



New Faces of 1994

A Sizzling Recording Studio in Rochester, N.Y., That Must Be Heard to Be Seen

The Club Where Pontiac, Mich., Goes to Have the Extraterrestrial Time of Its Life

Annual Design Business Outlook: Who Will Be Your Best Clients for 1994?

Innovative Fabric Treatments That Turn Ordinary Fabrics into Star Performers

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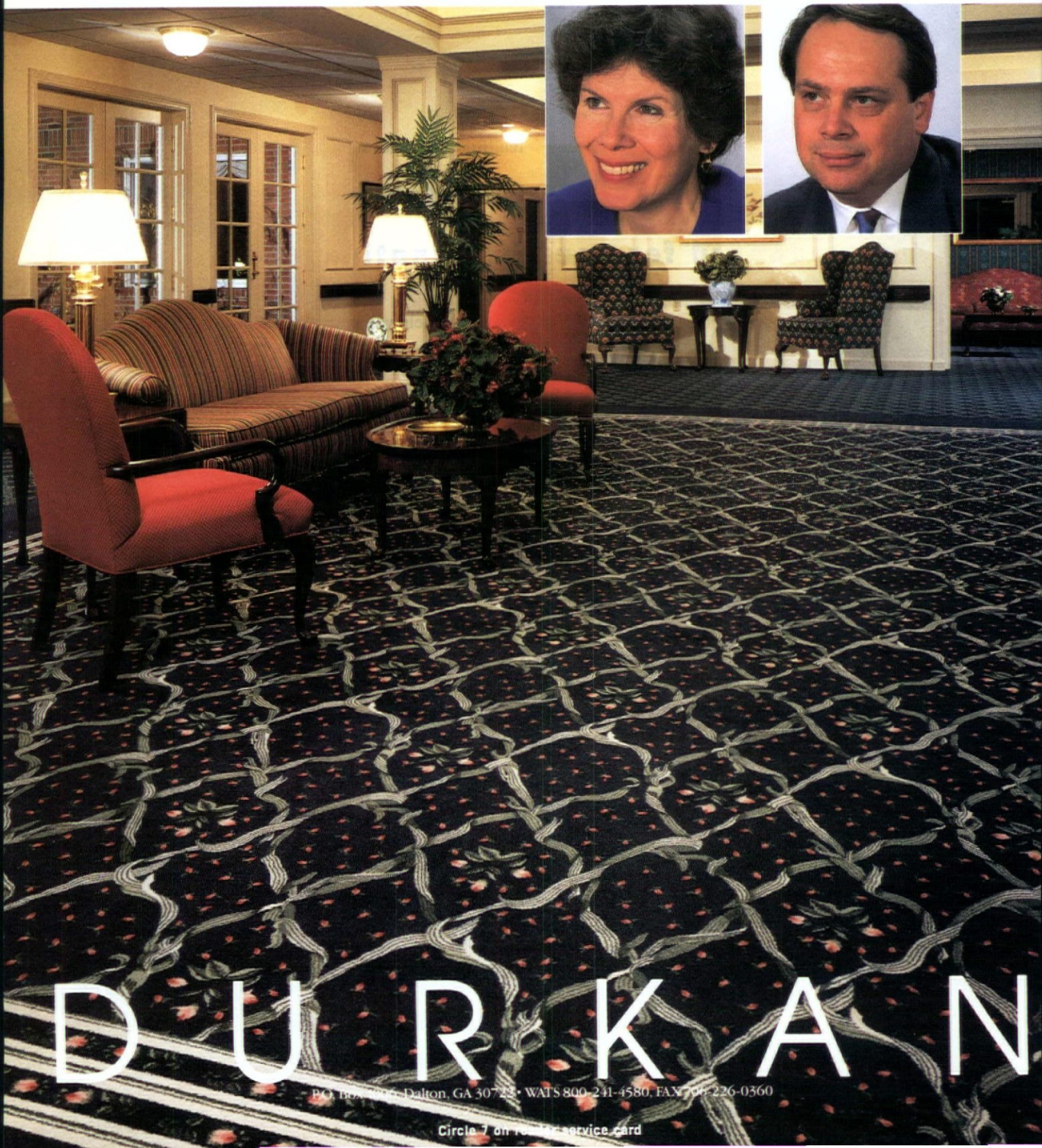
So what's new?



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Mary Ann Morse Nursing Home, *Natick, MA*

Barbara Adner, *IBD* and Stephen Woodman, *IBD Adner/Woodman Design, Inc., Brookline, MA*



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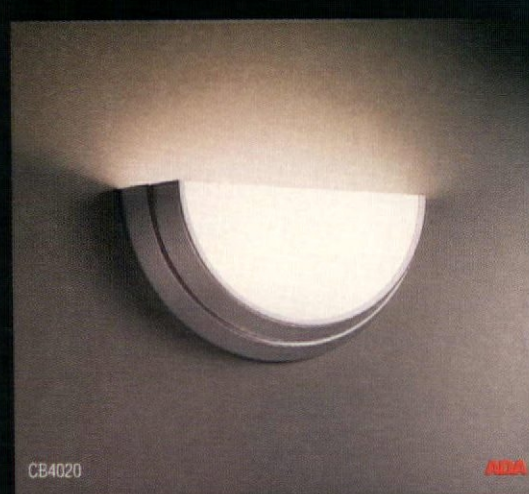
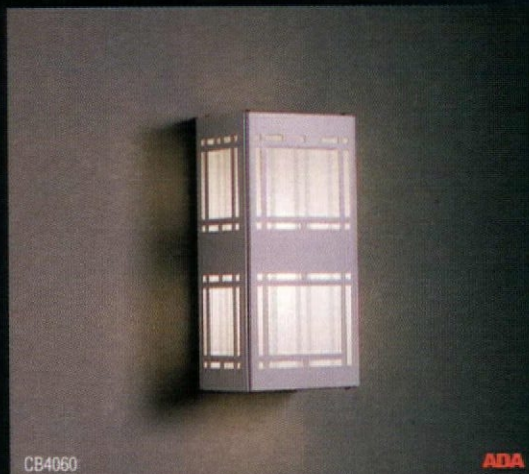
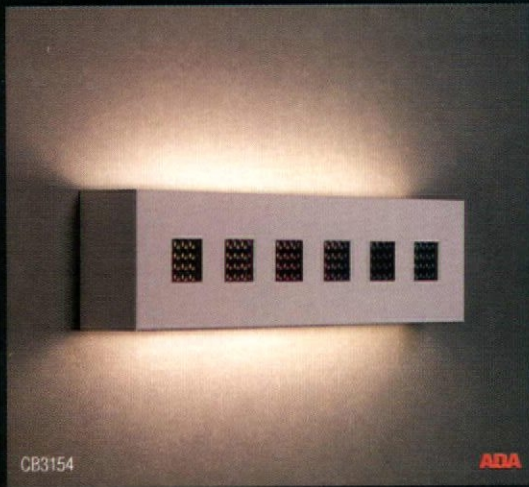
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Cover Photo: Reception desk at DePlano Design Associates, New York. Photograph by Elliott Kaufman.

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It's 10:00 p.m. in America

It's 10:00 p.m. in America, an hour when our society often wonders where the kids—with or without their families—are. Trouble is, too many kids are not even remotely near home, and no family is trying to find them. Consider that of the 65 million Americans under 18, 20% struggle with poverty, 22% abide in single-parent households, and nearly 3% have no parent at all. Think about the typical high school student watching three hours of television each day and completing one hour of homework, while the verbal scores of college-bound high-school seniors on the Scholastic Aptitude Test fall to an all-time low. Imagine what happens when the parents of 2,750 children divorce or separate each day. Ponder why death by firearms is the third-highest cause of mortality for whites ages 15 to 19 after car crashes and suicide, and the highest cause for their black counterparts. Ask what causes 500 children ages 10 to 14 to start taking drugs each day. Maybe former Vice President Quayle was right. Concern for family values is concern for the survival of the species, and the nation's architects and interior designers have as much at stake as anyone else.

Of course, the design community does not bear any special responsibility for this sorry state of family affairs. But we stand to lose dearly when the nation's families fail to thrive. Unhealthy, uneducated and unstable children are all too likely to mature into unhealthy, uneducated and unstable adults.

What can architects and interior designers do to help support the family as an institution? Encouraging our elected representatives to enact legislation to help the family—head of household and dependents by whatever names—cope with modern life will help. Yet it should be clear to everyone, conservatives and liberals alike, that self-help is far preferable to government assistance. Here is where the design community can lend a hand.

The shape of much of the nation's corporations and

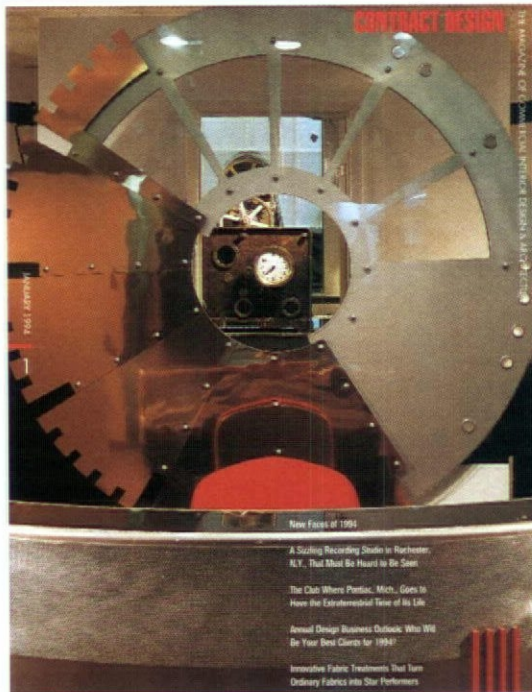
institutions is literally up for grabs, as one organization after another questions whether it can afford to operate as it has for a half-century or more in the 21st century. Offices, for example, are shunning the Taj Mahals of the 1980s without quite knowing what will replace the hierarchy of private office, open plan and "bullpen" space. Retailers are feverishly reexamining existing store formats—regional malls, power centers, price clubs and the like—and rolling out new ones in an effort to rekindle the

diminished American appetite for shopping 'til we drop. Health care institutions are scrambling to refocus on the needs of patients and families, at the same time they struggle to reduce costs and streamline procedures.

In the face of so much uncertainty, it is the designer's vision of what space can do as much as the client's vision of the organization to be housed that will give new form to our man-made environment. Imagine what can happen when a designer shows a client how to deal more effectively with the needs of any organization's various constituencies—in the crudest terms, customers, suppliers and employees—through the effective design of space. There could be more on-site or local area day care for working parents, more

decentralized family health care centers in neighborhoods, business districts or shopping malls, and more remedial education, home economics and job training at libraries, schools and businesses. The possibilities could go on and on.

Obviously, clients are not in business to be concerned about the needs of families, and designers cannot act as catalysts for clients who do not care. Yet it is clear from the concerns of the man and woman on the street right up to the President and First Lady that nurturing families must become a high priority. So when our clients ask what their facilities can do to help, let's be better prepared than the parents of a wayward teenager at 10:00 p.m. ☛

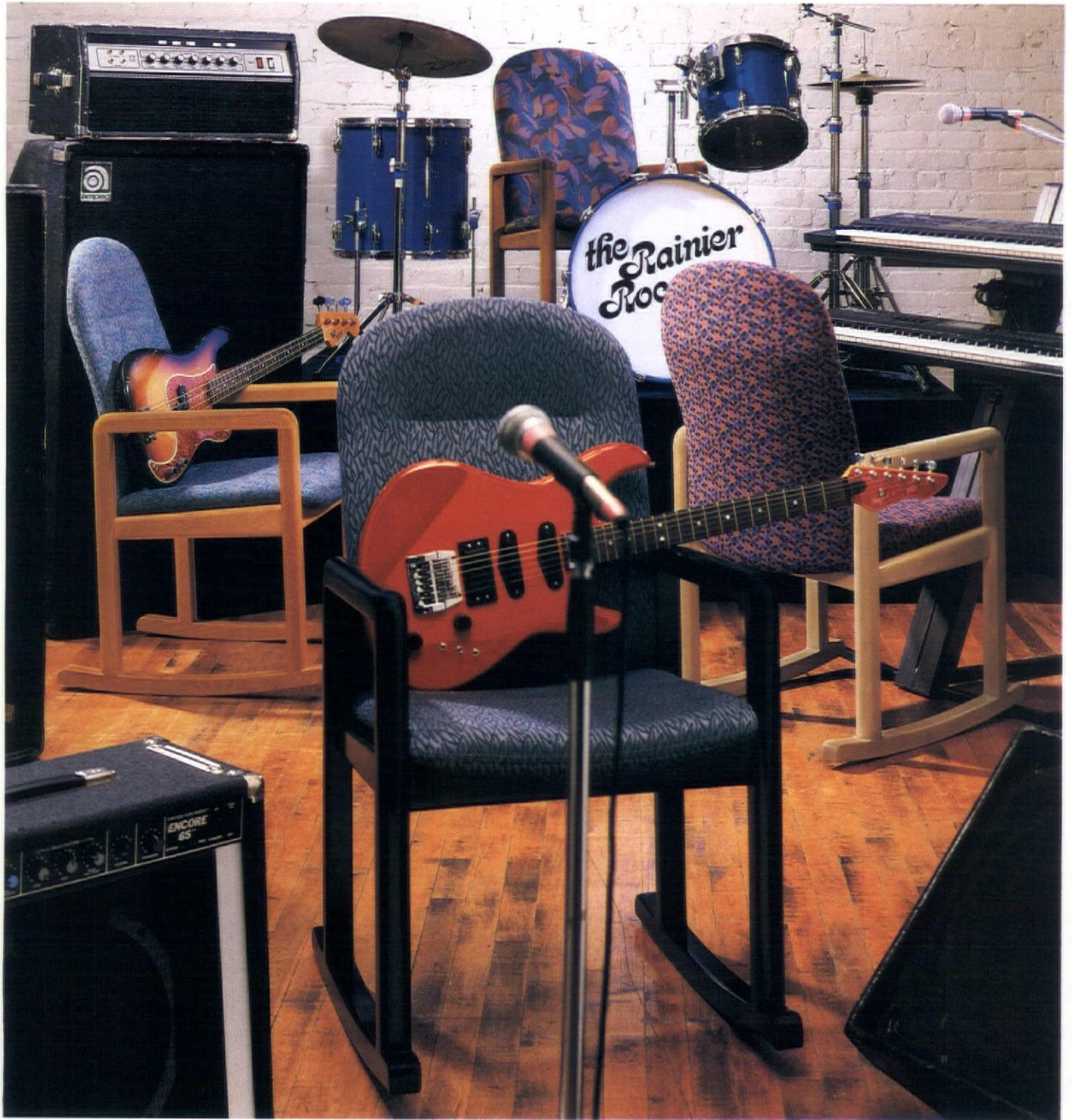


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AIA's Highest Honor to Sir Norman Foster

Washington, D.C. - Sir Norman Foster, Hon. FAIA, of London, who has given high-tech elegance to skyscrapers, art galleries, airports and office buildings, has been named the recipient of the 1994 American Institute of Architects Gold Medal. Foster will receive the AIA's highest honor on February 1, taking his place alongside such Gold Medalists as Frank Lloyd Wright, Louis Kahn, and 13 architects who have practiced primarily abroad, including Le Corbusier. The award recognizes a lifetime of distinguished achievement to architecture and the human environment.

"Sir Norman Foster has demonstrated as well as any architect in the world that high technology and quality design can be brought together in a useful, flexible, and thoroughly elegant way," said L. William Chapin II, FAIA, 1994 AIA president. "His work transcends the inherent coldness of modern materials to show that high-tech design can be sympathetic and hospitable to people."



A Chess Set for Philip Johnson

New York - On October 20th, artist and educator Mary Buckley assembled art and architecture luminaries in midtown Manhattan to celebrate legendary architect Philip Johnson—and unveil a unique work of contemporary design in his honor—at a dinner to benefit the Mary Buckley Endowed Scholarship at Pratt Institute. The event was held at the Sony Club, designed by Pratt alumnus and trustee Robert Siegel, atop the former AT & T Building, one of Johnson's signature additions to the New York skyline. Sony served as one of the event's corporate sponsors.

Editors of the *Pratt Journal of Architecture* designed a chess set depicting highly-visible architects whose careers he has inspired as "pawns," including Michael Graves, Frank Gehry and Peter Eisenman, dominated by Johnson as "Queen Philip." The set was made by Bruce Kinlin and Lino Losanno with help from Tenguarian Models.

Charles W. Moore, FAIA, Dies at 68

Austin, Texas - Charles W. Moore, FAIA, noted designer, educator and recipient of the American Institute of Architects Gold Medal in 1991, died suddenly in December 1993. At the time, Moore was a principal of Moore Anderson Architects, Austin, and Moore Ruble Yudell, Santa Monica, Calif., as well as a consultant to Centerbrook Architects,

in Essex, Conn. He was 68.

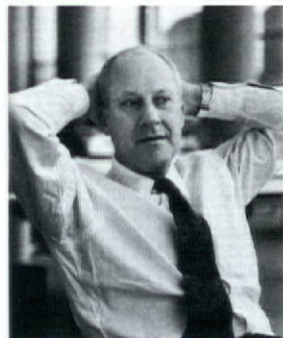
His architecture ranged from vacation homes, houses of worship and museums to civic centers, university campuses and world's fairs, and was distinguished for its imaginative and humane design. His most memorable works include The Condominium at Sea Ranch, Calif.; Piazza d'Italia, New Orleans; Kresge College, U of California, Santa Cruz; and Cedar Rapids Museum of Art, Cedar Rapids, Iowa.

Yet Moore will also be remembered as a supportive and enthusiastic educator of young people for over 40 years. Winner of the Association of Collegiate Schools of Architecture Topaz Medallion for excellence in architectural education, he taught at U of California at Berkeley and Los Angeles, Princeton, Harvard and Yale, where he was dean of the School of Architecture. At U of Texas at Austin, he held the O'Neil Ford Chair in Architecture. His lectures on *Water and Architecture* will be published in spring 1994 by Harry Abrams.

Center for Health Design Formed

Martinez, Calif. - A new, non-profit organization called The Center for Health Design has been formed by Wayne Ruga, president and CEO of the National Symposium on Healthcare Design. Inspired by the same vision that created the Symposium, The Center is a separate organization that will guide the Symposium's activities, as well as develop additional projects and seek funding for new endeavors. The Center's first research project, case studies of primary care facilities, was presented at the

Charles W. Moore, FAIA (right), noted designer, educator and recipient of the American Institute of Architects Gold Medal in 1991, died suddenly in December 1993 at age 68. Moore was a principal of Moore Anderson Architects, Austin, and Moore Ruble Yudell, Santa Monica, Calif.



Sixth Symposium in November 1993.

Checkmate: Artist and educator Mary Buckley and legendary architect Philip Johnson (left) view a chess set created for Johnson, during a dinner held at the Sony Club in New York to benefit Pratt Institute's Mary Buckley Endowed Scholarship.

While The Center's focus is currently on health care facilities, it plans to support additional research that will significantly advance the art and science of health design for all types of facilities. Being a source of professional education programs will therefore be one of its primary goals. In addition, it will function as a clearinghouse for resources that promote

the design of the physical environment to support the highest level of human achievement in all aspects of life and work.

"The Center's mission is to be an industry facilitator, integrator and accelerator of widespread development of health-enhancing environments," says Ruga. For information on The Center or to order a copy of the Healthcare Design Research Project monograph, contact Debra J. Levin at (510) 370-0345.

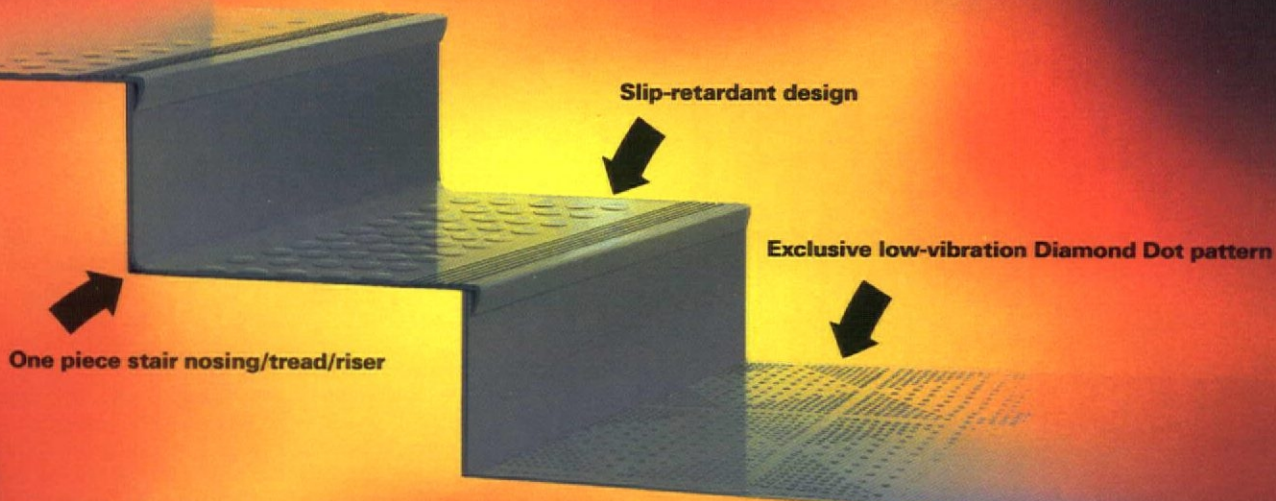
IFMA, BIFMA Form World Workplace

New York - An industry partnership designed to promote the marketing of products and services for the work environment has been created by two leading associations, the International Facility Management Association (IFMA) and the Business and Institutional Furniture Manufacturers Association (BIFMA). The new alliance will sponsor its first event, "World Workplace '95," on September 17-21, 1995 in Miami Beach, Fla.

A joint announcement was made in December 1993 by the presidents of the participating associations, William L. Gregory, CFM of IFMA, and Edward J. Clark of BIFMA. IFMA '95, that association's annual conference on facility management, will take place as a key element within the event. BIFMA also will hold its annual meeting and conduct industry educational sessions at the conference.

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invited to explore possible relationships with the Consortium. "Everyone in this industry stands to benefit from the synergy created in an effort such as ours," Gregory explained. For information about World Workplace '95, contact Donald Young at IFMA (713) 623-4562, or Russell Coyner at BIFMA (616) 285-3963.

CANstruction Feeds Homeless

New York - In a dramatic response to the plight of the hungry in New York City, 13 national New York design, engineering, and printing firms participated in the first annual New York "CANstruction" Competition, which was exhibited at the New York Design Center. The idea was the brainchild of the New York chapters of the American Institute of Architects and Society of Architectural Administrators. Two other AIA/SAA chapters, in Seattle and Denver, have held similar events.

The building materials of the models—more than 11,000 can-ned goods donated by the participating firms—were distributed by Food for Survival, the New York City Food Bank, in time for Thanksgiving dinners throughout the city. The jury's favorite was a relief map of New York by Beyer Blinder Belle Architects & Planners that represents the city's shifting demographics as a cornucopia of culinary diversity.

Commissions and Awards

Competition is underway for the 1994 Spectrum Awards, honoring creative use of ceramic tile in home and commercial settings. Contact Tile Promotion Board, 900 East Indiantown Rd., Suite 211, Jupiter, FL 334767 or (407) 423-3150.

Wilson Management Associates will offer the student who best answers "What Steps Can Universities Take to Improve the Quality of Construction Education" a \$5000 graduate study scholarship. Contact Wilson Management Assoc., (516) 759-2300. Submis-

sions are due January 31, 1994. A call for entries for **Architecture in Perspective IX**, The Ninth Annual Exhibition of Architectural Illustration. Prospective entrants may call (617) 846-4766 or (312) 580-1995, or write to American Society of Architectural Perspectivists, 320 Newbury Street, Boston, MA 02115.

A call for Entries for **New England Healthcare Facilities Design Awards 1994**. Contact Boston Society of Architects at (800) 662-1235 ext. 232 or (617) 951-1433 ext. 232.

Kohnke Architects, New York, was awarded commissions for the New York offices of The Bank of Baroda and Maybank, and has successfully relocated Bank Negara Indonesia's New York headquarters.

Radisson Harbor View Hotel, San Diego, Calif., has selected **Parisi**, a San Diego design firm, to revamp an important segment of the hotel's overall image.

Kaplan/McLaughlin/Diaz Architects, San Francisco, received an Award of Honor for Design Excellence in the 1993 American Institute of Architects San Francisco Honor Awards Program for design work on the Oakland Federal Building, Oakland, Calif.

The American Institute of Architects Northeast Illinois Chapter has presented the following awards. Honor Awards for excellence to: St. Peter's Roman Catholic Church, Geneva, and St. Patrick Mission Church, St. Charles, both contracted by **Prisco Duffy & Associates**, Naperville, and designed by **Edward J. Duffy**, Naperville. Certificate of Merit to: U.S. Post Office, Villa Park, designed by **Interplan Practice**, Oakbrook Terrace. Certificate of Merit/Special Recognition for Restoration to: Pavilion at Lord's Park, Elgin, designed by **Dahlquist & Lutzow**, Elgin. Certificates of Merit/Special Recognition for Interior Architecture to: Taylor, Needle and Thread at Woodfield Mall, Schaumburg, designed by **David F. Schultz**, Barrington; ServiceMaster Corporation Management Learning Center, Downers Grove, designed by **Walter C. Carlson Associates**, Deerfield.

TRENDS

The architecture firm **S.I.T.E., Sculpture in the Environment**, with offices in New York and Minneapolis, will design the Ceramic Tiles of Italy exhibit at the June 1994 International Tile & Stone Exposition in Anaheim, Calif.

Tarcom Corporation, Elk Grove Village, Ill., is renovating office space at 444 North Michigan Avenue, Chicago, for DeFrancesco/Goodfriend, and is renovating the Lutherbrook Children's Center Group Living facility in Addison, Ill., and constructing the Collins Group Home, an addition.

London-based architect **Eva Jiricna** and New York-based builder **Richter+Ratner** are teaming up to complete a Joan & David prototype design for its 46th U.S. retail store, in Westport, Conn.

Delta Funding Corporation has announced that the architectural and interior design firm of **Steven P. Papadatos Associates** of New York has been retained to design its new, 35,000-sq. ft. corporate headquarters at 1000 Woodbury Road, Woodbury, N.Y.

Laura M. Bailey, IBD, principal of **The Bailey Group**, an interior design firm in Winter Park, Fla., is National Headquarters Showroom Design Winner in the 1993 Kimball International Footprint Design Challenge.

Morristown Memorial Hospital in Morristown, N.J., has selected **Watkins Carter Hamilton Architects**, Bellaire, Texas, to conduct a facility assessment and interiors standards program for its 505-bed acute-care facility.

Bandana's Tennis & Casual Wear, a new, specialty sportswear boutique designed by **Business Interiors, Inc.**, Coral Gables, Fla., has opened at the Sundial Beach & Tennis Resort on Sanibel Island.

Moeckel Carbonell Associates, Wilmington, Del., has received three awards for excellence in architecture from the Delaware chapter of the American Institute of Architects for Delaware Technical & Community College's 55,000-sq. ft. Education Facility Addition, Newark; a 25,000-sq. ft. Industrial Training Facility at Delaware

Technical & Community College, Stanton; and the Delaware Center for Horticulture, Wilmington.

New York's **Norwood Oliver Design Associates** has received the top award for World Foot Locker in the 12th Annual Retail Store of the Year Design Competition, sponsored by *Chain Store Age Executive*. The 9,455-sq. ft. winner is in the Freehold Raceway Mall, Freehold, N.J.

Design services for the ballroom renovation of the Regent Beverly Wilshire Hotel, Beverly Hills, Calif., will be provided by **Barry Design Associates**, Los Angeles.

The Callison Partnership, Seattle, has been selected as master planner and architect for a 3 million-sq. ft., mixed-use development complex in the Xu Jia Hue District of Shanghai, China, and as architect for the Shanghai headquarters of Bank of China.

Brennan Beer Gorman Monk/Interiors, New York, has begun renovations on 35,000 sq. ft. of office space for five divisions of International Association of Machinists and the National Pension Fund, in Washington, D.C.

The Honolulu office of **Wimberly Allison Tong & Goo Architects** will design the \$130-million renovation and redevelopment of the Sheraton Maui Hotel at Kaanapali Beach on Maui, Hawaii.

Swid Powell Inc., New York, received the Collab award for design excellence at the Philadelphia Museum of Art's "Design Sets the Table" exhibition, spotlighting contemporary tabletop and dinnerware design.

