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Cover Photo: Overhead view of the atrium fountain at International Square, Washington, D.C. Photograph by Jock Pottle.

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Advertising Offices

National Sales Manager: Don Leon (212) 626-2252
Miller Freeman Inc., 1515 Broadway, New York, NY 10036; Fax: (212) 302-2905

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Account Managers/New York: Helene Fineberg (212) 626-2519,
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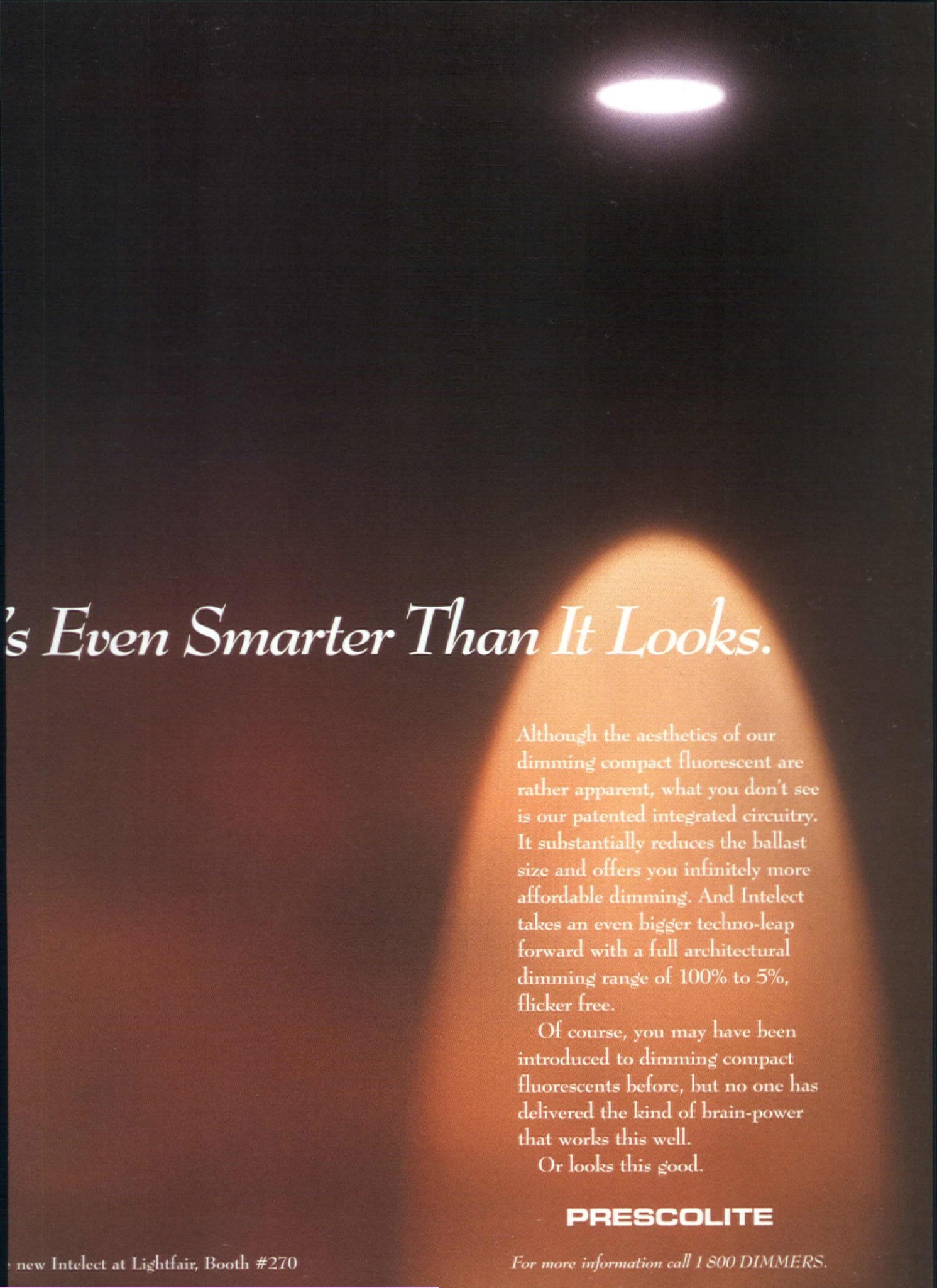


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EDITORIAL

Don't Ask, Don't Tell?

What would you say if a child asks you, "Where do babies come from?" The answer, of course, depends on the child's needs. Obviously you can't give the same explanation to a kindergartner and a sixth grader. What a client wants to know about design also depends on the needs of the client. The only problem is, many architects and interior designers complain that today's client doesn't want to know much if anything about design. Budget, yes. Design, no.

Can this really be? Architects and interior designers like to talk about "educating the client." This makes sense when we consider that the typical designer has expertise and experience in design, and the typical client does not. The flip side of this notion is "educating the designer." This too makes sense because the typical client knows more about the nature of his organization than the typical designer. When each party learns from the other, the project has an excellent chance to succeed.

If a tug of war seems to be going on between the designer and the client, neither party should be surprised. Professionals everywhere are being scrutinized and confronted by society as never before. Lawyers are being told by corporations to trim their fees, simplify their paperwork, and stop marking up incidental expenses—or risk having the work taken in-house. Accountants find themselves obliged to discount the cost of auditing—some say they are giving it away—to win other, more lucrative business in financial consulting. Doctors resent the need to practice defensive medicine and to argue with health insurers over the services they provide. Much the same could be said for dentists, engineers, scientists, teachers, financial planners and other professionals.

Part of the public's complaint probably stems from the fact that most professions have become so complex and their jargon so impenetrable that they have lost their aura of omniscience, and many professionals have

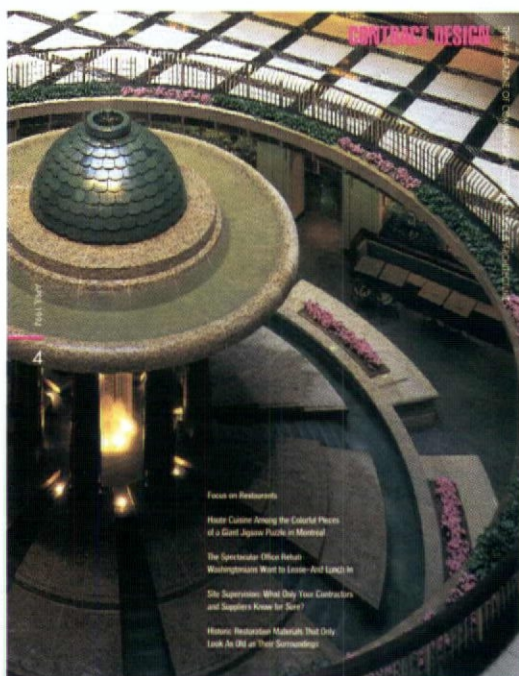
trouble communicating with their clients. Today, most of us harbor healthy suspicions about the competence and the motives of the professionals who serve us. We even insist in being allowed to participate in our own cases.

In fact, providing "how-to" advice has blossomed into a mini-industry that every professional has surely become aware of. Haven't we all wondered about the side effects of a particular medication? Or how we can avoid probate? Or where to get the hot tips a stock broker would never share with us? Even architects and interior designers have become targets of this "do-it-yourself-before-they-do-it-to-you" fervor. The general public is forever asking how can a homeowner work with a designer? At the same time, the business community wonders what can a facility manager do to get a designer to perform?

Rather than obfuscate with ever more obscure jargon or avoid the client altogether, the designer must acknowledge that sooner or later, today's client will insist on getting his or her money's worth. So the designer will have to explain in some form of English what the client's design options are, how each option has its strengths and weaknesses, and what each option will cost in time and

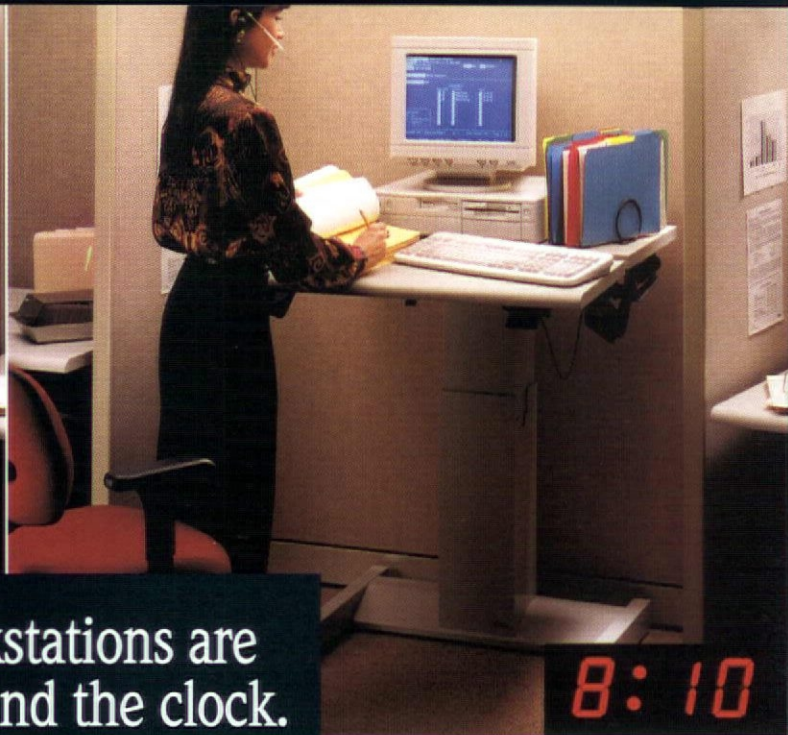
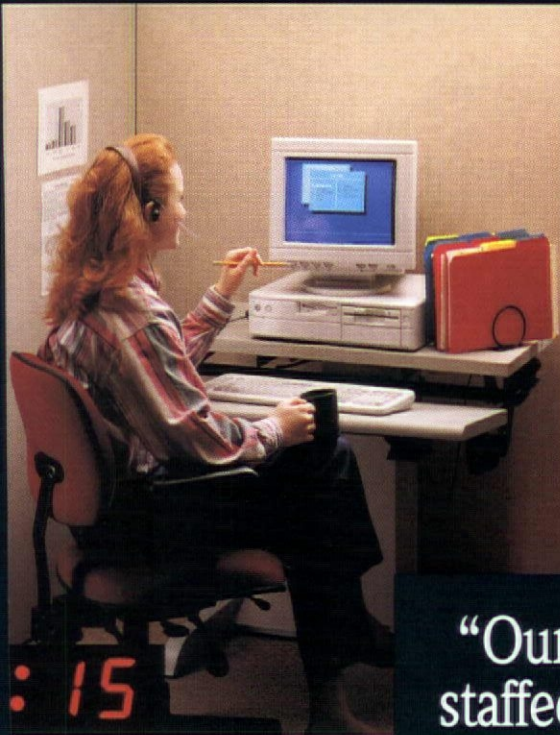
money. However, because each client has highly individualistic needs, it falls to the designer to assess those needs prior to "educating the client."

The way to do this is to let the client educate us first. A talented architect or interior designer should have no trouble accepting this sequence of events. After all, isn't design a service business as much as an artistic enterprise? How can a doctor treat a patient without taking a history and conducting an examination? Only after understanding the client well enough to be trusted do we have the right to teach the client what his or her budget, timetable and program can achieve—what the client really wants to know about design. ☺

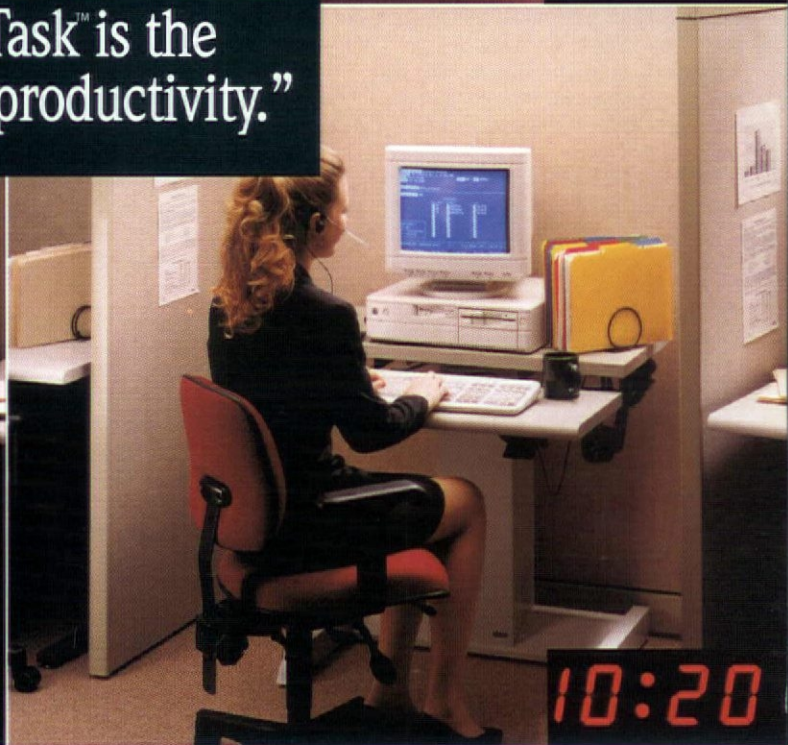
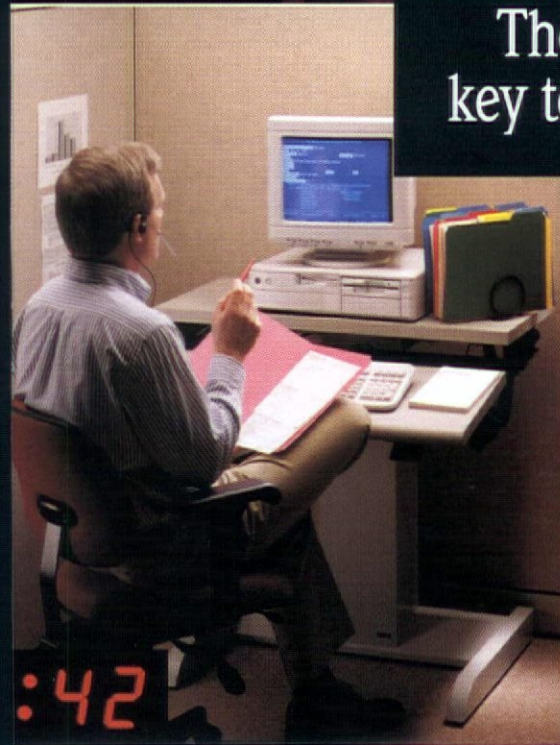


Roger Yee

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Technology In Control?

New York - Gaining control over the cutting-edge technology that is transforming the global economy may be the major challenge facing individuals, organizations and even entire societies today. This was the conclusion reached after moderator Bill Griffith, anchor/host of CNBC, led a panel of distinguished commentators in exploring the theme, "Landing Right Side Up in the '90s," the sixth annual Breakfast Symposium of the Institute of Business Designers New York Chapter, held on March 4.

Griffith invited the panelists to describe the biggest changes they expected to see in their respective fields. Maryann N. Keller, managing director/automotive analyst for Furman Selz Inc., proposed that, "The technical revolution gripping the automotive industry today will make the advances of the last decade pale by comparison." She also said environmental design will become an everyday reality as children learn to accept it through education—and adults realize they have little choice.

For S. Mark Fuller, vice president, general counsel and secretary for Bell Atlantic Mobile, he predicted that "New telecommunications, including mobile, wireless and cellular systems, will grow in importance over such traditional tethered systems as the Baby Bells and computer area networks."

Bankers acknowledge that no one has to be a bank to be in the banking business, according to Atwood Collins III, chief operating officer for The East New York Savings Bank. Yet he maintained that banks weren't standing still. "Banks are selling 20% of all mutual funds bought by first-time buyers," he said. "If we continue to listen to, care about and respond to our customers' personal financial needs, they'll want our financial management services."

As historian, foreign policy analyst, social critic and fellow of the Institute for Policy Studies, Richard J. Barnet voiced his concern over jobs. "Without being alarmist," he cautioned, "I want to draw attention to the global job crisis." In his view, the work force in the United States and its trading partners is confronting rapid advances in labor-saving technology, the overseas outsourcing of the service economy, and an increasing reliance on part-time workers. Though governments will eventually address these problems, he believed, people in our society continue to be significantly underemployed.

Kathleen Hays, New York bureau chief and chief economics correspondent for *Investor's Business Daily*, expected a growing percentage of the population to get its news from electronic sources. "We'll use TV and radio for instantaneous briefings and then turn to newspapers and magazines for a closer look later," she suggested. "Even so, some of

those newspapers and magazines will be on-line." To the rosy visions of instant communications, she added a warning, nonetheless: "Everyone gets the same information within seconds and must make snap judgments on it. That's not always so good."

Changes at Steelcase

Grand Rapids, Mich. - Robert C. (Rob) Pew III, president of Steelcase North America, announced his resignation on March 16. Pew, who has headed the company's largest operations since May 1990, will remain on the corporation's board of directors and will continue as a member of the executive committee of the board. Citing personal reasons for leaving the company, Pew noted, "I've had 16 exciting and challenging years during my two stints at Steelcase. We've made many changes over the past few years, and it been a privilege for me to be part of this growth program focused on the long-term health of the company."

In addition, Jerry K. Myers, Steelcase president and chief executive officer, announced that L. Paul Brayton has resigned from the board of directors of Steelcase. Brayton, who joined the Steelcase Design Partnership as its president when the group was formed in June 1987, will return to Paul Brayton Designs Inc., his family-owned textile and leather business based in High Point, N.C. "During the seven years that Paul has been with Steelcase, he has made a significant contribution to the development of the Steelcase Design Partnership," said Myers. "Brayton International, one of the original members of the Steelcase Design Partnership and a manufacturer of award-winning international contract furnishings, will remain a Steelcase company."

Herman Miller Goes Home—Again

Zeeland, Mich. - Herman Miller Inc. is once again offering the residential furniture products designed by Charles and Ray Eames and George Nelson that established its early reputation. Together with products already available, the well-known designs will be offered to the public through specialty retailers in major metropolitan areas across North America. Over the years, collectors and others individuals have requested that these products be reintroduced.

Designs in this group include the Eames plywood coffee table, Eames molded plywood folding screen, Eames molded plywood lounge and dining chairs, Eames elliptical tables, Eames Hang-It-All, and the Nelson miniature chest and platform bench. A catalog and 800 telephone service will also make this

group of products for residential use readily available. "These products represents timeless designs, synonymous with the advent of modern furniture and the designers who created it," said Vicki TenHaken, who is heading up the team behind the line. "We felt it was time to make these products more easily accessible to everyone."

GE-Motorola Alliance

New York - The lighting industry is going through a revolution driven by new technology that is forecast to fuel U.S. market growth for electronic ballasts to more than \$2 billion by year 2000. This was the forecast given at a media conference hosted by GE Lighting, Cleveland, Ohio, and Motorola Lighting, Buffalo Grove, Ill. "The pace of change in the lighting industry has been incredible in the last 10 years," said William A. Woodburn, vice president, worldwide marketing, GE Lighting. "We anticipate that in the next 10 years more than 80% of lighting products will be different than they are today. What was a relatively stable industry dating back to Thomas Edison's invention, with innovations coming at an evolutionary pace, has accelerated into a revolutionary outpouring of new technology and new products."

GE Lighting and Motorola Lighting announced that GE Lighting, the largest manufacturer of lamps in North America, will combine its fluorescent lamps and Motorola Lighting-produced electronic ballasts to bring energy-efficient linear fluorescent products to the commercial lighting market.

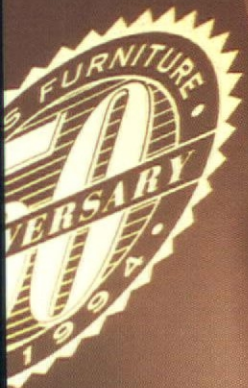
"With the advent of electronics in the lighting industry coupled with key advancements in lamp technology, it is now possible to produce fluorescent lighting systems using significantly less energy with no perceivable loss of light," explained Pamela S. Sedmak, GE Lighting's general manager, New Product Ventures.

Time Will Tell

New York - In the cover story on DePlano Design Associates, New York, in the January 1994 issue of *Contract Design*, "Time Is Money," pages 34-37, credit for the design in the clock-tower of Metropolitan Life Insurance headquarters should have been attributed to Trans-Building, Inc., Sandro Marpillero, AIA, principal-in-charge, and Eugene Kaufman, architect-of-record.

Some interior design motifs, including the Mies van der Rohe chairs and their upholstery details, were jointly developed by Marpillero with client Marco DePlano and his wife Roberta.

In addition, the face supposedly depicting Marpillero on page 33 of the same issue was that of the clock master at Metropolitan Life.



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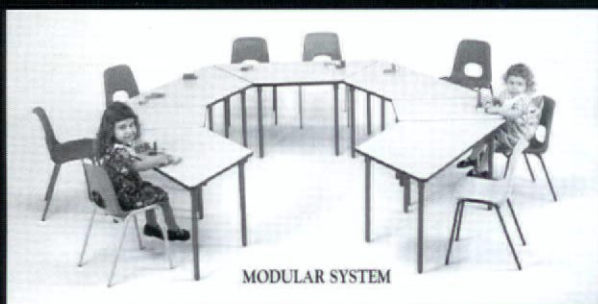
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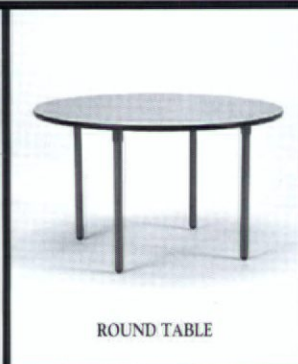
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Hendrick Associates, Atlanta, has been awarded the following commissions: Price Waterhouse, national administration center, Tampa, Fla.; SouthTrust Bank of Georgia, N.A., corporate headquarters, Atlanta; and the headquarters for the newly combined Transit Communications, Dial Page and AMI, Atlanta.

The American Institute of Architects has granted the 1994 IDP Outstanding Firm Awards for contributing to the success of the intern development program to: **Klipp Colussy DuBois Architects, P.C.**, Denver; **Albert Kahn Associates Inc.**, Detroit; **Johnson & Laffen Architects**, Grand Forks; **BSW**, Tulsa; and **Cynthia Easton, Architect**, Sacramento.

Florance Eichbaum Escoff King Architects, Washington, D.C., is preparing the master plan and design for the United States Fish & Wildlife Service's National Education and Training Center, Sheperdstown, W.V.

Design Interface, a Hillier Group company, Princeton, N.J., was chosen as construction loan monitor for the City of Trenton's Department of Housing and Development.

Epstein & Sons International Inc., Chicago, has been awarded the following international projects: Arturo's Restaurant; Warsaw; Operadora De Superamas, Mexico City; Kobe Air Cargo City Terminal, Rokko Island, Japan; Delta Airlines, Paris; Phoenicia, Zipori, Israel; and Motorola (Israel) Ltd, Tel Aviv.

Boblin Cywinski Jackson, Wilkes-Barre, Pa., was selected to receive the American Institute of Architects 1994 Architecture Firm Award.

Anne Arundel Community College in Arnold, Md., has commissioned **Al/Boggs**, Washington, D.C., and **Santos Levy and Associates**, Philadelphia, to design its new 60,000-sq. ft. fine arts academic center.

Puente + Pila Associates in Design, Miami, has completed an extensive interior design and space-planning program for the new \$15-million, six-story Diabetes Research Institute, Miami.

L.E. Seitz Associates Inc., Coral Gables, Fla., is overseeing an extensive upgrade of The Inter-Continental Hotel Tamanac in Caracas, Venezuela.

The German Government has selected **Keating Mann Jernigan Rottet**, Los Angeles, to design a high-rise office building in Frankfurt as part of a government-sponsored design competition.

Ground has been broken for an expansion and renovation of St. Mary's Hospital, Leonardtown, Md., designed by **Henningson, Durham & Richardson, Inc.**, Omaha, and its affiliate, **Orrick and Janka**, Baltimore.

The American Institute of Architects has selected the following recipients for its 1994 Institute Honors for distinguished achievements in the allied arts and sciences that benefit the built environment and the architectural profession: **Joseph H. Baum**, New York; **Beth Dunlop**, Miami Beach, Fla.; **Mildred Friedman**, New York; **The Historic Savannah Foundation**, Savannah, Ga.; **Rhode Island Historical Preservation Commission**, Providence; **Salvadori Educational Center on the Built Environment**, New York; **Gordan H. Smith**, New York; **The Stuart Collection**, San Diego; **Sunset**, Menlo Park, Calif.; and **Judith Turner**, New York.

The award in an international competition to design the Exhibition Center in the Pudong district of Shanghai, China, was won by **AM Partners Inc.**, a Honolulu-based architectural firm.

American Business Interiors, Melbourne, Fla., was awarded a contract to design a prototype fast food restaurant in Wuban, China, for **Hubaei Provincial Medicines & Health Products Import Export Corporation**.

The Grand Harbor Golf Club, designed by **Sandy & Babcock Inc.**, San Francisco and Miami, recently celebrated its opening in Vero Beach, Fla.

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Winning designers shown above: Richard Riveire (left), Naomi Asai (seated), Lauren Rottet and David Gonzalez.



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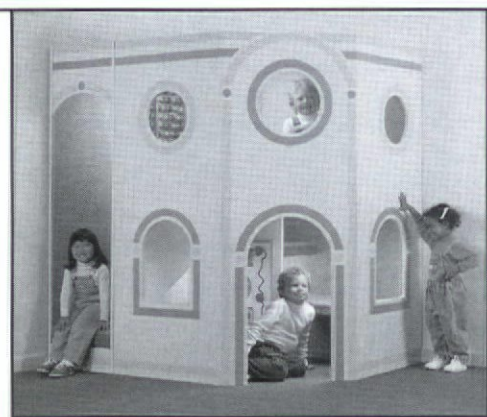
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TRENDS

The Pennsylvania Department of Labor and Industry has awarded a \$10.3-million contract to **Haskell of Pittsburgh** to supply and install new work stations and office furnishings for the renovation of 99 Job Centers and 16 Unemployment Compensation Referee offices across the state.

The **Falick/Klein Partnership Inc.**, Houston, will provide full architectural and interior design services to the Thibodaux Hospital and Health Center in Thibodaux, La.

The Western Division of the U.S. Navy's Engineering Command, located in San Bruno, Calif., selected **Crosby Helmich Architects**, San Francisco, to head a team of consultants to design nine facilities at Lemoore Naval Air Station near Fresno, Calif.

3D/International Inc. and **CRSS Constructors**, a CRSS subsidiary, both based in Houston, have been selected by the Texas Department of Corrections to provide design and construction management for the Texas Emergency Prison Bed Program.

The **Bailey Nichols Group**, Winter Park, Fla., is providing interior design for the \$169-million, 1.3 million-sq. ft. Phase IV expansion at the Orange County Convention Center in Orlando, Fla.

San Francisco's **Richard Pollack & Associates** has been selected to design the offices of Grant Thornton, accounting and management consultant, Murphy, Weir & Butler, attorneys and Blanc & Otus, public relations specialists, all in San Francisco.

ADD Inc., Cambridge, Mass., has been selected to design a new community shopping center in Pittsfield, Mass., for Pioneer Development Company and has won The Superior Achievement in Design and Imaging New Enclosed Center Award for its design of Silver City Galleria Mall in Taunton, Mass.

For leadership and guardianship of America's public architecture, the American Institute of Architects cites **Joseph P. Riley Jr.**, Hon AIA, mayor of Charleston, S.C.; **M.J.**

"**Jay**" **Brodie**, FAIA, RTKL Associates Inc., Washington, D.C.; and **Richard Dattner**, FAIA, Richard Dattner Architect PC., New York.

Country Club Club Designs, Delray Beach, Fla., was commissioned for interior design of the Delray Beach Municipal Country Club.

Chicago's **Cooper Lighting**, a division of Cooper Industries, Houston, was named the Environmental Protection Agency's 1994 Manufacturing Ally-of-the-Year for outstanding accomplishments in support of the Green Lights program.

People in the News

Skidmore, Owings & Merrill announces the relocation of **Carolyn Iu**, AIA, design director, interior design, to the New York office.

Interface Inc., LaGrange, Ga., has elected **Charles R. Eitel** and **Royce R. Renfrow** to its board of directors.

Nancy L. Gould is appointed director of planning and urban design services for Haines Lundberg Wachler, New York.

The American Institute of Architects, Washington, D.C. has named **Terrence M. McDermott** executive vice president/chief executive officer.

Linda Wilkins Frazier, ASID, IBD has joined Masland Carpets, Mobile, Ala., as director of merchandising.

Dennis A. Cassani, director of interior design of Henderson Group Inc., St. Louis, has been appointed principal.

In recognition of his influence on the teaching of architecture, **Harlan Ewart McClure**, FAIA, dean emeritus of the College of Architecture at Clemson University, will receive the 1994 Topaz Medallion for Excellence in Architectural Education from the Association of Collegiate Schools of Architecture and The American Institute of Architects, Washington, D.C.

Chicago-based **Loebl Schlossman and Hackl, Inc.** and **LSH/Hague-Richards**, its interior design division, have made the following per-

TRENDS

sonnel changes: **James Pritchett** and **Roger Heerema**, AIA were advanced to principals, and **John H. Catlin**, AIA, **Douglas A. Mohnke**, AIA, and **Michael B. Hogan**, AIA were appointed associate principals.

Waldmann Lighting Co., Wheeling, Ill., has appointed **Barbara A. Rainer** inside sales manager.

Collins & Aikman Floor Coverings, Dalton, Ga., has introduced its new management team: **Mac Bridger**, president and chief executive officer; **Lee Schilling**, senior vice president of marketing & sales; **Gary Schexmaldre**, director of marketing; **Jeff Raabe**, director of North American sales; **Tom Dunn**, general manager/corporate accounts; **Dobbins Callahan**, director of market research and analysis; **Beth Robinson**, director of marketing communications; **Greg Coussens**, Southeast district manager; **Brian Kisslak**, manager of corporate accounts/Northeast region, and **Pete Waldron**, Northeast district manager.

John D. Murph, PE, has been named executive vice president and chief operating officer of Houston-based 3D/International Inc.

The Pacific Design Center has promoted **Julie D. Taylor** to director, information and communications; **Nannette Mooney** to director, facilities; and **Barbara Ruggiero** to vice president, future trends.

The International Society of Interior Designers International Officers inducted for 1994: **Michael D. Temple**, ISID, San Diego Chapter, president; **Judith J. Hastings**, ISID, Orange County Chapter, president-elect; **Dan Bouligny**, ISID, South Louisiana Chapter, past-president; **Jolana S. Bradshaw**, ISID, Coastal Empire Chapter, vice-president communications; **Suzanne P. Fairly-Green**, ISID, Santa Barbara Chapter, vice-president education; **Jane E. Petkus**, ISID, Illinois Chapter, vice-president finance; **Cheryl A. Levinson**, ISID, Arizona Chapter, vice-president industry affairs; **Frederick P. Hutchins**, ISID, Los Angeles Chapter, vice-president legislation; and **Mary Lynn Cox**, ISID, Carolina Central Chapter, vice-president membership.

Kirk Millican, AIA, with the Dallas office of Hellmuth, Obata & Kas-

sabaum, has been appointed by the board of directors of the American Institute of Architects as the 1994 chair of the National Interiors Committee.

Ralph Wilson Plastics Co., Temple, Texas, has promoted **David Hundley** to director of marketing and **Todd Vogelsinger** to manager of communications, while **Alison DeMartino** assumes the role of public relations manager.

The Callison Partnership, Seattle has disclosed that **John Gish**, **Spencer Johnson**, **Doug Stelling** and **Andrea Vanecko** are joining seven other principals and four directors in Callison's ownership group.

Allen Kleinhenz has joined Tiffany Office Furniture, St. Louis, Mo., as national account manager.

American Silk Mills Corporation, New York, has appointed **Ellen B. Schwartz** to the new position of merchandising manager.

DesignTex, Woodside, New York is announces that **Ralph Saltzman** will assume the title of chairman of DesignTex, and **Thomas Hamilton** will become president. **Steven Vosburgh**, previously manager of national accounts, will become national sales manager.

Jack Lenor Larsen, New York, welcomes **Philip C. Cooper** as its new president.

Michael J. Kula is the new senior vice-president operations for The Gunlocke Company, Wayland, N.Y.

