#### A New Look at Timeshare Design

Why "interval occupancy" properties are again popular with developers. Sue Firestone, Design One, Merrilee Elliott, Resort Source Design, Pamela McMullen, Pamela Temples Interiors.

5:30-7:30 pm

#### The All-Industry Cocktail Reception LA Convention Center

Free to all registered attendees.

### FRIDAY, MAY 7

9:30-10:30 am

#### Color Trends and Consumer Preferences for the '90s

An insider's perspective on up-and-coming palettes for hospitality design and how color predictions are made. Leatrice Eisenman, Exec. Director, The Pantone Color Institute.

#### Repositioning Hotels for Today's Market

A trio of new breed hotel owners tells how and why they are repositioning their properties for success—and the role played by the hospitality design team. Moderated by Roger Hill II, The Gettys Group, with Joseph T.

# HOSPITALITY DESIGN D'93 EXPOSITION & CONFERENCE

Flannery, Shearson Lehman Brothers, Mark Grozer, Lincoln National Investment Management, Mark Tobin, Mony Real Investment.

#### Hospital(ity) Design: A Lateral Move for New Business

Can you transfer your skills as a hotel designer into the growing market for hospitable health care facilities? Mary Jean Thompson, ASID, Thompson Design Associates.

#### Repositioning Purchasing for the '90s

Purchasing executives share insights on how today's market conditions have affected purchasing practices, clients, designers. Leonard Parker, The Leonard Parker Co., Martin Stringfellow, The Martin B. Stringfellow Co., Neil Locke, Rosemont Purchasing, moderated by Dorritt St. John, Purchase Services LTD.

7:30 pm-midnight

#### Seventh Annual Platinum Circle Awards Gala Crystal Ballroom, Biltmore Hotel

Honoring 1993 awardees Hugh Latta, Jill Cole, Bill Aumiller, Keith Youngquist, Douglas Smith. Tickets \$95 individuals, \$900 tables of 10.

### SATURDAY, MAY 8

9:30-10:30 am

#### Breaking into Hospitality Design in Asia

Hear how a leading hospitality designer established a busy practice in Asia, and benefit from his tips on how to do business across the Pacific. Tony Chi, Tony Chi & Associates.

#### What's Happening Now in Restaurant Design

Examine trends in restaurant design as top designers talk about what's hot, what's not. Bill Aumiller and Keith Youngquist, Aumiller/Youngquist, Arnold Syrop, Arnold Syrop Associates, Jeff Hatch, Hatch Design Group.

#### The Americans with Disabilities Act: What You Need to Know

The facts about new federal legislation assuring access for all. Michael Kroelinger, past president, Institute of Business Designers.

#### Retooling for the '90s: Top Designers Speak Out

How hospitality design firms are dealing with the challenges of the '90s and beyond. Trisha Wilson, Wilson Associates, Michael Bedner, Hirsch/Bedner Associates, Frank Mingis, Mingis Design Group, Ken Hurd, Kenneth E. Hurd & Associates, moderator.

## Time Out for Trade Shows and Home Offices?

Grand Rapids, Mich. - Are office furniture trade shows suffering from the same malaise that afflicts world's fairs? More than half of the furniture dealers, architects, interior designers and facilities managers who responded to a recent survey by Kennedy Research Inc. do not feel it is important to attend all three of the nation's largest office furniture trade shows, namely NeoCon, WestWeek and Designers Saturday. On the other hand, approximately two-thirds of the respondents feel the industry needs to have one major show a year.

These were among the findings of Kennedy Research's fall 1992 Office Trends, a biannual survey of more than 400 dealers, designers and facilities managers that has monitored the office furniture industry since 1987. Trade shows were included for the first time in the fall 1992 survey. "Respondents indicate that the industry is starting to question the current trade show structure," said Myron Aldrink, vice president of Kennedy Research. "Current economic conditions are making it difficult to justify large marketing expenditures, including those involving all three major trade shows."

Also incorporated for the first time were questions assessing the industry's opinions of the home office market. According to the designers, chosen from *Interior Design's* well known 100 *Interior Design Giants*, the market for home office furniture still represents a small portion of total sales. They estimate that furniture specifications for home offices represent about 3% of their work. For facilities managers at large companies, just 1% of furniture orders are for employees who work out of their homes.

Other major findings: The 120 dealers in the Survey reported that the average discount from list price reached 68% for orders over \$1 million—the highest level yet reported by Office Trends. In a continuing look at customer satisfaction, respondents reported being "moderately pleased" with the performance of manufacturers, clearly leaving room for improvement. It was also discovered that free standing furniture continues to increasingly specified for open office applications.

Readers may write for more information to Myron Aldrink, Vice President, Kennedy Research, 2401 Camelot Court SE, Grand Rapids, MI 49546.

## Brayton Goes Water-Borne

High Point, N.C. - Brayton International, a Stee case Design Partnership Company, and its health care division, Health Design, have taken innovative steps to ensure employees and customers a healthier and safer work environment. By converting from a conventional nitrocellulose solvent-based wood finishing system



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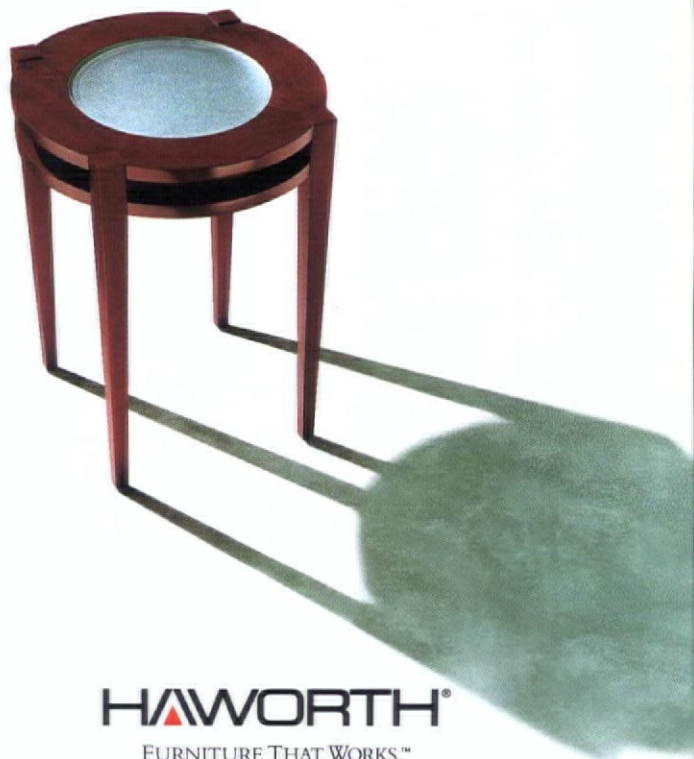
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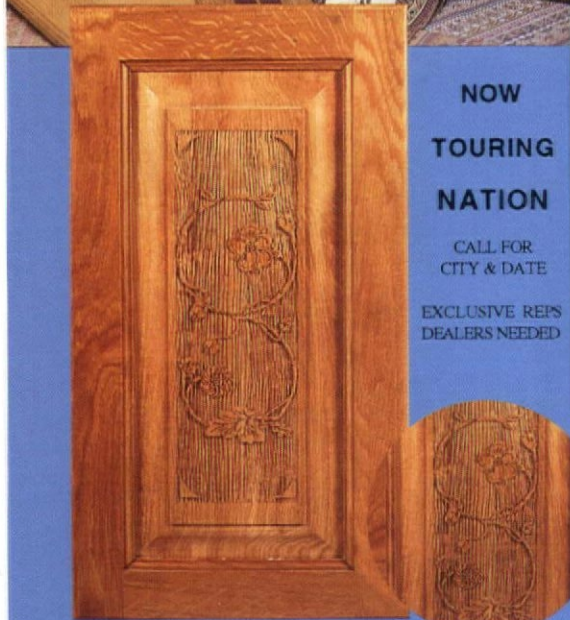
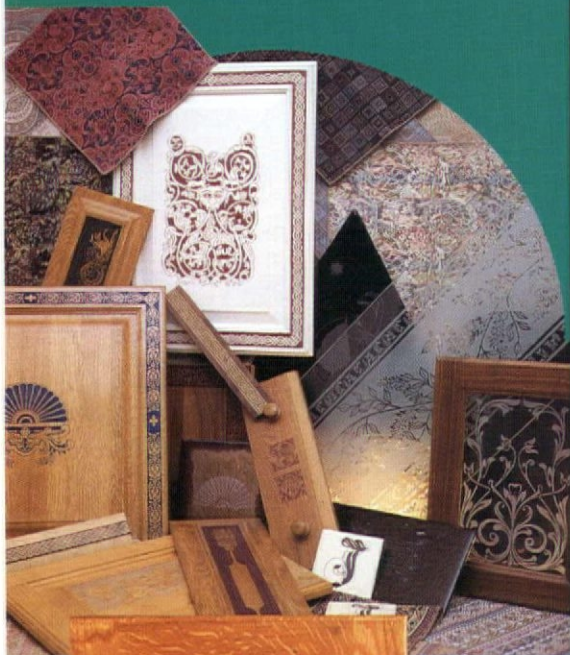
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## TRENDS

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John Garrett, director of engineering for Brayton, stated, "This will produce a better workplace, less waste to the environment, and ultimately lower product costs, benefitting all."

The contract seating manufacturer is convinced that implementation of the new process now and equally far-sighted ones in the future should help to improve the workplace and reduce the number of sick building problems. As James Stelter, president of Brayton, summarized, "The welfare of our employees and customers is the utmost priority at Brayton. We refuse to adopt the motto 'continue to do business as usual.' We will take a proactive approach."

### DuPont Reclaims Post-Consumer Carpet

Wilmington, Del. - DuPont Flooring Systems has collected more than 2 million pounds of old or "post-consumer" carpet through its reclamation program, the only such system currently up and running in the carpet industry. The Partnership for Carpet Reclamation, of which DuPont is founder and key sponsor, was introduced this fall as a network of companies—including carpet mills, carpet retailers and many end-users of carpet—working for the collection, consolidation and distribution of "post-consumer" carpets. The Partnership is currently developing the logistics and technology to put old carpet back to work.

"Taking the initiative to find new uses for old carpets is just one way we're accepting responsibility to improve the environmental impact of every product we make," said John Carson, vice president and general manager for DuPont Flooring Systems.

Traditionally, a landfill has been the final destination for carpet removed from homes and commercial buildings. The Partnership seeks to discover innovative ways to keep carpet out of our country's shrinking landfill space. Since the program began, a num-

ber of alternative uses for old carpet have already emerged. For example, DuPont is testing "fiberized" carpet, carpet that is shredded or sheared away from its backing, to be used as reinforced fibers in plastics and asphalt. In addition, whole carpets are being tested as structural components of geotextile reinforcing systems that make roadways last longer.

### Commissions and Awards

CRSS Inc., Houston, announces that **CRSS Architects, Inc.** was chosen by the Bush Presidential Library Foundation and Texas A&M University to design the \$42-million George Bush Presidential Library as well as the School of Government and Public Service and shared use support areas to be located on the Texas A&M University campus in College Station.

Omaha's **Henningson, Durham & Richardson, Inc.**, has completed design for renovation and expansion of the radiology, maternity, surgery and critical care units of Akron General Medical Center, Akron, Ohio.

The University of Kentucky has retained **Presnell Associates Inc.** Louisville, to provide architectural, engineering and surveying services for the development of a plaza and parking lot on the existing Jefferson Community College Southwest Campus, in Louisville.

**Lehman/Smith/Wiseman & Associates** Washington, D.C., have completed the law offices of **Howrey & Simon** in Washington D.C.

In recognition of long and outstanding services, **Ingvar Backhamr** president/CEO of **Tarkett Inc.** USA, Parsippany, N.J., was awarded the traditional Swedish **Dala** horse at Tarkett's year-end meeting in Germany.

**Haines Lundberg Waehler**, New York has been commissioned to design a 485,000-gross sq. ft. facility for the **Walter Reed Army Institute of Research** in Forest Glen, Md.

Washington D.C.'s **The Weihe Partnership** was recently awarded an interior design contract by **Mathematica Policy Research Inc.** Washington, D.C.

# TRENDS

**Richard Pollock & Associates**, a San Francisco architecture and design firm, announces contracts with the following: San Francisco Marketing Office for Aetna Health Plans; Oakland Sales Branch Office, Pacific Bell Directory; Allmerica/State Mutual Life Assurance Company of America corporate offices, San Francisco; and Supercuts headquarters, San Francisco.

**Ford & Earl Associates**, Troy, Mich., was selected by Pine Lake Country Club to coordinate a complete two-phase interior and exterior design renovation in Pine Lake, Mich.

New York-based **Butler Rogers Baskett** has created master plans for the waterfront at Chelsea Piers Recreation and Entertainment Complex on New York's Hudson River. The firm is also creating the detailed design of Piers 59, 60 and 61, the major component of this project for Chelsea Piers Management, Inc.

**Hatch Design Group**, Costa Mesa, Calif., has been contracted to revamp the popular Back Bay Running and Rowing Club restaurant located in South Coast Plaza, Costa Mesa.

Design projects in the Eastern region of the U.S. recently completed by the Boston office of **Grisvold, Heckel and Kelly Associates Inc.**, include: Cooper Lybrand, Boston; New York Power Authority, White Plains, N.Y.; Internal Revenue Service, Boston; Brown Brothers Harriman, Boston; Warren, Gorman and Lamont, Boston; Testa, Hurwitz and Thibeault, Boston; Lotus Development Corporation Project, Cambridge, Mass.; and Worth Magazine, New York.

**Jonke Architects**, New York, will design a 32,000-sq. ft. expansion of The Dreyfus Corporation's nondale, N.Y. facility.

**Lewis & Clark College's Design Commission** has selected **G-H-A Architects**, Portland, Ore. to design the first phase of the College's multi-million dollar Signature Project in Portland. The three-building project comprises a major addition and renovation to the College's Aubrey R. Katzek Library, a new James F. Miller Center for Humanities and a new Center for Visual Arts.

**WP&P Architects Inc.**, Deerfield, Ill., and Illinois Bell announce that the Illinois Bell Learning Center received the 1992 Interior Design Architecture Award presented by the American Institute of Architects.

**S/Elbasani & Logan Architects**, Berkeley, Calif., was awarded the commission to design the new Irvington Community Center in Fremont, Calif.

The Princeton, N.J., firm of **Ford Farewell Mills and Tsch, Architects** has been commissioned to prepare preservation documents for the following historic buildings across the United States: the South Carolina State House, Columbia;

General Services Administration, nationwide; and Interlochen Center for the Arts, Interlochen, Mich. The firm recently won an Award of Excellence from the New Jersey chapter of the American Institute of Architects for its preservation and expansion of the Legislative Wing of the New Jersey State House, Trenton.

Stevens Institute of Technology, Hoboken, N.J., has selected **The Eggers Group Architects, P.C.**, New York, to design a new athletic facility.

**Kaplan/McLaughlin/Diaz Architects**, San Francisco, is designing a new, \$15-million humanities complex for California State University at San Jose.

The U.S. General Services Administration has awarded the design contract for the planned Federal Building and U.S. Courthouse in Islip, New York to the **Spector Group**, North Hills, New York in association with **Richard Meier & Partners**.

The American Institute of Architects has honored six projects for Urban Design Excellence: Back of the Hill Rowhouse, Boston, designed by **William Rawn Associates, Architects, Inc.**, Boston; Urban Design Plan for The Charles River Crossing/Interchange, Central Artery/Tunnel Project, Boston, prepared by **Wallace Floyd Associates Inc.**, Boston; California Museum of Science and Industry/Exposition Park Master Plan, Los Angeles, designed by **Zimmer Gunsul Frasca Partnership**, Newport Beach, Calif., with landscape architect **Peter Walker, William Johnson & Partners, Landscape Architects**, San Francisco; San Francisco Urban Design Internship Program, sponsored by the Dept. of Architecture at College of Architecture and Environmental Design, California Polytechnic State University, San Luis Obispo; Landmark Lighting Master Plan for Milwaukee's central business district, designed by **Kahler Slater Architects**, Milwaukee and associate architect **Claude Engle Lighting**, Washington, D.C.; Mianus River Watershed Bioregional Planning Project, Long Island Sound Estuary, Westchester County, N.Y. and Fairfield County, Conn, designed by **Meridian Design Associates**, New York.

## People in the News

**KnollTextiles**, the contract fabric division of The Knoll Group, New York, announces the following appointments: **Michael Laessle**, vice president of design and marketing; **Joseph DelGreco**, Eastern divisional vice president of sales; **Carolyn Seaman**, Southern divisional vice president of sales; and **Tom Jobs**, Central divisional vice president of sales and national vice president of sales.

**John Ellis**, AIA has joined Anshen+Allen, Architects, San Francisco, as senior designer.

**Spacesaver Corporation**, Fort Atkinson, Wis., has appointed **Mark Haubenschild**, to the new position of manager, project administration.

**Henningson, Durham & Richardson Inc.**, Omaha, Neb., announces the following appointments: **Michael Griebel**, vice president in the Omaha office, and **Tom Vandevveer**, senior vice president, **Joseph Lavigne**, **Theodore Zsirai**, **David Bechtol** and **Michael Karst**, vice presidents, all in the Alexandria, Va., office.

**Michael A. Pinkowski** has been promoted to director of commercial marketing for the Commercial Business Group of Mannington Resilient Floors, Salem, N.J.

**Shari Fisher** has been named research specialist for the International Facility Management Association, Houston.

The New York office of **Perkins & Will** welcomes **Tama Duffy** as a senior associate.

**Joseph M. Wisniewski** has been appointed president of The Gunlocke Company, in Wayland, N.Y. Gunlocke's field sales organization has been divided into five divisions across the United States and Canada. Its newly-appointed division managers are **Michael Peretz**, Northeast division; **Roger Bublitz**, Southeast division; **Roger Moses**, Great Lakes division; **Robert Childress**, Midwest division; and **Beth Kudlicki**, Western division.

**Hellmuth, Obata & Kassabaum, Inc.**, St. Louis, announces that **Judith Metzger** joins the firm as associate and business development manager, and **Janet Baum**, AIA, is named group vice president and director of R & D facility planning.

**Michael Hoyer** joins the staff of **InnerDesign, Inc.**, Tampa, Fla. as vice president of operations.

**Gensler and Associates/Architects**, New York, recently named the following vice presidents: **Benjamin Fisher**, AIA, **Anna Marie Howell**, AIA, and **Daniel Winey**, AIA.

The board of directors of **Cramer Inc.**, Kansas City, has appointed **David C. Mettlach** to the office of vice president of operations.

**Howard-Sneed Interior Architecture**, San Diego, has engaged **Joyce Maggiore** to be director of marketing and client services.

**Atlantic Furniture Systems**, Tampa, Fla., named **Bruce Messerman** vice president of operations.

**Carl Lewis**, AIA joins **Fox & Fowle Architects** as associate partner and director of interior design for the New York firm.

**Sunrise Medical Inc.**, Torrance, Calif., announces that its board of directors has elected **Larry C. Buckelew** to become president of the company effective July 1, 1993.

**David Haresign**, AIA has joined the Washington, D.C. firm of **Al/Boggs** as senior associate.



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## TRENDS

Phillips Swager Associates, Peoria, Ill., has announced the following appointments: as vice presidents, Deborah J. Bandeko of the Peoria office and Norris D. Fletcher of the Dallas Office; as senior associates, Gary M. Baner, Richard N. Barker, Jerry R. Booker, Clark D. Brenner, Marvin T. Dutton, Donald G. Fenoglia, Bradley R. Hall, Richard D. House, James C. Rockow, Alvin N. Rusch, Henry Truitt and H. Daniel Willett of the Peoria office, Robert F. Finigan and Randall E. Gibson of the Naperville office, and Tim S. Kraft and Gregory G. Schon of the Dallas office.

John Pihl has been promoted to principal of Ehrlich-Rominger, Los Altos, Calif.

Walker Group/CNI has appointed Mark E. Pucci president/CEO of the New York-based firm.

Keith Keppler has been named senior vice president, principal and director of client development by Interior Architects, Inc., New York.

The American Institute of Architects has selected 10 recipients for its 1993 Institute Honors, awarded for significant contribution to the environment and the architectural profession. For achievements in the allied arts and sciences, 1993 Institute Honors are bestowed on: **Architects/Designers/Planners for Social Responsibility**, New York; documentary filmmaker Michael Blackwood, Michael Blackwood Productions, New York; **Conservation Trust of Puerto Rico**, Old San Juan, *Washington Post* architecture critic Benjamin F. Forgey, Washington, D.C.; **The Gamble House**, Pasadena, Calif.; **Philadelphia Zoological Society**; Princeton University Board of Trustees, Office of Physical Planning, Princeton, N.J.; designer Jane Thompson, Cambridge, Mass.; architectural writer and historian Sally B. Woodbridge, Berkeley, Calif., and **World Monument Fund**, New York.

### Business Briefings

Pollack & Associates has moved its Manhattan office to 150 Varick Street, New York, N.Y., 10013.

To accommodate its European membership, the **International Facility Management Association** has established a European Bureau at 149 Avenue Albert, B-1060, Brussels, Belgium. Robin Lockerman, Bur-

eau director, may be reached at 32.346.43.52 by phone and 32.2.346.40.20 by fax.

Richard Pollack & Associates, Architecture/Interior Design has relocated to 214 Grant Avenue, Suite 450, San Francisco, CA 94108.

Ajusto Equipment Co. is now BioFit Engineered Seating, Waterville, Ohio.

Denver-based Victor Huff Partnership Inc. announces its closing. Victor Huff will consult from the Branson, Mo. office. Barbara Huff will pursue other interests in Denver.

Crosby Helmich Frye & Drake, San Francisco, announces a name change to Crosby Helmich Frye Architects.

Meli Borrelli Associates, a full-service interior design/build firm and SPGA Group Inc., have merged to form SPGA/MBA, New York.

Tsoi/Kobus & Associates has moved to One Brattle Square, P.O. Box 9114, Cambridge, MA 02238-9114.

### Coming Events

**May 6-9:** The Hospitality Design '93 Conference, Los Angeles Convention Center; (800) 765-7616.

**May 11-14:** Heimtextil America '93 Georgia World Congress Center, Atlanta; (404) 984-8016.

**May 13-14:** First National Symposium on Project Management, The Embassy Suite Hotel, O'Hare Airport, Chicago; (312) 472-1777.

**May 16-19:** The Fifth Annual International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; (212) 340-9286.

**May 22-26:** 74th Annual Restaurant-Hotel-Motel Show, McCormick Place, Chicago; (202) 331-5900 or (800) 424-5156.

**May 28-30:** SIDIM—Montreal International Interior Design Show, Montreal Convention Centre, Montreal, Quebec, Canada; (514) 273-4030.

**June 11-12:** ASID Design Spectrum '93, Broward County Convention Center, Ft. Lauderdale, FL; call Priscilla Williams (305) 940-8787.



## DESIGNS OF DISTINCTION BEGIN WITH MONSANTO.

The best commercial interiors demand just the right partnership of client and designer, vision and function. The right carpet fiber helps tie it all together. Like Prince St. Technologies' "New Wheaton" and "Classic" carpet made with Ultron® 3D nylon. The result? A design for the Los Angeles-based law firm of Morris, Polich & Purdy by Patricia Ridgway, Felicia Hyde and the project team at Ridgway Associates Planning and Design, Los Angeles, that used geometric forms and inspirations from early 1920's graphic design to dramatize contemporary space. Add a great deal of motion. And capture the prestigious 1992 Monsanto DOC Awards for outstanding contract interior design.

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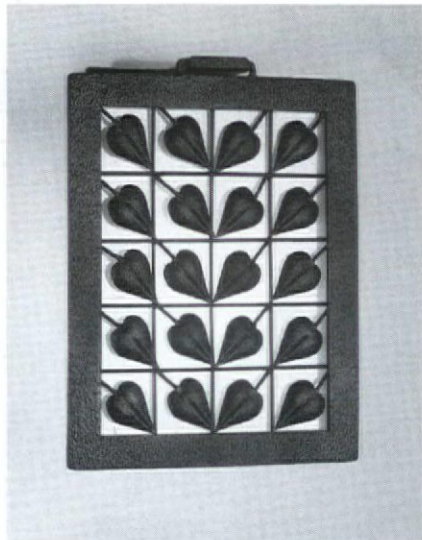
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# MARKETPLACE

Kane-Shrader combines custom hand-crafted workmanship with innovative design in a new line of wall sconces. Leaf is an original design featuring an iron frame with a removable glass panel that is back-lit by a 40 watt T-10 lamp. Custom finishes are available.

Circle No. 201



Walking Rock, Little Big River and Big River are three of the six new designs in the Pendleton Collection recently introduced by Schumacher Contract. Styled for the hospitality market, this collection will fit into any environment where a focus on the rich heritage of Native American design is sought. Each pattern is woven of fine quality wool on jacquard looms with a traditional double-sided blanket construction so every color is reversible.

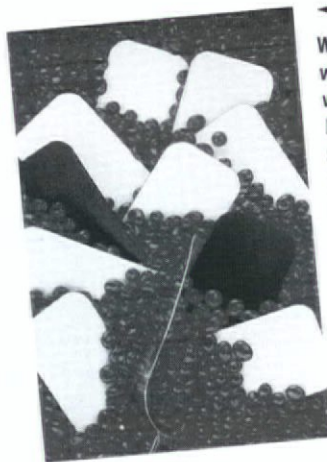
Circle No. 204



Dakota Jackson's Wonder collection of casegoods (its name is a reference to visual sleight-of-hand) takes off from the theme of his Wonder Box of last year. The tension between order and spontaneity is one of Jackson's signatures, masterfully expressed in the Wonder tables by distorting the logic of the grid, turning it on the diagonal and pulling, stretching, contracting and bending squares, angles and curves.

Circle No. 208

APRIL COOL



Wilsonart has gone back to basics with a new line of basic black and white decorative laminates. Developed to meet the increasing demand for a broader range of nuances within these two design standards, Wilsonart decorative laminates offer 10 variations on the theme of black and white. The line includes four new whites and one new black, as well as five best-sellers from the existing Design Group 1 collection introduced in 1992.

Circle No. 202



Architectural Supplements introduces the Piccolo, an elegant spun aluminum planter. Piccolo is available in three sizes ranging from 16 to 23 in. in outside diameter and 14 to 18 in. high. Designed to fit standard 10-, 14- and 17-in. grow pots, this handsome new collection is offered in all Trexiloy metal finishes, high-gloss Tuffcote and Colormetal colors. Piccolo planters will not chip or crack and are guaranteed against leakage for 5 years.

Circle No. 205

The Blenda armchair, designed by Roberto Pamio for Matteograssi is a small armchair with a tubular steel frame. The bent plywood seat and back are slightly padded and covered with coach hide or soft leather.

Circle No. 207

The Futu modular lounge system from Brayton International Collection integrates impressive interior design with excellent sitting comfort. The system invites communication with its modular flexibility that enables the specifier to design a myriad of configurations from straight or round to serpentine-shaped with the use of different intermediate tables.

Circle No. 206



## EGG-CELLENT DESIGN

Forbo Industries has added a new pattern, Brent, to its Vicrtex line of 54-in. contract vinyl wallcoverings. Brent, a Type II, Class A, 20-ounce vinyl wallcovering, is a linen-textured print. A key fabric look, this linen-embossed line is color coordinated with another popular Vicrtex pattern, Lino, providing the ability to mix and match a wide range of color palettes of solids and prints. Brent is available in 23 colorways of warm neutrals and soft brights and is especially suited to corporate and health care environments.

Circle No. 209

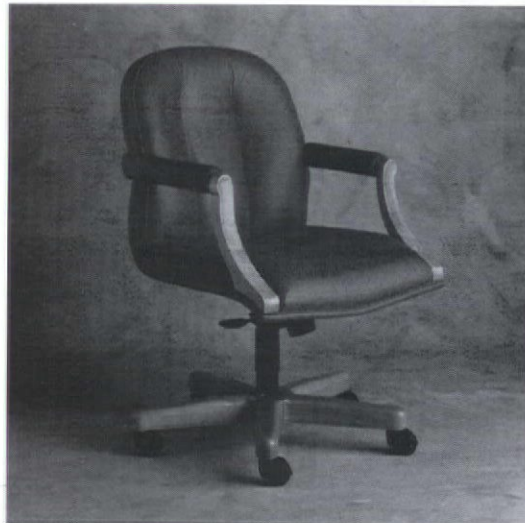
KnollExtra, the office accessories division of The Knoll Group, introduces a sporty, moderately-priced line of desktop items. The Decathlon Collection, designed by Welsh-born industrial designer Ross Lovegrove and British designer Julian Brown, brings a playful aesthetic to the often staid office environment. The collection includes single and double legal trays, calendar, memo tray and pencil cup in black, slate grey and terra cotta finishes.