Young architects and designers are invited to submit work to the 13th annual **Young Architects Competition** of The Architectural League of New York. Contact The League at 457 Madison Avenue, New York, NY 10022; (212) 753-1722.

People in the News

Smith, Hinchman & Grylls Associates, Detroit, announces the following changes: **Ted W. Sutherland**, AIA, senior vice president, is now

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director of the firm's Mid-Atlantic office in Washington, D.C.; **Andrew Vazzano**, AIA, senior vice president, has been named director of its Health Care practice; and **Hal J. Messacar**, AIA, associate, becomes marketing manager.

The Pacific Design Center, Los Angeles, has named arts advocate and attorney **Andrew Ian Wolf**, as its next president.

Mac Bridger has been promoted to president of Collins & Aikman's floor coverings division, based in Dalton, Ga.

Charlotte Company, Belding, Mich., has appointed **Robert D. Rose** president and **Joel Bignall**, vice president.

Douglas F. Korves, AIA, has joined Helpern Architects, New York, as a principal.

Elyse B. Lacher, president of CyMann International, New York, and **Dan Mack**, designer of Daniel Mack Rustic Furnishings, Warwick, N.Y., have been elected to the advisory board of the International Contemporary Furniture Fair, New York.

USG Corporation, Chicago, welcomes **J. Bradford James** to the post of vice president, USG Corporation, and president and CEO, USG Interiors Inc.

Clestra Hauserman, Inc., Solon, Ohio, has promoted **William M. Hogan** to president and chief operating officer.

Geiger Brickel, Atlanta, has named **Jeffrey L. Gregg**, vice president of finance and administration, as chief operating officer; and **Michael J. Donahue** as vice president of sales and marketing, both in Atlanta; and **Jane Eschbach** as director of textiles, at Geiger Brickel, Carnegie Hall Tower, 152 West 57th Street, New York, NY 10019; (212) 974-5000.

BASF Corp., Charlotte, N.C., has given new marketing responsibilities for Zeftron 200 nylon, BASF's solution-dyed nylon fiber for contract upholstery, to **Deborah J. Adams**, Dalton, Ga., and **William J. Scott, Jr.**, Charlotte, N.C.

Judi Liametz has joined SCR Design Organization, New York, as senior managing director of marketing and visual communications, and **Evan Meiskin** has joined SCR as managing director of new business development.

Jon May has been appointed national commercial advertising and merchandising coordinator for AlliedSignal Fibers, Petersburg, Va.

L. William Chapin, II, FAIA, Rochester, N.Y., has been inaugurated as 70th president of The American Institute of Architects, Washington, D.C.

Business Briefings

Brayton Textiles and Brayton Leathers are now doing business as **Paul Brayton Designs** in a new corporate headquarters at 518 Old Thomasville Road, High Point, N.C., independently owned and operated, and not affiliated with Steelcase Inc.

Completing its second year, the Gift of Hope program from **Wolf-Gordon**, Long Island City, N.Y., has enrolled more than 6,000 participants and donated over \$176,000 to DIFFA, the Design Industries Foundation for AIDS.

The Chicago office of **Perkins & Will** has a new address: 330 North Wabash Avenue, Chicago, IL 60611, telephone (312) 755-0770, fax (312) 755-0775.

A \$10,000 contribution from the **International Woodworking Machinery & Furniture Supply Fair**, Atlanta, has been earmarked for educational programs at the Furniture Discovery Center, High Point, N.C. IWF '94 is scheduled for August 25-28, 1994, in the Georgia World Congress Center, Atlanta.

Keyser Cirpus, Inc. a New Haven, Conn.-based market research and consulting firm, has completed a new study of the U.S. contract

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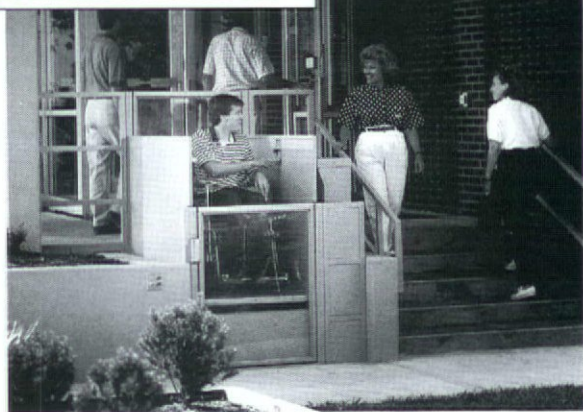
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TRENDS

and residential upholstery fabric market. Call for a prospectus including table of contents and pricing at (203) 469-7088.

Retail store access to quality office furnishings has just become possible for Atlanta's small and home-based businesses and telecomputers through a joint market test by Turnstone, a new Steelcase company for small businesses based in Grand Rapids, Mich., and Office Depot, an office supply retailer based in Delray Beach, Fla.

Korab/Hedrich-Blessing is the name of a new photographic partnership between Balthazar Korab, Ltd., of Troy, Mich., and Hedrich-Blessing, of Chicago, staffed by Balthazar Korab, Gary Quesada and Marco Lorenzetti.

Interiors Architects Inc. is adding approximately 50% to its office space in San Francisco and New York.

The New York chapter of the International Furnishings and Design Association has chosen Furnish A Future as the 1993 recipient of its annual Big Apple Award.

GSGSB/H Architects, Engineers and Planners, a wholly-owned subsidiary of The Hillier Group, has relocated its headquarters to 1212 South Abington Road, Clarks Summit, PA 18411, telephone (717) 586-1761, fax (717) 587-5110.

Coming Events

February 6-9: CRAMM 1994, The Conference for Retail, Development, Operations, Management, Design and Construction Executives, Daytona Beach Marriott, Daytona Beach, FL; (800) 828-0420.

February 10-12: Surfaces '94, Sands Expo Center, Las Vegas; (800) 624-6880.

March 4: Landing on the Right Side Up in the '90s, Institute of Business Designers New York Chapter Annual Leader's Breakfast, St. Regis Hotel, New York; contact Jeannie Bochette, Steelcase (718) 937-1650.

March 14-16: Reflector Design, Theory and Practice Seminar, Stapleton Plaza Hotel, Denver, CO; contact TLA Lighting Consultants Inc., Salem, MA (508) 745-6870.

March 23-25: WestWeek '94: Interactive Relationships: Architecture, Interiors and Imagination, Pacific Design Center, Los Angeles; (310) 657-0800.

April 3-10: Annual Interior Design Educators Council Conference, La Mansion del Rio Hotel, San Antonio, TX; contact IDEC,

Central Office, 14252 Culver Drive, Suite A3331, Irvine, CA 92714.

April 11-15: Salone del Mobile, The Milan Furniture Fair, Milan, Italy; contact Cosmit (39) (02) 48008716, fax (39) (02) 4813580.

April 25-28: The Fourth World Conference of Historical Cities, Kyoto International Conference Hall, Kyoto, Japan; (075) 222-3072, fax (075) 222-3055.

May 8-10: Color Marketing Group Spring 1994 Conference, The Sheraton New York Hotel & Towers, New York; (609) 987-1202.

May 13-16: American Institute of Architects National Convention and Design Expo '94, Los Angeles Convention Center, Los Angeles, CA; (202) 626-7395.

May 14-17: NADI, The Visual Marketing and Store Design Show, Jacobs K. Javits Convention Center, New York; (800) 272-SHOW.

May 15-18: International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; (800) 272-SHOW.

May 26-28: SIDIM, The 6th Edition of the Montréal International Interior Design Show, Place Bonaventure, Montréal, Canada; (514) 273-4030.

June 2-5: The International Furnishings and Design Association 34th Annual International Conference, The Hyatt Regency Minneapolis, Minneapolis; (800) 727-5202.

June 12-17: The 44th Annual International Design Conference, Design and Human Bodies, Aspen Institute, Aspen, CO; (303) 925-8495.

June 22-25: International Tile & Stone Exposition, Anaheim Convention Center, Anaheim, CA; 407/747-9400 or (800) 881-9400.

August 16-18: Yarn Fair International/CAD Expo '94, Sheraton New York Hotel & Tower, New York; (212) 683-7520.

August 24-28: The 1994 American Society of Interior Designers National Conference, San Antonio Convention, San Antonio, Texas; contact Jayne Katz, director of special projects, ASID, at (202) 546-3480, or write ASID, 608 Massachusetts Avenue, NE, Washington, DC 20002-6006.

September 27-October 2: CERSAIE 1994, Bolgna Fairgrounds, Bolgna, Italy; contact Italian Tile Center at the Italian Trade Commission (212) 980-1500.

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MARKETPLACE

I I D E X

This year, The International Interior Design Exposition (IIDEX) celebrated its 10-year anniversary. Held at the Metro Toronto Convention Centre from November 18-20, IIDEX '93 proved that the Canadian market still packs a design punch. Two hundred and fifty exhibitors set up shop and while the current visitor numbers are not in yet, last year 13,872 interior designers, specifiers, architects and others walked the aisles. In the next 10 years, the show's organizers hope to see IIDEX become more international with boundaries and tariffs coming down around the globe. A few of the reasons why the world will be coming to Canada can be found on this page.

Created for Montréal's new casino, the Arcade armchair brings good looks, if not good luck, to any environment. Designed by Céline Laperriere for Furnitrad, the small, padded armchair features steel-tube legs, chrome-plated finish and is available in several shades.

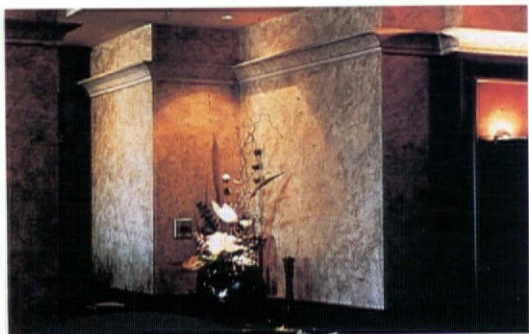
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TO TORONTO-PRONTO!

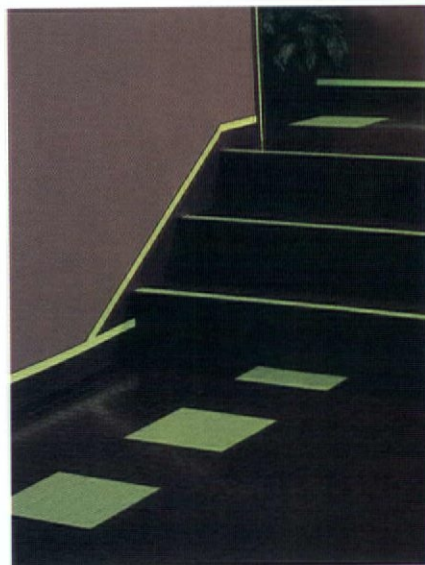
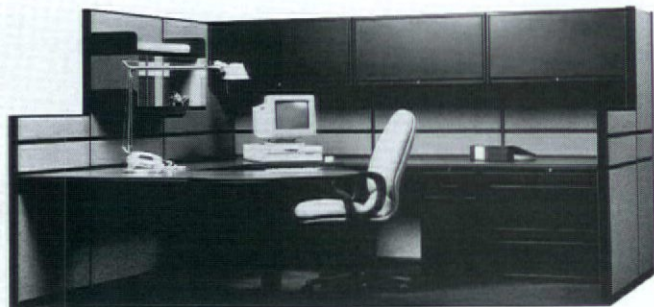
This innovative coating system allows total freedom of expression. It's like hiring a faux surface artist. Made in Canada and available through Janovic/Plaza Inc., Marbelux is washable, fire rated and comes in any color, texture or finish from pearlescent to metallic and more.

Circle No. 218



Teknion has incorporated the Boulevard line of systems furniture into its vast offerings. The System, with its two-inch panel profile and desk-height cable raceway, is innovative in its pre-assembled construction which eliminates the need for top caps, kickplates, end caps and trim kit. Boulevard also features a value-oriented list price.

Circle No. 217



Twinkle, twinkle little tile....Johnsonite introduces Safe-T-First, vinyl stair nosings, corner bumper guards, stringers, carpet cove caps, wall base and stair treads made of Permalite. Permalite is a photoluminescent material that glows for up to 10 hours. In an emergency situation these products could guide people to safety. Safe-T-First is available in 18 Coloright colors for design consistency.

Circle No. 219

With its graceful curves and shape, La Luna, from Louis Interiors Inc., complements any space. The chair features a solid maple frame with legs that can be stained, lacquered or veneered in sycamore or ebony.

Circle No. 220



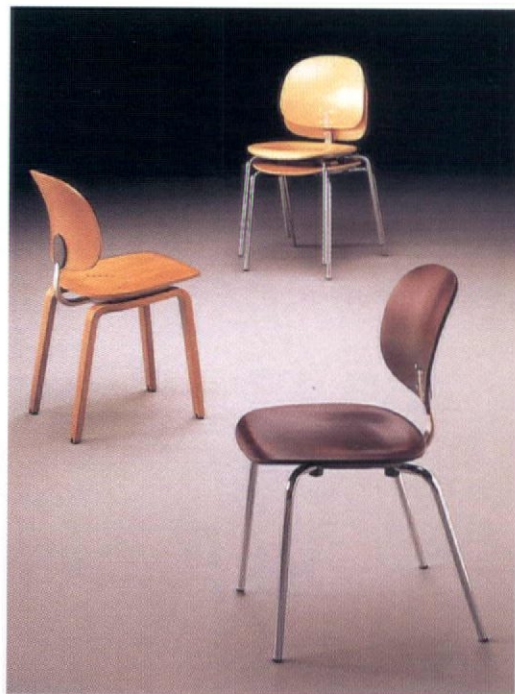
J&J Industries introduces an innovative, self-adhering, attached cushion carpet backing called Endure[®] with PSR System[®]. This exclusive backing system not only extends the newness retention of the carpet but also enhances the work environment via comfort underfoot and sound absorption.

Circle No. 201



The Piretti Xylon, designed by Italian designer Giancarlo Piretti for KI, is available in wood and metal frame versions, accented by finely detailed wood seats and backs. Back and seat contour and the spring action of the articulating back contribute to exceptional comfort. Seats are available in natural beechwood and in oak, mahogany, walnut and cherry stains. Metal legs are offered in chrome or powder-coated finish. Metal-leg versions stack eight high.

Circle No. 202

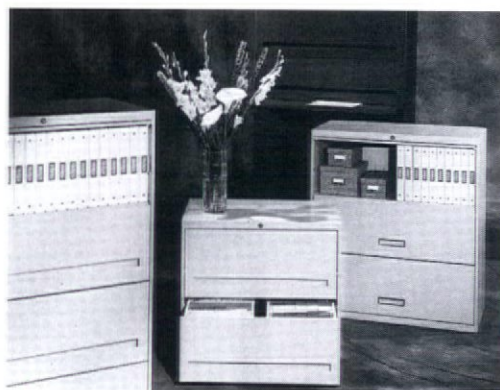


AULD LANG DESIGN



The stackable Spring chair from Zerodisegno is available with black soft-coated steel or matte-finished stainless steel base with natural beechwood or padded, upholstered seat. The back is constructed of harmonic steel.

Circle No. 204

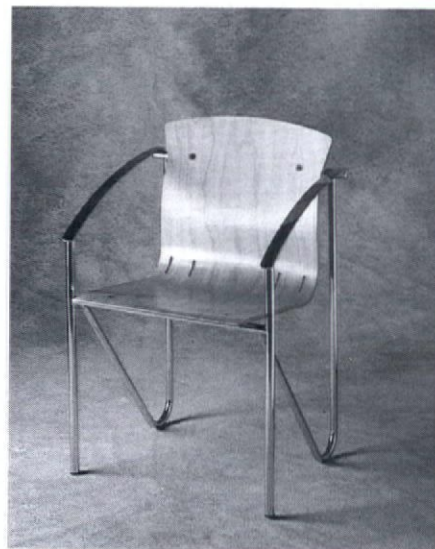


In response to customer inquiries, Holga Inc., a Hon Industries company, has created a new Series of Lateral File (7100 and 1100 Series). The uniqueness of the file is that it accommodates many daily needs of users. Over-sized shelves for binders are located in the same unit that has drawers for standard size folders. This binder shelf does not detract from the remaining drawer space.

Circle No. 211

The pretty but robust little stacking chair from Project Office Furniture is a breath of fresh air in its genre. Designed by Alastair Boyles to be simple, the Brio Chair achieves elegance through integrity of form with function—every curve and detail is there for a purpose. The shaped ply seat is flared at the top to hold the fastenings for the optional quilted cushion.

Circle No. 205

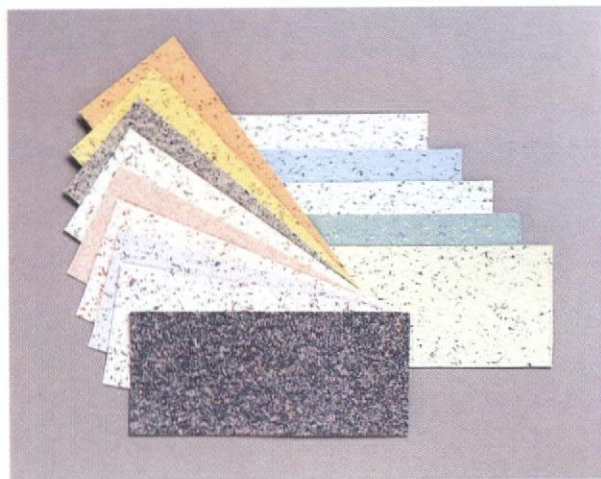


MARKETPLACE

The Moroccan Group, designed by Susan Lyons, introduces some of DesignTex's most elegant selections. Inspired by Morocco's natural beauty and distinctive traditional styles, the tones of these fabrics bring to mind the vibrancy of

Morocco: bright warm sunshine, bold colors and exotic cities. The geometric patterns of these fabrics, with their stylized shapes, recall Morocco's unique architecture. Pictured here are: Marakesh, Souk, Kasbah.

Circle No. 212



California Products Corp.'s Aquafleck is a non-toxic, environmentally friendly, multi-color decorative wall finish. Unlike traditionally alkyd-based finishes, Aquafleck is water-based, avoiding the odor and VOC emissions of the oil-based products. It provides easy water clean up and eliminates the need for special safety precautions and waste disposal procedures.

Circle No. 206

WHAT'S IN STORE FOR '94?

Coccinelle is French for ladybug and slang for a Volkswagen Beetle. The Coccinelle chair, from Montréal's Design Emphasis Inc., takes both those meanings to the extreme. The racy, full-size lounge comes fully upholstered and contains a hard wood and plywood frame. Kick the 12-in. pneumatic tires and take

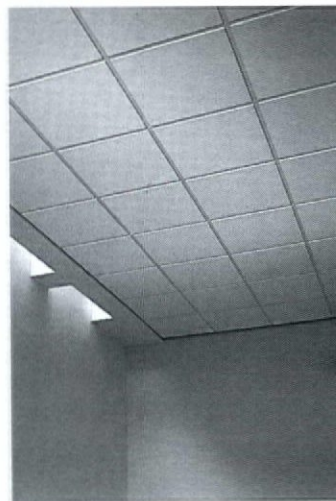
it for a test sit.

Circle No. 207



Switzerland's famous industrial designer, Ueli Witzig, in conjunction with Sitag engineers, has produced the Geneva Collection. The Geneva is a combination of the latest ergonomic features and the classic executive style, featuring a synchronized adjustment control so that the chair adjusts as the sitter adjusts position.

Circle No. 208



USG Interiors Inc. has introduced a ceiling panel with the look of tomorrow. The company's new X2000 ceiling panels are finer, smoother, less textured and more natural looking than any ceiling product on the market today. The X2000 panels were developed based on input from specifiers who said they wanted the smooth, flat look of drywall with the sound absorption characteristics and accessibility of acoustical ceilings.

Circle No. 210

**Steelcase focuses on
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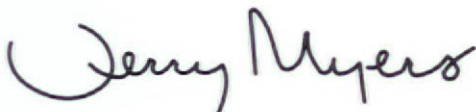
“To respond, we’re building on two fundamental strengths: First, our people’s longstanding helping spirit; and second, our exceptional knowledge of how people work.

“We’re focusing on creating a variety of new products, services and programs that help people work more effectively—no matter when or where they work.

“We’re becoming a working effectiveness company, for the sake of our customers and ourselves.

“If you’d like more information about this, please call 1-800-333-9939.

“Thank you.”



Jerry K. Myers

MARKETPLACE



Office Masters offers a complete line of versatile height seating from a top quality round stool (shown)

to multi-functional high tech stool. In addition, the company manufactures a wide variety of ergonomic task and executive chairs. These technologically superior chairs and stools are available in 31 fabric colors with numerous optional features.

Circle No. 203

Momentum Textiles introduces Eclipse, a striking textural study in light and shadow with an iridescence that changes color as it captures light. A generous range of 10 colors from traditional darks to subtle neutrals complement wood finishes.

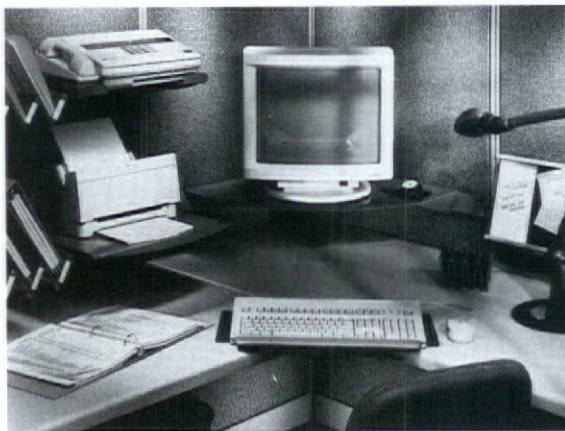
Circle No. 209



HAPPY NEW YEAR

ReGenesis introduces the MouseBoard, answering the needs of corporations both large and small who have integrated Windows-type applications into their computer related activities, thereby increasing the use of a mouse. The MouseBoard integrates the mousepad with the keyboard. Just as importantly, the MouseBoard is designed to adjust to the precise position where the wrist is in a neutral position with the hand supported comfortably above the keyboard tray and the integral mouse pad.

Circle No. 213



Attain greater flexibility in your workplace while defending your work surface from encroaching technology. WorkFlo Computer Enhancements from Details include equipment supports, computer shelf and corner computer shelf. These can hold up to 60 lbs. of computer hardware. Other Details products pictured include PaperFlo and marker/tackboard, freestanding palmrest and IOS Light.

Circle No. 214



AGI Industries announces the introduction of Quattro, the newest and most innovative addition to the company's family of guest chairs. Quattro is another brilliant interpretation brought to AGI by the talented Southern California design firm, Five-D Studio. The interesting seat-back upholstery detail, which enables the designer to blend leathers and upholstery together, is only part of the fun! Quattro also incorporates a nesting/stacking feature which enables the user to stack the chairs four high. The maple button in the center of the seat back can be specified to be finished to match the exposed maple arms and legs.

Circle No. 215

Presenting America's Greatest Selection of Versatile Height Chairs

Ergonomically flexible
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Patient Room Seating

Sitting down in a chair is an arduous exercise for many hospital patients and nursing home residents that is only matched—or exceeded—in difficulty by getting up. No matter how simple it looks, a good patient room chair must perform on many levels by withstanding wracking stress, resisting blood, urine and other substances, facilitating easy changes of upholstery and cushions, providing stability without imposing undue weight—and maintaining a low center of gravity that patients can lean on to rise. Numerous chair makers have met these specifications with results that sometimes look more like equipment than furniture. Now the stakes have been raised. Modern, patient-centered health care institutions want patient room seating to project a refined, residential image that is attractive and affordable. Here is a look at how the furniture industry is responding.

THAYER COGGIN INSTITUTIONAL

Grey vinyl vacuum formed caps grace the arms of the Up Tempo chairs. These vented chairs have bent maple legs that are available in any TCI standard or optional cushion finish. Both chairs and matching ottoman are double-needle stitched.

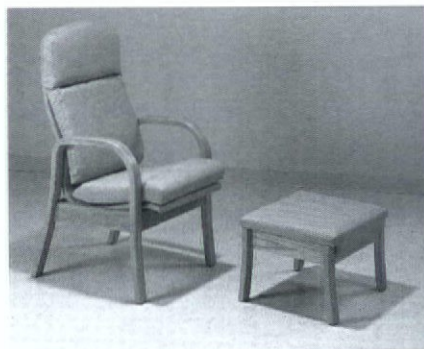
Circle No. 230



THE BOLING CO.

The 93-RHC motion chair for elderly, obstetrics or post-op patients is shown with its companion 93-OHC ottoman. The motion chair's easy rocking motion is achieved with no mechanical parts, but with a carbon composite fiber. The chair's design provides comfort while encouraging correct posture, requires no maintenance, has removable cushions and has thoroughly tested stain resistance.

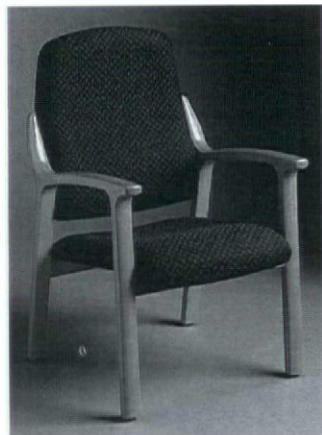
Circle No. 232



SAUDER MANUFACTURING

The Wedgewood resident/patient chair was selected as the winner of the 1993 Nightingale Award presented during the Sixth Symposium on Health Care Design, held recently in Chicago. The Wedgewood chair combines Scandinavian design principles, a graceful balance between elegance and support, with unique keystone-supported armrests and rounded grips for easy egress.

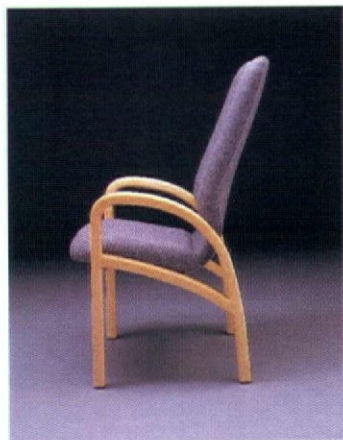
Circle No. 231



EXECUTIVE OFFICE CONCEPTS

Gamut is another exciting new seating creation by ergonomic specialist Howard Pratt. The one-piece, multiple-contoured inner hardwood shell is body-contoured to provide exceptional lower back and leg support. The cushioning is of multi-density, highly resilient foam construction. Gamut seating units are offered in several seat back heights and in combination with coordinated in-line tables.

Circle No. 233



KINETICS, A HAWORTH COMPANY

The 100 Series Kineticare Patient Seating chair is designed with ergonomic contours. Kinetics patient chairs have separate seats and backs, and are also available with gel-bag seat inserts and adjustable head and lumbar supports.

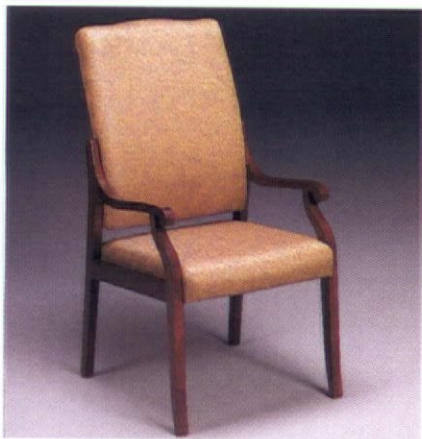
Circle No. 234



PAOLI

The 506-I hi-back patient chair is health care seating designed for a variety of settings—traditional, transitional and contemporary. It meets today's stringent requirements including CAL 133.

Circle No. 237



THOS. MOSER CABINETMAKERS

Each Generations piece is designed and engineered to conform to specific needs as expressed by nurses, doctors and the patients who use the furniture. Generations takes into account the rigorous demands of ergonomics, ease of maintenance, durability and cost effectiveness without compromising design or the use of natural material. The high back chair with ottoman is shown.

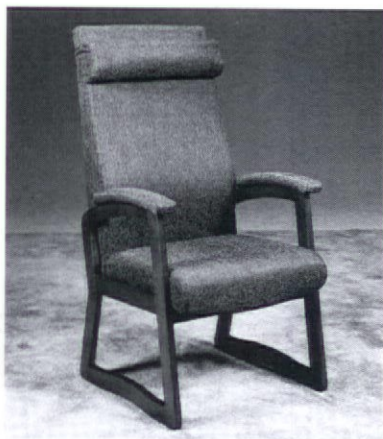
Circle No. 235



LA-Z-BOY HEALTHCARE DIVISION

A stylish stationary patient chair features a warmer, less institutional look, making it ideal for use in public areas of health care facilities. Despite its handsome, flowing look, this new chair has been engineered and constructed with demanding health care facilities in mind. It features removable seat and back cushions with zippered, removable fabric to facilitate easy cleaning and maintenance.

