

Focus on Restaurants 1995

A Chinese Restaurant in Manhattan That Doesn't Realize It's Supposed to Be Ugly

Food Turns into Food for Thought: The Cinderella Story of Oberlin's Public Library

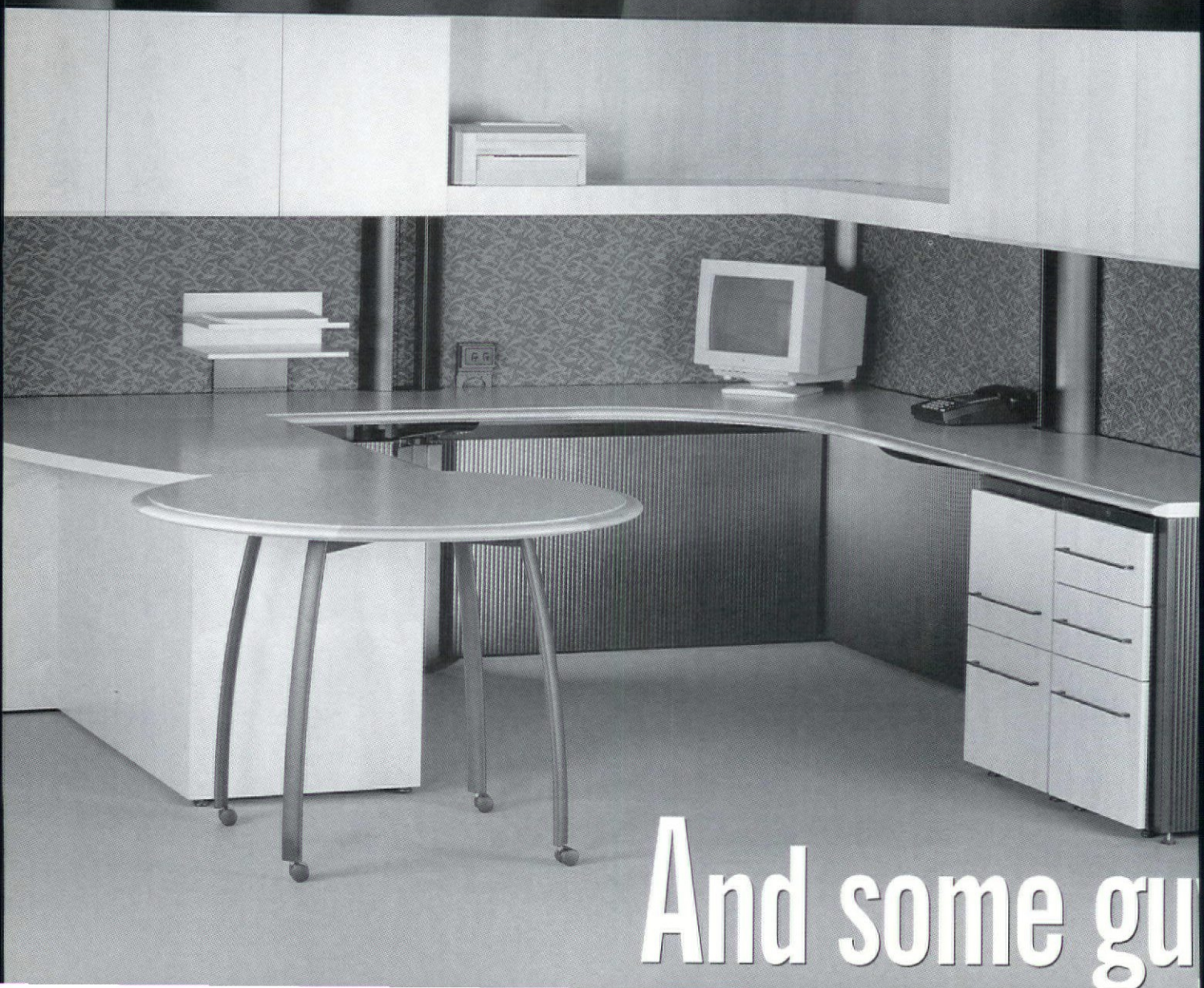
What Top Marketing Pros Advise When It's Time to Reposition Your Design Firm

Things That Go Bump in the Night—and What the New Security Systems Can Do

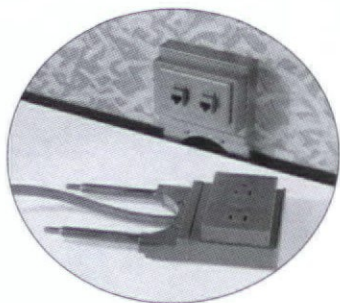
MARCH 1995 3

It's the difference

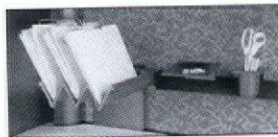
between a high



And some gu

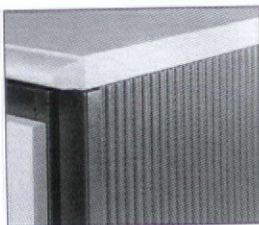


Utilities put power and data where you need them—at the work surface.



Every task has a way of creating its own not-so-neat pile of paper. Clever tools like Details' WorkFlo® help you organize and still reach things you don't want put away.

powered executive,



Precious veneers are used only in places where you can see them. Our fluted Cortex™ is as handsome as it is cost-effective.



If you only performed a single task, you wouldn't be in a private office. Work surfaces and storage units are as mobile and as flexible as you are.

Time was, the centerpiece of the private office was a hulking, behemoth of a desk. Impressive and intimidating—sure. Practical and efficient—certainly not.

Metro Furniture is about to change, forever, how you approach the private office. Introducing Template.™ We took the framework of the Steelcase Context™ system and pushed it against the wall—source of power and communications.

Technology is tightly integrated and not a mere afterthought. Power is at your fingertips. Wires are at once hidden and completely accessible.

Each part, every shape, is designed to flow comfortably into the next. Components are completely modular and not only meet the needs of users today, but the needs of users tomorrow as well. Usable storage is at arm's length, in all directions. Team meetings are gracefully, easily accommodated. It's an office that works the way you work. It's an office that gets things done.

For Metro, it's not just a line of furniture. It's an entire philosophy driven by real needs, not preconceived notions.

Give us a call at 1-800-879-9808 and put us in motion. We'll show you how Template makes power available to anyone who really wants it.

metro*furniture*

1-800-879-9808

Circle 18 on reader service card

TEMPLATE

own on all fours looking for a plug.

Nodding

Off?

Tired of
thumbing
through one dull
wall covering
collection
after another?

Here's your
wake-up call.

Where
to look
when you
think
you've seen
it all™.

800-572-0032



Circle 2 on reader service card

©1995 F. Schumacher & Co.

PRODUCT FOCUS

- 22 **RESTAURANT SEATING**
A collection of seating that delivers comfort and aesthetics as the kitchen performs gastronomic feats.
- 26 **PRÊT-à-PORTER**
Roman Treasures and Aegean give Durkan Patterned Carpet impressive new ways to cover the hospitality and contract markets.
- 28 **SURPRISE!**
Four durable, practical, well-priced contract fabrics are on the way from Brunschwig & Fils—yes Brunschwig & Fils.

DESIGN

- 31 **STILL HUNGRY**
Americans crave dining out, but architects and interior designers will need to help embattled restaurateurs to keep them coming.
- 32 **PLAYING WITH FIRE**
San Francisco's LuLu sets food and architecture literally ablaze in a design by Cass Calder Smith, AIA.
- 36 **THE LAST EMPEROR'S RESTAURANT**
How Adam D. Tihany International turned 25-year-old, Art Deco-style Shun Lee Palace, located on Manhattan's Upper East Side, into a restaurant fit for a late 20th-century king.
- 40 **BLUE SKY DINING**
American Pop culture collides head-on with the Côte d'Azur at Toulouse/Azur, Minneapolis, designed by Shea Architects to attract you no matter how you want to eat.
- 44 **SOMETHING'S FISHY**
At the Atlanta Fish Market, Atlanta, Zakaspace designs an "add-on" building to convince customers what's old is new.
- 48 **TIME MACHINE**
Adelbert Hall at Case Western Reserve University, Cleveland, raced winter to remodel or die—and won handsomely thanks to R.M. Kliment & Frances Halsband, Architects.

- 52 **HAPPILY EVER AFTER**
From the package to the product, American Multi-Cinema Theatres in Atlanta's Phipps Plaza is art in a design by Gould Evans Associates.
- 56 **BANCO BLANCO**
Continental National Bank catches up with its image as a progressive Miami institution with a design from P/M Studio that speaks the community's language.
- 60 **FOOD FOR THOUGHT**
Readers with their noses in books may never catch the scent of the grocery store miraculously transformed into the Oberlin Public Library, Oberlin, Ohio, by van Dijk, Pace, Westlake & Partners.
- 64 **ALTERNATIVE LIFESTYLES**
Contract Design explores the impact of alternative officing strategies, from teamwork to telecommuting—and virtually everything in between.

BUSINESS

- 66 **WHO ARE YOU?**
A public relations strategy called positioning could be the best way for clients to distinguish you from rivals—and prompt them to hire you.

TECHNOLOGY

- 68 **BIG BROTHER'S WATCHING YOU**
What architects and interior designers should know before choosing office security systems.

DEPARTMENTS

- 8 EDITORIAL
- 10 TRENDS
- 16 MARKETPLACE
- 70 DESIGN DETAIL
- 73 CLASSIFIEDS
- 74 PRODUCT INDEX
- 75 AD INDEX
- 76 PERSONALITIES

Cover Photo: Vents and ceiling above the brick oven at LuLu, San Francisco. Photo by Michael Bruk.



Affordable Elegance in

**TEAK
SHOREA
CAST
ALUMINUM**

A unique collection of beautiful and versatile outdoor furniture carefully chosen to fit a variety of applications including parks, shopping malls, streetscapes, restaurants, hotels and private homes.

Durability and affordability. For more information and a price list please call us at ...



37 Great Valley Parkway
Malvern, PA 19355
(610) 640-1212
FAX (610) 640-5896

1-800-783-5434

Circle 3 on reader service card

CONTRACT DESIGN

Editor-in-Chief Roger Yee
Executive Editor Jennifer Thiele Busch
Art Director Cristina Haughton
Senior Associate Editor Amy Milshtein
Assistant Editor Holly L. Richmond
Contributing Editor Wanda Jankowski
Editorial Assistant Linda Burnett

Editorial Advisory Board

Carol Disrud, IIDA; Neil Frankel, AIA; Jo Heinz, FIDA; Rayne Sherman, IIDA; Hazel Seigel; Andre Staffelbach, FIDA/ASID; Michael Wirtz, FIDA, ASID

Publishing Director Phillip A. Russo
Marketing Services Manager Michelle Murtha
Production Coordinator Vincent Habick
Circulation Manager Moira Boyle

Advertising Offices

National Sales Director: Richard J. Ancas (212) 626-2252
Miller Freeman Inc., 1515 Broadway, New York, NY 10036; Fax: (212) 302-2905

Account Managers/New York: Helene Fineberg (212) 626-2519, Jane McCabe (212) 626-2388
Account Executive/New York: Joseph Proscia (212) 403-2727
Sales Assistant: Robert Herzenberg (212) 626-2356
Miller Freeman Inc., 1515 Broadway, New York, NY 10036; Fax: (212) 302-2905

Regional Sales Manager/Chicago: Marie Kowalchuk (312) 205-3256
Account Manager/Chicago: MaryJo Flynn (312) 205-3253
Miller Freeman Inc., 6160 N. Cicero Ave., Suite 122, Chicago, IL 60646;
Fax: (312) 545-5970

Account Manager/West Coast: Pamela Thompson (206) 402-8804
Miller Freeman Inc., 15 Central Way, Suite 343, Kirkland, WA 98033;
Fax: (206) 402-8805

Account Managers/West Coast and Mexico: Jon Heng, Patricia Olaiiz Heng
755 La Mirada Ave., San Marino, CA 91108; (818) 799-3610;
Fax: (818) 799-5853
Fuente Del Pescador 178, 53950, Estado de Mexico; 245-03-98

National Classified Sales: Kathleen Singh (214) 419-7897, Laurie Toelle (214) 419-7893
or (800) 688-7318
Miller Freeman Inc., 13760 Noel Rd., Suite 500, Dallas, TX 75240; Fax: (214) 419-7900

Production and Circulation Offices: Miller Freeman Inc., 600 Harrison St., San Francisco, CA 94107; **Production:** (415) 905-2417 Fax: (415) 905-2236;
Circulation: (609) 497-9490 Fax: (609) 252-1166

Reprint Sales: Vicki Brewster (516) 365-2646 Fax: (516) 625-5859
62 Northwoods Rd., Manhasset, NY 11030

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

Chairman of the Board: Graham J. S. Wilson, **President/CEO:** Marshall W. Freeman, **Executive Vice President/COO:** Thomas L. Kemp, **Senior Vice President:** H. Verne Packer, **Senior Vice President:** Donald A. Pazour, **Senior Vice President:** Wini D. Ragus, **Vice President/CFO:** Warren (Andy) Ambrose, **Vice President/Administration:** Charles H. Benz, **Vice President/Production:** Andrew A. Mickus, **Vice President/Circulation:** Jerry Okabe, **Vice President/Building, Design & Gift Publishing Group:** Thomas J. Woodring.

CONTRACT DESIGN ISSN 1053-5632 is published monthly by Miller Freeman, Inc., a member of the United Newspapers Group, 600 Harrison St., San Francisco, CA 94107; (415) 905-2200. Editorial offices at 1515 Broadway, New York, NY 10036; (212) 869-1300; Fax: (212) 302-2905. **SUBSCRIPTIONS:** \$35/one year, \$60/two years for firms and individuals who specify, design, buy or replace contract furnishings. All other U.S. subscriptions \$65/year. All Canadian and Mexican subscriptions \$39/year for qualified subscribers and \$67/year for non-trade. All other foreign subscriptions \$90/year. Directory and special issues \$10. Single copy \$7. Prepayment required for single copy orders. Address all single copy requests to (800) 255-2824, or write to CONTRACT DESIGN, P.O. Box 1056, Skokie, IL 60076-8056. **CUSTOMER SERVICE INQUIRIES:** Call (800) 255-2824, or write to CONTRACT DESIGN, P.O. Box 1056, Skokie, IL 60076-8056. **SUBSCRIPTIONS & ADDRESS CHANGES:** Call (800) 255-2824, or write to CONTRACT DESIGN, P.O. Box 1056, Skokie, IL 60076-8056. Allow four to six weeks for change of address. Provide old mailing label and new address, including zip or postal code. **POSTMASTER:** Send address changes to CONTRACT DESIGN, P.O. Box 1056, Skokie, IL 60076-8056. Second Class postage paid at San Francisco, CA, and additional mailing offices. The publisher assumes no responsibility for opinions expressed by editorial contributions to CONTRACT DESIGN. The publisher reserves the right to reject any advertising not in keeping with the publisher's standards.

Copyright © 1995 Miller Freeman Inc.



SMART ELEGANCE



*Add elegance to your interior.
For a rich sculptural appearance.
Plus efficiency. At pre-engineered cost.
Smart value. Smart elegance.*

Create styles of spare simplicity to rich detail. Blend contemporary to classical to high tech. Standard to custom. From one experienced source. Request our portfolio.