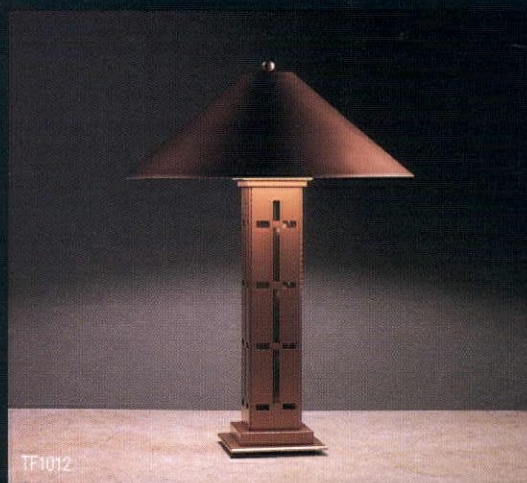
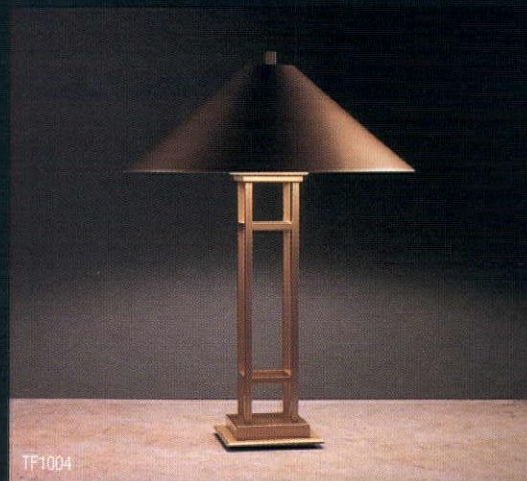
Carter & Burgess, Fort Worth, Texas, has appointed **Timothy Barry** as director of programming and strategic planning services.

Business Briefings

The International Design Exchange Inc. (INDEX), a newly formed organization, will undertake design projects in Japan involving planning, architecture and interior design, advanced communications and electronics technologies, financial and other consulting services for companies requiring an international presence. The new company is a joint venture company of

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TRENDS

the following shareholders: Gensler and Associates/International, Telesis International, Nippon Intelligent Building Systems Co., Matsushita Electric Works, Dai-Nippon Ink & Chemicals, Yusen Real Estate Co., Mitsui & Co., and Sanwa Bank. Gensler and Associates/International Ltd. will provide design services for the new company, located in Minato-ku, Tokyo.

Steelcase Inc., Grand Rapids, announced the formation of consulting and service management subsidiary called Tangerine Inc. to help companies define their work place needs and manage all aspects of servicing those needs from physical facilities and real estate to travel, temporary help and food services. Tangerine is headquartered in Grand Rapids, Mich., telephone (616) 247-2900.

The Merchandise Mart will sponsor the U.S. Office Furnishings Pavilion for ORGATEC 1994, the International Trade Fair for Office Furniture in Cologne, Germany, October 20-25, 1994.

Auer/Design International of Fort Lauderdale, Fla., and Kroll Design Associates Inc. of Boca Raton, Fla., have formed a professional affiliation expanding services to the corporate, hospitality and health care markets.

RTKL Associates Inc., Baltimore, is expanding its health and sciences operations nationwide by opening divisions in Dallas and Washington, D.C.

Cioppa Rosen Associates has relocated to 72 Madison Avenue, New York, NY 10016, telephone (212) 686-0900, fax (212) 686-1102.

Allsteel, Aurora, Ill., received its corporate certification with the International Organization for Standardization for category ISO 9001.

Bentley Mills, City of Industry, Calif., has joined EnviroSense Consortium Inc., Kennesaw, Ga.

The Business and Institutional Furniture Manufacturer's Association has published two newly revised product safety and performance standards: ANSI/BIFMA X5.1-1993, American Standard for Office Furnishings, General Purpose Office Chairs, Tests, and

ANSI/BIFMA X5.6-1993, American Standard for Office Furnishings, Panel Systems, Tests.

The Knoll Group, New York, has been awarded global ISO 9000 registration.

Hellmuth, Obata & Kassabaum has moved to One Metropolitan Square, 211 North Broadway, Suite 600, St. Louis, MO 63102-2733, telephone (314) 421-2000, St. Louis fax (314) 421-6073, corporate fax (314) 421-2152.

Coming Events

May 4-6: Lightfair International, Jacob K. Javits Convention Center, New York; (800) 856-0327.

May 13-16: American Institute of Architects National Convention and Design Expo '94, Los Angeles Convention Center, Los Angeles; (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 14-18: 75th Annual Restaurant, Hotel-Motel Show, McCormick Place, Chicago; (312) 853-2525.

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

May 26-28: SIDIM, 6th Edition, 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, Hyatt Regency, Minneapolis, MN; (800) 727-5202.

June 13-15: NeoCon 94, Merchandise Mart, Chicago; (312) 527-4141.

July 15-16: Designfest '94, Orange County Convention Center, Orlando, FL; (800) 678-9490.

August 24-28: The 1994 ASID National Conference, San Antonio Convention Hall, San Antonio, TX; (202) 546-3480.

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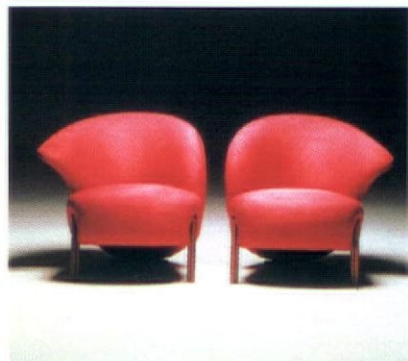
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Grandview, MO, U.S.A.

Cherney Company
New Berlin, WI, U.S.A.

Access Industries (UK) Ltd.
Thornaby, Cleveland, U.K.

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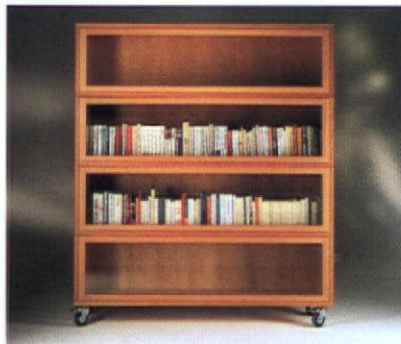
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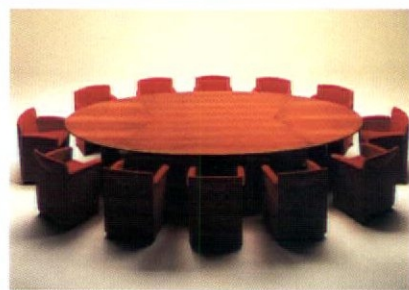
VIEWS



ON



ITALIAN



DESIGN

HI TECH OR HIGH-TOUCH? COEXISTENCE IS THE SOLUTION

Comments from Architect Giuseppe Raimondi

Airports, congress centers, hotels, restaurants, universities, offices, cinemas, theaters, conference rooms. Meeting points for multitudes of people everyday. Where simple tools such as a "chair" are found side-by-side a complex information network used to interact with unknown faces a world away.

Here lies the basic complexity and difficulty in planning and creating products for public spaces. Oscillating between "high-tech" and "high-touch", between the search for a personalized image and a common language. A language that in attempting to speak to many has often been subject to certifications and approvals which have flattened its expressiveness, rendering it incapable of stimulating emotions and desires in the user.

Today's solutions are found in more fluid and permissive combinations, where contradictory situations can coexist: the "cellular office" with "open space", territorial identity and personal comfort.

The dominant tendency is towards a new simplicity and a greater humanization of the work environment. The hallmark of quality which distinguishes the new Italian products is expressed in an elegant understatement of design.

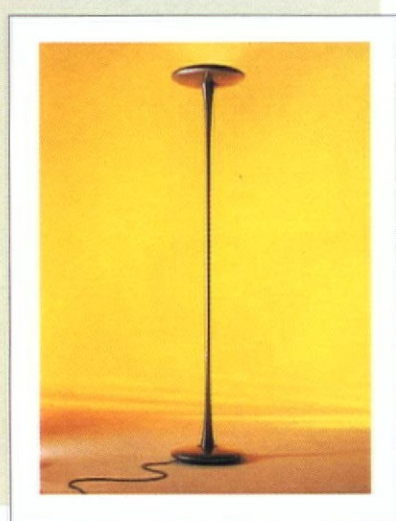
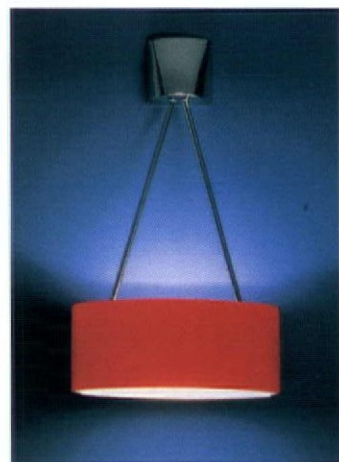
Among the new designs presented at Eimu, the Italian office furniture fair, last September were an illuminated false ceiling designed by Pierluigi Cerri for **Unifor**, trolleys and storage units with casters by Antonio Citterio for **Kartell**, and folding chairs by Giuseppe Raimondi for **Art & Form**.

There have also been significant developments in the hotel and restaurant fields with particular attention to lighting by companies such as **Artemide**, **Flos**, **Guzzini** and **Luceplan**.

Industrial technology and artisan craftsmanship are brought together in the interior of a luxury sea-going vessel. **B & B Italia Marine**, a joint venture between **B & B Italia** and Costa Crociere specializing in ships' furnishings, has already magnificently fitted two ships which proudly sail the oceans of the world as a gracious demonstration of Italian design.

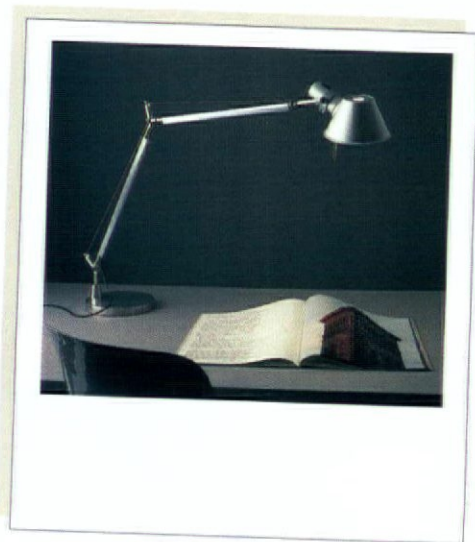
LEUCOS

Vittoria P1
R. Tosso/N. Massari
Circle No. 150



FLOS

Helice
Marc Newson
Circle No. 151



ARTEMIDE

Tolomeo
M. de Lucchi/G. Fassina
Circle No. 152

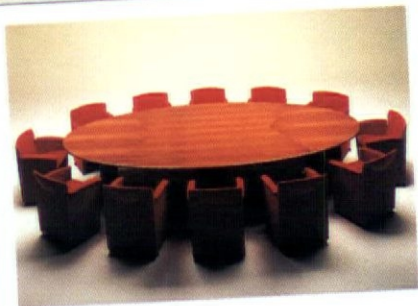
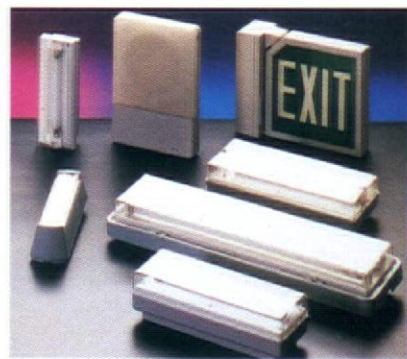
ARREDI

Taglia
Luigi Boffi
Circle No. 153



BEGHELLI

Eros Bolani
Circle No. 154



BUSNELLI UNO

Zelda
Hans Von Klier
Circle No. 155

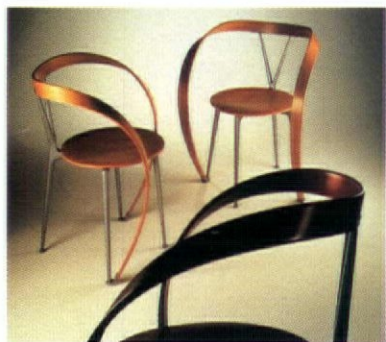


CAPPELLINI

3 Sofa Regular
Jasper Morrison
Circle No. 156

CASSINA

Revers
Andrea Branzi
Circle No. 157



DIMSAU

Data Project
Baldanzi/Novelli
Circle No. 159



CATTELAN

Graphic
Giorgio Cattelan
Circle No. 158



ART & FORM

Sam
Giuseppe Raimondi
Circle No. 160

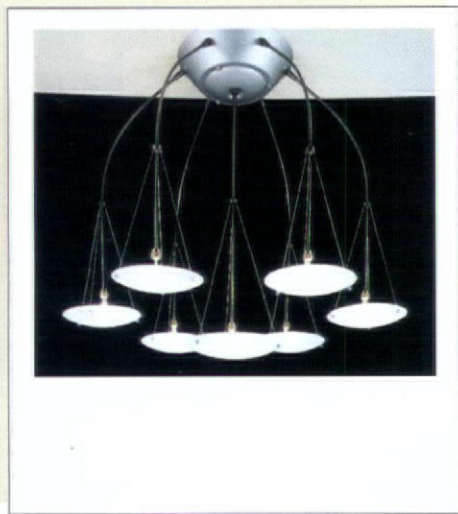
INDUSTRIE NATUZZI

NAT 1049
L. Scarati/P. Natuzzi
Circle No. 161



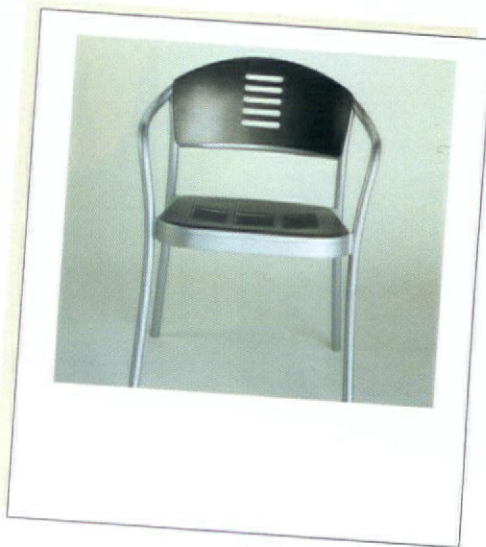
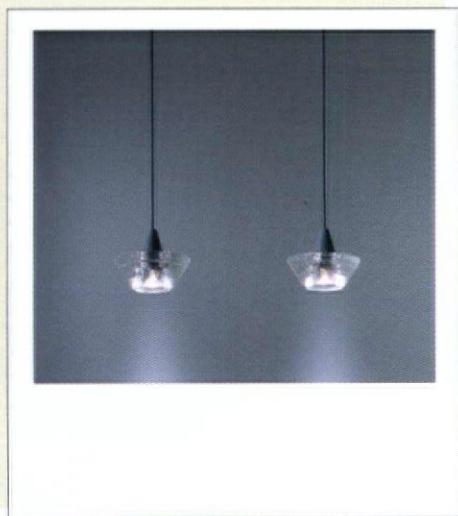
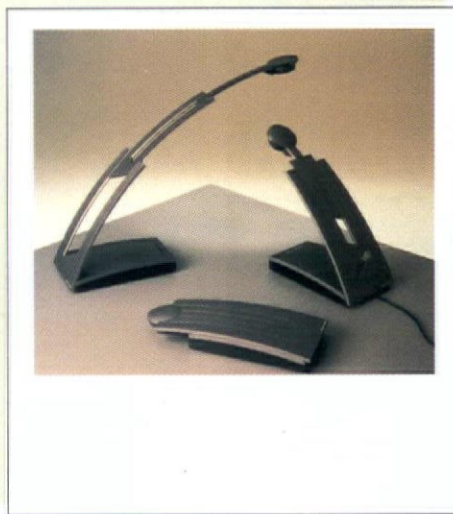
FONTANA ARTE

Lenticchia
Franco Raggi
Circle No. 162



ITALIANA LUCE

Jazz
F. A. Porsche
Circle No. 163



ITRE

Top Suspension
Carlo Nason
Circle No. 164

KARTELL

Mauna-Kea
Vico Magistretti
Circle No. 165

MOVE

Ekaton

Circle No. 166



MOROSO

Princess

Moroso Design Center

Circle No. 168



MATTEO GRASSI

Metron Collection

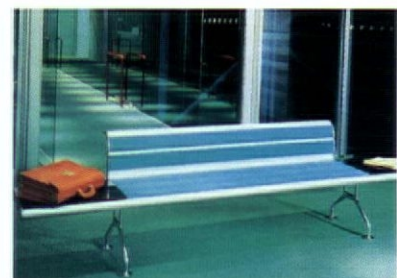
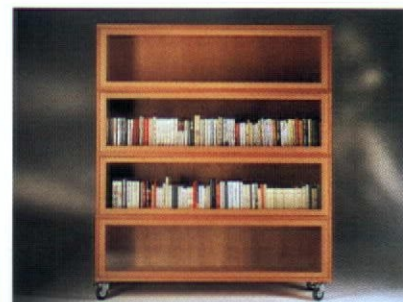
Carlo Bartoli

Circle No. 169

MDF

Bookcase

Circle No. 170



B & B ITALIA

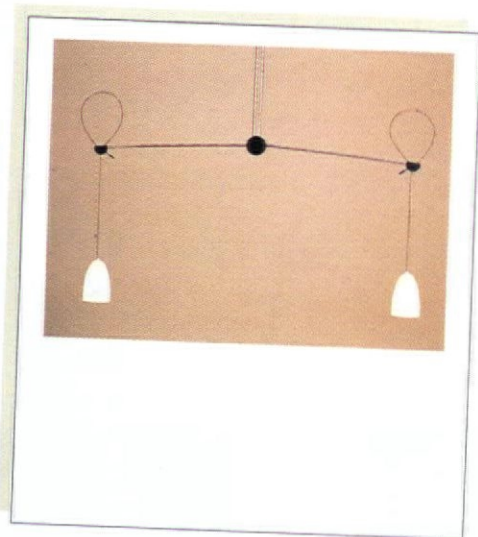
Liza to Flight

Compagnia Italiana Progetto

Circle No. 167

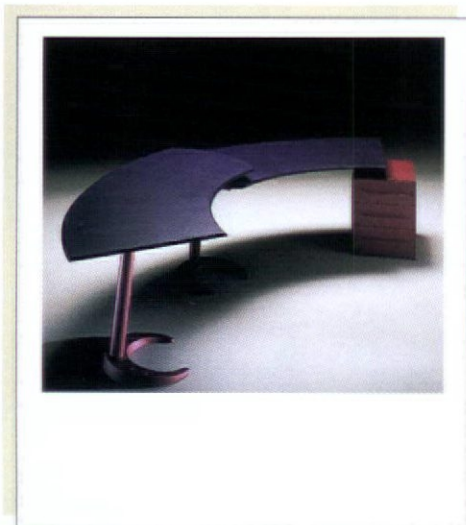
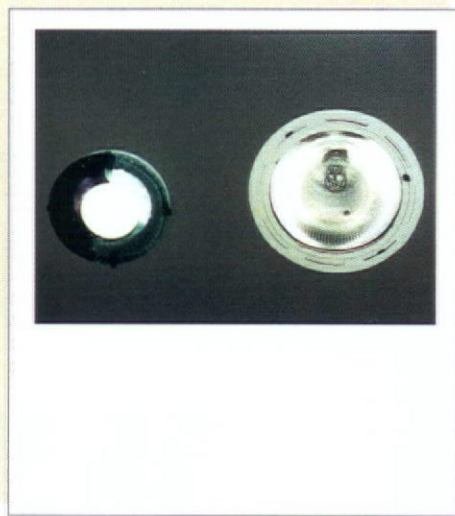
NEMO

Sharatan/2
L. Agnoletto/M. Rusconi
Circle No. 171



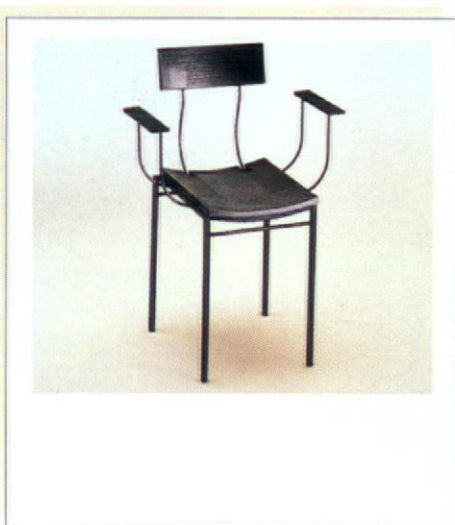
REGGIANI

Super Techne
Fabio Reggiani
Circle No. 172



PARIGI

Cifra
Paolo Parigi
Circle No. 173



NOTO - ZEUS

Glassnost Armchair
Maurizio Peregalli
Circle No. 174

ITALIAN TRADE FAIRS

INCONTRI VENEZIA

Decorative fabrics
Venice
April 15 - 19, 1994

SASMIL

Accessories/semi-finished
goods for furniture
industry
Milan
May 18 - 23, 1994

SAMP

Residential furniture
Pesaro
June 1 - 6, 1994

TRIVENETO

Residential furniture
Verona
September 9 - 12, 1994

MONDOLUCE

Interior lighting
Verona
September 9 - 13, 1994

SALONE INTERNAZIONALE

SEDIA
Chairs/occasional furniture
Udine
October 1 - 4, 1994

SUN

Casual/Outdoor furniture
Rimini
September 30 -
October 2, 1994

ABITARE IL TEMPO

Classical furniture/lighting/
accessories
Verona
October 13 - 17, 1994

CASA SU MISURA

Residential furniture and accessories
Padova
October 8 - 16, 1994

TECNHOTEL/ ARREDOCONTRACT

Hospitality
Genova
November 19 - 23, 1994

SALONE INTERNAZIONALE ATTREZZATURE ALBERGHIERE

Hotel furniture/
equipment
Rimini
November 26 - 30, 1994



SAPORITI

Calla
Mauro Lipparini
Circle No. 175



UNIFOR

Secrétaire
Richard Sapper
Circle No. 176



VAGHI

Numea
G. Raimondi/R. Carrer
Circle No. 177



ZERODISEGNO

Clap
D'Urbino Lomazzi - Studio DDL
Circle No. 178

FORMA

Is a specialized division of the the Italian Trade Commission that assists the furniture, interior design and lighting industries in both the United States and Italy. Please find below a list of services we provide:

- ◆ Names and addresses of Italian manufacturers of furniture and lighting
- ◆ Names and addresses of American agents or importers of Italian products
- ◆ Italian trade show dates and locations
- ◆ Newsletters containing information on new Italian products

For further information please contact: **ITALIAN TRADE COMMISSION**

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Atlanta, Georgia 30343, Tel: 404/525-0660, Fax: 404/525-5112



The Hon Company's Ridgefield Series veneer furniture features design elements that allow users to tailor the office environment to meet specific employee needs. The Ridgefield Series includes a wide variety of desks, credenzas, bookcases and other essential furnishings for the office.

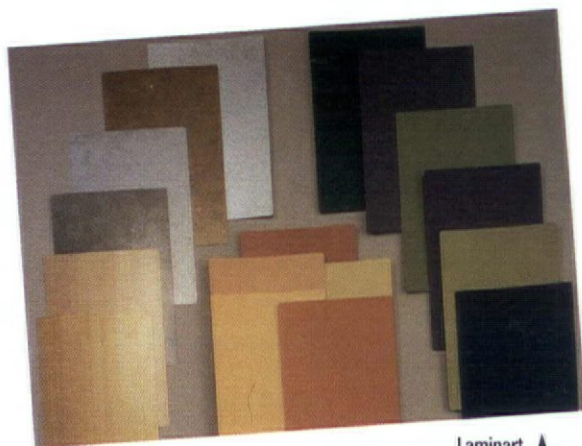
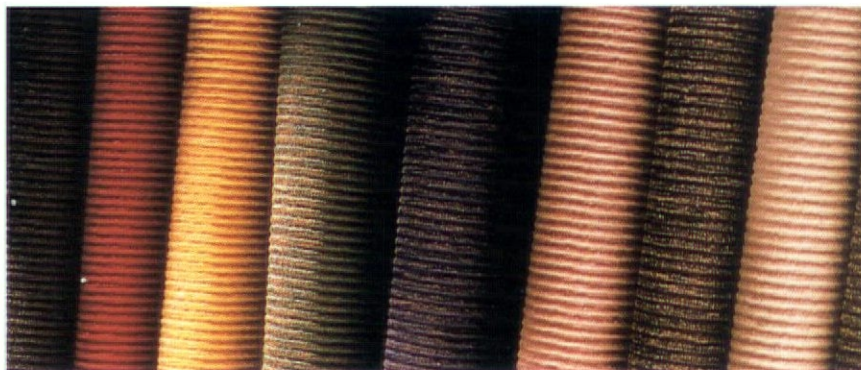
Circle No. 258

Savile Cord, Donghia Textiles' newest offering, is the perfect sensory elixir for busy, contemporary lives. This handsome, sturdy, ottoman weave combines a warp of cotton chenille with a weft of contrasting cotton/rayon threads to produce a fabric with relaxed charm and subtle sheen. A ridged texture makes Savile Cord the perfect fabric for upholstering sumptuous club chairs and sofas.

Circle No. 259

DeskSystems, recently introduced by Marvel, is a systems furniture line offering superior flexibility. The new, desk-based system is built from the ground up, as opposed to hanging from a panel, enabling the user to assemble a single, free-standing desk or work station that can also be easily reconfigured to integrate with other DeskSystems work stations. DeskSystems can be used in the private office, or as a complete open office system.

Circle No. 260



SPRING FORTH



The Jack & Jill Series of children's furniture from Erg International will provide children with a happy, colorful environment that is made to last. The series is easily configured to fit any space requirements, making it a perfect choice for day care centers, pre-schools, hospital play rooms, recreation centers or anywhere children spend time.

Circle No. 261

Laminart Inc. recently introduced 21 new decorative laminates, including 15 new colors grouped into three complementary color families: green, terracotta and plum-berry. The new colors offer heavier saturation levels than most colors popular during the 80s. A new "silk" finish and six new pearlescent patterns were also added, including four metallics and Golden and Natural Harewood.

Circle No. 262

MARKETPLACE



PhotoTops, created by Home on the Range, has carved a special niche in the food service industry, offering owners a chance to make a strong and distinctive statement for their restaurants.

Circle No. 254

The essence of texture is captured in the sophisticated styling of Trieste, Roma and Borders from Mannington Commercial Carpets. Designers combined textured cut/loop pile construction with overstitched accent patterns in both Trieste and Roma, complemented by Borders Only, a solid color loop pile designed exclusively for perimeter and inset treatments.

Circle No. 253



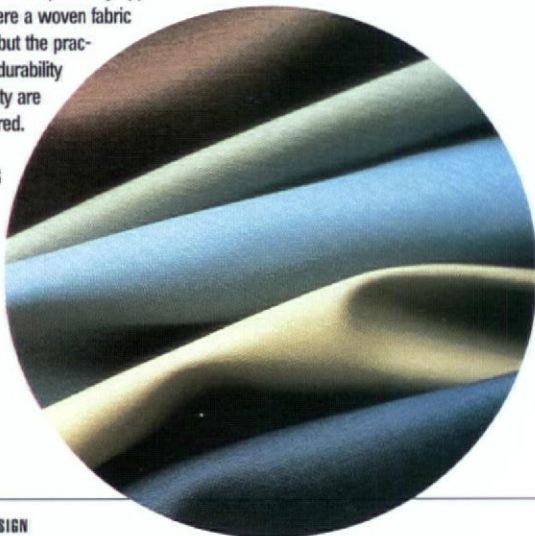
In response to the design community's return to the look of textured ceilings, USG Interiors has added two natural-textured ceilings panels, Moraine and Snowcap, to its Acoustone line. The new surface designs mimic patterns found in nature.

Circle No. 255

KOSHER FOR PASSOVER

Naugahyde Brand Fabrics has announced the introduction of Beacon to its contract program of vinyl coated fabrics. Beacon duplicates the irregularities of textured yarns achieved with hand woven craftsmanship. The product is ideally suited for upholstery applications where a woven fabric design is desired but the practical features of durability and cleanability are required.

Circle No. 256



Italian architect Andrea Branzi makes a design statement that commands attention—with an undulating ribbon of wood that comprises both the arms and seat back of the Revers Chair from Cassina USA.

Circle No. 257



Innsbruck and Osterley Park Seating



The strength and character of Biedermeier and 19th Century International styling find expression in the Innsbruck and Osterley Park Collection of armchairs. Each chair adapts historical references to contemporary applications. Innsbruck and Osterley Park armchairs feature a scroll arm design and an arched arm design.

Back styles include figured veneered, historic motifs, or fully upholstered. This aesthetic richness rewards the eye, as well as the touch, with thoughtfully shaped arms and backs. Designed for Kimball by Michael Tatum.



Kimball Office Furniture Co.
A Division of Kimball International Marketing, Inc.
1600 Royal Street Jasper Indiana 47549
800.482.1818
Circle 13 on reader service card

MARKETPLACE

The Westwood Chaise Lounge, designed by Jeffrey M. Kalban for Kasparians Inc., is crafted of the finest wood, stainless steel and leather. These materials are used in combination, yet are deliberately separate to maintain their individual integrity. A salute to modernist design which aspires to timelessness, the Westwood Lounge Series answers the need for sophisticated seating on a grand scale.



Circle No. 243



The Ilo desk and Tina chair were designed by Finnish interior architect Yrjö Wiherto in cooperation with Vivero Oy, represented by Design Finland Inc. Vivero Oy's seating, desk and storage furniture is durable and elegant in its design and structure, and its adaptability offers great freedom in the planning of individual working environments.

Circle No. 244

WELCOME THE TOYS OF SUMMER

Barrisol Stretch Ceilings, distributed by New York Ceilings, offer an innovative alternative for ceiling installations. The ceiling system has three basic elements: a custom-cut flexible sheet, a semi-rigid edge and a rigid, wall-mounted rail. Lighting fixtures, air vents and sprinkler systems are easily accommodated. Used as a design element, Barrisol allows a choice of texture, form and color to create new perspectives suitable for an unlimited number of applications. The ceilings come in five finishes: lacquers, metallics, brushed suedes, satins and mattes.

Circle No. 245



ST Series stackable chairs from Vogel Peterson directly address the need for an ergonomically designed seating product that is both comfortable and stylish. With an uncluttered, sleek appearance, the ST Series features a generously sized seat and back to accommodate a variety of body shapes. Waterfall seat front and curved lumbar support complement the natural contours of the body, and an open area between seat and back allows proper alignment of the spine during extended periods of sitting.

Circle No. 246



Megaworx from Bevis Custom Furniture features 33 work station components with durable, high-pressure laminate surfaces in 11 standard colors to match any room or existing decor. The modular furniture system reconfigures easily.

Circle No. 247



*Corporate
Commitment*

Zeftron® 2000 nylon

Solution Dyed Leadership

NYLON

**6
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X**

™

Product Diversity

*Environmental
Responsibility*

*Performance
Certification*

**[The Power of 6ix.™]
BASF Nylon 6ix.**

Even though the diverse strengths of BASF Nylon 6ix form one continuous thread of achievement, we've decided simply to focus on these 6ix core strengths:

- 1 Zeftron® 2000 nylon — BASF's latest product innovation — The first nylon system to carry a 10-year stain removal guarantee.
- 2 Environmental Responsibility — Initiatives that include a nationwide recycling program for all qualified BASF Nylon 6ix carpets.
- 3 Solution Dyed Leadership — Still the most successful solution dyed fibers program for commercial carpet.
- 4 Performance Certification — Twenty years of performance testing ensuring the quality of every installation.
- 5 Product Diversity — The industry's most comprehensive product line — including all our Zeftron® yarn systems and a variety of complementary commercial products.
- 6 Corporate Commitment — Continuing investment of people and resources in technical development and marketing education by one of the world's largest companies.

All in all, these are the 6ix fundamental reasons why BASF Nylon 6ix is the superior fiber for quality commercial carpets. For more information, call 1-800-477-8147.

BASF Fibers.
Experience the power of 6ix.

BASF

MARKETPLACE



← Mondé from Gunlocke is a perfect blend of form, function and value offering day-long comfort. Eight Mondé models expand swivel seating versatility. The selection includes high- and mid-back models for the private office and conference room. Seating is available with channel-tufted or tight-cushioned upholstery in an array of fabrics, vinyls or leathers to complement the open, steambent wood or closed, upholstered arms.

Circle No. 248



↑ The Turning Point Collection by Boris Kroll, an affiliate company of Scalamandrè, consists of finely woven jacquard fabrics, constructed of cotton and wool, in a range of colors and patterns.

Circle No. 249

→ KnollTextiles' Symbols of Secrecy upholstery fabric line is comprised of three patterns, Mopti (shown), Kente and Xhosa, that are inspired by traditional African woven fabrics. Mopti utilizes a jacquard weave to create horizontal bands that evoke the texture of bamboo. The combination of linen (47%), cotton (31%) and polyester (22%) imbues each fabric with a crisp hand and long wearability.