Circle No. 238



FALCON PRODUCTS

The 4070 chair is an excellent value in patient room seating. The 4070 has a well-constructed, sturdy frame providing the durability needed in health care applications. It has eased edges and radius corners for safety and a wide, deep seat for maximum comfort.

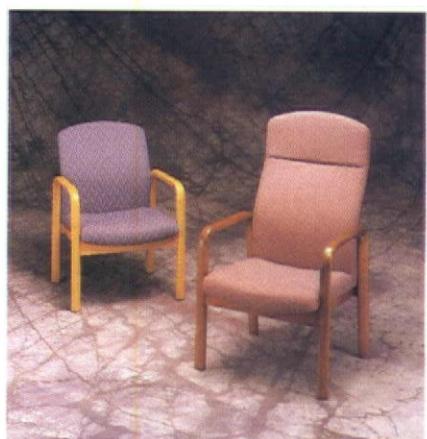
Circle No. 236



FLEXSTEEL

Sweeping contours create a contemporary silhouette in the C5324/C5325 patient seating line. Shaped seat and back panels lend comfort and support in both high- and low-back chairs. Shaped wood arm/leg pieces, available in a variety of maple finishes, add contemporary style and eliminate sharp corners and edges.

Circle No. 239



BLOCKHOUSE

The 9360-G-1S Silhouette Series has sleek lines, improved armrest support and incorporates molded foam in the seat cushion. The back is ergonomically designed for extra support and armrests are larger and support at a higher point for increased comfort.

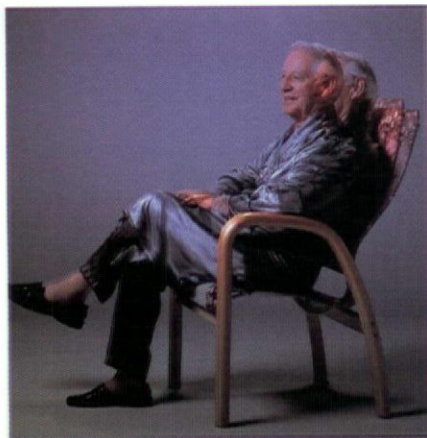
Circle No. 240



ADD INTERIOR SYSTEMS

The Bentwood Rose Chair, designed by president and founder Roger K. Leib, AIA, offers the warmth and beauty of wood plus the same orthopedic benefits found in all Rose Chairs. The chair's seat and back flex independently of each other to provide a unique rocking motion and superb comfort. The rounded profile of the arms and the broad stance of the base provide for an easy exit and excellent stability.

Circle No. 243



LOEWENSTEIN

HCG-815 is traditionally styled high back seating for patient room use as well as retirement home applications. It is constructed of one piece of nine-ply plywood that is compound bent to offer back, seat and lumbar support. An eased waterfall front seat provides leg comfort.

Circle No. 241



HICKORY LEATHER COMPANY

The No. 635 Patient Chair is just one of the company's many new health care designs. It is available in a variety of fire- and moisture-resistant covers and finishes.

Circle No. 244



SHELBY WILLIAMS

Patient comfort was the primary objective in the design and construction of this contemporary reclining patient chair featuring Pyroguard II foam padded seat and back with exposed bentwood arms and legs. A manually adjusted, easy-to-release spring mechanism snap-locks the chair into nine sitting/reclining positions. Added patient comfort is provided by optional, removable arm pads and headrest pillow.

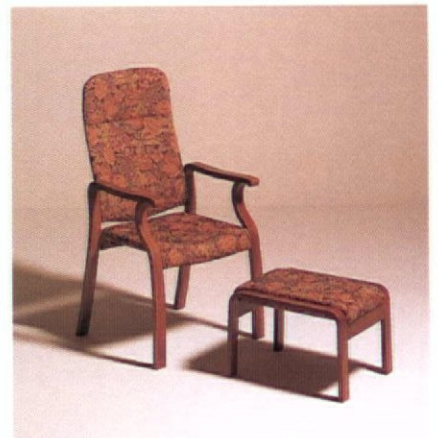
Circle No. 242



THONET

The Archon patient chair features a unique hand support for easy accessibility and egress.

Circle No. 245



WESTIN-NIELSEN

The Rainier health care seating is designed for hospital patient rooms and assisted living sitting areas. Molded plywood seat and back frames enhance the comfort of the chairs while solid hardwood frames with corner block reinforcement add to the durability. Many models are available, including a rocking chair for maternity rooms.

Circle No. 246



NEMSCHOFF

The Pristo Collection recliners are designed to withstand the unique challenges of the health care environment. Both beautiful and functional in design, Pristo recliners are available in three different styles: solid maple arms and legs, oak arms and trim or as fully upholstered units.

Circle No. 247



FIXTURES FURNITURE

The torno wood collection unites the natural beauty and warmth of solid oak or walnut with the strength of steel; seats and reinforced legs are supported by a steel construction cross. The new all-steel frame torno is available in any of the company's epoxy frame finishes. Both versions feature expanded option selections. Steel or wood models feature strength and stability to assure safety.

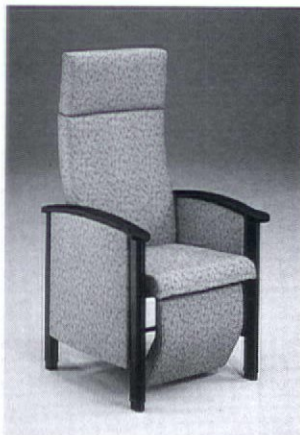
Circle No. 248



HEALTH DESIGN

Concert patient seating is based on a high performance steel chassis, to which a wide variety of motion mechanisms, seat cushion packages and clinical devices can be fitted. The chairs are available in contemporary, transitional and traditional styles to fit every kind of facility application from acute care to long term care environments.

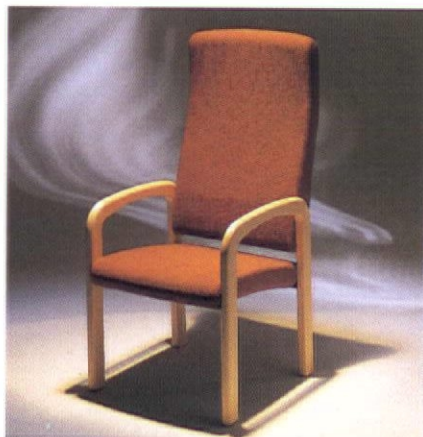
Circle No. 249



WIELAND FURNITURE

The Arc Series is a versatile upholstered solution designed for heavy use associated with health care settings. A moisture barrier protects the high density foam interior, and several patented connections and construction procedures create an unmatched durability through Wieland's signature advantage—renewability. Fabrics and components can be removed and replaced on-site in minutes without special tools.

Circle No. 250



LUMEX

Preferred Care® Recliners with the QuadraFlex™ positioning mechanism and UltraFlex support system add newly created chairs to accommodate the needs of both large and small individuals. The new Petite (model #565P) and Extra-Wide (model #565W) models incorporate infinite positioning, restraint-free seating and attractive design.

Circle No. 251



The Return of the Native

After pioneering fabric wallcoverings over 40 years ago, Carnegie is bringing them back in style—with the Natural Textures collection

By Jean Godfrey-June

The new look of neutral: Carnegie's subtle, sophisticated Natural Textures collection signals a return to warmth and pure sophistication as shown (above) with Gridlock, Making Waves, Swift Waters and Golden Opportunity, and (right) with Bruges, Crackle and Winter Wheat.

For all the warmth and pure sophistication that hanging fabric on the walls can instill, designers haven't had much opportunity to work with them over the past few years. Not only have budgets been tight, necessitating a steady diet of paint, paint and more paint, but finding suppliers can be next to impossible, particularly at the high end of the market. While Carnegie, a pioneer of fabric wallcovering some 40 years ago, has remained a dedicated supplier throughout the recession, its recent, major surge of activity in this category may suggest that the economy is genuinely improving.

Designers have begun asking for high-end fabric wallcoverings again, according to Cliff Goldman, the company's executive vice president. "It's such a classic look," says Goldman. "It's soothing, luxurious and textural. People missed it." While many were looking to cover executive office walls, designers were also interested in the possibilities of fabric wallcovering for high-end retail and hospitality installations."

The response? Over 40 designs, a total of 145 SKUs covering an incredible yet subtle range of textures, patterns and colors from the first company to offer the fabric and backing as a single product in 1971. "We focused on creating really beautiful neutrals," says Goldman. One stunning example is "Crinkle," an innovative, Issey Miyake-style pleated fabric.

Carnegie regards its broad experience with fabric wallcoverings as a special resource for designers. "The most crucial thing to understand is that our wallcoverings are not upholstery fabrics that we thought might look nice on the walls," says Goldman. "We know what works for walls, and all that thinking has gone into this collection."

For instance, too strong a warp in the fabric will cause fraying where the yarns lift at the seams. Too many floats can cause the same problem. However, the fabric's weave is only a small



part of the total story. Carnegie has already test-hung every single pattern to ensure that repeats are uniform, and to determine that the finished product will go up easily.

Achieving near-problem-free products was a challenge, Goldman explains, because so few suppliers remain in the high-quality end of fabric wallcoverings. "Sourcing was absolutely the toughest battle we fought," he recalls. "But by working closely with the mills we know, we've been able to create some really incredible constructions."



Most of the wallcoverings incorporate rayon, with linen, cotton and even some silk and polyester woven in for a very natural aesthetic. "We've got in 25-year-old, classic linen designs, and some wonderful, modern designs as well," says Goldman. Prices range from \$15 to \$35 a yard. All are Class-A fire-rated. Most are offered in backed and unbacked versions, so they can also be used on panels and for draperies.

Goldman is aware that the look and the price (labor for wallcovering can get expensive) make the market for Natural Textures more niche than mass, but he has high hopes for the collection nonetheless. "I think we'll be seeing it in places where rare woods or even more expensive finishes might have gone," he says. "Fabric will bring that warmth, along with a real elegance and simplicity, to all kinds of interior spaces."

For designers, Natural Textures provides a long-sought-after option that, for certain, very special projects, is simply the natural choice. ☺

Circle No. 255

TAO

The Way of Space Management



Executive Office



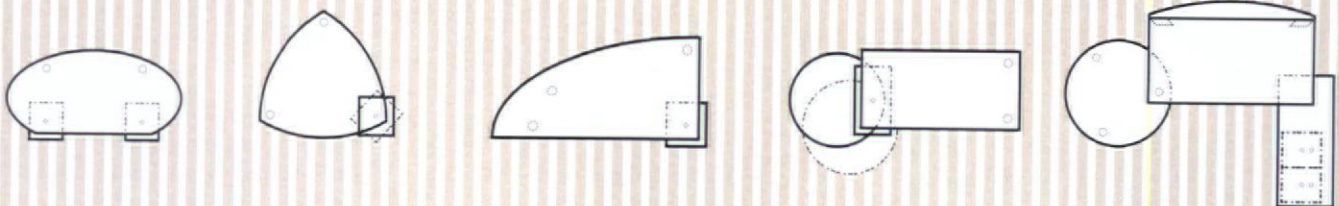
Small Office



Conference Area



Home Office



DAVIS

Davis Furniture Industries 2401 S. College Drive High Point, NC 27261 919-889-2009

Circle 16 on reader service card

An Exercise In Utility

Metropolitan Furniture sees a brave new world beyond object-oriented design with the Teamwork collection, designed by Robert Arko and Brian Graham

By Jennifer Thiele Busch

They're doing it at General Electric, Allied-Signal, Hallmark Cards and AT&T. Now it's Metropolitan Furniture's turn. The so-called "organizational revolution" in corporate America is in full swing, challenging the design industry to create more flexible, efficient and responsive work places. To this end, Metropolitan has recently introduced Teamwork collaborative work products for conference and meeting environments.

So-named for its ability to support the team work process that business experts tout as the new corporate trend, the Teamwork collection was itself the result of design concepts and processes developed through the collaboration of Metro and designer Brian Graham. As Metro design director Robert Arko explains, "There's a real change churning the culture of American companies. They're taking a more cross-functional approach."

In Metro's assessment, however, contract furniture manufacturers have not kept pace with changing business trends. "When we looked at ourselves and our competition in our market segment, it became clear that we're all still building the same object-based designs from an aesthetic perspective," comments Metro president Frank Merlotti, Jr. "We wanted to drive design from a more functional point of view."

Specifically, Metro targeted conference and meeting furniture as a niche that had been neglected from a functional standpoint. "Our challenge was to tune into the technology and the work

process rather than the product," says Arko. "What's important in a meeting area is not the table, it's the presentation and communication of ideas. We asked ourselves how furniture can support that."

Remarkable as these words may seem from a manufacturer long recognized for its upholstery, detailing and design aesthetic, Teamwork's initial reception by the contract market indicates that Metro is onto something. "We're trying to change all the paradigms," admits Merlotti. Thus, Metro turned to Brian Graham in the San Francisco office of Gensler and Associates/Architects, a firm which is interested in work process-influenced design and frequently collaborates on product design with manufacturers.

"A conference room solution should be holistic," Graham agrees. "We should consider the entire room rather than a specific piece of furniture." By sharing "war stories," Metro, Graham (who has since left Gensler to form Thiele and Graham, Design & Architecture in San Francisco) and other design team members at Gensler identified common conference room needs and shortcomings. "Products tend to be categorized in archetypes, for which manufacturers have simply provided stylistic alterations," notes Arko. "But the categories themselves never get challenged. We blurred the space in between archetypes to create hybrids."

Consequently, Teamwork's premier component, the Fifth Wall, consolidates a host of functions into one piece of vertically-oriented casework—that happens to occupy roughly the same footprint as a traditional credenza. "It's the Swiss army knife of the

line," jokes Graham. The Fifth Wall is indeed a cross between an audio/visual and storage cabinet with front sliding panels that can double as a writing surface.

Another multi-purpose furniture piece, Teamwork's mobile utility cart, is versatile enough to act as conventional video cart, food service or additional support surface or storage area. "Credenzas typically amount to beautifully lacquered, varnished air," maintains Graham. "The utility cart is a highly functional accessory." When not in use, the cart and other accessories are cleverly designed to "garage" inside the Fifth Wall.

Teamwork offers many other surprises. The seemingly traditional conference table features pop-up electrical units, and accessory stack tables allow participants to clear the primary work surface of laptops, briefcases, files and the like. Among the host of other accessories and components are a wall-based auxiliary table that can also serve as a credenza, a display rail that attaches to various other Teamwork components, a wall-mounted presentation board and cabinet, a mobile easel and an A/V cart that doubles as a lectern. "Every component in the collection has multiple functions," points out Merlotti. "That's real value added."

Will changing attitudes become commonplace at Metro? "We're turning the corner in terms of the types of products we intend to design," observes Arko. As the nation's *Fortune 500* companies embrace the team-based work process, Metro will be—literally—right there on the front line with them. ☛

Circle No. 257



VERSA.

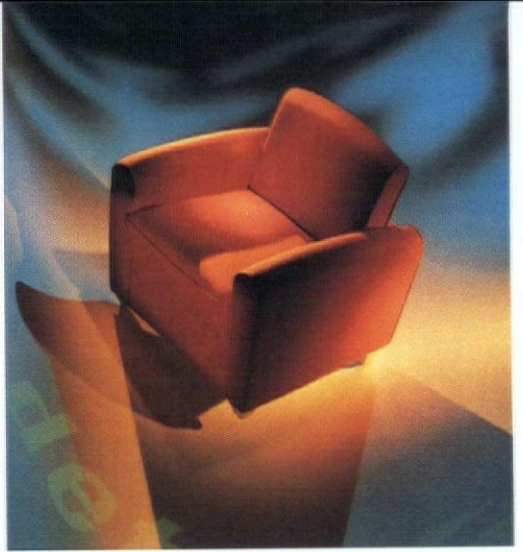
It's practical and sophisticated. Versa is a family of seating that works together to meet diverse application needs. From KI. Call 1-800-424-2432.



Circle 17 on reader service card

Improving Your Quality of Life

With renewability, chairs can feel brand new for quite some time. Wieland Furniture Company's latest offerings with this feature include Aperture (right) and Reflect (far right). Believing that a chair's appeal must go right to the bone, Wieland uses a patented bolt and bushing system, seen in a cutaway Reflect (below, right), to allow its chairs to be disassembled in minutes for maintenance, according to Blair Wieland, vice president of design and marketing for Wieland (below, left).



Just Renew It

Wieland Furniture Company's lounge seating and occasional tables accomplish feats that take a lot more than just a pretty face

By Amy Milshtein

“If your car has a dent on the bumper, you don't throw it out, do you?” asks Blair Wieland, vice president of design and marketing for the Wieland Furniture Company. “You fix it. The same principal should apply to furniture.” At Wieland, it does. Since 1981, Wieland Furniture Company has been designing and producing lounge seating and occasional tables that are, as the manufacturer calls it, renewable. Its latest offerings, designed by Brian Kane, Tom Edwards and Edmund Farmer, couple that renewability with bold, fresh aesthetics.

Family-owned Wieland developed its renewable approach to furniture by recognizing and filling a niche. In the early 1980s the federal government mandated that mental health institutions must “normalize” their interiors to qualify for funding. That meant their traditional, depressing, injection-molded plastic furniture needed to be replaced with more comfortable, residential-oriented options. “At first the facilities would buy something from Sears that would last about 20 minutes,” remembers Wieland. Seeing an opportunity, the company developed a strong,

safe, field repairable and comfortable prototype that eventually grew into a complete line of seating and tables.

Because the furniture easily survived in this harsh environment, Wieland branched out into less demanding markets like other health care venues and universities. Today it serves a broad base of health care, institutional, contract and GSA customers. What sets it apart is renewability.

What constitutes renewability? Wieland describes it as being able to maintain a piece of furniture without disabling it. “I don't mean just replacing a seat cover,” he explains. “Every one of the furniture's components can be replaced or repaired on site using a single tool.” Fabrics can also be replaced in minutes.

The secret to renewability is Wieland's patented steel bolt and bushing assembly. With no wooden dowels or joints to crack, separate or wax and wane with changes in temperature, the furniture remains remarkably strong. An extended Allen wrench allows components to be easily disassembled for maintenance and locked securely into place during use.

“The economical and ecological value of this technology is unmistakable,” comments Wieland. “Our furniture can be maintained like a piece of equipment, making for incredibly long life spans.”

But do designers have to pay an aesthetic price for renewability? In the latest series,

Wieland manages to marry design aesthetics and renewability, with the help of such big-name matchmakers as Brian Kane and Tom Edwards, and up-and-coming designer Edmund Farmer.

The result is four different lines: Reflect, Ell, Overlay and Aperture. Based on the smoking chairs of 1920s Paris, Reflect, designed by Edwards, satisfies the demand for a transitional line. Elegant and comfortable, Reflect is meant to fit into university and corporate environments. Ell, designed by Farmer, features arms that gently wrap into the back of the piece. With its soft lines and comfortable sit, Ell can find its way into a variety of settings.

Kane has designed two lines for Wieland, Overlay and Aperture. Durable, modular and striking, Aperture is intended to position the company squarely in the office and health care markets. Overlay comes as a direct response to the many orders Wieland receives for wood arm chairs. “We asked Brian to explore the wood capping of an arm,” says Wieland. “Overlay is doing well in pre-marketing.”

With these new offerings in place, the company looks to a future in which it will move into adjacent markets while honing present offerings to meet more specific needs. “We won't go into another furniture category,” states Wieland, “unless we have a unique component like renewability to offer.”

Until then designers can take a comfortable Wieland seat, disassemble and reassemble it if they like, then sit down and wait. ☺

Circle No. 256



Ready, Aim...

The New Faces of 1994 show creativity and intelligence as well as grace under fire

How would you like to buy the 1,241-room Hyatt Regency Kaikoloa resort on the island of Hawaii, built for \$360 million with its own, 61-acre tropical garden, spa, lagoon and miniature monorail, for just \$52 million? That's what the Los Angeles investment firm of Colony Capital Inc. recently did in partnership with Hilton Hotels. Buying distressed properties at steep discounts may strike some architects and interior designers as an odd way to find hope amidst the ruins of the commercial real estate industry. Yet the willingness of owners to clean up battered real estate portfolios by parting with troubled properties at whatever prices the market will bear is one of the reasons designers can still uncover opportunities for meaningful work in the 1990s. Another powerful reason, of course, is the need of organizations caught in the throes of change to adapt their physical environments in response. Such has been the case for much of the work by the New Faces of 1994.

Painful as the adjustment to a leaner, meaner and inescapably global economy has been for the United States and much of the industrial world, people still need facilities to shelter their offices, retail shops, restaurants and other commercial and institutional activities. The bad news for designers is that the margin of error in budget and scheduling remains as slender as ever. Clients are establishing what may once have been considered impossible goals for their projects, and dragging even some of the most prestigious design firms into meeting them more than halfway—frequently for little or no profit to the design firms. The good news is that designers are in a position to make a profound difference in the fate of their clients.

Consider offices, for example, beset by continuous restructuring and massive layoffs. What can a designer do to make the office a flexible, cost-effective, technologically competent facility—and a humane, supportive and ergonomically appealing environment? The health care industry is in turmoil as well. How will designers create spaces that not only accommodate new medical technologies and philosophies of service controlled by physicians, nurses and administrators, but satisfy the needs of patients themselves?

Perhaps satisfying society's changing needs for interior design in the 1990s is not especially a young man or young woman's game. However, they are particularly suited to questioning the status quo at a time when the status quo is under heavy fire. The young designers featured in the following pages look quite prepared to handle anything. ☛



MARSHA HALL HARRIS

Marsha Hall Harris, associate AIA, is a graduate of University of Texas in Austin. She worked with Saphier Lerner Schindler Environetics, Houston, and Reback Design Associates, Los Angeles, before opening Marsha Hall Harris/IA, where she designed the offices of

EnTrade Corp., Louisville, Ky., winner of an Award of Excellence from the Pacific Northwest IBD. In 1993, she joined Loschky Marquardt & Nesholm, Seattle, as director of interior architecture.



INTERIOR ARCHITECTS

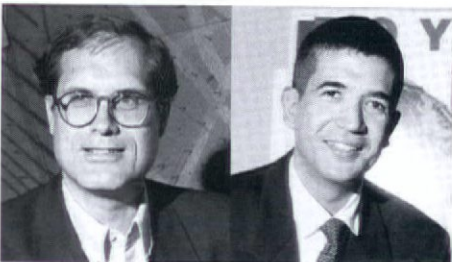
Founded in 1984 by David Mourning, AIA, Interior Architects' success (it has experienced a 15-30% annual growth rate) has been based on forging ongoing relationships with its clients. Though the firm's headquarters in San Francisco and branches in Los Angeles, New York, Washington, D.C. and Hong Kong cater to many international corporations and financial institutions, smaller clients, such as Jack Morton Productions, are also handled as VIPs.



NH ARCHITECTURE

Established in 1984 by Norbert Hausner, NH Architecture, in downtown Rochester, N.Y., is dedicated to satisfying the needs of its clients and the community at large. The firm has completed projects ranging from commercial and industrial facilities to housing and health care facilities. Its design of Dajhelson Recording Studios in Rochester recently won an AIA Design Excellence Award. Hauser is a graduate of the University of Miami, Florida.

PARSONS & FERNANDEZ-CASTELEIRO



Believing that architectural excellence results from integrating design and management, Jeffrey Parsons, AIA, principal and managing director, a graduate of the University of Virginia, and Manuel Fernandez-Casteleiro, AIA, principal and design director,

a graduate of Columbia University, formed the New York firm of Parsons + Fernandez-Casteleiro, which recently completed the New York showroom for G.H. Bass & Co., including its prototype furnishings and fixtures.



VICTOR SAROKI & ASSOCIATES ARCHITECTS

Over the past 10 years, the nine-person firm of Victor Saroki, AIA, Victor Saroki & Associates Architects, in Birmingham, Mich., has designed such high-profile and original projects as the Industry nightclub in Pontiac, Mich. Born in Detroit, Saroki completed two degrees from the School of Architecture at Lawrence Tech-

nological University. His office has received numerous honors, including Michigan Society of Architects and Detroit Chapter of AIA.



SEMPLER BROWN ROBERTS, P.C.

Semple Brown Roberts, P.C. was founded to maintain a spirit of practice, help clients realize visions, provide excellent design and enjoy work. Significant projects that contribute to Denver's vitality have been the mainstay of the firm's work. Along with

Mexicali Café, its portfolio includes the Larimer Square Historic Retail District and the Denver Arts Center. Two principals, Sarah Semple Brown (pictured) and Russell Brown Jr., work with a staff of 15.



RICK SEIREENI AND JOSH SCHWEITZER

Before founding Los Angeles graphics firm Studio Seireeni, Rick Seireeni (right) was an art director at Warner Bros.

Records in Burbank, Calif. Architect Josh Schweitzer (left) is best known for trendy and striking Los Angeles restaurant designs. When these two Californians teamed up to design The Big Life sports bar in Fukuoka, Japan, they created an American-style sports extravaganza that has enthusiastic Japanese flocking by the thousands.



SANDRO MARPILLERO, ARCHITECT

Sandro Marpillero, AIA, holds masters degrees in architecture from Columbia University and University Institute of Architecture in Venice, Italy, and maintains offices in New York and Venice. Besides serving such clients as DePano Design, New York, the former Fulbright scholar devotes time to academic pursuits, most recently as visiting critic at New York's Parsons School of Design.

Making time: DePlano's reception desk (right) anchors the wild series of images that surround it. Behind the sculptural abstraction of time lies the real thing—the inside of an enormous Big Ben clock, one of four that stud the Met Life Tower's 26th floor.

The clock runs faster in New York City—or so it seems, as taxicabs fly down the avenues and the subways rumble noisily underneath, ferrying an eternally anxious, overstressed, on-the-go populace to its endless rounds of appointments. So for all the majesty of the Empire State Building or the sheer height of the Twin Towers, it's only natural that the skyscraper considered to be the sentimental favorite for many New Yorkers is the Metropolitan Life Building, designed in 1909 by Napoleon LeBrun & Sons, whose clock tower with four Big Ben clocks not only *gives* the time, but imbues it with a rare sense of worldliness and romance. Only one of the tenants of One Madison Avenue can see the clocks without going outside, however. DePlano Design, a graphics design and communication firm, shares the building's 26th floor with the inner workings of the four, big clocks (actually the world's largest four-dial clock). Where many designers might try to gloss over the unwieldy timepieces, Sandro Marpillero, Architect welcomed them in the design for DePlano.

Time actually seems to accelerate the moment the elevators open onto the 26th floor. A trapezoidal ceiling angles the visitor toward an enormous copper, steel and glass dial that both abstracts a typical clockface and throws the reception desk into relief. Behind the sculptural abstraction lies the real thing—one of the four clock mechanisms. The space itself is divided by various "hands" created with I-beams and walls set on axis. Spotlights draw a clock dial on the ceiling. In short, DePlano's employees and clients step into a three-dimensional clock every time they get off the elevator.

Doing things with flair comes naturally to Marco DePlano. A native of Pisa, Italy, he rose to design director at New York's Burston-Marsteller before striking out on his own, attracting such blue chip clients as American Express, AT&T, Merrill Lynch, Bulova, Colgate Palmolive, Remy Martin and Jaguar. Former New York City Mayor David Dinkins chose the firm's graphics to represent the city's Quincentennial celebrations in 1992. The firm works internationally as well, with assignments in the Middle East, Asia, South America and Europe.

DePlano had already seen spaces the Empire State and the Flatiron buildings, when he visited a client whose offices were in the Met Life building. "I liked the smaller, more personalized floors," he recalls. "And I loved the idea that everyone in the neighborhood sets their watches by the tower."

The tower's clocks were a particular draw for DePlano because he owns one the country's most extensive collections of vintage '50s watches. "Clocks and watches are my passion," he admits. So when the 26th floor became available—for less money, owing to the space lost to the clock mechanisms and the need to maintain access to them—DePlano jumped at the chance.

Another design firm had worked on the space before Marpillero, attempting to mask what were essentially four big blocks of darkness created by the four clocks, not to mention the mechanisms that actually extend out in to the space. "The real challenge was to transform the liability of half-windows blocked by the clocks into something beautiful and workable," says Marpillero, who maintains offices in Venice and New York. Rather than hide the clocks, Marpillero emphasizes them as the central image within the design. "DePlano is all about making images through graphic design and communication," he points out. "They need a strong image themselves."