ATLANTIC

Atlantic Stairworks, Inc., Atlantic International, Inc.
P.O. Box 244, Newburyport, Massachusetts 01950
Phone (508) 462-7502 • FAX (508) 465-2618

Circle 19 on reader service card

 Westin-Nielsen

*Introduces
the
Delana
Chair*




A most interesting solution for applications which require design... function... and value. Quick ship availability.



WORKING WIFE ALLOWS
ME TO AFFORD TWO OF
THE LUXURIOUS
CIGARETTES ACCUSTOMED TO
EATING AND
LIVING CHEERFUL

WORK LIKE YOUR JOB
DEPENDS ON IT...
IT DOES.

Fresh hot coffee
50¢
refills 10¢ each



TARD

HAVE A VERY MERRY
Christmas

AND A HAPPY
NEW YEAR

ICED
TEA



SPRADLING ON NOUVELLE CUISINE.

THE TASTEFUL LEADER IN HOSPITALITY.

Whether it's blackened monk fish with papaya cilantro or meatloaf and mashed potatoes, Spradling knows hospitality. Nouvelle or traditional. In fact, we're the industry leader, with a spectacular array of vinyl fabrics which are currently making their presence felt in gourmet restaurants, popular chains, metro diners and hallowed hole-in-the-walls all across North America.



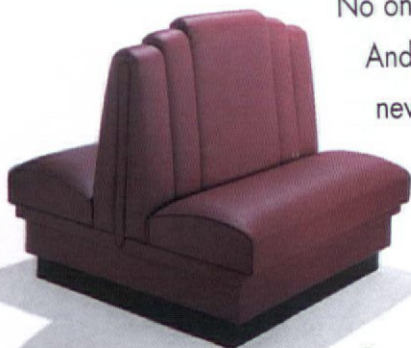
COLORS AND DESIGNS THAT SIZZLE.

Spradling offers colors and patterns that catch your eye like a cheesesteak and onions hot off the grill.

No one offers a wider selection.

And we're constantly using new technology to take vinyl into new fashion settings. Not simply with a kaleidoscope of colors and patterns.

But with vinyls that feel softer to the touch and drape beautifully for a stylish fit.



WITH SPRADLING'S PERMABLOK³, DON'T FRET IF THE FOOD'S ON US.

All Spradling contract vinyl fabrics are treated with our patented Permablok³ process for superior stain and abrasion protection. So when the food's on us, we bounce back time and time again. Whether it's ketchup, gravy, grape juice – you name it. And we stand up to scrapes, scratches, pokes and everyday wear, with equal confidence. Plus, all Spradling contract vinyl fabrics are made to meet the industry's fire-resistant codes. So if you thought vinyl was vinyl, look again. And specify Spradling. Definitely, the nouvelle way of thinking.



THE LEADER IN VINYL FABRICS THAT WORK.

For more information or a distributor near you call: 1-800-333-0955

Over 100 Million Served

You can see them at shopping centers, airports and other public places mobilizing one and all like an army on the march: Parents of infants don't travel light these days. For starters, there are disposable diapers, pre-moistened baby wipes, baby bottles, cans of formula, bibs, toys, extra changes of clothing, an infant car seat or a collapsible stroller, at least one infant care book by Dr. Benjamin Spock and of course, the baby. The late 20th century has witnessed the relentless specialization of every significant product or service of civilized life from infant care to income tax preparation. Architects and interior designers should be well aware of this when clients interview them for commissions. How are your restaurants doing? Did you stay within the work letter in this office? Can you take us through your ICUs? Few clients want to give today's novice the first big break—to hitch a ride at the bottom of the learning curve and hope for something unexpected and exciting. Consequently, more designers feel compelled to specialize.

Clients can't be blamed for preferring specialists. In the intense, global economic arena where many clients now fight for market share, the survival of the fittest often depends to some degree on maintaining the right facility to support an organization's goods or services. Designers can even take credit for escalating the competition. When there were relatively more buyers of goods and services than vendors, as the Western world experienced from the middle of the 18th century to the latter half of the 20th century, many places of work had little need to please anyone. Restaurants, hotels and retail stores paid the most attention to appearance, comfort and convenience, while factories, offices, hospitals and schools paid the least.

Try to conduct business without any concern for design today. The moment an organization has rivals for its livelihood, the place where the organization works can become a key weapon in its competitive arsenal. Some of the most unlikely clients for architecture and interior design services have learned this lesson the hard way, so

that the public is getting accustomed to better treatment in such new beachheads for design as maternity wards, off-price shopping centers and sports stadiums.

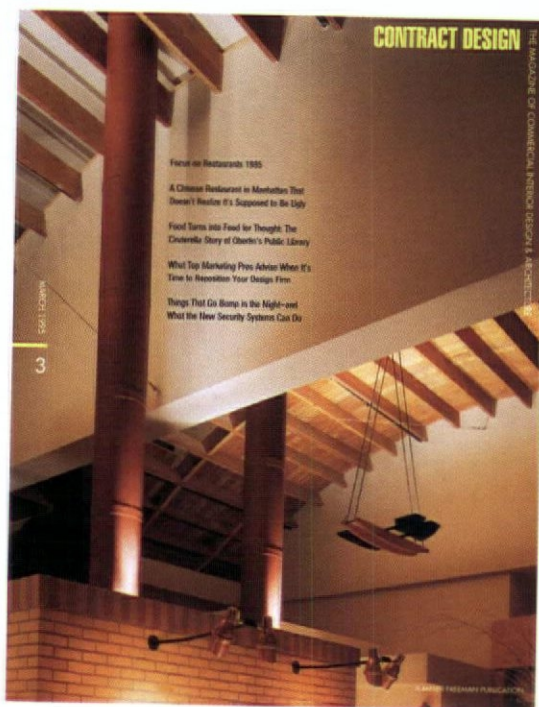
What do clients like about specialization? Because design specialists already understand their clients' personnel, culture and operations, they can rapidly assess and knowingly respond to the particulars of almost any project. Since they appreciate the nuances of their clients' business plans, they can incorporate program requirements in their design briefs to maximize impact

yet minimize cost. Having developed an all but intuitive feeling for what works and what doesn't in their fields of specialization, they can also propose major changes whose outcomes are not entirely uncertain or needlessly risky for their clients. In fact, design firms who enjoy long-term relationships with clients in specialized fields have been treated as "partners" for years.

Yet there are barely concealed traps in specialization to snare designers and clients alike. Considering how fickle the economy can be, first of all, a commitment by a designer to a particular client industry is like a bet on that industry that can pay off spectacularly in good times and bring ruin in bad. The word to the wise might be to have more than one specialty, perhaps two or

three. Another risk is that designers can become intellectually stale, reprising the same thought processes *ad infinitum* from project to project, although this may be no problem for truly inventive designers. A further concern is the lack of cross fertilization that could naturally occur when different viewpoints are focused on the same problem, such as might occur in a firm specializing in both health care and hospitality.

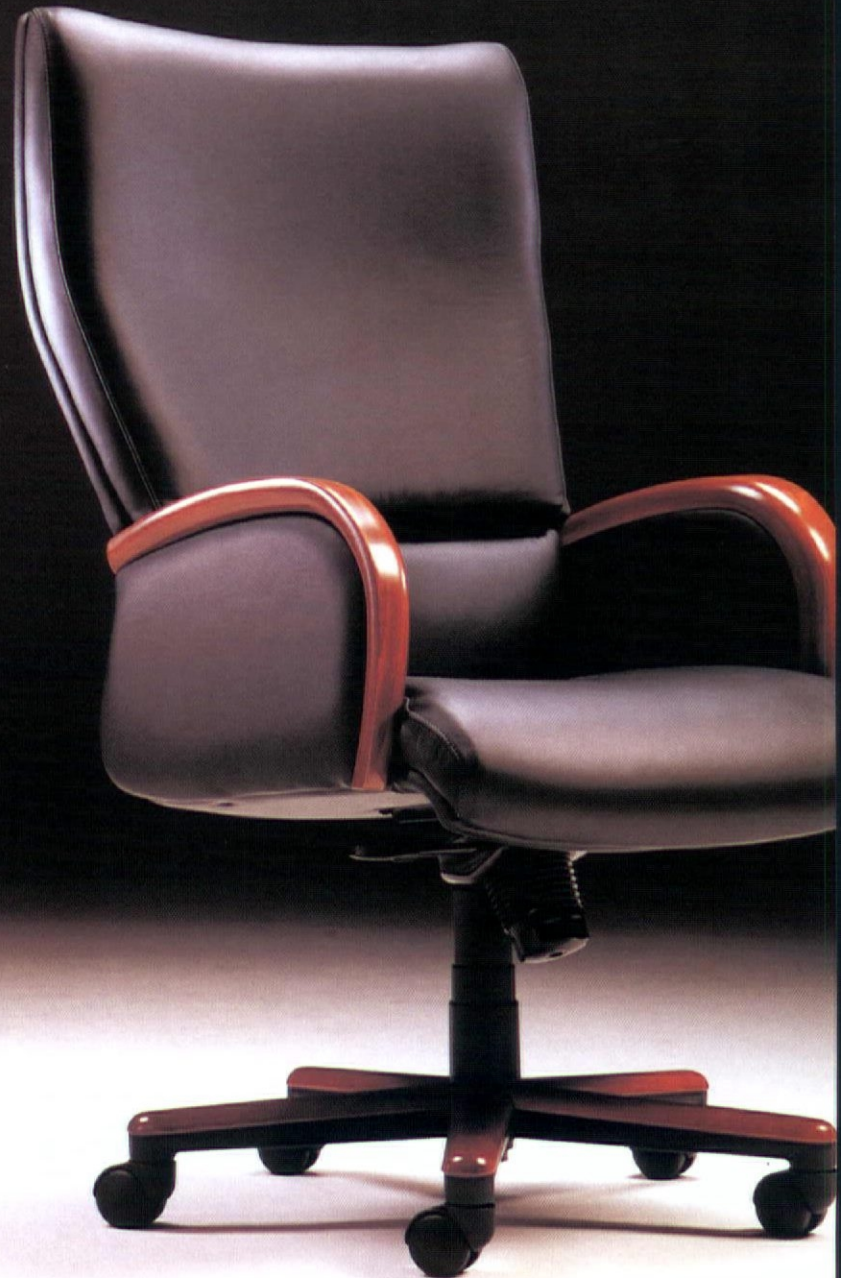
Needless to say, design specialization will persist because our clients want it. The challenge to us as designers is to see clients with specialized needs anew each morning. This isn't as theoretical as it sounds. How hard is it to sympathize with clients over the tumultuous changes they've endured in the last few years? After all, so have we. ☺



Roger Yee

Roger Yee
Editor-in-Chief

Mirage



Finally, a Mirage that fulfills your expectations.

The compound curved, 2 piece shell, and waterfall seat blend clean, fluid lines with functional support. Five arms and 3 distinct upholstery options are tangible qualities that won't vanish in front of your eyes. With elegance and comfort so real why *this* name?

Because it looks too good to be true.

M-I-R-A-G-E.

Designed by David Dahl and Carl Muller



Arcadia

Division of Casey/Wayne Journigan & Associates

15610 South Main Street
Gardena, California 90248
(310) 532-9100
Fax (310) 217-9110

Circle 5 on reader service card

Cheers From Haworth

Holland, Mich. - To commemorate the launch of Haworth's new European Collection of high-end executive office furniture and seating imported from Haworth-owned French and Italian companies, the furniture manufacturer recently hosted a contest open to members of the New York, Los Angeles and Chicago A&D communities for the design of wine bottle labels.

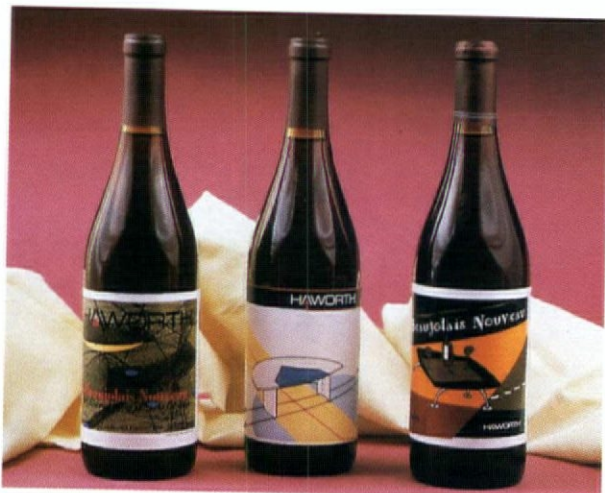
Haworth's European Collection offers 12 product lines and includes seating classics like the Penelope chair from Castelli of Italy, designed by Charles Pollock, and high-design executive casegoods such as Concord and Decade from Mobilier International of France. Much of the furniture is designed by such leaders in the industry as Ferdinand Porsche, Sylvain Joly, Marc Allesandri, and Jean-Louis Berthet. These products are now available exclusively to designers in the New York, Chicago and Los Angeles markets through Haworth.

Architects and interior designers in each city were invited to design and submit wine labels for bottles of 1994-vintage French Beaujolais Nouveau, which were judged by panels of local designers and representatives from the design media and the food/wine industry. Awards for winning wine labels went to Ed Lopez, The Switzer Group Inc., New York; Mary Beth Rampolla, Eva Maddox Associates Inc., Chicago; and Myra Chung, John Walcott Associates in Culver City, Calif.

Have Roof, Need Furnishings

New York - Homeless families with AIDS may be among the most desperate of urban citizens, but the New York Chapter of IIDA is working with the Jewish Board of Family and Children's Services, Housing Works, the City of New York and a growing number of corporate sponsors to help them. So far, some 140 dwelling units have been prepared and opened for qualifying tenants throughout New York under a Scattered Site Housing Program. What the units need now are furnishings.

To make these units habitable, IIDA is seeking such items as living room and bedroom furniture, children's furniture, lamps, televisions, telephones, microwave ovens, curtains and blinds, vacuum cleaners, bedding, plants and gifts and decorative accessories. Current sponsors include Milliken, Lillian Vernon, Harbinger and Furnish a Future among others. Manufacturers and distributors wishing to donate furnishings should contact Charles S. Gelber, FIIDA, ASID, Chairman, The Housing Program for People with AIDS, 40 East 10th Street, New York, NY 10003 or call (212) 475-2519.



Winners from Haworth's European Collection wine label competition were Ed Lopez, The Switzer Group, New York; Mary Beth Rampolla, Eva Maddox Associates, Chicago; and Myra Chung, John Walcott Associates, Culver City, Calif. The labels (left) commemorate the introduction of European Collection executive office furniture from Haworth's Italian and French companies into these select U.S. markets.

Help is on the Way

Martinez, Calif. - Good help is hard to come by, but The Center for Health Design, a non-profit organization based in Martinez, Calif., is offering itself as a health care design resource for the design community.

- Free technical support is available weekdays over the phone during the hours of 9 a.m. to 5 p.m. Pacific Coast Time. The center's staff will answer questions concerning health care design, experts to contact and resources for products, services and ideas. Call (510) 370-0345.
- *The Journal of Healthcare Design, Volumes I-VII* contains complete proceedings of the First-Sixth Symposia on Healthcare Design. Topics include project case studies, design technologies, trends in healing, design research and more. Call (510) 370-0345.
- *Aesclepius*, the official IDEA-letter of the National Symposium of Healthcare Design, is an eight-page quarterly newsletter featuring the latest news, information, ideas, resources and trends. Call (510) 370-0345.
- A free catalogue of books with a listing of more than 100 health care design publications is available. Call (800) 678-6743.
- *The Healthcare Design Research Report* is an annual project initiated in 1993. The first two volumes cover facilities design evaluations for the purpose of informing future design decisions and guidelines to conducting health facilities visits. Call (510) 370-0345.