Circle No. 250



DESIGN IS IN THE AIR

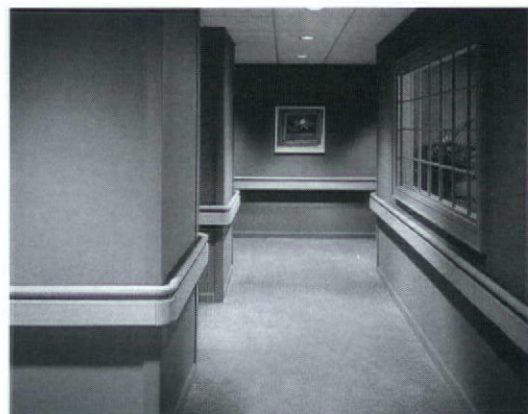


↑ Architex has expanded its collection of 72-in. privacy curtains in 100% silk spun Trevira polyester to include companion, contemporary and pediatric designs.

Circle No. 252

The C/S Group is advancing handrail design with new, ergonomically styled railings from Acrovyn. The railings offer designers and owners an extraordinary array of colors and design options with 63 solid colors or 53 stone or wood patterns. By dividing the handrail's height into individual sections, the new designs not only provide an uninterrupted sleek appearance but offer specifiers up to five different options in one railing.

↓ Circle No. 251



Zeftron[®] nylon

When we created our carpet recycling program, we expanded our options.

6ix Again.[™] Once again, we're demonstrating the superiority of BASF Nylon 6ix.[™]

When we created our nationwide carpet recycling program, we gave ourselves a lot of options. Choices which demonstrate our strong environmental commitment, as well as the technical superiority of BASF Nylon 6ix — the core strength of every Zeftron[®] nylon yarn system.

In addition to the proposed recycling solutions that turn old carpet into park benches, road filler, molded plastics — or anything society needs — we patented a process that allows us to turn old BASF Nylon 6ix carpet fibers into new nylon carpet fibers. That's because BASF Nylon 6ix is the most efficient carpet nylon for recycling and produces less waste in the process.

Beginning February 1, 1994, BASF is implementing a nationwide carpet recycling program for all qualified commercial carpets sold after that date. Ensuring that carpets made of BASF fibers are put to the best possible use in the end — whether it's in a park bench or on somebody's living room floor. That's something to keep in mind when you're specifying carpet.

For more information about BASF's 6ix Again Recycling Program, call 1-800-477-8147.

6ix Again.
A recycling program with all the options.

A G A I N[™]

6

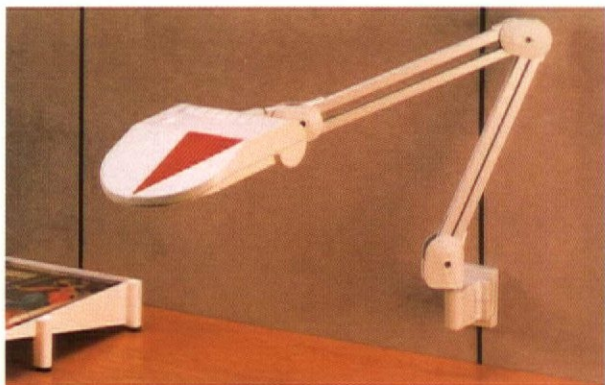
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MARKETPLACE

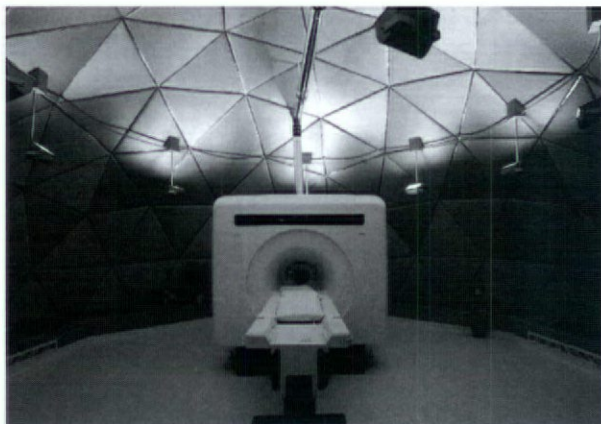
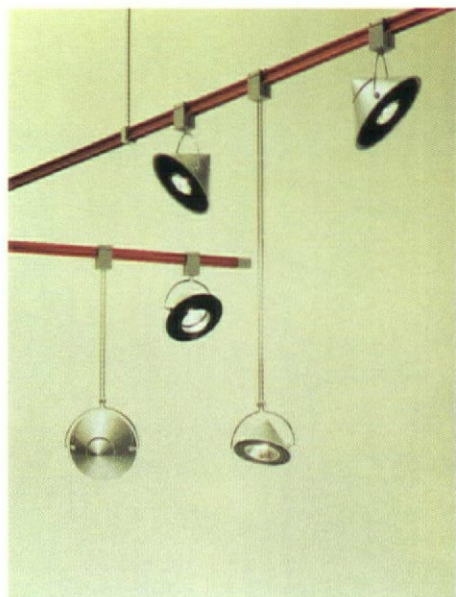
State-of-the-art, non-glare asymmetric lighting is now available in a highly aimable, low-profile task fixture from Luxo Corporation. The asymmetric principle, as adapted by Luxo for use in its Jac task lighting fixture, is designed to eliminate glare from CRT desktop computer screens, while providing proper light for keyboards and copyholders.

Circle No. 231



Through major design, technical and engineering changes, designer F.A. Porsche and Artemide have overcome all the limitations of the Mikado track system introduced three years ago. The major advantages of the new Mikado are: positioning of spotlights anywhere on the conductor profile; quick and easy snap-on and -off spotlight adapter; new rod-extended spotlights; and flexibility of installation with remote transformer or canopy-incorporated transformer.

Circle No. 232

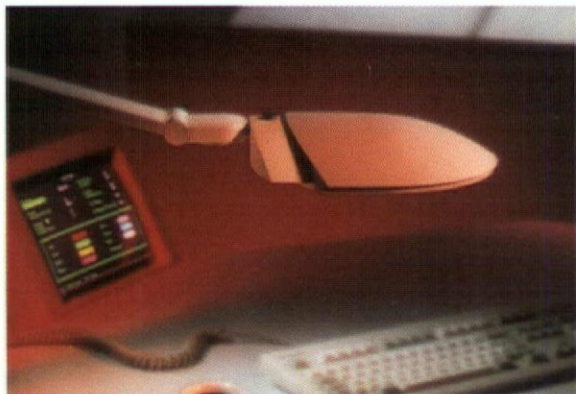


Elliptipar has several luminaires which comply with Magnetic Resonance Imaging (MRI) requirements. Each unit is non-magnetic, has an incandescent light source, operates on direct current and lights indirectly. Small and large, surface-mounted luminaires are available with either a smooth semi-gloss white or bright silver fluted finish. In addition, a small Ensconce fixture has been modified to conform to the special needs of the MRI environment.

Circle No. 233

Waldmann Lighting's newest model, the Valencia E ergonomic task light, features an electronic ballast built into the head, which eliminates the need for a remote ballast. This new electronic ballast feature eliminates flickering and instantly ignites lamps for quick start-up. The Valencia continues to incorporate Waldmann special features including an ergonomically designed parabolic louver to direct light evenly over work surfaces, a stylish sculpted head which tilts 120 degrees, and three fully articulated arm styles.

Circle No. 234



LIGHTFAIR INTERNATIONAL



Joining Sterner Lighting's Area/Roadway Softform line, the striking Sedona expands Sterner's "custom-look" standard product offering to complement contemporary architecture. Sedona is a die-formed, single aluminum extrusion with an injection-molded, composite, hinged door frame for quick, easy, toolless relamping.

Circle No. 235

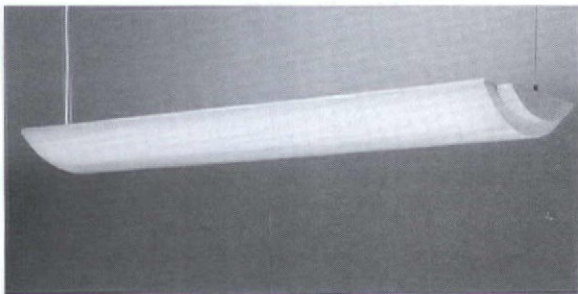


The new lightruss system from SPI consists of a series of indirect light modules with high density discharge lamps that are uniformly spaced in a continuous truss system anchored by die-cast aluminum bulkheads. The bulkheads hold three extruded aluminum tubes in place; the lowest tube serves as a conduit for all electrical wiring. The system can be configured to round corners, accommodate changes in elevation, be pier-mounted or be inverted to provide a direct light source.

Circle No. 236

Classica by Litecontrol is the ultimate blending of design and technology, and was created for use in upscale, high-design interior spaces, including offices where VDTs are used. The 13-in. x 3 1/2-in. linear fluorescent fixture, which packs two, three or four T8 lamps or two 40- or 50-watt compact fluorescent lamps, is perpetually diminished in size by its light-perforated sides. For areas requiring low brightness ceilings with VDTs, the advanced reflector system produces high-efficiency lighting and a wide indirect distribution.

Circle No. 237



The Surf Sconce-ADA-9303 from Baldinger Architectural Lighting's ADA Collection was designed by Piotr Sierakowski to meet the guidelines developed under the Americans With Disabilities Act. The diffuser is available in mahogany wood, maple wood and gold or silver leaf on maple wood.

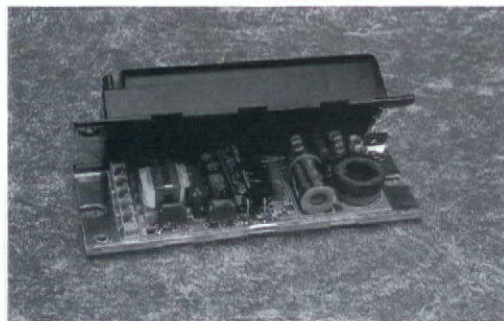
Circle No. 238



MAY 4-6, JACOB JAVITS, NEW YORK

Expensive, dimming, compact fluorescents are history, thanks to the advanced Intellect system from Prescolite. Intellect provides remarkably affordable dimming by using breakthrough patented integrated circuitry to substantially reduce the ballast size and improve reliability. Capable of automatically compensating for varying lamp characteristics, Intellect delivers flicker-free dimming for superb aesthetics.

Circle No. 239



The Occupancy Sensor is a factory-installed option for selected Garco/SLP task lights. The sensor has a passive infrared design that turns the light on when it detects a change in the infrared heat radiated within the controlled area. It also turns the light off after a 15-minute inactive period.

Circle No. 240



Boyd Lighting launches the new Orion Pendant in response to the architectural lighting industry's need for a medium-to-large pendant with both ambient and direct illumination. Orion is available in multiple standard and custom heights.

Circle No. 241



Osram Sylvania has introduced a family of subminiature fluorescent lamps that expand opportunities for the design of new fixtures. Backlighting, task lighting and display lighting fixtures can incorporate the new pencil-size, small diameter lamps, making it possible to enhance lighting designs in numerous general and specialty lighting applications.

Circle No. 242



WAYNE RUGA ON ENVIRONMENTAL AWARENESS



Most designers think of healthcare environments as being black and white. The

It is an environment in great contrast to Mother Nature. Yet, the elements

Nature can be as vital to design's healing power as all the elements of design

together. Fresh air, natural light, colors and sounds, all can help create

healing spaces — spaces that ultimately have a profound effect on healing.”

— Wayne Ruga. Founder of the National Symposium on Healthcare Design.

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Restaurant Seating

What do you think is America's favorite evening entertainment outside the home? Movies? Sports? Discotheques? Think about this as you finish your next restaurant meal: According to a 1993 survey by Roper Starch for the National Restaurant Association, some 34% of adults had been to a restaurant in the week prior to the survey, the highest rating for any form of evening entertainment. Think about where millions of Americans will be seated during those meals, and you can understand why there are so many different restaurant chair designs. The aesthetics and comfort of restaurant seating are powerful determinants in creating the visual environment that brings in customers and keeps them. Of course, good food helps too.

CHARLOTTE CO.

The Jane Chair offers design and quality at a price that reflects exceptional value. The chair is available in either maple or ash, in arm or armless versions with an upholstered or open back. A transitional design makes Jane appropriate for a wide range of restaurant interiors.

Circle No. 203



THONET

The stacking Breuer is an adaptation of the Classic Breuer, with a slight alteration in the frame that offers stability and provides flexibility for today's interiors. Chairs are available in arm or armless styles in cane, fully upholstered or with upholstered inserts in a wood frame.

Circle No. 201



SHELBY WILLIAMS

A smart new look in transitional design, the No. 4285 dining chair and matching side chair feature graceful arches that add special interest to its clean lines. Added comfort is assured by the Pyro-guard II foam padded seat. The frame is available in a wide selection with standard and custom wood finishes.

Circle No. 204



LA LUNE COLLECTION

La Lune's newest collection, designed by Mario Costantini, includes seating, tables, cabinets, beds and accessories. The collection is handmade using woods obtained from hand-pruned tree branches, allowing the trees to regenerate. Appropriate for indoor or outdoor use, the collection is available in natural finish or 22 other finishes. The 1208 side chair and 1210 arm chair are shown in willow with a natural wash.

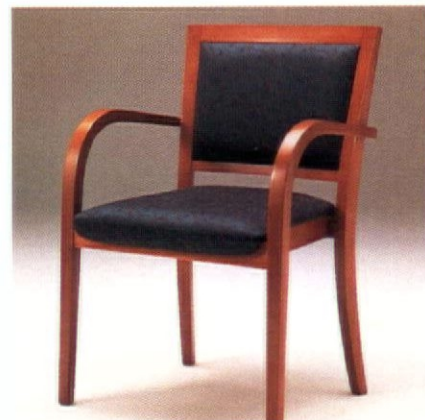
Circle No. 202



LOEWENSTEIN

The Monaco chair is elegantly executed in design for upscale specifications. One-piece construction features solid arms and a comfort-contoured back.

Circle No. 205



CHAIRMASTERS

The 2383 Lounge Chair is available with an upholstered outside back or with a wood veneer outside back. The series also includes a love seat and companion cocktail tables. All are available in a wide range of finish and upholstery combinations as well as COM.

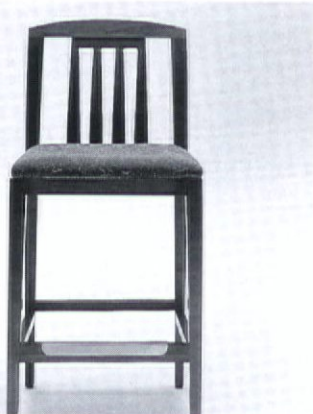
Circle No. 206



MUELLER, A HAWORTH COMPANY

The newest extensions of the William Schacht-designed Composites line are the Composites stack chair and stool. Both offer Composites' popular rail back and fully upholstered back styles. The stool is armless, the stacking chair is available with or without arms and is designed to stack four high for convenient storage. The solid maple pieces are available in 14 finishes and 1,000 different colorways.

Circle No. 207



GEIGER BRICKEL

The Freyer guest chair is available in three simple, classic models that are ideally suited for dining applications. The series includes solid wood slat back with open arm, upholstered back with open arm and upholstered back with closed arm models. Each chair frame is kiln-dried hardwood with detailed upholstered seat cushions, and can be finished in the full range of Geiger Brickel case-good wood finishes.

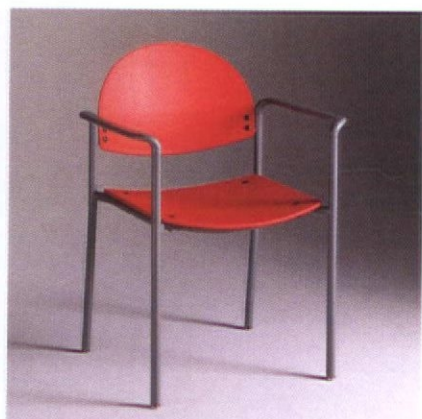
Circle No. 208



KI

The Versa Poly offers distinctive and vibrantly colored seating and design possibilities for any food service application. The polypropylene version of the popular, classic Versa Chair is functional and easily maintained in any high-use area. The line consists of four-leg and sled-base models. Both versions are available with arms, armless or with a table arm.

Circle No. 209



MCGUIRE FURNITURE CO.

The Russian Sunburst Chair was inspired by classic 19th Century designs found in the private collections of Russian aristocracy. A loose, soft-look seat cushion is shown. Finishing options include contrasting sunburst or front and back panels.

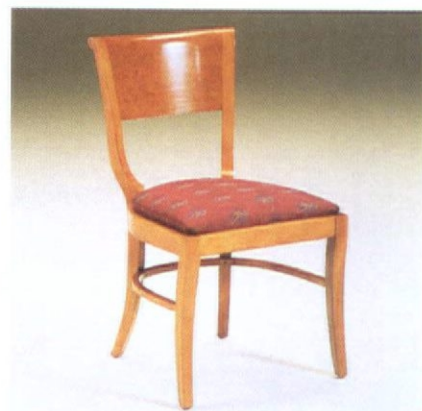
Circle No. 211



CHAIRCRAFT

Careful detailing and design characterize the 381 side chair. Manufactured with bent maple, the chair offers high strength without compromising elegant style. Features include a mottled wood back made capable through a 16-step finishing process.

Circle No. 212



WESTIN-NIELSEN

This moderately priced, bold new design may be used for conference rooms, cafeteria and dining, guest seating and reception areas. The Cerina Chair features a light scale, yet is very durable and offers optimum comfort and stackability. The hardwood sloping arms and tapered round legs are available in 11 standard wood finishes.

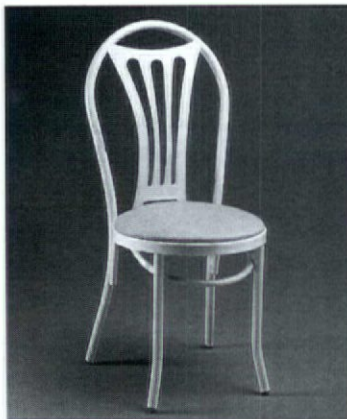
Circle No. 213



MTS SEATING

The original Vienna Classic offers the rich charm of handcrafted European bentwood designs replicated in steel. This new model adds an elegant, laser-cut, metal back design to the chair that features a lumbar curve for optimum comfort. The steel frame is available in 18 standard epoxy tough powdercoat finishes.

Circle No. 214



LANDSCAPE FORMS INC.

Verona and Firenze are Italian design-inspired, durable stacking chairs created by Robert Chipman, ASLA for use in interior or exterior public areas. Verona features a 3/4-in. tubular steel frame with a selection of five seat inserts, including wire grid, perforated metal, molded polymer, upholstered or wood. Firenze is constructed of a 7/8-in. tubular steel frame with a selection of wire grid or wood seat inserts.

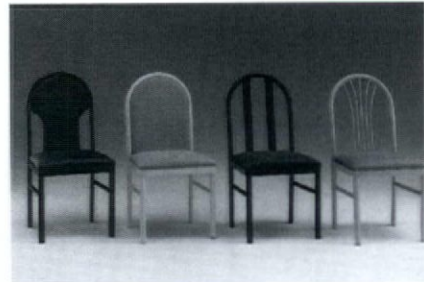
Circle No. 217



PLYMOLD SEATING

Formal chairs are available in six stock colors plus 180 designer colors. They feature hard, baked, high-gloss polyester thermoset powder paint finish. Replaceable cushions are upholstered in Plymold stock or design vinyls and textiles.

Circle No. 215



KIMBALL

Collage offers eight distinctive and elegant models to meet a number of applications. Available in any finish and fabric from Kimball's extensive collection, as well as COM, Collage enables the specifier to complement contemporary, transitional or traditional environments. Although Collage may vary visually, the structural quality and comfort remain consistent from model to model.

Circle No. 216



ICF

The Layered Wood Chair, designed by Timothy deFiebre, is an armless stacking chair with seat and back made of machined 1/8-in. maple ply layers that are glued together at alternating 90° angles. The resulting rigid grid pattern creates a surface texture that gives visual appeal to this simple but comfortable chair. It is available in natural, black- or custom-stained solid maple, and is also available with upholstered seat.

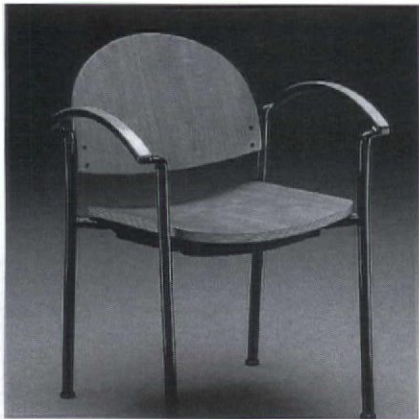
Circle No. 218



FIXTURES FURNITURE

The bola collection is available in a variety of wood finishes, in side or arm models, with matching wood arm insert. Bola wood's ball or formal glides allow it to slide easily on carpet or hard surface floors. Arched arms afford several comfort zones for every person regardless of size. Vibrant colors for arms, frame and ball glides give bola a fun personality, while more conservative colors turn it into a chair for more formal uses.

Circle No. 219



BRAYTON INTERNATIONAL COLLECTION

The BCN Armchair features a contoured arm that makes a unique seating statement. The arms are made of steel with finishes available in polished aluminum, black, silver or grey metallic powder coat. The seat and back can be upholstered in brown, saddle, grey, red or black hand-stitched belt leather. Brayton textiles or COM may also be selected as upholstery options.

Circle No. 222



FALCON PRODUCTS

The elegant 4393 Italian chair is available in a choice of six standard wood finishes or custom colors to meet individual specifications. Three additional styles are also available.

Circle No. 220



BERNHARDT

Products from the Currency Collection are as diverse as the monetary units they celebrate in name, yet each piece is an integral piece of a larger part. The Franc Guest Chair, designed for the collection by Brian Kane, features a fluid, ladder-back design that is reminiscent of an earlier time. The chair utilizes a minimum of uniquely milled parts.

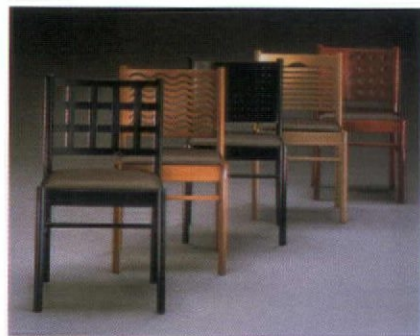
Circle No. 223



VECTA

The Uni chair series, designed by Werther Toffoloni as part of the ai Collection, comes in a choice of five back designs plus many finish options that offer a variety of themes for restaurant seating. Uni has superior strength and durability, featuring solid beechwood construction that is reinforced with brass forged inserts where the legs and seat frames join.

Circle No. 221



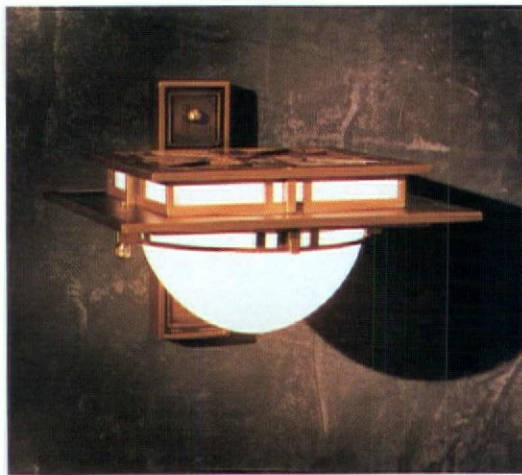
CABOT WRENN

The Truffle Side Chair, designed by Terrance Hunt, recalls images of another time. Truffle unites traditional details with contemporary style. Its graceful, fluid lines conjure an illusion of unending form. The upholstered seat is elegantly contoured for the human form to provide maximum comfort in a variety of seating applications. Truffle is available in cherry or mahogany, with a fiddle back or an upholstered back.

Circle No. 224



An intense curiosity about what forms and materials can do for lighting is as evident now as then in these newly reintroduced fixtures designed by Frank Lloyd Wright and produced by Yamagiwa: Robie 1 (near right), Sumac 3 (far right), Taliesin 3 (below, left) and Storer 1 (below, right).



Let There Be Wright

As America celebrates Frank Lloyd Wright, his lighting fixtures return as a joyous surprise—thanks to the Wright Foundation™ and Japanese lighting manufacturer Yamagiwa

By Roger Yee

Of Frank Lloyd Wright (1867-1959) gave his son Lloyd Wright the *Ten Books of Architecture* by Vitruvius to study and characteristically added, "the rest you can learn from me," the Genius of the Prairie was speaking as much from a profound sincerity as from an intellectual arrogance that still leaves America breathless 127 years after his birth. One of the most exhilarating discoveries the nation has made in its current celebration of Wright is that he was indeed one of the most original architects the world has ever seen—having never received any formal architectural schooling, and drawing from English, European and Japanese traditions to create an entirely original synthesis of his own. Fresh evidence of his creative energy can be seen in the newly reproduced lighting fixtures that are the result of a collaboration between the Frank Lloyd Wright Memorial Foundation™ in Scottsdale, Ariz., and

Yamagiwa Corporation in Tokyo.

Lighting fixtures in wood, metal and glass were an integral part of Wright's concept of organic architecture, in which every element in the man-made environment contributed to the overall sense of artistic unity. Yet the designs of his fixtures, which are the direct offspring of every artistic period in his career, can readily stand as independent compositions. To make them commercially available to the public, Bruce Brooks Pfeiffer, director of archives for the Frank Lloyd Wright Memorial Foundation™, sought a qualified lighting manufacturer that could reproduce the fixtures to the Foundation's standards. "We entered into serious discussions with manufacturers in the U.S. and abroad," says Pfeiffer, "but many were reluctant or unable to work with the wide range of materials and demanding standards we needed."

The selection of Yamagiwa as licensee by the Wright Foundation—ironic as it may seem at a time when America is regaining its competitive edge in industry—should not surprise anyone who has followed the history of this distinguished company, the maker of lighting fixture designs by such eminent Japanese architects and designers as Arata Isozaki, Fumihiiko Maki and Tadeo Ando. Yamagiwa took extraordinary pains to satisfy the Wright Foundation, nevertheless. In a recent visit to the U.S., Hyogo Konagaya, president of Yamagiwa, commented, "We regard these new products as more than a commercial venture. This is a cultural enterprise

entrusted by the Foundation to make a contribution to the architectural and design industries."

Transforming what were originally intended to be one-of-a-kind prototypes into production-line models has required a creativity of its own, and the success of this venture testifies to long hours of cooperative effort on both sides of the Pacific. Each of the 13 designs and variations in the collection embodies both industrial manufacturing expertise and artisan craftsmanship that would have pleased "Mr. Wright." Among the most striking pieces in Yamagiwa's introductions are Taliesin 1, a wooden table lamp Wright created for his own residence in Spring Green, Wis.; Taliesin 2 and Taliesin 3, vigorous columns of square wooden blocks and plywood shields; Robie 1 and Robie 2, a radiant sphere suspended in a square wooden frame, and a half sphere used as a wall sconce, designed for the Robie House in Chicago; the Sumac collection of brass and stained glass fixtures derived from details of the Dana Thomas House in Springfield, Ill.; and Storer 1 and Storer 2, compositions in slender steel rods and frosted glass cubes that accompanied the cast concrete block structure of the John Storer House in Los Angeles.

Yamagiwa will offer the Wright lighting fixtures in America through its Seattle-based subsidiary, Yamagiwa USA Corporation. The company also indicates that the collection marks the inauguration of a more expansive program that will eventually put lighting designs by other prominent architects and designers into production. For now—if the Master will forgive us—Light is making Wright once again. ☺

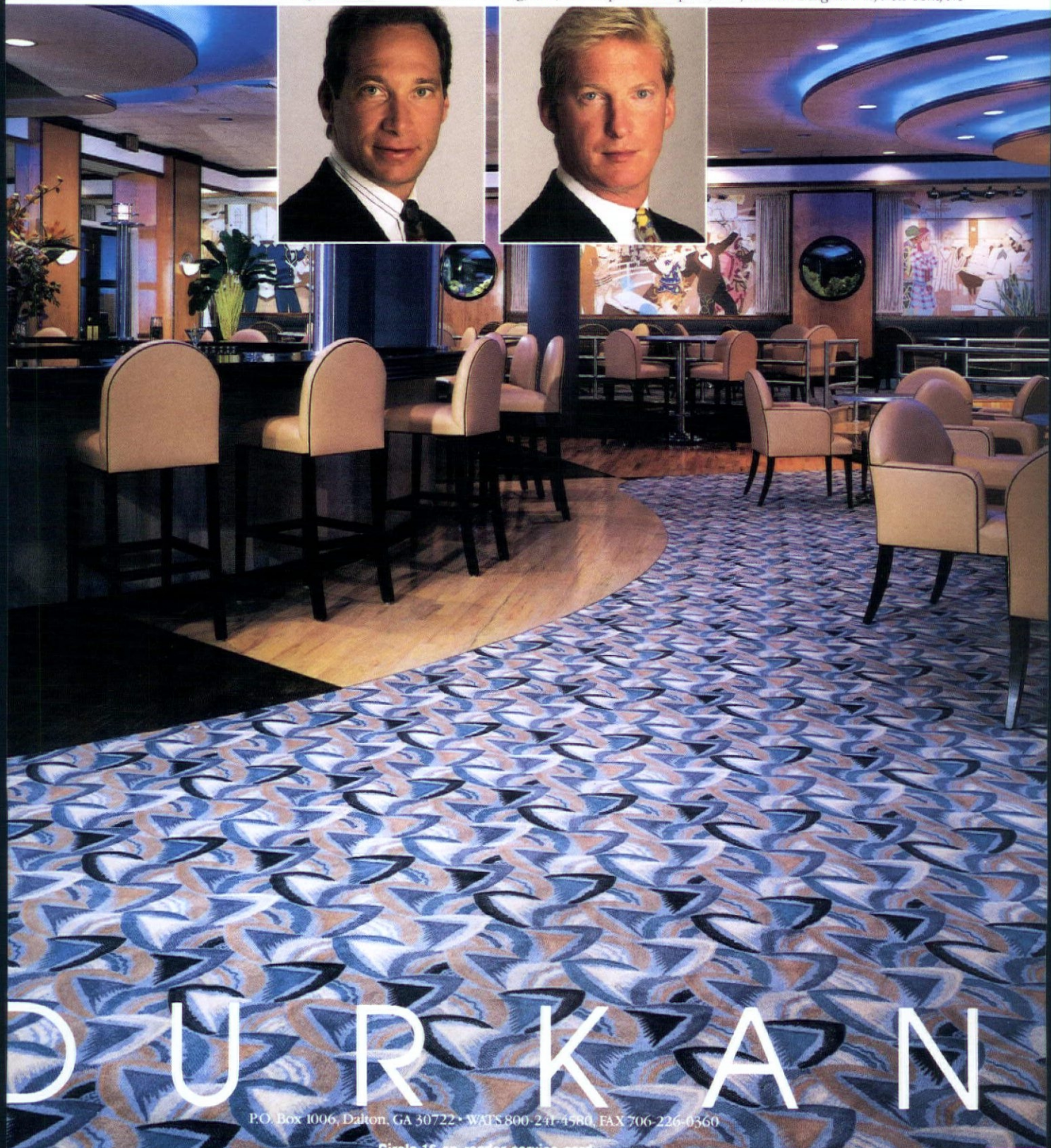
Circle No. 227



“We looked for a patterned carpet that echoed an elegantly festive mood. Durkan gave us that, plus value, wearability and service.”