Time Is Money

Leave your wristwatch at home when you visit DePlano Design Associates, designed by Sandro Marpillero, Architect, New York

By Jean Godfrey-June





Throughout the space, Marpillero uses primary colors as indexes of space and time, and DePlano's office (top) is a prime example. It doubles as a conference room for large meetings with staff and clients as well as an executive office. People congregate around the mid-sized glass table (above), or organize themselves free-form around the space. The four clock mechanisms that dominate the floor plan (right) have been played up rather than masked by the architect.

Indeed, the image Marpillero fashioned now encompasses more than the space itself. Even DePlano's logo and letterhead reflect the image of a saw-toothed clock mechanism. "Once Marco got into the whole story of the design, he was incredibly enthusiastic," notes Marpillero. "He keeps enriching the space as time goes by. A clock here, another somewhere else, he keeps adding on."

DePlano's other obsession is Ferraris, so Marpillero has incorporated Ferrari red everywhere, lacing up the back of black leather Rietveld chairs, striping the walls and shelves, and even punctuating the massive sliding door to DePlano's office.

While the image of time was perfect, the timing of the project was more problematic. DePlano's move was already underway, necessitating an extremely fast-track approach. Marpillero wisely divided the project into three phases, so that the first, heavily structural part would be done before DePlano moved in.

Designing around an operational office was a challenge, Marpillero admits. "The second and third phases were all about reinforcing the narrative of the space," he says. Many of the details and flourishes

were introduced at the same time the budget required diligent monitoring. "We were dealing with much more sophisticated contractors," Marpillero observes, "people who could do the quality of work we needed, such as the reception desk area."

The need to balance witty and overblown aesthetics proved a struggle as well. "After all, you've got this sort of stupid joke—a three-dimensional clock," Marpillero says. "You run the risk of creating a one-liner. It was important to regain a tactile quality of space, to clarify and enrich the image, and to rescue it."

Marpillero also concentrated much of the imagery in the executive areas. "The office is small, but has to look big and successful," he observes. Since DePlano positions itself as a boutique that can stand up to the giants of the advertising world, the space must

ful purposes, Marpillero notes. "Since DePlano has the option to expand on the rest of the floor," he explains, "That side of the office remains basic, so adding space won't mean grafting on images." DePlano reports that this is already happening, "a little at a time."

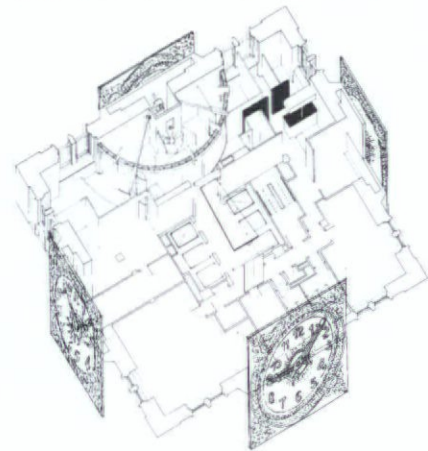
If the growth reflects client satisfaction with the firm's work, DePlano also finds that they like his offices. "This is a space that corporate executives can relate to," he says. "It's witty and creative, a radical change from their offices—but not some artist's loft in Soho. And they never forget it."

Employees like the space as well. "The building itself is so inspiring," DePlano believes, "and the interiors reinforce that inspiration." Meetings are relaxed affairs held in DePlano's large office, which gets everyone's creativity going. The circulation plan facilitates the easy trafficking of everything from computer printouts to photography through the space.

Of course, when one tries to imagine DePlano and his employees working in the busy office, the mind's eye has them all moving in a single direction: Clockwise. ☺

Project Summary: DePlano Design Associates

Location: New York, NY. **Total floor area:** 2,000 sq. ft. **No. of floors:** 1. **Total staff size:** 8. **Cost/sq. ft.:** \$80. **Wallcovering:** Gretchen Bellinger. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Dry wall:** U.S. Gypsum. **Rubber tile flooring:** Pirelli. **Carpet/carpet tile:** Wunda Weve. **Lighting:** Halo. **Doors:** custom by Zadar Construction. **Door hardware:** Rixson, Schlage. **Work stations:** custom by Zadar Construction. **Work station seating:** Herman Miller. **Lounge seating:** Palazetti. **Other seating:** Knoll. **Upholstery:** Herman Miller, Knoll. **Other tables:** custom by Zadar Construction. **Files:** Storwal. **Architectural woodworking/cabinetmaking:** Zadar Construction. **Signage:** custom by Zadar Construction. **Clock design:** Lauren Kogod, Sandro Marpillero. **Client:** De Plano Design Associates. **Architect:** Sandro Marpillero, AIA, principal in charge; Lauren Kogod, project designer. **Interior design specifications:** Glenn Gissler. **General contractor:** Herbert Construction. **Lighting designer:** Sandro Marpillero. **Photographer:** Elliott Kaufman.



If you can't beat the clock, join it

convey a sense of importance.

Since hierarchies are still common within the corporate world, Marpillero has emphatically delineated them with space. Lush, playful executive areas contrast with stark simplicity in the "regular" work spaces, which are punched with Mondrian-inspired primary colors. The layout's sleight of hand serves sever-



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Party On!

So what if the economy is down, unemployment is up and prospects are flat? Pontiac, Mich., is going dancing at Industry, a nightclub flashing a hot design by Victor Saroki & Associates Architects

By Amy Milshtein

When municipal governments try to revitalize flagging downtowns, many tried venues don't always ring true. Such was the case of the city of Pontiac, Mich. This northern suburb of Detroit boasted a vital, viable downtown from the 1920s to the 1940s. As the golden age of the American automobile faded into memory, Pontiac deteriorated too, despite the good intentions of the chamber of commerce and other local organizations to rejuvenate it. Downtown Pontiac faced the real possibility of becoming a ghost town—until a few restaurants opened up. Thanks to these brave entrepreneurs, residents have begun to believe that the city might work as an entertainment center. A group of these true believers, calling themselves National Entertainment, created Industry nightclub by inviting Victor Saroki & Associates Architects to design a hip, hopping space.

The story of Industry begins with National Entertainment's discovery of the Eagle Theater, a former vaudeville house dating from 1921. Blessed with Art Deco/Moorish architecture, an attractive layout and huge capacity, the Eagle was a natural for a nightclub. "The building's unique detailing really attracted us," remembers Amir Daiza, partner at National Entertainment Corporation. "And the location is just right."

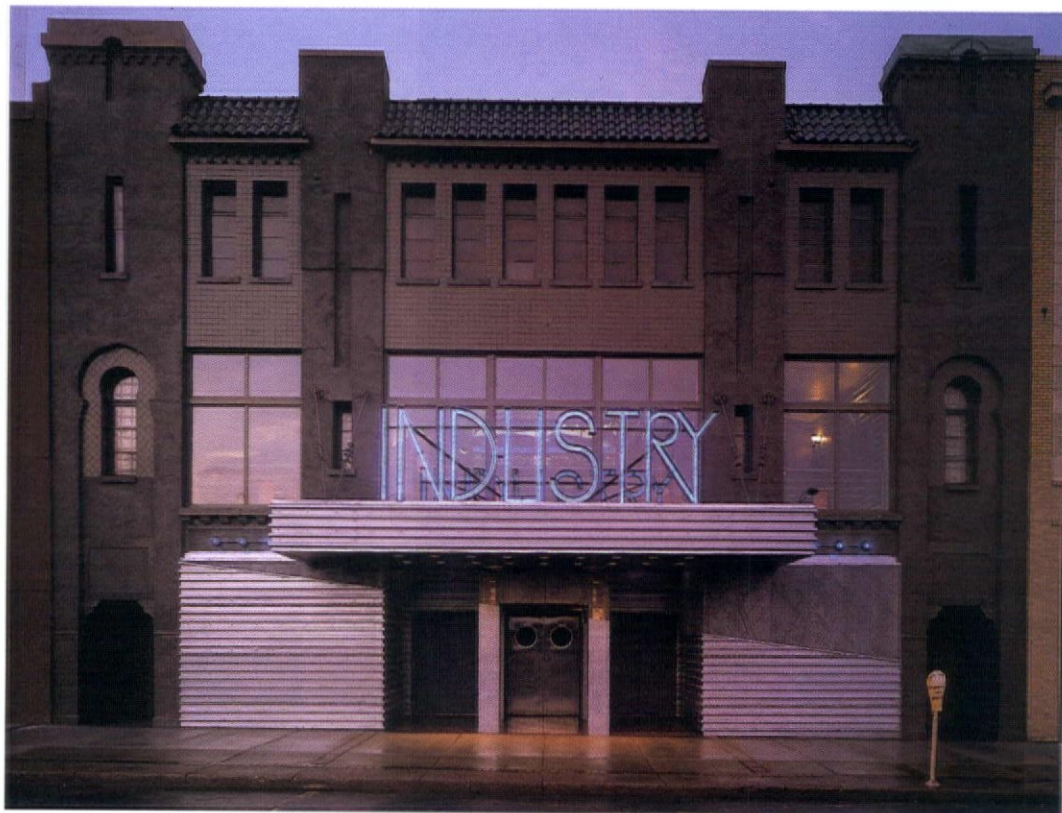
Daiza refers to the fact that despite Pontiac's recent rejuvenation, Industry sits in an area with "lots of character." He's being polite. The neighborhood seems made for a nightclub set that can hardly wait to shed its daytime mantle of respectability to party the night away on the cutting edge.

After deciding on the site, the owners contacted Victor Saroki, president of Victor Saroki & Associates Architects PC, who admittedly had no idea where to start. "Finally, I asked them if they had a name picked out yet," he recalls. "Once they said 'Industry' the whole concept came to me."

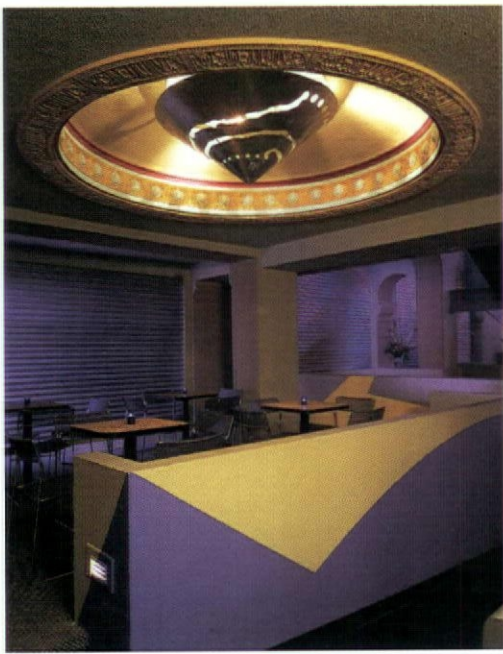
Saroki decided to restore much of the character of the masonry and plaster edifice, while inserting a high-tech, steel superstructure within its walls. Deconstructivist notions were employed in the treatment of both the old and new elements. For instance, Saroki lovingly peeled back the layers of paint and grime from the existing wall surfaces, plaster decorative details, Gothic buttresses and arches, and punched up the details with vibrant colors.

The new steel superstructure, by contrast, resembles a machine built of mezzanines, catwalks and bridges, to which such details as perforated metal acoustic wall

Disco Fever in Pontiac, Mich.: Architect Victor Saroki inserted steel mezzanines, catwalks and bridges (opposite) into Industry's interior, the former Eagle Theater, creating a high-tech, multi-layered venue. Not only is the look classic, it stands up well to nightly use and abuse. As one of the last big movie houses in town, Industry's 1920s Art Deco structure (below) was rescued from ruin by the people at National Entertainment Corp., who immediately appreciated its layout, capacity potential and architecture.



panels, ribbed steel deck employed as cladding, custom-designed steel stanchion-and-cable railings, and steel column covers have been added. Its presence is purposefully disruptive, as the neutral gray of the steel cuts into the ambitious color scheme, and



the structure traces new circulation paths through the space. The addition puts virtually everything at Industry on display.

"The whole point of a nightclub is to see and be seen," says Saroki. "The addition

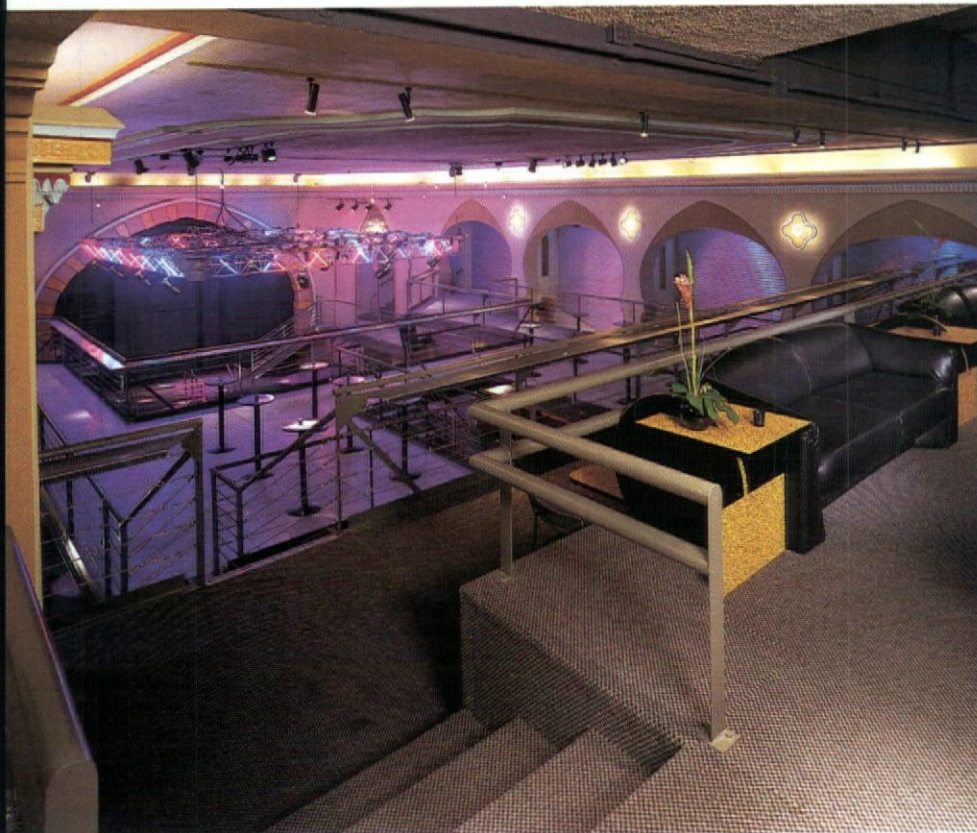
Mixing peace, tranquility and dessert with layers of jagged metal

allows lots of vantage points for that activity and also allows patrons a closer look at the architectural detailing." Altogether there are some 10 levels in the club and no dead ends to keep high energy patrons circulating. With two main bars, two smaller bars and a dance floor, nightclubbers have lots of choices. Interestingly enough, one of Industry's choicest areas is the special, top level VIP quiet bar.

Enjoying the view of downtown Pontiac through the club's only windows, the VIP bar bears ample evidence of the special attention it has received. Its central bar is fitted within the existing column grid, clad with layers of jagged metal and mesh peeled away and illuminated from within, creating light columns. It serves up drinks, champagne, coffee and dessert. Lush with Memphis furnishings, the lounge offers patrons a place to relax, celebrate or party on a different level.

"We were struggling to come up with a name for this room when I got a call from Daiza saying the name was chosen," tells Saroki. "I was a little disappointed until he told me they are calling it the 'Saroki Room.'" The architect says that his new-found notoriety impresses the younger set. "My nieces and nephews think I'm so cool," he confesses.

Why does Industry continue to draw the fickle nightclub crowd a full three years after its completion? One reason may be its broad client base, drawn from Michigan's Oakland County, one of the nation's wealthiest. The club, which can accommodate 1,200 revelers, opens at 9 p.m. Patrons start streaming in around 10:30 and leave at closing, which is at 2 a.m. After forking over a \$5 cover

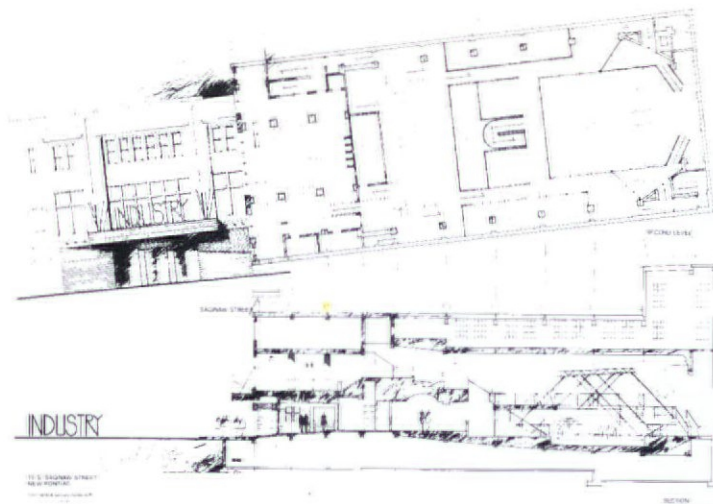


Original decorative elements, like Moorish arches and plaster moldings (opposite, bottom), were preserved and punctuated by the architect. Their bright colors stand in sharp contrast to the cold, steel addition.

Since Industry opened its doors (opposite, top right), people in surrounding, affluent Oakland County can have a hot time in the old town at night. Fueled by the club, other bars and restaurants popped up, making Pontiac an entertainment destination.

Saroki took special care in preserving the theater's original details (opposite, top left). "There was an unsuccessful club here before," remembers Amir Daiza, partner at National Entertainment Corp. "They tried to cover up the architecture. I think people want to experience it."

For champagne celebrations, quiet coffee and dessert or relaxed conversations, try the Saroki Room (below). Named after the architect, this VIP lounge is actually open to all, offering a view of downtown Pontiac from Industry's only window along with the choicest spot in the house.



charge, they spend on average \$10-13.

To keep the crowd and club fresh, the owners offer different music programs on different nights. So "techno" night attracts a younger crowd than "Saturday Night Fever" '70s disco night. They also incorporate art openings and fashion shows into the programs, which may draw an audience not interested in music at all. "We are concert

promoters at heart," says Daiza. "We featured Pearl Jam before they were on the cover of *Time*."

The owners agree, however, that the right music and the right crowd will not work in the wrong space. After finishing the club, Saroki tells of his misgivings. "You never know if a club design will be a hit or a flop," he asserts. "I guess that this one is a hit."

Daiza agrees. "The design is classic," he says. "It takes people several visits to see and appreciate it all." To make sure that they always have sparkling memories, used and abused Industry receives weekly touchups.

Client and architect credit their ability to communicate for the club's success. And they are not the only ones benefiting. Since Industry's debut, more bars, restaurants and clubs have opened up nearby, giving visitors the varied venue for a real night on the town.

Where will it all end? Whether or not Pontiac becomes an entertainment center for its region may be too soon to tell. But no matter what the future brings, Pontiac knows that it has successfully brought Industry to town. ☺



Project Summary: Industry Nightclub

Location: Pontiac, MI. **Total floor area:** 12,000 sq. ft. **No. of floors:** 4. **Average floor size:** 3,000 sq. ft. **Total guest capacity:** 1,200. **Cost/sq. ft.:** \$75. **Wallcoverings:** Alpro Acoustics. **Paint:** Benjamin Moore. **Laminate:** Abet Laminati Italia. **Carpet/carpet tile:** McQueen Carpets. **Lighting fixtures:** Flos, Artemide, custom. **Railings/screens/grill work:** Gates Construction Co. **Dining chairs:** Memphis. **Dining and cocktail tables:** Ray Katz, sculptor. **Lounge/cocktail seating:** Memphis. **Architectural woodwork and cabinetmaking:** Gates Construction. **Signage:** Charles Gates. **Client:** National Entertainment Corporation. **Architect:** Victor Saroki & Associates Architects. **Structural engineer:** Lefkofsky Bobish and Assoc. **Mechanical/electrical engineer:** Gates Construction Co. **General contractor:** Gates Construction Co. **Food service consultant:** The Merchant of Vino. **Lighting designer:** Victor Saroki & Associates Architects. **Furniture dealer:** Urban Architecture. **Photographer:** Beth Singer Photographer.



New Soft Shoe

The new showroom of G.H. Bass & Co. in New York, designed by Parsons & Fernandez-Casteleiro, PC, surrounds top quality shoes in a facility good enough to wear

By Roger Yee

He or she is 18 to 44 years old, college-educated, middle to upper middle class with an annual household income of \$30,000 or more, working or playing in an urban environment—and wearing rugged, outdoor shoes once reserved for loggers, hunters and farmers. Americans of a certain age may be especially disconcerted by the twentysomething's choice of footwear, but G.H. Bass & Co., a Maine-based shoemaker since 1876, can enjoy its popularity in the current fashion scene as just reward for an honest shoemaker who stuck to his last. "We are proud of our heritage," the company founded by George Henry Bass proclaims in its official history. "And each pair of shoes we craft today holds a small part of American history as well as a continued commitment to the very finest quality materials and workmanship." Retail store buyers who visit the new, 5,600-sq. ft. Bass showroom in midtown Manhattan, designed by the architecture firm of Parsons & Fernandez-Casteleiro, PC, are delighted to discover that the facility is as attractive, sturdy and comfortable to use as a Bass Weejun®.

That the new showroom at 1414 Avenue of the Americas doubles as a prototype store for retailers who carry the Bass line is no accident, but the scope of the project, starting with raw space and ending with furniture, fixtures and equipment, evolved partly by chance. "Our previous showroom occupied this very same floor," says Kristi M. Kamps, director, visual design, for Bass. "A fire swept through the space just as a minor renovation was being completed. Fortunately, it was time for a change."

Kamps convened the Bass sales staff to draw up a wish list for the new national showroom and regional sales office. The consensus was that the company, a subsidiary of Phillips-Van Heusen, should develop a new, younger and more sharply defined identity consistent with its confident, upscale and demanding customers. "Everyone knew Bass needed a strong corporate image," Kamps remembers. "We were using some 30 different images and producing chaos at the retail level."

Yet Bass recognized that its cherished, century-old tradition was critical to the new



design. Consequently, Parsons & Fernandez-Casteleiro worked closely with Kamps and her colleagues to weave the Bass shoes, logotype, graphics and antiques into a tightly defined but attractive architectural vocabulary of custom-designed maple furniture and fixtures, slate flooring, brass trim, drywall and sandblasted glass. "We sought to create a functional yet warm and friendly environment for Bass," says Manuel Fernandez-Casteleiro, AIA, a principal of the architecture firm.

To facilitate the flow of buyers, which becomes especially heavy during market weeks, the architects created a hierarchy of spaces in which the window walls are dedicated to a large gallery that leads buyers to large conference rooms for women's and men's shoes, followed by small conference

A relatively small reception vestibule (above) furnished in maplewood cabinetry and chairs, and framed in aluminum and glass (sandblasted with the company logotype) on a slate floor sets the stage for retail store buyers arriving in the G.H. Bass & Co. showroom in midtown Manhattan. The gallery that immediately awaits them (opposite) provides a sharp contrast with its expansive space, displays of products and outdoor views.

rooms called closing rooms, leaving support spaces such as a small, service kitchen at the core of the building. To accentuate the dynamics between the company's heritage and its contemporary customers, the architects transposed a second planning grid, shifted to align with the dominant views in the neighborhood, on the building's own grid, and proceeded to align the reception area, free-standing display fixtures, floor and ceiling joints to the transposed grid.

Each space is furnished with shelving, tables, chairs and benches, and such fixtures as signage, banners, life style photography and frames, product displays, that are appropriate to the product presentation—as well as ruggedly handsome, easy to use and available for retailers to install in their stores. "The furniture and fixtures have been designed and made to become extensions of Bass products," notes Jeffrey G. Parsons, AIA, a principal of the architecture firm. Every step in the progress of the presentation shows how diligently Parsons & Fernandez-Casteliero has worked with Bass.

For example, when arriving buyers pass through the exaggerated perspective of the small reception vestibule, they enter the expansive, L-shaped gallery (echoing the building's basic footprint), that displays the entire Bass line in seasonal vignettes oriented to the transposed grid using tables, free-standing shelves, antiques and other props, sliding partitions and movable walls. Built-in, adjustable shelving that showcases shoes in a variety of techniques lines the walls of the two conference rooms, located at the ends of the L shape, where buyers edit the men's and women's lines down to final selections. In the closing rooms, small conference rooms where buyers write their orders, slatwalls with custom shelves hold shoes to be ordered.

Kamps firmly believes that the considerable attention paid to the visual merchandising by Parsons & Fernandez-Casteliero is paying off for Bass and its retailers. "A good visual merchandising program can be critical in giving customers an initial feel for a product," she indicates. "Market research shows that some 70% of the customer's decision to buy is made at the retail point of purchase." In effect, details such as the solid maplewood, fine laser engraved logotypes, brass details and finely beveled edges surround Bass shoes with a physical environment of comparable quality.

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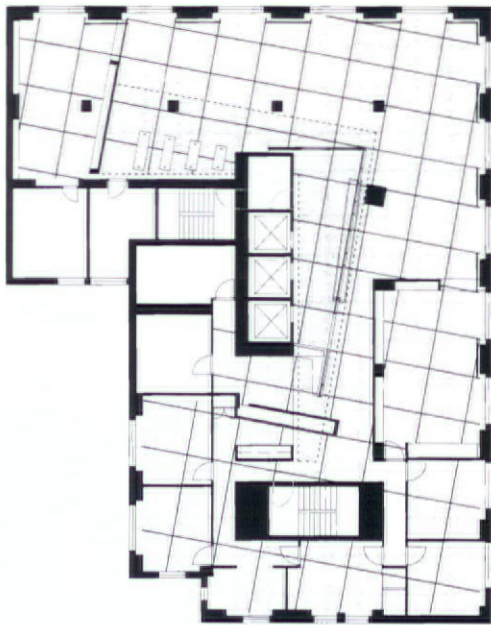
How well this strategy works has already been tested by the armies of buyers that invade the showroom in the market weeks that occur four times a year. "Meetings here with retailers can be fairly intense," Kamps reports. "It's not unusual for them to run one to four hours and to involve the divisional heads, general merchandising managers

How good architecture sells shoes

and even presidents of stores. But the showroom has performed superbly for us. We're delighted with the way the design has reinforced the quality image of Bass."

Given comments like these, the new facility should wear as comfortably as—you guessed it—a pair of Bass shoes. ☺





Architecture is part of the visual merchandising at Bass, where a special exhibition of vitrines (opposite, top) just beyond the reception area displays actual Bass shoes worn by celebrities at various times in the company's history; the shoe on the far right once belonged to aviator Charles Lindbergh. The product presentation continues in the large conference room for men's shoes (opposite, bottom), outfitted with men's clothing and other appropriate accessories.

Project Summary: G.H. Bass & Co.

Location: New York, NY. **Total floor area:** 5,600 sq. ft. **No. of floors:** 1. **Paint:** Benjamin Moore, Pratt & Lambert. **Slate flooring:** P.M. Cousins. **Ceramic tile:** American Olean. **Carpet tile:** Lees. **Lighting:** Lightolier. **Hardware:** Forms & Surfaces. **Walls and sliding doors:** Kawneer, Saino. **Metal work:** John DeLorenzo & Bros. **Window treatment:** Hunter Douglas. **Conference tables:** Geiger. **Product displays, block signs, shoe risers:** custom, made by Matthews & Miller for G.H. Bass & Co. **Seating, nesting tables, sales station tables, convertible tables, pedestal displays:** custom, made by Anson Woodworking for G.H. Bass & Co. **Frames, display vitrines, tabletop cupboard display fixtures, framed art, antiques:** custom,

made by Robert Clements Fine Art for G.H. Bass & Co. **Upholstery, slipcovers, chair cushions:** custom by Al Mercier Upholstery for G.H. Bass & Co. **Photography blow-ups, heritage photography, art productions:** Portland Photographics for G.H. Bass & Co. **Plants and flowers:** Ariston Florist. **Architectural woodworking and cabinetmaking:** Madigan Millworks. **Kitchen appliances:** Sub-Zero, Frankle, Speakman. **Plumbing fixtures:** American Standard. **Client:** G.H. Bass & Co. **Architect:** Parsons & Fernandez-Casteleiro, PC; Jeffrey G. Parsons, AIA, principal; Manuel Fernandez-Casteleiro, AIA, principal; William Deegan, project designer; Chuck Tewfik, project architect. **Mechanical/electrical engineer:** Lev Zetlin Assoc. **General contractor:** Quinn Construction Group. **Photographer:** Paul Warchol.