Thinking Ahead

Ann Arbor, Mich. - When does an organization know if it needs a master planning process for its real estate? What are the emerging work patterns in today's offices and how are we affected? Is office automation changing how we do business? These questions and a whole lot more are answered in "Emerging

Work Patterns," "Strategic Planning" and "Office Automation," a series of reports written by Jon Ryburg, president of the Facility Performance Group in Ann Arbor, Mich. Based on data resulting from the restructuring of 60 Fortune 500 companies, the reports claim that "new facility responses are needed to support the new work patterns and technologies that are emerging."

Such topics as the evolving impact of technology on people, processes, space and place within facilities, master planning issues, the need to develop high-involvement organizations, space responses to new work patterns, human factors and facility planning implications are covered. For more information call (313) 930-9933.

Commissions and Awards

The New York-based architectural firm of **Polshak and Partners** and the exhibition design firm of **Jeff Kennedy Associates**, located in Sommerville, Mass., have been commissioned to design the "Hall of Planet Earth" project to link the American Museum of Natural History and the Hayden Planetarium located in Manhattan. The project will include additional exhibition spaces, an educational center, parking and a public plaza.

Interspace Incorporated, Philadelphia, has been selected to design and construct the interiors of the base building shell modifications for Orange & Blue Inc., US Mortgage Corporation's expansion space in Mount Laurel Township, Burlington County, N.J.

The 700-room, 3.6 million-sq. ft. Conrad Jakarta luxury hotel in Jakarta, Indonesia, will be designed by New York-based **Brennan Beer Gorman/Architects**. The firm will also collaborate on the design of the new 1.8 million-sq. ft. Sunflower Garden Residential Complex in Surabaya, Indonesia.

Cesar Pelli, FAIA, New Haven, Conn., has won The American Institute of Architects 1995



V i t t o r i a suspension

OVAL DIFFUSER IN SATIN,
HAND-BLOWN MURANO GLASS
AVAILABLE IN FIVE SHADES

wall P2



table T1

LEUCOS[®] LIGHTING

Circle 7 on reader service card

Bringing Artistry to Light

Gold Medal for a lifetime of distinguished achievement and outstanding contributions to architecture and the human environment.

Steelcase, Grand Rapids, Mich., and the Minnesota Chapter of the International Interior Design Association have announced winners of the 1994 IIDA/Steelcase Design Challenge for undergraduate students studying interior design in nine participating Midwestern schools: Gretchen Gemar, first place, University of Nebraska; Martina Lehmann, second place, University of Wisconsin; Katherine Pertzsch, third place, University of Wisconsin; Kevin Stout, fourth place, University of Wisconsin.

Highland District Hospital, Hillsboro, Ohio, has selected **Roth Partnership**, Cincinnati, and **Fosdick & Hilmer**, Cincinnati, to provide architectural, engineering and interior design services for the renovation of its maternity unit.

The U.S. Postal Service in Chicago has commissioned **Tarcom Corporation**, Elk Grove Village, Ill., to remodel its interiors and exteriors.

Fox & Fowle Architects, New York, has been retained by the Society of Jewish Science to renovate the exterior and interior of the historic townhouse at 109 East 39th Street in Manhattan. The townhouse will include a sanctuary, library, meeting rooms, child care facility and offices. The firm will also conduct a study for the International Center of Photography located at 1130 Fifth Avenue, New York, to determine the feasibility of improving the building's use of space.

New York-based **Beyer Blinder Belle, Architects & Planners** has been named the recipient of the American Institute of Architects' 1995 Firm Award, an honor bestowed on a practice that has produced distinguished architecture for at least 10 years.

The Hyatt Regency Paris-Charles De Gaulle, Paris, designed by Chicago-based **Murphy/Jahn Inc.**, has won an Honor Award for Interior Architecture from the American Institute of Architects Chicago chapter's 1994 Design Excellence Awards Program.

Kann & Associates, Baltimore, has been selected by the Maryland Historical Trust Board of Trustees as one of the recipients of the society's 1994 Preservation Project Award.

Skidmore, Owings & Merrill's Chicago office has been commissioned as consultant for conceptual planning and preliminary design for the conversion of the 35-acre Rockwell complex in Makati, Manila, into residential units.

The Los Angeles office of **RTKL** has been selected to design Cairns Centre, a 500,000 sq. ft. urban mixed-use center located in Cairns, Queensland, Australia.

April 4, 1995, is the deadline for submissions to the 1995 **DuPont/AIA/UIA Benedictus Awards** program for innovation in architecture using laminated glass. Call (202) 393-5247 for more information.

The **International Interior Design Association** is offering a graduate fellowship. Applications are due April 7, 1995. Contact IIDA Foundation Office, 341 Merchandise Mart, Chicago, IL 60654; (312) 467-1950.

The Store of the Year Award, sponsored by the Institute of Store Planners and VM + SD magazine, was won by **Daniel Pacek, AIA**, Boston, for the SunVision Store on Newberry Street in Boston.

Vincent Polsinelli, principal of **V. Polsinelli Architects**, New York, has won the 1995 American Institute of Architects National Honor Award for Design Excellence.

People in the News

Skidmore, Owings & Merrill has named **T. J. Gottesdiener, AIA** a partner in the New York office, **Mark Regulinski, AIA** director of the Washington, D.C. office, and **Donald Leonard, Herbert Lynn, Peter Ruggiero** and **Yangwei Yee** associate partners in the New York office.

Carnegie Fabrics, Rockville Center, N.Y., has appointed **Daniel Reid Fogelson** as director of marketing.

HDR, Omaha, Neb., mourns the loss of corporate communications director **Bob Pandey**.

Steven Zetian has been promoted to associate of **Richard Pollack & Associates**, San Francisco.

Guardsman Products Inc., Grand Rapids, Mich., has appointed **Henry Graham Jr.** as chief financial officer, vice president of finance and treasurer.

Brennan Beer Gorman/Architects, New York, has promoted **Michael Antonik, Paul Bellisario** and **Marlon Fernandez** to associate. **William Rooney, AIA**, has been promoted to associate of **Brennan Beer Gorman Monk/Interiors**, New York.

The **Hillier Group**, Princeton, N.J., has promoted **Steve Diehl, AIA**, and **Tom Stearns, ASLA, AICP** to senior associate. **Janet Garwood, ASLA, Tim Maness, ASLA** and **Mimi Rhee** to associate, and **Mary Jane Beebe** to assistant project manager. The **Hillier Group**, Philadelphia, has promoted **Bradley Lambersten, AIA**, to senior associate, and **Brett Webber, AIA** to associate.

Elizabeth Meek has been elected a principal of **Sasaki Associates Inc.**, Watertown, Mass.

Geiger Brickel, New York, has appointed **Timothy deFiebre** as vice president of design.

Susanne Stanley, former president of **Nova International**, has created **Nova Europe Inc.**, Paris, an agent for **The Knoll Group**, New York.

Steelcase Inc., Grand Rapids, Mich., has appointed **James Mitchell** to senior vice president of sales, marketing and dealer alliance for **Steelcase North America**.

Nancy Levy has been appointed director of corporate services for the Los Angeles office of **Interior Architects Inc.**

Kurt Haglund, AIA, associate vice president of **RTKL Associates Inc.**, Baltimore, has been elected president of the Baltimore Chapter of the American Institute of Architects. **RTKL** has promoted **Diane Blair Black, AIA, Candace Sheeley, AIA**, and **Gregory Yager, AIA** to vice presidents of the firm.

The **Temple Hoyne Buell Center** for the Study of American Architecture at **Columbia University**, New York, has named **Joan Ockman**, an architectural historian and scholar, as director.

Scott Simpson, AIA has joined **The Stubbins Associates**, Cambridge, Mass., as a principal.

Carol Stockton, AIA has joined **Liminality**, Washington, D.C.

The Chicago-based architecture and planning firm **Loebl Schlossman and Hackl Inc.** has appointed **Richard Fencel, AIA**, and **Giles van der Bogert, AIA** associate principals.

C. R. George Dove, AIA, partner of **The Weihe Partnership**, Washington, D.C., has been elected for a three-year term as director of the Middle Atlantic Region of **The American Institute of Architects**.

Rhonna Crowe has joined **HOK's** Houston office as senior associate responsible for regional business development.

Swanke Hayden Connell Architects, New York, has promoted **Cynthia Phifer Kracauer, AIA** to associate principal.

Cary Johnson, IIDA has joined **The Environments Group**, Chicago, as a principal and director of project services.

Robert Cioppa has been named president of **KPF Interior Architects**, New York.

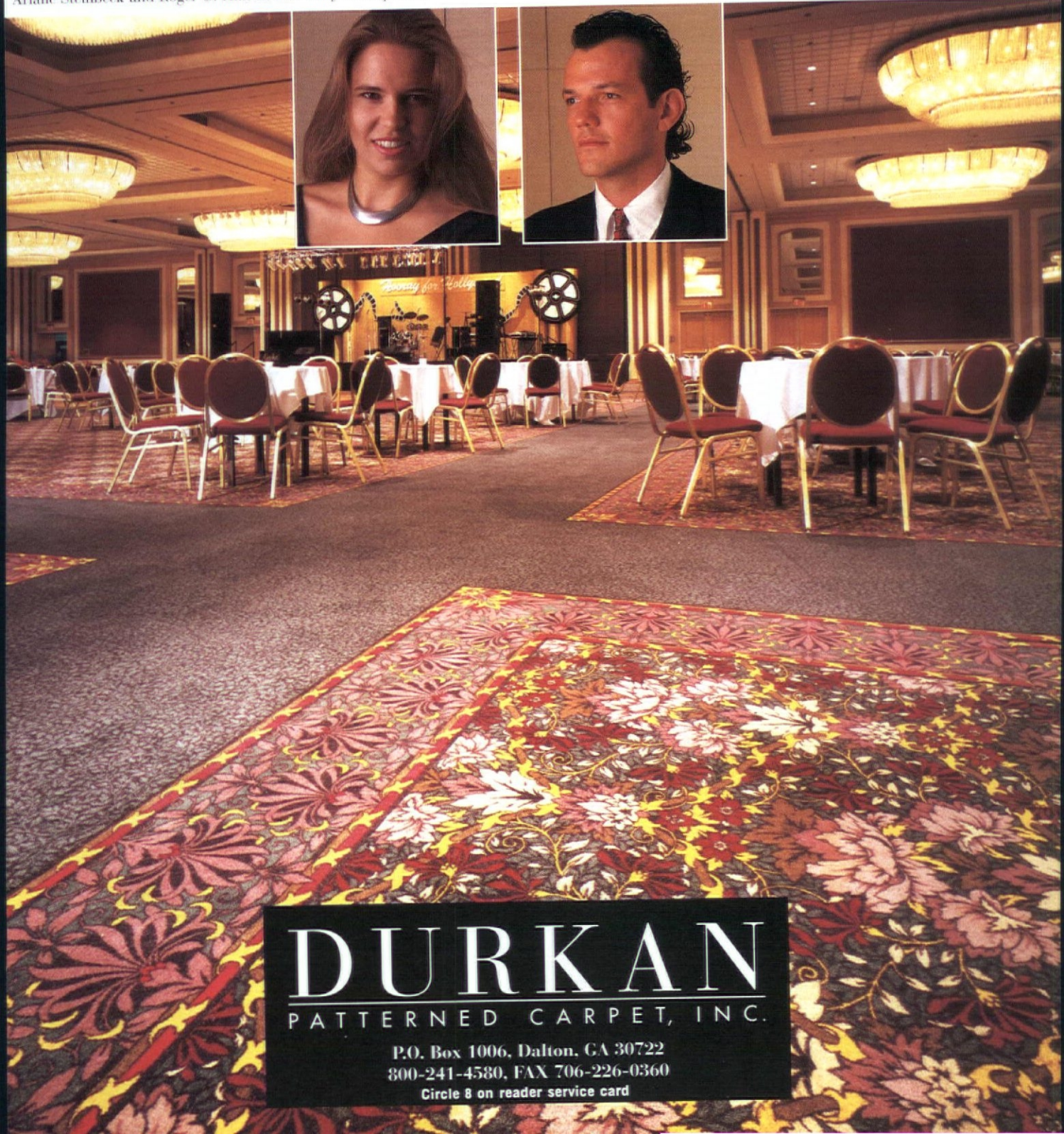
The American Institute of Architects New York state chapter has installed **Johnstone Reid Jr., AIA** as its 1995 president and **Howard Graf, AIA** as president elect.

Maura Hartly, interior designer, has become an associate of **Dimella, Shaffer Associates Inc.**, Boston.

“We wanted a dramatic yet inviting look for the Hyatt Regency Chicago ballroom. Durkan helped us use pattern, scale and color to transform a huge expanse of space into a memorable setting.”

Ariane Steinbeck and Roger G. Hill, II. *The Gettys Group, Inc.*

Hyatt Regency Chicago, Chicago, IL



DURKAN

PATTERNED CARPET, INC.

P.O. Box 1006, Dalton, GA 30722
800-241-4580, FAX 706-226-0360
Circle 8 on reader service card

TRENDS

Desiree Perkins Worsley of Milliken Carpet, Hospitality Markets, La Grange, Ga., has been named 1995 national secretary of the Network of Executive Women in Hospitality, New York.

Former employee of Knoll International and Superior Chair Ray Treat has been named vice president of sales and marketing for Fidelity Business Equipment Inc., a contract furniture dealer in Hackensack, N.J.

Business Briefs

The Los Angeles office of Brown Raysman & Millstein has relocated to 550 South Hope Street, 20th fl., Los Angeles, CA 90071.

Perkins Eastman Architects is celebrating its 10th year anniversary. It received the AIA New York State 1994 Design Award for The New 107th Precinct Station House in Queens, New York.

Haskell of Pittsburgh has opened a showroom at 475 Park Avenue South, 29th floor, New York.

Steelcase Financial Services Inc., has sold the Philadelphia-based contract furniture operations of A. Pomerantz & Company to a partnership led by former Philadelphia Phillies player and entrepreneur Garry Maddox.

The Seattle office of Bent Severin & Associates has moved to 1927 Post Alley, Pike Place Market, Seattle, WA 98101.

The National Society of Professional Engineers/Professional Engineers in Private Practice, American Institute of Architects and ACCI Business Systems Inc., will offer Project Management/Accounting Software without charge to NSPE/PEPP and AIA member firms with 10 or fewer employees. Contact ACCI Business Systems at (800) 448-0601.

The Pace Collection has opened new showrooms on 1003 N. Rush Street in Chicago and 8815 Beverly Boulevard in Los Angeles.

Haller Systems Furniture has opened a showroom at 200 Hudson Street, New York, NY 10013.

Commercial furniture dealer and interior design firm, Interspace Limited, Lexington, Ky., has merged with interior design services firm, Concepts Four Interiors, Lexington, Ky.

Joerns Healthcare, a division of Sunrise Medical, Stevens Point, Wis., has received the ISO 9001 Certification.

Sitag International has a new showroom and factory located at 170 West Technology Drive, Irvine, CA 92718.

Haworth has published a free handbook for facility managers: "A Guide to Strategic Facilities Planning." Call 800-344-2600.