Circle No. 203

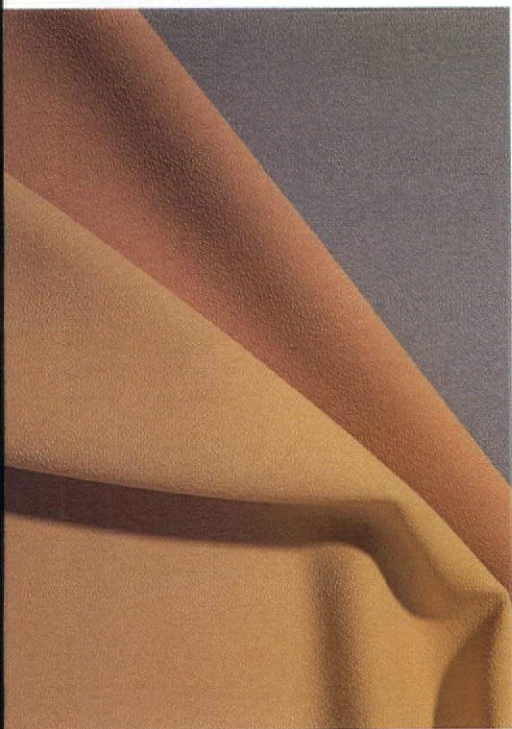


The Entrepreneur, designed by William Raftery, is a continuation of Council's commitment to comfort and superior design in executive/conference seating. The rounded back and plain maple arm stump reflect both traditional and transitional styling. Choose from extensive design options including mid or high backs, open or closed arms, three arm styles, gas or mechanical lifts, tilt/swivel or knee tilt, six base styles and four caster choices.

Circle No. 210



# MARKETPLACE

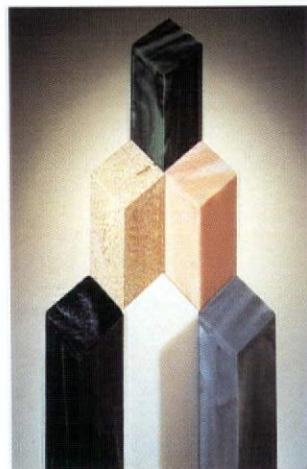


Herman Miller has introduced Myriad, a line of competitively-priced, base grade panel fabrics. Myriad blends bright and dull yarns to create subtly textured crepe fabrics in an innovative new color line. The 100% polyester fabrics, developed in association with Milliken & Co., are available on Herman Miller office systems in the U.S. and Europe. A total of 24 colors that coordinate with Herman Miller's existing line of fabrics and finishes were created by Sina Pearson Textiles in New York with Eileen Ellis of Weaveplan in London.

Circle No. 211

Avonite granite mixes art and science in a composition of distinct colored particulates which the viewer blends into a pleasing

whole. Avonite's Gemstone Collection is a group of versatile and easily-maintained solid surfacing materials portraying the beauty of semi-precious agates and marble

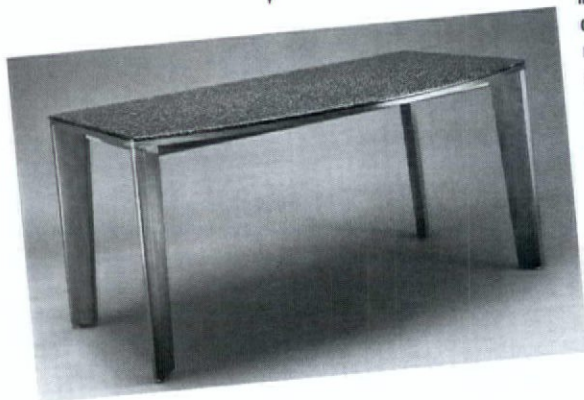


Circle No. 212

Designer Peter Glass has created an exciting contemporary collection of solid hardwood framed tables that bring the warmth of wood to either free-standing or systems tables. The Chevee Table System

from Executive Office Concepts offers a variety of sizes in round, square, rectangular and arched shapes. Tops are available in a choice of materials including glass, Avonite, birds-eye maple, wood veneer and high pressure laminate.

Circle No. 215



The Jockey Club Collection is Norton Blumenthal's newest inspiration: a 54-in. wall covering that looks like fabric but is actually a masterfully printed, fool-the-eye vinyl. The versatile and durable Jockey Club Collection is available in 26 colorways, 13 in each pattern, that range from muted to colorful and are reminiscent of horse racing colors.

Circle No. 213

The Mesa lounge series is the initial part of a larger offering of seating designs brought to AGI Industries by Mark Saffell and David Ritch of Five D Design. Mesa is offered as a lounge chair, love seat and sofa featuring a distinctive wooden button located on the back. Innovative upholstery and patterning techniques enable the specifier to blend the use of upholstery and leather to make a distinctive impression.

Circle No. 214



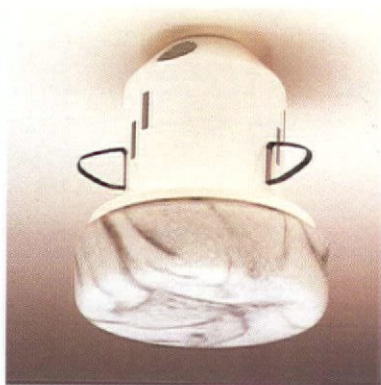
HOP HIPPIITY HOP-DESIGN 'TIL YOU DROP





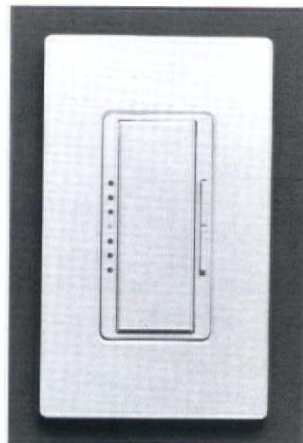
Working with General Electric Lighting, CSL Lighting is developing the most varied line of luminaires utilizing the energy-saving 2D compact fluorescent fixture. Remarkably, the 2D fixture produces the same light as a 50W incandescent bulb with only 10W of power. Also, a 100W light output is possible with a mere 21W of 2D power.

Circle No. 223



Lutron Electronics has introduced Maestro dimmers, which offer full-range dimming of incandescent or low-voltage lighting. Part of Lutron's Symphony Series lighting controls, the micro-processor-based Maestro dimmers feature a prominent designer switch with a discreet, rocker-style dimmer.

Circle No. 225



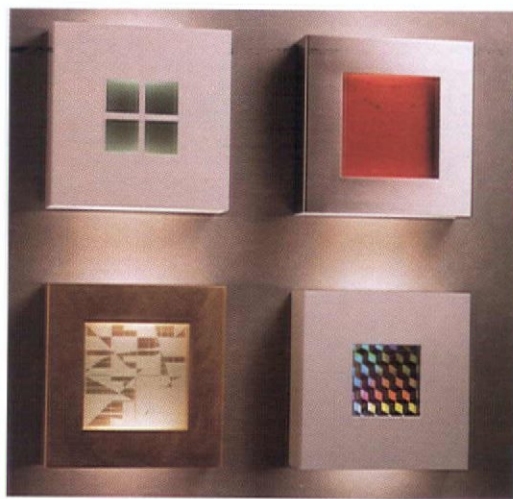
The Orione, designed by Rodolfo Dordoni for Artemide, is a table lamp that gives off diffused light. The base and diffuser support are constructed of die-cast aluminum with a high polished finish, and the stem is in polished mahogany. The sanded pressed glass diffuser is available in white or aquamarine.

Circle No. 227

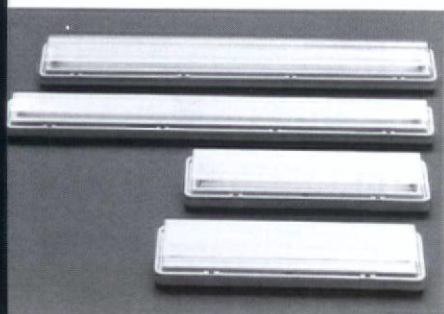


Visa's Art Sconce family addresses ADA requirements with versatility and imagination. It can be modified or customized to meet specific job requirements and with Visa's 39 standard paint colors and custom color matching capability, the designer can create any combination to reflect an individual theme or spectrum.

Circle No. 222



## STAR LIGHTS

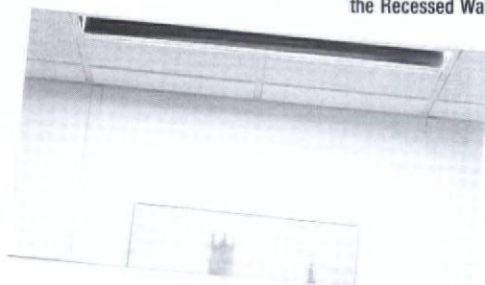


The Beghelli Regina Nema 4X rated fixture is adaptable to indoor or outdoor settings which require water, weather, dust and corrosion resistance. The distinctive style of Regina makes it suitable for a multitude of settings that require an element of both form and function. This non-metallic fixture is constructed entirely of polycarbonate plastic to assure vandal-resistance and durability.

Circle No. 218

The Recessed Wall/Wash from Litecontrol is a highly effective and efficient wall illumination system. Spaced only two feet away from the wall, the Recessed Wall/Wash creates a very even luminance ratio of 4 to 1, washing the wall within several inches of the ceiling to the floor. The Recessed Wall/Wash combines aesthetics with the performance characteristics required of a superior wall lighting system.

Circle No. 224

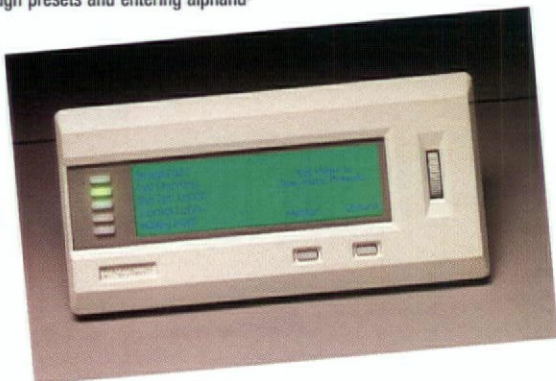


# MARKETPLACE

Sterner Lighting Systems introduces Portrait Station, a breakthrough product in architectural lighting control.

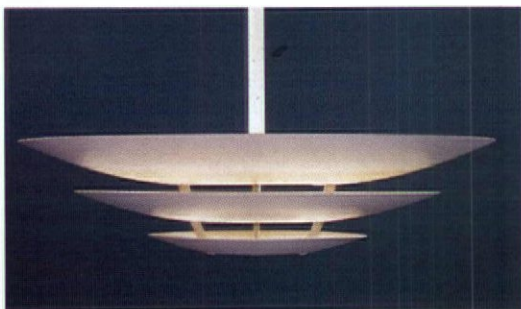
Featuring advanced display technology, the Portrait Station shows panel information in both graphical and alphanumeric formats. The multi-functional control wheel is used for a wide variety of operations including channel and master level settings, fade rate adjustments, scrolling through presets and entering alphanumeric data, and has the capacity of 64 presets, 256 lighting groups and up to 2048 lighting circuits.

Circle No. 226



Another timeless classic design by Louis Poulsen, the Oslo Pendant is a spirited array of perfectly-formed, contoured reflector shades tied together by die cast aluminum struts. Distinctively styled and engineered for glare-free illumination, the Oslo pendant provides an eye-appealing, inter-shade ambiance, adding a third dimension of shadow, texture and contrast.

Circle No. 220

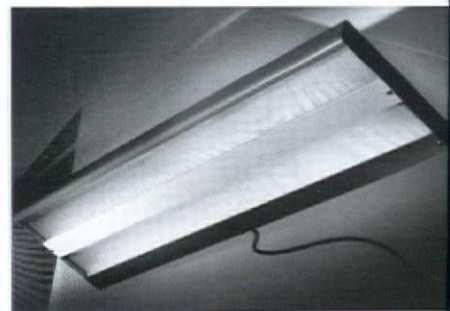
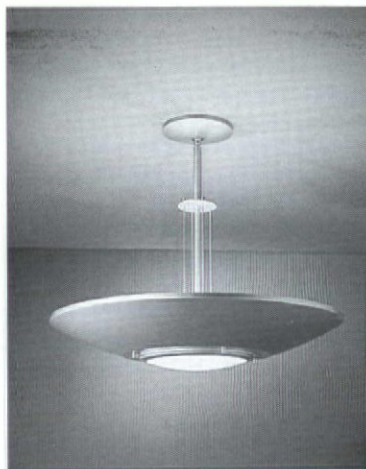


Winona Lighting has added the Serrif series to its standard product group. Serrif is a collection of one pendant and two wall bracket styles.

The Cadence pendant shown features such distinctive design elements as a very shallow body profile, simplified stem and canopy with delicate stainless steel rod details, and up and down light distribution.

The Cadence pendant shown features such distinctive design elements as a very shallow body profile, simplified stem and canopy with delicate stainless steel rod details, and up and down light distribution.

Circle No. 216



Garcy/SLP has recently introduced the IHP Indirect High Performance Task Light, a state-of-the-art luminaire. This innovative fixture provides task level illumination without direct or reflected glare, resulting in higher task contrast and high visual performance.

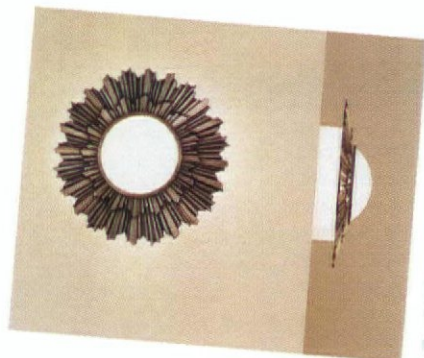
Circle No. 217

## BRIGHT LIGHTS, BAY CITY



Bega's wall-mounted downlight luminaire with die cast aluminum bracket arm and canopy features clear optical glass with a fused coating shield. A white textured finish accentuates the incandescent or compact fluorescent light sources.

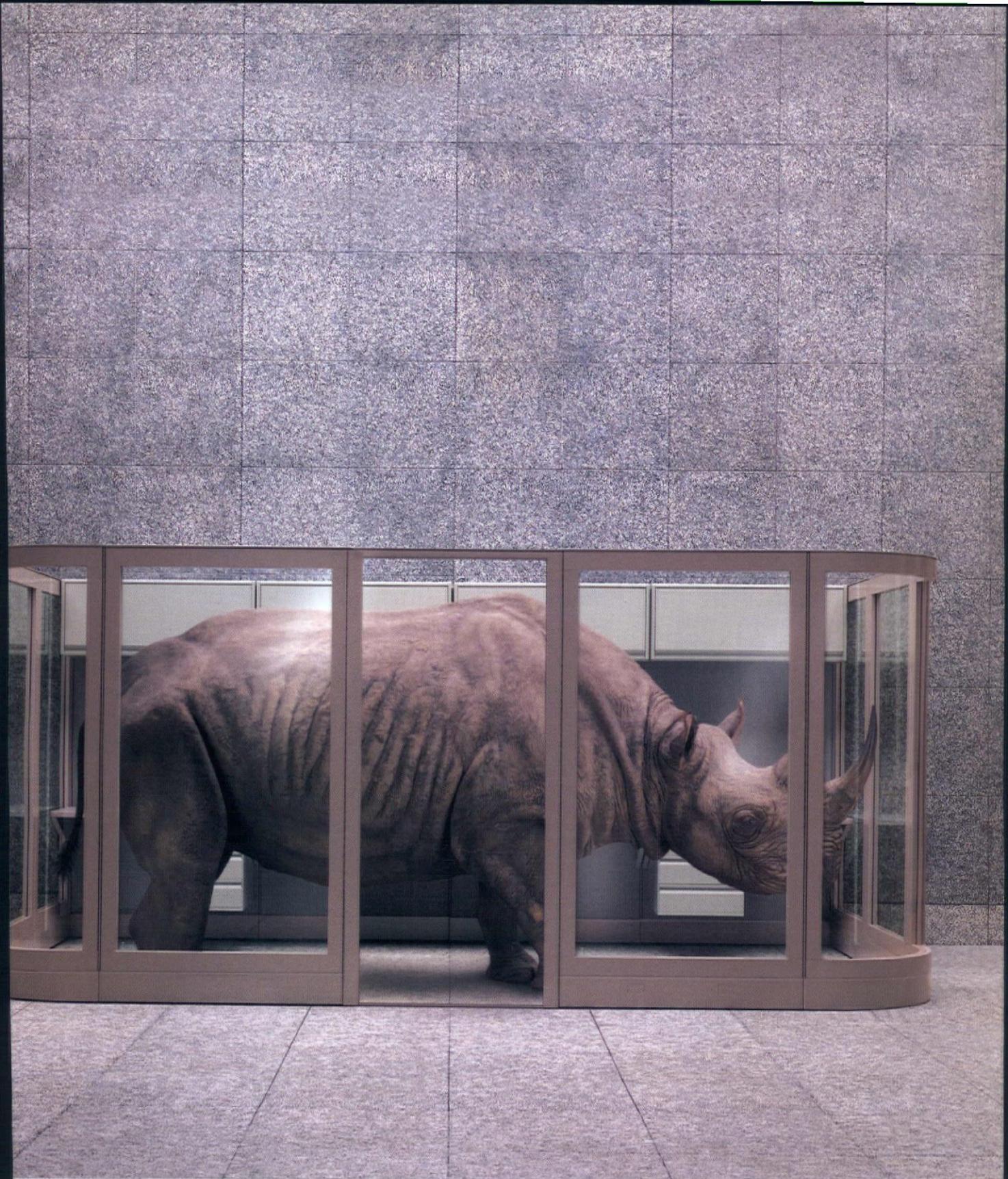
Circle No. 219



Sand-cast by hand in aluminum brass or bronze with exquisite attention to detail Boyd Lighting's Polaris merges Art Deco styling with the contemporary needs of architectural lighting. Less

than four inches in projection, Polaris meets recently enacted ADA guidelines and may be used at any height in commercial installations. Lamping options of incandescent or fluorescent illuminations bring rich warmth to any space.

Circle No. 221



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OFFICE FURNISHINGS

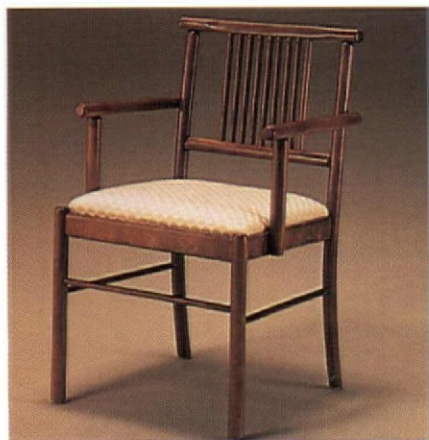
# RESTAURANT SEATING

A recent study by the National Restaurant Association shows that the amount of time people spend seated in a restaurant remains fairly constant, through good economic times and bad. In the two-year study's findings, the typical party spends less than an hour at the table for lunch and more than an hour for dinner. Equally predictable is the relationship between the duration of the meal and the size of the check. When the average check is under \$15, parties typically spend less than 45 minutes at the table for lunch. Raise the average check to \$15-24.99, and parties stay 45-90 minutes. Once the average check reaches \$25 plus, parties routinely take 60 minutes or more. Restaurant designers can draw their own conclusions about matching seating to customers and cuisine.

## SHELBY WILLIAMS

An exceptional new design from the company's Contemporary Wood and Metal Catalog, the No. 4305 chair is constructed of solid hardwoods with a Pyroguard II flame retardant foam seat.

Circle No. 233



## PAOLI

The 180-1 and 150-1 chair styles featured in the Capriccio Collection offer style and value as well as comfort. Selections from Paoli's large collection of upholstery patterns and colors, together with 15 standard finish options, make an individual look possible.

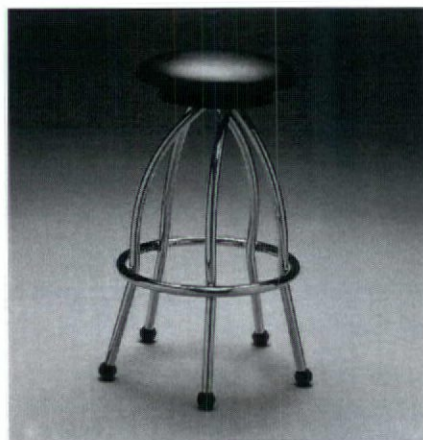
Circle No. 235



## FIXTURES FURNITURE

The bola twist stool is the newest addition to the popular bola family, designed to accommodate raised seating needs while adding a stylish twist. The five-legged base is made of durable steel tubing that twists upwards to provide an exceptionally stable base in less floor space for more seating.

Circle No. 231



## MCGUIRE FURNITURE CO.

The M-153/SL Chair from the Chipendale Collection includes seat cushion and BP-52/SL back pillow. A Soft-Look cushion is shown.

Circle No. 232



## ARCADIA

The Aria series, designed by John Duff provides exceptional comfort in light scale transitional seating. Softly radiused arms and a contoured back accent Aria's sleek stylish frame. Options include low or high back, open or closed arms and upholstered or wood slat back.

Circle No. 234



## KIMBALL OFFICE FURNITURE

The Collage Collection of seating offers eight distinctive and elegant models from which to choose. The variety of styles meet a number of applications. Available in any finish and fabric from Kimball's extensive collection, as well as COM, Collage enables the specifier to complement contemporary, transitional or traditional environments.

Circle No. 236



## LOEWENSTEIN

Athena is an original design introduction from Loewenstein available in 26 standard ultraviolet-cured finishes. The chair is extremely durable for all types of hospitality specifications, and is also available in matching armchair and barstool models.

Circle No. 237



## BRAYTON INTERNATIONAL

Eastlake, designed by Dennie Pimental, is a lightly scaled chair handcrafted from hardwood maple. Available with two arm options, square or scalloped, Eastlake features five back options, including wood or upholstered vertical slat, fully upholstered seat and back, upholstered horizontal back and perforated brushed stainless steel back. Seven standard finishes and 10 design variations are available.

Circle No. 238



## THE BOLING CO.

The back of double-bent laminated ribs with cutely profiled backposts and gracefully curved wood arms are distinctive features of the Parallax chair. Designed by Carlos Lopez-Benitez, the Parallax chair is a contemporary variation of the Bank of England chair that is appropriate for the hospitality and restaurant industries. The wood is available in walnut, mahogany, Oxford and Harvard ash finishes.

Circle No. 239



## LANDSCAPE FORMS INC.

Italian design inspired Robert Chipman to create Verona and Firenze, durable stacking chairs for interior or exterior public areas that allow for consistent seating inside and outside. Metal parts of both styles are finished with the Pangard II powder coat system, available in 10 standard colors and a wide variety of optional colors. Pangard II is a hard yet flexible coating that resists rusting, chipping, peeling and fading.

Circle No. 240



## OLD HICKORY FURNITURE CO.

The HL82 bar stool and host chair are shown in the regular bark finish with open weave rattan and cowhide upholstery. Both models are appropriate for hospitality installations.

Circle No. 241



## GASSER CHAIR CO.

A new collection of fine quality hardwood seating for the hospitality market currently includes several models of coordinated chairs, stools and settees. All are available in six standard wood finishes and a wide selection of top quality fabrics, vinyls and leathers. Each model incorporates an insulated, sinuous spring and high-resilient, urethane foam seat construction for long-lasting comfort and durability.

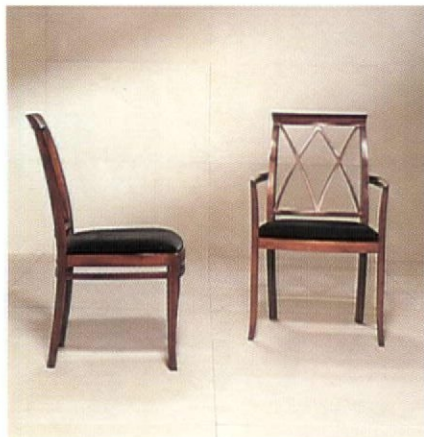
Circle No. 242



## BERNHARDT FURNITURE CO.

The American Standards Collection uses classic lines and delicate proportioning to create a timeless relevance by acknowledging history without reproducing it. The Richmond Chair, designed by Mark W. Goetz and Timothy H. Richartz, adds a high level of refinement to formal dining, conference and side chair applications.

Circle No. 246



## ERG INTERNATIONAL

Tara Series chairs, constructed of heavy duty steel tubing, are available in sled-base or four-leg versions with full or standard backs. Exclusively formulated powder coating resists all normal scratches to prolong the life of the metal color finishes and is immune to finger spotting. Seat and back are fully upholstered.

Circle No. 244



## MTS SEATING

The Nestable LaBella fills the need for a comfortable chair where storage space is at a premium. Standard features include an ABS seat closure to protect upholstery when nested, a 5-year structural frame warranty and epoxy tough powder coat frame finishes in 12 colors.

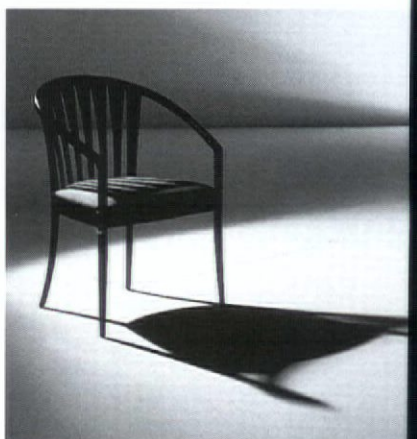
Circle No. 245



## THONET

Thonet's Basal chair establishes a sharp definition by simple tapering of the legs back and arms. Other variations include armless and upholstered seat and back. The beechwood frame is available in 1 of Thonet's standard wood finishes.

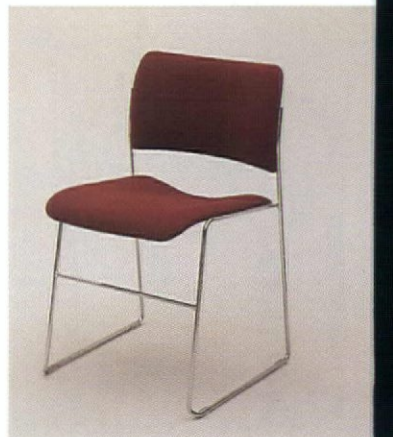
Circle No. 243



## GF OFFICE FURNITURE

The award-winning 40/4 Stacking Chair recognized the world over as the original stacking chair. Designed by David Rowland, the 40/4 combines simplicity design with comfort and function. It derives its name from its ability to stack 40 chairs four feet high on a special designed dolly. Textured steel seat pan and back with chrome frame, upholstered and wood veneer seat back and pan and powder coated frames are available.

Circle No. 247



## VECTA

Opera, designed by Gerd Lange, has an elegant style that makes it adaptable to many environments. A deeply curved backrest shell and curved front legs give the chair a sculptural quality. The seat and back shell are offered in black textured polypropylene or wood finishes, with upholstery as an added option. Chairs stack with or without arms.

Circle No. 249



## KINETICS, A HAWORTH CO.

The Hopper Family series of eight chair designs shares a family resemblance though each model exhibits its own character and personality. Designed by Wolfgang Mueller-Deisig and Anna Maharakos of MDZ Design Studios, the Hopper Family chairs meet a broad range of market needs from conference rooms and libraries to elegant dining spaces and corporate cafeterias. Shown here is the Bunny Hopper.

Circle No. 251



## FALCON PRODUCTS

The 0316, 0143, and 0141 represent a new look for a popular restaurant chair style. They are an outstanding value that will brighten many restaurant decors. The chairs are available in a choice of six standard wood finishes or custom colors to individual specifications.

Circle No. 248



## KUSCH

The TINO is a highly functional blend of steel and wood that is ideal for busy food service environments. Available in both arm and armless versions, TINO offers unlimited design latitude in color and form. The tubular steel frame can be delivered in mirror or satin chrome and a wide range of contemporary powder coat colors. The beech seat and back can be color-dyed or woodtone-stained in any of 20 standard selections.

Circle No. 253



## WESTIN-NIELSEN

The Casaro Series features style, comfort and durability appropriate for restaurant seating. Options include arm or armless models and occasional tables. A selection of rich wood finishes and many fine stock upholsteries are available.