Attention to detail is evident in the display fixtures shown in an alcove of the main gallery (right), where a variety of tables and freestanding shelves demonstrate to retailers the possibilities for visual merchandising of Bass shoes. On a decidedly more tranquil note, a lounge (above) for Bass personnel gives a much needed moment of respite during busy market weeks, in which hundreds of buyers, retail VIPs and fashion editors walk through each day.



In the Belly of the Burrito

Did witchcraft remove the hex on the site of Denver's Mexicali Café, or just good design
by Semple, Brown, Roberts, P.C.?

By Amy Milshtein





Not a single cliché painted burrow, adobe wall or tile floor can be found inside Denver's Mexicali Café (opposite). Instead, the architect opted for wild, fiesta colors set against a neutral background to impart the visual flavors of Mexico.

This below-grade site in Larimer Square saw eight restaurants come and go in 10 years. Semple, Brown, Roberts, P.C. decided the key to success was accenting the street level entry (above). Tables, taco bar and an exhibition tortilla maker entice potential customers.

Are you afraid of the basement? Children see the basement as a constant source of anxiety. What sort of evil lurks down there, casting strange, misshapen shadows, hiding in those dark, cobwebbed corners? Of course, adults outgrow that phobia and fearlessly trod downstairs, right? Well, there's one underground space in Denver's Larimer Square where eight restaurants have turned over in 10 years. With a churn rate like that the spot seemed hexed. As it turns out, the site didn't need an exorcism—just a great idea like the Mexicali Café with a great design by Semple Brown Roberts.

With so many failures preceding it, the Café's owners were certainly taking a risk. "We had faith in the location," says Mexicali Café Inc. partner Randy Rutherford, "and faith in an upscale Mexican venue." Luckily they also had faith in the designer to make them both work.

Larimer Square poses many challenges to a designer. Located in downtown Denver, the Square is an historic district filled with street-level retail shops and below-grade

restaurants. Exterior construction and signage limitations may be the reason that the Café's site saw such turnover. "It's hard enough to convince people to enter a street level restaurant," says Sarah Semple Brown, principal of Semple, Brown, Roberts, P.C. "Imagine persuading them to commit to a poorly marked, hard-to-find, below ground space."

Knowing the challenge, client and designer sought refuge in research. Since Mexican restaurants have historically done well in Denver, and there were none in Larimer Square, everyone felt that the Café was a natural. The area also attracts a diverse group of patrons. Theater-goers, business people and tourists keep the Square busy morning, noon and night. But how do you get these people to notice your space—and feel comfortable coming in?

Local ordinances precluded erecting obvious signage, so Semple, Brown, Roberts decided to let the restaurant do the talking. "The entry is on ground level," explains Brown. "There's also about 300 square feet

of space there." Brown stationed a taco bar and exhibition tortilla maker in this space to attract interest. Three small tables and outside seating keep the street level lively and pedestrians curious.

While all this activity may get potential customers interested, it is the renovated staircase that gets them down into the restaurant. Semple, Brown, Roberts removed an oppressive arch and widened

Turning a cave into a fiesta starring a lady in a 1947 Cadillac

the staircase, making the downstairs visible from outside. "We made it very generous and inviting," reports Brown. "It takes away some of that 'fear of the unknown.'"

Hotly colored galvanized metal "ribbons" twist and turn on the staircase like psychedelic ticker tape. The reds, oranges, pinks and greens grab the eye and compel the viewer downstairs, where a veritable fiesta awaits, both visually and gastronomically. Neutral toned materials balance the rowdy hues.

"We exposed the brick and added hardwood floors to act as a base," recalls Brown. "Then we just went wild with the colors." Stamped, galvanized sheet metal wraps

structural columns and caps seating area partitions. The booths themselves boast four different colors. "The company that makes them couldn't believe what we specified," says Brown with a laugh. "Now they use them as examples of their work."

The multi colored ribbons that start at the top of the staircase twist and turn and end up over the bar where they look like streamers blowing in the wind. The interior definitely evokes Mexico without being cliché. Not one bullfight painting, stuffed burrow, stucco or adobe wall or piece of wrought iron raises its well-worn head. Instead, the Mexicali Café gets its flavor from color, personalized design elements and a story.

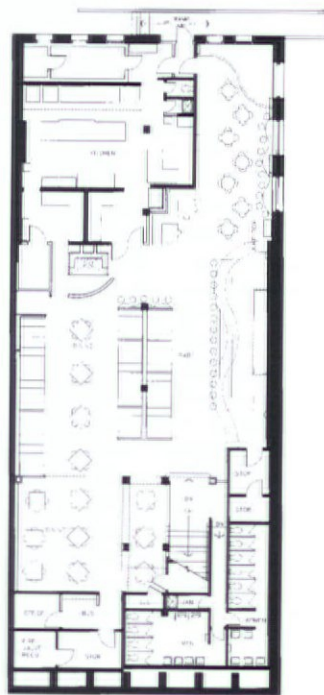
"We didn't want any cookie-cutter knickknacks in the space," says Rutherford. "So we employed one-of-a-kind, quirky things like an oil barrel with 'Fresh Chickhen' (purposely misspelled) painted on the front." Another item that separates the space from your average Mexican chain are hand painted tables.

Lighting in the underground space took on a special function. Brown decided against simulating the sun with a wash of light, opting



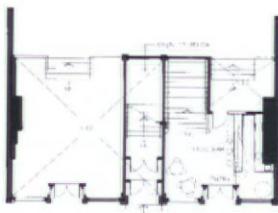


Ride Sally ride: That '47 Cadillac (opposite) belongs to Mexicali Sally, a legendary character that the Café owners cooked up as their restaurant's theme. "The design may change somewhat over the years," says Mexicali Café Inc. partner Randy Rutherford, "but the car stays."



LOWER LEVEL RESTAURANT
120'-0" x 100'-0"

Brightly colored galvanized metal "ribbons" wave like streamers above the Café's bar (above). These ribbons start at the top of the staircase and snake their way down, luring potential customers with their outrageous hues.



STREET LEVEL ENTRY PLAN
120'-0" x 100'-0"

instead for a warm, cozy mix of incandescent and halogen. Rustic, bare-bulbed pendants hang over the booths and add a theatrical feel.

One of the elements that stands out most is the full-sized, 1947 Cadillac mounted to the wall. It's all part of Mexicali Café's graphic package, appearing on signs, matches and menus. The idea was cooked up by the owners, who envisioned a legendary character. Mexicali Sally, who drove her 1947 Cadillac throughout the Southwest, opening restaurants serving authentic Mexican fare.

Of course, there is only one Mexicali Café, even though the owners have already had offers to franchise. Instead, they serve

breakfast, lunch and dinner to Denverites who spend an average of \$8-10 for the meal. To keep the concept fresh, Rutherford and partners change the menu twice a year. "We are really proud of what we've done," he says. "We've been in this space for four and one half years and the place is still going strong."

Looks like the hex has been lifted. Now all we have to fear is a wicked case of heartburn. ☺

Project Summary: Mexicali Café

Location: Denver, CO. **Total floor area:** 4,600 sq. ft. **No. of floors:** 1. **Total capacity by guests:** 150. **Cost/sq. ft.:** \$100. **Wallcoverings:** custom. **Paint:** Benjamin Moore. **Laminate:** Formica. **Flooring:** All City Flooring. **Lighting fixtures:** Lithonia. **Doors:** custom. **Railings, screens, grill work:** custom. **Galvanized sheet metal work:** Action Air Inc. **Dining chairs:** KD/Context. **Dining tables:** custom painted tops with L&B Manufacturers bases. **Lighting fixtures:** custom, Lithonia. **Lounge/cocktail seating:** L&B Manufacturers. **Banquettes, built-in seating:** Denver Seating. **Upholstery:** Naugahyde. **Signage:** Weber Design Partners. **Wood fire rotisserie grill:** Ian P. Lawes & Assoc. **Tortilla maker:** Besco Rotomal. **Client:** The Larimer Group. **Architect and interior designer:** Semple, Brown, Roberts, P. C. **Structural engineer:** Structural Consultants Inc. **Mechanical engineer:** J.J. Blank Engineering. **Electrical engineer:** Torgerson Yingling Associates. **General contractor:** George Reinhart. **Food service consultant:** Andrew Druvea. **Lighting designer:** Les Yingling. **Signage/graphic designer:** Weber Design Partners. **Photographer:** Andrew Kramer.



That's Progress

Interior Architects transforms a turn-of-the-century San Francisco warehouse into a state-of-the-art video production facility for Jack Morton Productions, where the past is never far from the future

By Jennifer Thiele Busch

Interior Architects' use of simple, cost-effective materials like MDF wall panels and concrete flooring in Jack Morton Productions' reception area (above and opposite) produced a spare, neutral look that satisfies the client's dual preference for industrial and Japanese-influenced design.

Cool, aquatic colors and a floor design that simulates a riverbed make soothing references to nature.

Roger Rabbit, Terminator II and Jurassic Park are some of the more entertaining examples of films utilizing advanced video production techniques and computer-generated graphics. On a smaller, but still highly technical scale, are the numerous training videos, instructional films and internal marketing materials used every day throughout corporate America. For Jack Morton Productions (JMP), one of the nation's largest video production companies, keeping pace with advanced video technology has nothing to do with box office revenues. It's just part of helping its business clients communicate. When the firm wanted to move its San Francisco offices without a big production, however, it turned to Interior Architects.

With the explosion of information and communication technology, JMP has grown considerably from a specialty producer of traditional meeting and presentation media into a full-service communications firm, providing the nation's businesses and associations with expertise in such advanced audio/visual capabilities as high-tech video, high-definition television and computer graphics. Its *Fortune 500* client list, which includes BMW, IBM, Philip Morris, Avon and Marriott to name a few, is served by 10 offices nationwide that attempt to match its technology to the particular needs of individual markets.

"We target different markets throughout the country, and no two facilities are alike technologically," explains Shirley Lyle, JMP's director of design and facilities. In New York, for example, production facilities are oriented towards high-tech video for corporate clients. The San Francisco office, on the other hand, caters mostly to the Silicon Valley crowd and is geared more towards high-definition television and virtual reality applications. "A shared proprietary computer graphics system unifies the look and composition of all our work," adds Lyle.

When JMP decided to relocate its San Francisco hub in 1992 to streamline functions and update technology, Lyle went in search of a new space that would have a "different look." The company settled on a 9,000-sq. ft. former warehouse in the city's funky South of Market (SoMa) district, complete with old factory window casings, a 24-ft. open-strut ceiling and natural light.

"Just after securing the space," says Lyle, "I brought Interior Architects out to see it, and I liked the way they interpreted my concepts." As an experienced interior designer herself, Lyle had definite ideas on how she wanted the space to be designed. Among Lyle's goals was her preference that each JMP facility somehow reflect the local character and culture.





venue in which we could be more creative than usual."

Functional requirements remained firmly rooted in practicality. "Fortunately," observes Garrett, "'functional' doesn't mean the design can't be enjoyable and fun as well." For example, Lyle's insistence on a practical flow of work space is figuratively introduced in reception, where unevenly finished concrete flooring and flush-mounted carpeting simulate a river flowing through the space. "I suggested the organic, wave-like curve as being a tongue-in-cheek interpretation of a riverbed," muses Lyle.

A conventional organization of interior space at JMP placed private offices and conference rooms along the warehouse perimeter and open plan work stations and filing banks at the core. The

"She was looking for something that had inspiring character to it, and we were very enthusiastic about the possibilities," recalls Anthony Garrett, design principal at Interior Architects. "In fact, we immediately started asking asking programming questions and identifying all the parts and pieces as if we were ready to run with the project. We

office layout comfortably accommodates the existing 18-person staff plus a steady influx of regular freelancers, and can expand if future growth demands. The more technical production support spaces were likewise designed with flexibility in mind. A client demonstration area, for example, can be set up for both seated and standing viewing options.

Since JMP's perimeter offices relate more to status than to necessity, the client was willing to sacrifice visual and acoustical privacy in order to embrace and accentuate the drama inherent in the raw industrial space. Thus, sliding glass walls in private offices leave views open from core to window wall and maximize the light pouring in. Office walls also fall short of ceiling height to leave much of the structural character of the warehouse—including wooden ceiling beams, metal trusses and ductwork—exposed to view. Functionally, nothing has been lost by the less-than-private private offices. In fact, the work process may even have been enhanced. "The staff works by the teamwork concept, where open communication access and visual connections between directors and the employees who report to them are vital," explains Garrett.

Lyle was so concerned about preserving a clear visual line through to the windows that she and Interior Architects jointly developed a lighting system that would leave outside views virtually unimpeded. "The problem was how to adequately light offices and a conference room without ceilings."

Over the river and through the reception area

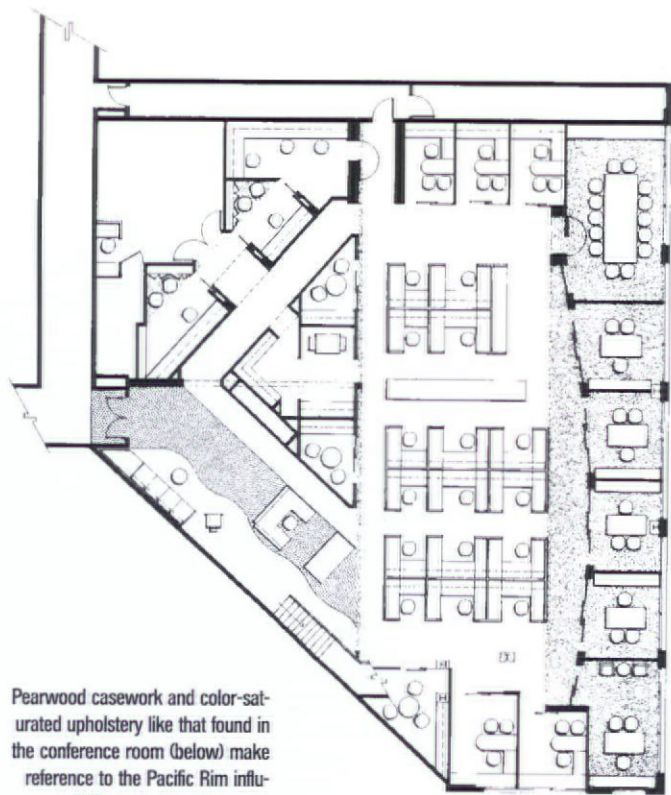
Since JMP was intent on preserving the raw structural character of the old warehouse in San Francisco's funky South of Market (SoMa) district, glass-walled private offices (above) were designed to leave wood beam ceilings, metal trusses, ductwork and factory window casings as exposed as possible. Low-profile, wire-hung lamps insure unimpeded core-to-window wall views.

hadn't even given them a fee yet."

Once the ink was dry on the contract, designer and client willingly shared involvement in the design process. "It was definitely a collaboration," says Lyle. "We interpreted each others' ideas with ease because we spoke the same language."

That language may have seemed cryptic at first—when Lyle described the look she was after as "Industrio-Japanese." "I like the Asian influence in San Francisco," she explains. "I wanted to marry the spirituality of nature that you might find in a Shinto temple with the technology we use at Jack Morton. I also wanted to preserve the character of the old warehouse."

Interior Architects was undaunted by the seemingly disparate aesthetic requirements. Ultimately, details like warm pearwood finishes, cool, aquatic colors and a custom-designed, rough-hewn Japanese chair in reception combined quite gracefully with industrial grade materials and the original, raw character of the structure. Admits Lyle, "We definitely thought San Francisco was a



Pearwood casework and color-saturated upholstery like that found in the conference room (below) make reference to the Pacific Rim influence at JMP, and help add a sense of warmth to the otherwise minimalist, industrial design that has been referred to as "industrial-Japanese" in outlook.

explains Garrett. The solution was a series of low voltage, direct lighting fixtures suspended from wires strung between dry wall partitions separating each office. The wires and minimum profile lamps—what Lyle refers to as "no-nonsense contemporary starkness"—all but disappear against the old-fashioned factory window casings and vertical blind window treatments.

Throughout the offices, industrial simplicity in the form of such touches as MDF wall panels and the unevenly finished concrete flooring in reception graciously complements the subtle Japanese theme, giving definite form to Lyle's

quest for an "industrial-Japanese" style. "The industrial aspects of the design are very simple, neutral and restrained, which are characteristics of Japanese architecture as well," says Garrett.

The minimalist aesthetic also offered significant cost-savings. "We were trying to build for \$40 per sq. ft., and that's considered a budget job in San Francisco," notes Garrett. "We selected many industrial-type materials because they gave us the look we wanted, but they also tended to be less costly."

Nowadays, it's a rare production company that can be frugal and still come up with a blockbuster. ☞

Project Summary: Jack Morton Productions Inc.

Location: San Francisco, CA. **Total floor area:** 9,000 sq. ft. **No. of floors:** One plus mezzanine. **Total staff size:** 18. **Carpet:** Harbinger. **Lighting:** Halo, Luce Plan, Translite, Atelier International, Artemide, Zumtobel. **Reception desk:** Cabinart, Demir Hamami. **Desks/credenzas:** Rose Johnson. **Conference table:** Atelier International. **Other tables:** Cabinart, Demir Hamami. **Custom credenza/AV cabinet:** Cabinart, Demir Hamami. **Office seating:** Vitra. **Guest seating:** Monel. **Conference seating:** Vitra. **Other seating:** Cabinart, Demir Hamami; Kasparians. **Upholstery:** Architex, Pallas. **Planters, accessories:** Plant Design. **Artwork:** Museum of Modern Art Rental Gallery. **Client:** Jack Morton Productions Inc. **Interior designer:** Interior Architects Inc. **General contractor:** Hazel Construction. **Lighting consultant:** Lighting Integration Technology. **Photography:** Beatriz Coll.



If You Build It, They Will Come

Some Japanese would gladly trade their business suits for a ball park box seat—and now they can, at The Big Life in Fukuoka, designed by Seireeni Studios and Josh Schweitzer

By Jennifer Thiele Busch

Bigger than life: The main entrance to Japan's newest American-style sports bar (below), aptly named The Big Life, gives visitors a glimpse of the dramatic interior themes to come. By squeezing oversized sports-related murals into tight spaces (opposite), designers Rick Seireeni and Josh Schweitzer give the space a strong sense of animation—and hope to intrigue patrons with the idea of a fantasy world beyond their own.

Baseball, hotdogs, apple pie—and Toyotas? Despite the exaggerated portrayal of Japan as our cold-blooded, calculating economic conquerer in Michael Crichton's recent literary and motion picture success, *Rising Sun*, there are still plenty of things that the Japanese admire, even envy, about American culture. They are fascinated with our multi-million dollar sports industry. Devoted fans of baseball and golf since the beginning of this century, the Japanese have also expressed a growing interest in football, basketball (Michael Jordan is a household name), ice hockey and rodeo. Now, The Daiei Group, a giant Tokyo-based supermarket chain, has imported yet another

American sports tradition in the form of The Big Life, an American-themed sports bar in the city of Fukuoka. And who better to inject a real sense of Americana than two California dudes, graphic designer Rick Seireeni of Seireeni Studios and Josh Schweitzer, Architect.

What sports fan can forget the furor raised in 1992 when Japanese investors tried unsuccessfully to buy the Seattle Mariners? In fact, the Japanese have their own, very popular version of major league baseball that attracts millions of spectators annually. But when Isao Nakauchi, Daiei's chairman and chief executive officer and owner of the floundering Fukuoka Hawks baseball team, built a retractable dome in the team's home city of 1.1 million citizens, he didn't want his return on investment to depend solely on ticket sales for the dome's 52,000 seats.

To generate additional income from crowds of sports-loving Japanese both in-season and off, Nakauchi conceived of The Big Life. "The products of American leisure culture are quite popular in Japan," notes Yoshinori Hirota, manager of The Big Life. "American spectator sports and sports bars are becoming particularly popular because of their clean image and mass appeal. With this knowledge, we believed a super-large, super-scale, American-style sports bar would do well in this industrial-based city."

So far, Nakauchi's bet on the popularity of this concept—inspired by a visit to an American sports bar on a recent trip to the United States—has paid off. By the summer of 1993, The Big Life's daily revenues on weekends and game days averaged between \$60,000 and \$70,000. Daily revenues on non-game or non-concert event weekdays, when the stadium might otherwise have sat idle, were averaging between \$25,000 and \$30,000. "The facility has been amazingly successful so far," adds Hirota. "It has met and exceeded the most optimistic financial projections."

The retractable dome stadium is only the second of its kind in the world, along with Toronto's Skydome. The facility is actually part of a much larger waterfront reclamation project taking place in Fukuoka, on Japan's southernmost island of Kyushu, the "Michigan of Japan," where all Hondas and Toyotas are produced. Known as Pan Pacific Village, the project under development by Daiei will eventually include a second entertainment dome and a Cesar Pelli-designed hotel.

Tokyo-based Creative Intelligence Associates (CIA) was assigned the role of "architectural producer," a type of middleman in Japan responsible for directing and streamlining a project from start to finish that includes locating the design talent, on behalf of the client. CIA's president Sy Chen recalls that Daiei gave him few specific directives regarding the proposed sports bar. "They wanted a space designed like a circus, with an all-American theme," says Chen, "where the average consumer would spend ¥1000 (US\$9.50) per hour."

Given the potential for creativity, Chen had little trouble selecting Los Angeles-based graphics consultant Rick Seireeni, a former art director for Warner Bros. Records with extensive experience designing for the American







pop-cultural scene, to develop the conceptual design for The Big Life. The 27,000-sq. ft. strip of the stadium's interior on the third tier above the outfield would undoubtedly require considerable imagination and careful space planning to turn it into a successful anchor destination. "The space is very long and narrow," explains Seireeni. "It's 1/3 the length of the entire tier, only 35 ft. to 40 ft. at its widest point, and the ceiling heights vary from 8 ft. to 14 ft." And that's not to mention the series of 3-ft.-wide support columns throughout.

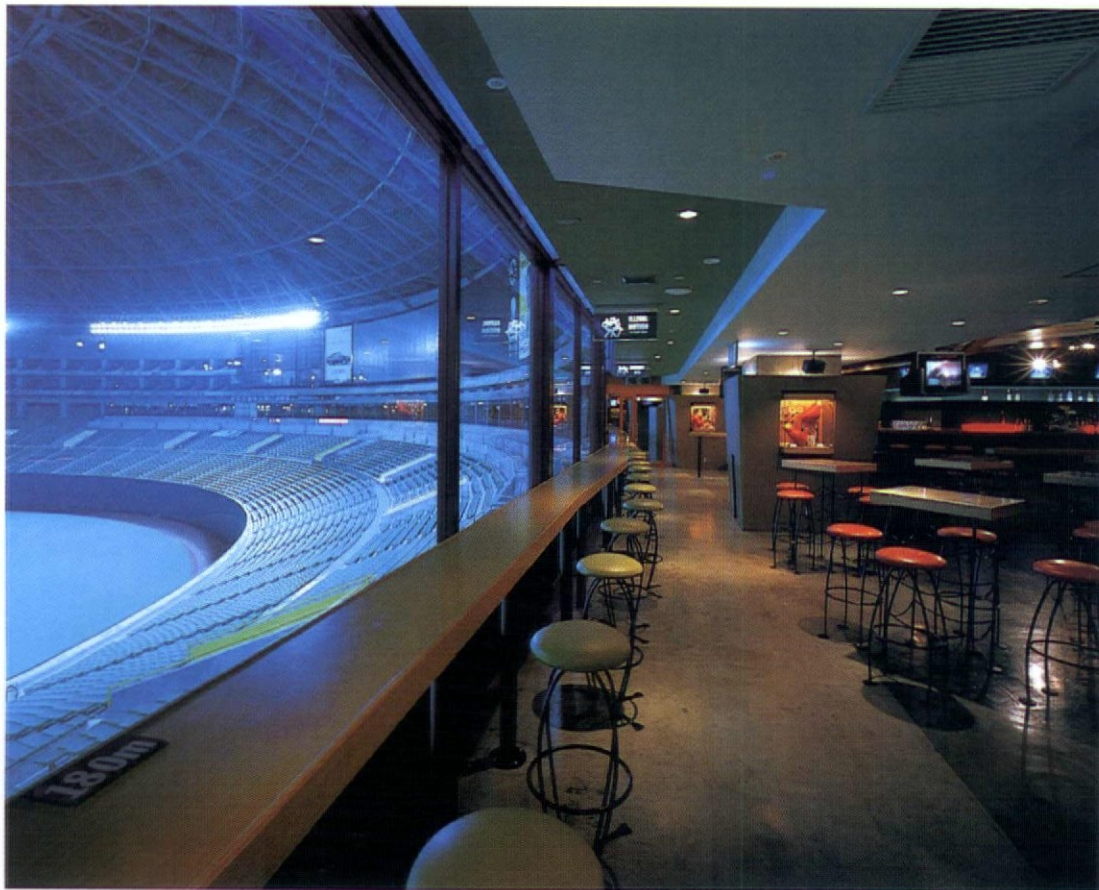
When Chen and Seireeni brought architect Josh Schweitzer—noted for his trendy and visually striking Los Angeles restaurant designs—on board, the design team was complete. Together the three men further developed the concept, thought up the name, designed the interiors and furniture, conceived of the bold graphics and art program and consulted on the entertainment for The Big Life. Food consultant Ruth Leserman, who developed the original menu for the Hard Rock Cafe, was retained to design a menu that keeps food costs to 25% of revenues, and Japanese chefs were trained on preparation of the typically American fare in Beverly Hills, Calif. Leserman's partner Joseph Suceveanu was consulted on the challenge of operating a food service for The Big Life's enormous 1,000-seat capacity.

"Designing the interior was really intuitive," recalls Seireeni. "Our choices were determined by the space." The designers immediately recognized that the grand atmosphere typical of American sports bars would be all but impossible to achieve in the confines of the stadium interior. Instead, the space was tightly but cleverly divided into 17 sections, each with a different sports theme. Each theme is reinforced by interior design, food and drink, staff uniforms and video software that directly relate to each individual sport portrayed. "It was really a puzzle," says Seireeni.

Rodeo, boxing, golf and tennis, surfing and sailing, auto racing, baseball, basketball and football are represented in different areas with names like Illegal Motion, Ringside Bar, Bull Pen, Caddy Shack, Anchor Lounge, Hall of Fame and End Zone, while restrooms are aptly named the 19th Hole and the Pit Stop. To reduce monotony, the long, continuous space is frequently punctuated by lounge areas, more quiet eddies or private party rooms adjacent to the themed sections.

To avoid too literal an interpretation of the sports themes, however, the team used simplified and abstracted design elements and architectural details. "We pulled away from the Disney approach," explains Schweitzer. "Characters went out in favor of characteristics." For example, tall, thin, tapered columns in the Triple Play Café allude to the shape of baseball bats, as round glowing lights hanging from the ceiling suggest baseballs.

"We struggled with the Ringside Bar," recalls Schweitzer. "We wanted to portray the idea of what boxing is like without making it look like a boxing ring." The solution? Table



The Big Life runs one-third the length of a tier in Fukuoka's new retractable dome stadium, making it perhaps the longest, skinniest bar around and posing space planning challenges. Its 17 individually sports-themed sections—offering live band entertainment, karaoke, a quieter bar and other choices—thread through narrow passageways, around numerous columns and beneath low ceilings. Boasting such clever names as the Ringside Bar (opposite, top), Illegal Motion Disco (opposite, middle) and Touchdown Bar (opposite, bottom), each section represents its own sport without seeming too much like a caricature.

The Big Life has fulfilled its goal of drawing sports-loving Japanese to Fukuoka Stadium even on non-game days, but it still offers a great seat for the Daiei Hawks baseball games, too. In fact, its continuous drink rail (left) provides a full 540 ft.'s worth of "the best seat in the house."

bases are made from metal draped between posts to look like ropes. And though Schweitzer admits it's a bit lurid, the predominantly red and purple colors should subtly remind patrons of blood and black eyes. "Americans would look at it as a weird place," Schweitzer admits, "and the Japanese do too."

Though the design's ultimate goal was to bring a sense of Americana to industrial Japan, its creators also looked beyond the obvious athletic images to the real attraction of big league sports. "The design is sup-

If they could be like Mike...or O.J....or Reggie

posed to represent American sports, and it does that in all the things that are presented," observes Schweitzer. "But The Big Life really represents that fantasy life beyond your own. Sports allow you to escape from work and float off into another realm."

Consequently, huge murals throughout serve to make space seem larger than life. "By having everything overscaled, we overwhelm the customers, but make them feel big at the same time." The murals, based upon the abstraction of images found in South American and Mexican art, also counteract the strong angularity of the architecture. "Pinching these oversized elements into small spaces gives the place more animation," explains Schweitzer. On the other hand, he adds, "Trying to squeeze in all those things made it even a more complicated puzzle."