Harley Ellington Pierce Yee Associates Inc., Southfield, Mich., has aligned with the Strategic Team of Allied Resources, a national organization of architects, engineers, scientists and related design professionals, to improve customer service.

Glave Newman Anderson, Richmond, Va., has moved to 629 East Main, and has changed its name to The Glave Firm.

The architectural/engineering firm Flad & Associates, headquartered in Madison, Wis., has opened an office at 100 Bush Street, Suite 1600, San Francisco, CA 94101.

Coming Events

April 18-20: Ergonomics Expositions and Conferences; Cobb Galleria Centre, Atlanta; Call (800) 969-6636.

April 23-25: Contract Interiors sponsored by Reed Exhibition Companies, London; Call 081-910-7872.

April 24-28: Workshop: Guidelines for Laboratory Design: Health and Safety Considerations; Harvard University, Boston; (617) 432-1171.

April 26-29: International Tile & Stone Exposition; Miami Beach Convention Center, Miami Beach, Fla; Call (800) 747-9400.

May 5-8: The American Institute of Architects Annual National Convention and AIA Expo95; *Revisioning: Seeing Ourselves as Collaborative Leaders*; Georgia World Congress Center, Atlanta; Call (800) 305-7737.

May 11-16: Art 1995 Chicago at Navy Pier; Festival Hall, 600 E. Grand Ave., Chicago; Call (312) 587-3300.

May 20-23: International Contemporary Furniture Fair, Jacob Javits Convention Center, New York; Call (800)-272-SHOW.

June 5-8: A/E/C SYSTEMS computer and management show for the design and construction industry; Georgia World Congress Center, Atlanta, Georgia; (800) 451-1196.

June 7-9: LightFair International; McCormick Place, Chicago; Call (800) 856-0327.

June 8-11: International Design Conference In Aspen; New Business: Redefining the Idea of Design; To register call (303) 925-2257.

June 12-14: NeoCon 95, Buildings Show 95, TechnoCom 95, The Merchandise Mart and Merchandise Mart ExpoCenter, Chicago; (800) 677-6278.

August 18-19: Designfest, Orange County Convention Center, Orlando, Fla; Contact IIDA North Florida Chapter at (407) 896-4399.

1995 EXHIBITORS AS OF JANUARY 30TH

AGI Industries, Inc.	K. O. H. Design, Inc.
The Alma Group	Koroseal Wallcoverings
Ametex/Robert Allen Contract	Krug Furniture Inc.
The Arnold Group	Kwik-File, Inc.
Atlas Carpet Mills, Inc.	Loewenstein Furniture Group
BASF Corporation	Lotus Carpets
Bentley Mills Inc.	Luxo Corporation
Berco Industries	Maharam
Blue Ridge Carpet Mills	Mannington Commercial
BodyBilt Seating	Mechoshade/Stretchwall
The Baling Company	Meridian, Inc.
Cabot Wrenn	Miller Desk, Inc.
Carmel Furniture Inc.	Moderco, Inc.
Chemetal Corporation	Momentum Textiles
Collins & Aikman Floors	National Office Furniture
Courtaulds Performance Films	NEO Design, Inc.
Creative Dimensions	The October Co., Inc.
DFB Sales Inc.	Pacific Crest Mills, Inc.
Dauphin North America	Packard Industries, Inc.
Davis Furniture Industries	Patcraft Commercial Carpet
deSede	Peerless International
Design Supply/Stone Source	Perma Grain Products, Inc.
Dupont	Pioneer Plastics Corporation
Durkan Patterned Carpet	Prince Street
Egan Visual	Quaker Furniture, Inc.
Ergo Systems Inc.	Sainberg & Co. Inc.
Filterfroh	Scott Sign Systems, Inc.
Flex-Y-Plan Industries, Inc.	Seabrook Wallcoverings, Inc.
Forbo Industries, Inc.	Shaw Contract Group
Forbo Industries/Aborite	Smith Metal Arts/McDonald
Fuller Contract Accessories	Smith & Watson
General Wallcoverings	Source International Corp.
Gilford Wallcoverings, Inc.	Springer-Penguin, Inc.
Girsberger Office Seating	Steelcase, Inc.
Grahl Industries, Inc.	System 2/90, Inc.
HAG Inc.	Tate Access Floors, Inc.
Harden Furniture Co.	Tayco Panelink Limited
The Harter Group	Tiffany Office Furniture
Haworth, Inc.	Toli International
Herman Miller Inc.	United Chair
High Point Furniture	United Marketing, Inc.
Howe Furniture Corp.	U.S. General Services Admin.
Innovations in Wallcoverings	Versteel
Interface Flooring Systems	Viracon
Intrex Corporation	Westweave Carpet Mills
Invision Carpet Systems	Whitehall Furniture Inc.
IPC - Institutional Products	Wilsonart
JG Furniture Systems	Wolf-Gordon Inc.
J.M. Lynne Co. Inc.	Yates Furniture Systems
JOFKO Inc.	Zelco Industries, Inc.
Johnson Industries	

WE'RE PROUD TO WELCOME **STEELCASE, INC.**
TO OUR PRESTIGIOUS LIST OF 1995 EXHIBITORS.

INTERPLAN
THE NEW DESIGNER'S SATURDAY

NOVEMBER 1-3, 1995, NEW YORK, NEW YORK
JACOB JAVITS CONVENTION CENTER
FOR EXHIBIT & ATTENDANCE INFORMATION CALL: 1-800-950-1314

MARKETPLACE



Serpentine and Archive are two patterns from the new Genesis Collection introduced by Douglass Industries.

The fabrics come in 83 colorways and are woven in 100% polyolefin protected with Teflon® soil stain repellent by DuPont. The fabrics fit well in many interiors including offices, health care facilities and auditoriums.

Circle No. 215



EckAdams presents a physician's stool designed with comfort and utility in mind.

The seat height can be activated with a touch of the foot while the stool's fabric is specifically treated for demanding medical environments.

Circle No. 225



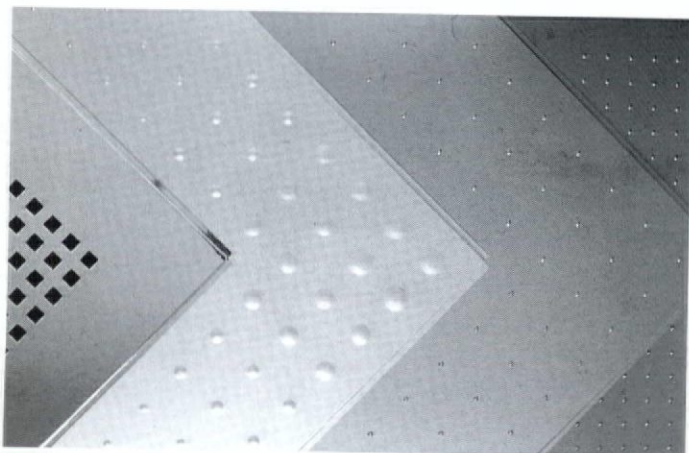
Leafburst and Victory Texture by F.S. Contract are designed for privacy partitions in health care applications. A one-piece knitted construction provides a 4-in. allowance at the top for a triple fold that reinforces the grommets. This construction eliminates the problems of uneven hems, missing grommets, puckered seams and discolored nylon mesh. The curtains are constructed of flame retardant 100% Trevira FR.

Circle No. 229

The CS2000-CS4000 Series of aluminum ceiling tiles from Forms+Surfaces features six standard embossed and perforated designs with a limitless potential for personalized options. The tiles have tegular edges for lay in use with a standard 15/16-in. T-bar.

Circle No. 216

MARCH MADNESS



The Diviso by Fraser Contract allows the body maximum natural movement by dividing the seat and back at the pivot point of the hip. The degree of recline is controlled with a synchronized back to seat ratio of

2.2 to 1, allowing the back to move through a greater range of motion.

Circle No. 202

The easy action Motion Chair is Sauder's latest introduction to the company's health care seating products line. Ergonomically adjustable action in both the Laurelwood and Wedgewood room chairs provides individual comfort for numerous applications.

Circle No. 219



Tufenkian Tibetan Carpets introduces exciting new designs for 1995. The carpets, made in vibrant colors with high quality yarns, fuse past and present cultures through their innovative designs. The carpets are woven of 100% handspun Tibetan wool with 100-120 knots per square inch.

Circle No. 203



Looking ahead, Wools of New Zealand introduces its 1996 Trend Collection. The colors are clean and bright with natural choices from light to dark, white-gray to red-mahogany. Intriguing patterns emulate the country's unique landscape with natural textures and tones.

Circle No. 212

PRODUCTS WORTH A POT O' GOLD

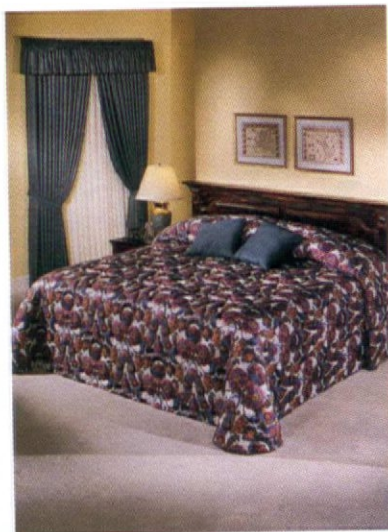
The Terra-Paving Division of Wausau Tile Inc. introduces the addition of precision water-jet capability to its terrazzo tile product line. Pure, pressurized water jets out at a velocity of Mach 3, enabling superior edge quality on material up to 5 in. thick.

Circle No. 201



Ametex/Robert Allen Contract Fabrics has introduced a 126-in. width, state-of-the-art drapery and bedspread fabric. Constructed of Trevira FR polyester fiber from Hoechst Celanese, the fabric is unique and economical. Its wide width requires less yardage and labor costs to manufacture seamless, one-piece bedspreads for hospitality and health care applications. A variety of designs and colorways, plus mix-and-match prints, are available.

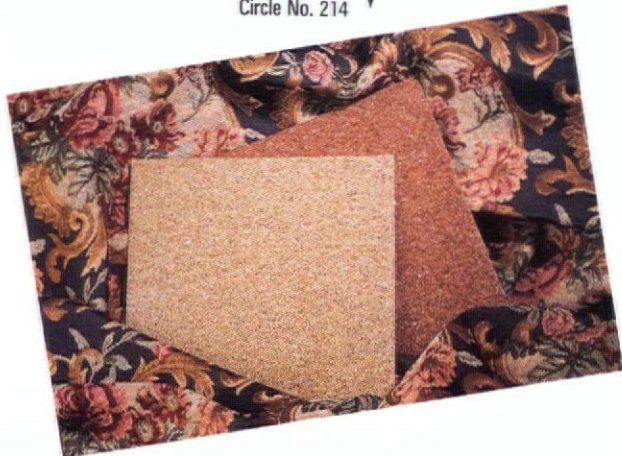
Circle No. 255



MARKETPLACE

The Masterpiece 2000 affordable terrazzo tile collection by Fritz Industries features 11 colors with a blend of natural marble chips and polyester resin. The tiles are highly resistant to thermal shock and abrasion, and come with a 10-year limited wear warranty.

Circle No. 214



The Kentfield Table and Dover Dining Chair offered by Gardenside Ltd. are the perfect additions to any outdoor hospitality seating. These designs, part of a complete line of teak furniture, can also be treated with interior finish for use indoors.

Circle No. 224



The Bistro Line by Grahl Industries is designed with polyurethane clamps for easy ganging and can be stacked up to 10 chairs high. The easily cleanable chairs are ideal for cafeterias and coordinate with a matching table. Bases are offered in yellow, red, green, blue, black or gray.

Circle No. 208



Guard® Contract Wallcoverings created Sylvan and Palisades with autumn in mind. The patterns incorporate the motif of small scale embossed leaves. Palisades includes solid matte tones while Sylvan expresses tone-on-tone colorations. The pair are suitable for corporate, health care, retail and hospitality spaces.

Circle No. 206

WHAT'S IRISH AND SITS ON THE BACK PORCH...?



Classic Walls 4 is the latest in washable textile wallcoverings introduced by H&S Sales. All the materials are class A flame rated in finely woven yarns with a versatile color palette. The collection is suitable for many environments.

Circle No. 217



PhotoTops™ by Home on the Range are a picture perfect way to spruce up table tops for restaurant and cafes. Choose from a variety of 20 standard themes from Coffee to Pizza, or create a custom design using your own logo or graphics.

Circle No. 222



The Stationmaster™ Workstation offered by HON translates a complex technological office system into a manageable one. The system features a wide selection of desks, hutches, corner desks, VDT stands/returns and connector tops in over a dozen laminate colors to suite any office environment.

Circle No. 211

...PADDY O' FURNITURE

Wingo by Interstuhl is an ergonomic chair that offers the highest level of comfort while preserving clean design. The chair comes with arm options and is suitable for office, visitor or conference seating.



Circle No. 207



Versailles Stripe, created by Sally Sirkin Lewis for J. Robert Scott Textiles is a regal ivory-toned damask pattern with an over weave of fine, tailored stripes. This textile represents a reinterpretation of a traditional damask in contemporary colors. Additional colorways are available.

Circle No. 210



J.M. Lynne introduces Small Change II as part of its 51-in., budget line, paperback vinyl wallcoverings. Small Change II is colorful and decorative, with stripes, marbles, crackles and other forms in terracottas, raspberries and sandy yellows.

Circle No. 228



Imagine the forest floor: hushed, dark, thick with leaves, stretched out under your feet like carpet...look closely, it is carpet. Shaw Contract Group recreates the look of the forest

VIRTUAL.

floor with Highgrove, a sculptured pattern with the subtle tone-on-tone overlay of nature. Available in broadloom, 6-foot

and modular tiles.

Custom-creating is a forte of Shaw Contract Group. All it takes is an idea, photo, sketch, paint chip, CAD rendering or the memory of a solitary mountain trail.

Call us at **Studio one2one™** and tell us about it. An innovative custom-designed support service for commercial interior designers, **Studio one2one** was developed for that very reason: to help you create what you see in your mind.

Studio one2one features computer-aided design and production technology pioneered from the world leader in carpet. Beyond custom colorways and patterns, we can

REALITY.

deliver the mood and tone you envision for your clients. The concept of virtual reality can now be as real as the carpet under your feet.

shaw | commercial™

shaw | networx®
MODULAR



1-800-342-7429

shaw | contract group

410 Old Mill Road, Cartersville, GA 30120

Circle 1 on reader service card

Heaven is under our feet
as well as over our heads.

Henry David Thoreau
Walden

*The quiet of the forest,
that's what I want in my carpet*

IIDA
INTERNATIONAL
INSTITUTION OF
INTERIOR DESIGNERS

Restaurant Seating

The food fight continues among full-service restaurants to woo customers in 1995. As the National Restaurant Association notes, market saturation and intensified competition are raising restaurant patrons' expectations more than ever. Not only must food and service be excellent and affordable, but architecture, interior design, landscaping and site location are also coming under scrutiny—accounting for 30% of the importance customers place in choosing a restaurant, according to the NRA's 1994 Tableservice Operator Survey. This puts the focus on such design elements as a restaurant's seating, which must deliver aesthetics and comfort even as the kitchen performs gastronomic feats.

ACCESSORIES INTERNATIONAL

The Klismos side chair, by Accessories International, is an abstract version of a traditional chair. Klismos is completely constructed of steel in a natural iron finish with nylon glides. The seat height is 17 in. and overall height is 36 in.