Circle No. 250



## GEIGER INTERNATIONAL

Ward Bennett's collection for Geiger International embodies the traditions of centuries of French charpentiers—skilled wood artisans whose work has become part of the history of fine furniture and of the artistic heritage of France. The 17 designs that form the basis of the collection's initial introduction come in hundreds of individual model variations. The Wraparound Chair is shown here.

Circle No. 252



# The Invisible Patent

Access Back, by Prince Street Technologies, is a broadloom carpet backing that hides the deepest cuts—believe it or not—effortlessly

By Jean Godfrey-June

Office interiors that incorporate under-floor wire management systems are notoriously hard on their floor coverings, which must be laid open repeatedly to provide easy access to the wires beneath. Many designers balk at specifying broadloom carpet in these situations because of the damage that will inevitably be inflicted on the carpet's construction. Balk they might—until now. Prince Street Technologies believes it has redefined the floor covering market with the introduction of Access Back, a repairable broadloom carpet backing.

The patent that Prince Street Technologies' CEO Bob Weiner was recently granted for his broadloom carpet backing system is proudly displayed in his Atlanta headquarters. What it means for designers is that you can cut Access Back, work under it, put it back and the cut line disappears. The product fills the market niche Weiner perceives between carpet tile's costly complexity and broadloom's dimensional instability.

Much of the cost of carpet tile comes from having to put extra backing on each of the tiles to make it dimensionally stable. "All it's supposed to do is sit there," explains Weiner. "You pay for all that just so you can pick it up and fix something underneath."

On the other hand, unitary-back broadloom carpets allow greater design flexibility. But

because they lack the extra backing, they're not dimensionally stable. "We set about creating a broadloom product that would be dimensionally stable," says Weiner, "so we could put in any pattern we wanted. Then you could put your money into the face of the carpet, where you want it."

How does it work? The backing system is made of synthetic fibers that have an "invisible edge" when cut. Installed with releasable adhesive using standard broadloom installation procedures, Access Back can be cut with the same tools as normal broadloom, without fraying or delamination. Since carpet with Access Back can be cut on the face side, repairing damage is relatively easy. Prince Street is confident enough about its technology to offer a limited 10-year warranty against delami-

nation or edge ravel which applies even when the carpet is cut pulled up and the flaps repositioned re-peatedly.

Employing existing Prince Street technologies, and developing several completely new ones, Weiner has worked hard to ensure that Access Back would lie flat and smooth, with a uniform appearance, no seams or checkerboard effect. (Checkerboarding is caused by carpet pile's natural tendency to lean one way or another; tiles are each individual pieces, with pile that moves independently of the other

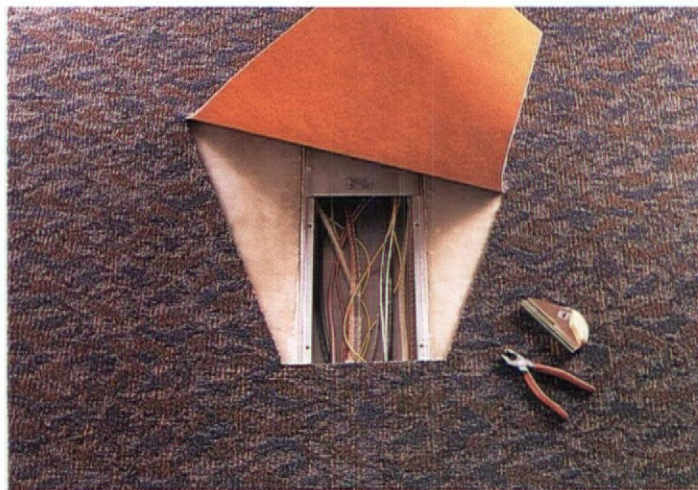
tiles.)

"It's a great alternative aesthetic to other types of carpet," Weiner declares. "It allows designers to design. And at the same face weight, it can be a less costly alternative as well as an aesthetic choice."

All Prince Street carpet styles are available in Access Back with 144 colors, soon to be upgraded to 180. The backing itself can actually be applied to any carpet. Weiner stresses that installers must be careful not to overglue to allow easy, repeated access. "Just a very light skin coat will allow the carpet to stick," he says, "but will release easily when you need it to."

Industry veterans know that innovation is not entirely new to Bob Weiner. After achieving his doctorate in chemistry, Weiner went to work for a number of carpet and textile companies developing anti-static and fusion-bonded technology. He then moved on to start Harbinger. Since joining Prince Street, he's apparently kept experimenting and listening to the market.

"Designers had always expressed dissatisfaction with what was out there—limited patterns and style choices especially, not to mention cost and environmental factors," Weiner observes. "I think we've developed a solution to that problem." And isn't that what design is all about? ☺



Taking a slice without paying the price: Prince Street Technologies' new Access Back carpet backing allows users to cut carpet (right), work on wire management underneath, and close it back up—even invisibly, as shown here with Kudzu (above), a Prince Street pattern.

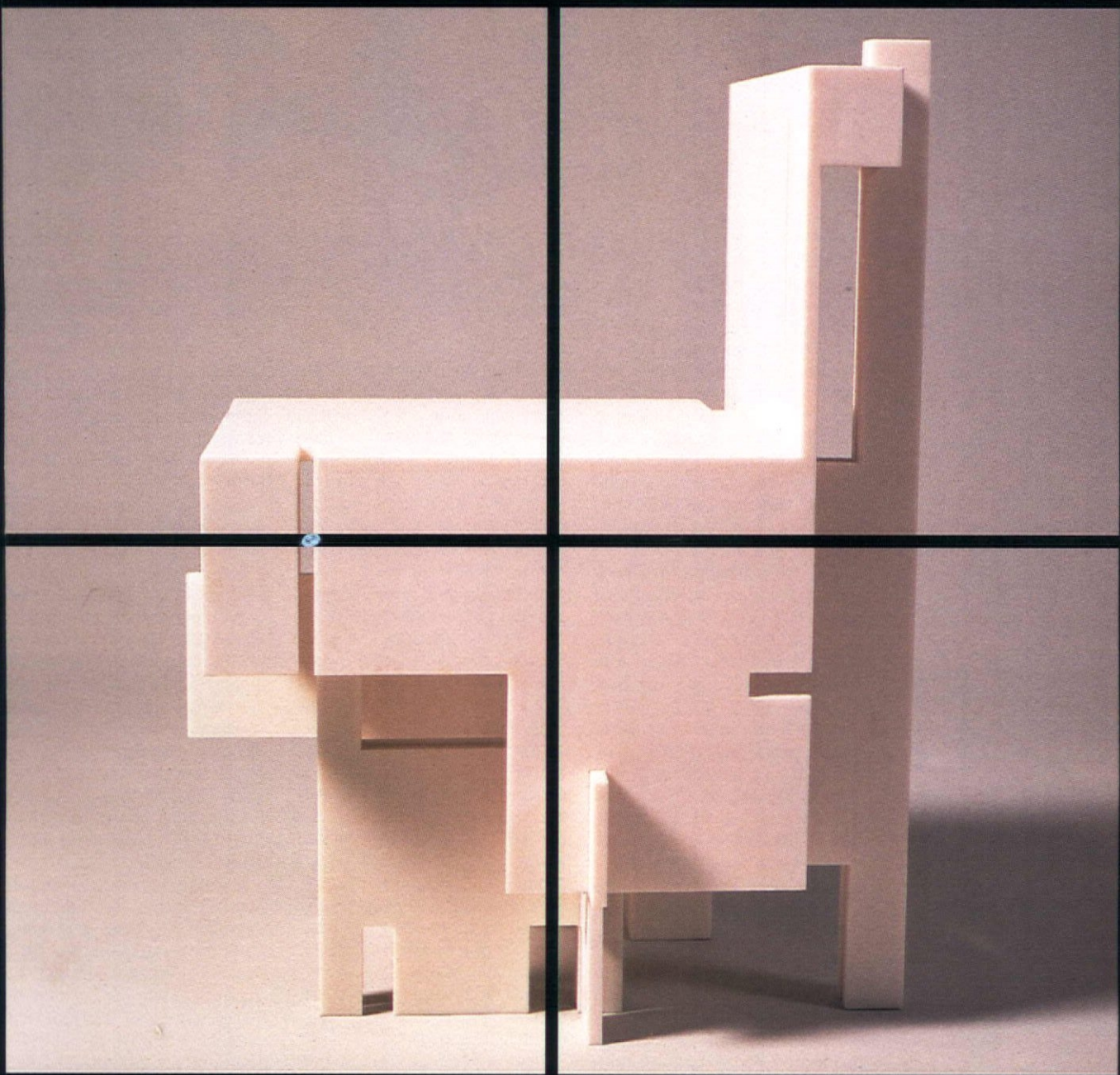
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# A Hard-Nosed, High-Tech Sell

Sitag U.S.A. carves a niche for its new Strato seating out of the assumption that high-tech whiz kids have different tastes than Wall Street types

By Jennifer Thiele

However badly some of America's high-tech firms may seem to be squandering their potential lately, any Madison Avenue novice will tell you that image is still everything. That's why Gardena, Calif.-based Sitag U.S.A. Inc., the North American subsidiary of Swiss office furniture manufacturer Sitag, has developed the Strato series of ergonomic seating, designed by industrial designer Uli Witzig. Besides the standard adjustability features—which ergonomical-

ly advanced Europeans and even many Americans now take for granted—the Strato includes additional passive ergonomic functions, simplifies the complexity inherent in ergonomic seating design and boasts a sleek aesthetic that makes no excuses to the traditionalists.

While many manufacturers are increasingly reluctant to specifically target their products for fear of losing sales in peripheral applications, Sitag has made it refreshingly clear that its Strato line is not for everyone—in form, function or price. Strato's design, characterized by a thin profile, straight lines and a distinct lack of curves and roundness, is geared towards high technology companies—not financial and legal institutions. Asserts Sitag U.S.A. president Reto Eberle, "We carve out a segment of the market for each chair we build."

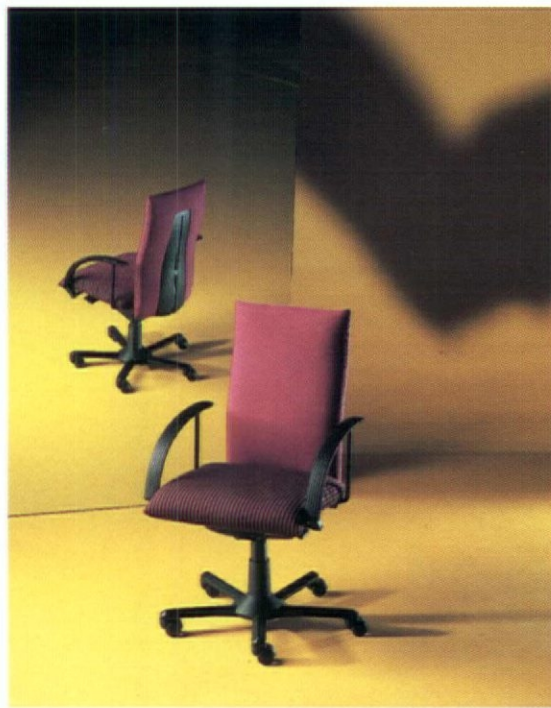
The medium- to high-end seating is priced accordingly, considering the amount of advanced technology Sitag builds into its simple and non-intimidating frame. "The last thing you would want to do is build a chair and compete with all the other chairs only on price," reasons Eberle. "If you're only competing on price, you can't use the higher quality materials, and you have to compromise on certain features."

By specifically targeting the high-technology markets with Strato—which was available in Europe for about a year prior to

its recent introduction in the United States—Sitag is perhaps expressing more confidence in this segment of American industry than many people have recently. "There are a lot of American companies going into high-tech areas, and they want to build an image," observes Eberle. "Many want to tie that whole image into their facilities and interiors." And that is exactly where the distinctly modern Strato comes in, with seven models for the office ranging from management and task chairs to guest seating.

Eberle is less enthusiastic, however, about what American furniture makers offer in advanced office seating, and believes that the Swiss-designed Strato (and the rest of Sitag's product line, of course) can fill the ergonomic void. "Ergonomics started in Europe 20 years ago," he explains. "We've been learning all this time. Every chair line we produce is a learning experience. By comparison, U.S. ergonomics is still in its baby steps."

Among the advanced features Sitag incorporates into the Strato is a fully synchronized set of functions that automatically adjust as seat tilt is modified to suit the user's preference, combining maximum simplicity with maximum ergonomic advantage. Assuming that end-users don't always know what's best for them, Sitag developed Strato with the help of medical experts, research data and computer calculations to determine how the



Sitag's Strato line of ergonomic seating (left), created by Swiss designer Uli Witzig, has done very well in Europe, and is now being introduced to the American market. Its features include a streamlined aesthetic, simplified function and fully synchronized adjustments—plus the benefit of years of experience that the Europeans bring to ergonomic design.

curves, shapes and cushions of the chair should hit the body's pressure points for maximum support and comfort at each seat-tilt position. "When the

user has to make many different adjustments," explains Eberle, "he may decide what feels best for the moment, but that may not necessarily be what's best for the body."

In response to increasing demands for better back support and evidence that the individual's need for support changes as the body tires and experiences subtle height changes throughout the day, Strato also includes an additional built-in lumbar support adjustment on the outside back of the chair. The easily adjustable mechanism slides up and down to reduce or increase lumbar support as needed. As Eberle points out, "Strato is much simpler to use than many competing chairs, but much more complicated inside."

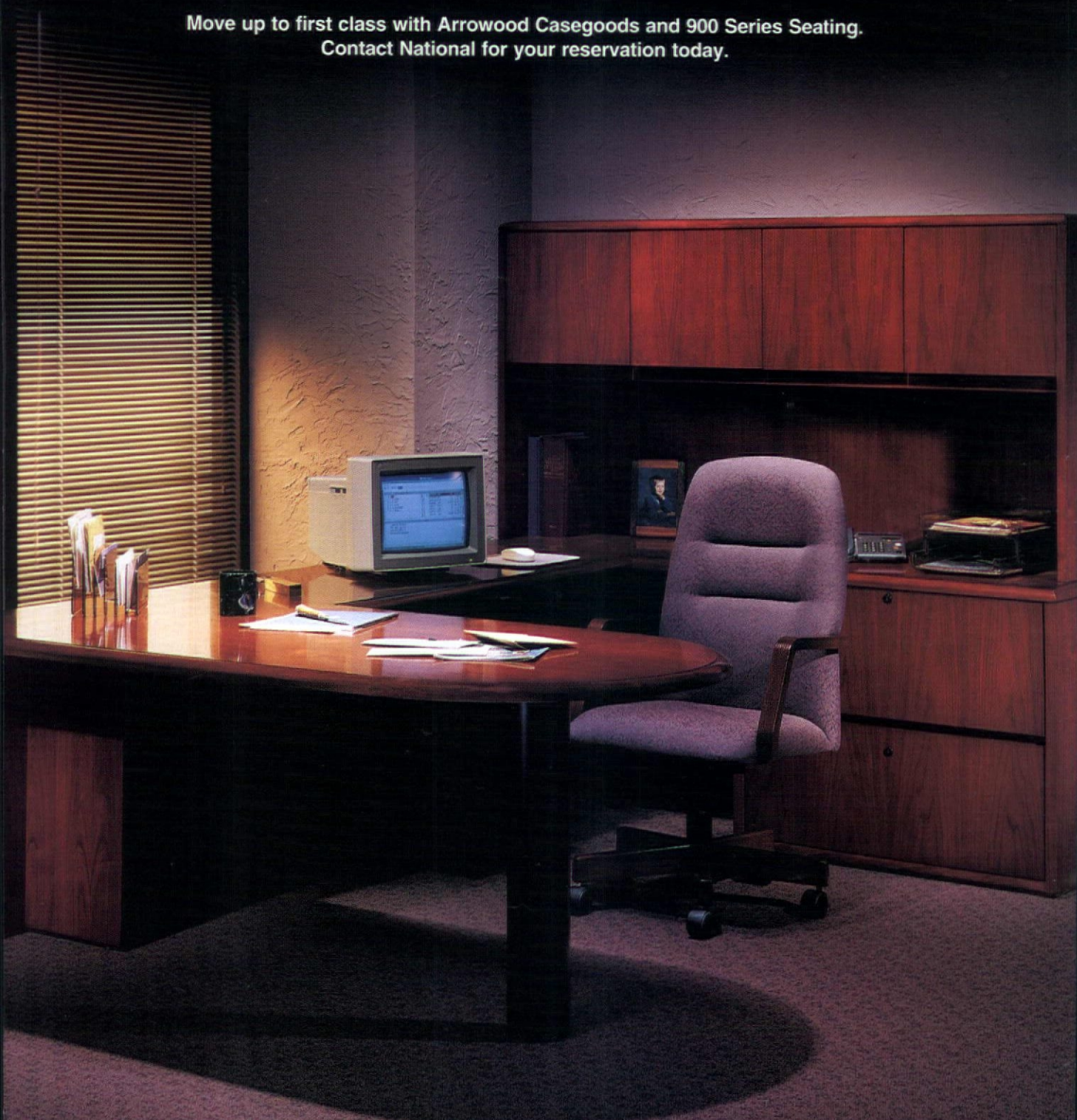
Though two-and-one-half year old Sitag U.S.A. admittedly has a long way to go to establish its local reputation, Eberle is confident that his product line compares favorably against the bigger names in the American market. "When we are asked to demonstrate our chairs, customers find that the comfort and the technology are there," he declares. "We often lead on projects because we have so many years of experience behind us."

In today's rough-and-tumble economy, any high-tech product that can stand up to the competition is enough to make any businessman here or abroad stop and take notice. ☛

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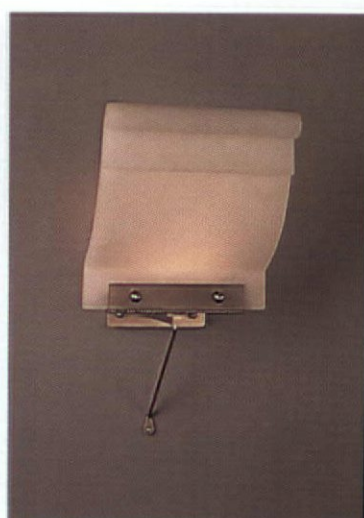
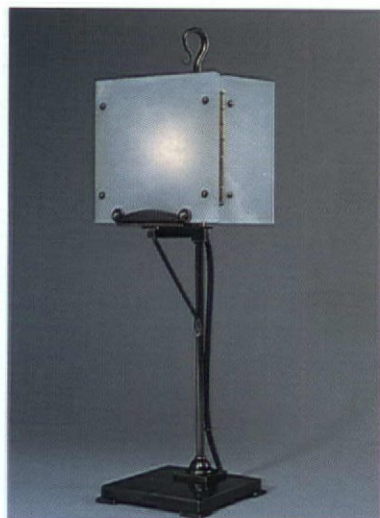


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# Souvenir de France

Baldinger's Villa Collection, designed by Michael Graves, demonstrates that stone can illuminate our lives in ways we've never imagined

By Roger Yee

Unlike fine art, fine architecture cannot be "collected" in the usual sense. This hasn't discouraged architects, artists and photographers such as Le Corbusier, Louis Kahn, Richard Haas, Ezra Stoller or G.E. Kidder Smith from bringing home memories recorded on paper, canvas or film, all the same. For architect Michael Graves, a visit to the Villa Kerylos in Beaulieu-sur-Mer, France inspired a different kind of souvenir altogether—a wall sconce that evoked what Graves describes as the "timelessness" of the villa's archaic character and remarkable interior detail by filtering light through delicate profiles of stone and glass. Starting with a single wall sconce made by a workshop for his home, Graves has now developed a full line of wall sconces, ceiling pendants and a table lamp that are manufactured to his specifications by Baldinger Architectural Lighting and Baldinger/Lowy Partnership for Design as the Villa Collection.

Graves is no stranger to lighting or Baldinger. When he designed custom fixtures in 1982 for Humana corporate headquarters in Lexington, Ky., Baldinger

won the contract to manufacture them. The collaboration was so satisfying for both parties that Daniel Baldinger, president of 100-year-old custom light fixture maker Louis Baldinger & Sons and grandson of founder Louis Baldinger, was inspired to commission original designs from respected contemporary designers Andrée Putman, Kohn Pedersen Fox and Richard Meier as well as Graves, and to supplement them with sleek, modern Italian fixtures distributed in America as the Primo Collection.

To distinguish the marketing of these high-quality, designer light fixtures from the company's traditional custom work, he founded Baldinger Architectural Lighting in 1986 and Baldinger/Lowy Partnership for Design late in 1992. The Partnership, dedicated to producing fine floor, table and custom portable lamps, unites two prominent names in lighting. Joining Daniel Baldinger in the new venture are his son Howard, vice president and great-grandson of Louis Baldinger, Thomas Lowy, former president of Koch + Lowy, and Linda Senter, former vice president of sales of Koch + Lowy.

How does the Villa Collection distinguish itself from previous work by Graves for Baldinger, including the Siena and Firenze wall sconces and the Bergamo ceiling pendant? While all Graves's designs share the use of such quality materials as alabaster, onyx, white opal glass, clear frosted glass, and bronze and brass in a variety of finishes, the fixtures of the Villa Collection do stand apart from their predecessors. Graves is more aware than ever of the artifice of manmade lighting in these pieces, since he positions the

stone and holds it in place as loose, delicate fragments without trying to fully conceal the 40-60 watt, candelabra lamps that shine through them.

No matter what Graves's motives are, the fixtures of the Villa Collection have a compelling beauty that is deepened by the knowledge Baldinger has gained in recent months by producing prototype after prototype with Graves. "We have created a full line of fixtures from the original concept," Daniel Baldinger proudly notes. "Even more, we have learned a lot about the physical properties—and limitations—of alabaster, the material Graves prefers."

For years, Baldinger says customers have complained of "burning" alabaster fixtures, regardless of who produced them. In developing the Villa Collection, which brings alabaster into very close contact with whatever lamp a fixture uses, the manufacturer decided to research these claims thoroughly. "We discovered that alabaster is a hydrated sulfate of calcium," Baldinger explains. "Its moisture is drawn out when the stone heats up, leaving a white powder that burns to black at 130°F."

Thanks to the selective use of perforated reflectors that act as heat sinks, fixtures of the Villa Collection will not be plagued by this phenomenon. And thanks to Graves and Baldinger, commercial and institutional clients who lack a facility for sketching, painting or photographing great architecture have an attractive alternative to buying landmarks outright. Just install the Villa Collection in your new facility—and enjoy. ☺

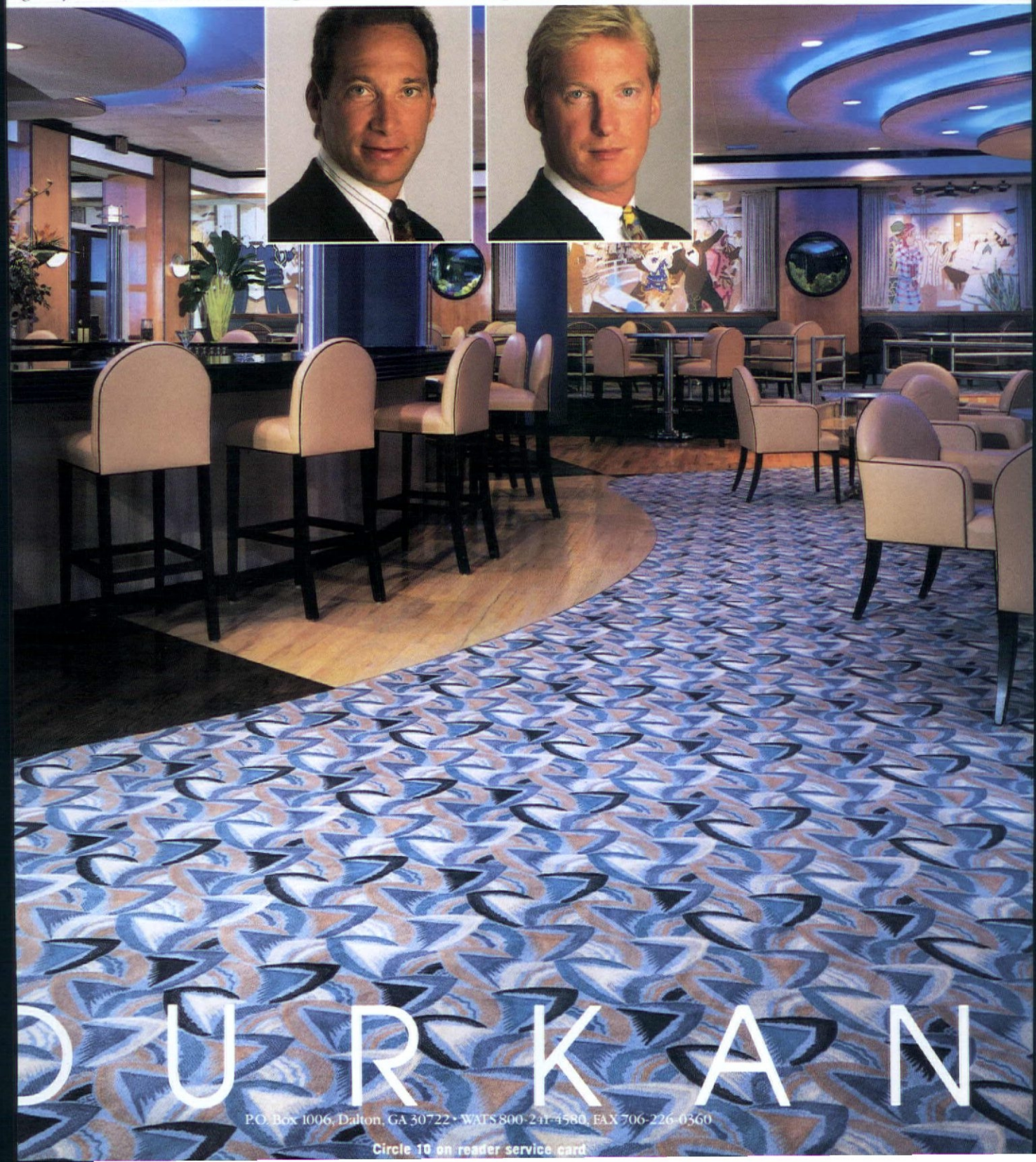
Selections from Baldinger's Villa Collection, designed by architect Michael Graves (right), include the Villa Giulia table lamp (above, left), the Villa Lante ceiling pendant (above, middle) and the Villa D'Este wall sconce (above, right). Photo of Graves by Stephen Barker. Photo of Villa Giulia by Peter Weidlein.



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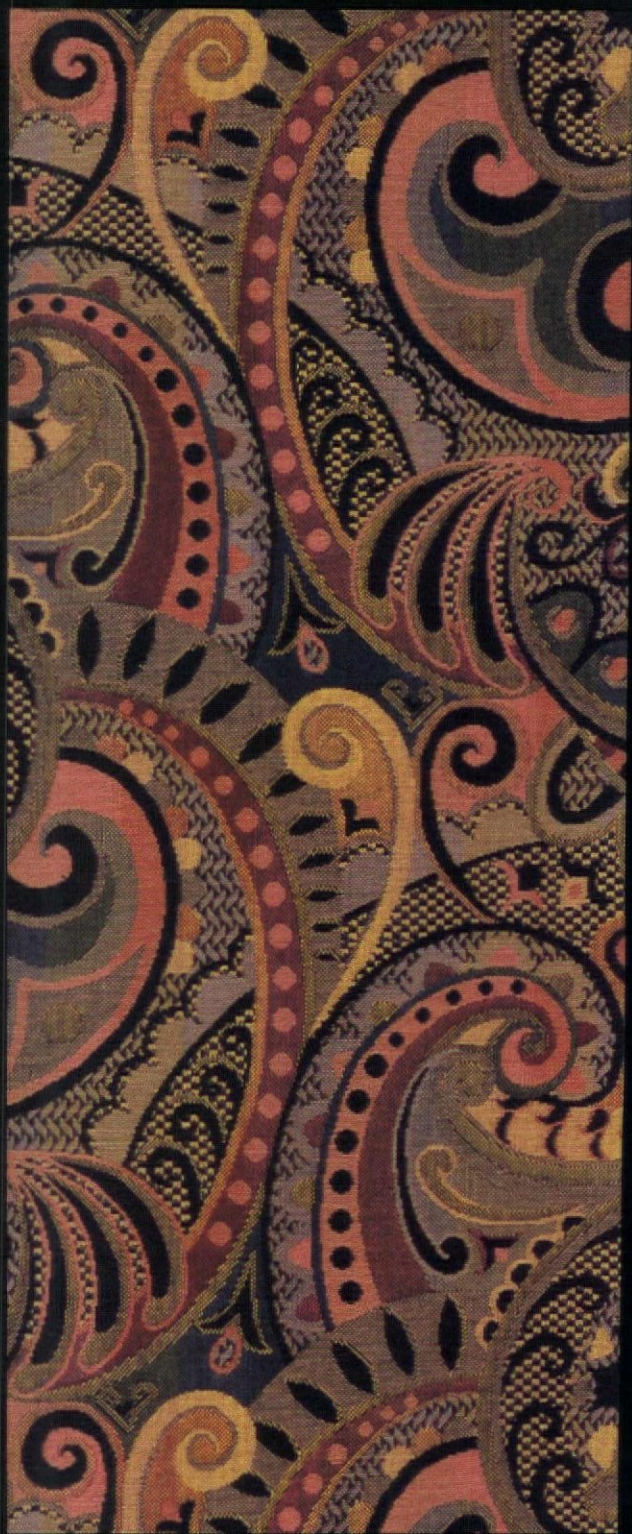


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# A Recipe for Success



The cherrywood stairs to Manhattan's Honmura-An (above), designed by Richard Bloch, take patrons to an enchanted environment where the taste of soba (buckwheat noodles) is unlike that of any ordinary sobaya (noodle house). Photograph by Tom Reiss.