When some 4,000-5,000 fans flock to The Big

Life on an average day—and 8,000 on weekends, according to Chen—the long narrow space can seem crowded and almost maze-like to patrons as well. "Moving from one end to the other is hard, I must say," admits Seireeni. But Schweitzer considers the circulation pattern an intriguing element of the design. "I like circuitous routes," he insists. "They can add interesting things to the travel."

"The Big Life breaks all the rules about things being small in Japan," muses Seireeni. Indeed, The Big Life's most outstanding feature is the continuous drink rail that runs the length of the window wall overlooking the playing field. At 540 ft., it is quite possibly the world's longest bar. It is also reportedly the most sought after place in the dome—next to home plate, of course. ☞

Project Summary: The Big Life Sports Bar

Location: Fukuoka, Japan. **Total floor area:** 19,860 sq. ft. **No. of floors:** 1. **Total seating capacity:** 1,000. **Principal interior furnishings:** designed by Schweitzer BIM and fabricated by Ichiken Construction. **Kitchen equipment:** Fujimak. **Client:** The Daiei Group. **Architect/interior designer:** Schweitzer BIM, Josh Schweitzer. **Art direction/graphics:** Studio Seireeni, Rick Seireeni. **Project producer/coordinator:** Creative Intelligence Associates, Sy Chen. **Operation planner:** Ruth Leserman. **Operation director:** Joseph Suceveanu. **Structural/mechanical/electrical engineer:** Ichiken Construction. **General contractor/construction manager:** Ichiken Construction. **Lighting designer:** Schweitzer BIM. **Murals:** Su Huntley. **Photographer:** Motoi Niki, Nacasa & Partners.



Rockchester

Perhaps Rochester, N.Y., should consider changing its name—now that recording powerhouse Dajhelon Productions Inc. is on the music scene with a vibe-filled design by N.H. Architecture

By Amy Milshtein



Where is America's next hot music center? A spot that can compete with New York, Los Angeles and Nashville? No, it's not Austin, Texas, Seattle, Wash., or Branson, Mo. It's Rochester, N.Y. That's right—the home town of Kodak, Xerox and Bausch & Lomb now attracts world-class musicians to Dajhelon Productions Inc., a recording studio with a bi-coastal design by N.H. Architecture.

One doesn't think of Rochester as a recording/production center, and until recently it wasn't. That is, until three teenagers started a band seven years ago. Whether or not the two 16-year-olds and the 14-year-old had the talent to make it big we will never find out, because they were summarily dismissed from the industry's door. Undaunted, David, Jennifer and Lona teamed together their names, drive and talent to create their own recording studio.

Admittedly their start was small. David

Schumaker, Jr., president and owner of the company, set up shop in the basement of his father's tire re-tread business. Over the years the studio nudged out the tire shop and now Dajhelon occupies the entire 11,000-sq. ft. commercial building.

The client's vision was clear. "David didn't want just a nice place for the locals to package their music," says Norbert Hausner, of N.H. Architecture. "He wanted to create a cutting edge, state-of-the-art studio that can compete with the big boys." The fact that Rochester is, as Hausner says, "the hub of nothing," helps set Dajhelon apart.

"Usually the most apprehensive artist or producer changes his or her mind about Rochester by the time the stay here is over," insists Schumaker. "The city has a lot to offer, at about one-third the price of New York or Los Angeles." Considering the cost of financing a group of artists and a crew for a few weeks, Rochester starts

Hip, hop upstate: Northwestern N.Y. as the next Nashville? Maybe—now that Dajhelon Productions has set up shop. The world-class recording studios can compete with the big boys on either coast because owner David Schumaker invested in the equipment, like that found in the control room (opposite).

Engineers, producers and independents rent control rooms (above) by the hour, at about one-third the cost for comparable New York or Los Angeles facilities. The living costs in Rochester are equally inexpensive, making it a smart choice for bottom-line driven projects.



making more and more sense.

Rochester has more than price to offer its guests. The city boasts museums, galleries, the Rochester Philharmonic and the

Don't mean a thing if it ain't got that swing

Eastman School of Music. "Artists like it because it's not touristy at all," says Schumaker. "And they can tour around and not be mobbed."

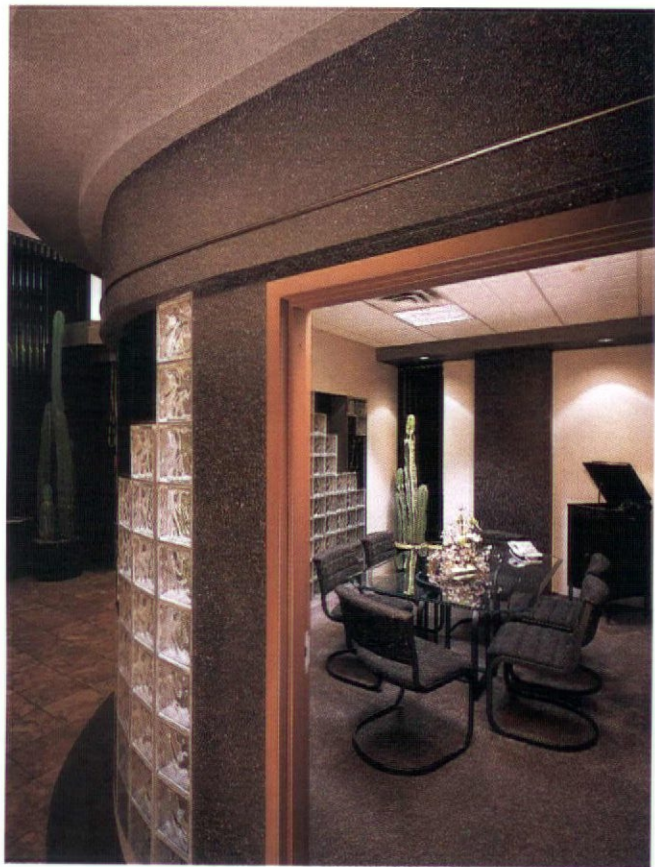
Of course, local amenities mean nothing if the studio doesn't cut it technologically. The fact that the warehouse, built in the 1920s, had wood frame floors and a masonry exterior didn't help sustain an acoustically perfect atmosphere. Hausner admits that his learning curve in this area was steep. However, consultants were called in, and computer assisted design technology was used to produce an acoustically accurate and isolated environment. The architect also employed floating floors, decoupled walls and ceilings, RPG acoustical treatments and an independently decoupled monitoring system.

Dajhelon consists of four studios, each offering a distinctive audio setting ranging from a "live" sound to something decidedly more "dead." Because the studios are connected to all control rooms, producers can manipulate a diverse pallet. They can even record different artists simultaneously in separate rooms.

Schumaker is proud of the sheer amount and diversity of equipment that can be found in the studio. What was it like designing such a technology-driven job? "We really designed around the equipment," remembers Hausner.

Vibe is king in the music industry, and Dajhelon caters to fussy musicians with four acoustically and visually distinctive studios. Studio A (above) appeals to the glitzy, high-end Los Angeles professional while Studio B (below) grabs the down and dirty, underground New York types.





"Of course, we over-designed the wiring capabilities to prepare for the future."

Stevie Wonder and Ray Charles aside, artists need visual inspiration when working in a recording studio. "I don't care if you have the best, most expensive equipment around," says Schumaker. "If a studio doesn't have the right vibe, the artist won't perform up to par." Since artists can be a temperamental, unpredictable breed, the right vibe varies as widely as the music. Each of Dajhelson's studios thus has its own visual persona.

Studio A is Dajhelson's largest. Its maple walls and rough-hewn stone brick treatments give it a warm, comfortable feeling while imparting a polished, corporate, Los Angeles feel. Accordingly, a lot of film scores are cut there as well as business recordings.

With its cobblestone walls, parquet floors, black fabric and pine treatments, studio B feels like an underground New York City studio. "This was actually the last room done," says Schumaker, "Yet it looks the oldest." With its down and dirty, living room appeal, this room attracts the edgy set.

Artists usually record voice overs in studio C, Dajhelson's most commercial room. The gray and white interior appears professional without losing its comfort. The smallest and least expensive room is studio D. Pre-production, brain storming and a lot of Dajhelson's internal work goes on within this small yet efficient room.

Along with the four studios, the building houses Dajhelson's head office. As one might expect, the offices do not look like an insurance company. Comfort, stimulation and

vibe are king, and the 17 full time employees and their guests notice and appreciate it. To keep the office fresh, Schumaker hangs works from local artists in the halls.

Unlikely location aside, Dajhelson stands as a success, with producers, engineers and independents lining up to use its studios. So far Dajhelson has worked with Warner Brothers, Sony, HBO and EMI, to name a few. Recently, Powerstation, a famous recording studio and production company, named them an affiliate, pumping up Dajhelson's appeal.

Schumaker plans on growing the business, eventually acquiring a record label and adding video capabilities. Hausner reports that he has already felt the ripples. "This studio has really had its impact on the area and my work," he says. "I've gotten other jobs in the city from it."

Looks like Dajhelson may have started something. Rock on Rochester. ☺

Project Summary: Dajhelson Productions

Location: Rochester, NY. **Total floor area:** 11,000 sq. ft. **No. of floors:** 2. **Average floor size:** 5,600 sq. ft. **Cost/sq. ft.:** \$148. **Wallcoverings:** Genon. **Paint:** Sherwin Williams. **Laminate:** WilsonArt. **Flooring:** Armstrong. **Carpets:** Lees. **Ceiling:** Armstrong. **Window frames:** PPG. **Window treatments:** Louver Drape. **HVAC:** Carrier. **Plumbing fixtures:** Kohler. **Client:** David Schumaker. **Architect:** NH Architecture. **Structural engineer:** Jensen Associates. **General contractor:** Monacelli Construction. **Acoustician:** Studio Bau'ton, Bill Morrison. **Photographer:** Tim Wilkes Photography.

With 17 full-time employees as well as a changing cast of musicians to house, Dajhelson needed office space with just the right feel. Architect Norbert Hausner answered with textured walls, striking floors and glass block (above, left). Staffers and clients notice and appreciate the effort.

For voice overs and other work, Studio C (above, right) fits the bill. Hausner admits to a steep learning curve with the acoustic requirements. The effort for all his hard work? A highly flexible, professional recording studio that has produced work for Warner Brothers, HBO and Sony, to name a few.

Opening Up

Even the president works in full view at the highly accessible offices of En Trade Corporation, Louisville, Ky., designed by Marsha Hall Harris

By Deborah Craven

The new rules of the Nineties have ushered in profound structural changes for many corporations as they move from a traditional, hierarchal management style to a flattened, "all employees are created equal" approach. Yet regardless of their radical, new management philosophies, many companies are still working in very orthodox environments. Moving from an authoritarian culture to a participative culture often requires reorganizing office space as well as staff functions—as En Trade Corporation, a natural gas marketing company, recently discovered when it relocated from a Class A, high-rise building in downtown Louisville, Ky., to a more suburban location.

Although EnTrade's relatively flat managerial pyramid had been in place since the company's inception in 1984, it was occupying a standard, multi-tenant space with elevators in the center and cubicles ringing the outside of the building. "It just wasn't conducive to our type of business," explains John Walker, EnTrade's senior vice president and chief financial officer. "We were looking for an open-office concept to match our management style and technology. A lower rental rate and a shorter commute for the 50 employees, who mostly lived outside the city, provided other reasons for the move.

In order to create the new space,



Fifty linear feet of fossil stone quarried in Mexico set the tone for the reception area (opposite) of EnTrade, a natural gas marketing company, by reminding customers of the source of natural gas. EnTrade deliberately sought a high-profile corporate image in this space to highlight the nature of its business. A custom reception desk (left), canted wall, vaulted ceiling and art program of regional artists add to the image designed by Marsha Hall Harris/IA.



EnTrade hired local interior architect Marsha Hall Harris, Assoc. AIA, then principal of her own firm, Marsha Hall Harris/IA. (Harris subsequently relocated to Seattle, where she received the 1992 Award of Excellence from the Pacific Northwest chapter of the Institute of Business Designers for EnTrade, and became director of interior architecture at the firm of Loschky Marquardt & Nesholm.) Her

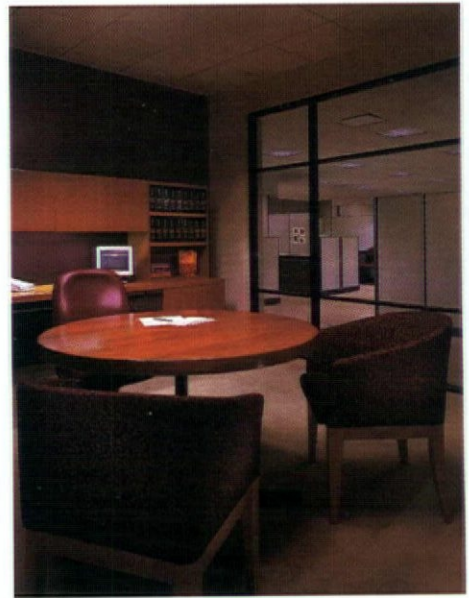
Why 50 feet of fossil stone wound up in Louisville

The canted wall in EnTrade's reception area results in an unusually shaped board room (below), custom-designed conference table and credenza. Details here as elsewhere are deliberate and telling, with furniture being finished in figured cherry wood with deep bands of zebra wood and defining lines of ebony. A mini-conference room in similar materials prevails within the low-key office of the president (opposite), which is fully visible from the corridor.

mission was to determine how the company truly functioned, and to translate that into an unprecedented if appropriate environment.

After making careful observations about how EnTrade's people actually worked, Harris chose to create what she calls a "visual landscape rather than a flatland." She lined the periphery of the new floor with private offices around an interior space of carefully modulated work station panels that use three different heights to define private and public areas. At each step, she based these and other design decisions on close, on-site study.

What Harris found in EnTrade's private offices, for example, was a traditional configuration that is all too common to businesses everywhere. "Everyone had the usual 5-ft. desk and 6-ft. credenza," she recalls. "The



people responsible for trading had up to three computer monitors in their work stations with no accommodations for keyboards at the correct height. And papers were scattered all over the floor." Consequently, Harris replaced the traditional desks with U-shaped work stations and tables. "What employees needed to do was conference with each other and make decisions quickly," she says. "So I installed a work station that would give them access to between 9 and 12 linear feet of work surface."

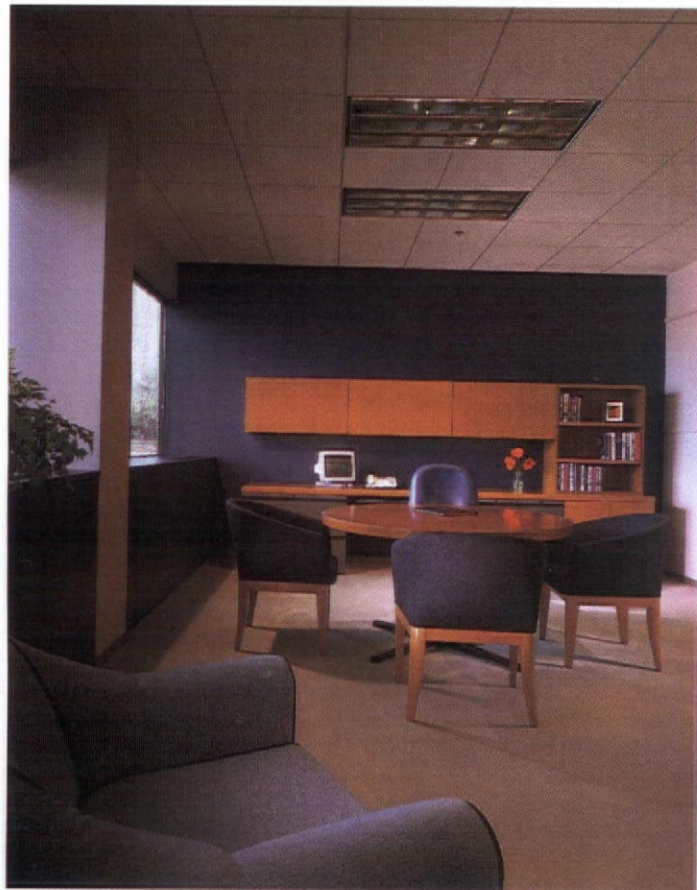
Emphasizing the firm's decentralized open door philosophy, Harris specified solar gray glass and metal storefront panels in place of the standard, dry wall partitions in the old facility. The change had a surprisingly powerful effect on the firm. Not only did the glass and metal walls allow light to come in from outside, they strongly expressed psychological availability.

"An office really became more of a mini-conference room than a statement of power and authority," observes Walker. "We wanted to be an example to our staff, so we made the statement that seniority was willing to work in an open-office environment." As befits EnTrade's non-authoritative culture, corner spaces are used as training or conference areas rather than for senior management's offices. In fact, the president's office is located in the center, equally distant from both ends of a corridor.

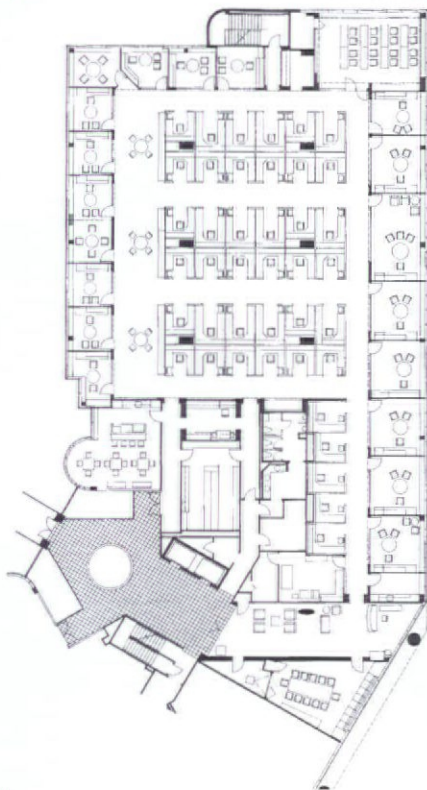
EnTrade's open office areas are a hybrid of new and existing furniture system components that define private and public sectors through the use of the three panel heights. The hierarchy of elevations is fairly straightforward. Private areas incorporate acoustically rated higher panels, tack panels, overhead storage and telephone and computer support. As employees pass through the open offices to the corridor, panel heights fall to foster an air of availability. Hallways four feet wide in the old facility were widened to six feet, so that employees working in opposite open-office work stations are 18 feet apart.

If EnTrade was enthusiastic about Harris' concepts, it was also concerned about their





Private office space at EnTrade (opposite, top) reflects a change from standard desks and credenzas to furniture system work stations combining cabinetry, files and tables. Visible through the corridor glass and metal wall is the open office area, in which a furniture system is zoned using three panel heights.



cost. Harris exploited every opportunity to tighten the budget, such as analyzing base building standards and proposing cost-effective alternatives that led to rent concessions, meeting with local cabinet-makers to squeeze unnecessary details and materials out of the U-shaped work station modules, reupholstering and reconfiguring existing Herman Miller furniture system components, and specifying a finish on wood floors that can be redone every 10 years instead of two. The upshot: mission accomplished.

When it came to the building lobby and reception area, however, Harris and EnTrade's building committee of "group

leaders" were in complete conceptual agreement. "Our offices downtown were very 'vanilla' in style," Walker reveals. "You could have put any kind of firm in them. We wanted to make a statement so that people could tell we were in the oil and gas business."

Fifty linear feet of fossil stone quarried in Mexico were set in a running bond that subtly alludes to oil, and its byproduct, natural

gas, to make that statement. "Using the fossil stone wall, with its references to oil and gas, set EnTrade's reception area apart from the reception area of a lawyer's or doctor's office," Harris explains. The reception area was also planned on a diagonal to visually draw pedestrians to the canted wall. Notes Harris, "I skewed the wall so that it was angled in such a way that you can't help but look at it."

Using a canted wall also dictated the unusual shape of the board room, as well as the design of the custom table and credenza. Both are made of figured cherry wood with a deep band of zebra wood and defining line of ebony. The high degree of attention they have received is typical of the entire space. For example, brushed stainless steel brackets with brass inserts support the credenza. A structure of aluminum channels and aircraft cable

stretching tautly from floor to ceiling "floats" photographs depicting scenes from the world of natural gas in front of the stone. The barrel vault overhead softens the hard stone surfaces and draws the eye to the reception desk, an exaggerated cone shape in English Sycamore veneer that is held up by a brushed stainless steel band piercing the top and facade—the desk's only visible means of support. (Harris, who is fond of using illusion in her work, says, "I wanted people to be intrigued, because you can't see any legs.")

Young as the facility is, its fate remains unknown at the close of 1993. EnTrade was acquired by Tenneco Gas in December 1992 and merged with its existing natural gas merchant operation to form Tenneco Gas Marketing Company, causing many of EnTrade's senior managers to relocate to Houston, Tenneco's headquarters. Currently, the Louisville office serves as regional service and sales center.

Walker harbors no doubts about the project's success, nonetheless. "The offices told visitors the story about our style of management, our satisfied employees and our financial success of \$400 million in sales," he declares. "I can tell you that every customer who ever visited that office in Louisville eventually bought gas from us. Of course, a lot of factors go into play on these sales, but I think that office space was a big factor."

That's cooking—and designing—with real gas. ☞

Project Summary: EnTrade Corporation

Location: Louisville, KY. **Total floor area:** 15,427 sq. ft. **No. of floors:** 1. **Total staff size:** 61. **Wallcovering:** DesignTex. **Paint:** Benjamin Moore. **Stonework:** Rosa Mosaic & Tile. **Wood flooring:** Kentucky Hardwood Floors. **Carpet/carpet tile:** Bentley. **Carpet fiber:** DuPont. **Ceiling:** Donn. **USG Interiors. Lighting:** Lightolier, Flos. **Storefronts:** Stanley Schultze & Co. **Work stations:** Herman Miller. **Work station seating:** Herman Miller. **Articulating keyboard:** Herman Miller. **President's work station:** custom. **Lounge seating:** Brayton, Metropolitan, ICF. **Guest seating:** Bernhardt. **Conference seating:** Brayton. **Incidental seating:** Donghia. **Upholstery:** Brickel, Deepa, Knoll, DesignTex, Unika Vaev. **Leather:** Lackawanna. **Board room table and credenza:** custom. **Reception desk:** custom by Kister Wood Products. **Conference tables:** custom top, Vecta base. **Files:** Knoll. **Architectural woodworking and cabinetmaking:** Kentucky Millwork. **Client:** EnTrade Corp.; David A. Doctor, president, CEO; John B. Walker, vice president, finance & accounting. **Architect:** Marsha Hall Harris/IA; Marsha Hall Harris, principal; Bradley Yount, AIA, project management. **General contractor:** NTS Corp.; Ernest Smith, construction management. **Art consultant:** Swanson Gallery; Amanda Miller. **Photographer:** Hedrich-Blessing/Jon Miller.

The Design Business Outlook for 1994

The ongoing economic recovery will create new opportunities for design, but the architects and interior designers who win them will have to know exactly where, when and how to look

By the Editors of *Contract Design*

Where are the clients in 1994? The question haunts architects, interior designers and engineers as much as owners, managers and underwriters of real estate, contractors and construction managers, not to mention manufacturers, importers and distributors of building materials and furnishings. Without a speculative boom to arbitrarily catapult new construction beyond the reality of actual demand, the U.S. real estate industry remains captive to the nation's sluggish economy. The third year of recovery following the 1990-1991 recession sees the supply of commercial space continuing to outpace demand by a wide margin—office vacancy rates, for example, persist at 17-18%—and surplus space generates no RFPs (requests for proposals) for design services. To give the design community some insight about the prospects for work in 1994, the editors of *Contract Design* introduce the annual Design Business Outlook to examine the dynamics of offices, retail stores, hotels, restaurants, health care and education.

As the annual report by Equitable Real Estate Investment Management and Real Estate Research Corporation, *Emerging Trends in Real Estate: 1994*, makes clear, a slow economic recovery will continue to conspire with corporate restructuring and demographic change to hobble the demand for space in the new year. If the most optimistic real estate investors see opportunity in adversity, it is because interest rates have plunged to a 30-year low, capital for new development is virtually nonexistent, and sellers are accepting steep write-downs on properties. Cold comfort, but better than outright despair.

A prime rate of just 6% has enabled owners to refinance mortgages, alleviating some of the interest burden their properties must pay. Lack of funding for new projects allows supply to adjust to demand, albeit in the face of mothballed buildings and outright demolition of facilities too old and/or obsolete to save economically. (One of the bright spots for investment in 1994, multi-family housing, has seen rental vacancy ease from close to 12% down to 10% due to the steady drop of multi-family housing starts since 1985, and rents that have trailed the rate of inflation.) Sellers who finally absorb big losses to empty their portfolios of money losers—total commercial real estate values have plummeted 31% since 1985, led by offices at 48%—give many troubled properties their best chance to cover their amortization costs. In fact, some real estate yields now approach 12%, or almost 6% (600 basis points) above a 30-year Treasury bond.

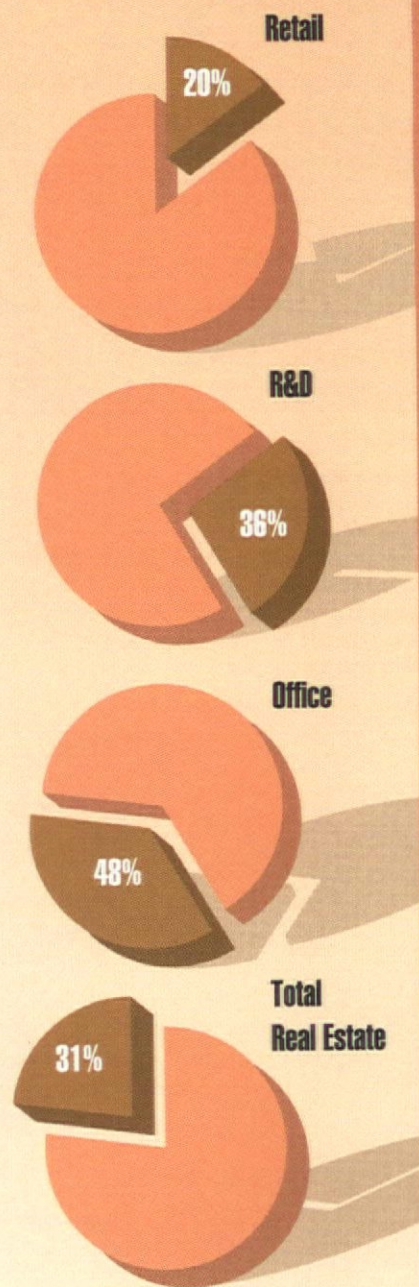
What kinds of design professionals do clients hire in these circumstances? No one who has survived the recession thus far should be surprised by the answers. Clients are retaining designers capable of producing facilities that fully meet their expectations at the lowest possible cost in the fastest delivery time possible. Call them the clients from hell if you like, but the margin of error is perilously slender for designers in the 1990s.

Equally important, the scene of the action will vary market by market across the United States and the world. The reversal of fortune after the 1980s that has witnessed the Midwest, led by Chicago, holding steady and the Southeast and Southwest, highlighted by Atlanta and Phoenix, coming to life—even as the East and West coast population centers, characterized by New York and Los Angeles, stumbled and fell—should keep playing out in 1994. Yet no major market can be expected to generate robust design fees, including Washington, D.C., considered the healthiest real estate market in America. While the District of Columbia has seen steady absorption of office space reduce its vacancy to a three-year supply, there is still too much suburban inventory. Overseas, Asia outside of Japan is booming, Europe will still struggle with deep recession and Latin America begins to look increasingly attractive as its nations open their economies to foreign investment.

Does the new year offer challenges enough? Architects and interior designers will also want to keep an eye on one of the more intriguing trends clouding prospects for design and construction, namely the explosion of information technology. Society's growing ability to tap information anywhere, any time through computers, facsimile machines, modems, mobile telephones and television shopping networks is raising provocative questions about the roles of such fixed assets as office buildings, shopping malls and schools. Will we have offices, retail stores and classrooms in tomorrow's world? Of course—for now. However, the operating functions they facilitate and the forms they assume to shelter us will require all the creativity the design profession can muster.

Happy 1994.

CAPITAL LOSSES IN REAL ESTATE SINCE 1985



Source: © 1993 by National Council of Real Estate Investment Fiduciaries and Frank Russell Company

The conference room (below) of Jack Morton Productions, San Francisco, designed by Interior Architecture, celebrates a spare and economical "Industrio-Japanese" vision of technology and nature. Photograph by Beatriz Coll.