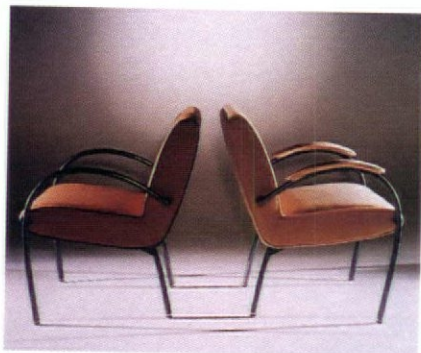
Circle No. 231



ARCONAS

Arconas' Tangerine is a simple, lightweight product that makes use of materials such as small-diameter steel tubing. The seat and back are contoured to cradle the user in the softest of comfort and the covers can be easily replaced to extend the life of the chair.

Circle No. 237



ARCADIA CHAIR COMPANY

Designed by John Duffy for Arcadia, the Aria chair is created with a gently curved back, subtly radiused arms and slightly tapered legs, making it suitable for dining applications. Aria's options include two back heights, upholstered or wood back, open or closed arm or armless versions. Aria's maple frame can be stained to match any finish.

Circle No. 232



BERNHARDT

Traditions, presented by Bernhardt, is a collection of chairs made for today's environment. The Liberty Chair was derived from the Hepplewhite style by Mark Goetz to enhance the dining experience. The piece's attraction comes from the harmony of flowing lines, a gentle taper of the legs and the bold expression of the crest rail.

Circle No. 253



BRUETON INDUSTRIES

Willow, designed by Mitchell Pickard for Brueton Industries, is a pull-up chair enhanced by an elegant juxtaposition of the tradition of wood, the abstraction of metal and the comfort of upholstery. Willow is available in a variety of upholstery and finishes as well as an armless version.

Circle No. 246



CABOT WRENN

The Sovereign side chair is part of Cabot Wrenn's line of restaurant seating. Sovereign features classic tapered legs and a scrolled back to enhance the timeless quality of its mahogany or cherry hardwoods. Sovereign is available with slats or an upholstered back.

Circle No. 238



DAVIS FURNITURE INDUSTRIES

The Thesis Seating Series, a recent introduction from Davis Furniture Industries, consists of four chairs: a multi-purpose chair with or without arms, a cantilever chair and a bar stool. The main components of this sturdy chair are offered in beech wood and metal. The chair is also available in a number of upholstery, back and seat options.

Circle No. 254



EXECUTIVE OFFICE CONCEPTS

The Arlo Chair was designed by Executive Office Concepts to withstand the wear and tear that upholstered seating has to take. The Arlo is protected with a tough, textured polyurethane outer shell and wrapped upholstered seat and back edges. The arms are steel-reinforced, soft-textured urethane and the frame is unitized seamless tubular steel.

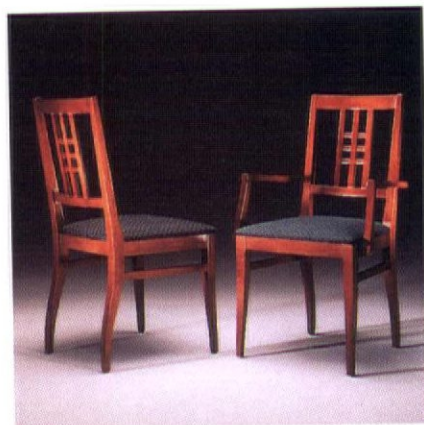
Circle No. 245



FALCON

The 4471 chair from Falcon is designed with every aspect of a restaurant in mind. Grid, horizontal slats and fully upholstered back treatments are available. The chair is constructed of European beech, a clear-grain hardwood that adds durable elegance. The seat is ample enough to fit users of varying sizes.

Circle No. 240



FIXTURES FURNITURE

Fixtures Furniture's Bola chair is designed to easily slide on carpet or hard surface floors. The chair can be ordered in a wide range of combinations from vibrant colors on the arms, frame and floor-glides to a more formal wooden version. Bola creates a different mood with each style to complement any interior.

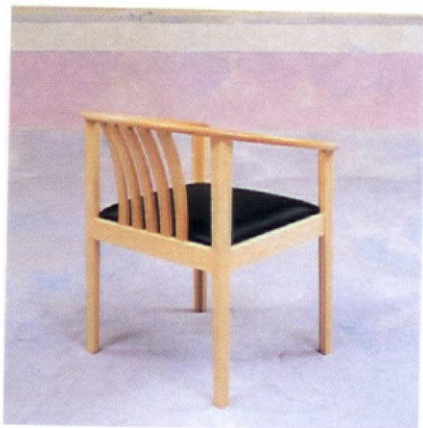
Circle No. 243



GEIGER BRICKEL

Peter Glass designed the Jewel chair for Geiger Brickel with fluid subtle lines and curves while retaining a pragmatic function and look. Each of the models comes from interchangeable parts built around two basic shapes: the circle and the square. Four tapered and rounded wood legs run the full length of the chair for stability, while the stainless steel floor glides cap the bottom of each leg.

Circle No. 236



KI

KI's Versa defines versatility and value. Style, comfort and practicality are found in the upholstered, polypropylene and wood versions. The line consists of four-leg and sled-base models with or without arms. An array of colors pulls it all together, making Versa sleek and functional.

Circle No. 241



KNOLL

KnollStudio introduces a new version of its Ricchio Chair. The all-wood and fully upholstered models are made from solid European beechwood with mortise and tenon frame connections. A fully upholstered model is available with back and optional arm panels of molded plywood filled with high-density polyurethane foam.

Circle No. 239



KUSCH+CO.

Kusch+Co.'s selection of restaurant seating includes Tino, a highly functional blend of steel and wood in a variety of colors and forms. Tino is available in arm and armless models with mirror, satin, chrome or powder coat colors and a variety of stains and colored wood finishes. The Tino also stacks in a spiral to save space and move easily.

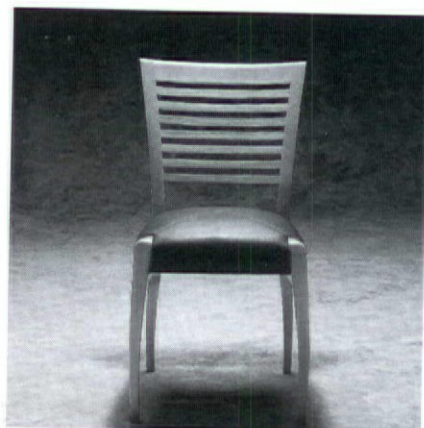
Circle No. 247



LOWENSTEIN

The Murano restaurant seating chair is a recent introduction from Lowenstein. Its unique leg detail, wrapped seat and comfortable contoured back make this chair a perfect choice for dining applications. Murano is available in 26 standard, ultraviolet-cured finishes.

Circle No. 250



MCGUIRE

McGuire's Shield Back Chair is an interpretation of classic, late 18th-century style furniture. The loop design and rattan arms add detailed appeal to a dining setting. The soft-look, striped seat cushion and tight upholstered back finish the elegant design.

Circle No. 235



MTS SEATING

The EuroWoods Collection, presented by MTS Seating, is an extension of its popular Euro Group line that contrasts the durability of steel with the elegance of real wood detailing. All the chairs are available in 30 standard frame finishes and are backed by a five-year structural frame warranty.

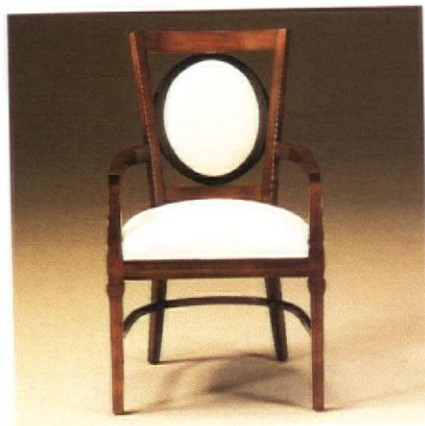
Circle No. 251



SHELBY WILLIAMS

This gracefully styled arm chair by Shelby Williams is designed to complement both traditional and contemporary interiors. The foam padded back insert is accented by a black hardwood frame available in an array of standard and premium wood finishes. The seat cushion is constructed of flame retardant Pyroguard foam.

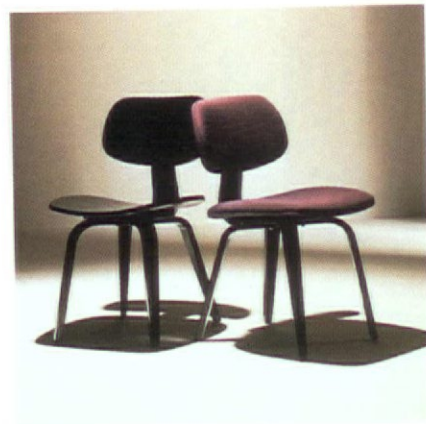
Circle No. 234



THONET

The 1294, offered by Thonet, is a throw-back to the furniture styles of 1945, which remained popular throughout the 1950s. The molded plywood chair is available in oak or maple, all wood or upholstered seat and back, in 19 Thonet wood finishes.

Circle No. 242



VIRCO

The new Rattan chair offered by Virco Manufacturing features a contoured frame, extra thick seat and curved back support to combine style with comfort. The chair is highly durable, available with or without armrests and comes in a variety of upholstery options.

Circle No. 249



WESTIN-NIELSEN

Westin-Nielsen presents the Delana Chair, an attractive design created by combining bentwood arms and solid beechwood front legs with metal tubular rear legs. The Delana Chair is comfortable, lightweight and durable, can be stacked up to five chairs high and is available in an armless version.

Circle No. 233



WINDSOR DESIGNS

Windsor Designs offers a unique collection of outdoor dining furnishings such as the Banbury five-piece dining set, constructed out of a family of hardwoods grown naturally in Indonesia. The timber has similar properties to teak, such as resistance to rot and weathering, but is more durable and heavier. The availability of this type of wood makes the set less expensive while retaining the qualities of a more expensive wood.

Circle No. 248



Designs in Durkan's Roman Treasures collection (right) are inspired by classic mosaic floors, laurel leaves, and tossed ancient Roman coins—for luck or perhaps casinos. Motifs in Durkan's Aegean collection (below) conjure Greek and Minoan civilizations. The basis for many of these designs is the Vitruvian scroll, named for the great architectural scholar Vitruvius.

Prêt-à-Porter

Roman Treasures and Aegean give Durkan Patterned Carpet impressive new ways to cover the hospitality and contract markets

By Holly L. Richmond

Carpet gets our attention in one of two ways: It catches our eye because of its appearance—or it catches our heel because of its condition. The point has not been lost on Durkan, which has been developing aesthetically pleasing, durable carpet that insures printing clarity and pattern definition for over 90 years. Not only does Durkan pride itself on staying on top of industry trends in pattern design, colors, materials and technology, it is now forging ahead to perfect the entire process, from site selection to installation, for the hospitality and contract markets. Having the right product—like Roman Treasures and Aegean, Durkan's latest introductions—is still vital to the process. However, services provided before and after the product is specified are becoming increasingly critical to success.

"Time is money, so having a collection that is ready-to-wear is a huge plus," says Keith Frederick, Durkan's hospitality collections designer. "Focusing on the entire project, with no questions left unasked about how the finished product will look or perform is smart packaging, which makes the designer's and the facility manager's job easier."

Durkan takes the guesswork out of carpet selection by providing full color paper strike-offs in a day, and carpet samples in the quality, pattern and color selected in five business days. A finished carpet can be produced and ready for shipment in as little as four weeks—an extremely tight schedule for the carpet industry.

The company has focused most recently on two burgeoning



industry themes, namely visual texture and transitional design. Visual texture incorporates "life" into a design, giving the pattern movement and a sense of feeling without actual touch.

Roman Treasures, one of Frederick's latest designs, does just this. "The collection derives from ancient Roman elements," he explains. "One pattern is coins tossed across the floor, and when you first see it you're tempted to reach down and snatch one."

Aegean, another recently introduced collection, combines a curvilinear wave element with visual texture. It capitalizes on the growing interest in Classical art and architecture among young designers by adapting motifs from ancient Greece and the Minoan civilization on Crete. Among its nine designs are striking variations on the Vitruvian scroll and such other vivid period imagery as the eight-pointed "compass" star.

The two new collections give designers plenty of choice. Roman Treasures is available in 10 patterns with four borders and six interchangeable field patterns, while Aegean presents nine patterns, three borders and six interchangeable field patterns. As with all of Durkan's products, clients can choose from 528 pom box colors. If they can't find exactly what they're looking for, Durkan will formulate a custom color.

Producing the perfect blend of artistry and durability for the collections is the formidable task of

Judith Ingalls, Durkan's design director for the commercial division. Seeing no reason for the "gaping hole" in the commercial industry between high style and high traffic carpet, she and her colleagues seek to build a bridge by concentrating on technology and engineering. "Right now we're doing tufted patterns by machine manipulation, including applied patterns, ganged dyed and solution dyed products," Ingalls reports. "We're also trying to develop the technology to bring expensive woven carpets to the facility manager."

Carpet is not only about engineering and technology, of course. Patricia Durkan, Durkan's vice president of sales and marketing, notes that "theme carpets" have made environments energizing and fun. "Retailers are catching on to the ability of catchy patterns to draw customers into a store," she remarks. Durkan has completed numerous retail projects using theme carpets for Macy's, Sesame Street and E.A.O. Schwartz.

"Pat Durkan always says, 'We sell design, not carpet.'" Frederick recalls. "This philosophy is ideal for me. I love to respond to fashion, style and the ready-to-wear mentality." So think of Roman Treasures and Aegean as prêt-à-porter. Just don't leave the house dressed in carpet—unless you want to be mistaken for one of today's best-dressed floors! ☺

Circle No. 261





JM Lyane

The
Wallcovering
Company

Shown: *Byzantine Series Commercial Vinyl Wallcovering*
For more information: 800 645 5044

Circle 10 on reader service card

Special orders don't upset us: Brunschwig & Fils listened to its customers and came up with the following contract fabrics for spring '95: Aigrette, shown in five colorways (below, left), Les Grandes Fleurs and Couvert de Feuilles (below, right). Adrian Concra, associate director of design in charge of wovens (right), worked closely with the special projects department to make these patterns work for contract.

Give people what they want is an elementary tenant of good business. However, figuring out what today's finicky, fast-paced, give-it-to-me-now population wants is another story. Better to let the customer tell you what he or she wants and go from there. Which is just what Brunschwig & Fils did when it created the spring 1995 contract fabric line, which features Sun, Moon and Stars, Aigrette, Les Grandes Fleurs and Couvert de Feuilles.

A contract fabric line—from Brunschwig & Fils? Actually the 115-year-old firm has offered contract fabrics for the last 15 years. But the story started earlier. "Our fabrics always caught the eye of contract designers," explains Tom Marshall, special products manager. "My department would then work with specifiers to create a fabric that met both their aesthetic needs and contract specifications."

Eventually, Brunschwig & Fils came out with a few contract offerings for every fabric line. These modacrylics and inherently flame retardant designs pretty much served to get Brunschwig into contract firms' libraries and on designers' minds as a resource. The plan worked.

Today Brunschwig & Fils designs can be found in hospitality and club settings across the nation. The fit is a natural. "People are used to seeing Brunschwig in their homes," says Adrian Concra, associate director of design in charge of wovens. "Hospitality is a logical extension of that market."