**Even hard-pressed consumers of the 1990s will continue to dine out—if food service professionals and designers know how to stretch every last dollar spent in the kitchen and dining room**

**L**ike the tourists who count on the swallows to come home to San Juan Capistrano, Calif., every March 19th, there are restaurateurs who insist that Americans began coming back to their favorite restaurants on or about November 3, 1992—election day. Did Bill Clinton's triumph at the polls really presage a burst of renewed confidence that started the digestive juices flowing? No matter. What counts is that the food service industry managed to finish the year with a bang, ringing up sales of some \$254.9 billion for 1992.

Of course, restaurateurs know that business is traditionally at its peak in December, after which it plummets in January. The real test comes in April, when the food service industry takes a serious head count of its survivors. For the National Restaurant Association, the reckoning is expected to be modestly upbeat. Industry sales for 1993 are expected to reach \$267.2 billion, representing a gain of 4.8%, with a real sales increase (adjusted for inflation) pegged at 1.7%.

To make sure they profit from that \$12.2 billion gain, food service businesses are feverishly taking aim at the needs of the 40- to 60-year-old population, which will add more than 20 million individuals to its ranks in the 1990s. Where does this group like to dine out? Apparently the industry is betting heavily on "casual-dining" restaurants.

America certainly appears to be enjoying casual dining—characterized by upscale fast food with table service, stage-set decor and no reservations—at such lower-end chains (under \$7 per person) as Shoney's,

Denny's, International House of Pancakes, Cracker Barrel Old Country Store and Bob Evans, and such higher-end chains (\$6.50-18.00 per person) as Red Lobster, Bertucci's, Ruby Tuesday, Outback Steakhouse and Chili's Grill & Bar. Of the \$83.5-billion restaurant and lunchroom business, they now command close to 30% with plenty of room to grow.

So what's their secret? Since hiring and personal income growth remain flat, consumers are trading down from pricier restaurants in order to keep up their frequency of dining out. Even as purveyors of haute-cuisine roll out more affordable fare to reassure their beleaguered patrons, casual-dining places make middle-class families feel prosperous again.

Do the national chains have the upper hand once more over the independent, mom-and-pop operators when it comes to mastering this latest restaurant game, just as they did in fast food? Yes and no. Chains can exploit economies of scale, market research and lower cost of funding in order to deliver a highly satisfactory dining experience at better prices with more reliability than the typical independent restaurateur.

Yet industry veterans warn the chains not to get cocky. Casual dining is a people-intensive business with greater variety in its food and services as well as costlier overhead and more complex operations than fast food, giving chains many opportunities to fail. Besides, the personal touch and idiosyncracies of independent restaurateurs—whose menus and dining room interiors are not bound by the formulas of the chains—have a powerful appeal of their own.

While the restaurants in the following pages do not embrace the casual-dining format, none of them can ignore the characteristics identified by the National Restaurant Association for successful food service in the 1990s: the right concept, skillful execution, timely service, meeting customer expectations (including a comfortable and attractive environment, the Association notes), sharper focus on the customer and consistent product. Restaurateurs who ignore these factors could find themselves praying that swallows like steak and fries. ☞

Party—Hong Kong style: The Catwalk's high-tech bar area (right) boasts flashy, durable materials. Cat motifs, like foot prints on the floor, curious statues and scampering wall hangings, decorate the space.

## Do a little dance...

Hong Kong's Chuppies (Chinese Yuppies) have found the purr-fect venue for drinking, dancing and reveling in an unconventional rendezvous called The Catwalk, designed by Di Leonardo International

By Amy Milshtein

**T**he clock is ticking audibly on the return of Hong Kong to Chinese sovereignty, and the turbulent and colorful era in which American sailors tomcatted their way through the "fragrant harbor" on "R&R" tours during the Vietnam War seems eons away. Though the "fragrant harbor" has left the era of *The World of Suzie Wong* far behind, bar hopping is still alive and well. Hot spots fill up nightly with eager tourists and urbane locals alike, including the latest addition: The Catwalk, located in the penthouse of the New World Hotel in the Kowloon section, sporting what guests have found to be an irresistible design by Di Leonardo International Inc.

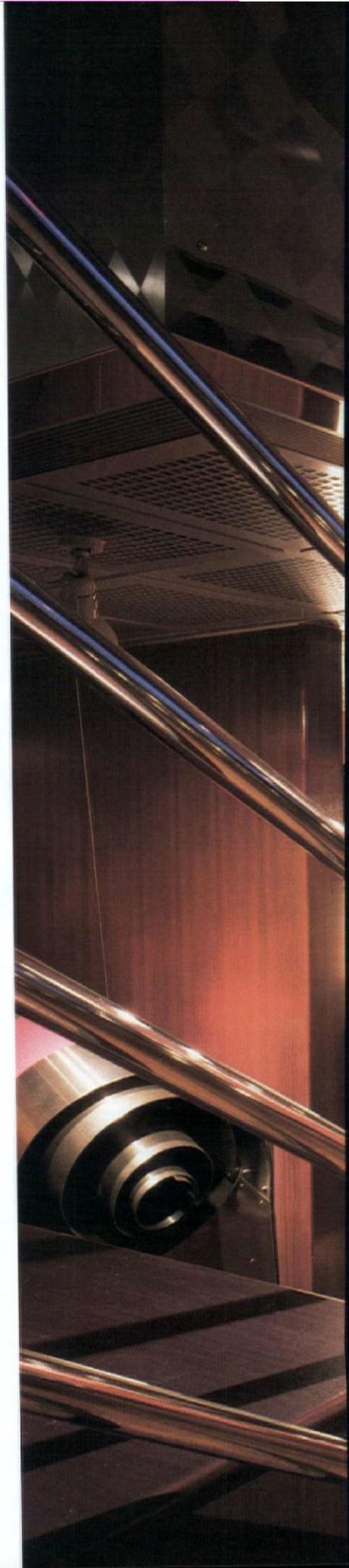
Before The Catwalk, the two-year-old New World Hotel's penthouse held a modest bar/lounge that catered to a mostly after-five, happy-hour crowd. Patrons would come in for a quick drink and a look at the magnificent view, then move on to more exciting adventures. Realizing that the space held more potential, New World Hotels International Limited, the hotel's owner, decided to create a lively, three-part night club that would attract the young, monied Hong Kong crowd.

It's a huge and prosperous one at that. Hong Kong is home to 5.5 million people, 95% of whom are Chinese, who sustain a

GDP worth over \$40 billion (U.S.). With youth—40% of the population is under the age of 25—comes the energy to party the night away. Hong Kongians are also quite status conscious. Tidbits: They are the largest per-capita consumers of French cognac and hand-held cellular telephones, some 10% of all private cars are Mercedes Benzes, and the preferred gold jewelry must have a gold content of 18-karat or higher. Add to this base approximately 6 million visitors per year and the profitability of a night club becomes apparent.

Other Hong Kong entrepreneurs have also realized this. The result is a plethora of nightclubs throughout the territory with names like New York New York, Hot Gossip, Graffiti and even 1997, a bold reference to the year the British Crown Colony will return to Chinese control. The Catwalk stands out from these offerings, nonetheless, with its three separate, yet connected areas. Whether or not Americans would be enthralled by its distinctive charms, it gives a fascinating glimpse of what appeals to contemporary East Asians.

"We were trying to create a multi-entertainment venue where patrons could experience a variety of activities and designs," says Christopher K. Cooney, managing director of Di Leonardo International Pacific in







Hong Kong. "We also had to work within a difficult space with high ceilings and an upper level walkway."

Both of these elements form the club's design parameters, and of course the walkway, or catwalk, is a focal point and name-sake. After paying the HK\$200 (\$26 U.S.) cover charge or purchasing a membership, patrons are faced with a choice. From the

lower screens at will to create different atmospheres. Such cat motifs as paw prints on the floor, sleek statues that peer curiously around corners and playful felines that seem to run across walls, pop up unexpectedly.

Patrons who tire of dancing can still stay in the disco. "There are a lot of little niche corners and places for people to hang out," says Sean Blackburn, manager of The

## From space ship to Desi Arnez's rumpus room in the wink of a cat's eye

entry hall, which features a dizzying, mitosis inspired carpet, one can move to the live band area, disco dance floor, *karaoke* bar or private V.I.P. *karaoke* rooms.

A staircase in wood treads and risers with a stainless steel banister accompanied by giant, wall-mounted folds of red and aluminum "wrapping paper" leads guests to both the lower level and the catwalk. First stop on the lower level is the disco, an action packed space designed for theatrical effect and durability. "We used flashy materials here," comments Tom Limone, Di Leonardo's director of design in Rhode Island. "Painted stone walls, slate floors and reflective materials create a true discotheque atmosphere."

There are also special effects and surprises aplenty. DJs controlling light shows can

Catwalk. "All these little alcoves offer great seating areas looking over the dance floor." In addition, they keep onlookers busy with food service and television sets that pump out an endless throb of music videos.

When patrons are finally ready to leave the disco, they can move to the live band area, which can be likened to moving from a space ship to Desi Arnez's rumpus room. "The band room is South American in style," says Limone, "which matches the Salsa bands and Country combos that play there."

Wood finished naturally or painted in warm colors is the dominant material in this space. Everything is shaped organically, like the rounded cone form stools or the curving, fire-red banquette. Mysterious yet familiar icons, such as a sunburst, arrow and teepee, decorate the walls and suggest prehistoric

Now for something completely different: The live band room (below) captures the Salsa feeling that's all the rage with Hong Kong's Chuppies (Chinese Yuppies.)

After paying the \$200HK (\$26US) cover charge, patrons can wander freely throughout The Catwalk. When their feet get tired, guests can relax in one of the many comfortable niche corners (opposite), watch videos and drink.





cave paintings. Perhaps the most bizarre elements of all swing above the patrons heads—hanging light fixtures made of genuine antlers. Their rustic impact is softened with corresponding crown shaped fixtures on the room's opposite side.

### What makes VIPs willing to pay big to sing—in private

The Catwalk's guests, who typically arrive in singles, couples or large groups, move freely between these two spaces. The more adventurous may wish to venture to the *karaoke* bar. One of the biggest fads to come out of Japan since *sushi*, *karaoke*

("empty orchestra") is the late 20th-century answer to an old fashioned sing-along, and The Catwalk provides more than one way for guests to indulge themselves in this form of do-it-yourself entertainment.

(The heart of a *karaoke* set up is the laser-disk player that reproduces an orchestral accompaniment of song music ranging from pop hits to old standards, while it simultaneously displays the lyrics on a TV screen. Guests are invited to grab a microphone and sing along. Depending on who's singing and how much alcohol has been consumed, the results run from awe inspiring to hilarious to painfully uncomfortable.)

"We used lots of upholstery to control the sound in this area," remembers Limone. "For comfort, all of the banquettes and chairs are overstuffed." For those who seek the ultimate *karaoke* experience, The Catwalk offers private rooms of different sizes that can be rented.

With a design that Limone calls, "like a hotel room, only sexier," these private lounges don't come cheap. Hourly rates run from HK\$1,700 (\$220 U.S.) to a whopping HK\$3,600 (\$468 U.S.). Given the immediate success of these rooms coupled with their



huge money making potential, management has quickly added extra rooms, bumping the number up from nine to 11. Cooney reports that there is talk of adding a more upscale *karaoke* lounge that would attract an older, bigger spending clientele.

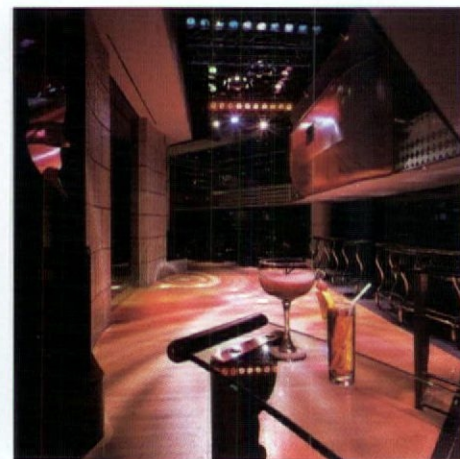
Even without the addition, 220-seat, one-year-old Catwalk has young Hong Kongians lining up at the door for more. Jam-packed on weekends and brisk on weeknights, the club offers more than novelty. Its three different venues quell restlessness, keeping guests singing, dancing and most importantly, spending money until the wee hours.

But what about 1997? No one wants to speak on the record about Hong Kong's inevitable return from British to Chinese rule. The statistics, though, speak for themselves: 50,000 Hong Kong Chinese emigrate annually to Canada and Australia. In the words of Chinese author Han Sui Yin, the territory is "a borrowed place living on borrowed time." Yet there is the hope that the tail will wag the dog and China will embrace capitalism as it welcomes home Hong Kong. Four short years will tell if the party at The Catwalk will continue or have it's last call. For now, guests can dance the night away—or just sit back and purr. ☺

#### Project Summary: The Catwalk, New World Hotel

**Location:** Kowloon, Hong Kong. **No. of floors:** 3. **Total capacity:** 220 seats. **Floor size:** 8,000 sq. ft. **Wallcoverings:** Haly. **Flooring:** Tsien Hui Marble Factory Ltd. **Carpet/carpet tile:** International

**Carpet Company:** Armstrong. **Lighting fixtures:** First Collection Lighting Co. Ltd. **Doors:** Hip Hing Construction Co. Ltd. **Door hardware:** Ebon. **Railings/screens/grill work:** Hip Hing. **Dining chairs and tables:** Kentfull Furniture Manufacturing Ltd. **Lighting fixtures:** First Collection Lighting Co. Ltd. **Lounge/cocktail seating:** Kentfull. **Cocktail tables:** Kentfull. **Banquette/built-in seating:** Kentfull. **Other occasional furniture:** Kentfull. **Upholstery:** Cetec Ltd., Mark Asia. **Architectural woodworking and cabinetry:** Hip Hing. **Planters, accessories:** Hip Hing. **City Model Hong Kong Ltd. Signage:**



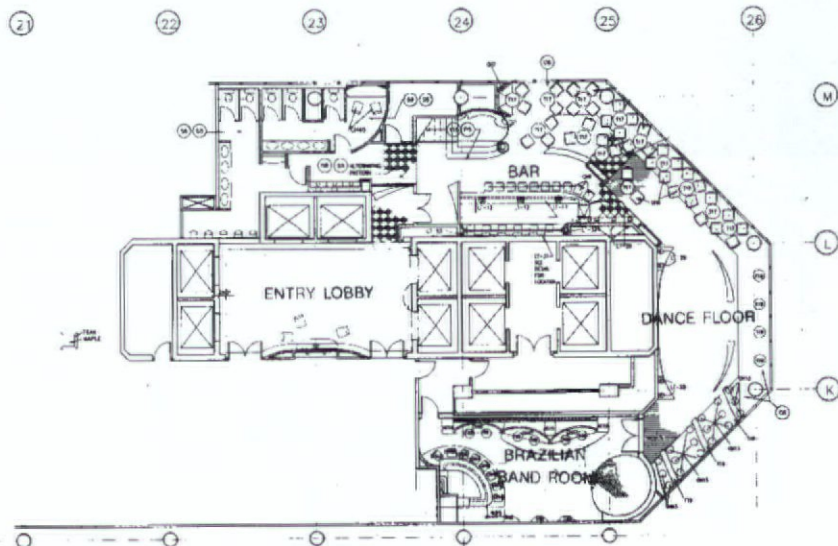
**Watermark Associates Ltd. Guest toilet plumbing fixtures:** Arnhold & Co. Ltd. **HVAC and fire safety:** Shui Yick Engineering Co. **Building management system and security system:** CIF Systems Co. Ltd. **Client:** New World Hotels International Ltd. **Architect:** KNW Architects & Engineers Ltd. **Structural, mechanical, electrical engineer:** KNW Architects & Engineers Ltd. **Interior designer:** Di Leonardo International Inc. **General contractor:** Hip Hing Construction Co. **Construction manager:** Hip Hing Construction Co. **Food service consultant and restaurant supply contractor:** Union Base Ltd. **Furniture dealer:** Kentfull Furniture Manufacturing Ltd. **Photographer:** Alfred Kan.

Yes, the antlers on that chandelier are real (below, left). Their bizarre forms play a perfect foil to the corresponding formal, crown-shaped fixtures.

From a high perch, The Catwalk's DJs can lower screens or stage light shows in the disco (below, middle). The 220-seat club has done a brisk business in its first year of operation.



From the entry way (above, right) with its dizzying, mitosis-inspired carpet, guests can move to the live band room, disco or Karaoke lounge. The Catwalk's multi-entertainment venue keeps an easily bored barhopping crowd interested, and most importantly, spending money until the wee hours.



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## Don't Tread on Me

The Arizona Bar & Grill in Charleston, S.C., by Christian Schmitt & Associates has a design that may put the bite on you

By Amy Milshtein

**H**ow do you prevent your restaurant from becoming a tourist trap? Try walking softly and carrying a big snake. That's what the Arizona Bar & Grill did when it relocated from Charleston's tourist packed City Market up the South Carolina coast to a decidedly unfashionable neighborhood. A quirky design, by Christian Schmitt & Associates Inc., entices loyal locals to the new location.

When a fire and Hurricane Hugo destroyed the two-year-old Arizona Bar & Grill, its menu and reputation were already firmly established. The fare, which includes buffalo tartare, blue corn meal, pan-fried trout and pecan-crusted chicken pesto, epitomized fine Southwestern dining. The decor, however, epitomized taco stand. "It really was a grubby little spot," remembers Chris Schmitt, senior principal of Chris Schmitt and Associates. "The owner wanted the atmosphere to catch up to the food."

He also wanted to cater more to local professionals and business people—not the 5 million visitors a year that the Charleston Chamber of Commerce estimates flock to the historic district and the City Market located in its heart.

"I did want the majority of patrons to be locals," says Jed Drew, owner of the Arizona Bar & Grill. "I also wanted more square footage than before and definitely more parking."

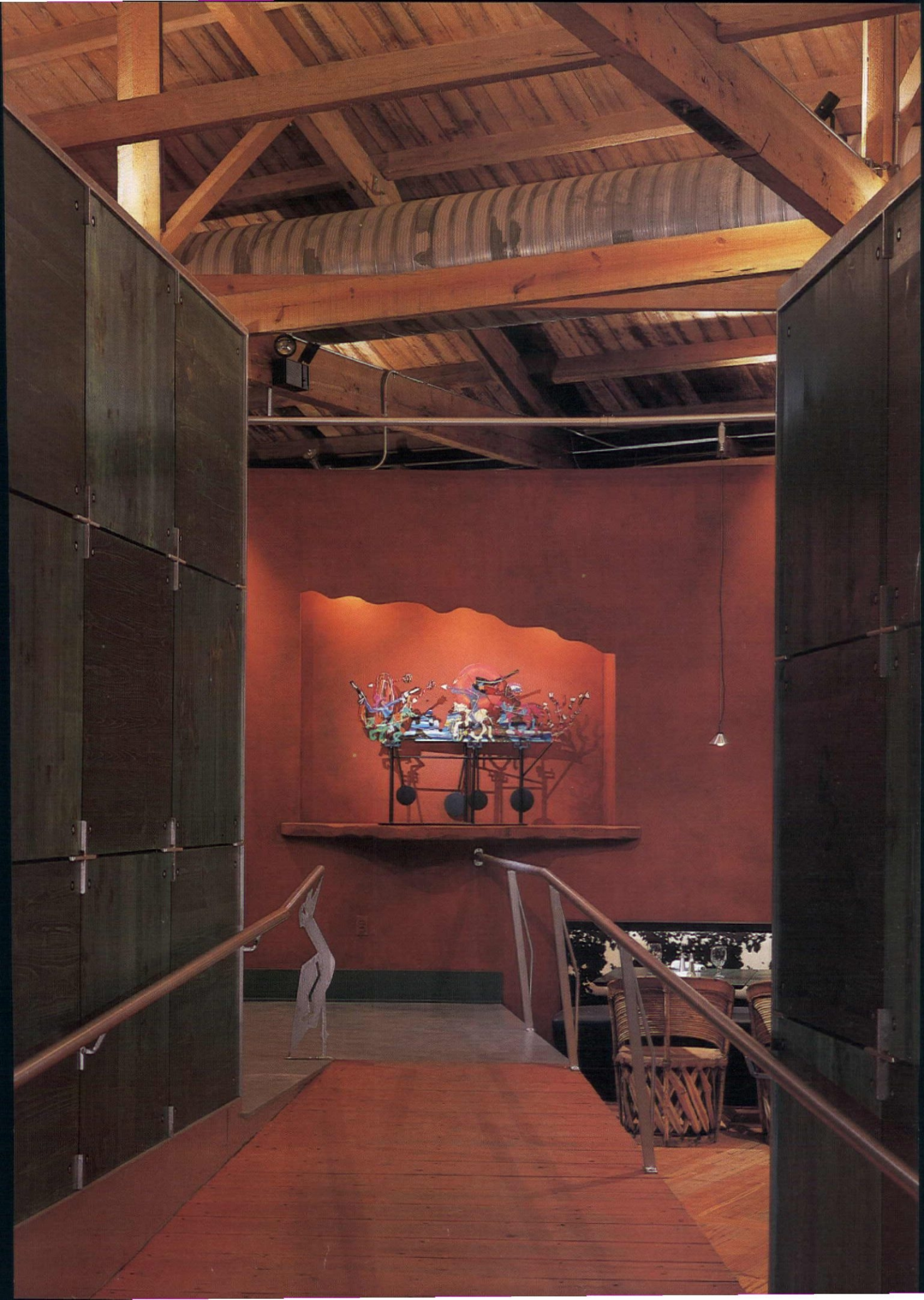
To achieve these goals, Drew, and his partners John Sutcliffe and Al Drew moved the restaurant to what Schmitt calls a "transitional" neighborhood, sandwiched between shipping docks and low-income housing projects. Here Drew hit architectural paydirt—a 6,000-sq. ft., Civil War era railroad warehouse. Schmitt was now challenged to create an atmosphere that echoed the Southwestern cuisine without obscuring the historic surroundings.

To maintain the warehouse's cavernous feeling, the designer treated program elements as objects in space. In addition to maintaining the integrity of the space, these elements articulate and define various dining, lounge and bar areas. For example, cubes made of green stained, knotty pine panels bolted with high-tech galvanized metal brackets serve as restrooms and define the entry.

The restrooms simultaneously divide and unite two different design messages. "I wanted the restaurant space to reflect the South-

The continental divide is how architect Chris Schmitt describes the juxtaposing of a Southwestern theme with an historic Charleston warehouse at Arizona Bar & Grill: He splits the message. To the left of the restroom-flanked entry (opposite) is the Charleston-inspired bar. To the right can be seen the Arizona-styled dining room.

Arizona Bar & Grill's curving red adobe wall (above) corresponds with an outside brick wall in recalling the railroad track installed here when the warehouse was a railroad roundhouse. Though the adobe wall's shock of color evokes the Southwestern sun, the historic district's approval committee was charmed by the association with the railroad.





From the bar and lounge area (left) one can better appreciate such structural details of the warehouse as the brick piers and the truss roof. Architect Schmitt also used recycled heart pine, what he calls a "real Charleston material" on the slightly zigzag-contoured bar.

western cuisine while maintaining the building's Charleston identity in the bar and lounge area," says Schmitt. "That makes the restrooms "The Continental Divide."

## Is that a snake on the bar or are you just glad to see me?

From the bar and lounge area, patrons are constantly reminded of the historical setting. The slightly elevated perch encourages them to notice the exposed roof truss system and its supporting brick piers. Both of these original elements needed only simple cleaning and repair work. The bar's zigzag shape is constructed of recycled heart pine, which Schmitt calls, "a real Charleston material." Because the bar/lounge area is customer-dense, the atmosphere is louder and livelier than the dining room.

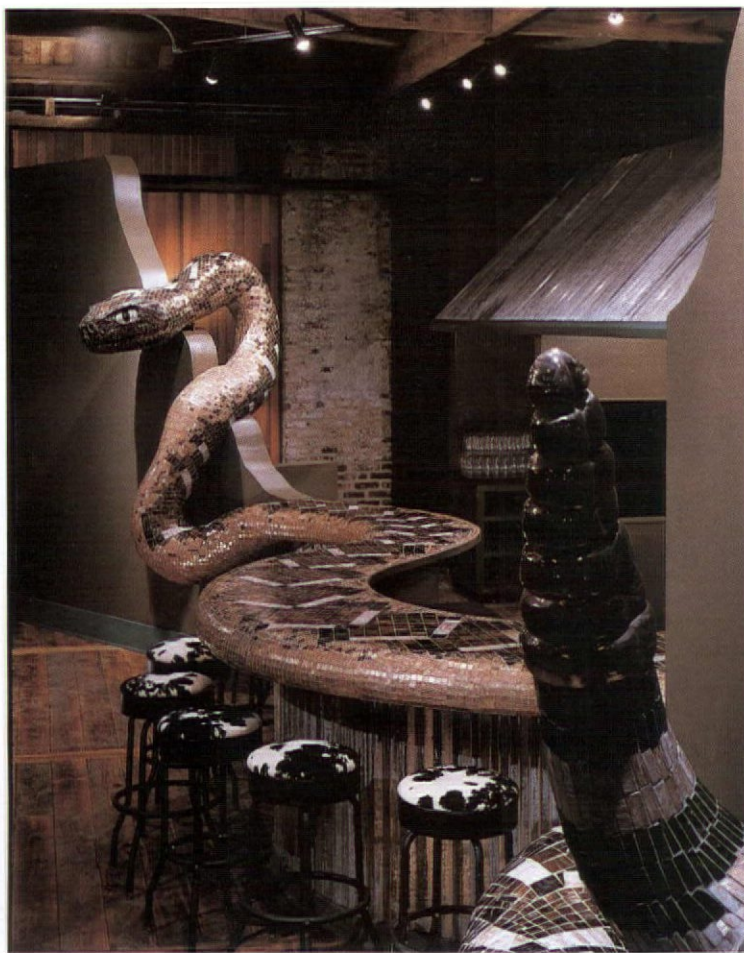
What the dining room lacks in decibels it makes up in character. The first thing anyone notices when walking into the Arizona Bar & Grill is the larger-than-life snake that also serves as a counter in front of the grill. "We were playing with the shape of the counter," remembers Schmitt, "when we realized that it wanted to be a giant diamondback rattlesnake."

Constructing the snake was not an everyday assignment for Celia Rochford, interior designer and potter. Once she had sculpted the head and tail out of clay over an armature, she matched the glazing to the intricate tile mosaic on the counter. The snake's expression was the subject of much thought. In running the gamut from "cute and cuddly" to "mean and ornery," the designers decided on "confrontational—may strike if provoked."

Where does a 25-ft. diamond back rattlesnake sit? In front of the grill, of course. The idea for the hot line counter shaped like a snake (below) took form during the sketching of a distinctive and purposefully loud and lively setting for the bar and lounge area.







Other Southwestern references are not as obvious. Reptilian-inspired upholstery covers the banquette and counter stools. Rough-hewn chairs have come from Mexico. These stand in sharp contrast to the more reserved upholstery on the bar stools and antiques in the lounge area.