Every business day seems to bring more terrifying news to corporate America's legions of office workers from supposedly reliable employers with names like IBM, Procter & Gamble, McDonnell Douglas and AT&T—of restructuring, mergers, downsizing and the like. The "reengineering" of corporate America is teaching organizations large and small to work smarter, faster and leaner. In rethinking basic strategies, corporate planners and management consultants are throwing out cherished business-world traditions to satisfy customers, become more productive, raise quality and control time and cost. Along with the discarded strategies and tactics of the past go hundreds of thousands of well-paid, corporate rank and file: some 300,000 in 1990, 550,000 in 1991, 400,000 in 1992 and 600,000 in 1993.

Granted, the economy now shows new signs of vigor. Yet heightened consumer spending, which represents some two-thirds of the gross domestic product, has not resulted in an avalanche of hiring. In the 32 months since the official end of the 1990-1991 recession, the number of white-collar jobs, spanning from administrative, sales and technical personnel to managers and professionals, has increased by some 3.8%, while managers and professionals, the elite of the white-collar work force, have seen their employment leap upwards by 8% in the same period. This leaves white-collar unemployment standing at 4.2%—or 70% higher than at the start of the recession.

Why is this cause for concern for office building owners and ultimately, architects and interior designers? Despite the hiring over the past year of some 400,000 professionals in such service industries as law, accounting, architecture, nursing and engineering, and some 100,000 managers of finance, insurance and real estate, the creation of office space in the late 1980s so outstripped the growth of office workers as to produce a national vacancy rate that still persists at an uncomfortably high 19%, so nearly one square foot of office space in America out of every five remains empty. Yet worse may be yet to come: Corporate America is now finding ways to harness the brain power of white collar workers without actually tying their bodies down to the holding pens we have known as offices.

The Design Business Outlook for 1994: Offices

Corporate America's violent purge of excess is not sparing office design

It's nearly impossible to know exactly what laptop computers, modems, facsimile machines, wireless communications and other advances in information processing technology will do to shape the office as we know it today. Will more workers embrace the "hotelling" concept of spending billable or commissionable hours on the road and in clients' premises rather than on their

employers' own real estate? Will more data entry clerks and top executives report to work by telecommuting from home? Will E-mail and teleconferencing greatly reduce the need for shared physical space of any kind?

Regardless of the outcome, we are more likely to see organizations abridge their office space needs than augment them, as downsizing, decentralization and suburbanization continue to reshape corporate America's real estate maps. Fewer white-collar workers will call for less office space. Each office space will house fewer workers. Each worker will be given a work station with less floor area. Designers who doubt this should note where GM chairman Jack Smith spends his typical, 12- to 14-hour day—at a modest office in the GM Technical Center in Warren, Mich., rather than at the baronial, 14th-floor suite traditionally reserved for the chairman in GM's world headquarters in downtown Detroit.

Suburban office buildings will remain the tempting targets of corporate nomads seeking better deals and better life styles, and real estate investors "bottom fishing" for troubled properties to turn around. Architects and interior designers will be asked to help relocate companies, preferably to new, leaner and meaner, class A suburban office space that boasts ample capacity for power, voice and data, multi-zoned, variable air volume HVAC, compliance with the Americans with Disabilities Act, low loss factor—and no asbestos. Clients will be tempted to take long-term commitments to lock in attractive leasing rates for 10 years and more.

Other designers will be busy helping owners of distressed real estate reposition themselves for this tenants' market that could well be the "mother of all tenants' markets." Poorly designed and executed suburban office buildings, the fruits of 1980s speculative passions, are among the prime candidates for remodeling. In addi-



tion, older, smaller office buildings in the nation's central business districts continue to cry out for modernization of their technical equipment as well as removal of their asbestos—though a rescue may be pointless, particularly in deteriorating downtowns where the rents commanded by improved property would still fall short of covering costs.

As for the actual design of office space, the design community is already ruefully aware of the disappearance of grandiose building budgets and client visions that only recently encouraged the use of fine furnishings, lush building materials, original art and complex architectural details. Nevertheless, until convincing alternatives to today's office withstand the test of active use and reconfiguration, many examples of the 1994 office environment will resemble their low- to mid-priced antecedents. There is still room for good office design in the 1990s, but the best examples have a unrelenting and pragmatic literalness about them that would send shivers down the spine of a 1980s corporate tycoon.

The typical office building of the 1950s has, in many cases, withstood the test of time virtually unchanged from its original state. Look around for the typical shopping center of the 1950s, however, and you may be hard pressed to find something that is even remotely recognizable. Few industries exist in as constant a state of flux as retail, and few are so dramatically affected by social, demographic and economic trends. As retailing continues to adapt to these changes, its physical plants have necessarily undergone a slow and steady evolution of their own.

After a two-decade boom of new construction reduced the average radius between shopping centers to five miles in populous states such as California, the 1990s will continue to pay for such overzealousness. Keith Foxe, public relations director for the International Council of Shopping Centers (ICSC), notes that since 1989, there has been an 80% decline in the number of new shopping center starts, mostly due to the credit crunch brought on by the recession and to overbuilding in certain categories, namely strip centers, and in certain regions like Florida, Texas and California.

That doesn't mean, however, that construction has come to a halt in the retail industry. "Because of the lack of new construction, existing structures have become more valuable," observes Foxe. "We are seeing an increase in additions and alterations to existing centers." In the last two years, renovation and expansion projects have outstripped new construction projects for the first time: 1992 recorded 471 new starts and 571 renovations, a trend which is expected to continue. In some cases, a prime property location is considered more valuable than an existing structure, prompting some developers to all but tear down existing older structures and construct new ones on the same spot.

Various store formats are experiencing some noteworthy trends. Despite the death knell that seemed to be sounding for the department store as the 1990s arrived, ICSC sees business picking up as merchandisers such as Sears are developing new and powerful identities and editing out merchandise with which they haven't been successful. A late 1993 report from the *Wall Street Journal* indicated that department stores accounted for 21% of U.S. retail transactions in 1993, up from 18% in 1992. Discounters accounted for 14% of U.S. retail transactions in 1993, way up from 7% in 1992. Mail/telephone order sources accounted for 6% of U.S. retail transactions in 1993, down from 12% in 1992.

Outlet centers, which are usually located 40 to 50 miles from major markets, will continue to thrive, and are even beginning to attract some traditional mall tenants, such as retailers that maintain a strong identity with their products. According to Foxe, they are the fastest growing segment in the retail industry, and have attracted the attention of Wall St. Strip centers are undergoing massive renovations and creative re-tenanting, bringing in discounters and generally exhibiting the flexibility necessary to attract consumers in the 1990s. According to Daniel Donahue, chairman of Donahue Schriber, a Southern California-based real estate development firm, the regional shopping center will continue to be dominant if ownership takes on the task of continually upgrading and updating both the tenant mix and the physical environment.

Retail, like many other segments of the American economy, has definitely seen better days, experiencing a 10-15% decline in real terms of dollars spent over the past two years, according

The Design Business Outlook for 1994: Retail

The national pastime of shopping isn't dead—just moving to unexpected places



The forecourt at the Boulevard Mall (above) in Las Vegas, designed by RTKL, shows that you can capture shoppers in the nation's gambling center with the right setting. Photograph by Scott McDonald, Hedrich-Blessing.

The stylish public restrooms (below) at the Paramount Hotel, New York, designed by Philippe Starck, help make it a favorite of thrifty travelers that sets the standard for high design at low cost. Photograph courtesy of the Paramount.

to Donahue. Yet in late 1993, encouraging signs were beginning to surface. The day after Thanksgiving—otherwise known as the busiest shopping day of the year—American retailers had something to be cheery about, with many reporting better-than-expected sales that boded well for the all-important holiday shopping season.

Are consumers eager to spend again? In early December, the *New York Times* reported that overall consumer spending had risen solidly during the spring and summer, retail sales had spurted in the fall, home sales were up and car sales had been strong. "Spending has been growing at an average rate of 3 percent," the report stated, "as consumers have bought new cars and furniture and spruced up their wardrobes."

Retail failures, says Foxe, tend to be more associated with older properties that haven't renovated or expanded, as opposed to format or category. Primarily, the name of the game in the 1990s seems to be flexibility and upgrade. Likewise, the value of the entertainment aspect of retailing—making a center a destination—cannot be ignored. For retailers who mean business, the road to full recovery is challenging but attainable.

Even VIP corporate travelers have heeded the accountants' call—not to be grounded altogether in seeking hotel accommodations, but to settle for lower altitudes when checking in. Hoteliers are not overjoyed with the current zeal among business people and vacationers for "no frills," "assisted self-service" and "trading down." However, there is little the hotel industry can do about it as it climbs back to profitability on what is proving to be a slow and tortured if steady and sustainable path.

Is occupancy picking up as corporate road warriors and tourists hit the trail once more? Accounting firm Coopers & Lybrand recently released a study showing that 51.5% of hotels were profitable in 1992, up from 39.9% in 1991.

Room occupancy in 1993 continued this trend, as documented by Smith Travel Research for the American Hotel and Motel Association, by reaching 71.5% in the third quarter, exceeding the break-even point for most hotels.

Many hoteliers have restrained themselves from breaking out the bubbly, all the same. A newly somber, post-1980s America finds thrift is in while luxury is down if not out. Coopers & Lybrand observes that limited-service hotels are outperforming full-service hotels by a respectable margin. Ironically, the proof can be seen in who is hemorrhaging more: Some 28.5% of limited-service hotels lost money in 1992, comparing favorably with the 40.3% who did in the year before. By contrast, 57.1% of full-service hotels spilled red ink in 1992, a decent if less dramatic improvement over the 68.4% in this predicament in 1991.

What does it take to make innkeepers whole again? A number of factors favor increased profitability. First, hoteliers are cautiously posting higher room rates in regions showing positive signs of economic recovery. A decline in interest rates has helped by allowing hotels to restructure mortgages or renegotiate delinquent loans. Repositioning and cost containment have also enabled hoteliers to more precisely target specific segments of the travel market, to create environments appropriate to the target markets, and to keep operating expenses within ranges that enable them to cover their amortization and operating costs with their room rates.

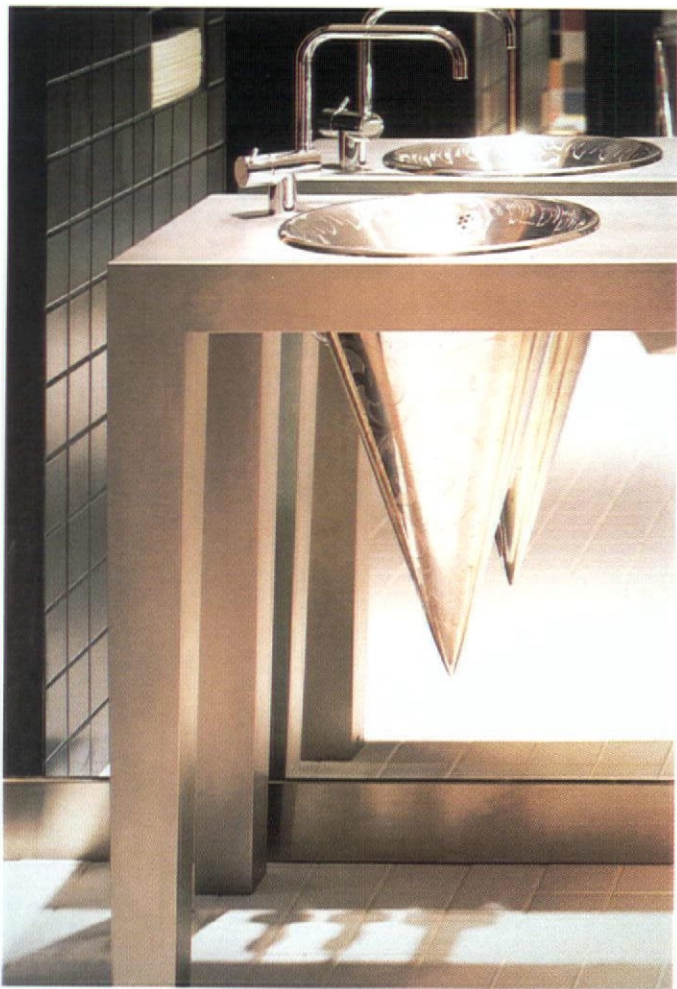
But the hotel industry continues to scare away all but the hardest investors, depriving many troubled properties of needed refurbishment and other improvements. Knowing that some 33% of the 3.2 million beds in 44,800 U.S. hotels are staying empty every night, hoteliers must still seek ways to find and secure more of their targeted guests, even at the risk of granting corporate discounts and other expensive concessions. Contrary to what the public might think, the segment of the market soaking in the hottest water right now is the top tier of hotels that command room rates that start at close to \$100 a night in small cities and soar to thousands of dollars in such predictable locales as New

York. Even the poshest destination resort hotels are suffering.

High development costs, high maintenance costs and high staffing costs are proving to be a deadly combination when an establishment is less than full. An industry rule of thumb, that for every \$1,000 of construction a hotel can charge \$1-1.25 per room per night, suggests why many

The Design Business Outlook for 1994: Hotels

The nation's hoteliers keep struggling to bring costs into line with room rates



top-drawer hotels are being trapped in low-profit operations. New York's Four Seasons, newly opened with an elegant design by architect Pei Cobb Freed & Partners and interior designer Chhada, Siembieda & Partners—and a staggering price tag of \$1 million per room—cannot approach break-even until something is done about its massive development costs. A write-down seems all but inevitable for this fine hotel, which is hardly alone in its plight.

Industry experts think a balance between supply and demand may not be achievable until 1995 or 1996. Meanwhile, architects and interior designers are being called upon to perform surgery on the hotels that have yet to find their market niche. The procedures can be drastic. For instance, since few hotel restaurants make money, they could be evicted in favor of coffee shops or even concessions run by fast food franchisees—if the guests would accept the change. Yet if economic survival is the cardinal rule of commercial real estate, a successfully repositioned hotel will find its own form of beauty.

Restaurateurs and other food-service executives must feel as if they are caught in a garlic press—squeezed between consumers, who adamantly resist price increases, and such controllable costs as payroll, employee benefits, food and other operating expenses, which continue to mount. Still, the National Restaurant Association forecasts that food service industry sales in 1994 will reach \$275.1 billion, up 3.9% from the \$264.7 billion totalled in 1993, for a projected real sales gain after inflation of 2%. If nothing else, the statistics pay tribute to the determination of American consumers to maintain their frequency of dining out—and the ability of the food service industry to keep satisfying them profitably.

Maintaining the discretionary income to dine out has become decidedly more difficult for most Americans. Labor statistics show that real average weekly earnings for workers have declined since the mid-1980s. A survey by Northwestern University shows that starting pay for new liberal-arts graduates now averages \$27,700—versus an inflation-adjusted \$28,500 for their counterparts in 1968.

What can the food service industry do? Because restaurateurs feel they must keep menu price increases below the rate of inflation to retain their customers, having kept prices flat since 1990, they are embarking on an introspection about every aspect of their business in an effort to protect and improve their margins. Thus, food-service organizations large and small are also undertaking "reengineering" in an effort to control costs, enhance efficiency and raise productivity.

Actually, reengineering is more than a buzz word for food service. As the National Restaurant Association points out, computers alone have had a tremendous impact on the business. Computers and off-the-shelf software are helping order the right amount of food, schedule employees, track inventory, take reservations and monitor such variables as total sales, sales of specific menu items and their respective profits or losses, food costs and sales per square foot. Yet there are other factors that can make a big difference, including quality controls; teamwork and harmony between the front and back of the house; learning, understanding and meeting customer expectations; employee training and work flow analysis to eliminate bottlenecks and other problems.

The importance of marketing is not lost on restaurateurs. Making the right first impression is critical to winning customers. According to a 1993 survey conducted for the Association, 86% of adults reported that they selected a table-service restaurant for the first time based on a recommendation from a family member, with 85% attributing the decision to a recommendation from a friend, and 43% taking the advice of a restaurant review in a newspaper or magazine.

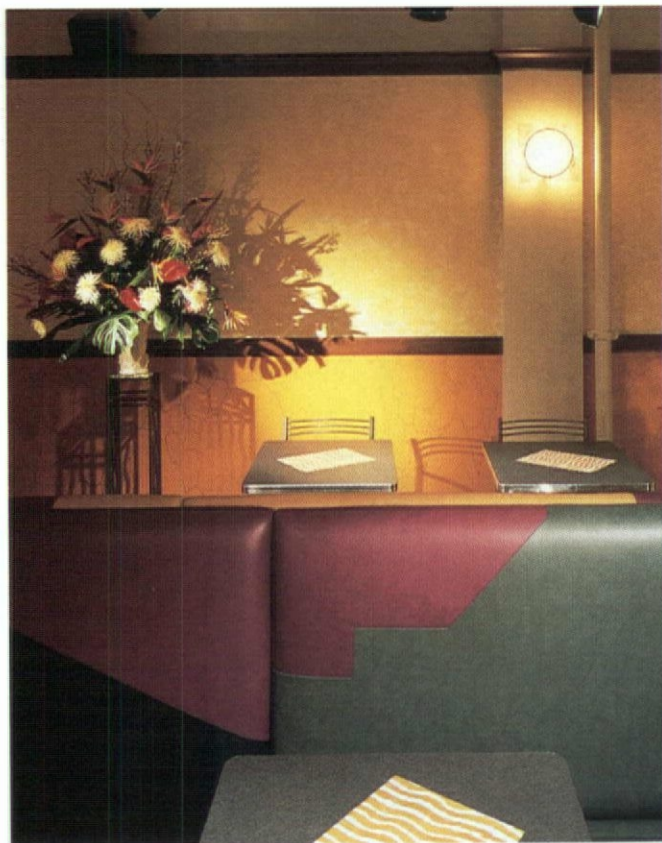
Architects and interior designers have important roles to play in creating popular food-service establishments. The results of their endeavors depend on the nature of the service, of course. Limited-service or fast-food restaurants, which are projected to post some \$86.0 billion in sales in 1994 for a real sales gain of 4.2%, will rely principally on the use of prototype designs, in keeping with their typical operations as franchises. By contrast, many full-service restaurants, expected to reach about \$85.5 billion in sales in 1994 for a real sales gain of 0.9%, have independent owner/operators rather than franchisees, and will represent better opportunities to create one-of-a-kind designs.

Fast food currently represents the biggest slice of the eating-place pie, having risen from

The Red Tomato (below), situated in Chicago's Wrigleyville neighborhood, blends a classic Midwest design by Aumiller Youngquist, P.C. and Italian furnishings to create a winning image for the 1990s—warm and cozy. Photograph by Mark Ballogg. SteinKamp/Ballogg.

The Design Business Outlook for 1994: Restaurants

Will putting America's restaurants on a diet control the cost of dining out?

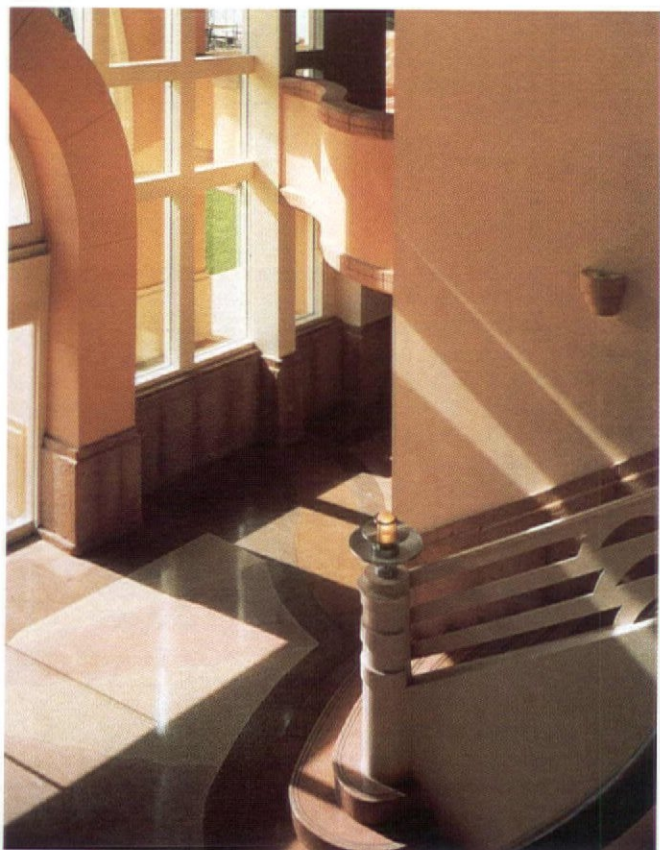


28.6% of sales in 1970 to 47.3% in 1994. With most of the desirable fast-food sites in the United States already taken, growing numbers of fast-food restaurants are now building on their reputation for prompt service and affordability by going to nontraditional U.S. sites in retail stores, sports centers, hotels and educational institutions, as well as overseas markets, particularly in booming regions of Europe and Asia. The rapid growth of fast-food restaurants should be maintained as before by unit expansion based on prototype designs that create strong, consistent images as well as environments that are the last word in economy and efficiency.

Full-service restaurants, which generate 47.0% of eating-place sales, will keep offering a very different kind of dining experience in 1994. Though value is foremost in the minds of table-service restaurant customers, almost half of them told an Association study they also want a "lively, entertaining atmosphere." This response should not surprise restaurateurs. A survey in February 1993 by Roper Starch found that some 34% of adults had been to a restaurant for dinner within the prior week, compared with 14% to a movie and 9% to a club, discotheque, bar or other place of public entertainment—making restaurants America's favorite evening entertainment outside the home.

The Design Business Outlook for 1994: Health Care

Curing the nation's ailing health care system is getting designers involved



A stairway (above) at University of Miami's Sylvester Comprehensive Cancer Center, Miami, designed by Payette Associates, exemplifies the trend towards more humane, outpatient care. Photograph by Dan Forer.

Serving up winning designs for restaurants will not be easy for architects and interior designers in the intensely competitive 1990s. There is literally no room for error. But the results can be delicious in more ways than one.

Lost in the avalanche of statistics about health care that are fueling the debate over universal coverage in America is the reality that health care issues touch everyone in highly personal and inescapable ways. So while the American Hospital Association recorded 6,539 hospitals with 1,177,848 beds admitting 33,536,095 patients and conducting 417,873,773 outpatient visits in 1992, the design of health care facilities continues its slow progress towards the development of new, smaller, leaner, decentralized and patient-centered health care facilities, even as the nation goes on replacing aging hospitals built immediately after World War II. No matter what kinds of structures are being built, America is creating them in abundance, spending \$8.6 billion on health care construction in 1992, and \$9.0 billion in 1993. If the recent annual increase in outlays of 5% carries over into 1994, the nation's construction bill for health care in the new year could reach nearly \$9.5.

Economic trends that predate the Clinton administration have been driving the United States towards a total delivery system in which the hospital, the universal symbol of America's health care delivery system, is assuming a gradually diminishing role. No, the hospital is not about to disappear. But it is taking a less prominent place along a continuum that embraces the home, the pharmacy and facilities for primary, specialty and post-acute care as well as the hospital, because health care administrators, employers and third-party insurers have found that there are often more effective

ways to deliver health care services than through the hospital.

Exactly what functions a hospital will keep or spin off to other facilities remains uncertain, however. Hospitals are already engaged in a battle for the survival of the fittest in which they are transforming themselves to offer more ambulatory or outpatient services and less inpatient accommodations. Episodic models of health care service delivery—throwing resources chiefly into the terminal phase of acute illnesses and the acute phase of chronic illnesses—are simply too ineffective and wasteful. New models that take a holistic view of health that includes prevention, wellness and education, are concentrating funds to deliver health care services at the earliest stages of the cycle, the proverbial "ounce of prevention is worth a pound of cure."

Thus, health care planners and the architects and interior designers who work with them will increasingly be studying the nature of their service region and the risk groups within it before asking what kinds of services should be provided at various locations in the service region, in addition to the functions of a central medical campus. Within hospitals, inpatient and outpatient areas will continue to be separated and differentiated. On the patient floor, services will be coming up to reduce the time and distance patients must travel. All this will not necessarily come to pass in 1994—but the momentum of managed care is already in place.

So where is the money going for health care construction in 1994? Some 70% will be dedicated to hospitals and clinics, while the balance goes to nursing homes and long-term care facil-

ities. Ironic as it may be, much of the funding will modernize and hopefully improve on the existing health care system that has already managed to gobble up over 14% of U.S. gross domestic product. Indeed, just 30% of the value of this construction will be for new facilities, while the remainder is earmarked for renovation.

Architects and interior designers, roll up your sleeves.

Winter break is over. As students head back to grade school, high school or college renewed and ready for the next semester, designers may ponder what 1994 will bring to the education market. Assuming past statistics and future forecasts can be trusted, this year promises to be a steady one for education.

Ben E. Graves, founder of Educational Planning Consultants in Austin, Texas, and author of *School Ways*, cites enrollment as the most pressing factor influencing school construction. The Office of Educational Research and Improvement of the U.S. Department of Education tracked an enrollment low of 39 million elementary and secondary school students in 1984. However, that number has risen steadily to an estimated 42.5 million for the fall of 1992. The Census Bureau forecasts a peak of 50 million in 1988 before dropping to 42.3 million in 2015. Our education system will have to absorb this burgeoning number of youngsters.

Unfortunately sheer numbers do not automatically translate to new facilities. "There's a real anti-tax climate out there now," says Paul Abramson, editorial director of *American School and University* magazine and president of the educational consultant firm Stanton Leggett & Associates. "One of the first things people want to cut is a school tax."

The growing number of senior citizens adds to the dilemma. As school populations wax and wane, the rest of America's population grows older. The Census Bureau estimates that by 2025 there will be 46.2 million school-age children and 59.7 million people 65 or older. Will educational facilities be foremost on their minds?

Actually, the answer may be yes. Senior citizens will be less likely to reject school taxes if there is something in it for them. C. William Brubaker, partner at Perkins & Will, writes in his introduction of *School Ways* that lifelong learning will be considered important to more people and schools will evolve into community centers used by the whole neighborhood for education, culture and recreation.

How many dollars will be spent on capital outlay, be it new construction or renovation? In his yearly survey of school and college business officers, Abramson has found that, in 1992, school districts, two-year colleges and four-year colleges spent a total of \$17.2 billion. Institutions surveyed also predict that in 1993-1995 the number will grow to \$52.5 billion. But Abramson cautions that this number might be a little high. "Colleges are little better at predicting these things," he says. "School districts often wish for these expenditures without having ready funds."

He reports that in 1992 \$8.4 billion went to new buildings and \$4.6 to additions, while \$4.2 was diverted to modernizations. Projection figures break out to \$30 billion for new construction, \$11.6 billion for additions and \$11.3 for modernizations.

What regions of the country are hot? The bottom line is that construction activity is significant all over the United States. However, the kind of construction varies from region to region. The South, Midwest and West are generally building new facilities, while the East is spending its money chiefly on additions and modernizations.

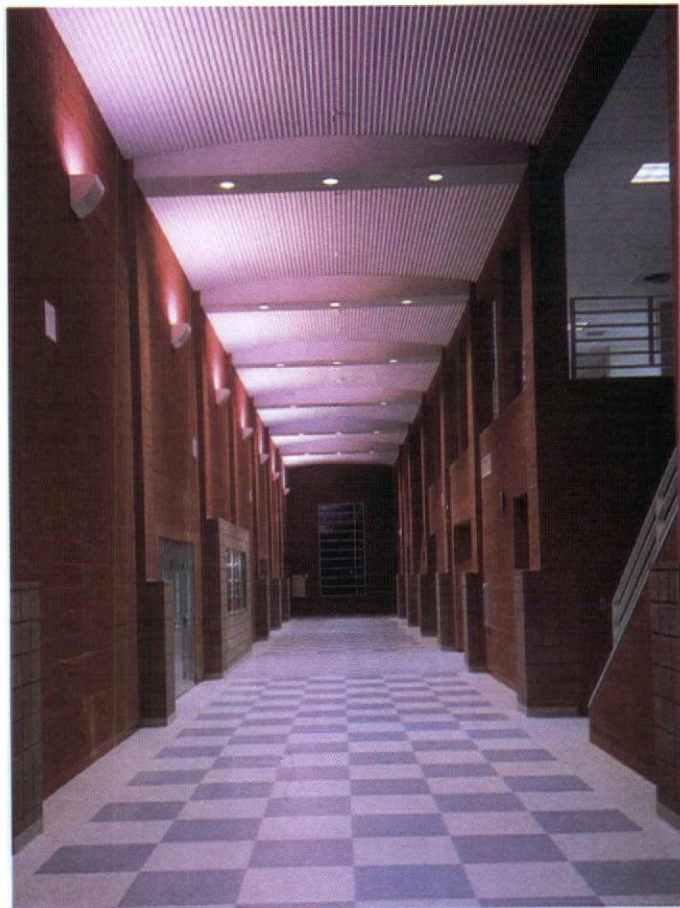
The median cost/sq. ft. for an elementary, middle or high school is \$97.21, of which 3.53% goes toward site purchase and 5.6% is devoted to site development. Construction consumes the lion's share, an impressive 78.3%, while 6% is devoted to furnishings and 6.5% to fees.