Sugar Bay Plantation Resort, St. Thomas, U.S. Virgin Islands

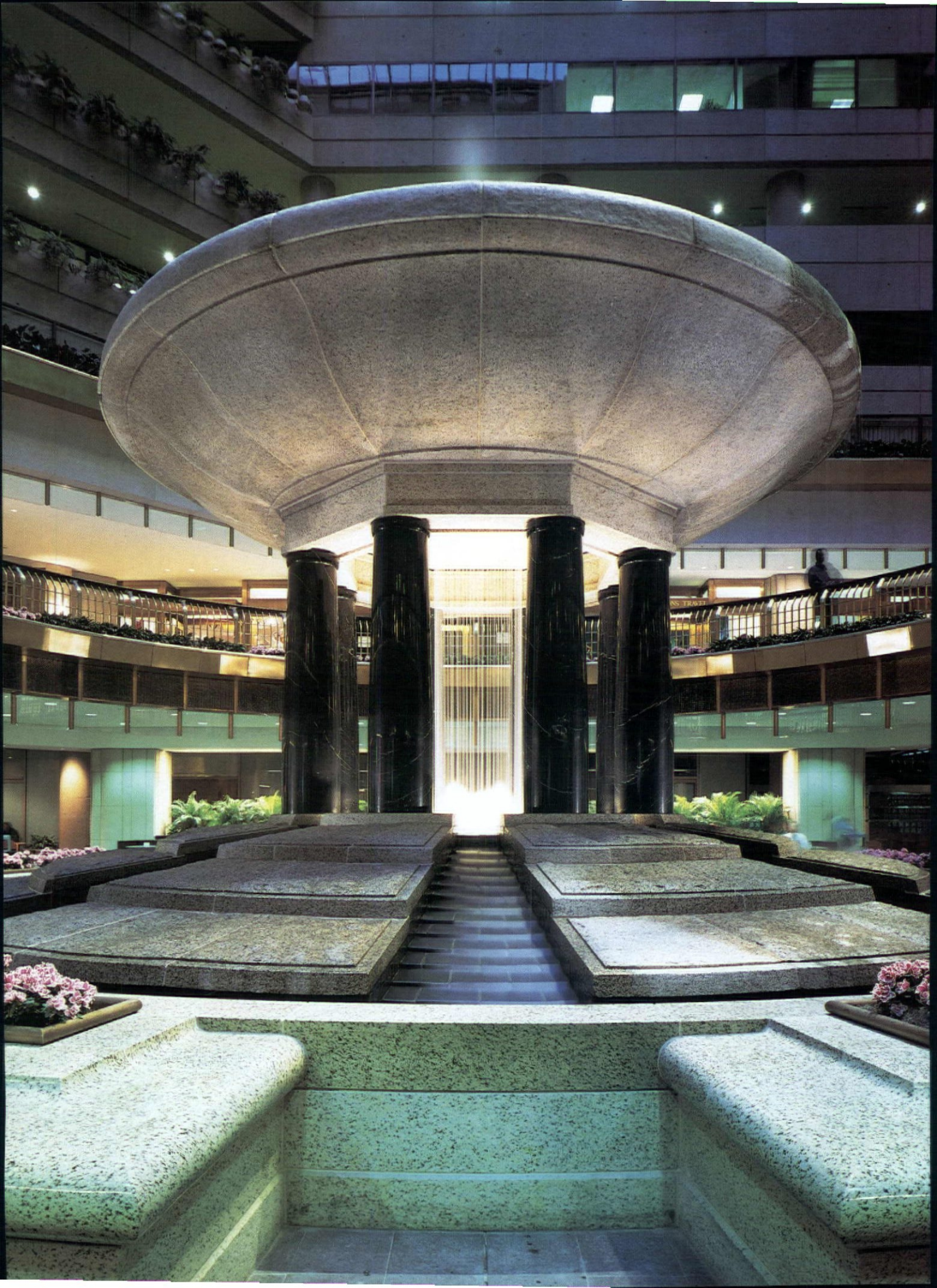
Bob Goldberg, ASID, and Stephen Thompson, ASID, Interior Design Force, New York, NY



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Circle 16 on reader service card



It's only water? International Square gives Washingtonians a place to meet for lunch just a few blocks from The White House. The view from the food court on the lower level (opposite) of the massive stone and steel structure (right) demonstrates how Cioppa Rosen Architects has transformed the major public areas of this one million-sq. ft. office building designed in the 1970s, gracing a relatively nondescript Modern structure with Neoclassical details in key places.



Box Populi

Washingtonians have cast their vote for International Square, an unlikely second-term candidate for a class A office building—until it met Cioppa Rosen Architects

By Roger Yee

Just a few blocks yet a world apart in the heart of Washington, D.C., are a late 18th-century Georgian Neoclassical mansion at 1600 Pennsylvania Avenue, designed by James Hoban and otherwise known as The White House, and a late 20th-century Modern office block at 1825 I Street, designed by Vlastimil Koubek and called International Square. Although the two structures are firmly rooted to their sites, the visual distance between them has narrowed perceptibly since International Square completed its renovation in the spring of 1992. The renovation of the one million-sq. ft. structure, designed by Cioppa Rosen Architects, has enabled owner/manager Carr Realty L.P. to bring a Neoclassical focus to a relatively anonymous work of Modern design. What impresses Washingtonians is the way the transformation leaves most of the earlier building intact—yet gives the District a gracious and more effective way to visit, work and even enjoy it.

"We knew that International Square had to reinforce its status as a class A property," says Thomas Barry, senior project manager for Carr. "It was a large, serviceable, one-of-a-kind building in the Golden Triangle of the central business district that could easily justify reclamation. But reintroducing a building in the 1990s that was state-of-the-

art in the mid-1970s would be a challenge."

In fact, the competition had been busy making the office market more difficult for older facilities such as International Square. Real estate developers had flooded the District and outlying suburbs in southern Maryland and northern Virginia with new and often luxurious office buildings in the latter half of the 1980s, leaving the region with an oversupply of 32.5 million sq. ft. by the beginning of 1990, the year when the remodeling of International Square began. Because 19.9 million sq. ft. or 61% of the total vacancy was new space that developers aggressively marketed with rent concessions and tenant improvement allowances, the onus fell on owners of older properties to upgrade their holdings or watch them tumble in status and rent.

International Square's circumstances were complicated by the layout of its 60,000 sq. ft. of internal public space. The property is actually a complex of three 12-story mixed use buildings on I Street, K Street and 18th Street joined by an atrium. Not only did tenants and visitors have to grope their way to three deeply recessed, street-level entrances at 1825 I Street, 1875 I Street and 1850 K Street, they were obliged to wander through a disorienting and undistinguished maze of columns, cor-

ridors and an atrium to reach one of three elevator lobbies. "Taxis tended to drop off passengers at any corner of the complex," Barry recalls. "An improved orientation was needed, inside and out."

Paul J. Rosen, AIA, principal in charge of design for Cioppa Rosen, had no illusions about the limits of the roughly \$9-million project. A complete overhaul of the building's architecture and support systems would be out of the question. "You can't change a million-square-foot job cheaply," he admits. "Our challenge was to clarify the floor plan and create focal points."

Both Carr and Cioppa Rosen took care to study their options. "We surveyed our tenants to find out what concerned them," reports Carr. "They told us how strongly the new office buildings in the District's East End appealed to them with better quality public space and more tenant amenities." In turn, Cioppa Rosen led its client on tours of better-designed food courts to identify their most desirable qualities.

What could be done with a modest budget? To strengthen the circulation pattern through the complex for tenants and visitors alike, the architects unified the forms, proportions, materials and alignments of the public areas, ranging from the three entry points to the atrium, so that every step plays



a distinctive role in guiding pedestrians. The ensuing visual unity has a mesmerizing effect.

Once visitors are drawn past one of three new and deeply carved Neoclassical portals of Indiana limestone that stand before the street entrances, they are ushered through formal vestibules into three individually detailed, Neoclassical elevator lobbies covered with coffered ceilings, supported by bronze-clad columns, paved in St. Laurent marble and lined with walls of French limestone accented by horizontal bands of marble that are unique to each entrance, namely *Rosso Rubino* at 1825 I Street, *Calacatta* at 1875 I Street and *Salome* at 1850 K Street. Though the building cores obviously could not be shifted closer to the entrances, the lobbies and their attendant desks have been advanced a few

feet closer to the entrances to reinforce their relationship.

The confusing meander through assorted columns en route to the atrium has also been reshaped by Cioppa Rosen as a con-

Demolishing whole sections—shh—only at night

course along bronze and glass storefronts that have been moved forward into the public corridors to capture and enclose the columns in terracotta clad piers. The reconfiguration has simultaneously enlarged the

stores and given them an unprecedented architectural scale. As a result, the interior storefronts project a higher profile image than before, as the exterior storefronts do with their new blue canvas awnings, all in line with tenants' preferences.

Yet the undisputed *pièce de résistance* of the transformed building is the atrium and its attendant food court and fountain. This ensemble is the product of numerous necessities. "The original remodeling scheme would have placed an atrium within the atrium," explains Anthony E. Johnson, associate-in-charge for Cioppa Rosen. "We dropped it so that we wouldn't have to cut down the percentage of tenants with good atrium views."

Even so, Cioppa Rosen was able to sharpen the image of the atrium in meaningful ways. The architects first changed a space perceived as an irregular polyhedron into a neat square by realigning the walls of the storefronts on the periphery. Then they narrowed the opening to the existing fountain and food court on the level below, from a large void that followed the polyhedron into a tight circle or *oculus* whose diameter would be slightly wider than a newly designed fountain. The result: a Neoclassical circular opening in a square atrium.

Not surprisingly, the fountain and food court would adhere to the same Neoclassical theme, linking the diners on the lower level to the concourse above. The food court has been redesigned with banquettes and planters that encircle the fountain and shield it from surrounding traffic. As for the new fountain, its steel-framed, stone clad form raises a massive dome and bowl atop sturdy

columns set on a terraced base to command the attention of all who traverse the atrium—a spartan object that nobly conceals a water pump.

Construction proceeded at night in deference to the tenants, with Carr, Cioppa Rosen, consulting engineers and contractors working closely together to demolish whole areas and rebuild them before the next business day. Tenants were constantly informed about the project, and a special effort was made to keep retail stores open. Now that International Center has re-emerged without losing a day of business, Barry and his colleagues have many reasons to rejoice.

"We're fully leased," Barry notes, "with the tenants we wanted to retain and attract. Not



As a complex of three 12-story buildings joined by an atrium, International Square helps visitors on their way by unifying the forms, proportions, materials and alignments of the public areas, and giving special attention to major activities such as this elevator lobby (opposite, bottom), one of three, which stands out with its coffered ceiling and stone walls and floor. Even the bronze doors of the elevators (opposite, top) open to reveal superbly detailed cab interiors.

Knowing where you are and where you are going are particularly important in large urban interiors such as International Square. Once you are drawn past one of its new Neoclassical portals of Indiana limestone (below) that stand before the street entrances, you are ushered through formal vestibules into three individually detailed elevator lobbies where you continue to have a clear view of the atrium, its shops and lower level fountain and food court (above).



only that, but retail traffic is up and so is the quality of the retail environment." Proof can be seen everywhere. The current tenant roster is replete with such blue chips as the International Monetary Fund, U.S. Sprint and the *Los Angeles Times*. Lunch hour business is brisk. And Carr shows its appreciation of Cioppa Rosen (a firm Barry characterizes as "a very good listener with dedication, skill and taste") by retaining the architects for other projects.

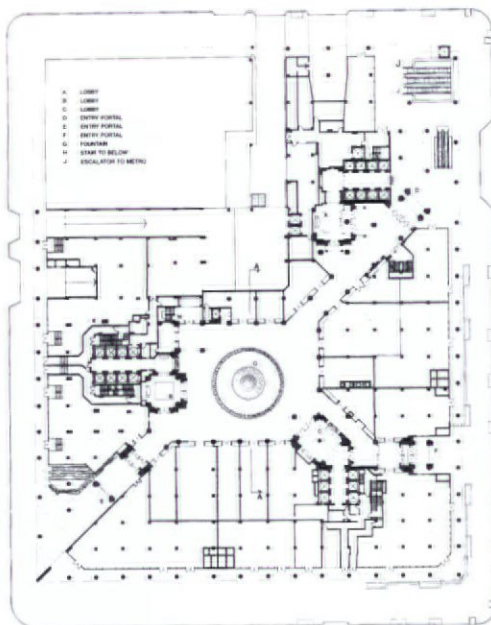
Obviously, International Square will never be the White House. Yet owner and architect can take comfort in knowing the people of Washington have overwhelmingly

voted their project back into office. Even the President can't do better than that. ☺

Project Summary: International Square Renovation

Location: Washington, DC. **Total area of renovation:** 32,000 sq. ft. **Total area of building:** 1 million sq. ft. **Project cost:** \$9 million. **Wallcovering:** Xorel. **Laminate:** Formica. **Marble:** Formi (Italy). **Granite:** Bareto Granite (U.S.A.). **Stone installation:** Boatman & Magnani. **Carpet/carpet tile:** Vsoške. **Lighting:** Leucos, Baldinger. **Patterned glass:** Bendheim. **Bronze mesh:** Cambridge Wire Cloth Co. **Bronze column covers:** Michael Metals.

Ornamental metal: Superior Ironworks. **Reception desk pedestals:** Knoll. **Reception desk seating:** Knoll. **Custom benches:** Sauer. **Food court seating:** Area. **Food court tables:** Johnson Industries. **Food court upholstery:** Xorel. **Architectural woodworking and cabinetmaking:** Washington Woodwork. **Elevators:** EMCO. **Client:** Carr Realty L.P. **Architect:** Cioppa Rosen Architects, Paul J. Rosen, AIA, principal-in-charge; Anthony E. Johnson, AIA, associate-in-charge; Mark H. Maljanian, AIA, Richard Chui, Lawrence Koplik, Andrea Zinn, design team. **Structural engineer:** Baskam & Assoc. **Mechanical, electrical and plumbing engineer:** Shapiro & O'Brien. **General contractor:** George Hyman Construction Co. **Specifications:** Construction Specifications Inc. **Lighting designer:** Cline Bettridge Bernstein. **Fountain consultant:** C.M.S. Collaborative. **Building code consultant:** National Fire Safety Engineering. **Photographer:** Jock Pottle.





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Stay Tuned

Panasonic Office Automation's strategy for storming corporate America is unfolding inside a showroom by IS Design that could take New Yorkers to the moon

By Roger Yee

Do Americans think Japan, Inc. is one big, happy *keiretsu*? That's the idea behind Michael Crichton's *Rising Sun*. But it doesn't explain why the late Shoichiro Honda defied the powerful Ministry of International Trade and Industry to start his own auto company in Japan's already crowded field. Or why Prime Ministers Takeshita, Miyazawa and Hosokawa have found their promises to Presidents Reagan, Bush and Clinton routinely ignored by Japan's civil service and business elite. Or why two self-made legends in consumer electronics, the late Konosuke Matsushita, founder of Matsushita Electric, and Akio Morita, founder of Sony, waged such an intense, corporate rivalry that they scarcely ever acknowledged one another's existence. The boundless ambition and iron will that compelled Matsushita to establish a \$26.5-billion (1992 sales) empire based on the manufacture of electric plugs in 1918 can be glimpsed in a 6,000-sq. ft. New York showroom for Panasonic Office Automation, designed by IS Design Inc.

Office automation is one of four high-growth areas, along with semiconductors, factory automation and audiovisual products, constituting the lucrative industrial electronics business that Matsushita now covets. It's not a prize the company can take for granted. Though Matsushita has succeeded in installing electrical appliances in virtually every Japanese home and many foreigners' as well using the brand names National, Panasonic, Quasar and Technics, the industrial sector has felt no similar craving yet. But consumer electronics represents a mature market for the Osaka giant, whereas industrial electronics is virgin territory, ripe with opportunities for technical breakthroughs that could spin off new consumer

products as well. The new showroom suggests how determined Matsushita is to storm this market.

Of course, persuading corporate America to buy Panasonic's computers, word processors, networking hardware and software, photocopiers, facsimile machines and telecommunications equipment is a risky venture for a manufacturer inexperienced in working directly with corporate customers or providing after-sales service. Ken Kikuchi, a corporate advertising manager for Matsushita Electric Corporation of America at the time of this project, recognized the dilemma at once. Among his options for capturing the attention of the New York market were print and electronic media campaigns, an outdoor advertising program and—perhaps the most unortho-



Industrial electronics take on the aura of a Starship Enterprise at the Panasonic Office Automation showroom on Manhattan's prestigious Park Avenue, thanks to a futuristic environment designed by IS Design. Once visitors enter the 6,000-sq. ft. street-level space (above), their gaze is focused on a central pavilion (opposite) from which they can see the full range of Panasonic office products displayed in color-coded areas arrayed like spokes from a hub.

dox idea of all—a highly visible showroom in the central business district.

"Panasonic had never had a showroom here," explains Setsuo Ito, principal of IS Design, a New York-based interior design and industrial design firm that has served as a consultant to Matsushita on numerous occasions. "Sony had maintained a showroom in Manhattan decades ago to introduce itself to consumers, but shut it down once its mission was accomplished. Other Japanese manufacturers followed suit with showrooms of their own, but phased them out as well."

What did Matsushita expect of a New York showroom? It would certainly have to help promote the corporate image of a comprehensive product line, high quality, advanced technology and good citizenship. In addition, it would provide new business opportunities, spread good will and stimulate product evolution and integration. And it would support major account sales, facilitate dealer, distributor and reseller development, showcase new product launches and give customers an overview of all Panasonic Office Automation products. Once the decision was made to proceed with a midtown Manhattan facility, Matsushita and IS Design sought to balance the high cost of rent against the vagaries of pedestrian traffic as they evaluated retail spaces and chose the storefront at the southwest corner of 300 Park Avenue at East 50th Street, only steps away from such prominent neighbors as the Waldorf-Astoria Hotel, St. Bartholomew's Church and the headquarters of Chemical Bank, Joseph E. Seagram & Sons and Lever Bros.

IS Design advised Matsushita in identifying prominent local design firms for interviews, and—to its surprise—won the ensuing competition because Kikuchi insisted on keeping Ito's firm in contention. Winning the commission meant surviving three grueling rounds of submittals during which no rivals dropped out, but Ito methodically perfected its design concept and hung on. "I always start with a feasibility study," he says. "I look at the project's design, technological, financial, political and philosophical feasibility. Then I try to comprehend the client so we can lead him at least one step ahead of his expectations. This approach has its uncertainties, but a designer must take calculated risks."

Perhaps IS Design's boldest move has been to create an environment that resembles a futuristic work station more than a contemporary office. The floor plan revolves around a central pavilion that resembles a command center and draws visitors inside from the moment they enter the showroom. Once visitors arrive here, their gaze is redirected to the individual product display areas that radiate like spokes from a hub.

Individual product display areas are defined by angular freestanding counters and built-in wall units that all seem to be part of a vast, high-tech machine. The total effect enhances the importance of the relatively

small-scaled products being showcased, and IS Design lets the drama build by shaping the display fixtures to mimic the lines of the products. For what is essentially a passive display, Panasonic Office Automation appears to be in full motion, owing to such devices as the use of soffits, columns and custom-

Searching for that winning, slightly empty look

designed light fixtures to delineate distinct bays, the setting of video monitors into soffits and columns to introduce an unexpected sense of motion, and the continuous manipulation of lighting, color and geometry to create a wide range of moods.

Ito cautions that display fixtures and products cannot be separated in the final design. "When you build a showroom of any kind," he says, "a good design should look a little bit empty without the product. A showroom that seems furnished before the product arrives will not let the product stand out."

If Ito and his colleagues appear to be veterans of showroom design in this com-



Built-in displays achieve a highly finished look for Panasonic, as this detail of a column framing the central pavilion (opposite) indicates. Actual products remain free of the display fixtures, however, to facilitate easy changes. Monitors set into columns and soffits project educational and promotional programs.

Showroom design, like retail store design, makes full use of every possible element in an environment to influence the customer, and IS Design employs store fixtures, lighting fixtures, graphics and color to give this wall display unit (right) maximum visual impact to show relatively small-scaled products.



compact *tour de force*, it may be the result of having successfully completed some 300 trade showrooms in the past. Yet there were design challenges unique to Panasonic's products and the site that called for special attention. The display fixtures, for example, achieve their high degree of finish by incorporating various built-in details, such as storage bins for literature, three-dimensional signage and video monitors, without enclosing any of the products on display—which would be changed too frequently to justify the cost and resulting disruption.

The absence of window displays other than the showroom interior itself also requires Panasonic to be seen in the round. Display fixtures and products have therefore been positioned for viewing at all angles, both within the showroom and from the sidewalk.

Passersby find themselves seemingly walking inside the showroom just in strolling past its windows.

Complex as the wiring is to serve this kind of facility, Panasonic did not need a raised floor, since one had already been installed. "The floor was raised when the showroom was an automobile showroom

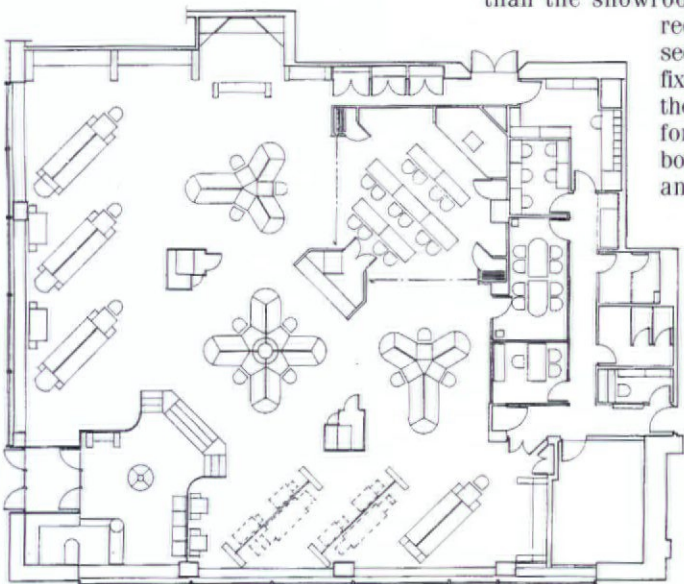
and then a retail bank," Ito points out. "There would have been no way to tap the floor for wiring, because railroad tracks run directly beneath the building."

Ironically, the future of the new showroom may depend on a recent move by archival Sony at 550 Madison Avenue, as much as Panasonic's products, personnel and customers. Sony, which converted Philip Johnson's famous headquarters for AT&T into its own U.S. base of operations, has now installed an impressive product showroom at street level. Ito cannot comment on how Panasonic feels about having a Sony showroom less than 10 blocks away, but he suspects that Konosuke Matsushita's company will not be outshone by Akio Morita's company.

Stay tuned on your National, Panasonic, Quasar or Technics TV. ☺

Project Summary: Panasonic Office Automation Showroom

Location: New York, NY. **Total floor area:** 6,000 sq. ft. **No. of floors:** One. **Cost/sq. ft.:** \$200. **Wallcovering:** Innovation. **Paint:** Sherwin Williams. **Laminate:** Laminart. **Carpet/carpet tile:** Mohawk. **Ceiling:** Armstrong. **Lighting:** Lightolier. **Seating:** Kinetics. **Tables:** Johnson Industries. **Display fixtures:** DCA Inc. **Architectural woodworking/cabinetmaking:** DCA. **Signage:** The Other Sign Co. **Client:** Panasonic Industrial Co. **Interior designer:** IS Design. **Structural engineer:** Weiskops & Pickworth. **Mechanical and electrical engineer:** Edwards & Zuck. **General contractor:** AJ Contracting Co. **Lighting designer:** IS Design, Setsuo Ito. **Photographer:** Peter Paige.



A Loaf of Bread, a Jug of Wine and...

When The Doctors' Company asked Richard Pollack & Associates to design its new headquarters amidst the idyllic charm of Napa Valley, it hoped to leave the urban sprawl of Los Angeles far behind

By Jennifer Thiele Busch

Nestled just north of the San Francisco Bay area, the famed Napa Valley is known more for its neat rows of vineyards, isolated Victorian Gothic towns and idling tourists than for corporate headquarters. Nevertheless, it is here in America's premier wine country that one of the leading medical malpractice insurance companies chose to plant itself in a major move from Southern California. While many of us pack our bags and head to Napa for a weekend in a charming bed and breakfast, The Doctors' Company packed up everything and went to stay. It was greeted on arrival by a custom-built, state-of-the-art home designed by Richard Pollack & Associates to embody the best of Napa life.

The existence of physician owned and governed insurance organizations like The Doctors' Company—there are 45 such firms in the United States, from which 65% of the nation's doctors buy their malpractice coverage—is rooted in the medical insurance crisis of the mid-1970s, when a dramatic increase in consumer- and attorney-driven malpractice lawsuits forced doctors' insurance premiums in Northern and Southern California to jump 400 to 500% in just one year. In response, five members of The Doctors' Company's current board of governors founded an organization whose mission was twofold: to improve the availability and affordability of professional liability insurance, and to press for the enactment of legal tort reforms relating to malpractice suits nationwide. Though The Doctors' Company served only California physicians when it was founded and headquartered in Santa Monica in 1976, an easing of federal regulations allowed the company to expand nationally. Today, it serves 17,500 physicians in all specialties in 48 states and the District of Columbia.

Moving north to Napa Valley after nearly 15 years in Southern California represent-

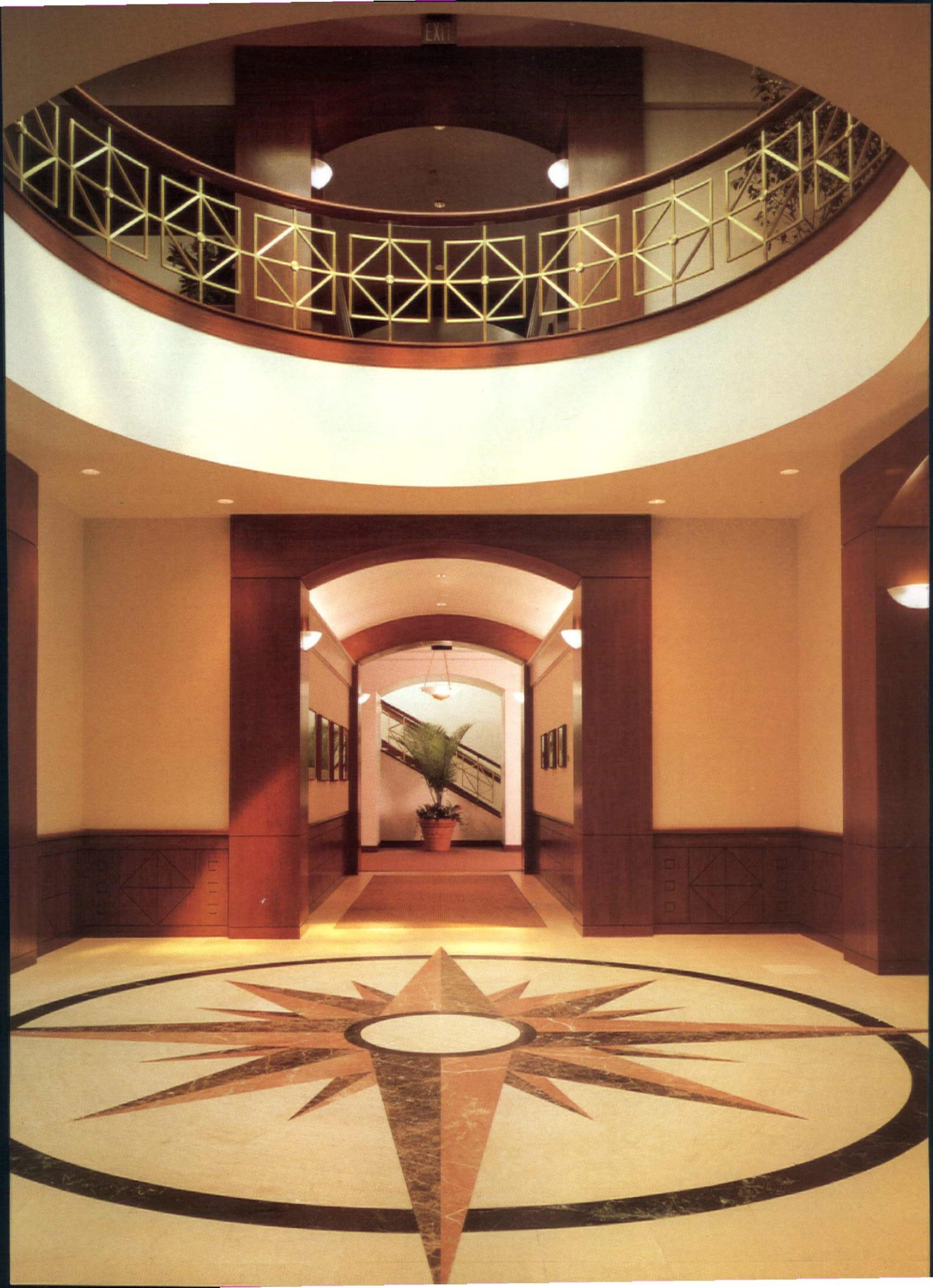
ed a form of "quality of life" insurance for the company and its employees. Chairman and chief executive officer Dr. Joseph Sabella, one of the original founders, reports that the company had been frustrated for some time by an inability to attract new talent due to the high cost of living in the Los Angeles area. Business and personal sensibilities thus became the driving force behind the move, as well as a determination to leave behind the congested, hectic city life, which precluded a simple relocation to the suburbs. What the company sought was a community noted for excellence in environmental quality, proximity to a metropolitan area, reasonable land and housing prices and overall high quality of life—in terms of access to good education, good housing and recreational pursuits.

A statewide search for the right locale led The Doctors' Company to the town of Napa, the southern gateway to California's glori-

In accordance with a county plan that ensures limited development, The Doctors' Company's new Napa, Calif., headquarters was designed to have minimal impact on the natural beauty of the famous wine-making region. The building (below) was carefully sited to preserve the centuries-old California live oaks that dot the property, and its Mediterranean-inspired exterior blends with the region's architectural vernacular.

The interior of The Doctors' Company headquarters reads like a custom-built home, with cherrywood wainscoting, custom grill work, marble flooring and skylights. The marble and limestone compass rose in the central rotunda (opposite) was one of many elegant design touches by Richard Pollack & Associates.







ous wine-making region. There the company purchased 30 acres of a parcel of land that had been zoned for light industrial or commercial development as part of a conservative growth plan enacted by the county. "There are regulations here in the Valley that strictly control development," Sabella explains. "Since Napa will more or less lag behind on urban development, we can be certain that the things we moved here for will still be in place years from now." Apparently much of his staff also saw the long-term advantages of Napa. A full 40% of the 150 Santa Monica employees made the move, with the balance of the current 180-person staff comprised of new hires.

The special concerns of the Napa Valley region naturally translated into site and building design concerns for The Doctors' Company, which was obliged to work closely with the Napa City and County Development Corporation, the Board of Supervisors, Planning Commission and other key county and municipal agencies throughout the development process. Initially, only 10 acres of the company's new property would be developed for the headquarters building, necessary parking and access roads. The additional acreage would allow for future expansion, and would enable The Doctors' Company to maintain control of future development by its neighbors.

"Our location required us to pay a lot of attention to what we would build," agrees Sabella. Some considerations, such as landscaping to promote water conservation in an area that had suffered from six years of drought, sleeving

the property to handle tertiary treated sewage water for landscaping for a planned waste water plant expansion, and strict height limitations imposed by a nearby local airport, were dictated by local agencies. However, The Doctors' Company proved itself a worthy corporate neighbor by surpassing the imposed restrictions in an effort to preserve the natural beauty, character and topography of the site.

The entire facility would be carefully integrated within the existing setting. "The California live oaks on the property are over 300 years old," explains Sabella. "We were very interested in preserving them." Accordingly, the project required extensive site planning to incorporate the natural layout of the trees. The cobblestone entryway to the parking area, for example, was laid out to direct traffic around existing oaks, and the parking area itself was scaled down from original plans to assure the preservation of more trees. In addition, more than 300 new trees and 5,000 new shrubs were planted. The property's 110-year-old Greenwood House ranch homestead was relocated to a site across the road and restored for use as additional office space.

The 78,000-sq. ft. headquarters building

He who taketh away, giveth

itself was designed by architect Hill and Associates in collaboration with interior architect Richard Pollack & Associates to exert minimal impact on the site's existing character and to blend into the architectural vernacular of the region. While the building has five different levels, it appears to be a



The interiors of The Doctors' Company are infused with interesting touches that are also quite unusual for corporate offices. For example, employees asked for—and got—windows that can be opened to let in fresh air. High profile spaces like the main reception area (opposite, bottom) and the corporate boardroom (opposite, top) even go so far as to boast working, wood-burning fireplaces.

More than a corporate dining area, the cafeteria at The Doctors' Company (right) underscores the organization's commitment to the Napa region. The space, which opens onto patios and gardens, is routinely made available for community meetings and functions. Separating the cafeteria from the corporate health club (below)—another employee-requested amenity—is a series of decorative glass panels that limit visual access to the workout area without isolating.



three-wing, two-story structure to conform to the site's grade elevations without altering the existing slopes. Its positioning also preserves the most views of the Valley.

"We were obliged to create a building that was compatible with the feel of Napa Valley," Sabella admits. Fortunately, The Doctors' Company management was also eager to capture the Mediterranean-style architecture typical of the wineries of the region in the new headquarters facility. Its design included such materials as split-faced concrete masonry units with tints to mimic Mediterranean sandstone, clay tiles for roofs, copper gutters and local marble and limestone for interior public areas.

Of course, the building design accommodated an important list of functional requirements as well. "We asked all 150 employees at the home office in Santa Monica to explain how they interacted—and instructed the architects to build us a building that would accommodate this interaction," says Sabella. The envelope of the building thus responded as much to the programming requirements as it did to the site considerations.

Architect Richard Pollack, who spearheaded the programming and interior design of the new headquarters, notes that, "The company had grown solidly, but in a hodgepodge way." A study of the reporting structure in the Santa Monica office uncovered inefficient departmental relationships that would be addressed in the new facility. Besides establishing effective functional adjacencies, the client also sought to increase communication between employees by encouraging horizontal and vertical circulation in the building.

The resulting architecture of a fanned out, three-wing complex with each piece connecting at half-floor levels at once eliminated the "long, straight corridor" effect that discourages horizontal circulation, and created shorter flights of connecting stairs between half levels to ease vertical circulation. Extra measures were taken to convince employees to walk up and down. "The stairs at either end of the wings are monumental to encourage their use," Pollack indicates. "The elevators on either side of the central

building stop on every half floor, so they are rarely used for such short trips."