Brunschwig designs are also showing up in certain segments of the health care market. The

company will produce any of its printed fabrics on Treviera, making them durable enough for the exacting demands of that market. While price point could keep Brunschwig & Fils patterns out of the general hospital or everyday clinic, such interiors as high-end extended care facilities can and do enjoy them.

Whether hospitality, office, health care or residential, all of Brunschwig & Fils' patterns boast that "signature look." This look may come from a source like a museum or historic place such as the Musée des Arts Decoratifs in Paris, the Royal Pavillon at Brighton or New York's Metropolitan Museum of Art. However, Brunschwig & Fils "secret weapon" remains its extensive archives.

"I don't even know how many documents we have," admits Marshall. "But examples might include a piece of an 18th century costume or a 19th century bed coverlet." Brunschwig's designers pore over these samples, looking at construction and coloring so they can produce a modern equivalent using today's technologies and hues.

Concra admits that she has to change her frame of mind when coloring for the contract market. "We would rarely use purple for a residential offering," she says. "In contract, it's a staple." She also points out that contract colors are grayer and darker and the individual components of wovens must blend together, not pop out.

Of course, color alone does not a contract textile make. Contract textiles also have to meet exacting standards. "We have always been conscious of



meeting tests," reports Marshall. "However, we adopted the ACT standards at NeoCon 94, and it's made everyone's life easier."

For spring '95, Brunschwig & Fils introduces four patterns for contract that are well-priced, durable and frankly gorgeous. Sun, Moon and Stars is a woven material inspired by a Winterthur document that features its namesakes: suns, moons and stars. At \$32 a yard, this heavy-duty wear material, along with the companion wallpaper and boarder, would be a stellar addition to many hospitality settings.

Aigrette, a grospoint, comes in with a price point in the \$50s and a heavy duty upholstery rating. "We took the design from a French needlepoint collection that has been around since Napoleon's time," explains Concra.

The last two offerings, Les Grandes Fleurs and Couvert de Feuilles, are surprisingly durable chenilles. Les Grandes, priced in the \$70s, was taken from a fortune damask that translated well into a heavy-duty chenille. Medium-duty Couvert was created from a thumbnail sketch as a companion piece to Les Grandes with a price point in the \$60s.

More contract offerings are on the way from Brunschwig, as befits a venerable textile house with remarkable archives.

But the design department also works closely on special orders to generate new fabrics. And another valuable source exists in the company's contract sales force, who get to see what designers are envisioning from front row seats. Designers with ideas for the next great contract fabric should remember that Brunschwig representatives are ready to *faites attention!* ☛

Circle No. 260

Surprise!

Four durable, practical, well-priced contract fabrics are on the way from Brunschwig & Fils—yes, Brunschwig & Fils

By Amy Milshtein





Design at work.

iA It's creativity improving performance. It's the excitement in The InterActive Office™. It's only from The New Vogel Peterson. And it's only a call away: 1-(800)-942-4332.

LICENSED FROM ART COLLECTION

TANIS . . .

a new shape for your office plan

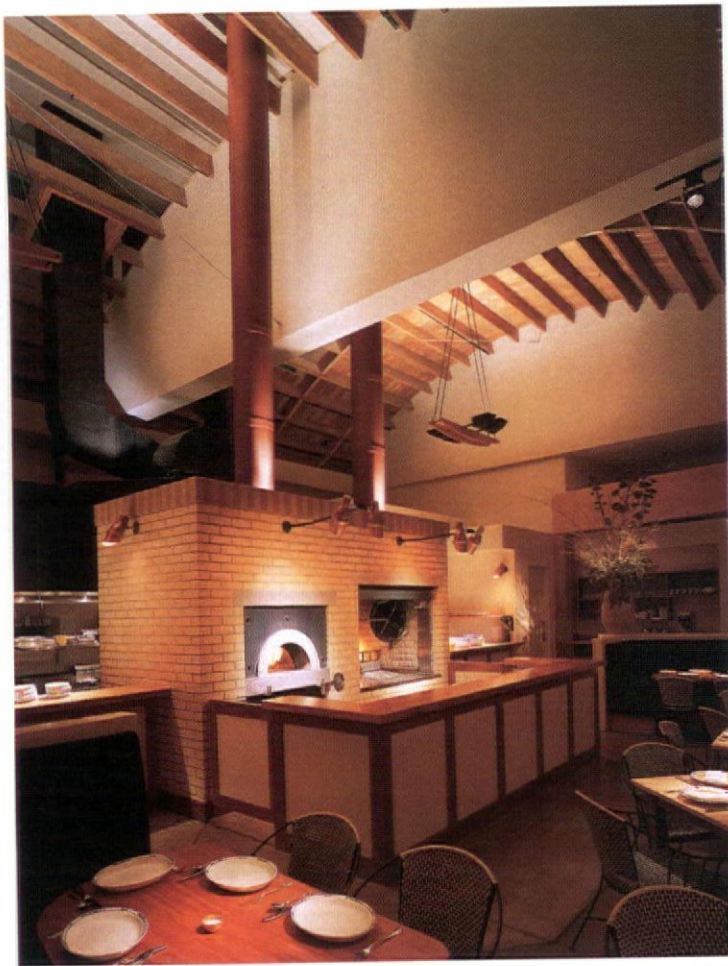


Tanis. This attractive new line of lounge furniture from Davis Furniture brings new shape to your office plan. The distinctive "Bateau", boat shaped, curve is repeated in the sofa, loveseat and chair. These flowing lines are echoed in the unique matching rectangular, triangular and square side tables.

Tanis - shaping up to be a unique addition to your office plan.

Still Hungry

Americans crave dining out, but architects and interior designers will need to help embattled restaurateurs to keep them coming



The oven, grill and rotisseries at San Francisco's wildly popular LuLu (above), designed by Cass Calder Smith, AIA, mesmerize patrons with the spectacle of fresh food and fire. Photograph by Michael Bruk.

How can you eat more and not gain weight? Perhaps the easiest way to defy dietary common sense is to join the food service business. The outlook for food service sales in 1995 is "solid but not robust growth," according to the National Restaurant Association in its *1995 Foodservice Industry Forecast*, which projects total revenues of \$289.7 billion, an increase of \$12.9 billion over 1994. If real sales (sales adjusted for inflation) advances 2.4% in 1995, just behind a projected 2.7% gain in real gross domestic product, why do many restaurateurs still feel hungry? There just may be "too many restaurants chasing too few mouths," as Peter Oakes, restaurant analyst for Merrill Lynch recently complained to *Forbes*.

Market saturation is a fact of life for both fast-food restaurants and full-service restaurants. Rapid growth in fast-food, whose revenues should reach \$93.4 billion or 48.7% of the \$201 billion in estimated total restaurant sales for 1995 and register 5.0% real annual growth, remains fueled by unit expansion rather than increased sales per unit. Thus, fast-food chains such as McDonald's, Burger King and Taco Bell are continuing their quest for nontraditional sites—such as Wal-Mart, Home Depot, Sears, service stations, convention centers, college student unions and the like—as well as emerging overseas markets such as the booming Asian economies. Yet the chains are also working overtime to increase sales per unit through attractive price points for individual items, bundled value meals and tastier meals with more herbs and spices but less fat.

Full-service restaurants face similar challenges, compounded by the growing demand by customers for the design and location to measure up to the food, service and price. Though full-service restaurants still claim a substantial share of the restaurant business, projected to attain \$87.8 billion in sales for 1995 or 30.3% of total restaurant revenues for a modest gain of 0.7% in real annual growth, they find themselves crowding one another for market share. Independent restaurateurs will be particularly hard pressed by dinner-house chains such as Brinker International (Chili's Grill & Bar, Brady's American Grill), Cracker Barrel, Shoney's, Denny's,

Red Lobster and Bertucci's, who are all determined to keep expanding. No matter how intense the heat in the kitchen gets, no one will be able to ease up by cutting corners, even as patrons increasingly call for more ambience, ethnic cuisine, espresso beverages, carryout and outdoor or *al fresco* dining.

Restaurateurs have cause for optimism nevertheless. They may lack the latitude to raise prices, since Americans continue to fret about gains in household income or purchasing power despite a 3.2% gain in consumer real disposable income in 1994 that should drop to 2.7% in 1995. However, their customers like dining out, and stretch their dollars to make it possible. Dining out is considered to be one of the most satisfying pastimes in the 1990s both as a time-saving convenience and as a pleasurable way to socialize with family and friends.

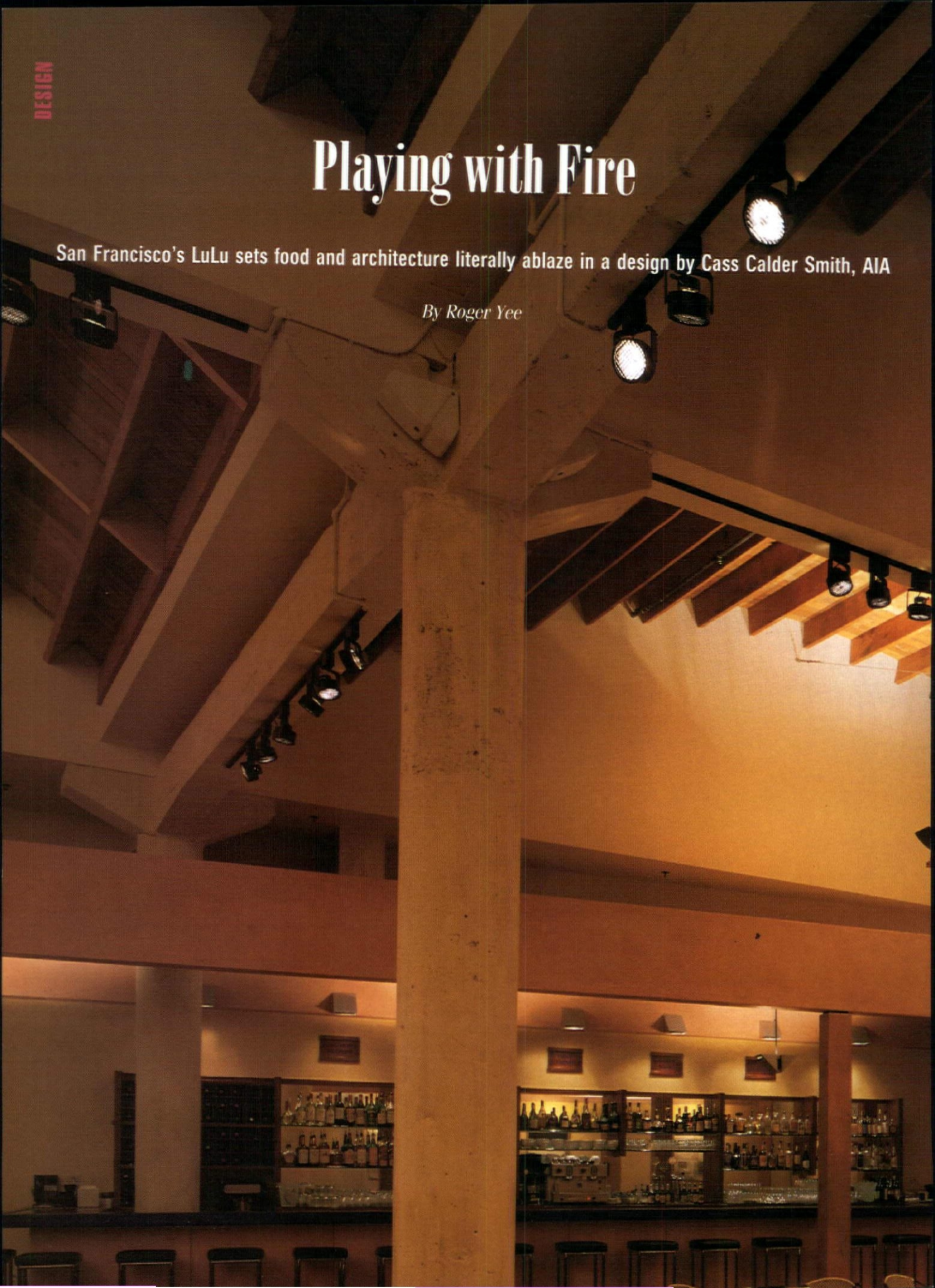
How can restaurateurs hope to prosper in today's economic climate? The NRA observes that trimming labor costs and integrating computers into the restaurant business have helped. Interestingly enough, restaurateurs are finding that they get better results by encouraging higher productivity from employees than by dismissing them, so they are endeavoring to treat employees as well as patrons as "customers." Computers have revolutionized restaurant management by making it possible for individual proprietors as well as the management of chains to monitor their financial and operating data, schedule labor, manage seating, plan menus and track inventory and purchasing in real time.

What the restaurants featured on the following pages show is that there is always room for a new restaurant concept—providing the food, service and pricing are commensurate with the design and location. The restaurant business will never get easier unless population growth and real income gains outstrip the number of restaurant seats being added each year—or restaurant customers decide to settle for less. Fat (polyunsaturated) chance. ☺

Playing with Fire

San Francisco's LuLu sets food and architecture literally ablaze in a design by Cass Calder Smith, AIA

By Roger Yee





Raw ingredients: A 1910 warehouse retains its unvarnished spirit as the home of LuLu, a San Francisco restaurant featuring rustic food of the French and Italian Riviera. It has been transformed into an indoor piazza featuring a raised bar, a raised dining platform and a sunken main dining area in a design by Cass Calder Smith, AIA based on Michelangelo's Campidoglio.

In any view of the spacious floor of LuLu, guests eyes are inevitably drawn to the brick, wood-fired oven, grill and rotisserie (below). Fire in its various manifestations has become a potent symbol of simplicity and purity in restaurants of the 1990s, along with first-rate ingredients.

Perhaps the only event that sends tremors through San Franciscans besides an earthquake is the birth of a great restaurant. The opening of LuLu, serving a simple yet delicious French and Italian Riviera cuisine in a starkly beautiful setting at 816 Folsom Street designed by Cass Calder Smith, AIA, literally redrew the city's gastronomic map in January 1993. "After three visits, I can only say that the food has been terrific," wrote an ecstatic Patricia Unterman, restaurant critic of the *San Francisco Chronicle*. Caroline Bates told readers of *Gourmet*, "Perhaps not everyone would call a renovated 1910 warehouse seating some 180 diners 'home' exactly, but there is no doubt that the public has really taken to LuLu, the most exciting restaurant to open in the city since Postrio and the Cypress Club." "Make room on your 'Important Restaurants' list for LuLu," advised Janet Hazen in the *San*

has drawn traffic to the area, and Yerba Buena Gardens, the just-completed arts and cultural center nearby, will attract still more. Yet many of the buildings on Folsom Street were leveled by the earthquake of 1989 and not replaced.

When the owner of the 8,300-sq. ft. warehouse that would house LuLu invited Hearon and Clement to develop a coffee shop within the space, the two promptly realized that the site needed a stronger concept—and came up with LuLu. Hearon, one of the guiding forces behind the Rattlesnake Club in Denver and the Coyote Café in Santa Fe, and Clement, a veteran of the Brasserie Savoy in San Francisco and An American Place in New York, shrewdly read the mood of the 1990s as one of studied simplicity. "There was growth potential being near the Moscone Center, but Louise and I felt it was better to start by being a strong *local* restaurant," explains Hearon, who is operating partner and co-developer with Clement as well as executive chef of LuLu. "We decided to be where there was a gap in the market: not deluxe high-end, not neighborhood ethnic. We wanted a place that was lively and fun where we could serve rustic French and Italian food at attractive prices."