Obviously, citizens still care about the education of their youngsters. And as school functions change—extending the day, eliminating summer vacation, providing much needed day care and elder care, and accommodating cultural and continuing education programs—the schoolhouse itself promises to grow and change in tandem. Architects and interior designers as well as school administrators can also take heart in the apparently pro-education sentiment coming from today's White House. We've come a long way from the one-room school house, and designers will push it even further in the coming years. ☺

The one-room school house was never asked to do as much as Fountain Hills Junior/Senior High (below), Fountain Hills, Ariz., designed by Howard Needles Tammen & Bergendoff. Photograph by Timothy Hursley, The Arkansas Office.

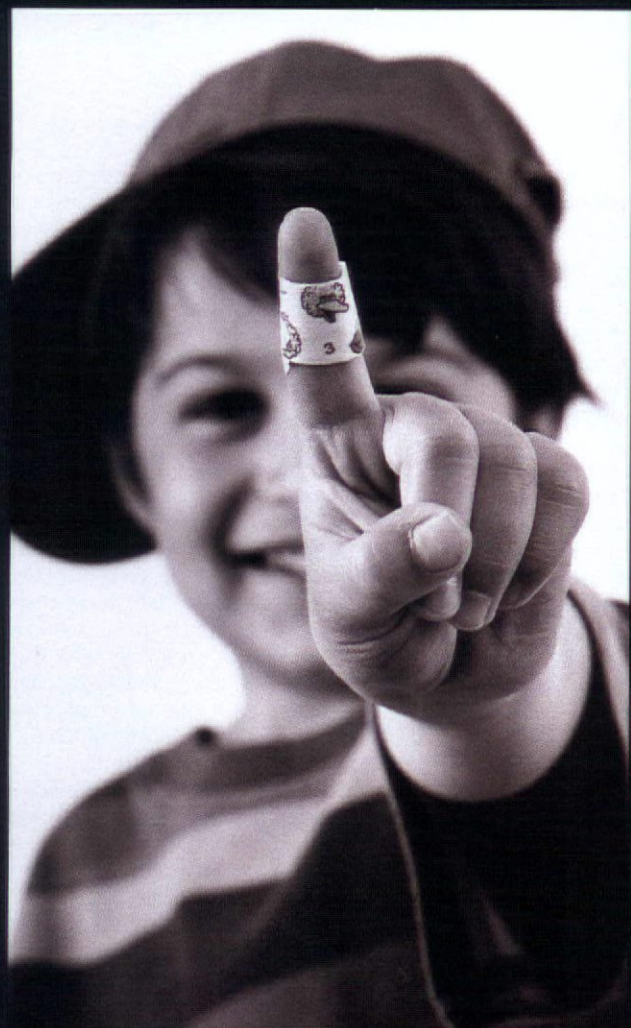
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Finishing School

With today's textile technology, are there still good reasons to put finishes on fabrics?

By Marty Gurian

Post treatment of textiles—additional processing to the fabric after weaving or dyeing—can be crucial to the performance of contract fabrics. Today, as environmental and flammability requirements evolve and technology develops, finishes have become both more important and complex. At the same time, manufacturers are developing higher-performance textiles with inherent qualities, such as flame retardancy or soil resistance, that render many finishes unnecessary. Which to choose for your particular project? Designers that understand the potential and limitations of each option will make themselves that much more valuable to their clients, whether the job is a major downtown hospital or a tiny yet spectacular CEO's office.

Depending on the end use, designers can post-treat contract textiles (upholstery, wall-covering, panel cloth and drapery) in any of the following ways: 1) Topical flame retardants applied by immersion or by spraying, to meet specific building codes and flammability tests; 2) Soil and stain repellents; 3) Anti-microbial treatments for protection against bacteria, fungi and odor; 4) Mothproof finishes; 5) Mildew-resistant finishes; 6) Resin treatments for stabilization.

A variety of coatings can be applied: 1) Flame-retardant backcoatings; 2) Acrylic-type backcoatings for wallcovering, to prevent adhesive penetration; 3) Stabilizing backcoatings; 4) Electronic discharge backcoatings for computer facilities and other sensitive environments; and 5) Clear-face coatings for stain resistance and easy cleaning.

There are also a number of laminations that can be used: 1) Fabric backings for stability and thickness, to reduce telescoping of panel and wall upholstery frames; 2) Fire-resistant barriers laminated to the back of upholstery fabric, to meet furniture assembly test requirements; 3) Fluid barriers, to prevent fluids from penetrating furniture assembly; 4) Clear-film vinylization for easy cleaning, added durability and a fluid barrier; 5) Paper backing for wallcovering; and 6) Blackout laminations for drapery.

Other treatments include: 1) Calendering, to produce a variety of surface effects; 2) Embossing, to create surface patterns;

and 3) Preshrinking, to increase dimensional stability.

Why treat textiles: Does design override performance, or vice versa?

Why post-treat textiles in the first place, when there are fabrics that come ready-made with the desired properties? Establishing priorities can help you decide which course to take. Depending on the job, design requirements may override performance criteria, or vice versa.

Often performance criteria are mandatory—such as special flammability requirements to meet building codes (ASTME-84, NFPA701, California Technical Bulletin #133), or key physical properties (abrasion resistance for upholstery, lightfastness for an atrium application, or dimensional stability for a panel installation in a humid environment). In addition, the recently established Association for Contract Textiles voluntary performance standards provide a good, logical checklist to use. Either way, performance requirements can often be met through simple treatments like coatings and laminations. While certain fabrics and requirements pose more challenges and obstacles than others, resourceful suppliers can help the specifier achieve much or all that they desire.

If a specific set of needs cannot be met by an existing product, it can sometimes be achieved by enhancing or modifying a fabric. For example, an anti-microbial finish could be added to upholstery in a medical facility, or fabric for a computer facility could be treated with electrostatic discharge properties. Similarly, health care upholstery fabrics that require a fluid barrier can be treated one of two ways. Either a laminate, such as a vinyl surface on the face—which changes the fabric's hand—could be used, or a fluid barrier on the back—which will preserve the character and hand of the textile's face.

Certain fabric types cannot be treated effectively to meet every requirement, however. Synthetic fabrics such as nylon or standard polyester are notoriously hard to design to pass flammability tests such as NFPA 701. (However, a new, flame-retardant treatment now makes this possible, at least with certain lighter-weight fabrics.)

Properties of treated textiles: Will there be surprises?

Treatment naturally changes the physical properties of textiles, but the changes vary from the barely perceptible to the almost insurmountable. Some changes are so drastic that they render the fabric unacceptable for use. Examples of treatments that affect little or no physical change in textile properties are applications of popular soil and stain repellents or backcoatings, as they do not affect the face of a fabric.

But one must use care if soil and stain repellents are used on fabrics that contain (or will contain) flame retardants or other finishes. A fabric already treated with a soil and stain repellent will understandably repel other finishes that are subsequently applied. Furthermore, certain inherently-flame-retardant fibers depend on special mechanisms to be effective, such as shrinking away from a heat source. Some soil and stain-repellent finishes interfere with this latter process, and should not be used on these fabrics.

Topical flame-retardant finishes that involve immersion of a fabric may produce changes in color, hand or mechanical properties. As a result, the fabric can become stiff and lose much of its natural stretch and drape. To take precautions, have the supplier run a sample first and get it approved by the client before running the actual production.

For example, cellulosic fabrics such as cotton and rayon are sometimes dyed with fiber reactive dyes. Certain topical flame retardant finishes can react unfavorably with these dyestuffs, resulting in latent color changes. A flame retardant backcoating can overcome this potential problem, if the specific flammability test can be passed with this treatment.

Heavy backcoating or paperbacking are often required for use on wallcovering. These treatments provide a barrier to prevent adhesives from penetrating to the fabric face. They are not appropriate in a panel application, as acoustical translucency will be impaired and the function of the fabric is limited by the stabilizing coating or paperbacking.

Light backcoatings can sometimes be used for stabilization without these serious drawbacks, but should not be expected to

stabilize all fabric types under all conditions. For instance, on a low-tension panel system, one should not expect a light acrylic backcoating to be used on a largely cellulosic fabric without the risk of sagging. This is especially true in an environment that will exhibit wide changes in humidity. In a problematic environment, it is more important to select the proper fiber type and/or a higher-tension panel system than to invest in finishing.

Finishes or backcoatings may change cleaning codes or installation instructions for fabrics, as the applied finishes sometimes react unfavorably to certain chemicals or systems. For instance, topical flame retardant treatments that involve immersion are often water-based systems, and will therefore be dissolved by water-based cleaning methods. It is important that such water-based treated fabrics be cleaned with proper solvent methods. Fabrics with "WS" cleaning codes before topical flame retardant treatments become "S" cleaning codes after treat-

ment. The advantage of fabrics that are inherently flame retardant is that they usually possess "WS" cleaning codes.

A comparative analysis: The choice still rests with you

The table accompanying this discussion compares a high-performance upholstery textile and two treatments that enhance polyester/cotton fabrics. Today, the new, solution-dyed 100% nylon fabrics may best represent a high performance upholstery fabric, and usually require little or no post-treatment. Vinylization has been available for some time as a post-treatment to enhance an upholstery fabric, a process that provides vinyl-like cleaning and durability characteristics.

There are comparative advantages and disadvantages for each approach, depending upon the criteria and priorities involved. Whether it be freedom of design and color, function, budget, performance or ease of cleaning, a decision in favor of any of the three alternatives can be developed.

If bleach is used for disinfection, for example, then solution-dyed or vinylized fabrics are options, while clear face coating is probably not. If fabric hand is important, then vinylizing is not an option. But if unlimited choice of patterns and colors is needed, then vinylized and clear face coating provide great flexibility of choice.

These are just a few of the factors that designers need to be investigating. Ironically, designers know that the complex manner in which contract textiles are treated may not be apparent to clients, for all the difficulties involved. That's probably the best sign of a contract textile job well done. ☺

Marty Gurian is manager, technical information services, for DesignTex Fabrics. The information and recommendations in this article are furnished without warranty, representation or inducement of any kind, including, but not limited to, the implied warranties of merchantability and fitness for a particular use or purpose.

COMPARATIVE ANALYSIS OF THREE HIGH PERFORMANCE UPHOLSTERY TEXTILES FOR RECEPTION AREA SEATING IN HEALTHCARE CLINIC APPLICATIONS

PERFORMANCE FACTOR	FABRIC DESCRIPTION		
	SOLUTION DYED	VINYLIZED	CLEAR FACE COATING
TYPE CONTENT WEIGHT oz/54" yd. FINISH	JACQUARD 100% NYLON Acrylic Backcoating Acrylic Backcoating	JACQUARD 65% COTTON/35% POLYESTER Untreated 18.3 oz. Vinylized 26.4 oz. 6 mil clear vinyl film on face	JACQUARD 65% COTTON/35% POLYESTER Untreated 18.3 oz. Coated 19.4 oz. Thin clear coating on face
SURFACE CHARACTERISTICS/TEXTURE/COMFORT	Fabric character unchanged	Hard, cold plastic surface (non-fabric quality)	Much of the original fabric character maintained with another surface.
FLUID BARRIER PROPERTIES	Not a fluid/moisture barrier, but a fluid barrier can be laminated to the fabric back.	Active fluid barrier on the fabric face	Not a fluid/moisture barrier, but a fluid barrier can be laminated to the fabric back.
ANTI-MICROBIAL PROPERTIES	None, but can be added with an inexpensive post treatment finish	None; can't post treat vinyl face	Yes, anti-microbial additive included in the face coating
FURNITURE WORKABILITY	Acceptable stretch and recovery for conventional (non-molded) furniture manufacturing	Rigid mechanical properties and thick laminate after vinylization, which may pose serious constraints in certain types of manufacturing	Acceptable stretch and recovery for conventional (non-molded) furniture manufacturing
CLEANABILITY (by best method after aging of stain) BLOOD COFFEE MAYONNAISE KETCHUP MUSTARD Cleaning Code & Comment	Excellent Excellent Excellent Excellent Fair "WS" Can use diluted bleach. Do not use phenol type germicides.	Excellent Excellent Excellent Good Fair "W" Can use diluted bleach	Excellent Excellent Fair Excellent Good "W" Modified upholstery shampoo foam recommended. Cannot use bleach. Can use certain recommended germicides.
RISK OF DELAMINATION OR DETERIORATION OF FACE FINISH OR FABRIC	No lamination or face coating involved. Cleaning is largely uncomplicated. Very low risk.	Small risk of delamination if bond strength affected by use or cleaning. Use of solvents restricted to occasional spot cleaning. Low risk, with proper care.	No lamination involved. Use of solvents restricted to occasional spot cleaning. Low risk, with proper care.

DESIGN DETAIL

The Floating World

Imagine going to work every day inside a single, suspended moment in time: Strange though it sounds, employees—and clients—at DePlano design do just that, thanks to the ingenious mechanisms architect Sandro Marpillero set in place.

Taking advantage of the fact that no walls inside the space reach the ceiling, Marpillero created a giant clock with spotlights that reflect onto the metallic-painted, otherwise-plain-vanilla acoustical ceiling (which takes on a mother-of-pearl glow from the metallic interference paint). First, a half-moon shaped trough was constructed of plywood, then painted black, and set floating on neutral-toned panels, just below the ceiling. Marpillero tucked basic halogen spotlights inside the trough, then created "hands" with aluminum I-beams that set the time at an eternal twenty-two past five. The I-beams do more than look pretty however: Off of one "hand", a tray holds the studio slide projector, which Marpillero notes, hangs "like a small bird", waiting for presentations. The "hands" also carry a number of lights on their undersides; one illuminates the conference room, the other, a work station. "Airplane" swing doors were constructed on wood, then covered with black vinyl and textured with stipples for a high-tech, streamlined effect—the pivots are hidden in the floating black half-moon.

The effect is just as Marpillero intended—you feel as though you're wandering through a giant, three-dimensional clock. While the world outside never has enough, DePlano Design never need worry about having enough time. ☹



1 Clock Face Panel: features wood and aluminum support beam and a layer of plexiglass over painted plywood

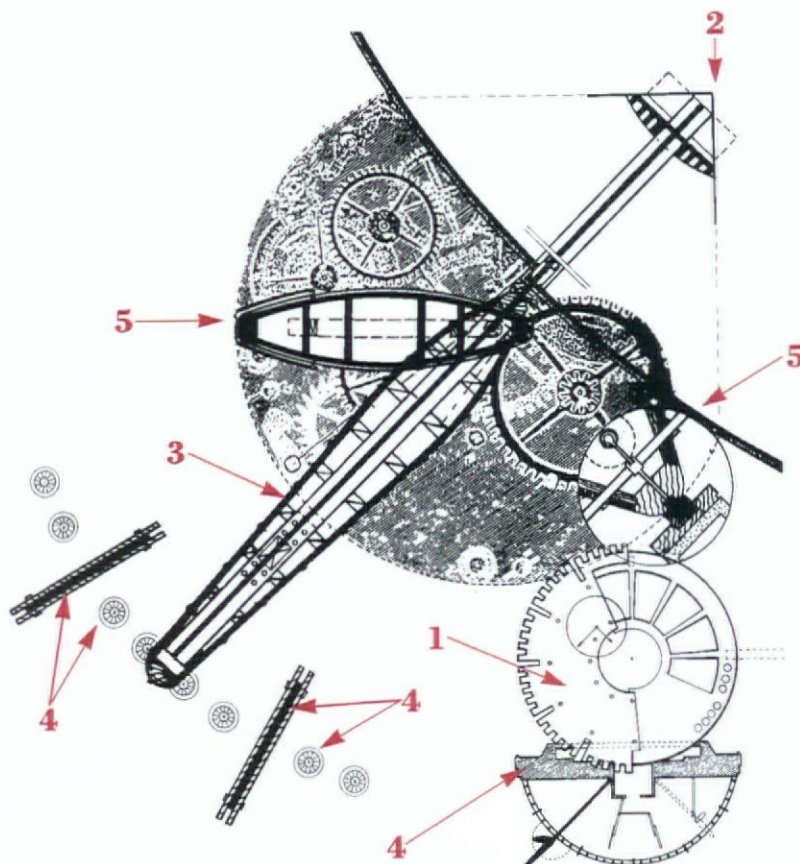
2 Clock Arm Hinge: features aluminum angle chopped into wall and aluminum beam

3 Clock Hand: features anodized aluminum beam and plywood sub-frame bolted to beam, finished with laminate on shaped plywood casing

4 Clock Quadrant Fin and Minutes Lights: feature fabric-covered curved wall, laminate on all exposed surfaces of fins and low-voltage MR-16 uplights with cones at 6° intervals

5 Bow-Shaped Door and Jamb Detail: features plywood template ribs, vertical wood stiffeners and blocking, hardwood nose cut to shape, mill-finished aluminum channel and steel top pivot and hinge at floor

Construction Details of the Clock at De Plano Design



Still Towering Over Us

Kohn Pedersen Fox: *Architecture and Urbanism*, 1986-1992, edited by Warren A. James, introduction by Christian Norberg-Schulz, 1993, New York: Rizzoli International Publications, 416 pp., \$65 hardcover, \$40 paperback.

For the doomsayers who declared the demise of the skyscraper in 1987, the year the stock markets crashed and accelerated real estate's descent into purgatory, *Kohn Pedersen Fox: Architecture and Urbanism, 1986-1992* comes as a powerful reaffirmation. Not only has this American building type—"shapes of democracy" to poet Walt Whitman—flourished in the care of Eugene Kohn, William Pedersen, Sheldon Fox and their New York and London colleagues. KPF's work has a singular character that is breathing new life into cities.

In 1896, the great Chicago architect Louis Sullivan wrote in his famous essay, "The Tall Office Building Artistically Considered," that a tall building should relate to the earth with "a great freedom of access" and terminate toward the sky with an attic of "dominating weight and character," a form analogous to a classical column with identical floors joining the "capital" to the "base."

What KPF has done in this productive phase of its 18 years is to revitalize Sullivan's archetype by combining a Modernist response to the context of clients' sites with the classic discipline born of the Beaux Arts era. Mainzer Landstrasse 58 (1986-1988), Frankfurt am Main, Germany; Chifley Tower (1987-1992), Sydney, Australia; Ameritrust Center (1988-1995), Cleveland, and other projects convincingly engage both the facades of their streets and the city skylines visible mainly at a distance. As Christian Norberg-Schulz, professor of architecture at the University of Oslo, Norway, points out, investing the skyscraper's increasingly ambiguous mission with powerful meaning is no simple feat, and KPF demonstrates in this impressive book how art continues to enrich the world to which science, technology and economics are leading us.

Architecture of the Old South, by Mills Lane, 1993, New York: Abbeville Press, 335 pp., \$55 cloth.

As publisher of The Beehive Press in Savannah, Mills Lane has devoted his career to telling the cultural and social history of Georgia and the South from the view of a native Georgian with a Harvard degree, "a Yankee above the waist and a Southerner below the waist." In this photographic compendium of his historic series, *Architecture of the Old South*, he shows Southerners and outsiders alike how much—yet how little—we know about the

North elevation of Nagoya Station Building, Nagoya, Japan, from *Kohn Pedersen Fox: Architecture and Urbanism, 1986-1992*.



stately edifices that exemplify the region's soul. With the aid of photographer Van Jones Martin, Lane brings the buildings and their builders to vivid life.

The great mansions of Savannah, Jefferson's triumph at Charlottesville and the splendid churches of Charleston are amply represented, of course. And designers will enjoy seeing great works by such legendary names as Benjamin Latrobe, Thomas U. Walter and A.J. Davis so sympathetically photographed and described. Yet it is the strength of Lane's comprehension of his subject that we are able to appreciate the architecture of the South in a larger context.

Consider the following comments about Mount Vernon in Fairfax County, Va. "It is often forgotten that George Washington, embalmed in history as the Father of our Country, was also an English country gentleman," Lane writes. "Like so many Virginia planters, he was obliged to be concerned with practical, everyday cares, including the design and construction of buildings." In this introduction, we see Mount Vernon and the South with new eyes.

By Nature's Design, An Exploratorium Book, by Pat Murphy with photographs and afterword by William Neill and foreword by Diane Ackerman, 1993, San Francisco: Chronicle Books, 120 pp., \$29.95 hardcover, \$18.95 paperback.

Bring together the talents of award-winning nature photographer William Neill, the resources of San Francisco's innovative, hands-on science museum known as the

Exploratorium, and the words of Pat Murphy, senior writer and editor of the *Exploratorium Quarterly* and Diane Ackerman, best selling author of *The Natural History of the Senses*, and what might you have? *By Nature's Design*—an enchanted tour of the architecture of nature. The book should delight seasoned designers as well as first-year design students.

Under such headings as "Spirals and Helixes," "Meanders and Ripples" and "Fractals," the book guides readers into the heart of these natural phenomena, balancing a sense of wonder about their forms with a concise explanation of why they occur. In analyzing a nautilus shell, Murphy notes that the animal grew by creating new chambers, each exactly 6.3% larger than before, so that, "Each new chamber is a perfect scale model of the preceding chamber—just a little bit bigger and rotated slightly."

Insights like these and Neill's stunning images remind us that man is not the only architect on earth.

Los Angeles Architecture, The Contemporary Condition, by James Steele with photographs by Tim Street-Porter, 1993, London: Phaidon Press Ltd., 232 pp., \$49.95 hardcover.

Is Los Angeles a unique state of mind—to which non-Angelenos never gain admission—as much as a physical site for the second most populous city in the United States? James Steele, associate professor of architecture at University of Southern California, offers one of the more literate, comprehensive and witty analyses of how the City of Angels works as a man-made environment in *Los Angeles Architecture, The Contemporary Condition*. The fact that his narrative is enlivened by breathtaking views of the architectural scene by Tim Street-Porter and other gifted photographers makes the book a compelling read.

Perhaps the most surprising notion about El-Lay from Steele is that the city has a many-layered heritage that has inspired architects for over a century. Steele acknowledges the city's stereotype as a car culture with many urban centers and no past, but he detests it. "While there is some truth in this," he admits, "a closer study reveals that historical precedents abound, and...the most perceptive, and enduring, architectural statements in the past have been made by those who have...reacted...to the natural beauty of the region."

And where do the young Turks—Frank Gehry, Thom Mayne, Eric Owen Moss, Frank Israel—fit in? Steele hopes they will become part of an all-inclusive scheme that rejects the formal plans and aesthetics being considered by civic leaders. If the images in this wondrous book tell us anything, Isozaki's MOCA and the Tail o' the Pup will still coexist happily in 21st-century El-Lay. ☞

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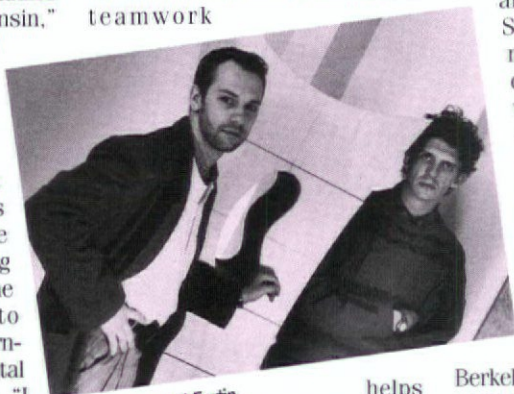
—and thus proving that age and experience haven't changed her habit of tackling the big jobs.

Three designing musketeers

Richard Gingras and Harold V. Fortin

The me, me, me stance of the '80s has evolved into the we, we, we sensibility of the '90s, and no one is an island any more as we surround ourselves with a circle of friends and family at home and break into teams at work. Three young designers, Harold V. Fortin, Richard Gingras and André O'Connell, have taken this philosophy to heart by forming Stoxxe.

"We are good friends first, business partners second," insists Fortin. So far mixing pleasure and business has worked for the trio. Since 1990, Stoxxe (rhymes with Coke) has produced cutting-edge furniture and accessories from wood and metal. Its work can be seen at Montréal's SIDIM, New York's ICF and the upcoming *Emphasis on Design*. Fortin also feels Stoxxe's brand of teamwork



Gingras and Fortin



Malkin

No normal training

Jain Malkin

Noted health care designer Jain Malkin's unconventional education may not be recommended by four out of five designers surveyed, but it has put her on top in her field. When she became director of interior design at a large Madison, Wis., design firm at age 20, she had no experience or training in the industry. "I needed money for my psychology studies at the University of Wisconsin," she recalls. "I answered an ad, exaggerated about my age and experience, and got the job. Then the pressure was really on."

Laid off after only six months, Malkin nevertheless made good use of what she had learned. After working for herself and others in the Midwest, she moved to Southern California and earned a degree in environmental design at San Diego State. "I worked under an off-beat professor who didn't teach us the traditional things," she laughs. "So I guess you could say I never really got normal training."

A fresh design perspective combined with training in psychology is exactly what health care needed, however. Now, as principal of her own La Jolla firm, Malkin is both an active designer and frequent lecturer on health care design. "I'm impassioned about creating healing environments," she says. "I introduce people to the mind/body connection." She is also an accomplished author, most recently publishing the comprehensive, 478-page *Hospital Interior Architecture*

From rugs to rock n' roll

Vicki Simon

It's a thrill when clients love your designs, but when Vicki Simon, then a project designer for Hannum Associates in San Francisco, created a rug for Young & Rubicam, the ad agency went wild—enough to convince Simon to think seriously about opening her own business. Today, simple, sculptural Rugs by Vicki Simon are selling out to designers across the country.

"Rugs should blend into an architectural interior," Simon says. "They should express texture and form—not busy patterns." Even her cat Gina loves the rugs, which she unfortunately expresses by scratching them. "I bring samples home and she destroys them," Simon shudders. So Gina has a rug of her own, the first of what may someday be a line of pet rugs.

After growing up in Southern California and studying interior and graphic design at Cal State Long Beach, Simon moved north to San Francisco. "I wanted a city that was more close knit and cosmopolitan feeling," she explains. Simon also continues to design interiors, exhibits and graphic projects, including a label for an up-and-coming band called *The View*. She also teaches interior design and architecture at UC Berkeley's extension program. "I occasionally try to remember what 'free time' means," she laughs. Her heroes, of course, tend toward the renaissance: Andre Putman, Alvar Aalto, and the Bauhaus. "I admire people who design all kinds of things," she says. "There isn't anything I wouldn't want to design." Say what, Gina?

Extraordinary results

Thomas W. Ventulett, III

A passion for drawing caused a young Thomas Ventulett, FAIA to catch the eye of an uncle who promised to help support his education if he attended Georgia Tech some-



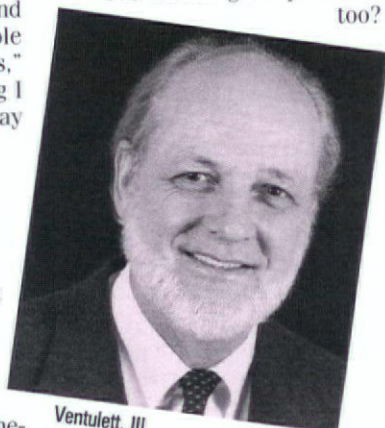
Simon

day—which he had the persistence to do. The Army and graduate studies at U of Penn with Louis Kahn would also precede by many years his current position as senior principal and director of design for Atlanta's Thompson Ventulett Stainback & Associates. Among his respected architecture firm's major commissions are Atlanta's CNN (formerly Omni) Center, Chicago's McCormick Place Expansion and Philadelphia's Pennsylvania Convention Center—all projects that have exceeded clients' expectations.

Satisfying clients is no accident, Ventulett feels. "It's our responsibility to recognize other needs besides our clients' immediate concerns," he says. "The client has the last say, of course. But when you bring good clients and good designers together, you can get extraordinary results."

Seeing today's clients force architects to practice in a wider social context is not all bad, despite the pressures. It also helps to have an escape value. "I've made time," Ventulett admits, "for reading and painting, and for fishing, hiking and camping with the family. To get a release from your mindset, you must let that river run through it."

Sound advice indeed. But do TVS clients get hip waders too?



Ventulett, III