In addition to elevator banks, the middle building would house the central support functions for the company, including reception, main conference area, food service and employee health club, offering aerobics classes and state-of-the-art exercise equipment. "When we asked employees what they wanted, we of course got back a list that was 70 ft. long," notes Sabella. Still, The Doctors' Company management was re-





Befitting the regional influences, The Doctors' Company building was designed to allow as much natural light into the interior as possible. Work stations offering a mixture of privacy and visual accessibility (opposite, top) are set back from the window wall, clearing the way for a perimeter circulation corridor. Private offices (left) are situated along the perimeter, but feature interior glass walls and clerestories to facilitate the flow of light into the core.

markedly receptive to the staff wishes, even going so far as to specify windows that open to admit Napa's fresh, clean air. (The architects and engineers developed an HVAC system to cope with the influx of outside air efficiently and cost-effectively.)

Sabella points out that the inclusion of a subsidized cafeteria is not entirely altruistic. Since there are few restaurants nearby, having an in-house food service gives employees a convenient place to eat lunch and improves productivity by preventing extended absences from the workplace. Though the Napa region would benefit from the tax revenues and new jobs The Doctors' Company brought, the company would further underscore its commitment to the community by making the cafeteria available for municipal meetings and functions.

With the exterior of The Doctors' Company headquarters adhering so faithfully to the established Napa Valley motif, the client wanted to create an interior that was equally in sync with Napa culture. Thus, the overall effect of a custom-built, Napa Valley-style home, in which every interior design element functions as an integral part of an organic whole, appears in the form of a formal reception area and hallways, rich cherrywood wainscoting and paneling, stained maple flooring, custom-designed carpets and grillwork, marble and limestone flooring, and two working, wood-burning fireplaces, one in reception and one in the

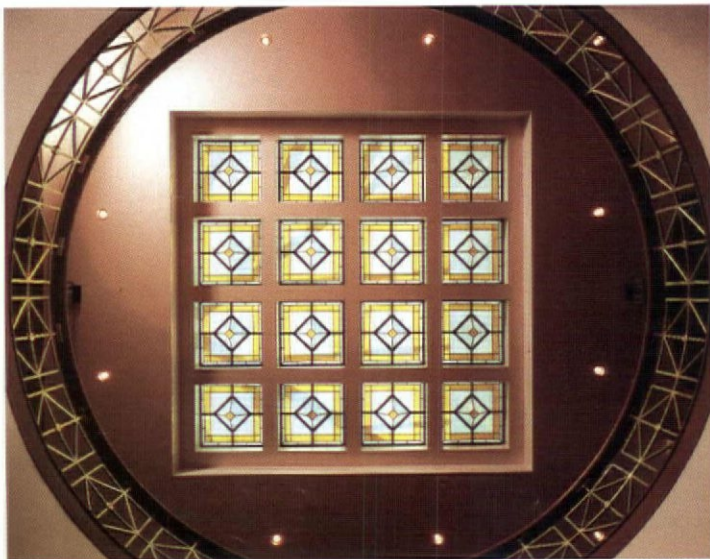
boardroom. State-of-the-art telecommunications and data capabilities, however, have been gracefully integrated into the design. In one instance, projectors and screens in the corporate boardroom are discreetly hidden behind decorative ceiling panels.

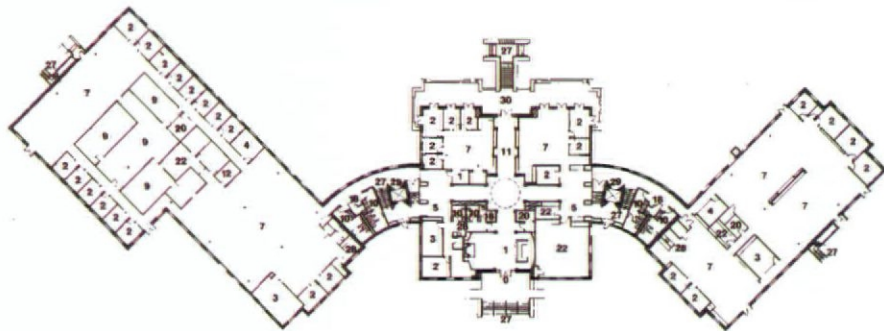
One of the most striking interior elements is the abundance of etched and leaded glasswork throughout, including skylights and ornamental glass walls that define and

God—and da Vinci—are in the details of the art glass set into ceilings (below) and walls (opposite, bottom) at The Doctors' Company.

Fireside chats in 20th Century corporate America?

divide public spaces. "There was a decision to bring light deep into the building," notes Pollack. "The primary reason was to acknowledge what Napa is." To further emphasize the environmental influence, the building literally opens up to the outdoors,





boasting spaces that open onto balconies, patios and gardens for employee use.

After an initial disagreement with the client—Sabella preferred that both private offices and open plan work stations sit

along window walls—Pollack succeeded in dedicating much of the perimeter of the building to open circulation space. Work stations are set back from windows across a main corridor, and private offices, which do enjoy windows, feature glass interior walls and clerestories so light can shine through to the core. "I explained to him that we had to leave the window walls as free as possible if we were designing a building that put such emphasis on openness," Pollack states. Even individual, panel system cubicles are designed to provide occupants with a mixture of privacy and accessibility by stepping down with varying combinations of solid and translucent glass panels.

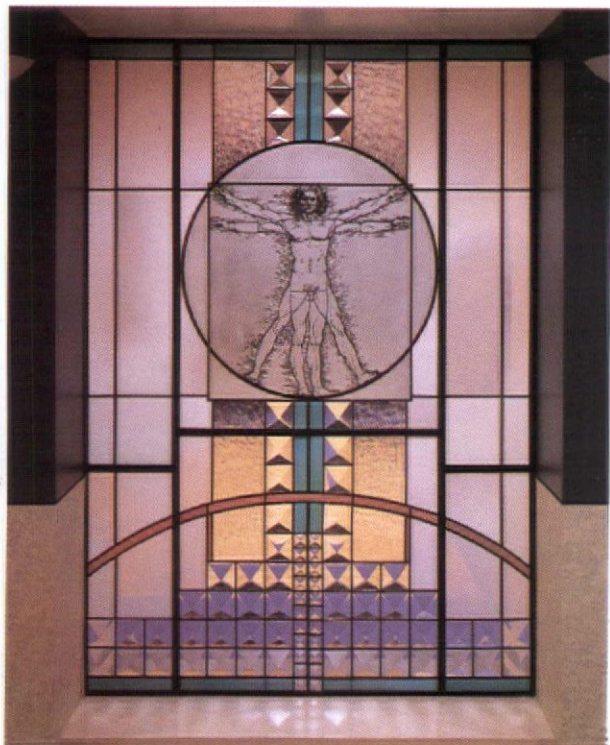
Glass is a material used

in abundance throughout the project, but its artful application assures that it is never merely functional. In the health club, for example, the workout area is separated from the cafeteria with a series of decorative glass panels depicting Leonardo da Vinci's famous "Vitruvian Man" from the Canon of Proportion. Much of the decorative glass, grillwork, woodwork, ceiling details and lighting fixtures throughout The Doctors' Company headquarters also share a common diamond motif, which was developed by Pollack to create a sense of continuity throughout the space. "You probably wouldn't notice the diamonds outright," he explains. "They are intended to create a subliminal sense of cohesion."

Such subtlety is entirely appropriate for a project like The Doctors' Company, where one need only glance out the nearest window to understand that the real jewel is Napa Valley itself. ☺

Project Summary: The Doctors' Company

Location: Napa, CA. **Total floor area:** 78,000 sq. ft. **No. of floors:** 3 floors on 5 levels. **Total staff size:** 200. **Wallcoverings:** BFG Koroseal, Wall Fashion, Carnegie, Fabritrak, Knoll, Brewster. **Paint:** Fuller O'Brien. **Laminate:** Nevamar, Abet Laminati, Wilsonart. **Dry wall:** Goldbond. **Masonry:** Basalite Concrete. **Flooring:** Christensen Tile (ceramic tile), Kentile (vinyl), Kentucky Wood (custom cherrywood), Natural Marble & Granite Company, LaFrance Limestone. **Carpet/carpet tile:** Prince St. Technologies, Masland, Carousel, Harbinger. **Carpet fiber:** Monsanto. **Ceiling:** USG Interiors. **Lighting:** Peerless (cubicles), Lightspann (custom fixtures). **Doors:** custom. **Door hardware:** Schlage. **Window frames:** O'Keefe (skylights), Architectural Glass Design (art glass). **Windows:** Weathershield Manufacturing. **Railings:** Commercial Casework. **Work stations:** Herman Miller, Creative Wood (private office desks). **Work station seating:** Charvoz, Herman Miller. **Guest seating:** Creative Wood. **Lounge seating:** HBF. **Cafeteria, dining seating:** KI. **Boardroom seating:** Vecta. **Upholstery:** Herman Miller. **Conference tables:** Johnson. **Cafeteria, dining, training tables:** Johnson. **Boardroom table:** custom. **Other tables:** Johnson. **Files:** Meridian. **Shelving:** Harbor, Harpers. **Architectural woodworking and cabinetmaking:** Commercial Casework. **HVAC:** Trane. **Security:** Telestar. **Client:** The Doctors' Company. **Architect:** Hill and Associates; John Hill, AIA. **Interior designer:** Richard Pollack & Associates; Richard N. Pollack, AIA, principal; Michael R. Ott, AIA, project manager; Joanne Duffy, project designer. **Structural engineer:** Santos & Urrutia. **Mechanical engineer:** Tower Engineering. **Electrical engineer:** Toft, Wolff, Farrow. **General contractor and construction manager:** The Doctors' Company. **Lighting designer:** Luminae Souter. **Furniture dealer:** Office Pavillion. **Photographer:** John Sutton.



The Mad Hatter's Tea Party?

No Alice, this isn't Wonderland—it's ...lifestyle, the new Mikasa retail store in Secaucus, N.J., designed by Haigh Architects

By Jennifer Thiele Busch

Having once been a giant pig farm, Secaucus, N.J., located just west of Manhattan, has had a pretty bad rap. But bargain hunters in the New York metropolitan area also know it as home to the popular Harmon Cove outlet center, where would-be millionaires can shop 'til they drop amongst a host of stores representing some of the nation's top retailers. Mikasa USA, which already has both its headquarters building and a large outlet store located there, has recently expanded its presence in Secaucus with the addition of an experimental retail concept called ...lifestyle. When Mikasa contacted Haigh Architects to turn an idle truck repair depot into a retail store to fit the ...lifestyle merchandising plan, hyperbole took on a whole new meaning.

Mikasa, a leading manufacturer of dinnerware, stemware and flatware, has long been represented in the fine china, crystal, housewares and gift departments of department stores across the country. According to Mikasa USA vice president and director of stores Robert Hamburg, department store sales continue to account for the largest portion of Mikasa's business. In addition to its department store merchandising efforts, dedicated Mikasa retail stores have taken the form of outlet centers such as the one located near the company headquarters in Secaucus. "We've also had a very large, well-established outlet business for quite a few years now," explains Hamburg. "That has been the main thrust of our retail store operations."

In 1991, however, Mikasa USA made the decision to start up a new retail division that would fall somewhere between its outlet and department store operations in terms

of both pricing and product offering. Thus the ...lifestyle concept was born. As the name implies, the new retail division was intended to carry an expanded range of home-related items, including housewares and furniture in addition to tableware. Paul Haigh, principal of Haigh Architects, recalls that as Mikasa CEO Alf Blake first explained it to him, the idea was to develop a product line for a younger market that didn't clash with Mikasa's standard product lines.

An abandoned truck repair depot on Mikasa's headquarters property would serve as a sort of laboratory in which the company could experiment with different types of products. "Mikasa is always looking for new and innovative ways to market new and innovative products," notes Hamburg. "The depot presented us with an ideal location that could be utilized to mer-

Through the looking glass: Architect Paul Haigh's design for Mikasa's ...lifestyle store transports customers into a giant tabletop setting. The exterior architecture (opposite) clues visitors in to the retail environment to come.

The straightforward interior design at Mikasa...lifestyle is nevertheless quite dramatic (below). Medium-density fiberboard design elements, steel shelving display units, pendant lighting fixtures and custom carpet account for much of the visual interest of the space and provide an exciting backdrop for Mikasa's products. The highly neutral black, gray and white color scheme allows the merchandise to stand out.





MIKASA

... lifestyle



Very observant visitors to Mikasa...lifestyle may pick up on Haigh's unusual design for the cashwraps at the entrance to the store (above), which are designed to look like they've been fashioned from the missing pieces of the giant broken teacup outside.

chandise many different kinds of products, not just tableware."

In fact, the truck repair depot was not an ideal location by traditional retail standards. Tucked away on a 20-acre parcel of land adjacent to the headquarters property and surrounded by a four-acre parking lot, the depot lacked almost any real visibility from the area's main thoroughfares. On the other hand, the site provided Mikasa with exactly what it needed: a large, flexible,

The location from hell

raw space which could accommodate a broad range of continually changing products, that it could easily and cost-effectively tune and retune to fit its needs as the ...lifestyle "experiment" progressed.

For architect Paul Haigh, the setting was an inspiration, despite all its problems.

"There was nothing we could do about the location, so we really just had to look at what we could possibly do with the mundane architecture of the building," Haigh recalls. Driving across 200 yds. of parking lot to reach the depot, he was struck by an idea. "I came up with the concept of turning the whole project into a table setting," he explains. "The parking lot would essentially become a table top, with overscaled architecture in the form of abstract dinnerware, glassware and stemware forms identifying and defining the entrance to the store." Haigh had no trouble selling the idea to his client. "Mikasa believes in the presentation," emphasizes Hamburg. "We like to set a theater for our products."

The interior of the depot was completely gutted and redesigned to yield one large, 18,000-sq. ft. selling floor and a two-story mezzanine for offices and stock control—altogether 26,000 sq. ft. of space. The primary interior design goal as set forth by Mikasa USA was that fixturing be flexible from a merchandising standpoint, so product displays could be moved around as necessary.

The simple but functional shelving system used for product display was customized to suit Mikasa's particular needs, including the solid black color chosen by Haigh to create a neutral backdrop for products to stand out. Lighting also required special consideration. Display units include attached lighting fixtures that roll around and slide under glass shelving, and electrical raceways at the baseboards, all geared towards flexibility. Fluorescent ambient uplighting illuminates the 22-ft. high ceiling, with trusses and piping left exposed mainly for budgetary considerations. Haigh notes, "The unfinished ceiling is appropriate for the area, which has a warehouse mentality about it." There are also numerous outlets for flexible pendant fixtures.

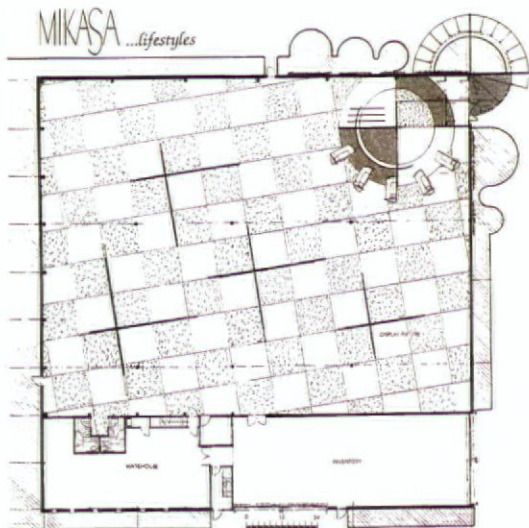
Haigh's strategy of exaggeration was carried indoors in dramatic fashion. Missing pieces of the broken teacup on the exterior translate into cashwraps that greet customers as they enter. The traffic pattern inside is described by Haigh as "a free-for-all," but there is little question about wayfinding. Customers need only to look for the giant replicas of utensils, dinnerware, stemware, glassware and cookware—cut from multi-density fiberboard and painted

jet black—which rise all around the space to indicate the location of different "departments" within the store.

"There is no other interior signage as such," observes Haigh. "The overscaled elements give the space a playful sense, making it fun to be there." Both architect and client agree that the final result is reminiscent of a famous literary journey through a looking glass. If the object of retail design is to entice and surround the customer with product, then Mikasa...lifestyle definitely succeeds. Hop in soon to judge for yourself—but don't be late. ☺

Project Summary: Mikasa...lifestyle

Location: Secaucus, NJ. **Total floor area:** 26,000 sq. ft. **No. of floors:** One. **Carpet:** Lees Commercial Carpet. **Lighting fixtures:** Halo Lighting (incandescent), National Lighting (fluorescent), Hubbell Lighting (fluorescent display). **Metal shelving:** Equipto Systems. **Architectural metalwork:** Kern/Rockenfield Inc. **Client:** Mikasa/American Commercial. **Architect/interior designer:** Haigh Architects. **General contractor:** Collette Contracting. **Photographer:** Elliott Kaufman.



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The Cook, the Thief, his Wife and the Designer

In a still-sluggish economy, restaurant designers are hard at work serving up fresh concepts to restaurateurs—and having fun, too

By Jean Godfrey-June

Hungry in Hungary? Budapest's centuries-old Gundel restaurant (below) had languished under Communist rule, reduced to little more than reminiscences of its past glory. Enter renowned U.S. restaurateur George Lang, Ronald Lauder of Estée Lauder and the inimitable designer Adam Tihany, who calls the project "a restoration of memories, since those were the only documents we had."

Photograph by Peter Paige.

We Americans are fickle eaters. One minute we're filled with fat-busting, stop-the-insanity fervor, and the next we're soothing ourselves with '90s-style comfort food like mashed potatoes and double Whoppers with cheese. Meeting these ill-defined demands is admittedly a challenge, but it's a profitable one. Even in the face of a newly reduced 50% deductible business lunch, food service industry sales are projected to grow 3.9% this year, to \$275.1 billion, with fast-food pulling in some \$86 million and full-service restaurants garnering \$85.5 million, according to the National Restaurant Association. Despite a rough economy, restaurants continue to offer the

design community a steady source of often highly creative projects. When the going gets tough, the tough go out for dinner—and they're basing their decisions on design more and more.

Not so long ago, French meant imperious waiters in ersatz tuxedos, Italian meant red-checked tablecloths, Chinese meant fortune cookies and American usually meant burgers and roller-skating waitresses. Today, most menus cross more cultures than a Clinton cabinet meeting, and reflect the now-ubiquitous poetry or tyranny of "with," such as baby bok choy *with serrano-chile*, and papaya salsa *with rosemary-root-vegetable slaw*.

How do designers and their clients interpret such changes? "The social climate is changing," says Adam Tihany, the New York restaurant designer whose own restaurant, Remi, remains one of the city's best. "Restaurants have become the meeting places of choice. Clubs aren't as big as they were. When you want to go out, you go to dinner."

Pat Kuleto, the restaurateur/designer whose latest restaurant, Boulevard, in San Francisco is his 153rd to date (he created Postrio in San Francisco with Wolfgang Puck, not to mention the Buckhead Diner in Atlanta), also sees a major change in the role of restaurant design. "People have been trying to make restaurants fun for about 20 years, but the customers have gotten incredibly sophisticated," he observes. "Everything's important—the food, the service. But it's all part of an overall concept that



makes the restaurant exciting, fun, human, a place where people want to go. Design plays an enormous part in creating that overall concept."

As competition increases, design is proving to be one of a restaurateur's most potent ingredients. "In major cities, especially, you're seducing people," insists Tihany, who teaches restaurant design at Parsons School of Design, the School of Visual Arts and the Culinary Institute of America. "It's almost impossible to justify spending \$1 million on a restaurant design to a client, except by pointing to your previous successes or the competition." (Tihany himself has household names like New York's *Le Cirque* to his credit.)

Alan Stillman, proprietor of several of the country's most overwhelmingly successful restaurants, including New York's Smith & Wollensky, Manhattan Ocean Club and Park Avenue Cafe, to name a few, is similarly hard-pressed to quantify design's role in a restaurant's success. "How much of a Broadway show's success is the set design?" he asks. "A really great restaurant has to do everything right: the food, the chef, the design, the service. Everything has to be there."

"There are no formulas," concurs James Biber, principal at Pentagram, a major New York design firm, who counts among his successes Mesa Grill, Gotham Bar & Grill and most recently, Bola, all in New York. "We all have restaurants we love where we don't even think about design. But there's a growing category that needs design with a capital D, an upscale, urban segment of the restaurant market that really uses design as a marketing tool."

Designing restaurants has pulled Jordan Moser, principal of his own Chicago firm and

designer of such standouts as Cypress Club in San Francisco, Vivolo in Chicago, Stars in Frankfurt and Pino Luongo's socialite-mobbed Mad. 61 in the new Barney's, New York, through the recession with flying colors. Yet he too has few formulas to offer. "I think the key is to get a visual concept that's consistent with the menu, the food and the spirit of the space," he says. "A beautiful restaurant with inexpensive food can fail. People have to be able to understand it. The Cypress Club, for instance, is for special occasions, but couldn't be too stuffy. So the design reflects its fun, energetic side."

All agree on the increasing entertainment value attached to restaurants. "The restaurateurs entertain with food, and we're the visual entertainment," says Moser, whose work for Chicago restaurateur Richard Mehlman's aptly named restaurant group, Lettuce Entertain You, Inc., launched him in the business. "A great restaurant design hits you in the gut, just like a good movie," Stillman believes.

It may be no accident that such stars as Demi Moore and Arnold Schwarzenegger have opened restaurants. Perhaps more than most, they understand the public's near-insatiable desire to be entertained. But what constitutes entertainment? For Arnold Syrop, the architect who has helped turn many of Stillman's restaurants into top-grossing classics, an entertaining space is rarely trendy. "For something to have a lasting quality, fads rarely work," he concludes. "I focus on entertaining with the architectural qualities of the space. These are public spaces where you've got 200 or 300 people rejoicing, out to have fun. As long as there's an efficient layout, people will entertain themselves."

Syrop is convinced that diners want to be in the center of the action at the same time

they need to feel cozy and secure. "I make sure to avoid 'Siberia' tables," he notes. "That way, everybody's participating—seeing who's coming and going."

An entertaining restaurant used to mean a steakhouse set in a sawdust mill, or a castle or a cave. "Today, the entertainment has to relate specifically to the dining concept," Kuleto says, citing his successful Fog City Diner as an example. "When Fog City first opened, people loved the place, but they couldn't imagine anyone had actually factored the design into its success. But the design romanticized the dining experience itself—and that wasn't by accident."

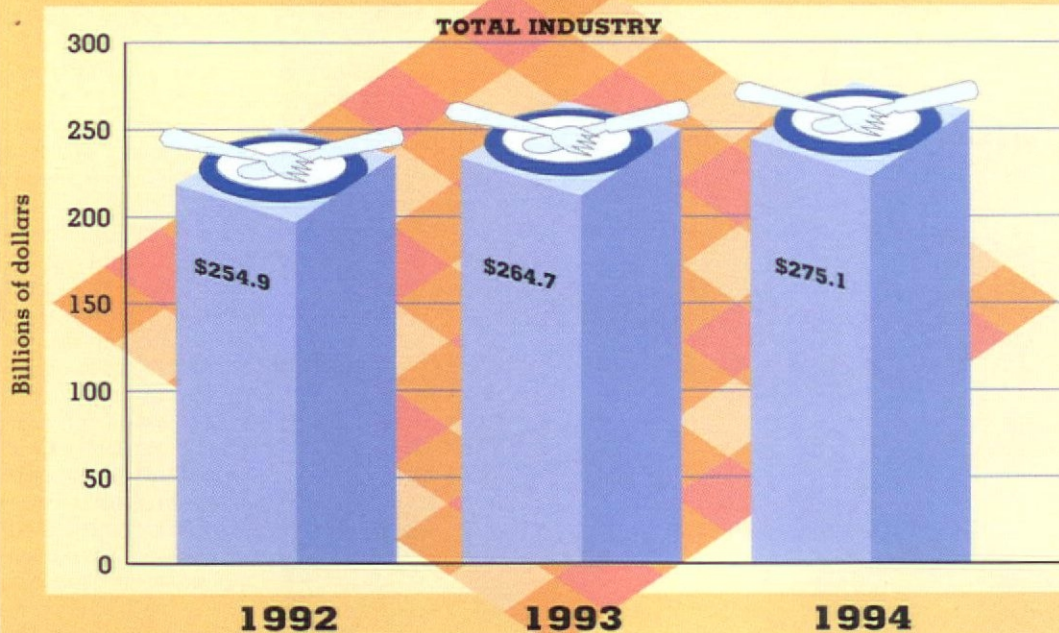
Entertainment needn't mean overkill, many stress. While "theme" restaurant chains such as Planet Hollywood, Hard Rock Café and ChiChi's are currently middle America's *plat du jour*, many pros doubt they have staying power. "People aren't loyal to themes," says Syrop. "We're in a crude society where manners have gotten vulgar, so crude themes appeal right now. It's a different level from what I practice. None of my restaurants have ever gone out of business."

"I refuse to believe the whole world is going to become a giant Disneyland," says Tihany. "There will always be clients and colleagues who strive for excellence, who know something great when they see it, and that's who I'm designing for." You see fewer themes at the high end, Stillman claims. "Customers are demanding a complete package, great food, service and design, not simply one element," he says. "They get sick of cartoon characters quickly."

On the lower end, the public has had to settle for wave after wave of prototype fast-food restaurants, which more resemble works of pop art than architecture. The colorful and quirky mom-and-pop diners along so many turnpikes of the 1920s through the 1940s have yielded to a tide of standard TCBY yogurt stands. At Stanford University, students on study breaks can now have a Taco Bell right in the hallowed student-union halls. Even so, fast-food operators such as McDonald's have little reverence for their own design heritage, as preservationists have discovered as they petition the Oak Brook, Ill., giant to save the oldest original McDonald's, built in Downey, Calif., in 1953.

Yet, as Tihany points out, the high-end restaurant market will endure. "There will always be people that appreciate excellence—in food, design, service, everything," he

FOODSERVICE INDUSTRY SALES





Chef Bobby ("Bo") Flay and manager Laurence ("Lo") Kretchmer created Bolo restaurant (above) in New York's Gramercy Park neighborhood with architect James Biber to celebrate "fun, modern Spanish food." While critics find the food far from Spain, they join their fellow New Yorkers in savoring the fare and its appropriately vibrant, idiosyncratic design, including the colorful tiled oven and counter shown here. Photograph by Reven T.C. Wurman.

Americans love dining out, and will stretch their discretionary dollars by seeking out lower-priced fare to maintain the frequency of their visits. As recent statistics show (opposite), our appetite for restaurants—and restaurant design by implication—is worth hundreds of billions of dollars each year. Total food service industry sales are projected to exceed \$275 billion in 1994.

service, everything," he says. Though the cost of developing a great restaurant remains significant, slashing the design budget with "value engineering" as corporations are currently doing makes little sense. "In general, restaurateurs really understand the value of the right design," says Biber. "They're creative, and creative people are always the best clients."

Designers are getting involved earlier and earlier. Both Biber and Moser find themselves consulting on site searches long before the design phase of the project. "Finding the right space to support the restaurateur's concept is crucial," says Biber. Moser notes that he's often involved before the financing is established. "My firm's name is associated with enough successful restaurants that clients use our name in their proposals for financing," he reports.

Once the site is selected, the planning that Tihany believes is at least 90% of the job begins. "The relationship between the back of the house (the kitchen) and the front of the house (the dining room) is what makes a restaurant succeed or fail," he says.

While many designers call in kitchen consultants, Moser always starts his design

work with the kitchen itself. Circulation plans, complex HVAC systems and even the hazards of wood-burning stoves (natural fuels leave a kitchen dirtier, for instance, and fire codes are strict) get dragged into this relationship, but Moser concentrates on these elements first, long before the aesthetics are addressed. Similarly, Kuleto often spends several days with his chef as he creates his restaurant concept. "Getting an idea of how the chef works, what his personality is like, can help shape the space," he says—adding that the importance of the right chef (often with celebrity status) is crucial.

Technology has made a difference in operations, too. "It's much easier to do a two-story restaurant now, because the staff can communicate electronically," Moser says. "A restaurant has to be functional above all else. Then you massage the different elements until it all works."

There is still no substitute for a good floor plan, to be sure. "The planning elements dictate the rhythm of the restaurant," says Tihany. "How many seats, what size staff, where will the service stations go—that's the essence of the restaurant. The decorative elements that come later are really about enhancing elements you've already expressed in the plan."

A bad plan, Tihany feels, can ruin the service. "We've all been to restaurants where nothing comes on time, the waiters are spilling things on us and rushing around. It's usually not their fault. Most often, it's a bad plan, one that doesn't get them from point A to point B in the right amount of time. Customers get mad, the staff turns over quicker and quicker, the service gets worse, and eventually, the place goes out of business."

In other words, good restaurants don't scrimp on design. Kuleto points out that many restaurateurs and designers end up spending more money than they first intend to, which can spell disaster. "Spend the last money first," he advises. "That last 10% of your budget that you were going to use for the finishing touches, the human details, is the most crucial. Spend it up front, and if you have to value engineer, do it in places your customers won't feel the economies."

Since design is so much a part of Kuleto's overall concept, he's reluctant to put a number on how much budget should be allocated for it. "Beyond the basic architecture, design should take up somewhere between a fourth and a third of the budget, but it's a nebulous area," he says. "So much of the food, the concept, the chef, the service and the design are interrelated and hard to separate. It's like a great recipe: You've always got to have great spices, great ingredients, but how you put them together is always different."

In the words of the great M.F.K. Fisher, serve it forth. ☺

Global Proportions

A worldly design by Jean Pierre Viau lets Europe, America and the Pacific Rim make their showing at Montréal's aptly named Globe restaurant—and all you have to do is stay seated

By Amy Milshtein

Blame it on Oprah. Dirty little secrets that once rattled away in the back of the closet now rear their shameful heads on daytime television. Everything from Marla Maples' press secretary's foot fetish to Tonya Harding's private boudoir video has been trotted out for our perusal. For a look at how society's new openness has influenced design, just direct your gaze at Globe, Montréal's latest restaurant by interior designer Jean Pierre Viau.

What makes Globe so brazen is the exhibition kitchen. That's right—a device so innocuous and ubiquitous has caused a stir in Montréal. "Obviously we're quite influenced by French culture, and the French preserve formal boundaries between the kitchen and the dining room," explains Viau. "Globe is the first restaurant in Montréal to bring the kitchen out into view."

The restaurant also takes risks with the cuisine. Heavily influenced by the Pacific Rim/Southern California school, Globe offers a diverse menu. For starters Montréalers can enjoy fried squid perfumed with gram-masala ginger yogurt or Vietnamese-style spring rolls with tofu and vegetables in plum and pineapple chutney. Main courses include spicy shrimp and Alaskan crab calzone with sweet onions and spinach salad, grilled lamb chops with fresh mint and Parisian-style potatoes and a parade of high-end pizzas.

Globe's three owners didn't just jump into the new concept and exotic cuisine without doing their homework first. In fact, before the trio opened their first restaurant, the wildly successful *Buonanotte*, they traveled around Manhattan gleaning ideas. This time, one owner, their executive chief and



Viau took a week-long, fact-finding tour of San Francisco and Los Angeles.

"They went to experience the dynamics of the open kitchen," says co-owner Roberto Pesut. "Also, because Globe is so big, they needed to see how other restaurants handle lots of square footage." The team checked the surroundings in such high-visibility locations as *The Cypress Club*, *Stars* and *Spago*.

They found what others have known all along. Instead of disturbing patrons, the exhibition kitchen enhances the dining experience by giving people an immediate sense of the food. Viau immediately bought into the concept, even as he rejected other West Coast restaurant features.

"Most California layouts had a strict, prescribed flow, front door to vestibule to

Around the world: Jean Pierre Viau uses design elements like spices to create Montréal's Globe restaurant. Swirling beams decorate the ceiling in the see-and-be-seen dining room (opposite). For a more intimate experience, patrons may opt for a booth (above), but the real fun happens at the exhibition kitchen bar. Multiple venues promise repeat customers a new experience with each visit.





Warm, cozy and English, the bar (above) provides yet another experience. Globe's undulating series of columns and beams create bays that break up the restaurant's copious square footage.

reception to waiting area to bar to dining room," Viau remembers. "I saw the merits of this set up, but I found it too official." Research completed, the team returned to Montréal ready to create Globe on the second floor of a 60-year-old walk-up overlooking trendy St. Lawrence Street.

Roller coaster columns

Are Montréalers willing to take to the stairs? "There are successful second-floor restaurants in Montréal, so this isn't a problem," Viau assures. Once patrons hike upstairs, they are immediately ensconced in the world of Globe.

Viau employed richly colored, custom

Italian Rococo-inspired columns and beams to divide the large, long space into zones, breaking up the square footage. The wide, flat columns and beams resemble fantastic doodles come to life. Pairs of upside-down lampshade light fixtures dot the beams at regular intervals, lending order to the unruly shapes.