Another element is the curving red adobe wall. Its shock of color is reminiscent of the hot Southwestern sun while its surface, sometimes solid, sometimes cut-out, serves as a gallery for a substantial art collection. Separating the 88-seat dining room from a service hallway that runs from kitchen to bar, the wall recreates the old roundhouse track, where trains could turn around at the end of their run.

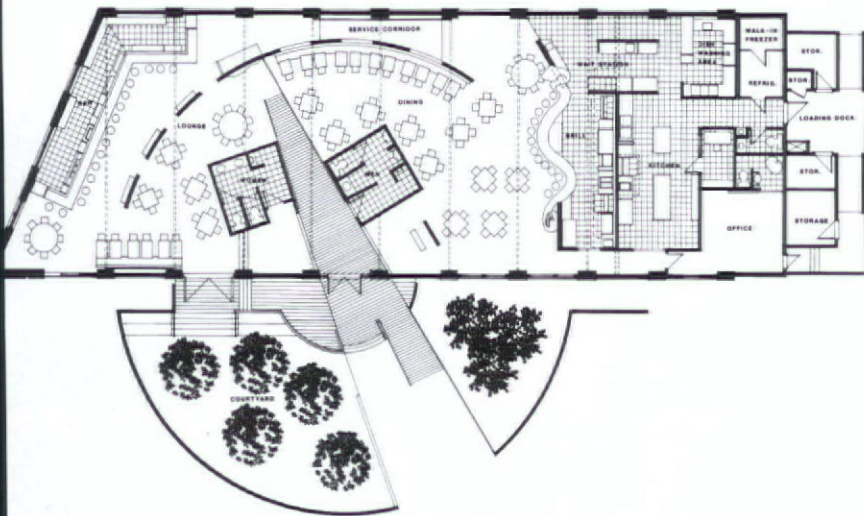
"The restaurant still sits in the historic district, so it had to meet standards," remembers Schmitt. "I thought the approval committee would die of fright when they saw the design." But the committee was charmed when Schmitt explained how the curving wall and the corresponding brick fence outside recalled the railroad days. For the future, he sees a gradual evolution of his design as more artwork fills in empty spaces, as well as the steady improvement of the surrounding neighborhood.

In fact, current events may soon transform the view outside the restaurant's doors. Eager to expand its historic district, Charleston is cleaning up and developing the waterfront. A tourist-attracting aquarium has already been built between the City Market and the Arizona Bar & Grill. Both Schmitt and Drew agree that it is only a matter of time before the development catches up to the restaurant, leaving hungry vacationers in its wake.

Arizona Bar & Grill will be ready...just don't bother the snake. ☪

#### Project Summary: The Arizona Bar & Grill

**Location:** Charleston, SC. **Total floor area:** 6,000 sq. ft. **No. of floors:** one. **Total capacity by guests:** 150. **Cost/sq. ft.:** \$145.82. **Paint:** Sherwin Williams. **Laminate:** Formica. **Drywall:** U.S. Gypsum. **Masonry:** existing handmade historic brick. **Flooring:** existing heart pine. **Ceiling:** Armstrong (kitchen). **Lighting fixtures:** Lightolier. **Door hardware:** Schlage. **Glass:** Pittsburgh Plate Glass. **Snake tiles:** Vetricolor. **Restroom walls:** Georgia Pacific. **Dining chairs:** Handcraft Mexican and antiques. **Dining tables:** custom by JMO Woodworking. **Lounge/cocktail seating:** Seating Concepts & Antiques. **Cocktail tables:** custom by JMO Woodworking. **Cabinetmaking:** custom by Charlie DePaulo. **HVAC:** Trane. **Security:** ADT. **Guest toilet plumbing fixtures:** American Standard. **Cooking range:** Southbend. **Refrigerator/freezer:** Traulsen. **Owner:** Jed Drew, Al Drew, John Sutcliffe. **Architecture/interior design:** Chris Schmitt & Associates Inc. **Artist for snake:** Celia Rochford. **Structural engineer:** Austin Dillon Cook. **Mechanical/electrical engineer:** Dory Vellasarios Engineering Associates. **General contractor:** Burton Company. **Restaurant supply contractor:** Berlin's Restaurant Supply Inc. **Lighting designer, acoustician:** Chris Schmitt & Associates Inc. **Photographer:** Rion Rizzo.



**Snake eyes:** Deciding on a facial expression for the Arizona Bar & Grill's snake (top) was a sticking point for the designers. All finally agreed on "confrontational—may strike if provoked" rather than "cute and cuddly" or "mean and ornery."



# What's In A Name?

If you think Greek restaurants mean baklava and Ionic columns, Detroit's Pegasus in the Fisher, designed by Quantum Design Group, will happily explode the myth

By Jennifer Thiele

If you have a good thing going in the restaurant business, you frequently try to duplicate it in another location. But when Detroit restaurateur Ted Gatzaros and partner Jim Papas, owners of the very successful Pegasus restaurant in the Greektown section of Detroit, decided to open a second Pegasus restaurant in the historic Fisher Building, they took little more than the name. Despite the obvious reference to ancient Greek culture, patrons of the new Pegasus will find interiors by Quantum Design Group distinctly more 20th-century in style.

In many ways, the decision to locate Pegasus in a former bank space in the landmarked downtown structure dictated the ultimate design. Gatzaros was adamant about creating an aesthetic for the restaurant sympathetic to its 1920s, Art Deco-style surroundings. The Fisher Building was once the largest granite office building in the United States, and Gatzaros admits he was completely taken with it. "How do you design a restaurant inside a building like that?" he muses. "We talked to a large number of designers, who all had great ideas—that were totally irrelevant to the building."

Thomas Catallo, president of Quantum Design Group and a long-time friend of Gatzaros, provided the answer. "I wanted to do something worthy of the Fisher Building," agrees Catallo, who was quite pleased to work with a client who understood as well as he how an elegant restaurant could capitalize on the building's architectural character.

Duplicating existing materials at the site fairly guaranteed the upscale image the owners wanted to achieve—quite unlike the first Pegasus, which Gatzaros describes as more of a "market festival" atmosphere. But the potential for "overdoing it" had Gatzaros concerned. "One design challenge," he recalls, "was how to utilize a lot of the same materials without scaring people off by seeming over-exclusive or super-expensive."

Quantum Design Group managed to downplay the materials enough to create a comfortable atmosphere that is sophisticated without being intimidating. Rich wood, marble, brass and glass detailing recall the building's lobby by adorning such features as the banquet seating and a 60-seat circular bar. A discovery made early in the project also had significant impact on the way design



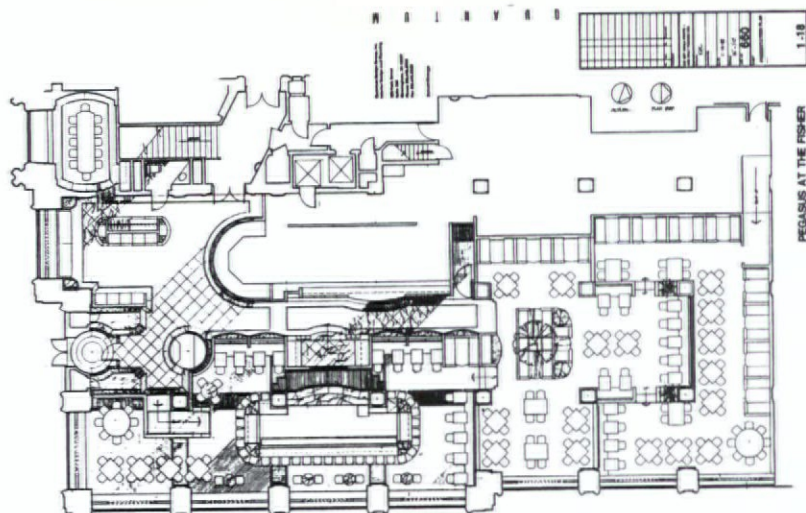
details developed. The demolition of the former bank space revealed a beautifully articulated ceiling that had been part of the building's original design—a finding altogether appropriate for a restaurant whose roots are in a culture rich in archaeological treasures.

Though the ceiling had been substantially damaged by the previous tenant, designer and client remained undaunted. "When we found the ceiling, it really changed things," recalls Catallo. "That became the focus of the design."

Gatzaros brought craftsmen from Greece to restore the ceiling, under Catallo's direction, to its original level of finish with gold leaf and ornamental stenciling in tones of cream, green taupe and red. Subsequently-added design elements represent direct attempts to showcase and enhance the ceiling. Detailed soffits and columns surrounded by upright frames of stepped wood veneer draw the eye upward, while strategically-placed mirrors reflect the elegant ceiling

Quantum Design Group styled Pegasus in the Fisher to be sensitive to its Art Deco surroundings. The same materials used in the Fisher Building's lobby, wood, marble, brass and glass, were used in the restaurant (opposite) to create an elegant design that is sophisticated without being intimidating.

Glass partitions accomplish two important design goals at Pegasus in the Fisher. Quantum Design Group artfully incorporated an open kitchen concept into the design (above) by separating the kitchen area from the main dining room with etched glass scenes from Greek mythology, which in turn introduce identifiably Greek themes into the otherwise Art Deco interior.



Demolition of the existing space yielded a pleasant surprise for designer and client. Beautifully articulated ceilings that were part of the building's original design were restored to their original detail with gold leaf and ornamental stenciling by craftsmen flown in from Greece (below, left). Many of the custom details and the lighting were designed by Catalo of Quantum Design Group to showcase and enhance the ceiling's architectural beauty.

Quantum Design Group made clever use of some existing architecture in the 1920s, Art Deco-style Fisher Building, once the largest granite office building in the United States. A private dining area carved out of the previous tenant's conference room (below, right) features a custom window treatment designed to complement the facade's arching windows.

details. Catalo himself has designed all the lighting for the restaurant to insure that it blends artfully into the decor.

"There are a lot of custom things in this restaurant," notes Catalo, whose design for the Pegasus did not stop with the interior architecture, the lighting or even the curved drapery window treatments that grace the arched windows of the facade—he even designed the menus.

"Quantum Design had a lot of creative solutions for things that we wanted," agrees Gatzaros. For private parties, the designers created a small dining room out of the former bank tenant's conference room on the main dining level, and a larger banquet room downstairs. In the same spirit, the bank's old vault was turned into a wine cellar.

Though Gatzaros describes Pegasus' cuisine as "Continental with Greek overtones," an "identifiably Greek" design element was still desired within the larger context of the Art Deco style, according to Catalo. Inspired by the same ancient culture that gives the restaurant its name, Catalo etched classical figures and scenes from Greek mythology onto the interior glass and mirrors as key design elements. The etched glass also pro-

vided a solution to another complicated design problem: how to elegantly treat an open kitchen plan. "Etched glass between the kitchen and the waiting area maintains the more intimate atmosphere of the restaurant," notes Gatzaros.

At 11,000 sq. ft., Pegasus is one of the larger restaurants in Detroit, so scaling down the space to comfortable proportions was vitally important. The floor plan divides the main dining room into several platforms defining three distinct dining areas that each reflects a sense of elegance and intimacy. Accompanied in this intimate way by the glory that was Greece, no guest of Pegasus in the Fisher need ever feel like one of the lesser gods. ☞

#### Project Summary: Pegasus in the Fisher

**Location:** Detroit, MI. **Total floor area:** 21,000 sq. ft. **No. of floors:** 2. **Average floor size:** 11,000 sq. ft. **Total capacity by guests:** 273 (dining room), 100 (banquet room), 60 (bar). **Cost/sq. ft.:** \$65. **Paint:** Benjamin Moore, J.M. Lynne. **Laminate:** Formica, Laminart. **Marble flooring:** 400 Monroe Associates. **Carpet/carpet tile:** Harbinger. **Ceilings:** custom historical recreation of drywall and plaster. **Flooring:** Dal-Tile (tile), American Olear (quarry tile). **Lighting fixtures:** custom by Stephen Frank Studio. **Glass:** custom glass etching by Blair Reed. **Dining chairs:** Shelby Williams. **Booths:** custom by W.B.C. **Upholstery:** Sunar Hauserman Rosmallin, Carleton V. Arc-Com. **Dining tables:** custom. **Window treatments:** Rosmallin. **Architecture/woodworking/cabinetmaking:** 400 Monroe Associates. **Cooking range:** Vulcan Co. **Client:** Ted and Maria Gatzaros, Jim Papas. **Architect/interior designer:** Quantum Design Group Inc.; Thomas D. Catalo, president; Holly Hatt, associate; Dave Andruccioli, project manager; Alan Dandron, staff designer. **Lighting design:** Thomas D. Catalo. **General Contractor:** 400 Monroe Associates. **Furniture dealer:** Quantum Design Group. **Photographer:** Glen Calvin Moon.



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# Soba, SoHo?

Suddenly, SoHo's slurping up soba at New York's Honmura-An, designed by Richard Bloch Architects

By Jean Godfrey-June

In Junzo Itami's cult classic film *Tampopo*, a seemingly normal Japanese woman spends day after day in Zen-like concentration, perfecting the ultimate *soba* (buckwheat) noodle in her *sobaya* (noodle shop). Yet truth can be stranger than fiction: The real-life quest of Tokyo's Kobari family makes her look like a dilettante. When the family transformed the small restaurant on the family farm in the Ogikubo section near Tokyo into a soba restaurant some 65 years ago, the enterprise quickly became a magnificent obsession. Now, with two flourishing restaurants in Tokyo (the original one is 65 years old and counting), the family has sent a third-generation restaurateur, Koichi Jun Kobari, to New York to open Honmura-An, designed by Manhattan architect Richard Bloch.

Soba, for centuries considered a poor substitute for rice, is slurped up by Japanese workers on the go and on the cheap, at their desks, on the sidewalks and in railway stations, in much the way hurried Americans consume fast food. Not so the Kobari brand of soba: The family visits farmers to hand-select the wheat, then stores it in temperature-controlled vaults similar to those for fine wine. A small mill on the Kobari property grinds the wheat fresh for the thin, flavorful noodles, which are hand-cut by master chefs who train for years to achieve the proper level of skill.

If this Zen-and-the-art-of-noodle-boiling approach sounds a bit zealous, it has proved an all-out success for the family. Kobari admits that he initially harbored no desire to join the family business. After earning several degrees at U.C. Berkeley, he started at a high-tech consulting firm in northern California.

"Financially, I was doing well, but I didn't love my work," he recalls. He did go out a great deal, however, and often found himself silently analyzing the restaurants he went to. "I grew up in it," he says. "It changes the way you look at restaurants." His love of food continued with extension courses at Berkeley, until his father made him an offer he couldn't refuse: a restaurant of his own.

Despite his familiarity with California, Kobari felt that New York City was the only place in America that would be receptive to authentic soba. While high-

end Japanese restaurants in Manhattan typically locate in midtown, close to most Japanese businesses, Kobari chose SoHo to attract an entirely different clientele. "SoHo is full of artists and galleries," he says, "and very sophisticated, well-traveled, health-conscious people who are willing to try something new. If we had located uptown, we'd get the Japanese—but I doubt we'd be getting the Park Avenue crowd to come and slurp up noodles."

Apparently happy to make the trip downtown for good soba, Japanese clients come earlier for lunch and dinner, and typically eat a traditional series of soba dishes, while artsy types come late and eat less. "If you aren't used to eating soba, you'll balk at ordering several courses of it," says Kobari. "It's a slow process of educating the customer." (A rave review of Kobari's soba cuisine in *Gourmet* has helped.)

The \$20 minimum for dinner keeps casual diners expecting "just another noodle shop" in check. And the out-of-the-way nature of the site and its second-floor location maintain a

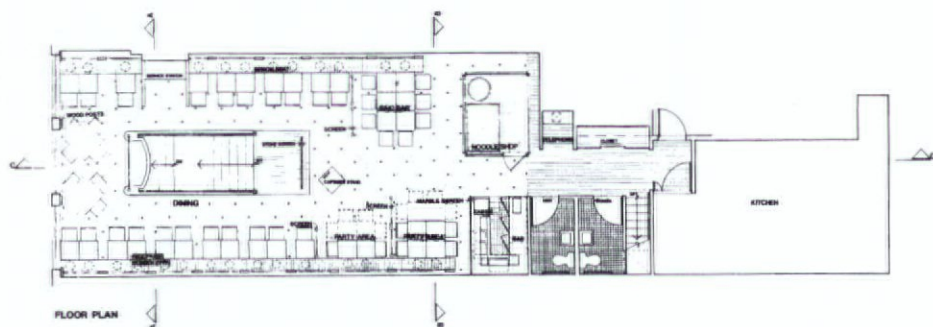
While a steaming bowl of soba noodles is as traditional as you can get, the design for Honmura-An plays with expected Japanese forms. A see-through hut (opposite) for manufacturing noodles entertains diners as it educates them on the arduous process of soba. The restaurant's SoHo loft introduces corporate Japan to the downtown aesthetic of exposed brick walls, gleaming floors (below)—and a throng of hungry artists.







A change in mood or season is easily reflected by the addition of new design elements, whether as permanent as a granite sculpture which Honmura-An's proprietor placed at the head of the stairs (above) to welcome diners, or as transient as the rose petals scattered for Valentine's Day. The second-story floor plan (below) provides just such flexibility.



feeling of mystery that Kobari likes. "In Tokyo our restaurant is sort of out of the way," he points out. "You have to know about it, it's a destination of sorts." Nor is there much signage outside Honmura-An, which reveals itself slowly as the guest ascends the cherrywood stairs.

Having been introduced to the Kobaris in Japan through Japanese clients, Bloch found the family pleased to entrust him with its New York debut. He did not labor alone on Honmura-An, however. Besides Kobari, there was the Japanese restaurant architect, Yasuda Sensei, who had done both Tokyo restaurants, and would single-handedly design Honmura-An's kitchen. Then there was Kobari's gallery-owner chum down

the block, and a friend from San Francisco's Japonesque Gallery who contributed many of the artist-designed objects. Each had his own idea of how the restaurant should look.

"There were many hands in the project," Bloch recalls. "My job was to synthesize it all, make it look like a space that had been touched by one hand." Kobari himself admits that getting everyone to agree on the various design elements was tougher even than meeting the budget. "I just prayed," he laughs.

In essence, Bloch designed a shell for Kobari to embellish as he pleased. Yet Honmura-An goes far beyond a simple shell. Even as the architect left ample provision for change, he incorporated such rich, naturalistic materials as rubbed steel, pale green limestone, brick and gleaming cherrywood. "The materials relate to Japanese design," says Kobari. "but the space can include contemporary elements as well." So the restaurateur, who enjoys rearranging things, adds sculpture and objects as they come along.

The circulation also adapts easily. Bloch based it on that old Western standby, the French bistro. "Fitting all those people in,

maintaining flexible seating arrangements and hitting the budget meant we needed a bistro," says Bloch, "with banquettes and rows of tables you can add or subtract." The only exception is a U-shaped "family" table, fashioned after such traditional tables in Japan where large groups sit down for meals.

The group at the family table has the best view of the tiny, glass-and-rubbed-steel hut where the soba chefs roll and cut their noodles on an unfinished white cypress table. "This soba isn't cheap," says Kobari. "It isn't what people are used to. Watching the process shows you that everything is very labor intensive and done by hand."

Bloch has hidden a tangle of ventilation systems and other equipment within the hut. In the larger space, concealing such necessities as the HVAC was equally as challenging. Seemingly simple elements are more complicated than they look. The original, exposed brick wall, for example, required sanding, sealing and some cementing over, followed by painting in brick tones. Steel girders are purposefully asymmetrical to hide mechanicals.

All the visual sleights-of-hand allow the design's serene austerity to shine through as well as keep the operation running smoothly. "A boring space isn't soothing to work in," Kobari declares. "I'm here 65 hours a week. The employees and I have to like the design and work well in it."

His customers, some 70-80% repeats, don't seem to get bored either. Night after night, the hunker down over steaming bowls, the denizens of SoHo's art scene juxtaposed comfortably against the "suits" of corporate Japan. Perhaps America's beleaguered arts should take a cue from Honmura-An by sharing the joys of soba with some hungry CEOs. ☺

#### Project Summary: Honmura-An

**Location:** New York, NY. **Total floor area:** 1,876 sq. ft. including mezzanine and ground-floor entrance. **Floors:** 1, plus mezzanine and entry. **Total capacity:** 74 guests. **Cost/sq.ft.:** approx. \$200. **Wall covering:** Natural masonry, brushed and sealed. **Paint:** Benjamin Moore. **Laminate:** Formica. **Dry wall:** U-Gypsum or Equal specified. **Flooring:** Hoboken cherrywood floors, Stone Age stone, Quar Tile, American Olean. **Ceiling:** Armstrong Second Generation Cross Gate. **Lighting fixtures:** Lightolier, Capri, Alko, custom designs fabricated by Yoshida Electric. **Railings:** custom. **Dinette chairs:** Shelby Williams. **Banquette seating:** custom fabricated by Tansuya. **Upholstery:** Shelby Williams. **Architectural woodworking and metal work:** custom fabricated by Tansuya. **Accessories:** entrance screens and steel surface finish formula by Japonesque; Koichi Hara, owner. **Security:** Ad Hoc and building system. **Toilet fixtures and accessories:** American Standard, Bobrick. **Cook range:** Wolf. **Refrigerator/freezer:** Traulsen. **Client:** Honmura-An USA Inc. **Architect:** Richard Bloch Architects. **Interior designer:** Richard Bloch Architects and owner. **Mechanical design:** James Weinberg. **General contractor:** Tansuya. **Lighting designer:** Richard Bloch Architects. **Photographer:** Tom Reiss.





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# Swimming with the Sharks

Why Aqua in San Francisco, by Frost Tsuji Architects, is packed to the gills—with gourmets

By Jean Godfrey-June

In the swim: Aqua's curving wall (opposite) defines the space—and allows for universal access at the same time. Wendy Tsuji splashed theatrical lighting across the undulating surface of the wall through laser-cut stainless steel templates to create a dappled textural effect. Giant mirrors (below) expand an already lofty space.

**A**lmost as well known for its obsession with restaurants as it is for its earthquakes, San Francisco has a new star: Aqua. "The most significant restaurant to open in the Bay Area in the past two years," raved the *San Francisco Chronicle*. "A fresh new voice...hot, hot, hot," proclaimed the *Examiner*. "Best Newcomer of the Year," pronounced *San Francisco Focus*. *Gourmet* compared it to that ultimate San Francisco tradition, Tadich's Grill (which happens to be next door). And as much as they love chef George Morrone's inventive take on seafood,

San Francisco one day. "It occurred to me that this is one of America's only cities where you're conscious of the water almost everywhere you go," he says.

"He came into the office and said, 'It's going to be seafood, and it's going to be called Aqua,' and that was it," recalls Wendy H. Tsuji, principal at Frost Tsuji. About the only other thing that remained constant, however, was the location, a turn-of-the-century bank building—which was nearly lost to a competitor.

Once armed with the Aqua concept and the all-seafood menu, everyone could have easily slipped into clichés. But Morrone, his wife Stacey and the restaurant's financial backer were all adamant about one thing: That the design not overwhelm the food in any way.

"We envisioned the design as a sophisticated backdrop to the food," explains Morrone. No tropical fish murals in Miami Beach pastels, for instance. Given Morrone's almost architectural presentations—chunks of Maine lobster in coconut milk piled atop a serious portion of mushrooms, with ribbons of lemongrass and scallions running down the sides in one plate, layers of striped bass with oysters, salsify and watercress in another—a riotous design might well have been too much.

Morrone, whose long list of credits includes stints at New York's River Cafe, Los Angeles' Hotel Bel-Air and San Francisco's Campton Place, says he interviewed a number of architects but Frost Tsuji were the clear winners. "They seemed to have no egos," he marvels, "no set ideas about what a restaurant should look like." This was a distinct advantage, because the project encountered major adjustments, stops and starts.

All agreed on Aqua's sleek, almost sculptural envelope. Pale bisques and bone subtly color the wall, floor and ceiling. "Many restaurants purposefully put dark carpet on the floor to avoid requiring lots of maintenance," says Tsuji. "We decided that part of the luxury of this restaurant was going to be the light-colored carpet. Knowing it would be harder to maintain, we worked extensively with Bentley Mills and Du Pont to develop maintenance specifications."

the reviewers never fail to mention the design, an equally fresh expression by Frost Tsuji Architects.

But Aqua's final expression has little to do with its initial concept. In fact, it wasn't even supposed to focus on seafood. While Morrone originally envisioned the restaurant as Mediterranean, he had something of an epiphany while walking the streets of San





Quilted maple, muted horizons by northern Californian artist Wade Hoefer and striking floral arrangements spark the smooth, elegant entry (above). The cast iron, hull-shaped reception desk echoes similar looking tables near the bar. The floor plan (below) illustrates the logic of Aqua's subtly curving wall.

The pale ceiling is the same color as the carpet, while its dark bronze insets correspond to the banquet fabric. "The color helps pull the space together," says Tsuji. "As with sculpture, all the planes are considered." Slanted mirrors also play up the angular sense of space, emphasizing grand ceiling heights and overall scale.

Quilted maple casework was custom-made from a spectacular 10-ft.-high flitch some five months ahead of time. "We were lucky," says Tsuji. "I tagged it and bought it immediately." The wood has a natural, watery moiré pattern—a design Tsuji picked up in the carpet as well. "It's a way of referring to the

seafood without painting the walls aquamarine," she says. Other such light touches include the fish-shaped handles on the glass-paneled front doors (there is no signage outside) and the hull-like tables that separate the bar from the dining area.

Artistic gestures aside, the 85-ft. curved plaster wall that shapes the room actually evolved from barrier-free specifications. Though the Americans With Disabilities Act had not been passed yet, all were concerned about universal access. To widen the 28-in. doorways of the existing bathrooms, Frost Tsuji conceived the curved wall. "That bathroom really generated a design opportunity," Tsuji observes.

The budget was tight from the start. However, when the Gulf War hit midway, the financial backer slashed funds even further. "We pared everything down to the barest essentials," says Tsuji.

Budget cuts were made in record

time—under a week—thanks to a good working relationship between client and designer. "The design was truly a collaborative effort," says Tsuji. Morrone concurs. "We worked incredibly well together, sitting around late at night with lots of red wine. We really all became friends."

Together, they substituted integrated color plaster for quilted maple on the curved wall—and cut \$50,000 at once. Out went pendant lights, wall sconces and other traditional light fixtures in favor of theatrical lighting, which Tsuji saw as a way to reintroduce texture to the wall. "It creates a dappled effect on the wall," she says. The plan stayed the same—as did carpet and banquet fabric.

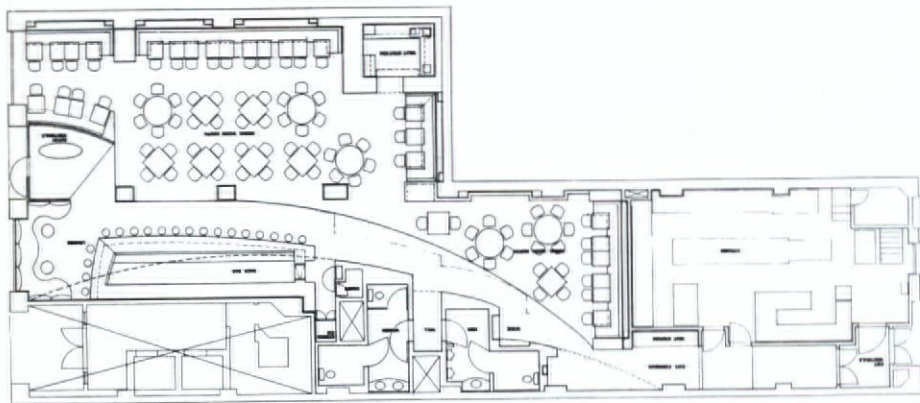
Morrone himself chose the fabric for the chairs, a striking black tapestry that pulls together the metal work and the textiles. Much of the furniture was custom made by local crafts people—an other economy move.