To set the stage for food from the wood-fired oven, grill and rotisserie served family-style on Italian pottery plates, they asked architect Cass Calder Smith to evoke the sunny, earthy Riviera coast inside the 85-year-old warehouse. Though the space was undeniably large, providing what local restaurant critics call "Grand Canyon intimacy," it had one notable virtue in its high, double barrel-vaulted ceiling. Smith saw the possibility of evoking an outdoor piazza based on Michelangelo's Piazza del Campidoglio in Rome of 1536 inside the restaurant, and created a powerful, unadorned architecture to complement Hearon's cuisine of basic ingredients transformed by fire.

How does an empty warehouse become a vivacious restaurant? "The cavernous, empty space needed a dramatic form, so I chose the Italian piazza as a model" says Smith. "I was inspired by Michelangelo's design for the Campidoglio, which joins the Palazzo dei Conservatori, the Palazzo del Museo Capitolino and the Palazzo Senatorio in a trapezium-shaped plan with a central ellipse."

Smith angled the east and west walls of the room to open towards the rear and raised the floor on each side as a bar and a dining area. In the center, he drew an ellipse and sank it two steps below grade to be the main dining area. On the back wall, he placed what would become the *pièce de resistance*, an oven—a heroic sculpture of brick, vents and pipes whose roaring flame would greet every patron—as the gateway to the kitchen behind it.

What makes these bold gestures work is the careful detailing they have received. Knowing San Franciscans crave sunlight in a climate too cool for *al fresco* dining, Smith cut skylights in the barrel vaults to wash



Francisco Bay Guardian, "the hot new South of Market brainchild of Reed Hearon and Louise Clement."

A few years ago LuLu's executive chef Reed Hearon and general manager Louise Clement might have looked askance at anyone who asked them about *haute cuisine* at the corner of Folsom and Fourth Streets. In a city that regards gourmet dining as a performing art, the neighborhood known as SoMa or "South of Market Street" remains a rough-and-tumble industrial district that dates back to the 1850s—for all its gay bars, rock, comedy and jazz clubs, a wholesale flower market and trendy restaurants. True, the Moscone Convention Center, standing just around the corner from LuLu,



Two new faces at LuLu are LuLu Bis (above, left), a small dining room seating eight to 14 diners at long tables, and LuLu Café (above, right), a café for lighter fare. Although both businesses were added only after LuLu proved its viability, they have won loyal patrons who like their distinct character.



over LuLu, added solar baffles to graze the sun's rays, and custom designed pendant luminaires for evening use. To invite passersby to peer inside, he curved the side-walk facade into a concave wall (his humble offering to Borromini) and punched out small, irregularly spaced windows (his gesture to Le Corbusier). For the finishing touches, he chose materials that would recall Mediterranean construction, including sandblasted Douglas fir, integral colored stucco in earthy hues, sturdy wood tables, chairs and stools of wood or steel and rattan or leather, and floors of ceramic tile and integral colored concrete.

Like other savvy contemporary restaurateurs, Hearon paid close attention to the

indoor piazza to feast on spit-roasted king salmon with *salsa verde*, rotisserie pork loin rubbed with garlic and fennel, and baked Dungeness crab with red pepper *aioli* are proving even geography is not destiny at the corner of Folsom and Fourth. ☺

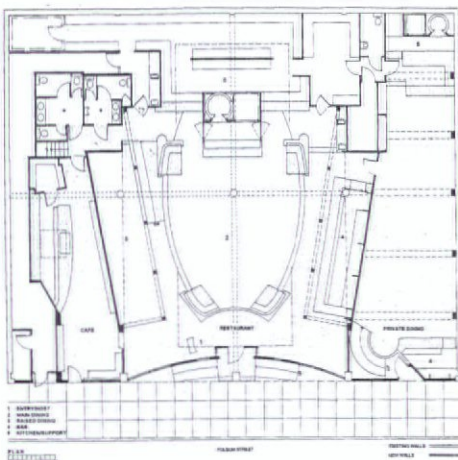
Project Summary: LuLu, LuLu Bis, LuLu Café

Location: San Francisco, CA. **Total floor area:** 8,300 sq. ft. **No. of floors:** 2. **Average floor size:** 7,800 sq. ft. (1st), 500 sq. ft. (2nd). **Total seating capacity:** 300. **Cost/sq. ft.:** \$125 (excluding kitchen equipment). **Paint:** Sherwin Williams. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Masonry:** H.C. Muddox. **Flooring:** Golden West Concrete. **Carpet/carpet tile:** Conklin Brothers. **Lighting:** Shaper Lighting. **Door hardware:** Schlage, Baldwin. **Laminated safety glass:** Monsanto. **Window frames:** All-Weather Aluminum. **Window treatment:** MechoShade. **Dining chairs:** Fong Brothers, Lombard. **Dining tables:** Lawrence Gandsey. **Lounge/cocktail seating:** Belson. **Cocktail tables:** Crespi Woodworking, West Coast Industries. **Banquette seating:** Congress Seating. **Upholstery:** Congress Seating. **Other occasional furniture:** Crespi Woodworking. **Architectural woodworking and cabinetmaking:** Tso Construction. **Signage:** Faultline Design, Neon, Neon. **Planters, accessories:** Michael Daigan. **HVAC, fire safety, security:** USA National Construction. **Plumbing fixtures:** American Standard. **Cooking range, refrigerator/freezer:** J&R Manufacturing. **Client:** Rowena Wu. **Architect:** Cass Calder Smith Architecture Inc. **Structural engineer:** Preece/Goudie & Assoc. **Mechanical and electrical engineer:** O'Kelly & Schoenlank. **Food service consultant:** Nayo Ulloa. **Acoustician:** Charles Salter. **Restaurant supply contractor:** East Bay Restaurant Supply. **General contractor:** USA National Construction (Lulu), Pacific General Construction (Lulu Bis). **Furniture dealer:** Belson, Fong Brothers, Luby Assoc. **Photographer:** Michael Bruk, Christopher Irion.

An Italian piazza is hidden within LuLu's walls

design by participating in its development from start to finish. His reward was not long in coming. LuLu reached full capacity after only three months—the result of a superb cuisine priced at \$8-14 per entrée, a young, attractive and carefully trained staff and a physical presence that restaurant critics have repeatedly cited along with the food. Business was so good that Hearon asked Smith to develop the commercial spaces left vacant on either side of the east and west walls into LuLu Bis, a small dining room seating eight to 14 diners at long tables, and LuLu Café, a café for lighter fare.

Were Hearon and Smith to revise anything, it might be the table spacing. "It's a comfortable space, and a dramatic one too," Hearon says. "If we did it over, I would only make it less crowded." Though LuLu is very noisy—the chefs wear headsets—because ceiling and floor were left exposed rather than covered by ceiling tile or carpet, this doesn't seem to upset anyone. In fact, the foodies and friends gathering in LuLu's





The Last Emperor's Restaurant

How Adam D. Tihany International turned 25-year-old, Art Deco-style Shun Lee Palace, located on Manhattan's Upper East Side, into a restaurant fit for a late 20th-century king

By Amy Milshtein

Year of the Dragon: Even in this Year of the Boar, New York's Shun Lee Palace features an urbane, etched glass dragon that snakes its way from the café space (opposite) to the rear of the restaurant.

Adam D. Tihany Ltd. designed the restaurant to become more formal as patrons move deeper into the space. The front (right), or café, has doors that open casually to the street for summer dining.



After a morning of bustling along Park Avenue, 57th Street or Madison Avenue, a New Yorker's fancies invariably turn to thoughts of lunch. But where does the jaded, pampered and worldly-wise Gothamite want to dine? Somewhere new, of course. Which is just what he or she will find in the Big Apple's latest Chinese restaurant, Shun Lee Palace, designed by Adam D. Tihany International Ltd.

But wait. There's something vaguely familiar about this place. Certainly not the menu nor the design. Perhaps it's the association New Yorkers could make

between the Upper East Side address of 155 East 55th Street and fine Chinese cuisine. Or could it be the familiar face of owner Michael Tong, who has managed Shun Lee Palace at this location for the last quarter of a century and shepherded it through its latest incarnation?

"This is the Palace's third design," recalls Tong, who has been in the restaurant business for 30 years and is credited with introducing many regional Chinese foods to the American palate. "In 1982, I went with an Art Deco interior. But with the new century coming up, it was time to change the space again."

Tihany agrees. "After 25 years any restaurant's main asset is its clientele and reputation," he says. "The time always comes when a dedicated owner feels that he should do more for his old friends and customers." One way to do more, of course, is to invest in new surroundings.

First, however, a restaurateur must find the right designer. Tong remembers the arduous process of interviewing "everyone" before finding Tihany. "His ideas really clicked with mine," he says. The results speak for themselves.

Neither designer nor client felt compelled to recreate or remember the Shun Lee Palaces of the past, choosing instead to start with a blank canvas. As patrons move through the new space, the restaurant unfolds like a complex myth. Instead of using words, Tihany tells his story with color, material and light.

The designer created a fantasy tour of an emperor's palace within the restaurant's deep, H-shaped space using imperial colors, ancient symbols and modern details. The journey starts in the café at the front of the restaurant, Shun Lee Palace's most relaxed space. Representing a modern

Chinese garden, the café is adorned with etched glass doors that open to the street for summer dining, as well as mahogany walls and finely crafted Fortuny lighting. The bar anchors the far end of the space while the etched glass tail of the Imperial Dragon snakes along the ceiling.

Guests pass through custom cast bronze gate sculptures to gain entry to the middle of Shun Lee Palace, a long, thin jewel of a space that could be compared to the inside of a Fabergé Egg. Glass mosaics in royal blues, emerald greens and ruby reds shim-

Guests can follow the dragon to its fiery burst of a head

mer overhead while an intricate carpet turns the floor into a dramatic spectacle. The effect is intimate and regal.

With the main dining room, an area Tihany calls "the inner sanctum, most lavish and formal," the space ends. Walls are covered in deep blue suede to set off burgundy brocade banquettes. Sconces of copper and steel represent ancient shields and swords. Golden recessed panels display antique Asian artifacts Tong collected himself,



including snuff boxes and tea pots, some from the Ming Dynasty. Overhead, the etched glass dragon winds its way to the back of the room ending in a fiery burst of a head.

Even though the interior is dazzling, Tong is savvy enough to know that design and food walk hand in hand. "We change dishes all the time," he says. "For the re-design, however, we lightened up our menu." Under the guidance of three new master chefs from China, the kitchen now offers modern interpretations of historical dishes from the six regions of China, such as South Sea turtle in rock candy, Shanghai eel and Singapore's Own pork tenderloin. A light spa cuisine is also offered.

For these delights New Yorkers can spend \$19 per person for a *prix fixe* lunch or \$30 à la carte. Dinner runs about \$50 per person. While these numbers fly in the face of Chinatown prices, the atmosphere's ingenious blend of Eastern order and Western luxury cannot be matched. "This blend is a must in a contemporary concept of a Chinese restaurant," explains Tihany. "The design pays homage to the New York style of luxury while showcasing traditional colors materials and moods."

One tradition ignored by both client and architect was the practice of *feng shui*, the 3,000-year-old, complex Chinese design tradition that divines how the orientation and shape of a space will affect the fortune of its inhabitants. "*Feng shui* is for establishments that do not work," says Tong. "We have been prosperous and lucky for over 20 years so there was no need to touch a good thing."

To keep the good thing going, Shun Lee Palace was constructed on a very fast track. In fact, the most difficult part of the process was completing a project that Tihany had estimated at four months—in just seven weeks. "I just couldn't stay closed that long," remembers Tong.

The results, however, are satisfying to designer and client alike. "A New York landmark of the caliber of Shun Lee Palace deserves only the highest quality of work," says Tihany. "I believe we achieved the luxury, opulence and distinction worthy of it." As for gourmet New Yorkers, they can thank Tong and Tihany for a new and distinguished Chinese restaurant that won't besiege them with hunger pangs a half hour later. ☺

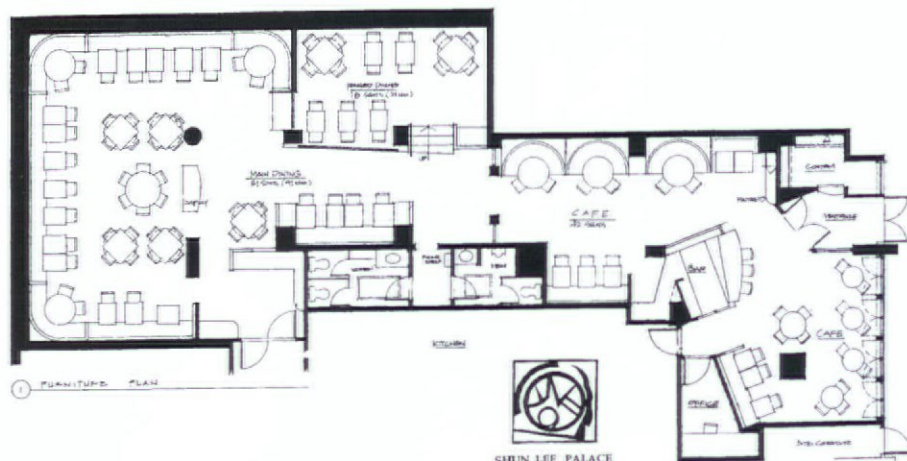
Project Summary: Shun Lee Palace

Location: New York, NY. **Total floor area:** 5,000 sq. ft. **No. of floors:** 1. **Total capacity by tables or guests:** 148 seats. **Wallcoverings:** J.M. Lynne. **Paint:** Albert Pearman, Erica Friedman. **Laminate:** Nevamar. **Solid core panels:** Showcase Woodworking. **Carpet:** Couristan. **Lighting fixtures:** Glasstech Industries, Kamikaze, Fortuny, Lucifer. **Doors:** Showcase Woodworking. **Door hardware:** Kamikaze. **Window treatments:** Park Upholstery, Jack Lenor Larsen. **Railings/screens/grill work:** Kamikaze. **Dining chairs:** Shelby Williams. **Dining tables:** West Coast



Industries. Lounge/cocktail seating: Shelby Williams, Design Link. **Cocktail tables:** West Coast Industries. **Banquette/built-in seating:** N.Y. Seating. **Upholstery:** DesignTex, Kravets. **Window treatment:** Jack Lenor Larsen. **Other occasional furniture:** Showcase Woodworking. **Architectural wood-working and cabinetmaking:** Showcase Woodworking. **Signage:** Acme Awning, Kamikaze. **Fire safety:** Jam Consultants. **Guest toilet plumbing fixtures:** American Standard. **Client:** Shun Lee Palace, Michael Tong, owner. **Interior designer:** Adam D. Tihany International, Adam D. Tihany, principal; Rafael Alvarez, project designer; Gregory Stanford, project manager and supervisor. **General contractor:** P.C. Construction. **Construction manager:** Robin Cheng. **Photographer:** Peter Paige.

Comparable to eating inside a Fabergé egg, the restaurant's middle section (opposite) features raised dining and an intricate glass mosaic ceiling. The most lavish and formal of the three spaces, the main dining area (above) boasts rich materials and hues. Golden recessed panels display antique Asian artifacts that owner Michael Tong has collected, including snuff boxes and tea pots, some from the Ming Dynasty.