In contrast to the conspicuous columns and beams, the bar presents a more reserved fascia. Taking a cue from the classic English pub, Viau adds depth to a rich expanse of walnut with formal, floating panels. Cocktail tables behind the bar seating stand on formal, turned legs. Their

tops, however, swirl and curve much as the columns do.

As a talented furniture designer, Viau also created Globe's chairs to look simple and sit comfortably. The chairs move easily from the semi-formality of the bar to the all-out funkiness of the dining areas. Classic upholstery in a host of colorways adds to their hodge-podge look.

Even with all Globe's trappings, Viau never lost sight of the original building. Existing wood floors and exposed brick peak through the new design, for example, mixing their rough qualities with the designer's polish. Casing for the building's water-powered fire alarm sits on one wall and surely keeps patrons guessing at its past or present function.

All in all, Globe's decor mirrors its cuisine. "It has a worldly flavor," says Viau. "I blended styles, cultures and periods like spices." He also took care to "season" each area of the restaurant distinctly.

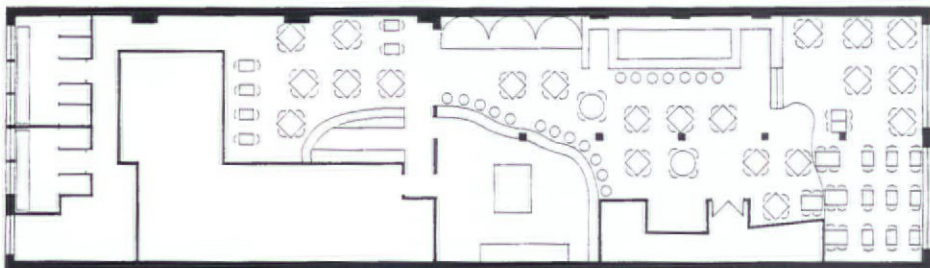
Consequently, diners can enjoy subtly different venues each time they visit. An elevated, see-and-be-seen dining area lies just adjacent to the bar. More intimate parties may prefer a red-and-black candy-striped banquette which sits below charming, green and red harlequin diamond, stained glass windows. However, the most popular seats in the house are those on the front row at the exhibition kitchen bar. This vantage point gives Montréalers what they have been missing before—a peek into the kitchen.

Knowing that they were selling more than what's on the plate, Globe's owners added sound to their visual atmosphere. The knock-out design has thus been augmented with a DJ booth. From here, the DJ can judge the crowd's mood and spin appropriate records.

Globe has been serving food and drink since opening in November. Business has been brisk, but unfortunately the winter of 1993-1994 has been brisker—-35 degrees Celsius. Yet spring will bring the inevitable thaw, when Montréal will surely find its sunny place on the Globe. ☀

Project Summary: Globe

Location: Montréal, Québec, Canada. **Total floor area:** 5,200 sq. ft. **No. of floors:** One. **Total capacity by tables or guests:** 120. **Wallcoverings:** Egan Lang. **Paint:** Pratt & Lambert. **Flooring:** Custom. **Carpet/carpet tile:** Harding. **Ceiling:** Harding. **Lighting fixtures:** Eclairage International. **Railings/screens/grillwork:** En-Fer. **Dining chairs:** Custom, Almonte. **Dining tables:** Custom Almonte. **Lighting fixtures:** Custom, Eclairage International. **Banquette/built-in seating:** Almonte. **Upholstery:** Almonte. **Window treatment:** Almonte. **Other occasional furniture:** Almonte. **Cabinetmaking:** Almonte. **Client:** Globe. **Architect:** Michel Pierre LaChange. **Interior Designer:** Jean Pierre Viau. **General contractor:** M. Arduini. **Lighting designer:** Jean Pierre Viau. **Photographer:** Aventure Studio.



Enigmatic to the end, Viau has imbued the back corridor (above) of Globe with an air of mystery. His attention to detail is evident in even the most utilitarian of spaces, such as the washroom (left).

Tomāto, Tomāto

Just when you thought it was safe to go back to Chicago, the Red Tomato, designed by Aumiller Youngquist, is taking over Wrigleyville

By Jennifer Thiele Busch



Presto, chango! Deep in Chicago's Wrigleyville neighborhood, a decades-old pizzeria has been transformed by Aumiller Youngquist into the Red Tomato, an Italian trattoria-style restaurant that melds authentic Italian design elements with neighborhood nostalgia. The main dining room (above) features the building's original storefront, tin ceiling, brick wall and wood floors. The faux cracked marble and spare decorative accents recall common Italian design motifs. Outside, a neon logo and spectacular tile mosaic of giant tomatoes (opposite) give patrons clues about the colorful, casual atmosphere that awaits them.

Nostalgic residents of the Wrigleyville neighborhood of Chicago have surely noticed that a long-time favorite pizza joint named Logalbo no longer sits on Southport between Bauman and Edison, where it had flourished since 1968. Literally growing up around it is the striking Red Tomato, one of the new generation of Italian restaurants conceived by owner Joseph Divenere. When this Italian immigrant set out to turn Logalbo into the Red Tomato, his livelihood yielded to his lifelong dream of a restaurant serving fine Italian cuisine. At the same time, Aumiller Youngquist's lively design assured that the Red Tomato would carry on both Logalbo's neighborhood tradition and its pizza—plus numerous other culinary delights—with pride.

Times have certainly changed in Wrigleyville. In the 1980s, aided by a direct elevated train route serving The Loop, Chicago's thriving downtown area, the blue collar neighborhood underwent a major gentrification, complete with soaring real estate

values and an influx of yuppies and dinks. Many older commercial establishments were gradually displaced by a new generation of shops and restaurants eager to please the tastes and preferences of the newly arrived and "newly rich" residents.

When the evolution caught Divenere's attention, he realized that Logalbo's carry-out service had limited prospects in this burgeoning pocket of affluence. "My store is located just below the entrance to the El, and I noticed that the quality of the riders was changing," says the Sicilian-born restaurateur. "There were more people in suits, more professional people. Through my delivery business, I also saw that the neighborhood was changing. I'd been running a humble pizzeria here since 1968. I had 10 different kinds of tile on the floor. When something needed to be replaced, I replaced it with whatever was cheapest. Air conditioning? We had none. Heating? We had none. But we had a lot of fun."

Far from representing the undoing that it was for many a mom-and-pop shopkeeper, however, Divenere saw the transition of Wrigleyville as the key to fulfilling a lifelong dream. "My goal was always to have a fine restaurant, but there is so much cost and uncertainty involved," he explains. "And you have to walk before you can run. It took me many years to come to this point."

As luck would have it ("Everything I do," Divenere happily speculates, "I think someone up there is helping me"), the four-storefront building where he had rented space since 1968 was up for sale in 1985, and he purchased it with savings from his bustling pizza business. In retrospect, Divenere still wonders about his real estate savvy. "Nobody predicted this area would become so popular," he jokes. "I wish I had bought a lot of property much earlier. I could have made a fortune in real estate!"

Having secured the necessary space, Divenere embarked on his admittedly unsophisticated pursuit of his dream through design. "I'm not very professional in this way," he admits. "But I was convinced that if I ever built the restaurant, architecture would play an important role in its development. Everything we first see in life is design, so I was very concerned about finding the right architect to provide me with a fresh product. What kind of

RED TOMAT 



Main dining room (below) and bar/lounge addition (opposite, bottom) at the Red Tomato share a spare simplicity that reflects owner Joe Divenere's unpretentious and down-to-earth personality. Beyond that, they are a study in contrasts. Nevertheless, in Aumiller Youngquist's scheme, the casual elegance of the dining room with painted graphic elements enhancing the floor gracefully complements the more sophisticated ambience of the lounge, characterized by gold leaf dome, baroque design details, custom carpet and mohair upholstery.

Things are eternally evolving at the Red Tomato. The current floor plan (opposite, top) will soon change to reflect an improvement in traffic flow and the addition of an outdoor café.

design should I do? That I didn't know."

A personal survey of popular Chicago restaurants turned up some refreshing designs that Divenere traced back to Aumiller Youngquist. "I found their name in one of those trade magazines," explains Divenere, who contacted principal Keith Youngquist about securing his design services. Upon arriving in person at the less-than-glamorous Logalbo, Youngquist candidly admits, "I was shocked at what he wanted to do with the space."

Likewise, Divenere was shocked to discover how much the Red Tomato was going to cost him. "I was such an amateur," he muses. "I thought \$10,000 was already in the big league. I found that for a pizzeria, with \$10,000, you could talk. For a restaurant, you have to go to at least \$100,000."

Rather than compromise on his vision of "an upscale restaurant with wonderful decor," Divenere put plans on hold while he worked hard at making pizzas to raise the

insists. "People shouldn't have to pay for inferior food." The same commitment to quality was apparent in the design process. "I was thrilled to work with someone so enthusiastic," recalls Youngquist. "Joe is a natural artist in his own way. He has a level of sophistication under his rough exterior, and he realized that in order to succeed, he had to do something spectacular. It's rare to meet someone like that."

After living for 30 years with a name like Logalbo, the Sicilian equivalent of "Smith," Divenere was certain his new restaurant needed a simpler, more recognizable name for its patrons. "I wanted a name that people wouldn't have to ask how to spell," he says. Divenere then retained graphic designer Ed Rebek to come up with a new name and logo. (Divenere tells a humorous anecdote about how he called graphic designer Ed Rebek for assistance. "I said, 'I read in the paper that if you want a name and a logo, you have to talk to a graphic designer,'

Throwing tomatoes on the wall to make a design statement

necessary cash. Nearly three years later, the Red Tomato opened its doors to a popularity that has since spread well beyond its neighborhood boundaries—so much so that one addition was already completed, and a second one is in the works. Aumiller Youngquist has also guided both projects.

Much of the credit for the Red Tomato's success goes to Divenere's dedication to quality. "I take pride in what I do," he

he recalls. Rebek agreed and said he would get back to his new client in three months. "I was surprised," says Divenere. "I thought he would give me a name over the telephone.")

The completed Red Tomato manages to capture both the familiarity of Wrigleyville's heritage and the casual elegance of an authentic Italian trattoria. "We retained the historical character of the space on purpose," insists Youngquist, "leaving the exterior storefront, window wall, old tin ceiling and wood floors in place." None of this compromised the contemporary ambience, however. True to Divenere's desire for a fresh new design, Aumiller Youngquist added a contemporary twist to the Red Tomato as well.

"We sought an artistic solution that would be fun, colorful and unique in its own way," notes Youngquist. "A stunning tile mosaic depicting giant tomatoes graces the exterior of the storefront, and sets the tone for what is to come. Inside, portions of the wood floors have been painted with colorful graphic elements. Some depict a series of wavy lines that can be interpreted as noodle-like. "They are really supposed to be fun," says Youngquist. "By painting directly on the floor, we hoped to establish an



underlying element of history with a contemporary element on top."

Divenere was also eager to avoid any typically American stereotypes about Italian restaurants, such as the red-and-white-checked table cloth. Instead, more genuine Italian influences prevail. "Walls are painted with a similar technique to that used in Italy," he says. "The cracked marble look reminds me of Granny's house."

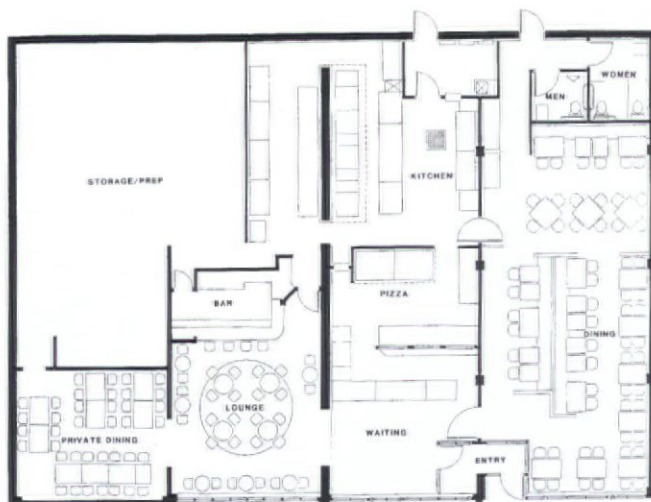
Since there is little ornamentation for restaurants in Italy, the Red Tomato takes pride in being neat and precise rather than gaudy. Its small but effective design accents include a few gilt-framed black-and-white photographs hanging on the walls and dramatic flower arrangements placed strategically around the room. "To achieve luxury through simplicity is very difficult," Divenere proudly notes.

His concept of a neighborhood restaurant serving exceptional regional Italian cuisine at a reasonable cost—pasta dishes top out at \$12.95 and meat and fish dishes at \$21.00—made the utter simplicity of the

"We had to expand," Divenere simply states.

With help from Aumiller Youngquist, the Red Tomato added a bar/lounge, private dining room and some 70 seats by expanding into the building's additional storefronts. The atmosphere in the recently finished lounge is decidedly formal, boasting a 12-ft. diameter gold leaf dome with back-painted glass, baroque design elements, mohair-upholstered lounge chairs and a custom wool carpet underneath. "We wanted to create a lounge that was a notch up from the dining room," explains Youngquist. "There is a mystery about the entire space."

The lounge was also designed to address the concerns of some of the Red



into the main dining room. "The Red Tomato is always evolving," muses Divenere. "Maybe it's because I don't know what the heck I'm doing. Or maybe I'm developing something more than just a restaurant."

Like its predecessor Logalbo, it's called a tradition. ☞



Project Summary: The Red Tomato

Location: Chicago, IL. **Total floor area:** 6,500 sq. ft. **No. of floors:** 1. **Total capacity by guests:** 165. **Cost/sq. ft.:** \$110. **Wallcoverings:** Maya Romanoff, Brunschwig & Fils. **Paint:** Benjamin Moore. **Laminate:** Abet Laminati. **Dry wall:** Gold Bond. **Wood flooring:** Permagrain. **Carpet/carpet tile:** The Ball Group. **Ceiling:** Anibus Studios. **Lighting fixtures:** Luminaire, Ultra Beam. **Glass:** Alternative Designs. **Window frames:** Christensen. **Window treatments:** Christensen. **Dining chairs:** Shelby Williams, Brayton, Falcon. **Dining tables:** Falcon, Originals in Furnishings. **Lighting fixtures:** Luminaire. **Lounge/cocktail seating:** Brayton, Luminaire, Factory Agencies. **Cocktail tables:** Originals in Furnishings. **Banquette/built-in seating:** E.J. Industries. **Upholstery:** Carnegie, DesignTex, Architex, Holly Hunt. **Window treatment:** Chicago Drapery. **Architectural woodworking/cabinetmaking:** Christensen. **Planters, accessories:** Maurice Beane through MCS

design all the more essential. "We had to make sure the restaurant didn't portray the food as too pricey," notes Youngquist. Good food and prices and a growing reputation have kept an interesting mix of Chicagoans coming to the Red Tomato.

In fact, the first crowds to arrive were almost more than the place could handle. The original, 100-seat capacity kept some patrons waiting up to two hours. With no bar facilities to accommodate them, people were starting to spill out into the street.

Tomato's older patrons. "We had a long discussion about the client base," recalls Youngquist. "Apparently some of the 50- to 60-year-olds had complained about the noise in the dining room."

Although the Red Tomato continues to thrive, Divenere already has more improvements in mind. This summer, he will expand the restaurant again to include an outdoor sidewalk café, and the space will be altered to improve the traffic flow from the main entrance into the lounge and from the lounge

Chicago. **Signage:** Neon Design. **HVAC:** Lennox. **Guest toilet plumbing fixtures:** American Standard. **Cooking range:** South Bend. **Refrigerator/freezer:** Traulsen. **Client:** Joseph Divenere. **Architect/interior designer:** Aumiller Youngquist P.C., Keith Youngquist, AIA. **Structural engineer:** Charles Anderson. **Mechanical/electrical engineer:** G & C Consulting Engineers. **General contractor/construction manager:** Oay Inc. **Restaurant supply contractor:** Losordo Inc. **Lighting designer:** Aumiller Youngquist. **Graphic designer:** Ed Rebek. **Photographer:** Mark Ballogg, Steinkamp/Ballogg.

Fiesta! Rio Rio's Fiesta Annex stands ready to party hardy in San Antonio. Bright colors, rich textures and intricate patters in the dining room (right) will wake anyone from the soundest siesta.

Dolly Parton, a can of Cheese Wiz and Gatlinburg, Tenn., all have the power—the power of kitsch, that is. Homey, comfortable and non-threatening, kitsch may prove to be a prominent theme for the 1990s. And what could be more kitschey than a Tex-Mex restaurant decked out in full-dress theme in San Antonio, Texas? Riding high on that kitsch wave is Rio Rio, designed by Sprinkle Roby Architects.

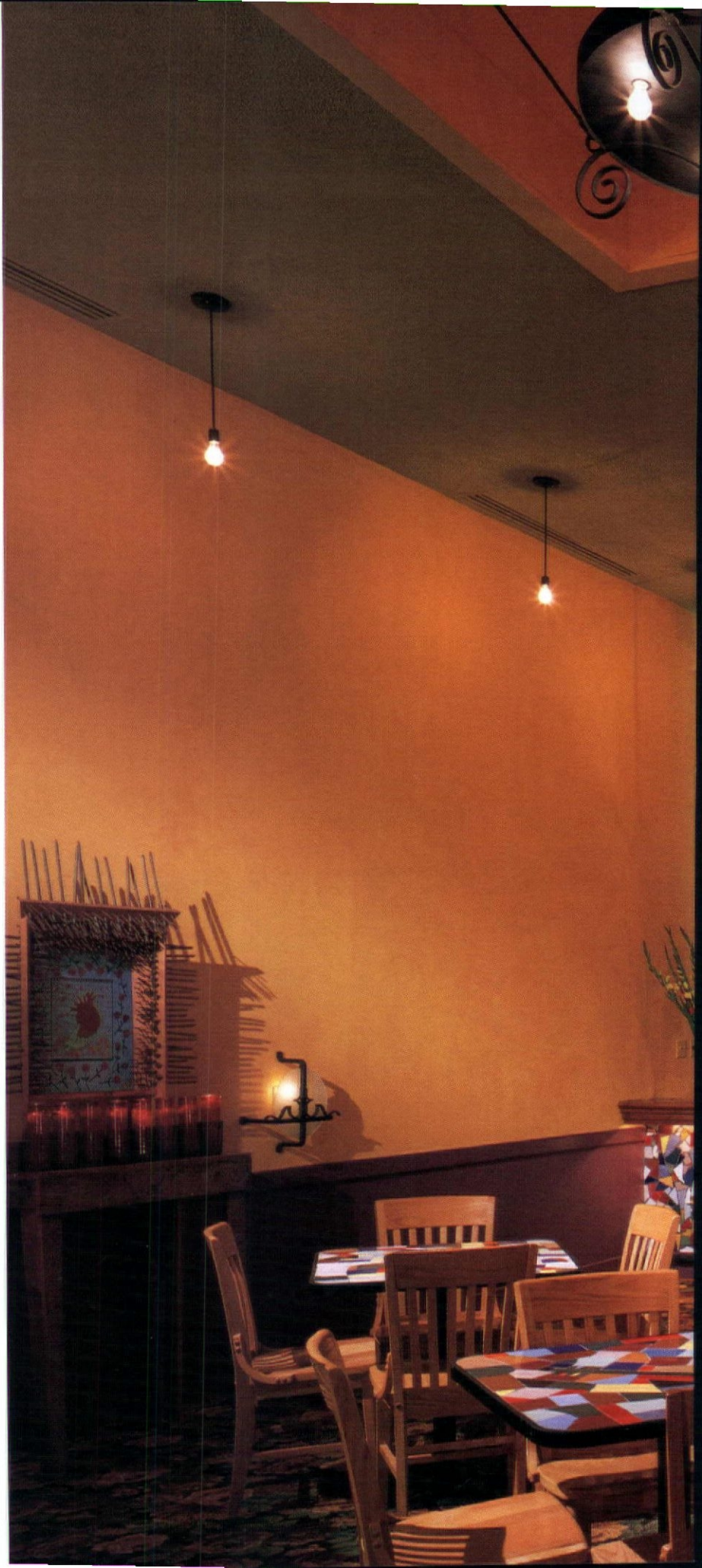
The architects have spared no detail in creating Rio Rio's authentic look. Everything from a mosaic of the Alamo laid out in broken tile to curling details in wrought iron to a huge set of bull horns finds a home in the restaurant. However, considering that tourism is San Antonio's number one industry, not one of Rio Rio's details will be wasted on its appreciative customers.

Called a "frontier Venice," San Antonio offers visitors both a glimpse into the historic Wild West of the Alamo and a ride on the wild side at Fiesta Texas, an Opryland-owned entertainment park. Other attractions include the unlikely mix of Seaworld, a wealth of historically significant restored stucco buildings and the Paseo del Rio along the San Antonio River. Paseo del Rio or River Walk, one of the Works Progress Administration's (WPA) most successful Depression-era projects, forms the backyard of Rio Rio.

More than the fate of one restaurant lies in the path of the San Antonio River. Social clubs, carnivals, rodeos, circuses and mass baptisms have focused on the river since the 19th century. However, after a severe flood in 1921 left the surrounding business district under eight feet of water, civic leaders drew up plans to fill in the river or run it underground.

Luckily, the local conservation society stepped in to protect the San Antonio and its nearby landmarks. The WPA dredged the river and lined it with dams and rock retaining walls. Landscape architect Robert Hugman designed its cobblestone and flagstone walks, while stairways from 13 bridges and arched footbridges were placed alongside. The Paseo del Alamo links Paseo del Rio with San Antonio's other huge attraction, Alamo Square.

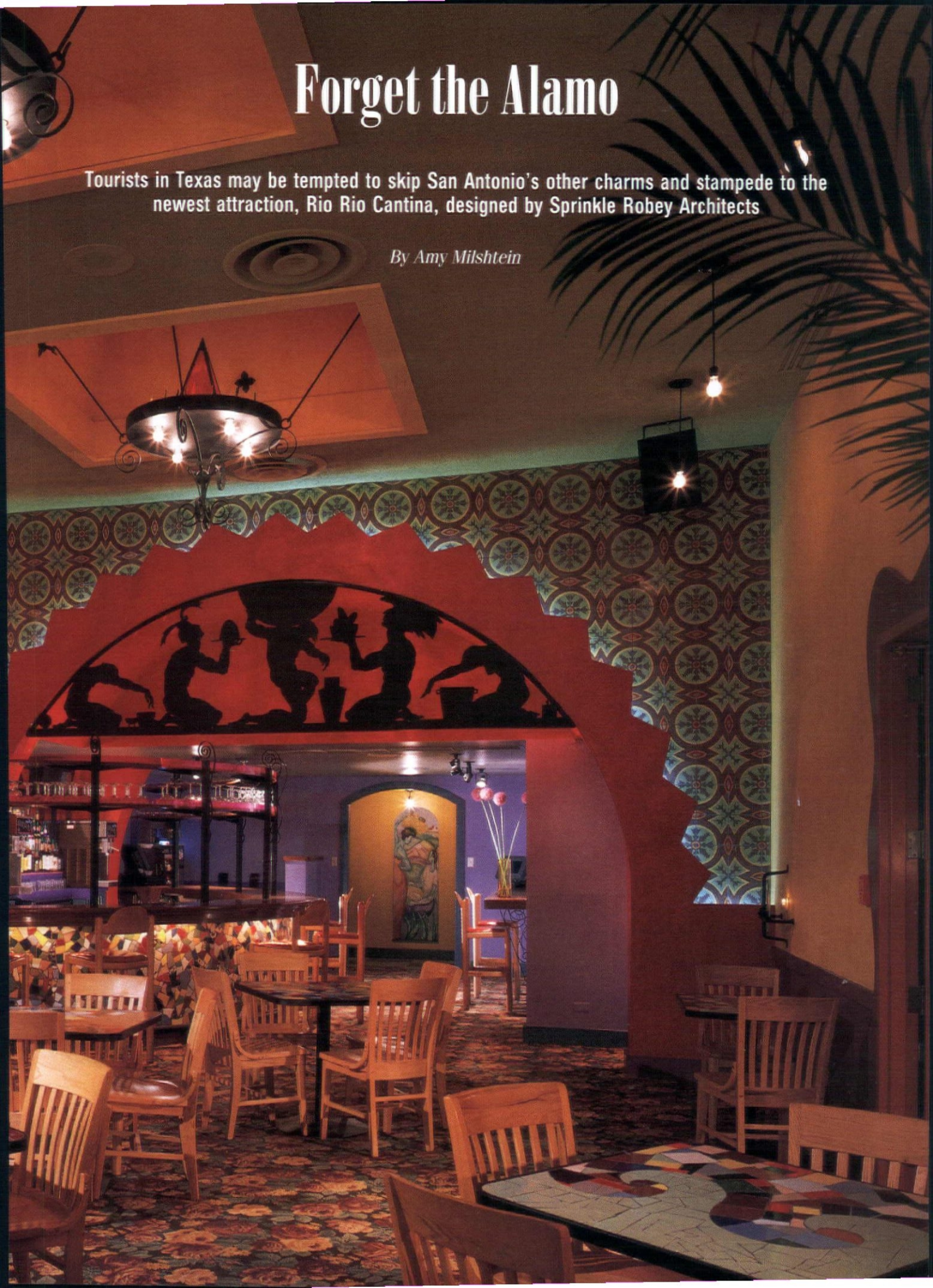
Today the 2.1-mile walk, which lies some 20 feet below street level, features cottonwoods, cypresses, shops, galleries, night spots, flat bottomed boats and, of course, restaurants. However, not all are of the same quality, and a location on the most bustling street in the city doesn't automatically guarantee success. Such



Forget the Alamo

Tourists in Texas may be tempted to skip San Antonio's other charms and stampede to the newest attraction, Rio Rio Cantina, designed by Sprinkle Robey Architects

By Amy Milshtein





Wrought iron railings (above, right), Mayan-inspired silhouettes (below, right), and a really big set of bull horns (above, left) are just a few of the authentic details installed by Sprinkle Robey Architects in Rio Rio. None of their charms are lost on the Paseo del Rio's strolling tourists.

The yellow, red, purple and pink rose of Texas: Sharp details and vibrant hues (below, left) set Rio Rio apart from the ubiquitous competition on Paseo del Rio, San Antonio's famous 2.1-mile River Walk.



was the case for Tex 21, a run-down burger joint whose atmosphere was as tired as its owner. When Tex 21 closed, Joe Cosniac, the owner of its neighbor, Rio Rio Cantina, jumped on the opportunity to expand.

Cosniac, a seasoned restaurateur, knows that it takes more than good food to make a place successful. "Ten years ago I didn't believe in the power of design," he admits. "Now I think it accounts for at least 50% of a restaurant's success. Today's diners demand aesthetics with their meal."

To create the Fiesta Room Annex, Sprinkle

Sprinkle Robey decided against creating a seamless transition from the original Rio Rio to the Fiesta Annex. "We took an incremental approach," explains principal Davy Sprinkle. "However, you can tell that they are one restaurant." He achieved this by using the same deeply hued, glazed patina wall treatment in both spaces. While Rio Rio uses primary blues, yellows and reds the Fiesta room features secondary oranges, purples and greens.

Both spaces allude to a fictitious Mexican border town from the not-so-dis-

How is broken tile served with red hot chili peppers?

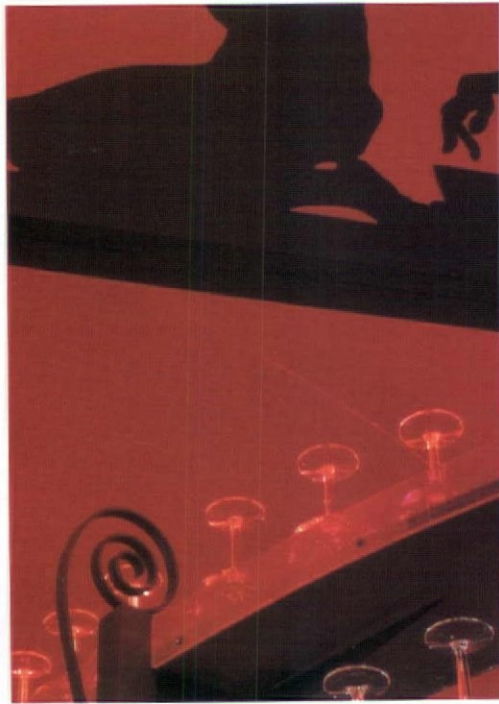
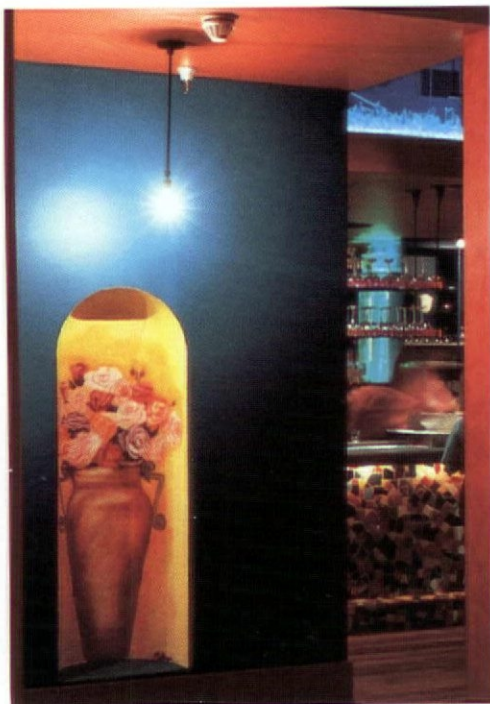
Robey Architects started with a clean slate by gutting the 3,200-sq. ft. space and cutting out new windows and doors to allow patrons wide views of Paseo del Rio. Favoring diners over drinkers with the best views, the architects pushed the kitchen, restrooms and bar to the back of the building. The existing elevated patio was renovated to give diners the option of eating even closer to the river.

tant past—San Antonio itself, only more so. Elements of the design suggest romantic notions of Latin American culture. Valances with black silhouettes of Mayan figures offering plates of food to the gods balance in the archway. Roses, whether fresh, painted or woven, appear everywhere, even underfoot. Broken tile decorates the side of the curving bar as well as vignettes of a wave, martini glass or the Alamo on table tops. Patterns, colors and textures collide to create an environment that characterizes San Antonio's multi-cultural fabric.

The patio received similar attention. New light posts that feature blown-up version of Loteria (Mexican bingo) cards were introduced. "I thought the cards would be a fun way to teach people some Spanish words," says Sprinkle.

As one may guess, Rio Rio is one of countless Mexican restaurants on the Paseo del Rio. How does it set itself apart? The architect created a more vibrant and playful venue. Low voltage lighting lends the space an air of sophistication, as does the presentation of the food. "We use 16-in. plates and place the food artistically," says Cosniac. "Mexican food can really look unappealing if you don't present it well."

While Sprinkle admits to designing on a visceral level ("It has to





feel right in the gut"), other aspects of the architecture must be dealt with more formally. That's where Thom Robey comes in. Though telephone-shy about interviews, he is evidently quiet a bulldog when it comes to dealing with planning and historical preservation boards.

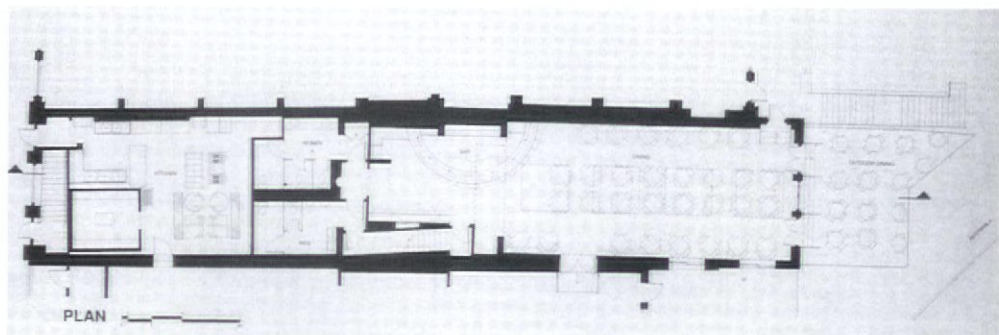
Rio Rio stands as edible proof that everyone's hard work has paid off. Cosniac reports that a mix of 55% tourists and 45% residents come to Rio Rio seven days a week for lunch and dinner. They stay an average of 45 minutes and spend about \$12 per person consuming dishes as varied as Mexican ribs, quesadillas with chicken and bacon and a variety of shrimp entrees. The all-important repeat diner factor—45% of residents—speaks of the quality of the Rio Rio experience.