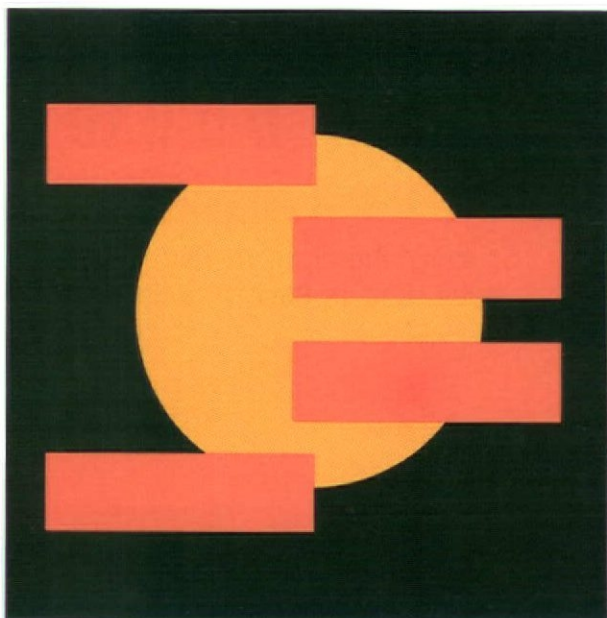
The many delicate finishes made maintenance specifications crucial. "We needed finishes we could touch up in a very short time," says Tsuji. "For a restaurant open six days a week, you have to do the touch ups on Sundays." Indeed, Morrone reports that the hand-troweled wall is difficult to maintain. "You basically have to get someone to come in and rework it," he indicates, "but everyone loves it." The carpet is spot cleaned daily, via a serious cleaning weekly.

And it needs it—thanks to the throngs of San Franciscans who fill the 115 seats nightly and the three-deep, Armani-clad swells who swarm the bar. The design, which won the hospitality category of the 1992 Du Pont "Antron" Design Awards, doesn't need to compete with the glamorous customers or the adventuresome food. It's swimming with the sharks and eating the competition alive. ☞

#### Project Summary: Aqua Restaurant

**Location:** San Francisco, CA. **Total floor area:** 3,300 sq. ft. (dining), 1,500 sq. ft. (kitchen). **Number of floors:** 1 plus basement. **Total capacity:** 115 (tables), 18 (bar). **Custom paint finishing:** Steve Bauer of Baumar. **Laminate:** Formica. **Ornamentation:** Clervi Marble. **Custom concrete paving:** Roberto Varriale. **Carpet:** Bentley Carpet Mills. **Carpet fiber manufacturer:** Du Pont. **Lighting fixtures:** Prescolite, CSL Lighting, Times Square Lighting. **Dining chairs:** Custom by Southern California Wood Industries. **Dining tables, banquettes:** West Coast Industries. **Upholstery:** Mar Fine Furniture. **Cabinetmaking:** George Hunt. **Planters, accessories:** Michael Taylor Design. **Graphics:** Tony Eglin. **Gold leafing:** Thomas Swann. **Client:** Aqua Restaurant; **George A. Stacey Morrone;** Charles Condy. **Architect:** Frost Tsuji Architects. **Structural engineer:** Van Engineering. **General contractor:** S.J. Amoroso Construction. **Restaurant supply contractor:** Ber Food Equipment. **Lighting designer:** S.L. Auerbach and Assoc. **Photographer:** Donna Kempner.





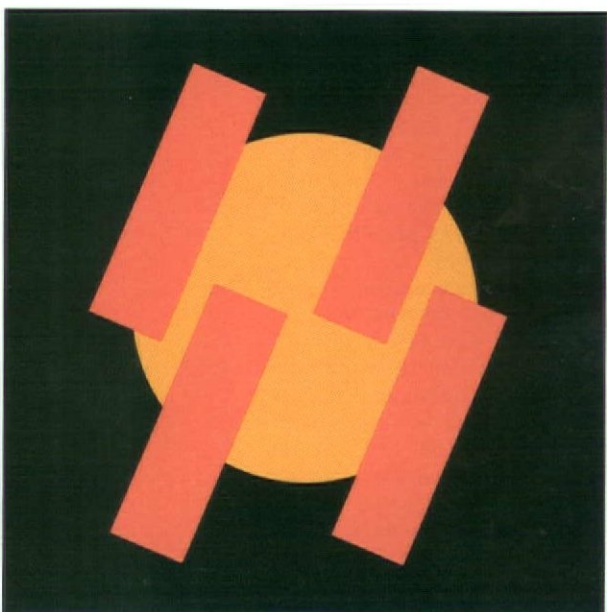
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# Back to the Future

Scientific American wanted no part of the open plan revolution when it asked Butler Rogers Baskett to house its staff in new, midtown Manhattan offices

By Roger Yee

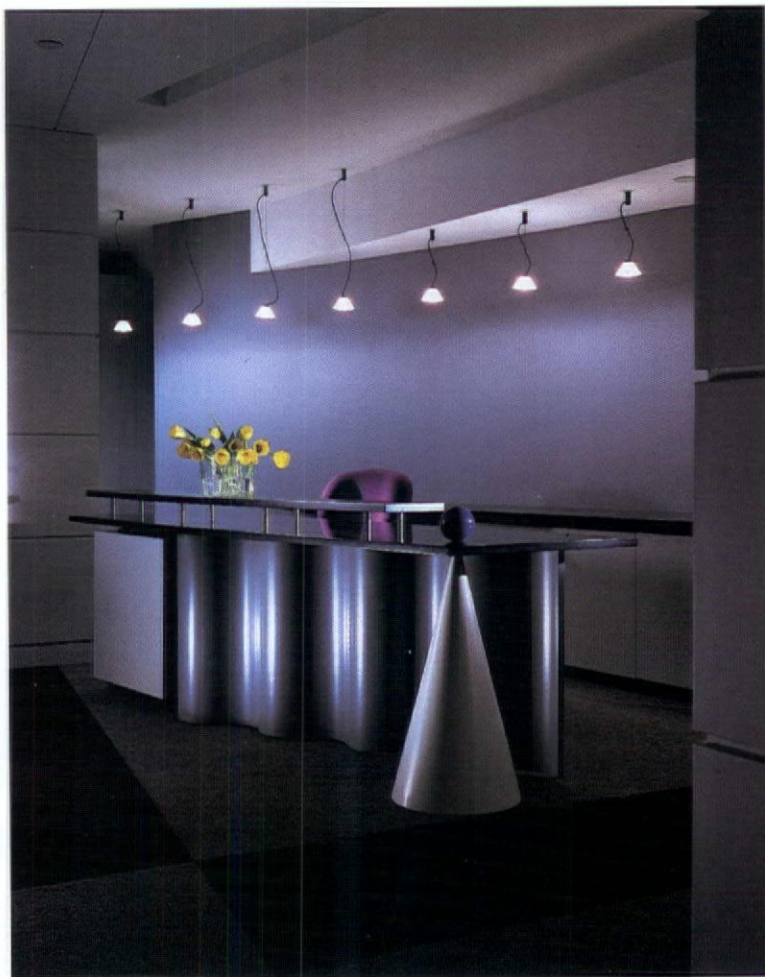
Rural Americans who asked 19th century itinerant artist Rufus Porter to portray them will probably be remembered for as long as his paintings. Yet the achievement for which Porter is best known is not a work of art at all. In 1845, Porter established *Scientific American*, the nation's oldest and most respected scientific journal. Today, the publication that poet Robert Frost once described as one of "only two really great literary magazines in the United States," the other being *The New Yorker*, remains as lively as ever, as vividly demonstrated in its new, 46,000-sq. ft. Manhattan offices, designed by Butler Rogers Baskett, architects and interior designers.

Porter might have been amused to learn that the magazine synonymous with the advancement of science has made little attempt to move itself from its respectable, Upper East Side address for more than three decades. "Here we were on two floors of 415 Madison Avenue for 35 years," recalls Fran Newburg, director of personnel for *Scientific American*, "and looked it." Although the intellectual interests of the publication kept pace with those of its 643,000 readers, drawn mainly from the worlds of science, engineering and technology, the magazine, its people and its environment had changed very little if at all.

Of course, the consequences of continuous overcrowding were slow in coming. "Organizations don't recognize a precise moment when their facilities become too cramped, noisy or inefficient," says James G. Rogers, III, AIA, partner in charge for Butler Rogers Baskett. "On the other hand," he points out, "the cumulative effect of so many years made *Scientific American* more amenable to change than you'd expect—once it acknowledged its problems."

Eventually, people whose duties were heavily intertwined increasingly found they could not work side by side. Books and papers normally shelved or filed had to be stacked on the floor. Circulation patterns that were once straightforward had become Byzantine mazes—a sad but familiar litany.

The moment of truth came in 1989, when management began evaluating less costly commercial space downtown. Newburg, who assumed day-to-day responsibility for the



project, looked for building footprints much like the existing premises—with enough perimeter wall to create many window offices, yet without excessive perimeter wall-to-building core depth to produce many interior offices—only larger.

Despite the existence of a large inventory of downtown properties, none of the vacancies in locations such as Chelsea, a colorful, mixed-use neighborhood which is home to many publishing houses, proved acceptable. The daytime amenities and nighttime security that the publisher already enjoyed were simply not present. In addition, the owner and manager of 415 Madison Avenue, Rudin Management Co.,

Acceleration through space is the sensation visitors may experience in arriving at the 14th floor offices of *Scientific American*. As seen from the elevator lobby (opposite), one of two main circulation corridors draws us into its deep perspective. The custom designed reception desk (above) inside plays its curvilinear forms against the right perspective lines, using the same, simple materials, including laminate and paint, that Butler Rogers Baskett employs throughout to express bold geometry in plan and form.



started aggressively courting *Scientific American* with a favorable 15-year lease and generous tenant work letter, and an offer to manage the construction that would follow.

"*Scientific American* has enjoyed a unique relationship with Rudin," Newburg admits. "We were the second tenant in 415 Madison Avenue, their first commercial building, and they wanted us to stay." Consequently, the publisher agreed to continue leasing space on floors 11 and 12, and to add space on floors 13 and 14. Butler Rogers Baskett helped it to

## Throwing editors into the wide open spaces

Private offices such as the one shown here (below) are standard issue at *Scientific American* because employees find the ability to exclude distracting sights and sounds are key to good work. Yet the built-in features are surprisingly affordable due to modular construction.

reconfigure existing accommodations on 11 for sales, marketing, mail room and telephone room, to locate production on 12 beside currently sublet space that will be absorbed for expansion, to put editors on 13 and to house administrative functions, including accounting, CEO, CFO and personnel, on 14. A measure of how effectively the publisher and the designer accomplished their mission is the fact that the installation came in on time and *entirely* within the tenant improvement allowance.

To fulfill this assignment and to create distinctive and inviting accommodations at the same time, the design team of architects and interior designers from Butler Rogers Baskett headed by Rogers, Andon George, RA, project manager, and Joan Blumenfeld, AIA, senior designer, worked closely with Newburg and her colleagues to understand how *Scientific American* functioned and the nature of the environment it would need. There was an

awkward moment at first. "We wanted to accomplish a number of goals," says George. "First, we sought to organize circulation to make it more efficient. Second, we intended to open up the space. Third, we needed more storage." Though the client concurred about the need for improved circulation and storage, it did not share the desire for openness.

George and Blumenfeld promptly discovered that most of the employees of *Scientific American* value their privacy as much as their colleagues' opinions—and that private offices would prevail over openness. "You can't take editors from private, enclosed offices and just throw them into the open," Newburg maintains. "That forces them to overhear others when they're trying to think, or to fight just to talk on the phone." Even the owner of the parent company of *Scientific American*, Georg Von Holtzbrinck, of Germany's Verlagsgruppe Holtzbrinck, agreed. "Mr. Von Holtzbrinck was adamant about our having plenty of light and window offices," Newburg says. "He insisted that our real estate broker only show us spaces that permitted this."

Because the building core is situated off-center in one corner of the floor plan, Butler Rogers Baskett created a strong, cross-shaped principal circulation pattern in which the two main corridors telescope downwards in width as they proceed from the elevator lobby. The total effect is fresh, jaunty and emphatically modern. "We used the circulation plan and a different color for the cross corridor on each floor as the foundation to support other functional elements," George indicates. "Our project stressed economy, simple materials and saturated color to express bold geometry. It was budget driven—including the custom reception desk."

Technical considerations played a major role in this project as well. A low ceiling of only 11 ft. slab-to-slab forced the designer and the consulting engineers to thread the facility's new mechanical and electrical systems carefully into the ceiling plenum above the general datum level. As a result, it is not uncommon to find components of the sprinkler system, air ducts or supplemental air handling units fitted right behind the suspended acoustical ceiling tile. To power the many computers, lights and air units installed on each floor, an extra electrical riser was also brought up.

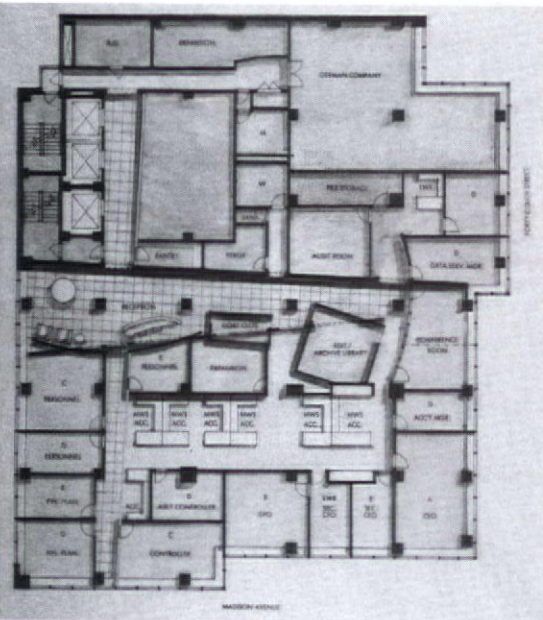
Creating an interior design that satisfies the personal needs of 122 employees was especially difficult due to stringent budgetary limitations and the physical idiosyncracies of older office buildings. "When our firm interviewed everyone on staff," Joan Blumenfeld notes, "we found that square footage requirements might be similar from one person to another, but cubic footage requirements could vary greatly with the individual." Thus, along with such standard amenities as a pantry and an "art niche" on every floor (*Scientific American* has commissioned original works as illustrations since its inception), Butler Rogers Baskett





What conference rooms exist at Scientific American can serve double duty. The combined editorial archive library and conference room (right) portrays a custom, tailored look because the designer built in its shelving and sensitively illuminated the space.

The floor plan of the 14th floor of Scientific American (below) is crisscrossed by two principal circulation corridors that extend from the elevator lobby to give other elements of the design a strong orientation.



American was the one that permitted each employee to select a task chair from a group of five models, rather than narrowing the field to the usual one or two.

Blumenfeld quickly acknowledges that this was the client's idea. "Nobody at *Scientific American* was particularly enthusiastic about the first samples of task seating we sent over," she says, "so we sent more—a big mistake, or so it seemed at the time." Seeing how much satisfaction the freedom of choice gave the employees, the design team focused its efforts on getting upholstery fabrics and detailing to unify the total ensemble.

Perhaps the only questions raised about the newly installed facilities were those about late punch list items. Once those last-minute furnishings as the desk lamps finally showed up, the complaints disappeared. "Our staff has adapted extremely well to the design," Fran Newburg reports. "It really works for us."

In light of the undeniable *esprit de corps* that causes the entire work force to dedicate long, hard hours to publishing *Scientific American*, it seems entirely appropriate that management went to such lengths to please everyone. After all, this is the magazine that prompted Robert Frost to declare that, "I'd

rather read the advertisements in the *Scientific American* than most of the literature written elsewhere." For both *Scientific American* and Butler Rogers Baskett, the new design is definitely an experiment that has succeeded. ☺

#### Project Summary: Scientific American

**Location:** New York, NY. **Total floor area:** 46,000 sq. ft. **No. of floors:** 4. **Average floor size:** 11,000 sq. ft. **Total staff size:** 122. **Cost/sq. ft.:** \$56. **Paint:** Benjamin Moore. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Carpet/carpet tile:** Interface. **Ceiling:** Armstrong. **Door hardware:** Schlage. **Window blinds:** Levolor. **Work stations:** Unifor, custom design made by Gale Woodworking. **Work station seating:** Herman Miller, Vecta, Kusch. **Other seating:** Vecta, Herman Miller. **Conference tables:** Howe. **Files:** Storwal. **Architectural woodworking and cabinetmaking:** Gale Woodworking. **Signage:** APCO. **Client:** Scientific American. **Architect:** Butler Rogers Baskett; James G. Rogers, III, AIA, partner in charge; Joan Blumenfeld, AIA, senior project designer; Andon George, RA, project manager; Alec Heehs, CAD architect; Scott Isley, RA, project designer; Daisy Marks, interior designer. **Structural engineer:** Yehuda Meiri Consulting Engineers. **Mechanical/electrical engineer:** Robert Director Assoc. **Construction manager:** Rudin Management Co. **Lighting designer:** Cline Bettridge Bernstein Lighting Design. **Furniture dealer:** Furniture Consultants Inc. **Photographer:** Robert Miller.



# Handled With Care

All work and no pay makes ELS/Elbasani & Logan Architects and the Institute of Business Designers full-fledged heroes with the Center for AIDS Services in Oakland, Calif.

By Jennifer Thiele

A serpentine wall (opposite) effectively divides public space from private space in the Center for AIDS Services. ELS Architects and Guillermo Rossello used corner windows jutting from the wall to subtly address the Center's need for security through observation and supervision. "What is most wonderful about the design is the curving wall," says the Center's executive director Jerry De Jong. "It almost acts as an arm that reaches out and encircles people."

Beggars can be choosers: Milliken opened up its warehouse to the Center for AIDS Services and told the design team to pick any carpet it wanted. The generous gift solidified the color palette for the entire center. Thanks to all the manufacturers and suppliers who donated time and products, cozy places like this living room (below) were made possible.

From hurricanes to racial riots, tragedy breeds generosity of the human spirit. Few crises have motivated people like the AIDS epidemic, as the Center for AIDS Services in Oakland, Calif., recently discovered when its call for a new home was answered by ELS/Elbasani & Logan Architects (ELS), a volunteer committee from the Northern California Chapter of the Institute of Business Designers (IBD), a concerned group of suppliers and manufacturers, and individual and corporate donors—more than 300 individuals altogether. In many cases, their only compensation was the satisfaction of helping to make life a little easier for a stranger with AIDS.

As AIDS has evolved from a predominately gay male affliction into a national epidemic that crosses class, race, gender and lifestyle lines, the profile of the HIV/AIDS-infected individual has expanded dramatically. Consequently, so have the services he or she requires. When the Center for AIDS Services, the vision of Jeremy

Hollinger, a Missionary Brother of Mother Teresa of Calcutta, opened in an Oakland apartment in 1987, its mostly middle-class gay male clientele was seeking counseling, information, assistance and compassion.

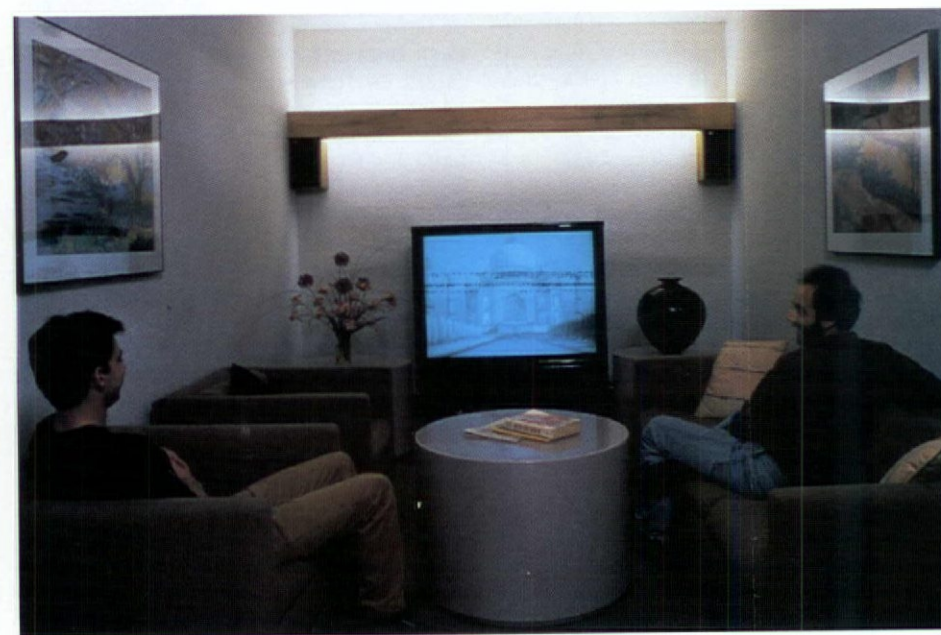
Today, the Center reaches nearly 800 clients annually, including men, women and children, 90% of whom are low-income, 20% of whom are homeless or transient and many of whom are drug addicts. Their needs go beyond information to include such very basic human services as showers, laundry facilities, food and a place to sleep for a while. Says executive director Jerry De Jong, "Over the last five or six years, the Center has tried to grow in areas that the clients have told us they needed."

The Center had existed successfully for a number of years in a cherished old Victorian house carved into three flats, but in 1991 the board of directors determined that the facility was inadequate to support the Center's growing needs. Between 1989 and 1991, the number of individuals with AIDS/HIV using the Center had increased 70%, daily hot meal service increased 108%, food bank distributions increased 95.7%, counseling hours increased 71.4% and volunteers increased 57.5%.

There were also reasons other than cramped space to relocate. Nearby, crack houses and drug dealers with attending violence made the existing Center unsafe to visit. Also, the multi-story facility could not feasibly meet new federal wheelchair accessibility requirements, risking the loss of the Center's public funding, which accounts for about 30% of its operating budget. (The other 70% comes from private corporate and individual sources.)

The new location, in a 6,200-sq. ft. former grocery store that most recently housed an engineering firm, satisfied the Center's requirements. "We knew the space would allow us to grow and implement our vision of a community for people living with AIDS/HIV," says De Jong. With the additional square footage, the vision could even accommodate representatives from related outside services under the same roof as a convenience for clients. With a mere \$100,000 budget to work with, the board of directors planned a simple revamping of the existing offices, and sought out pro bono architectural services to help.





The architects were charged with creating a sense of hope and community in an otherwise industrial space. Since AIDS does not distinguish between color, religion, race, sex, age or social status, people from all walks of life and circumstances find themselves eating meals together in the dining room (top), or watching programs together in the television room (above).

Having accepted the project, ELS soon recognized that the new facility would require more extensive work to convert it to the kind of safe, soothing environment its visitors so badly needed. Principal-in-charge David Petta recalls, "The Center wanted to reuse the existing offices, but it seemed totally inappropriate for the types of services they provide there." Instead of settling for something less than satisfactory, ELS actually raised the proposed budget for the project to \$170,000 and set out to make up the difference by soliciting donations for building materials and fixtures.

"We aimed for what we wanted to do first," says project designer Guillermo Rossello, who continued work on the Center project even after he left ELS midway through to start his own firm. "It's not the highest quality, but it's good quality. When we went after manufacturers for donations, we didn't always get what we wanted, so we compromised."

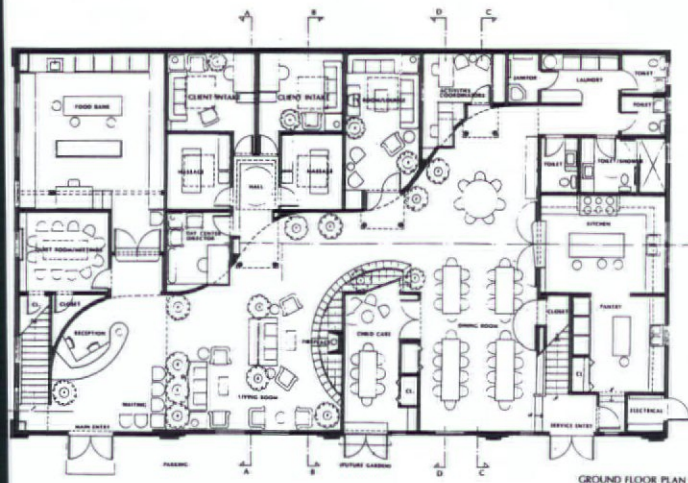
A committee of volunteers from the Northern California Chapter of the IBD who worked with the architects to develop the interior design also solicited finishes and furnishings from the contract furniture industry. "The response was overwhelming," enthuses Susan Jue, IBD project coordinator. "Without the donors, there's no way this project would have happened."

According to Rossello, the project's pro bono nature had little influence over the actual architectural design. The facility was about 80% gutted, with several walls and two existing mezzanines on either side of the building being reused due to budget constraints. In public areas, ceilings were left exposed to take advantage of existing skylights, which infuse the Center with natural light.

The donations, however, had significant impact on the selection of furnishings and finishes. ELS and the IBD committee chose the color palette of teal, pewter and maroon based on the products made available by various manufacturers before the biggest expense item, carpeting, had been donated. "We chose the other elements hoping that complementary carpet color would come in," recalls Jue. To her immense relief, one generous manufacturer opened up its warehouse and told the design team to pick 1,500 yards of any carpet it wanted—with no restrictions. "Then everything fell into place," says an appreciative Jue.

Keeping in mind lessons learned from the Center's previous, disjointed layout, Rossello says, "We wanted to integrate the various components of the agency so the staff and clients could interact more." Most critical to the design was the need to divide the existing space into public function areas, such as reception, living and dining areas and child care, and private function areas such as a food bank, television viewing, therapeutic massage, counseling, meditation and staff offices.

To accomplish that goal with flair, Rossello introduced a serpentine wall that effectively divides the Center in two. On one side, exist-



partitions define the more intimate function areas while a lowered ceiling, with internal skylights to capture light from above, assures privacy. On the other side, a large, open, full height space houses public functions.

A child care center, serving both children with AIDS/HIV and children whose parents are infected, divides the main living areas from the dining area. "We needed to provide the children with a place where they would not disturb the other visitors to the Center," notes Petta. Finishes and furnishings do not distinguish between public and private spaces. Mostly, the sizes and degree of openness differentiate the two," notes Rossello.

Since many of the Center's clients are disadvantaged and/or substance abusers, security and safety were key concerns. "The issue was a tough one, since there needed to be supervision in the Center," observes Petta. "But they didn't want people to feel they're being supervised."

A maximum amount of public space had to be visible at all times. The curving wall pro-

vides a clear line of vision from reception back through the living and dining areas. Offices for the day care director and the activities coordinator have corner windows that project from the curving wall, providing vantage points from which to observe all of the Center's public areas.

Even with all the changes, the

Center's board of directors was vitally interested in preserving the residential nature of the original Victorian facility. "We wanted to create a space that was welcoming, with an emphasis on building community," explains De Jong. "The place we left had been a home. We wanted the new design to still function as a home." Residential elements such as a fireplace, a piano and a television room have proven to be favorite gathering spots for the Center's clients.

"The space was so cleverly laid out that there were no major obstacles to overcome in the interior design," says Jue. "But we were a little uneasy a lot of the time because we were scrambling for donors, and that kept us on pins and needles. We were working with limitations, but the project couldn't have come out any better if we'd had an unlimited budget."

David Petta, however, has one big improvement in mind. "I keep thinking about an early meeting with the client when we asked them, 'What would be the best possible center?'" he recalls. "And they told us the best possible center would be no center at all." ☞

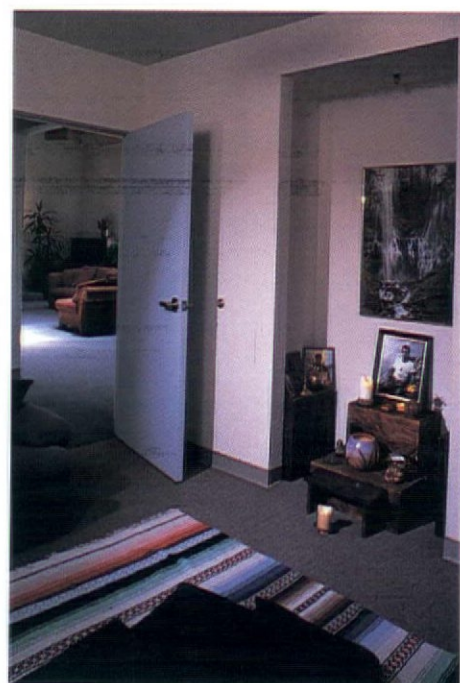
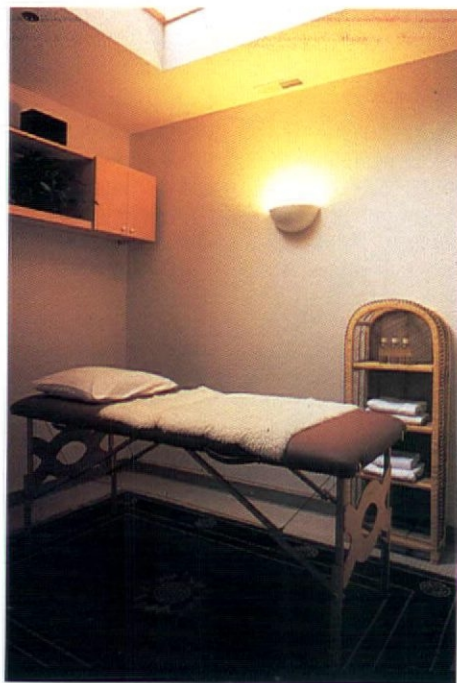
#### Project Summary: Center for AIDS Services

Please note: The following manufacturers and suppliers all generously donated products and services to the Center.

**Location:** Oakland, CA. **Total floor area:** 6,200 sq. ft. **No. of floors:** 1 plus 2 mezzanines. **Total staff size:** 12 regular, 300+ volunteers. **Wallcovering:** DesignTex. **Paint:** Dunn Edwards. **Laminate:** Formica. **Rubber wall base:** Burke Flooring Products. **Flooring:** Armstrong, Congoleum. **Carpet:** Suncraft Mills. **Carpet tile:** Milliken. **Carpet treatment:** Fiberseal. **Carpet installation:** Paul Singer. **Reception desk top:** Buchner Design Studio, installed by S.E. Mill Cabinet Installation Co. **Work station accessories:** Haworth. **Work station installation:** Cal Star. **Furniture:** Industrial Indemnity. **Seating:** ADD, Thonet, Umpfred. **Upholstery:** Kay Chesterfield (fabric and reupholstery services). **End tables:** Peter Pepper Products. **Plants, planters, accessories:** Decorative Plant Service. **Frances Lee Kaufman (pillows), Harleen & Allen Fine Art (plant delivery and installation).** **Signage:** Thomas Swan Sign Co. **Artwork:** Graphique de France, Bon Jon (matte board), Victor Moulding Co. (frames), ACI Glass (plexiglass), Harleen & Allen Fine Art (art delivery and installation). **Moving service:** Rely-On Van Service. **Client:** The Center for AIDS Services. **Architect:** ELS/Elbasani & Logan Architects with Guillermo Rossello; David Petta, AIA, principal-in-charge; Guillermo Rossello, project designer; D. Jamie Rusin, project architect. **Interior designer:** Institute of Business Designers, Northern California Chapter; Susan Jue, project coordinator. **Lighting designer:** Architectural Lighting Design; David Malman. **General contractor:** Stokes Russell Hayden; Tim Stokes. **Major donors:** The James Irvine Foundation, The San Francisco Foundation, The Crescent Porter Hale Foundation, The Clorox Co., David Clayton, Jerome Byrne, Esq. **Photographer:** David Wakely.

Since people with AIDS rarely get touched, one of the Center's most essential services is providing therapeutic massage (near right).

Whether a client wants to participate in group activities or quietly meditate alone (far right), the Center has provided both public and private space to suit differing needs.





Direct hit: Ellerbe Becket wants to have visual impact as soon as staff and visitors step off the elevator—and gets it. The lobby (opposite) skews materials, like wood walls which now fly overhead, for that visual punch.

A conical, teepee-shaped fountain provides focus in the atrium space of La Salle Plaza (left). Ellerbe Becket enjoys the enormous cachet of residing in a self-designed office in a self-designed building on a self-designed block.

## No Place Like Home

Particularly when you design it, document it, build it and move yourself in—just as client/architect Ellerbe Becket has in its new Minneapolis office

By Amy Milshtein

**W**hat could be more satisfying to an architecture firm than designing and constructing an entire, block-long, mixed-use development? How about packing your bags and moving right in? If one of a design firm's most powerful sales tools is its own office, imagine how a client might respond when that office happens to be located in a major urban complex designed by the same firm. Ellerbe Becket enjoys that cachet right now at La Salle Plaza in downtown Minneapolis, in its new headquarters designed by...Ellerbe Becket, of course.

While it makes sense for an architecture and engineering giant with interior design fees of \$9.4 million and total firm fees of \$96.23 million in 1992 to reside in a dynamic, urban setting, this wasn't always so. Up until the move, Ellerbe Becket was cramped in a 1960s suburban building. "It was convenient to the airport," says John Gaunt, CEO of

Ellerbe Becket. "But that's about it. The space didn't afford the quality, function or location that we demanded."

The demand for impressive space makes sense considering Ellerbe Becket's history. Established in Minnesota in 1908 with the Mayo Clinic and 3M as early clients, the firm currently employs 1,000 people in five offices around the country, offering architecture, engineering, planning, landscape architecture and interior design services. Besides retaining such long-term clients as the Mayo Clinic, the firm works for such contemporary clients as Notre Dame University, New York's Madison Square Garden and Atlanta's Olympic Stadium.

Given a history and reputation like this, falling into a rut would be easy. Ellerbe Becket wanted to be seen as a dynamic leader, however. Consequently, change would be all but inevitable for its flagship office, where some



While always important, attention to detail becomes paramount when designing for 500 well-trained colleagues. The reception area at Ellerbe Becket (below) reflects that attention while generating excitement.

Some 95% of Ellerbe Becket is open plan space (bottom), which perfectly suits its team approach to problem solving. Teams congregate in designated areas along the window wall, forming various beehives of activity.

500 employees are engaged in support, legal, accounting, human resources and marketing, along with a full architectural, engineering and design staff.

La Salle Plaza was a logical step. The multi-use development incorporates a new 585,000-sq. ft. office tower, an historic Colle-

neapolis, sandwiched between the entertainment zone in to the west and the retail/office core to the east.

Ellerbe Becket took five floors, the equivalent of 110,000 sq. ft., in the office tower. It then put in place a design that had to satisfy three distinct criteria: support the design

## 1,000 well-trained eyes peering over your shoulder

giate Gothic YMCA building, a restored Renaissance Revival State Theater, a retail arcade, below grade parking and a new YMCA building master planned with the block but designed by another firm. It sits smack in the heart of Min-

neapolis, sandwiched between the entertainment zone in to the west and the retail/office core to the east. Ellerbe Becket took five floors, the equivalent of 110,000 sq. ft., in the office tower. It then put in place a design that had to satisfy three distinct criteria: support the design

process, achieve economies and provide a light-hearted and inspirational environment. To meet these criteria and match the unique ways that this firm works, the designers opted for a "village" model.

"We didn't strive to create an Italian hill town or anything like that," insists Ted Davis, vice president and senior designer at Ellerbe Becket. "We envisioned a village where the vitality, the essence, is directly linked to its purpose." In this case, the "village" of Ellerbe Becket is deliberately intended to inspire the creation of extraordinary design.

To achieve extraordinary results Ellerbe Becket relies heavily on a team approach in which individuals from different departments come together for a distinct project, then break apart when the job is finished. "Unfortunately, there was not much interaction at our old space," says Gaunt. "We are a fully integrated system now."

The current plan aggressively seeks to nurture interaction. Ninety five percent of the office is open plan, eliminating that medieval, walled-city feeling that some office cores have. Work stations are located along sloping, exposed spline walls that act as organizing elements besides containing power, data and communications wiring. Common support areas are clustered on separate floors, obliging employees to travel and hopefully, interact with each other on the way. Each row of systems furniture has its own team space along the window wall, an area that Davis reports to be a constant beehive of activity.

One of Ellerbe Becket's other major design criteria was to create a space that inspired its hardworking, dedicated staff. "We researched 'the office of the future' before we started the design," remembers Davis. "We found that offices that maintained a sense of humor about them and had a strong sense of place were the most fun and productive to work in."

Materials including wood, stone, glass, metal and mirrors are used to foster this playful feeling right off the elevator. The combination never fails to elicit reactions from staff and clients alike. "Not all of our clients like the design, but we make no apologies," asserts Gaunt. "But it does relay a spirit and confidence that breaks the ice—and starts a dialogue about possibilities."







Co. Work stations: custom by Ellerbe Becket. Herman Miller. Work station seating: Herman Miller. Lounge seating: Brayton. Auditorium seating: Steelcase, Vecta. Conference and boardroom tables: custom by Ellerbe Becket, made by Elvig Design. Files: Meridian. Custom millwork: Elvig Design. Architectural woodwork: Principle Fixture and Millwork Inc. Signage: ASI. Client: Ellerbe Becket. Architect and interior designer: Ellerbe Becket. Mechanical/electrical engineer: Ellerbe Beck-

et. General contractor: Ellerbe Becket Construction Services Inc. Photographer: Peter Aaron/ESTO.

Not everyone likes the design of Ellerbe Becket's home office, but the firm makes no apologies. On the positive side, strong design always opens new possibilities. The "peeling" executive conference room (bottom) is a prime ice breaker.

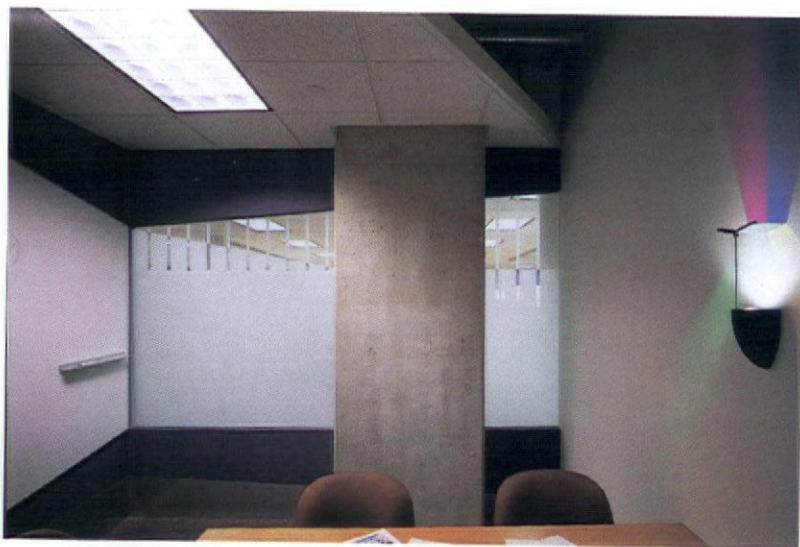
Keeping a deserving staff happy was important to Ellerbe Becket as client and designer. In this example of light-hearted, inspirational design, a skewed ceiling, sloping glass and unusual light fixture keep employees alert (below).

Impressively, the designers accomplished all their goals on a very limited budget. For example, painted fiberboard with a galvanized metal base is integrated with existing furniture for a revitalized appearance. Existing files have traded outdated colors for more contemporary hues through electrostatic painting. Color and materials inject energy throughout the space without straining the wallet.

What was it like working for themselves? This was the best client I ever had," jokes Davis. "Actually, it was tough. You really want to deliver for your peers." Just imagine 500 pairs of well-trained eyes scrutinizing every detail, every day.

Wisely, Ellerbe Becket assigned a "design" team and a "client" team to normalize the relationship and keep the process moving along smoothly. Davis, representing the design side, and Gaunt, taking on the client side, report that this experience gave them a new understanding of the client/designer relationship. As a firm that prides itself on client service and cutting-edge Modern design, Ellerbe Becket saw the project as a chance to have the best of both worlds.

In fact, the latest word is that client and designer are still talking amiably—to each other.



#### Project Summary: Ellerbe Becket

Location: Minneapolis, MN. Total floor area: 10,000 sq. ft. (rentable). Number of floors: 5. Average floor size: 20,800 sq. ft. Total staff size: 520. Cost/sq. ft.: \$23.75 construction, \$3.50 FF&E. Wallcoverings: Maharam, Carnegie, Pallas. Paint: PPG, custom by Faux Pas. Laminate: Formica. Drywall: U.S. Gypsum, Micore. Flooring: Kenesha. Carpet: Lees. Ceiling: Celotex. Lighting: Alco, Belfer, Day-Bright, Elliptipar, ICE, Hart Versen, Lithonia, LSI. Doors: Weyerhaeuser, Total Door. Door hardware: Corbine. Windows: Custom by Amalfi Glassworks. Window treatments: Levolor. Ceramic tile: American Ceramic. Stone/terrazzo: Grazzini Brothers and

# Quiet as a CAT Scan

**Patients in Fayetteville, Ark., facing a mammogram or CAT scan seek out the compassionate, low-key facility at Northwest Arkansas Radiology Associates, designed by HKS Inc. and SLM & Associates**

*By Debbie Craven*

**I**f you've ever had a mammogram or CAT scan, you know what a nerve-wracking experience it can be. A tastefully designed waiting room with soothing music and a concerned staff can make a world of difference. So can having all types of medical tests, from X-rays to bone densitometry, performed under one roof—like at Northwest Arkansas Radiology Associates in Fayetteville, Ark., designed by HKS Inc. and SLM & Associates.

"People have so little time, you want to be able to do their tests as quickly as possible," says Dr. Murray T. Harris. "To do that you need centralized medical services." Along with 30 other entrepreneurial physicians in Fayetteville, Dr. Harris created the state's first doctor-owned and -operated medical center in northwest Arkansas in 1988.

What inspired them to provide medical care in a centralized setting? "A group of doctors were talking about needing new office space and wondering where to build," Dr. Harris recalls. "We came up with the idea to buy land and have everyone build an office there to make it more convenient for patients."

Once a 70-acre tract in northern Fayetteville was purchased, the vision became more clear. Located at a junction of a four-lane highway, the site provides easy access for patients coming from Fayetteville and other nearby cities, and is only four miles from Washington Rock Regional Medical Center, the hospital where all the center's physicians are affiliated. As a bonus, the largest shopping mall in northwest Arkansas is just one mile south.

Today, there are approximately 70 doctors at the center, representing medical disciplines ranging from obstetrics and gynecology to eye surgery to orthopaedics, plus a day care center,

a diagnostic clinic and a rehabilitation facility.

To expand the radiology practice and provide better medical care to the community, Dr. Harris and his partners combined the services of two related medical practices, North Hills Breast Center and North Hills Imaging Center, in one building. Now, he heads up a group radiology practice, Northwest Arkansas Radiology Associates, P.A., with six other doctors. Opened in January 1992, the 12,000-sq. ft. facility provides comprehensive imaging services including radiography, fluoroscopy, mammography, computed tomographic (CAT) scanning, ultra sound and bone densitometry.

Because up to 80 patients a day come through the doors of Northwest Arkansas Radiology Associates, traffic flow was a major consideration in the floor plan. HKS Architects of Dallas designed a T-shaped building; at the top are two waiting rooms, each with its own

Though Dr. Murray T. Harris and his six fellow physicians at Northwest Arkansas Radiology Associates wanted their combined Breast Center and Imaging Center to be clearly marked as a high-tech facility, they also wanted to express compassion. For all the amenities, such as soft lighting, soothing colors, art, plants and piped-in music, they wanted a real medical environment—not a stage set. Their philosophy is expressed in views of the Imaging Center waiting room (below), executive conference room (opposite, top) and manager/bookkeeping office (opposite, middle).



entrance to either the Breast Center or the Imaging Center. Mammography, ultrasound and bone densitometry are done in the Breast Center, while the Imaging Center handles radiography (X-rays), fluoroscopy and CAT scan.

Both waiting rooms feed into a long central corridor with examination rooms, so patients can get in and out quickly without crowding. At the base of the T is another exit to the hub of the medical park. A covered walkway joins all buildings to shelter patients from bad weather.

The physicians hired SLM & Associates, a architecture and design firm based in Fayetteville, to handle interior design services and to jointly develop interior space planning with HKS. "The basic design goal was to create an upscale image on a modest budget in the entranceway, waiting rooms and corridor passages," says SLM principal Julie Koehring.

Even more important, Dr. Harris notes, was that the design reflect its scientific purpose. "We wanted our building to look like we cared enough to create a nice atmosphere," he explains, "but we didn't want it to resemble a movie set. We wanted a high-tech place because we're doctors—scientists."

To conserve design dollars and meet the client's needs, Stephen Morrill, SLM's project co-designer, brought exterior architectural elements to the interior design treatment. "The buildings have a strong campus atmosphere," he says. "We took their architectural elements and applied them inside."

A polished granite floor, laminate wall panels and doors and a drywall frieze hand-painted to resemble stone were used in the lobby and waiting rooms to instill a feeling of luxury and durability with a high-tech finish. A common reception area is shared by both waiting rooms, thereby reducing staff and ceiling overhead. Soft lighting, plants and taped-in music help create a soothing ambience for nervous patients. Subtle differences in detail help to separate the two waiting rooms and underscore patient privacy.

Similarly, the adjacent mammography suite is enclosed and soundproof. "We want women to have a sense of safety about a procedure that can be very sensitive," observes Dr. Harris. "There's no chance anyone will walk into the mammogram room."

To provide a less clinical feel to the three mammography and one densitometry rooms, different patterned wallpaper with ceiling border strips were used. Women can place their clothes or sit down on built-in benches covered with coordinated fabric. Different design considerations came into play in the aging waiting room, CAT scan room, two radiography-fluoroscopy rooms and two ultrasound rooms, since their patients are likely to feel ill. "These patients are often worn out," explains Dr. Harris. "They may have fasted all night to have their tests done and take medication." The interiors are thus more clinical and streamlined in design, with visual gestures like wallpaper.

Dr. Harris reports that his already low

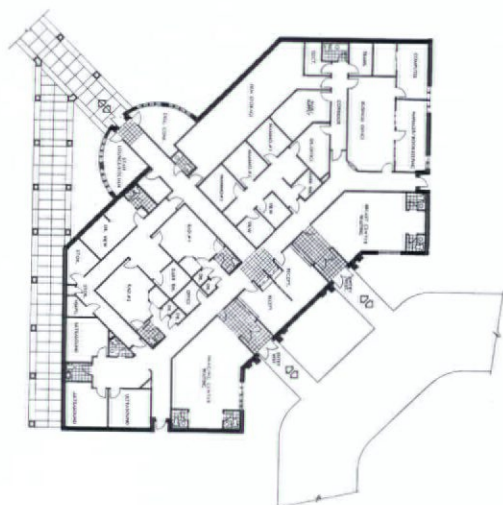
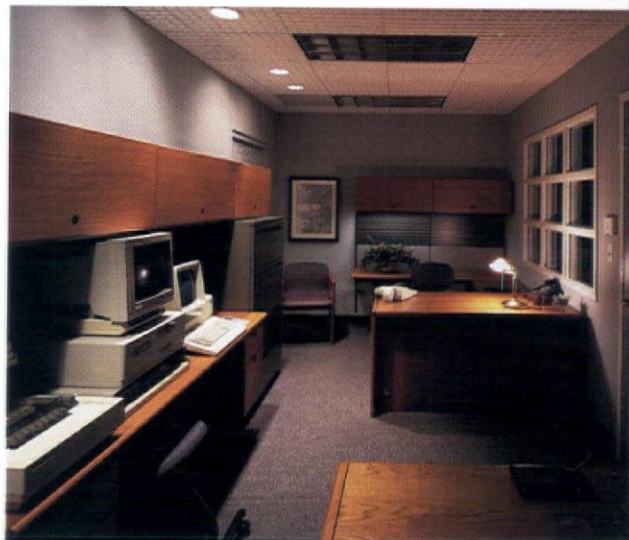
staff turnover rate has been reduced even further. "In the old office, the staff was really crowded and work was stressful," he reveals. "No one had a private work space or adequate storage. Now everyone does." Medical procedures, however, take no less time than before.

What does the future hold for the group practice? A parcel of land between the office and the highway is being developed now for a bank, a large pharmacy and a durable goods medical rental. Although Dr. Harris is cautious about expanding, he admits taking a piece of land east of his building is a possibility. Fayetteville is a growing community, after all, whose citizens include the University of Arkansas, Wal-Mart, Tyson's Foods and J.B. Hunt.

"I could see putting another 10,000-sq. ft. building there, moving the CAT scan and putting in a magnetic resonance imaging (MRI)," says Dr. Harris, "but we'll just have to wait and see what Bill and Hillary do for us." ☺

**Project Summary: Northwest Arkansas Radiology Associates**

**Location:** Fayetteville, AR. **Total floor area:** 10,000 sq. ft. **No. of floors:** 1. **Cost/sq. ft.:** \$75.66. **Wallcovering:** BFG Koroseal. **Paint:** Benjamin Moore. **Laminate:** Nevamar, WilsonArt. **Dry wall:** Weyerhaeuser. **Brick:** Acme Brick. **Granite:** Cold Spring Granite. **VCT flooring:** Armstrong, Kentile, Medintech. **Carpet/carpet tile:** Karastan-Bigelow, Pacific Crest. **Ceiling:** Armstrong. **Lighting:** Lithonia, Prescolite. **Doors:** Buell Door Co. **Door hardware:** Russwin, Hager, Monarch, Rixson Firemark, Quality. **Glass:** Cardinal. **Windows:** Kawneer. **Window treatment:** Levolor. **Patient room seating:** Herman Miller. **Patient room casegoods:** Milcare. **Work stations:** Herman Miller. **Work station seating:** Herman Miller. **Lounge seating:** Tuohy, Carolina Seating. **Cafeteria, dining, auditorium seating:** Herman Miller. **Upholstery:** DesignTex. **Cafeteria, dining, conference tables:** Johnson Tables. **Coffee and side tables:** Tuohy. **Files and shelving:** Herman Miller. **Architectural wood-working and cabinetmaking:** Nabholz Construction. **Signage:** Interface Architectural Signage. **Fire safety:** Masco. **Security:** Simplex. **Plumbing fixtures:** Eljer, Elkay, McGuire Faucets. **Client:** Northwest Arkansas Radiology Assoc. and Washington Regional Medical Center. **Architect:** HKS Inc. **Interior designer:** SLM & Assoc. **Structural engineer:** HKS Inc. **Electrical engineer:** Beaver Electric Corp. **General contractor:** Nabholz Construction. **Construction manager:** Partners & Assoc. **Furniture dealer:** M&F Office Supply. **Photographer:** Eliot Neel.



# To Buy—or Not to Buy—American

When specifying for overseas projects, American designers are being confronted with situations where there is no clearcut right or wrong

By Roger Yee

**W**hen Marian asks Indiana what they can expect to do when they get to Cairo in Steven Spielberg's *Raiders of the Lost Ark*, Indy candidly replies, "I don't know. I'm making this up as I go along." Depending on where an American designer happens to be working overseas, the question of how to specify interior construction materials and contract furnishings may prompt the same kind of reply. In some cases, the impulse to "buy American" makes sense. In others, it might start a trade dispute. As American designers continue to fan out across the globe in search of commissions, this issue will surely be re-examined over and over.

#### American specification writing: What will the locals think?

How applicable are American procedures for specifying products overseas in the early 1990s? Not surprisingly, the more technologically advanced the host nation is, the less meaningful U.S. contract documents appear to be. "It is a *great* mistake to think that American specifications for performance relate at all to Europe," cautions Antony Harbor, AIA, managing principal of the London office of Gensler and Associates, Architects, which is currently active in Europe and Asia. "In fact, if you mention an American performance specification to a regulatory authority, it is most likely to backfire. There are very different performance specifications here, and it is best to understand them and 'forget about' America."

Exceptions can almost always be found for every rule, all the same, and the European Community is no exception—particularly when there is no EC counterpart to an American product. At the time Swanke Hayden Con-



As evening comes to the London offices of Shearson Lehman Hutton, designed by Swanke Hayden Connell, the view through the atrium (above) reveals how an American design firm specifies products for the highly competitive EC market.

nell, which practices in Europe and Latin America, was designing the London office for Shearson Lehman Hutton in 1985, the concept of fabric-wrapped wall panels was unknown to the local design industry. "When we called for walls covered in stretch fabric," recalls Patricia Beam, then an interior designer in the London office of Swanke Hayden Connell (she is now an associate and project director in the

New York office), "no one in London understood what we meant." Fortunately, an American contractor subsequently came to London, formed a partnership with a local firm, and proceeded to introduce the concept to the United Kingdom.

The truth is some general American practices remain useful even in such technologically advanced societies as Europe. "CSI (Construction Specification Institute nomenclature) is often coupled with Sfb (one of a number of national codes within the EC, such as BS and DIN) for product classification," notes John Elliott RIBA, senior associate in the London office of Wimberly Allison Tong & Go (WAT&G), which is active in Europe, Asia, Africa and the Caribbean. "This is especially useful in the case of interior products, FF&E or FD, and much less so for architectural building components."

American designers would be wise to heed all regulations on product specification in the EC or wherever else they are conducting business. Henry Kurz, associate principal and director of interior design in the London office of Swanke Hayden Connell, reports the growing number of EC Directives being promulgated by the EC Parliament in Brussels currently "advise" designers and clients what may be used in projects. In the future, however, this seemingly open-ended proposition is certain to become mandatory. "Compliance with the Directives will be enforced soon enough," Kurz believes. "Since designers expect some conditions to be applied retroactively, they should be keeping tabs on them and conforming now. You must be able to tell your client in good conscience, 'I've done my best.'"

What becomes of written specifications in locations where the local design industry is technologically years behind the United

States? "Performance specifications are extremely important for overseas work, particularly in Third World countries where quality control and customization of existing procedures and products are major issues," observes Ronald J. Holecek, AIA, president and CEO of WAT&G, stationed in the firm's Newport Beach, Calif., office.

In fact, Holecek adds, "AIA contract documents in modified form are acceptable and used by many developers and professionals overseas. I believe this comes from the familiarity with such documents for overseas professionals, based on their education and/or internships in the United States. The quantity survey process (a standard cost-estimating methodology in the United Kingdom) is also very common, and tends to dictate the tendering and construction procedures."

**Local specification writing:  
Are Americans really going native?**

If American procedures are not followed in specification writing, what is the best way to proceed? Learning local practices and tailoring a project's design and construction techniques to them actually makes sense no matter how extensively American standards are followed overseas. Not only will the members of the project team who build and operate the project be able to execute their tasks more smoothly. The products incorporated in the project will usually be closer to the job site, conform more readily to local operating conditions and building industry regulations, and satisfy what can be very strong political pressure to maintain a high percentage of local content in construction.

Adhering to local practices does introduce problems, which should lessen with time and the increasing internationalization of local economies. "You can advise as to the quality and character of the products that you desire, and use American products as examples," says Gerald L. Allison, FAIA, president, WAT&G International, based in the firm's Newport Beach office. "But the research should continue to see if there is a similar product available in the region. Sometimes you are able to influence a local manufacturer to change a standard line to include an item similar to the one desired. At times, you may be able to introduce a new technology into a region that is appropriate to the project and the growth of that area."

For now, there are definite limits to local practices that American designers must know and appreciate. "By and large, the typical building sequence in a Third World environment relies much more on the contractor to maintain quality product and control," insists WAT&G's Holecek. "The quantity survey process (used in lieu of U.S.-style specifications) is oriented more to quantity and budget control as opposed to product quality. Very frequently in Third World countries, the kickbacks from contractors and/or suppliers are a major revenue source for the profes-

sional. This practice creates a barrier in introducing new products and/or improving the quality of work or products within a country."

Harbour of Gensler and Associates nevertheless believes strongly in adopting indigenous practices. "Why is it better to learn local practices?" he asks. "Simply because it is their country, and when in another country you are obliged to practice within their required procedures. If you plan to enter a market, it is best to hire a local and work to

**"Frequently in Third World countries, the kickbacks from contractors and/or suppliers are a major revenue source for the professional. This practice creates a barrier in introducing new products."**

Ronald J. Holecek, AIA, WAT&G

blend your knowledge with the local means and methods. If you are not entering a market, it is best to associate with a practice and know going in that you will be required to oversee the process."

#### **Building products and furnishings: Why buy American?**

When is it best to seek American products for an overseas job? When is it best to obtain more local sources? And what is the outlook for obtaining U.S.-style building products and furnishings on overseas jobs? The complex picture now emerging reflects an ongoing convergence of global product standards even in the face of enduring national standards, an overt attempt by America's trading partners to keep business at home, and a fierce new commitment by American manufacturers to increase their share of overseas sales. Perhaps the best place to witness the new environment is in the European Community.

In Harbour's point of view, "It is best to seek local products, period. However, if you

were to seek American products, it would be best for an American client. American products are totally different from European." An example he cites is raised floors. "American raised floors are highly unusual, the dimensions are not metric, the cost varies with the value of the currency, and the trade barriers are a negative," he points out. "Whereas an EC source is a major plus now. It can take an average of 16-18 weeks from America when you can have delivery here in 6-8 weeks without the damage, customs and other problems. If you can get it here, why go elsewhere?"

Contributing to this outlook, Allison of WAT&G comments, "There is a strong national desire to use local building products and furnishings whenever possible. In fact, some nations require local products be used if at all possible, even if it is *not* of the same quality." By contrast, he finds, "American products must often face tremendously high import fees, frequently 100% or more, long shipping and delivery times, unfamiliarity of the labor force resulting in faulty installation or damage, and a high degree of incompatibility with local technology." Unfortunately for designers, this damned-if-you-do, damned-if-you-don't attitude seems likely to persist for years.