In a state where hotter is better, Rio Rio may be the hottest of them all. ☺

Project Summary: Rio Rio Cantina Restaurant

Location: San Antonio, TX. **Total floor area:** 3,200 sq. ft. **No. of floors:** One. **Total capacity by guests:** 200. **Cost/sq. ft.:** \$65. **Paint:** Martin-Benour. **Laminate:** Laminart. **Vinyl flooring:** Allstate. **Carpet/carpet tile:** Durkan. **Lighting fixtures:** Juno, Lightolier, custom by architect and fabricated by Othen Garzan. **Door hardware:** Schlage. **Window frames:** Samuels Glass. **Railings/screens/grill work:** custom by architect, fabricated by Othen Garzan. **Dining chairs:** Jasper Chair Co. **Dining tables:** custom. **Lighting fixtures:** custom. **Cocktail tables:** custom. **Architectural woodworking:** Van Delden Inc. **Cabinetmaking:** Van Delden Inc. **Client:** Joe Cosniac. **Architect:** Sprinkle Robey Architects, Davis Sprinkle, Thom Robey, Dwayne Bohualay, Steve Sminek, Robert Moritx, Carlton Garcia. **Structural engineer:** Ken Struzek. **Mechanical and electrical engineer:** Genecy's. **General contractor:** Van Delden Conat Co. **Lighting designer:** Sprinkle Robey. **Photographer:** Brent Bates.

An almost even mix of tourists and residents will belly up to the bar (above) at Rio Rio. Colorful broken tile blends right in with San Antonio's shoot 'em up past and festive present.





Diners in Tai Pan at the Cambridgeside Galleria Mall were greeted with a 15-ft.-high, maple-coffered ceiling (opposite). The rich materials used here offered just a taste of what was to come.

Tai Pan benefitted from two exposures, one from the street (left) and one from inside the mall. Dining rooms faced either entrance and received different architectural treatments.

The Little Chinese Restaurant That Almost Could

Can an award-winning design by Lawrence Man Architect redeem a Chinese restaurant in Cambridge, Mass., called Tai Pan?

By Amy Milshtein

One need only look across the ocean at EuroDisney to realize that good design, even by the likes of a Robert Stern, Michael Graves or Frank Gehry, cannot guarantee success. Even the most exciting of interiors, for example, may not be enough to counter a restaurant's poor location, vague strategy or uneven service. Such was probably the case with Tai Pan, a hybrid restaurant/entertainment establishment in Cambridge, Mass., where an award-winning design by Lawrence Man Architect brought customers in—but couldn't keep them.

Tai Pan seemed like a good idea on paper. The owners envisioned a marriage between a Chinese restaurant and a Japanese *karaoke*

lounge and bar. They chose a raw space in the two-and-one-half-year-old Cambridgeside Galleria that sat near other successful restaurants, and contacted young architect Lawrence Man to create the memorable interior that he gave them.

But the project was shaky from the start. "At first the owners wanted to cater to the young professionals that inhabit the condominium community near the mall," explains Man. "Then they decided to include the family/shopper crowd that comes to the mall." After a fruitless struggle to clarify exactly who the audience would be, Man decided to create a timeless atmosphere that would appeal to all ages and backgrounds.

As if the uncertainty about customers

were not challenge enough, the space itself proved unwieldy at first. With one exposure to the street and another to the mall, the interior didn't offer any obvious "back of house" kitchen, staff and office area. In addition, while high ceilings can be desirable, they also represent a problem for a limited budget.

Man's solution was quite ingenious. He "removed" the ceiling by installing black acoustical tile, and embedded spotlights in it to simulate a night sky, coaxing the eye down. Concentrated design efforts at eye level then allowed the architect to get more bang from the allotted design dollar.

To divide the space into dining area, bar/*karaoke* lounge and kitchen, Man





installed a curving wall to create a corridor that he likens to a city street. This "street" runs from Tai Pan's grand entrance, where a 15-ft., up-lighted, maple coffer ceiling greets guests, to the back of the space, in parallel with a zigzag wall punctuated by abstracted facades, small-scale fenestration and trellis roof overhangs meant to strengthen the sensation of individual building facades.

The zigzag wall also defined the kitchen and the support areas. "The street was a wonderful, active place," says Man.

Two different worlds on either side of a wall

When people wanted to really get cozy and sit down to a meal, Tai Pan offered two venues, outside the wall or inside. The dining area outside the wall, an open, airy space through which sunlight filtered in, faced a real city street and park. This bright, busy room was perfect for family dining.

The space behind the curving wall, with its dramatic lighting, sophisticated atmosphere, bar and *karaoke* performance area, catered to customers seeking a more intimate experience. "Putting the bar and *karaoke* here allowed people to choose," tells Man. If patrons found *karaoke* or smoke invasive, they picked the other dining area.

Even though each of the venues presented its own character and ambiance, the transparency of the dividing curved wall allowed the spaces to meld harmoniously. Throughout the restaurant, Man presented

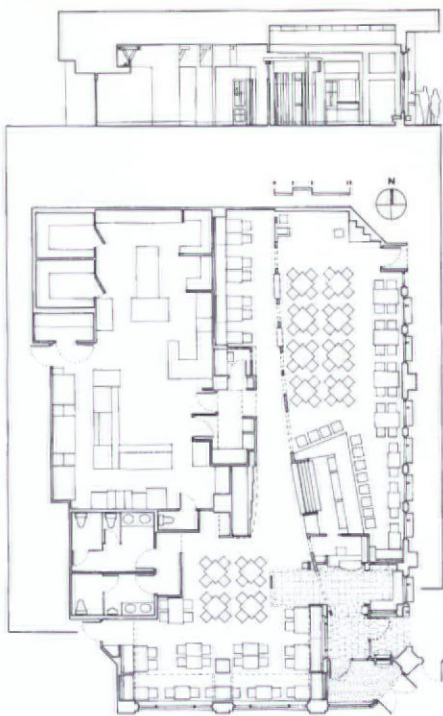
cliché *chinoiserie* in an unexpected, contemporary fashion. Rich gold leaf paint covered the curved wall while other walls sported bright splashes of red. Low voltage, recessed lighting combined with spotlights to create a dramatic atmosphere, while accent lamps gave off a dragon green light. In its study of positive and negative space, plane and volume, scale and proportion, lightness and darkness and color and texture, the restaurant appropriately embodied the metaphor of *yin-yang*.

Another Chinese restaurant staple at Tai Pan was its mirror, traditionally used to reflect away bad spirits. Ironically, Man provided for future expansion when he designed the space by simply continuing the "street" to the adjacent empty space in the mall. The mirror was meant to hint at things to come.

Unfortunately, the moment never arrived. Tai Pan closed 15 months after opening in September 1992. Perhaps the food couldn't live up to the design or was never priced right. Pius Lam, managing director of Tai Pan, cites spicy Szechuan orange beef, mild Cantonese steamed fish and Hawaiian mai tai cocktails among the menu's highlights. "Prices were moderately expensive," she says. "A meal for two, without the catch of the day or wine, would run around \$35 to \$45."

Lam's partners have their own ideas about why Tai Pan failed. "They blamed it on my design," recalls Man. "I felt pretty insecure until Tai Pan started winning all kinds of AIA awards."



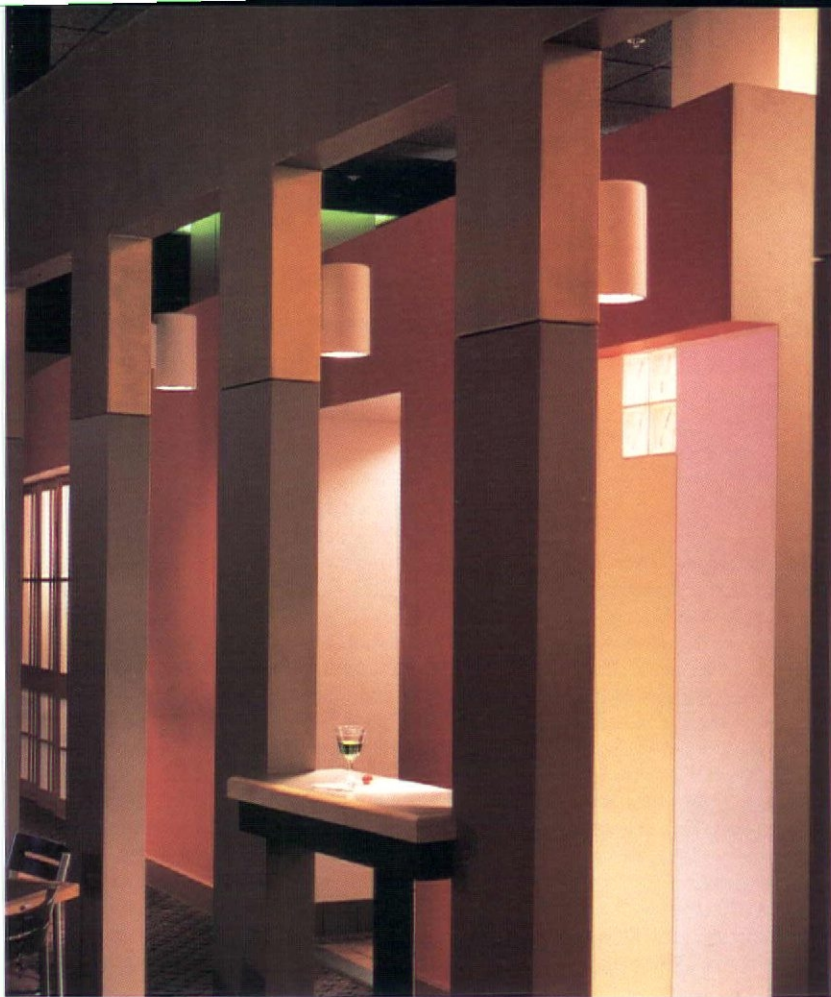


Tai Pan's cutout, curving wall (opposite, top) divided the restaurant into zones and created a corridor that architect Lawrence Man likened to a city street. The wall featured shelves where waiting diners could enjoy a drink.

Cliché *chinoiserie* received an update in Tai Pan. Gold, bright red and dragon green could all be found in the dining room (opposite, bottom), but portrayed in contemporary, discrete form.

Tai Pan's corridor (right) created a back-of-house area to hold kitchen and staff space. It also shielded the bar/karaoke lounge, allowing partygoers to revel freely without interfering with diners.

If Pius Lam, partner at Tai Pan, had it to do all over again she would trade her partners for Man. With his unique vision and attention to detail (above), Man kept his side of the bargain.



On the other hand, Lam has never lost faith in her architect. "If I had to do it all over again, I would kick out my partners and keep Lawrence," she says. "They don't understand that modern consumers look for environment along with quality food."

Hopefully a fortune cookie being baked right now will tell us that a successful reincarnation of Tai Pan is coming soon. ☺

Project Summary: Tai Pan Restaurant

Location: Cambridge, MA. **Total floor area:** 4,300 sq. ft. **No. of floors:** One. **Total capacity by guests:** 126 seats. **Cost/sq. ft.:** \$125. **Paint:** Glidden. **Laminate:** Nevamar. **Dry wall:** U.S. Gypsum. **Glass block:** Pittsburgh Corning. **Ceramic tile flooring:** Dal-Tile. **Carpet/carpet tile:** Shaw. **Carpet fiber manufacturer:** DuPont. **Ceiling:** Armstrong. **Lighting fixtures:** Lightolier. **Doors:** Kawneer. **Door hardware:** Schlage. **Window frames:** Kawneer. **Railings/screens/grill work:** Millrock. **Dining chairs:** Shelby Williams. **Dining tables:** Alden. **Lounge/cocktail seating:** Shelby Williams. **Cocktail tables:** Millrock. **Banquette/built-in seating:** Alden. **Upholstery:** Momentum. **Architectural woodworking and cabinet-making:** Millrock. **Planters, accessories:** Millrock. **Signage:** Jim Did It. **Client:** Tai Pan Group Inc. **Architect and interior designer:** Lawrence Man Architect. **Mechanical/electrical engineer:** Delta Design Consultants. **Construction Manager:** MCM Inc. **Restaurant supply contractor:** Seidman Brothers. **Lighting designer:** Lawrence Man Architect. **Photographer:** Lucy Chen.



The Play's the Thing

Accommodations for the growing numbers of parents with children in public places are hit-or-miss or nonexistent—so the emerging concept of indoor play areas may be right on target

By James Barnard

While mom and dad try their hand at the slots, blackjack or keno, children visiting the MGM Grand Hotel, Casino and Theme Park in Las Vegas can explore the King Looey Activity Center designed by H.C. Designs of Oakland, Calif. Its Pre-School Room (below) for children ages 3 to 6 features a custom playhouse, while its Game Room offers children ages 7 to 12 such activities as pingpong, board games and crafts. The registration desk (opposite) helps children feel welcome at once. Photograph by Paul Kammet, courtesy of the MGM Grand Hotel.

When severe weather delayed arriving flights into Pittsburgh's airport one Friday afternoon in the early 1980s, a frustrated young father approached the information booth. "What do I do with them now?" he said to the attendant, as he glanced toward his three young children.

"That's when it dawned on me," says David Donahoe, the airport's director of aviation at the time. "We had waiting rooms and clubs all over the airport for adults. But nothing for waiting children." Donahoe's revelation inspired the Pittsburgh airport to open KidsPort, the first children's play area at a U.S. airport, in 1983. Today, children's indoor play areas are popping up in dozens of airports, as well as other commercial and institutional facilities such as courthouses,

libraries, medical facilities and retail stores.

Why should organizations bother to occupy waiting children on their premises? More and more, today's parents want or need to bring their children along on visits to airports, hospitals or restaurants, and expect these facilities to anticipate them. Unless the children's presence is anticipated and planned, they can create problems for parents, other visitors and facility owners—not to mention the children themselves.

Properly designed indoor play areas do more than alleviate this problem by building customer loyalty and providing a bottom line benefit for sponsoring organizations. The increasing popularity of these play areas can be attributed to a number of factors, the first of which stems from sheer volume.

More children were born in 1990 than in any of the previous 30 years, and statisticians suspect that record was broken again in 1993—by the offspring of baby boomers, the largest generation in American history.

Because many working parents have more disposable income than their own parents, who increasingly live too far away to be recruited as babysitters, children frequently come along on vacations, too. Even Las Vegas is selling family fun. The newly opened MGM Grand Hotel, Casino and Theme Park, for instance, includes a 30,000-sq. ft. children's center.

A final justification for indoor play areas is that society welcomes children in public places more than it did 30 years ago. Parents generally feel more confident bringing children into all kinds of com-



mercial facilities. Some working mothers even bring newborns to the office.

Can an indoor play area represent a competitive advantage for a facility? When parents prefer to visit one physician or retail store over another because of its welcoming play area, it naturally benefits the chosen facility. Customers have a lot of choices today, so an indoor play area can be regarded like convenient parking or air conditioning—just one more critical amenity that makes a place more attractive to visit.

For instance, when the City of Pittsburgh opened a new airport in 1993, a new KidsPort was never in question. Airport offi-

environment well enough to know whether or not they're welcome.

Designers should also recognize how their own sense of scale can mislead them in a play area. Just as a spacious cathedral building can make adults feel small and insignificant, the adult-sized world can make children feel powerless and intimidated. When given a choice, kids choose play spaces scaled to their own size. That's why they gravitate to play areas beneath stairs or tables.

By contrast, the needs of the facility's staff usually center around maintenance, so designers will want to choose play products that feature smooth surfaces with

commercial grade. If residential furnishings are inappropriate to commercial facilities, so are residential toys. Children can be very rough on play products, and toys made for residential use will quickly show wear.

Mary Anna Klevens, who purchases toys for Pittsburgh's KidsPort, admits that she must replace her plastic playhouses annually, and books semi-annually. Commercial-grade playhouses carry a higher price tag than toy-store playhouses, but include a multi-year warranty. Another advantage of commercial play products is that many can be customized, providing a unique look that coordinates with the interior.

Kids play beneath stairs or tables—just as we would at their size

cial had received letters stating that people changed their travel plans as a result of KidsPort. One father wrote, "Instead of Atlanta or Chicago, I now choose to book through Pittsburgh, because the play area makes the layover so much easier."

What constitutes a superior indoor play area? No specific standards apply at this time, but guidelines for outdoor playgrounds address some of the basic safety issues. The Consumer Product Safety Commission, for example, has guidelines regarding platform heights, pinch points, ladder rung spacing, heights of steps and angles for openings. Publications from the Commission spell out the details.

Designers will find that the design of a play area typically begins when they determine how many children a given facility needs to occupy. Between 15 and 20 sq. ft. of space are allocated for each child, depending on how much space is needed for the equipment specified. Generally, the less space is available, the more creative the furnishings selections must be. Wall-mounted toys or two-level play structures are some of the ways to make the most of minimal floor space.

Another option when space is limited, of course, is to restrict the play area to the very young. Children 10 months to 3 or 4 years old are the toughest to occupy and demand the most of a parent's attention. It's a good age group on which to focus.

Unlike traditional day care centers, most indoor play areas rely on parental supervision instead of play area attendants. Thus, the only major expense besides the raw space and the interior construction needed to complete it is the furnishings. Before designers make any selections, however, they must understand the needs of visiting children, as well as those of the facility's staff.

Every child likes different toys at different stages of development. So it's best to provide a wide menu of experiences for children to choose from when selecting activities. Most children under five can't read and don't need to, because they can read the

rounded corners. Anything with grooves or sharp corners would be more difficult to clean. For carpeting, an antimicrobial, top-quality commercial product with extra padding to cushion falls is typically considered optimum.

Play surfaces that absorb and toys with loose pieces must be avoided. Not only do



they create a housekeeping nightmare, but pieces are frequently lost or stolen. Worse yet, toddlers may put these small pieces in their mouths, which creates health and safety problems. Toys should be chosen to let children manipulate objects without creating clutter.

By definition, a genuine commitment to a child-scaled play area that truly intrigues kids will also oblige adults to accept some difficulty in maintaining it. Special equipment purchases such as a hand-held vacuum cleaner may be necessary to overcome these problems. The facility's staff must understand that regular cleaning and inspection of the play area is necessary for safety reasons.

What kinds of furnishings should an indoor play area actually have? Many progressive facilities understand that they require more than a TV, a VCR and chairs. Products must be chosen that intrigue and educate children as well as entertain them.

Of course, any product specified must be

Some products should also be included for children with special needs. Not every piece of equipment needs to meet the requirements of the physically challenged, but choices should be provided for everyone. In the same spirit, designers will have to make sure that play area entrances are greater than wheelchair width, and be certain that any child using a wheelchair can get close to other children for interaction.

Even as providing play areas in the business and institutional world builds customer loyalty for the host organizations, designers and clients should have a larger motive than profits for including children's play areas on their premises. Children are an essential part of our society, and need to be integrated into public spaces just as the physically challenged are. Accommodating play, the "work" of children, is key to that integration.

Unlike adults, who segregate work from play, children lead more integrated lives in which play is part of everything they do. They probably spend more time playing in incidental play areas, such as church pews or supermarket shopping carts, than they do in playgrounds. Indoor play areas can help enable our society to welcome children wherever they must inevitably spend those moments in their lives when they are not being shuttled between home, school and playground. ☺

James Barnard, author of Children in the Built Environment, is founder and president of Playscapes Inc., Children's Environments, a manufacturer of indoor children's furniture and activities for commercial facilities in Madison, Wis. His presentation at NeoCon '94 will be entitled "Designing for Children in a World of Adult-Oriented Facilities." Guidelines for outdoor playgrounds can be obtained by writing to the Consumer Product Safety Commission, Washington, DC 20007.

Calling Earth

Construction services field representation bridges the gap between studio and job site in ways that designers and clients should find increasingly valuable

By Carl W. Ordemann

Why do architects decline clients' frequent requests to provide *site supervision* during the construction of a project? Simply put, architects do not have control of the contractor's forces in the field. However, they do provide a valuable service in full-time *field representation* to ensure that the project is constructed as designed. This service reduces time and cost while improving quality.

We've come a long way since Henrik Ibsen's *Master Builder*, when the architect was both designer and builder. Due to the increased complexity of design and the use of high technology in construction over the years, the architect has become less involved with day-to-day operations on the construction site, and now leaves construction responsibilities to the construction manager or general contractor.

As a result, the 1950s term "Clerk of the Works" has disappeared from our vocabulary. Today, we use the title "Project Field Representative." Our Agreements (AIA B-141) and General Conditions (AIA A201) define the architect's field responsibilities as periodic visits to become generally familiar with the progress and quality of the work. The duties and responsibilities of the field representative are defined in the AIA document B-352.

With the departure of the clerk of the works, the field representative benefits the architect and the client alike by giving the architect eyes and ears on the site. It's beneficial for the architect's staff to see the design constructed from paper to physical completion. In addition, the field representative enables the architect to continue partnering relationships with the contractor, and obtain feedback on the progress of the project for use in future in-house constructability reviews, maintenance discussions, and establishment of a "lessons learned" in-house newsletter.

All these benefits are available to the client in turn. By providing a full-time field representative, the architect offers the client an on-site presence that leads to such favorable outcomes as schedule reduction, improved relationships, higher quality work and cost savings. A look at some of the principal duties of the field representative—maintaining communications between studio and job site; keeping records; expediting shop drawings; and evaluating the quality of

materials and construction—underlines the critical importance of good relations between the architect and the contractor late in the 20th century.

Maintaining communications between studio and site: What happens when two organizations stop talking?

Exactly how the client benefits isn't easily recognized at first. Every client's ideal is to have his architect and engineer on the site every day during the project to expedite the work, protect his interests, and improve communication among architect, owner and builder. The role of the field representative is to maintain the architect's and the client's interests under the daily pressures on the construction site. In these circumstances, one of the most important roles of the field representative is to keep open the lines of communication, heightening awareness of the builder's efforts and integrating the architect's presence in the construction process.

Maintaining a good relationship among the client, the architect and the builder is not an ideal—it's a necessity. The best way for the architect to know what is actually happening day by day to the project he is designing in the studio is to keep up a continuous dialogue with the contractor on the site through the field representative. Problems in communications almost inevitably occur when the architect only visits the site at periodic intervals. He is usually unaware of the contractor's daily endeavors, and fails to appreciate his efforts.

Not surprisingly, the contractor may return the compliment—by looking upon the architect's periodic visits as bothersome and elitist. His loss of respect and lack of sympathy for the architect will then be reflected in conversations with the client, who must often choose sides. The field representative's full-time presence can prevent this unfortunate "us-them" scenario from taking place.

Keeping on-site records: Zap that punchlist!

The field representative can actively improve the quality of the constructed design through such vital on-site record keeping activities as compiling punchlists, making field observations, maintaining record drawings, conducting requisition reviews and providing timely inquiry

The field rep must maintain the interests of architect and client under the daily pressures on site—and that's no cake walk.

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responses. These services help reduce the list of incomplete or unsatisfactory items (punchlist) by compiling such items progressively through the course of the project—and preventing them from piling up for a listing at the substantial completion date. Constant compilation by the field representative saves the client time because it goes on during the process of construction, and is not tabulated only during the initial occupancy, commissioning (specifically, the break-in and tune-up period), and close-out phase. Punchlist items can then be completed as they are done, in a digestible time frame over the course of the project—rather than remaining when the contractor's forces have departed from the site.

Record keeping is a logical role for the field representative since he can reconcile the flow of documentation with daily events in the studio and on the job site. Being able to keep track of both centers of activity can improve the quality of construction dramatically. Fewer construction change orders are needed with less rework occurring as the field representative shares knowledge of both the status of the construction work and the progress of the design. Client's changes can quickly be implemented with less backtracking and rip-out as the field representative is kept abreast of on-going client goals.

A field representative's presence also improves the quality of the maintenance of record drawings by the builders at the site. Record drawings will be monitored by the field representative on a frequent basis. Deployment of the field representative goes on to enhance the application for payment (requisition) review process by improving the architect's familiarity with the work completed to date, thereby assuring that the client's payments do not exceed the acceptable work completed in place.

Productivity increases within the architect's office, since the design professionals have the field representative as a filter for the inquiries coming to them. In the absence of a field representative, architects are all too often asked to respond to field inquiries which are self evident and answerable by the contractors themselves. These inquiries can be cut off at the pass by the field representative.

Expediting shop drawings: Less time spent—and less rework too?

Another basic way in which the field representative maintains the interests of the architect and the owner is in expediting shop drawings. Knowing the individuals who designed the project—with the ability to contact them directly for reviews of critical shop drawings and field inquiries—gives the field representative a powerful advantage in expediting shop drawings. He can save a considerable amount of construction time in the process, not to mention the substantial time savings the owner gains after initial occupancy by reducing the process requiring

months of close-out and commissioning, when the systems are activated.

Some of the longest intervals of time saved in this regard will come from a reduction in "rework." In this day of routinely fast-tracked projects, rework is the plague of construction projects. To meet fast-track deadlines and accommodate accelerated procedures, architects are often faced with the need to issue incomplete designs at the start of construction, and are left to catch up as construction proceeds. This catch up effort, which results in design completion and coordination after the start of construction, can result in considerable construction rework.

Having the field representative on site can significantly reduce this rework. Since the field representative is aware of the developing design within the architect's office, and is quickly notified of pending

**The field rep's
ability to keep an eye
on the quality of
materials and
construction should
not be overlooked.**

client-requested revisions, he can effectively prioritize areas of work with the construction field superintendent to eliminate or at least minimize rework. The effort can substantially lift project morale.

Obviously the contractor's forces will be less apt to be discouraged when stop-start and reconstruction of previously completed work are greatly reduced—what architect actually welcomes his client's call for an interruption or a redesign, after all?—and there will be a marked improvement from the architect "activity level." Person/hour budgets for the construction phase will not be exhausted early in the construction period by

field inquiries—some being nuisance questions—thereby allowing those person/hours to be better used for accurate submittal reviews, field conflicts and complete design clarifications for bona fide inquiries.

Evaluating materials and construction: What's getting built?

Even many clients have come to know that major disparities can arise between the project "as filed" and "as built." Thus, the field representative's ability to keep an eye on the quality of materials and construction should not be overlooked. His vigilance can enable the architect to quickly identify which assemblies or materials are being installed without shop drawing approval or as-unapproved substitutions. Late in the process of value engineering, the field representative can also often differentiate between genuine savings that entail no loss of performance and simple field short cuts.

Selecting the field representative: Who knows what you really want?

Architects need to be careful in selecting field representatives, who must be loyal to the architect while acting as fair and impartial judges and maintaining the client's best interests. Field representatives need to be experienced senior staff who participated in the design and preparation of the contract documents. Their participation in the design process breeds familiarity with both design of the project and the individuals involved.

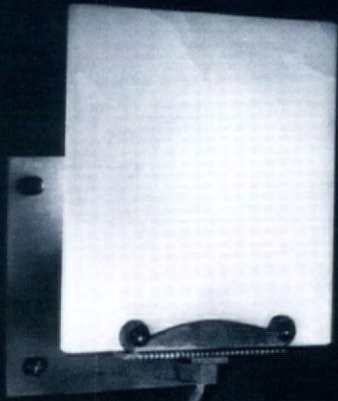
To prevent them from seeking to extend the construction process in order to maintain their job positions, architects should consider involving their field representatives in their next design effort, and allowing them to participate in the design and contract document preparation before being placed in the field. This not only maintains loyalty but eliminates any learning curve as the field rep has "drawn it and knows it."

The other benefit of bringing the field representative up through the design process is the familiarity he will acquire of the architect's and engineer's team members, and the understanding he can gain of the goals of the architect and the owner. The field representative will thereby be familiar with all the considerations and constraints that went into making decisions during the design process. He will be truly be able to recognize the client's concerns as well as those of the architect.

Is field representation expensive? It's safe to say that the modest cost of a field representative is well offset by time and cost savings to the client, better relationships among client, architect and contractor, and higher quality materials and construction. Given these benefits, what's not to like? ☞

Carl W. Ordemann is partner-in-charge of field services for Haines Lundberg Waehler, an architecture firm based in New York.

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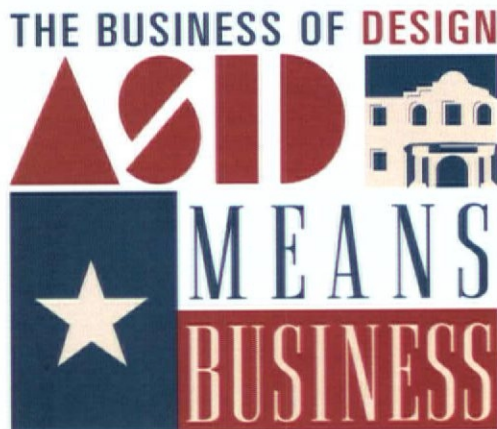
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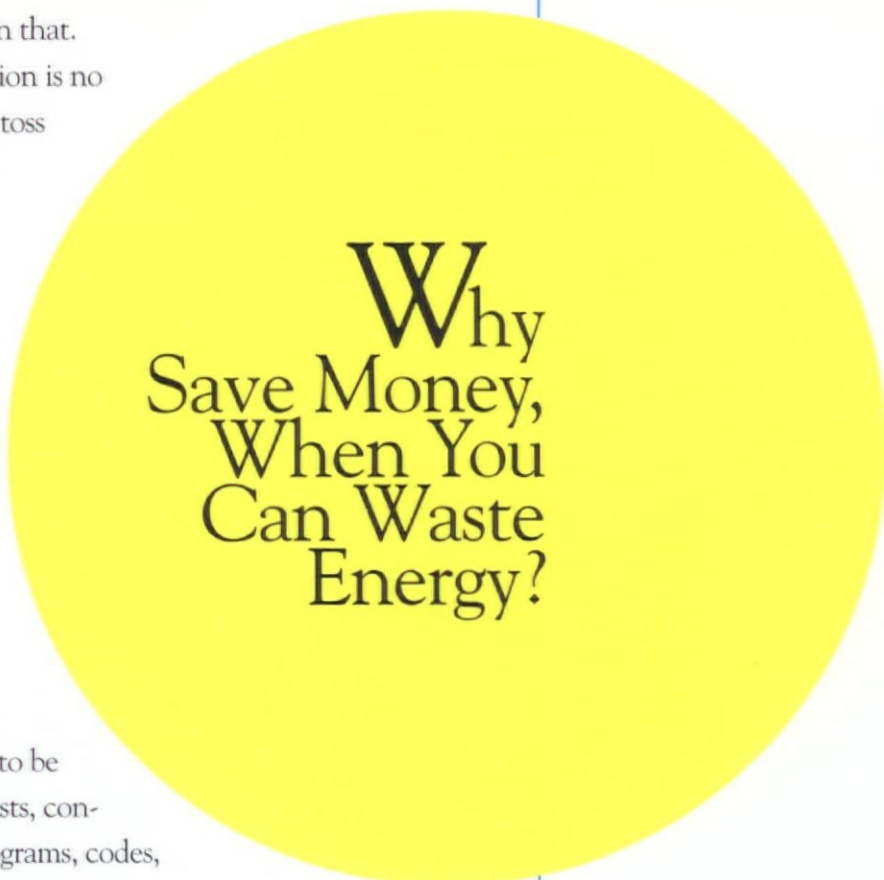
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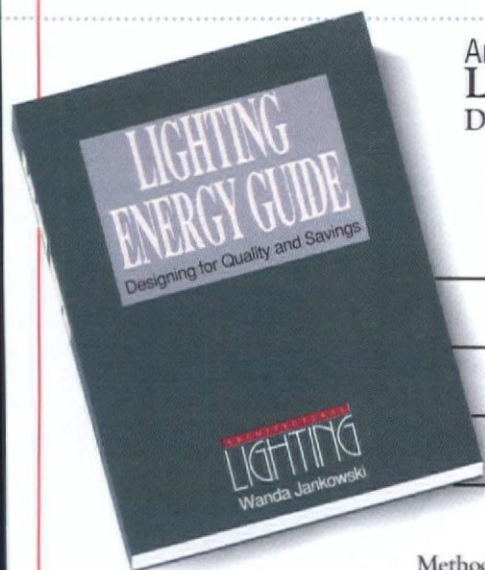
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Old Flame

Choosing appropriate, flame-retardant fabrics for historic interiors can be a volatile issue, but architects and designers who are careful won't get burned

By Nina Hughes

Fires are not funny. Fire changed the face of London. Chicagoans know what Mrs. O'Leary's cow did for their Windy City.

The Coconut Grove Nightclub fire in the 1940s snuffed out the lives of many service men and women before they ever made it to the front lines—or even the front door. No, fires are not funny.

In recent years, the United States has reported the largest number of fire fatalities in the world. This is not something to boast about. Even more troubling, as other countries adopt our lifestyle and construction methods, the incidence of death by fire has risen.

Of the 9,000 reported hotel/motel fires in the United States in 1984, 1,000 were reported in California alone. No wonder that California took the lead in the development of strict standards for furnishings. By 1992, the state adopted Technical Bulletin 133, establishing the most stringent procedures for evaluating the flammability performance of furniture. The requirement demands a full scale test of an actual piece of upholstered furniture intended for use in public buildings.

In developing the test, the Bureau set out to approximate as closely as possible actual conditions that occur during a fire, specifically one in which ignition is by open flame typical of accidental fires, incendiary fires or arson. The test is not the first of its kind, but it appears to be the most far-reaching and most controversial.

This is because it places the burden directly upon manufacturers and vendors to make products that meet its standards. That individual components pass a flammability test is no longer sufficient. Now the entire assembly is at stake. In a sprinkled building, compliance with Cal 133 is discretionary. In such a case, earlier and less strict codes apply.