But the Yanks are not sitting out the battle for global market share. Though the United States may lag behind the Japanese in such hotly contested regions as Asia, its businesses are establishing better representation for their products overseas, often with major investments in plant, distribution and product research and development. In market sectors in which American standards of quality are being embraced worldwide, such as offices and hotels, the climate is genuinely favorable for American products.

"We use a lot of American products," admits Kurz of Swanke Hayden Connell. "The top three office furniture manufacturers in the British market, for example, are American because they came early, built major manufacturing facilities, and attained the size and scale to support local R&D. As a result, their products are well received here."

Americans should still be sobered by the thought that specifications and products for overseas work will increasingly reflect global standards, regardless of their national origins. "'Made in U.S.A.' isn't enough," warns Elliot of WAT&G. If anything, the winning labels of the future could be made to international standards by American manufacturers operating in such far-flung plant sites as the EC, Mexico or Indonesia.

Perhaps Harbour is right to declare, "America is an inward-looking country. Why not? The market is larger and more homogeneous than Europe. I would say the prevailing attitude by Americans is that if it is okay for America, the rest of the world can accept it. That is not the way products are accepted."

He has a point. On the other hand, the biggest and most successful new locations for McDonald's are in Beijing and Moscow. Why not building products and furnishings, too? ☞

# Vulcan Revisited

The ancient art of metalwork meets the space age, as *Contract Design* talks with Cornelius Architectural Products about specifying custom ornaments today

by Amy Milshtein



**I**f steel was once the undisputed king in Pittsburgh, it has sunk several notches on the totem pole in recent decades. At a custom metal fabricator named Cornelius Architectural Products, technicians and artisans fashion architectural accessories using such materials as aluminum, bronze, brass, stainless steel, wood, stone, glass and polymers from custom designs. A look inside their facility reveals new ways that designers can best work with metal fabricators.

Because it is custom-order driven, a metal fabricator like Cornelius is hard pressed to pin

Some examples of how Cornelius turns a designer's dreams into reality: Landmark Center in Tampa, Fla., (above) by Cooper Carey and Associates Inc. Cornelius was able to deliver the fixtures in stainless steel, instead of aluminum, on time and on budget.

down everything it manufactures. But they w admit to crafting clocks, nameplates, lighti fixtures, signage, planters, door pulls, kios and entryways. Having an extensive produ line represents quite a change from past offi ings for the 47-year-old firm. When Roger a Lauren Flannery bought the company 13 ye ago from Bob Cornelius, it was primarily a si manufacturer. In the ensuing years, the Fla nerys made substantial investments in peo and machinery so that their 110-person wo force could respond quickly and efficiently the design community's custom needs.

And those needs have changed drastically over the years. "Today, schedules are accelerated," says Roger Flannery, "to the point that it is not unusual for us to have to engineer, manufacture and install a project in 60 days or less."

The downsizing of design firms has also crippled the ability to plan out every design detail on a custom job. Yet despite reduced staffs and compressed schedules, designers still want to make a grand statement. Here's where a responsive fabricator can save the day.

Typically, design firms come to a custom metal fabricator to fulfill design concepts that don't exist even in approximate physical form—yet. Rick Klein, vice president/general manager of the firm and an architect, explains that the R&D community comes to Cornelius for items that can not be found in catalogs. "We make what designers create," he says. "In response, we are not locked into any one product line, material or manufacturing method."

All jobs start with an estimate. Cornelius can work with anything from a detailed bid document to conceptual design intent drawings to make this estimate. Using an extensive computer system that is tied into current material prices, estimators are able to quickly provide a rough price range, if an initial budget estimate is requested. This system also allows Cornelius to offer alternatives on any point

in the package. For example, computing the price impact of upgrading from aluminum to stainless steel is easily accomplished.

After the estimate is confirmed and a delivery date is agreed upon, the job is turned over to a project manager, who is the client's one contact throughout the entire process. Internal meetings between the project manager, the engineer assigned to the project team, the original estimator and specialists from the shop floor are held to identify potential problems, agree upon the best manufacturing methods and resolve manufacturing details. Prototypes are developed at this point if necessary and CAD drawings are produced.

Here is where problems are discovered and solved. "We were working on a lighting fixture for a client," tells Tod Kopco, director of project management, "when we discovered that their drawings didn't provide adequate access to the lamp. Because the designers

didn't want to see a hinge, we suggested an inconspicuous, sliding mechanism that would allow the fixtures to be relamped easily."

Once final approvals are received for drawings, finishes and materials, the job is turned over to the production manager, who maintains a detailed production schedule to insure the fluidity of the operations. He or she must also be

able to shift on the fly, accommodating approval delays, design alterations and other last minute changes.

The last step is installation. If included in the job, the product will be loaded on the firm's trucks and installed by its workers, often in concert with local union crews. When analyzed in terms of units of time, an average 60-day project might take 60% to engineer and garner approvals, 35% in actual production and 5% to install.

Cornelius attributes its manufacturing agility to several factors, the first being its commitment to concurrent engineering. "In contrast to the sequential approach to project development and manufacturing," says Lauren Flannery, "we draw upon everyone's expertise up front to solve problems before a job hits the production floor."

On the production floor, high-technology equipment is linked to a computer network. This machinery, including computer numerical control (CNC) equipment and a waterjet cutter, allows the company to produce items that would otherwise be problematic or even impossible. For example, fabricating a 1/8" x 1/8" brass lattice that wouldn't warp out of single strips would be time consuming and expensive, and the finished product might not even be durable. However, the CNC milling machine allows the lattice to be carved out of a solid sheet, creating a cost-effective, high-quality product.

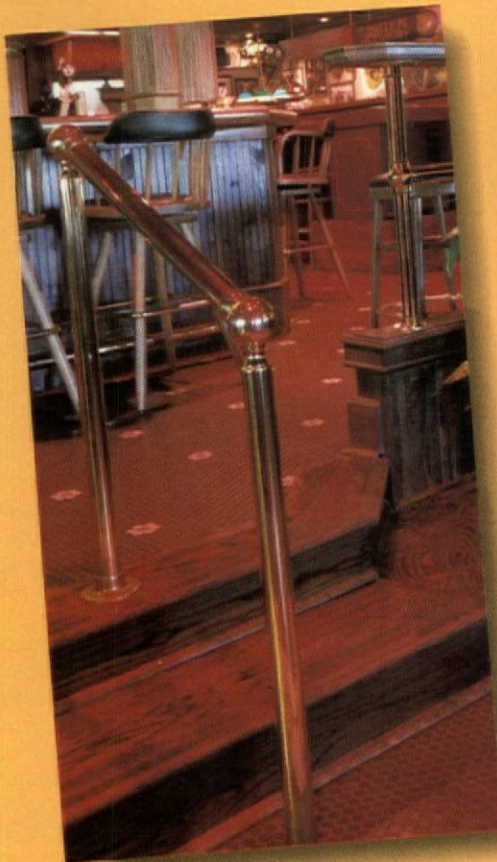
But an organization like Cornelius cannot rely strictly on high technology to solve manufacturing puzzles. "All of the technology in the world is worthless without well-trained people to operate it," acknowledges Curt Byers, system manager. "In response, we invest in our people as well as in equipment." The result is a multi-faceted shop floor staff that prides itself on its problem solving ability. In fact one machinist is so proud of his work that he has built a display case to show off examples of his most challenging projects.

When should an architect or designer start the ball rolling on custom ornaments? From a fabricator's point of view, the earlier the better. "We have much to bring to the table early on in a project," says Rick Kline. "But we are well-equipped to respond at any point in the process." Either way, knowing how to work with a custom fabricator like Cornelius makes going for the brass (or aluminum, stainless, glass or marble) ring that much easier. ☺



The Directory for Mall of America (top) by Kiku Obata was a complex job. The four-sided, multi-material structure has concealed hinges, internal illumination, a phone panel and cutout graphics.

Hartman Cox Architects in Washington, D.C. specified a tricky brass lattice for 1301 K Street (above). Because of their high-tech equipment and motivated staff, Cornelius could deliver.



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# DESIGN DETAIL

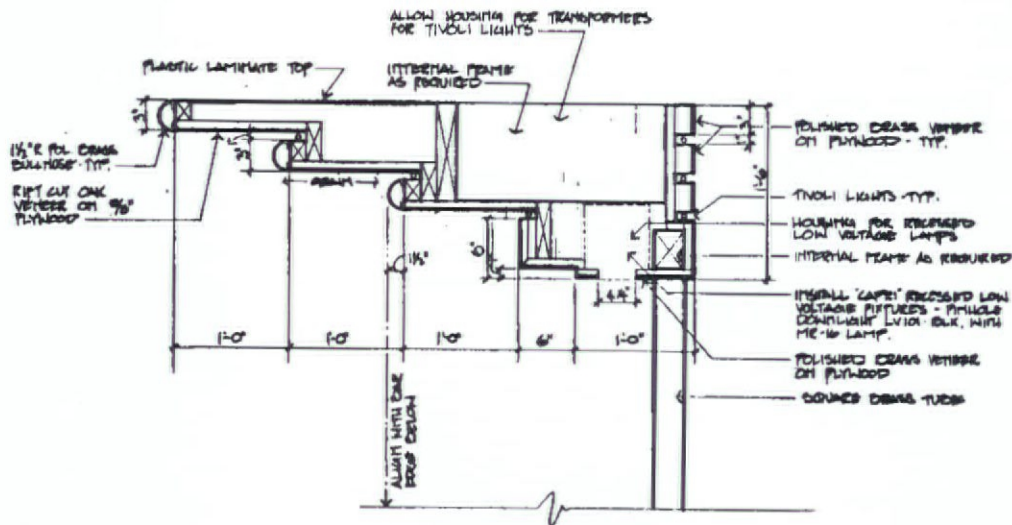
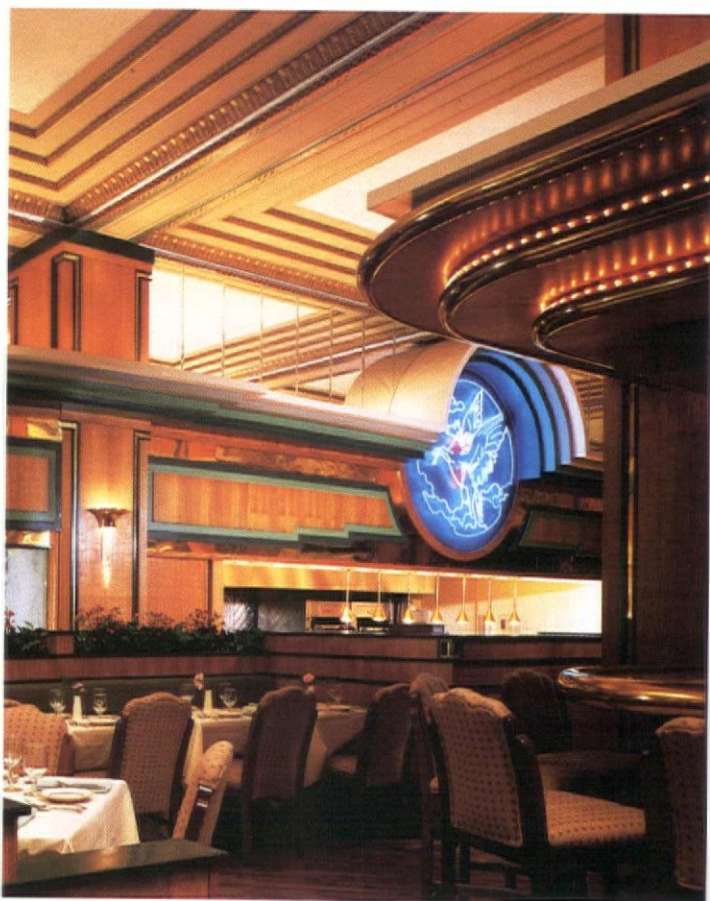
## Flying High

When Detroit restaurateur Ted Gatzaros decided to open his second Pegasus restaurant in a granite architectural treasure called the Fisher Building, he and designer and long-time friend Thomas Catallo of the Quantum Design Group had every intention of designing an interior for Pegasus that remained true to the landmarked building's Art Deco style. That point was reinforced when a beautifully articulated, though badly damaged, coffered ceiling was discovered during demolition. From that point on, many of the interior details and much of the lighting were custom-designed by Catallo to complement and enhance the restored ceiling.

A stepped wooden canopy that antilevers out over a 60-seat circular bar provides one of the more dramatic design elements in Pegasus. Drawing the eye upward are recessed Tivoli lights that run around the perimeter of the seemingly floating canopy. "There are no tricks or no new inventions here," notes Catallo. "You just need careful planning and a good craftsman." What was most important, he says, was designing the canopy so nothing—for example, the conduit chases—was exposed. And what may look difficult to maintain was admittedly not a big concern to the designer, since Tivoli lights have a very long life span. Transformers requiring access, however, were artfully concealed behind the canopy's tiers.

The warm glow Catallo sought is further enhanced by the reflection of the recessed Tivoli lights in the oak veneer and polished brass rails of each tier, and is indicative of the subtlety with which classical Greek themes and Art Deco style are successfully blended at Pegasus. ☺

Photograph by  
Penn Calvin Moon.



CROSS-SECTION OF BAR DETAIL

## Space that Swoops and Bulges

Scogin Elam and Bray, edited by Mark Linder, 1992, New York: Rizzoli International Publications, 224 pp., \$60 hardcover, \$35 paperback

Architecture exists in at least two worlds, namely the physical one which we experience by walking through it, and the literary one we mentally reconstruct through photography, drawings and words. Taking the work of a young and gifted Atlanta architectural firm as its ostensible subject, the High Museum of Art in Atlanta organized a symposium entitled "Critical Architecture/ Architectural Criticism: The Work of Scogin Elam and Bray" in May 1990 to reflect on the relationship between these worlds. Fortunately for the reader who is mainly concerned about the work of Mack Scogin, Merrill Elam and Lloyd Bray, their achievements shine through the monograph that grew out of the discussions among editor Mark Linder, assistant professor of architecture at Georgia Institute of Technology, and the other invited scholars, Jeffrey Kipnis of the School of Architecture at Ohio State University, Jennifer Wicke of New York University, Ann Bergren of UCLA and Southern California Institute of Architecture, Anthony Vidler of Princeton University, and Alan Plattus of Yale School of Architecture.

In projects such as the Clayton County Library, Jonesboro, Ga., High Museum at Georgia Pacific Center, Atlanta, and Herman Miller, Atlanta, Scogin, Elam and Bray shape space in an idiosyncratic way that spills out in quirky bulges and odd angles, ambling much as people walk. Consequently, their structures, walls, ceilings, windows and other elements are apt to fly off in different directions. Each facility unfolds like a collision of subatomic particles—and is probably a lot more enjoyable to explore.

As for the formal criticism, it has been years since even the informed public could follow the everyday deliberations of physicists. Though it is nobody's fault, the same might be said for many architectural critics. Still, anyone interested in the careers of *Scogin Elam and Bray* will treasure this book.

*Encyclopedia of Textiles*, by Judith Jerde, 1992, New York: Facts on File, 260 pp., \$45 clothbound

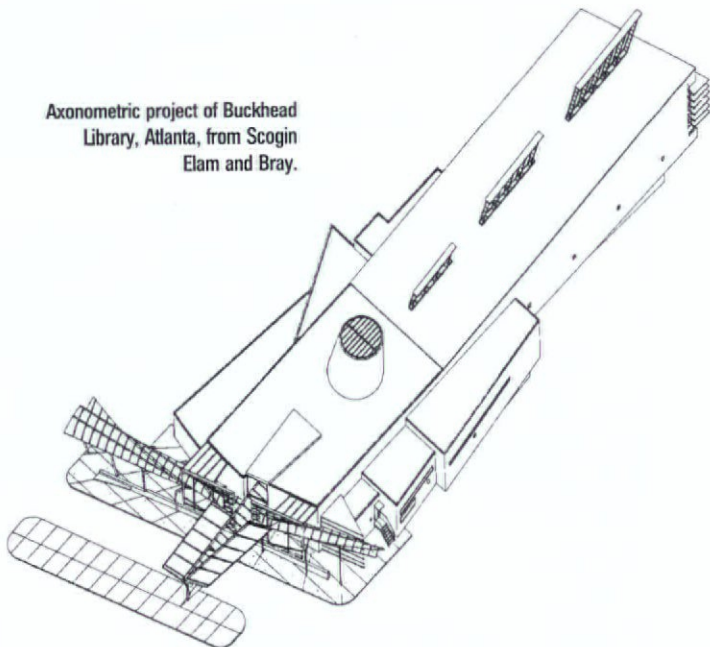
J is for jacquard, and architects and interior designers with a healthy curiosity about this and other subjects along the way

from A is for acetate to Z is for Z-twist will find *Encyclopedia of Textiles*, by Judith Jerde, to be a knowledgeable companion for the studio. Jerde, a fashion and textile designer, teacher and conservator of costume at the Metropolitan Museum of Art from 1982-1988, has encompassed a wide range of interests on textiles in this convenient, easy-to-use, thoroughly illustrated reference. How textiles are designed, manufactured, used and maintained are all concisely told here.

Ever wondered how textiles in their natural state came to be known as "gray goods"? The term began with *greige*, a French word meaning natural. In America, the word quickly transmuted into "gray."

For such slender threads of insight as

Axonomic project of Buckhead Library, Atlanta, from Scogin Elam and Bray.



this, and for its broadcloth of standard facts and figures, the *Encyclopedia* is a pleasure to consult.

*John Kent's Venice*, by John Kent, 1988, reissued 1993, San Francisco: Chronicle Books, 192 pp., \$14.95 paperback

The love letter that an accomplished art director, advertising copywriter, political cartoonist and inveterate traveler might write to Venice, the Queen of the Adriatic, is colorfully reproduced in *John Kent's Venice*. In this illustrated guidebook, Kent gives the serious designer en route from the Ca' d'Oro to Santa Maria della Salute city maps dotted with the elevations of *La Serenissima's* major works of architecture. In fact, he has sketched over 470 buildings, including every structure on the Grand Canal, and supplied each one with anecdotes revealing its occupant's grand gestures and deadly intrigues.

Like the well-traveled raconteur that he is, Kent doesn't hesitate to include notes about Venetian history, cuisine, wine, architecture, music, events and places to eat and lodge. However, this highly personal accounting may leave something to be desired for travelers in search of comprehensive travel tips. The real virtue of *John Kent's Venice* is being able to condense the city's architecture neatly between two covers.

Which designer would fail to sympathize with Kent's story about the Ca' Grande, a house on the Grand Canal? "The builder and architect, Sansovino, often had to stop work on this house while the Corner family quarreled over whose share of the family inheritance should be used to pay him, with the result that he died in 1570 before it was all finished." The traveling designer may want to trace this book's trail to its very end.

*Regency Design 1790-1840*, by John Morley, 1993, New York: Harry N. Abrams, 448 pp., \$150 clothbound

Rip van Winkle need not stumblum for 100 years to feel overtaken now. Hey, Rip—what about Deconstructivism, Hip-Hop or Beverly Hills 90210? In the late 20th century, the popular culture machine that spews forth our goods and services is voracious, causing each new fad to be quickly taken up on a global scale only to be promptly discarded. What difference mass communication makes: When one of the earliest antecedents of these manifestations of what the "in" crowd wants appeared as the Regency style, it nurtured a cultural vision that would last a good 50 years.

John Morley, president of the Decorative Arts Society, sets out to demonstrate in *Regency Design 1790-1840* that the visual arts of the period spanning the years before and after the political Regency. George Prince of Wales had an essential unity with each other and their time. It makes a sound case for his argument. Though the Regency style never reached what Morley calls "the heights of their august exemplars," namely classical Greece and Rome, the artifacts of the time, amply shown and discussed in this handsome tome, are remarkable for their vigor, abundance and consistency.

Of course, like other homages to the past, Regency added a commentary of its own. It is doubtful that the Greece Odysseus would have recognized what was done in its name some 150 years ago. The again, how many keepers of the Beaux-Arts flame would know Post-Modernism as the progeny? ☺

# PROFESSIONAL LITERATURE

## Lawrence Metal Products

Catalog '94 is a 64-page, full-color presentation of the company's diversified line of crowd control products for use in restaurants, hotels, theaters, malls, transportation terminals, retail stores, banks, institutions, museums, convention centers and exhibit halls. More than 350 full photographs—including products and colors swatches—are combined with detailed descriptions in four major product categories, and 38 sub-categories.

Circle No. 260

## Mercer Products Co.

Mercer Products has introduced Uni-Color, a system for color-coordinating wall base and flooring accessories throughout entire projects. Each of four traditional product lines of vinyl and rubber wall base has the same 30 Uni-Color System Colors available throughout. Moldings and trims are offered in 12 of the 30 Uni-Color System Colors. All standard treads and moldings color-coordinate to nine of the 30 Uni-Color System Colors.

Circle No. 261

## LuxArt Conception

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for the stage lighting designer, Microlux menu-driven software provides an easy way to develop a complete lighting plan. Brochures and demo disks are available.

Circle No. 265

## 3M

3M introduces three brochures describing Silverlux gold, silver and aluminum fluorescent reflectors. They explain the 3M reflector system and the performance and aesthetic characteristics of the individual reflectors. Each brochure contains an energy analysis chart to help calculate individual energy savings.

Circle No. 264

## Crest Electronics

Crest is a major supplier to the health care industry of equipment, fixtures and hard-to-find parts and supplies necessary to keep hospitals, nursing homes and medical clinics functioning efficiently and economically. The free catalog features 260 color pages of clearly photographed or illustrated products.

Circle No. 263

## Kentile Floors Inc.

Kentile Floors announces the availability of its new commercial flooring contract wallboards. This versatile sample board set is

actually a foldable album, composed of two hinged boards, measuring 24 in. x 20 in. when folded. This exceptional presentational can be used when calling on contractors, specifiers and designers.

Circle No. 268

## The ONE LIST Directory

The ONE LIST 1993 Edition identifies nearly 12,500 facility and real estate executives from over 600 companies and their several thousand subsidiaries and divisions. The list is cross-referenced by industry group, state and parent companies. The 600+ page directory is also available on diskette (MS-DOS and Mac formatted) and in label format.

Circle No. 266

## Orac Decor U.S.A.

Orac Decor U.S.A. has unveiled a two-page color catalog on its expanding architectural detail collection. The catalog features many new styles and presents the Orac line through clear, concise product descriptions, specifications, product/application photographs and drawings. The line provides historical and classical styles inexpensively and is ideal for new construction or renovation.

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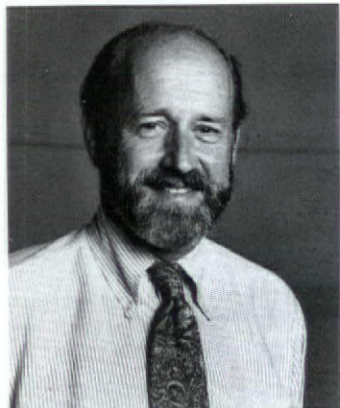
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# PERSONALITIES



Fowle

## Shanghaied

Bruce Fowle

When you've done all you can at home, a logical challenge is to look abroad. For Bruce Fowle, principal of Fox & Fowle Architects, New York, a golden opportunity came when former employee Richard Gluckman introduced him to Chinese architect En-chuan Lui, and Fox & Fowle, Gluckman, Lui was formed to pursue work in Shanghai. Early projects include an office building for the Industrial and Commercial Bank of China and office space for the People's Insurance Company of China.

Here in the States, Fowle's distinguished career has included designing award-winning residences, cultural institutions and commercial complexes. He is a fellow of the AIA, associate-elect of the National Academy of Design and founder and former chair of the Syracuse University School of Architecture Advisory Committee. In China, a far less established and relatively untutored design community is making him a leader and educator of his Chinese associates. "They see foreign architects as a way of elevating their standards," Fowle observes. "We're influencing economic development in China."

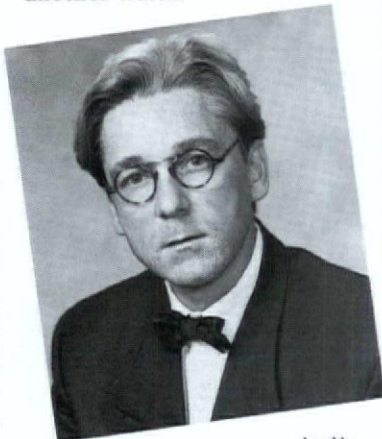
On the other hand, Fowle also enjoys being a student on his frequent trips to China. "You grow from experiencing a new culture," he says. "We do things differently, yet we are remarkably similar in so many ways." Trying to learn the Chinese language is particularly challenging. So far, Fowle's favorite term is *henhao*, which he hopes to hear repeatedly about his work. It means "very good."

## Life as a "dog"

Jerry Henderson

Being relatively small in company size and personal stature doesn't faze Jerry Henderson, director of style for both Whitecrest and Dorsett Carpet Mills in Dalton, Ga. "We're far from being the biggest mill, so we have to bark the loudest," enthuses Henderson, affectionately known as "Jerry-dog" in the carpet industry. "I bark, growl and make things happen," says the native Georgian.

With his office piled high with *Vanity Fair*, *Interview* and *Vogue*, Henderson could be just having fun. But his efforts in the design community are tireless—as a board member of Georgia ASID, affiliate of Georgia IBD and chair holder in the Color Marketing Group. At Whitecrest, he dons hats ranging from designer and promoter to damage control specialist (salvaging flooded offices after the March blizzard). Indeed, Henderson openly admires another work-



Henderson

holic named Madonna. "You don't get anywhere getting off at 5:30," he says. "You stretch your talents and energy. And Madonna always has a strategy."

In putting Whitecrest on the map, Henderson has tried to bring glamour back to the carpet industry. "Everybody loves to fantasize," he notes. "A good designer can take advantage of that." Freida Kahlo paintings, stone washed jeans, mosaics and fragmented glass inspire him, as do thrift shops finds of the '30s and '40s, but Henderson thinks his biggest motivator has been adversity. "I've used the tragedies in my life to pull myself up," he says. "I've had to be my own best

friend." But what does this leave for man's best friend, Jerry?

## One woman, 30-robot show

Gail Pearson

"I would make a great emergency room doctor," muses Gail Pearson, sole proprietor of Gail Pearson, AIA, Architect, Washington, D.C. "I can stay calm and cool under pressure and get the job done." However, she prefers to spot potential problems early and save herself the headache. After all, she has run her own firm since 1985. "My responsibilities include marketing, design, budgeting, construction documents, bidding and negotiation, construction administration and follow-up," she says. "And anything else you can think of."

Pearson knew she would be an architect since age 10, when she started perusing her interior designer mother's magazines. A graduate of the University of Maryland, she worked eight years at Greenwell Goetz Architects, P.C. before striking out on her own. She doesn't recall any sexism along the way, but says, "Women do need to network with other women. We still have to perform twice as well to be accepted." She longs for an even playing field—and no more "first woman" this or "first woman" that.

Presently, Pearson's one-woman show is doing fine. Her design for Soghigian & Macuga Marketing was featured in the January 1993 issue of *Contract Design*, and she just completed a 16,000-sq. ft. law office in Virginia. In her spare time she scuba dives and collects toy robots. "I have almost 30 now," she says. "They make me laugh." Now, if she could only get them to draft....

## Digging in deeper

Cesar Pelli

The architect responsible for such major projects as the World Financial Center, New York, Nationsbank, Charlotte, N.C., and the Commons of Columbus, Columbus, Ind., has come a long way from a childhood and architectural studies in Argentina to the prestigious practice he heads



Pearson

in New Haven, Conn. Yet Cesar Pelli, FAIA, has remained a keen observer of human behavior at every step. Indeed, he thinks designers can do no less. "Each project must be measured on its own terms," he maintains. "While an architect will abide by his own principles and ethics, he has to dig deep into the context of the project to find an appropriate response."

Keeping an open mind came naturally for him. In working for the legendary Eero Saarinen, Pelli saw the studio as a learning environment as well as a workplace. "Saarinen did not play the genius with us," Pelli recalls. "He was a regular guy who worked hard, made himself approachable and treated us as colleagues. We didn't know how lucky we were."

What concerns him now is reluctance among designers to learn from the past—and even the present. "Too often, we don't consider how buildings perform when we give them awards," he says. "We should ask our clients—not ourselves!" Fortunately, clients home and abroad are in good hands with Pelli, son Rafael and their colleagues. "Architecture must work—and be buildable," says. Sounds like music—oop architecture—in clients' ears.



Pelli