When historic design and flame retardancy collide

Designers have become important players in the cycle of fire protection, bearing enor-



In her research for a restoration project of the Nightingale-Brown House in Providence, R.I., (above), designer Nina Hughes found an approximate replication of the original drapery fabric...for only \$3,000 a yard with delivery in 99 weeks. Understandably, a designer would balk at treating such a fabric with a flame retardant chemical—a problem that often arises with historic preservation projects. Photograph by Martha Weienfels.

mous responsibility in specifying furniture, finishes and materials. Satisfying code requirements is actually straightforward—if the designer doesn't mind the restrictions placed upon the range of choices for interior finish materials. Therein lies the problem.

Fabrics considered inherently flame retardant or resistant are fiberglass, wool, some modacrylics and leather, not a very wide choice nowadays. As a result, designers are often dissatisfied with these selections. The problem multiplies in the case of designers working in the area of historic preservation. It seems that in situations like these, everything begins to unravel.

A couple of years ago, the author's firm was retained as a consultant for the rehabilitation, restoration and renovation of the Nightingale-Brown House in Providence, R.I.—possibly the largest extant 18th-century residential wood structure—by preservation architect Irving B. Haynes & Associates. Until the 1980s, it was the residence of the John Nicholas Brown family. It is now converted to a Center for the Study of American Civilization. The first floor retains most of its original rooms and furnishings, with one major exception—the celebrated Goddard secretary was sold at auction for \$12.3 million to fund the Center as well as the renovation.

The role of the author's firm on the design team was to advise on the details of furniture, fabrics and finishes. In that capacity, we provided the project interiors committee with many fabric options for consideration. In a typical example, we learned that an approximate replication of a drapery fabric, a handsome, Italian-cut velvet, was indeed available—for only \$3,000 a yard with delivery in 99 weeks. Common sense and budget prevailed and we decided to forego that luxury. Can you imagine subjecting that fabric to flame retardant treatment?

The replacement of a St. James damask that lined the library walls was also beyond reach. The manufacturer no longer had the jacquard cards that control the

pattern on the loom. Fabrics were ultimately specified that met the budget and were aesthetically compatible.

The following issues were raised in connection with the flame retardant treatment, and should help illustrate some of the complexities of code compliance in specifying fabrics for historic interior restoration.

Failing the acid test and other precautions with FRCs

The flame retardant treatment of upholstered wall material was a major concern because various house museums have reported that metals, particularly brass, corrode after long contact with the treated material. We also discovered that museums using flame retardant treated fabrics inside display cases discovered that silver tarnished rapidly. News of an installation at the IBM Gallery in New York, where the picture wire on an old painting had deteriorated due to contact with flame retardant treated material, causing the painting to crash to the floor, dramatized this dilemma.

Because of problems like this, one house museum suggested that the certificate of occupancy be obtained *prior* to the installation of the fabric wallcovering—in effect circumventing the law. All the while, our firm continued to test fabrics for compatibility with various flame retardant treatments. Fabrics react differently to different types of treatments and much depends on the flexibility of the finishing company in adjusting the process to achieve satisfactory results.

The success of a treatment on any particular fabric depends upon multiple factors: the fiber content; the dye type; the type of fire retardant chemical, water- or solvent-based; the method of application, spray or immersion; and the drying method. Synthetic fabrics require a greater amount of flame retardant chemical or FRC than natural fibers. Chemical penetrants are added in order for the FRC to be more easily absorbed by the synthetic fiber.

Dyes also pose a problem. In using water-based FRCs, some non-colorfast dyes will run, specifically those that are hand dyed. Other dyes react negatively following the treatment and the installation of the fabric. In such cases, the problem is caused by the reaction of the phosphate-based treatment with moisture in the air. This phenomenon is referred to as gasfading.

Finishing companies use various chemicals to make fabrics flame retardant. Most chemicals commonly used are either phosphate or fluorobromide compounds. Sulphur-based compounds are used only to treat nylon fabric. To the compounds, finishers add anti-corrosive and penetrating agents. These additional chemicals aid in reducing some of the negative effects of the basic FRC.

Other factors affecting the success of the treatment include the temperature of the water and the drying process. The temperature of the water bath needs to be

adjusted according to the fiber content of the fabric. Mechanical drying methods after treatment aid in the retention of the softness of the fabric's hand.

It has been the author's experience that fabrics must be tested using more than one method in order to be certain that they will preserve color, hand and texture—and meet codes. It is not possible to predict the end result, even for a designer with a great deal of knowledge and experience.



House museums report that metals, particularly brass, may corrode after long contact with FRC-treated fabrics.



Back-coating serves as an alternative to water- and solvent-based fire retardant treatments. This method involves the application of an acrylic fire retardant treatment to the back of a wall fabric. This method is best suited to an installation where the fabric is applied much as wallpaper. To meet the code, the application of the backing must be quite heavy, thereby significantly altering the acoustic properties of the fabric. Nevertheless, because the treatment is applied to the back of the material, metal artifacts are not in contact with the FRC.

Given these problems, museums around the country have used some of the following methods to protect art and artifacts of value. Here are a few used by the Metropolitan Museum in New York.

- For metal objects, a gasket in the shape of the object and of a non-absorptive material is applied to the back of the object before installation. In the case of the wall

sconce, a gasket in the shape of the escutcheon covers the wall box.

- Copper picture wire is used. It may be painted to match the background wall covering for aesthetic reasons. If the wire is not copper, the paint keeps the wire from direct contact with the FRC.

- Monitoring the humidity of the room ensures that the air's moisture content does not precipitate reaction in the FRC.

- Flame-retardant treatments that include any of the following should be avoided: any solution containing sulphur or protein and any compound containing disodium phosphate.

Must we pay for fire protection with the air we breathe?

While these may not be ultimate solutions, they do represent viable ways of dealing with known problems. Unfortunately, there seem to be no solutions in sight concerning issues of environmental pollution. This last remaining criticism of flame retardant treatments concerns the issue of off-gassing or outgassing.

This problem has no immediate answer. This is in part due to the fact that finishing companies use products they regard as proprietary, and therefore will not share information concerning the exact chemical formula of their products. In order to know if a FRC has toxic elements, one must know all of the components that make up the FRC.

The author asked New York's Occupational Health Services (OHS) if, by using available information, it could tell us if some FRC compounds were toxic in any way. This organization has a data bank of some 90,000 listings of chemical compounds and their relative toxicity. According to Richard Cohen of OHS, the information given by the finishing companies is generic and inadequate for determining toxicity.

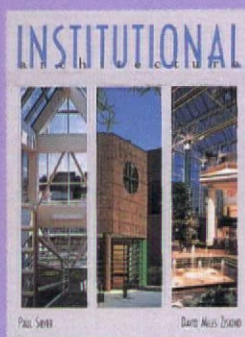
Thus, toxicity remains unresolved today, and will undoubtedly be the focus of the next generation of inquiry. Its parameters remain unknown. We are only just learning about methods for detecting and testing for passive toxicity.

Deciding how to resolve all the issues and still meet codes is difficult and the author would be the last person to suggest that it is otherwise. At the Nightingale-Brown House, the decision was finally made to seek a building code variance. Whether or not this was the best decision is hard to say.

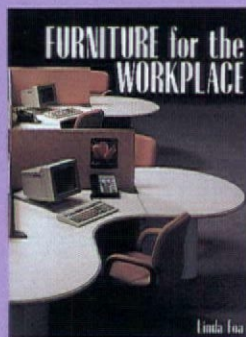
But one thing is certain. There will continue to be situations where a variance is not an option. It is then that the old questions unravel like historic fabrics—and we must weave new answers to situations our forebears never imagined. ☞

Nina Hughes, ASID is president of Hughes Group Ltd., a New York interior design and consulting firm. © Copyright 1994 by Nina Hughes.

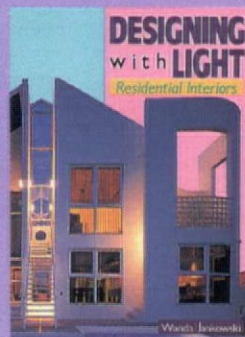
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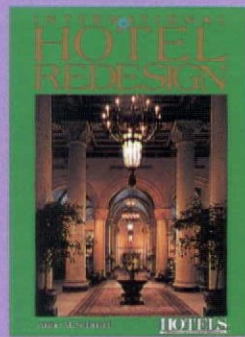
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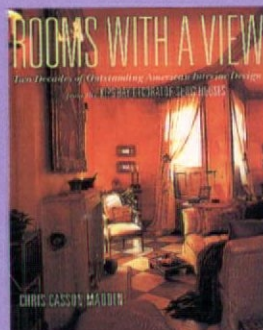
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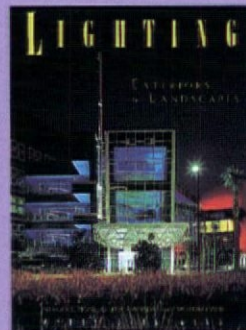
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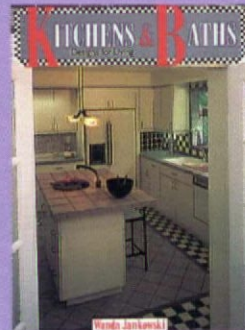
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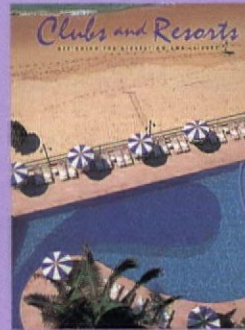
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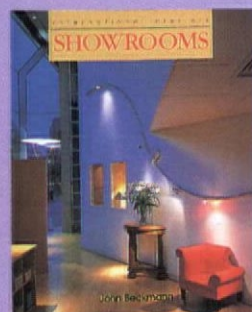
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DESIGN DETAIL

Gusher with Guts— and Class

A fountain holds the center of the renovated International Square in downtown Washington, D.C., a 1 million-sq. ft. office complex just blocks from the White House, that consists of three 12-story buildings joined by an atrium. To refocus the atrium on a new geometrical center, Cioppa Rosen Architects squared off the concourse-level floor at the atrium, reduced the opening to the existing food court and fountain on the level below to a circle, and of course, redesigned the food court and fountain. The remodeling has been a great success, according to Thomas Barry, senior project manager for the owner/manager, Carr Realty L.P. "Cioppa Rosen has created a much stronger orientation for our atrium that is both attractive and functional," he believes.

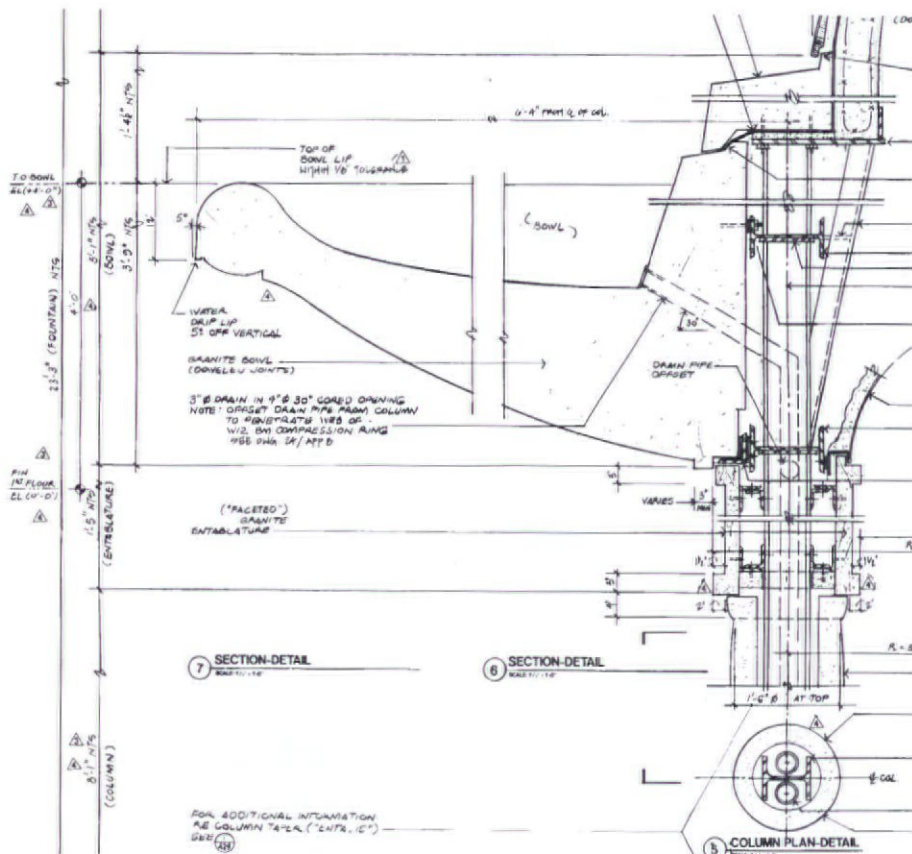
In keeping with the Neoclassical environment that has given the property a new life, the architect conceived the new fountain as a dome in a bowl supported by Doric columns atop a terraced base. The completed form is a graceful if massive, 20-ton structure that is supported by a 1-ft. thick reinforced concrete slab with a live load capacity of 300 lbs./sq. ft. "It's a big piece of furniture," admits Paul J. Rosen, principal in charge of design for Cioppa Rosen.

At the heart of the fountain is a structure of galvanized steel and stainless steel plumbing clad with stone and other masonry materials that represents the best of engineering and craftsmanship. Assembling the various pieces was a complex operation. The bowl, for example, was carved from 16 sections of solid granite that were kept shored until every piece was in place, so the bowl wouldn't tip.

Other details worth noting include the location of the pump room, on the parking level, which obliged Carr to set aside the needed parking spaces in perpetuity. What really holds up dome and bowl is a steel column inserted into every hollow marble column. In addition, terracotta tiles for the dome were custom-made to accommodate the curvature of the substrate. All stone fabrication was accomplished off-site, but many pieces still had to be hand ground on site to assure a perfect fit.

Although the fountain has been in operation for a number of seasons, tenants and visitors continue to comment favorably on its handsome appearance and the soothing effect of its water. Compliments seem to arrive all year 'round, even during the District's languid summer months. As much as anyone else, Washingtonians want to sniff the roses—or meet by the waterfall, as the case may be—once in a while. ☺

Photograph by Jock Pottle.



Separated at Birth

Berlin-New York, Like and Unlike, edited by Josef Paul Kleihues and Christina Rathgeber, 1994: New York: Rizzoli International Publications, 496 pp., \$85 cloth

Among those places the world prefers to admire or fear rather than love, Berlin and New York share a common bond in the almost cataclysmic way they were transformed by modern technology beginning in the late 19th century. Their defining moment came in the convergence of railroads, electricity and telephones, which gave businesses powerful incentives to take advantage of the new technologies in the places where they first flourished. Now, at the close of the 20th century, they face surprisingly dissimilar fates.

Berlin-New York, Like and Unlike is the outgrowth of a conference in Berlin in 1987 organized by the Aspen Institute in Berlin that focused on the problems and opportunities facing both cities. In this profusely illustrated volume, 34 noted American and German scholars take readers on in-depth analyses of Berlin and New York that examine their approaches to urban planning and how they nurtured the birth of the modern movement in art and architecture. Topics are presented in chronological order, covering 1870-1918, 1918-1945 and 1945 to the present. Among the distinguished contributors are Peter Blake, Rosemarie Haag Bletter, Kenneth Frampton, Vittorio Lampugnani, Robert A.M. Stern, Dore Ashton, Patricia Hills and Wieland Schmied.

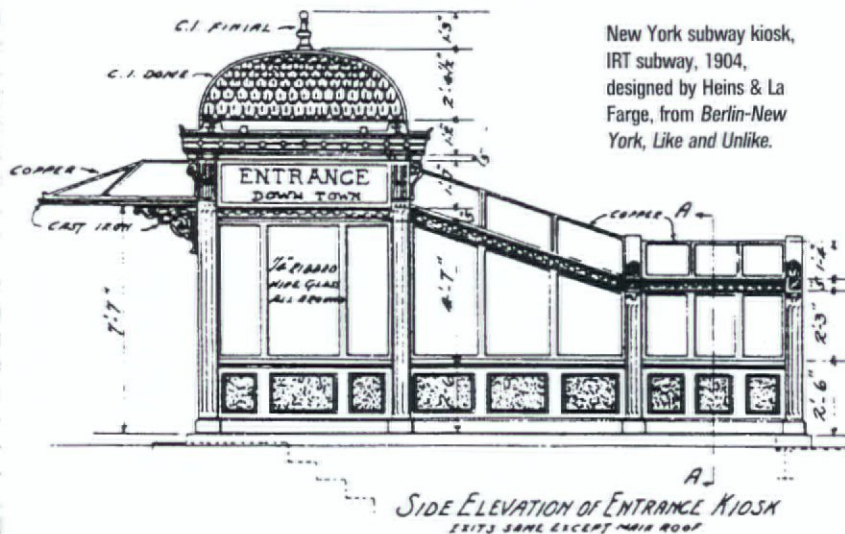
To trace how the two cities have responded to similar technological forces to produce such contrasting communities can fascinate, inspire and discourage us in turn. Design, technology, economics and politics are inextricably bound together in the making of Berlin and New York. The fact that New York's prospects compare so poorly with Berlin's is something designers and planners will want to ponder as the Information Superhighway comes to their doors.

Renzo Piano Building Workshop, by Peter Buchanan, 1993: London: Phaidon Press Limited, 240 pp., \$60 cloth

The architectural world first heard of Renzo Piano when the Centre Pompidou (1971-1978) erupted on a startled Paris, thanks to an uncompromising, high-tech

design by Piano and his partner Richard Rogers, working as Piano & Rogers. Ironically, the iconoclastic cultural center would climax and then close an era in Piano's career, in which he pushed technology to its limits regardless of local tradition and existing architectural context. What has come from the work of Piano and his colleagues since then still fully exploits technology—but bends it in the service of people and communities.

There are other surprises in *Renzo Piano Building Workshop*, the first of a projected



New York subway kiosk, IRT subway, 1904, designed by Heins & La Farge, from *Berlin-New York, Like and Unlike*.

series of volumes written by Peter Buchanan, architect, city planner and former deputy editor of the influential *Architectural Review*. The projects themselves are ravishingly beautiful in the way they bend technology to serve humanity's tasks. And the organization that produces them is truly as original as the designs.

In effect, the Workshop exists interdependently in three locations, Genoa, Paris and Osaka, guided by its namesake yet drawing on important contributions by exceptionally talented in-house collaborators and outside consultants. Piano readily concedes that the works would be inconceivable without the team effort—yet the designs all share the concerns of Piano and his associates in a way that distinguishes them from other studios. Could this be a path to the studio of the 21st century?

A Sense of Mission, Historic Churches of the Southwest, by Thomas A. Drain with photography by David Wakely and foreword by N. Scott Momaday, 1994: San Francisco: Chronicle Books, 134 pp., \$35 cloth, \$18.95 paper.

Mass media descends on original ideas like an 800-pound locust on a field of wheat, so designers wary of the so-called "Southwest look" will be delighted to see the churches and missions of Texas, New Mexico, Colorado, Arizona and southern

California as they were actually built by Spanish colonists and native Americans in *A Sense of Mission, Historic Churches of the Southwest*. Thomas Drain, a San Francisco architect, and David Wakely, a San Francisco architectural and travel photographer, have journeyed through the Southwest to document the region's rich architecture so that readers may understand and appreciate it in the context of its own people and history. It's a face-to-face meeting that upstages the commercialized "Southwest" with dignity and grace.

As N. Scott Momaday, Pulitzer Prize-winning Kiowa Indian author of *House Made of Dawn*, writes, "The architectural achievement of the missions is even more impressive when viewed against the simple building techniques the Spaniards found in North America. Here, there was nothing like the great Aztec and Mayan cities and monuments. The natives of Texas, for example, were nomads, or very nearly so."

No matter how closely we peer, however, Momaday cautions us to observe and respect our distance. As travelers, "we enter a world of images and symbols deprived of their true power..." Fortunately, there is much we can still learn from the fragile images of adobe brick and mud plaster portrayed here.

Designing with Tiles, by Elizabeth Hilliard, 1993: New York: Abbeville Press, 136 pp., \$35 cloth

From playing with mud to firing and glazing tile was but one step in many on the road to civilization, but humanity has created glorious environments based on the varied forms and vivid colors and patterns of ceramic tile that should delight readers of *Designing with Tiles*. London-based Elizabeth Hilliard, who writes on design for *Vogue*, *Homes and Gardens* and the *London Times*, has compiled a history and portfolio of ceramic tiles that should make any designer but the staunchest minimalist anxious to start arranging and rearranging tiles. Though the contemporary projects featured in the portfolio are exclusively residential, architects and interior designers of commercial and institutional interiors will enjoy the discussions on history, specification and installation technique—and perhaps add their own contributions to fine recent work in tile by such noted designers as Robert Venturi and Denise Scott Brown, Gwathmey Siegel and Beyer Blinder Belle.

PROFESSIONAL LITERATURE

Lighting Services Inc.

A new 16-page condensed catalog features an overview of Lighting Services' extensive line of track lighting fixtures and accessories. The catalog illustrates vibrant color photos of the company's most popular fixtures.

Circle No. 265

Simpson Door Company

A full-color catalog from Simpson Door Company introduces the interior and exterior line of Mastermark doors. Photos and descriptions highlight the different options available. Specifications provide more in-depth detail about the products, and additional information provides instruction in the care and finishing of wood doors.

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Spectra-Glaze concrete masonry is featured in a colorful, 12-page product idea and design booklet on factory glazed concrete masonry units for interior and exterior walls. The ease and economy of modular concrete masonry design and construction, combined with a sanitary, durable, permanent glazed surface offering enhanced design flexibility, are available in a full spectrum of colors, a wide range of scale and pattern, textures surfaces, engraved signage and custom murals.

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Holophane

Holophane's Controlens Lenses, architectural lenses designed to mimic natural daylight and coordinate with ceiling tiles, are detailed in a new 28-page brochure available from the company. The fixtures are ideal for classrooms, offices, computer rooms, hospitals retail stores and retrofit installations.

Circle No. 268

Georgia-Pacific Corp.

Georgia-Pacific Corp. has introduced its 1994 Building Products Catalog. The 187-page book provides comprehensive information on the company's quality products in an attractive, easy-to-use format. The new catalog features sections on decorative panels, engineered board products, gypsum, hardwood, plywood, insulation, lumber (including engineered lumber), metal products, moulding/millwork, roofing, siding and structural wood panels. Each section is also available individually.

Circle No. 269

The Wool Bureau

The 1994 Wool Carpet Resource Directory lists U.S. manufacturers and importers of Wool-blendmark quality carpets and rugs. The book is indispensable for architects, designers, and retailers as consumers and end users look for quality, perceived value and performance.

Circle No. 270

Freudenberg Building Systems Inc.

Freudenberg Building Systems announces the new edition of its full-line product catalog detailing the Nora Rubber Flooring program for 1994. The 20-page catalog introduces the latest product offerings in the Norament and Noraplan systems, and features an updated color line of all Norament products in a convenient new grid format.

Circle No. 271

Haworth, Inc.

Haworth Inc. has taken The Americans With Disabilities Act and broken it down into understandable information that no employer should be without. Haworth's comprehensive new handbook, titled *The ADA and the Workplace*, provides companies with numerous ADA compliance strategies. The guide is broken down into eight easy-to-use sections, each focusing on a single issue or strategy.

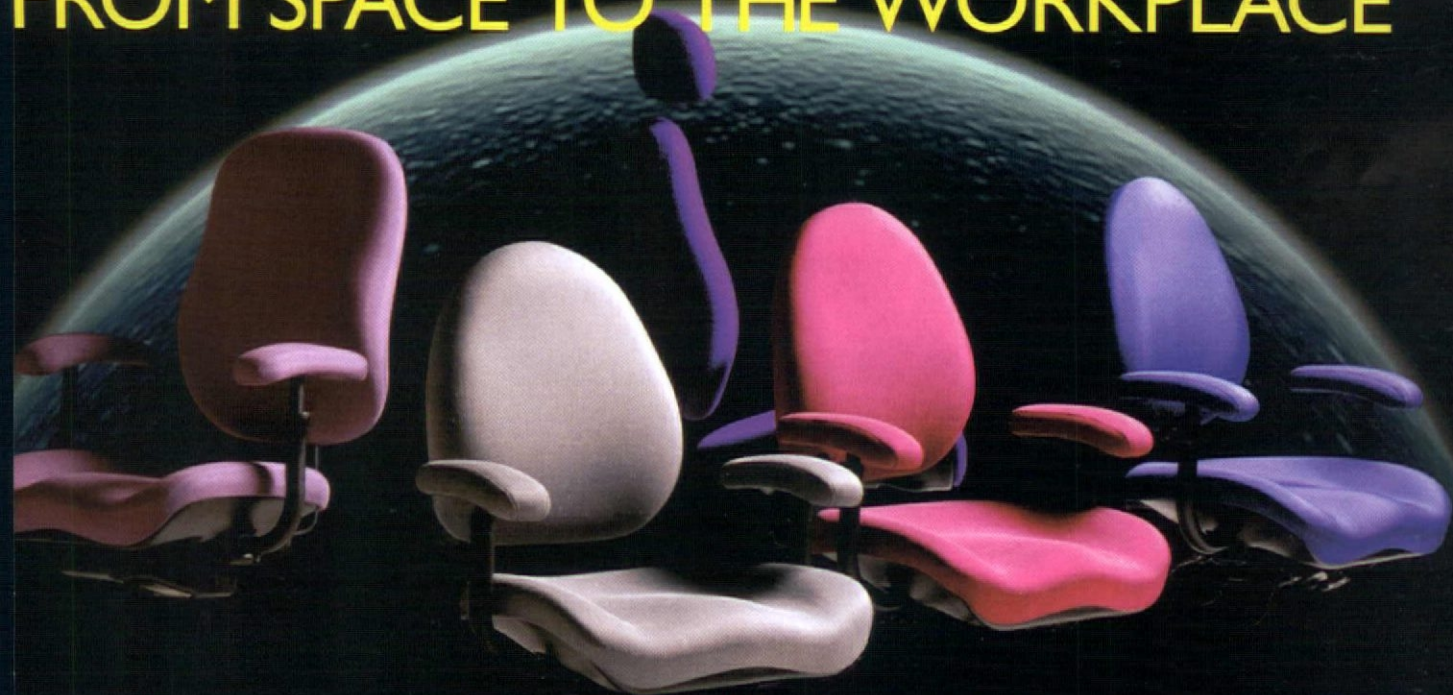
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Landscape Forms, Inc.

Landscape Forms Inc.'s General Catalog is a 16-page full color display of their indoor/outdoor seating, benches, tables, planters, litter receptacles and ash urns for heavy use in public areas. The outstanding photography showcases both Landscape Form's most popular lines and new products.

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PERSONALITIES



Heyer

Counting his lucky stars

Paul Heyer

"It was really just a fluke," says British-born architect Paul Heyer, AIA, RIBA about his admirable career of writing, teaching, global lecturing on architecture and current position as president of the New York School of Interior Design. "I've always had tremendous luck," he maintains.

About the only thing Heyer truly set out to do was study architecture—which he did wholeheartedly, first at Brighton College of Art in England, and later at U of Michigan and Harvard. His education and early professional life acquainted him with the likes of Marcel Breuer, Eero Saarinen, Lewis Kahn and Philip Johnson, prompting him to write his first book—a job he says he "just backed into"—at age 28. *Architects on Architecture*, published in 1966, is still read today.

The book soon put him in demand. Invited to teach at Pratt Institute, he stayed 21 years, rising to dean of architecture. Mexican architect Abraham Zabludovsky, the subject of his second book, brought him to Mexico to lecture, and he continues to do so throughout Latin America. In 1993, he published *American Architecture*. And somehow, he has maintained his own practice in New York all the while.

As president of the New York School of Interior Design since 1990, Heyer has strengthened the school's academics, and was instrumental in its recent acquisition of a five-story Beaux Arts building in Manhattan's Upper East Side that doubled the

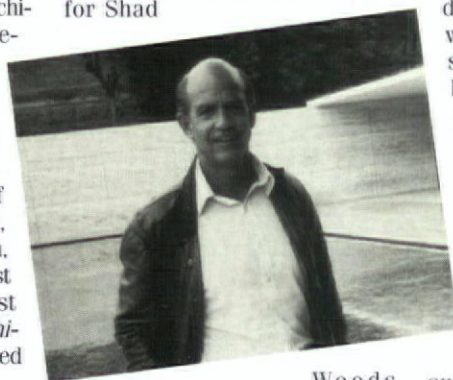
school's size. "The gods have shone favorably upon us," Heyer feels. Really, Paul—this all sounds like more than designer's luck.

Positive architecture

Charles Gwathmey

Self confidence can certainly help a talented architect. For Charles Gwathmey, a principal in the New York firm of Gwathmey Siegel & Associates along with Robert Siegel, crafting things was such a pleasure that he assembled toy models as a child without instructions. A supportive family helped. "My father was a painter and my mother a photographer," Gwathmey says. "I was exposed to the visual arts all my life."

Life took on new meaning at age 11 when his father took the family to Europe—and Gwathmey decided to be an architect. "I was struck by the idea that architecture could have such force," he recalls. He studied architecture at New York's High School of Music & Art, U of Penn and Yale, worked for Shad



Gwathmey

Woods in Paris and Edward Barnes in New York, and opened his own practice in 1964 designing houses. The firm still does houses—and projects like the master plan and buildings of Nanyang Polytechnic in Singapore, a 75-acre, 2 million-sq. ft. student campus.

For all the difficulties architects face, Gwathmey finds the 1990s good for practice. "There's never been a better time to commit yourself to architecture," he insists. "We can use different and better kinds of information to enrich the art as never before. If you maintain your integrity and do better work, the future will reward you." May the rest of us quote you to our clients, Charles?

Camp classic

Gretchen Bellinger

"The vision thing," as politicians will sigh, is born, not made—and much of today's design lacks that crucial, defining element. But talk to Gretchen Bellinger, and all that you love about design comes flooding back. "Color is all about knowing what a certain fiber will do to a given color," she says, fingering her legendary silk-and-wool velvets. "La Scala, for instance, simply demands a richer color." This medium-as-message philosophy covers all her work, from textiles in the Met to *fleur-de-lis* sheets for Wamsutta to colors for the Concorde.

Her career has been as much a continuum as her designs. Bellinger went from Skidmore College and Cranbrook to SOM's Chicago office. "It was an incredible time," she recalls, referring to such SOM colleagues as Richard Keating and Charles Pfister. "I didn't know what a Mies chair was when I started." After a stint at Knoll, she went out on her own in 1975. Five years ago, she left Manhattan for peaceful Cohoes, N.Y., near where her Dutch ancestors settled six generations ago. "In a way I'm back to my roots," she observes.

The new locale is also near her beloved Adirondacks cabin of taupe silks and golden linen. In the summer, Camp Bellinger becomes an informal design lab for Gretchen and Friends. Other inspirations include Japan (where she studied for a semester) and whimsy. In the end, she doesn't bother searching for formulas in designing. "I just try to do something fabulous," she says. "People either love it or hate it." "It," lest we forget, is spelled v-i-s-i-o-n.

Keep on rolling

David Burry

Architects and designers better be in shape next time they visit Montréal. Design Emphasis, a showroom filled with the furniture of David Burry, is three flights up—



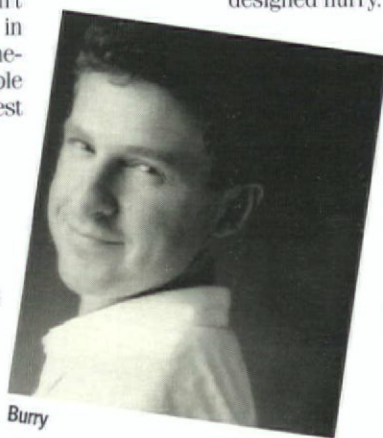
Bellinger

and well worth the climb. Along with manufacturing other designers' custom pieces, Burry creates classic slipper chairs, contemporary overstuffed divans and wild, hot-red club chairs with pneumatic tires. "I love wheels," he says. "My kitchen counter is an old hospital gurney."

Burry realized his love of furniture while installing vertical blinds in the '70s. "Back then only rich people could afford them," he explains. "They had such great stuff in their houses." He started building pieces in his back yard and eventually went to furniture design school. After a stint as an in-house designer for a few Canadian firms, he started Design Emphasis Inc. in 1986.

Eight years later, Burry is making furniture and money. Unfortunately, he only spends an estimated "2%" of his time designing. "The rest is running the shop, figuring out payroll and other things I hate," he admits. When not designing or administrating, Burry still plays with wheels—bigger ones on his 25-year-old Fiat Spider or late model Alfa Romeo. "I like the Alfa because it goes fast," he says.

Whether sitting in his cars or one of his creations, David Burry is a man in a deliberate but well-designed hurry.



Burry