Blue Sky Dining

American pop culture collides head-on with the Côte d'Azur at Toulouse/Azur, Minneapolis, designed by Shea Architects to attract you no matter how you want to eat

By Jennifer Thiele Busch

George Jetson, Jane his wife, daughter Judy and his boy Elroy would feel comfortable here, amidst an array of free-standing glass partitions, mirrored walls, illuminated etched glass tables, perforated metal and acrylic bar and stainless steel furniture—all spread lavishly across 19,000 sq. ft. of space beneath a gilded barrel vault atrium that coaxes the eye ever upward towards the starry heavens. But so would the average Minneapolis resident who is out for a business lunch, a retreat from shopping or a drink with friends, harboring no intentions of space flight. Toulouse/Azur cannot help inspiring visions of the future, but it does so warmly with a space- and scale-taming design by Shea Architects.

The Gaviidae Common shopping in the heart of downtown Minneapolis, boasts a striking design by Cesar Pelli, renowned retail anchors Saks Fifth Avenue and Neiman Marcus, and such upscale national retailers as Talbot's, Eddie Bauer and The Museum Company. Patrons with an inkling

of the sophisticated retail environment they can expect to find are not disappointed when they behold the two five-story towers linked by the city's popular skyway system and a soaring atrium.

They may be mildly shocked, however, when happening upon Toulouse/Azur, the concept of restaurateur Richard D'Amico of D'Amico Partners, which occupies the entire top floor of the Saks tower with a striking presence that integrates fine dining (Azur), a lounge, bar, deli cafeteria (Toulouse) and a ballroom/conference center. Though the food is highly rated, the space offers more than culinary surprises. "Azur...takes big risks—maybe more than any other Twin Cities restaurant," noted *Minneapolis-St. Paul Star Tribune* restaurant reviewer Jeremy Iggers. "Azur is lively, exciting and uneven. It has a level of energy and creativity that makes many other restaurants seem staid and pretentious."

Despite its retail setting Toulouse/Azur was always intended to be a destination unto itself, rather than merely a convenience for

Minnesota's mysterious Northern Lights burst over France's Côte d'Azur as Toulouse combines geographical references beneath an atrium dome in an upscale downtown Minneapolis shopping mall. The cafeteria-style dining area (opposite) is just one of several elements included in D'Amico Partners' restaurant concept for the top floor of Gaviidae Common. Nearby, a slick, futuristic bar and lounge area (left) makes the transition between the casual Toulouse and the fine dining environment of Azur.





Set atop the five-story Gaviidae Common in a glass turret, the full-service Azur (below) maintains the rich colors and finishes of the neighboring bar and lounge (opposite), but is warmer and more sophisticated with wood paneling, heavily upholstered banquettes and constant streams of sunlight or mood lighting, depending on time of day.

hungry shoppers. As an establishment with a life beyond the retail environment, Toulouse/Azur satisfies a range of needs. "Richard positioned the restaurant to be a place where one can feel comfortable in various forms of attire and for various dining agendas," explains Shea Architects project manager Gregory Rothweiler. That includes business lunches or larger business meetings, casual dining, a quick bite to eat or night life in the bar and lounge. "The space does its part to contribute to that mission," he notes.

Patrons can choose between Toulouse's lighter, Mediterranean gourmet cafeteria-style

well to an arrangement whereby the ballroom, Toulouse, Azur and the bar and lounge area can be served by one large kitchen simultaneously. At the center, a horseshoe-shaped, granite-and-tile water fountain defines the main circulation path for the entire floor. Geometric forms and details such as curved ceiling coves and conical columns ease the transition between elements. "The entire space is very integrated," explains Rothweiler.

Doused in sunlight from overhead, dotted with palm trees and bordered the full length of two sides by the water fountain—all references to the sunny coast of Southern



menu served in an expansive space beneath the atrium dome, or Azur's full-service French Mediterranean cuisine served in a much more intimate, upscale dining environment. While the hustle and bustle of one space contrasts the quiet intimacy of the other, their designs are complementary in what Rothweiler refers to as "duality of scale." The soaring height of

France—the linear Toulouse represents a warm and welcome escape from the cold Minneapolis winters. Location references were not ignored however. "The blue and white painted atrium ceiling with gold leaf accents is supposed to represent the Northern lights," notes Rothweiler. "It is a sort of abstraction of the nighttime sky."

Good neighbors that share more than a few ingredients

Toulouse is deliberately brought down to a smaller scale in Azur, reinforcing each establishment's particular character.

It was Shea Architects' assignment to design smooth functional and aesthetic transitions between the variety of elements constituting Toulouse/Azur. A horseshoe-shaped floor plan ringing half of the atrium lent itself

On one side of Toulouse, 30-ft. walls open the ballroom into this atrium space. At back, a freestanding curved glass wall offers tantalizing glimpses into the bar and lounge area and beyond, into Azur. The effect is one of a layering of space that becomes increasingly intimate, culminating in a rounded glass turret that houses Azur's raised dining floor.

"The bar acts as the knuckle between the two dining areas," explains Rothweiler. Slick and sedate, the bar and lounge use varying patterns of black terrazzo flooring, painted black ceiling, neon lighting, stainless steel and leather furniture and illuminated deep purple columns to establish a futuristic look that Rothweiler likens to "the Jetsons on speed."

Moving into Azur past a purple colonnade, patrons will find that the design retains the colors and some of the "urban edge" of the bar and lounge. "It shares materials such as the stainless steel, terrazzo and neon, but also introduces heavily upholstered banquettes and warmer wooden walls," explains Rothweiler. "It represents a cocoon within the larger urban context of the rest of the space."

Azur's wood paneling is actually economical, maple-stained flakeboard, and the fireplace between bar and lounge and restaurant is fashioned from an industrial-grade wok. "We used a lot of visual tricks that are more cost-effective than custom design," says Rothweiler. Apparently the eye is not the only thing that can be tricked by Azur's provocative design. "For a few short hours, you get to feel like somebody a lot hipper than you really are," wrote the *Star Tribune's* *l'ggers*.

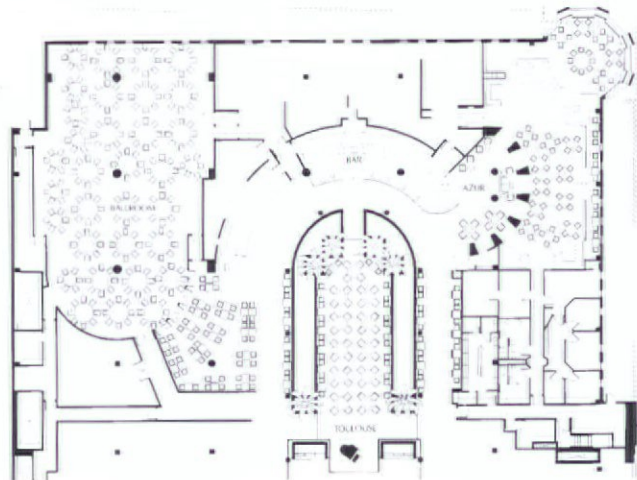
Azur's lighting also conjures fantastic images. "People comment on how dramatically different the space looks when it goes from natural to artificial lighting." By day, sunlight pours in through full height windows with energetic intensity. By night, the mood switches to more of a *film noir* feeling, which Rothweiler likens to New York's infamous Rainbow Room and scenes from the first *Batman* movie. "It reminds me of one image of the Joker is sitting at his desk," he reveals.

The range of design influences from Cannes to Orbit City to Gotham may sound like too big an aesthetic leap to some. One look at Toulouse/Azur, however, proves that the designers have bridged the gap as seamlessly as Minneapolis has bridged its downtown with walkways in the sky. ☺



Project Summary: Toulouse/Azur

Location: Minneapolis, MN. **Total floor area:** 19,000 sq. ft. **No. of floors:** 1. **Total cost:** \$2.6 million. **Flake board wall paneling:** custom by Frenz Woodcraft. **Flooring:** Verona Marble Co. **Carpet:** Mohawk, Suncraft Mills. **Lighting fixtures:** Ve Art, Halogen Source, Bardovier & Toso. **Dining chairs:** Montis, Xo, Flyline. **Bar seating:** Ligne Roset. **Lounge/cocktail seating:** Montis. **Banquette seating:** custom. **Upholstery:** Montis, Brayton Textiles. **Dining tables:** custom, Falcon. **Lounge/cocktail tables:** Ligne Roset, Xo, Frenz Woodcraft. **Architectural wood-working/cabinetmaking:** Frenz Woodcraft. **Planters, accessories:** Flyline, Interior Tropicals, Alessi, Mepira, Schonwald, Royal Daulton International. **Photo artwork:** Leah Demchick. **Client:** D'Amico + Partners Inc. **Architect:** Shea Architects Inc. **Interior designer:** D'Amico + Partners Inc. **Lighting consultant:** Schuler & Shook. **Photographer:** Christian Korab.



Something's Fishy

At the Atlanta Fish Market, Atlanta, Zakaspace designs an "add-on" building to convince customers what's new is old

By Holly L. Richmond

Historic details of early 1900s train stations are maintained in the main dining room (opposite) of Atlanta Fish Market with the aid of clapboard walls, 1930s Art Deco-style light fixtures, leather and burlap bag upholstery, as well as 19-ft. ceilings. The generous and comfortable space is perfect for families and large gatherings. All customers are greeted by two artistic details set front and center as they enter: the mosaic tile in the foyer (below) that mimics the scales of a grouper, and a 55-ft. long mural on the far wall that depicts famous people and places in Atlanta.

Is it "reverse renovation" to construct a building in 1993 that appears as if it has been around for nearly a century? The new Atlanta Fish Market restaurant and adjoining Pano's Food Shop give Atlantans the feeling of a tried and true institution. Call it what you will, the new/old space attests to the skills of Zakaspace Inc., the architecture firm with offices in Atlanta and Ft. Lauderdale, Fla., owned by the brothers Peter and Spiros Zakas.

The restaurant brings to life a concept developed by Pano Karatassos, president and co-owner of Buckhead Life Restaurant Group (BLRG), a company boasting nine of Atlanta's best restaurants, food shops and seafood distribution centers. Karatassos' earliest plans were much more modest. His original intent was to convert a deserted restaurant called "The Spot" into a down and dirty fish house by incorporating the existing kitchen into a new design.

As the concept of the Atlanta Fish Market grew, however, so did the building's requirements. Before long it became clear "The Spot" was not worth saving, so the structure was leveled and Zakaspace started from scratch. "Having this open piece of real estate in Buckhead gave me a good deal of latitude for establishing another successful restaurant, but I was not dead-set on any particular design theme," remembers Karatassos. "I threw ideas out to Zakaspace and the concept blossomed like crazy."

Everyone knew from the start that the Atlanta Fish Market would have to be exceptional. Buckhead, a 28-sq.-mile area, is known as the entertainment capital of Atlanta with 215 different places to eat and drink. The Atlanta Fish Market thus developed from a simple restaurant and food shop into a mini corporation of sorts, with space to accommodate a restaurant with two separate dining rooms, a bar with its own kitchen, a second floor private dining/banquet room, and a crab porch and lounge—plus a boutique-style food shop and the BLRG corporate offices.

Karatassos decided to incorporate architectural elements from the South and from the past. Because Savannah, his hometown and an historic seaside city, seemed the perfect place to hunt for details, he and the Zakaspace team packed their bags for a whirlwind tour, canvassing train stations, house porches, the waterfront area and old fish shops. "Researching was my favorite aspect of this project," says Karen Schultz, project designer at Zakaspace. "Pano wanted to incorporate several periods of architectural style, making the restaurant an evolution or progression through time."

Architecturally, this idea has been translated into a time-honored, "add-on" plan. The main building, fashioned after a long and narrow brick 1920s train station, provides the spine for "additions" that were supposedly constructed over the years to accommodate the expanding business. Schultz explains that the design of the Atlanta Fish Market resembles an historic narration, so customers sense that a story is being told as they walk through.

Here's how the tale goes: The 1920s building, worn and torn yet still functional,







main floor. A customer can also choose to eat at the bar or on the crab porch, or to browse through Pano's Food Shop for tempting baked goods, preserves, fresh fish and other favorite menu items from BLRG.

Having time to explore all eras in the 13,000-sq. ft. space is never a problem for customers. Like the building's design, the notion of a choice in seating location is a slight departure from the truth. The wait is close to an hour at lunch and dinner guests often wait up to two hours, so most take whatever table is available first.

It is Pano's Food Shop above everything else that gives the building its "been there" milieu. White clapboard walls, 1950s lighting fixtures, retro wallpaper with mermaids and tropical fish, sheet rubber floors and a traditional porch with rocking chairs combine to create its distinct, mid-century Savannah charm. "I am most proud of the food shop," says Karatassos. "The idea was like shooting craps. I had no idea whether it would be successful in a restaurant atmosphere. But people love it. Some shop before or after dinner, and some use it just like a grocery store."

(He could also boast of something that guests will never see. Atlanta Fish Market is the nation's first restaurant to be HACCP or Hazard Analysis Critical Control Point certified. HACCP certification is a system of pre-

was the original fish market. (The antique wooden revolving door, interior Art Deco lighting fixtures, wide-plank hardwood floors, and 19-ft. ceilings enhance the feel of the time period.) Located at the rear is a 1930s geechee crab lounge and porch with

No need to fish for compliments

a small kitchen defining it as the first eatery. As the food became more popular, additional dining and kitchen space was necessary, so the main kitchen—no frills and all efficiency, set in clear view of customers—was constructed.

"This room has a warehouse feeling, with exposed beams and brickwork, an open kitchen and glass freezers displaying the fish," remarks Spiros Zakas, design director of Zakaspace. "The German freezers, called 'reach-ins,' are a hit with customers. The chef pulls the fish out and prepares it right there." The daily menu is based on "Today's Catch," which ranges from Virginia flounder to Hawaiian opa, and such headline specialties as oysters, clams, shrimp, crab, and the largest 1 1/4-lb. lobster in the world.

Not only are patrons immediately presented with lunch and dinner options, but the building is their oyster—with over 300 seats and several entertaining possibilities awaiting them in the casual main dining room and the smaller, more contemporary dining room. The latter, presumably the last "addition" and hence called the 1990s room, is adjacent to and four steps up from the



ventive controls used by food processors and handlers to ensure food safety.)

Benjamin Yang, Atlanta Fish Market's general manager and one of its 150 employees, is well aware of the reasons behind the restaurant and food shop's popularity. "Buckhead is the premier business and residential area in Atlanta, so we knew it was smart to focus our efforts here," notes Yang. "But we made the restaurant comfortable and affordable as well, so it would attract a wide range of customers." The restaurant caters to customers in a 50-mile radius of Atlanta, but much of the noon crowd and bar patrons are local corporate executives who use the banquet/reception room on the second floor for company functions.

While the tastefully prepared seafood keeps customers coming back, the details reflecting different periods of architectural history help to make each meal a

The 110-seat bar area (opposite, top) is almost always full, offering a lighter menu of soups and pan-fried seafood below an amusing mural of sea creatures living it up. A more intimate mood is available at the 80-seat upper dining room (opposite, bottom). Down lights are recessed in the copper ceiling and filtered through suspended alabaster half globes.

Pano's Food Shop (below) is an enticing place to shop while waiting for a table, or to drop by and purchase fresh seafood and other specialty items for dinner at home. The shop gives customers a feeling of déjà vu with 1950s-style light fixtures, sheet rubber floors and food displayed in freezers and baskets as it was in "the good old days."

cal tile, upholstered booths and chairs, and Oriental runners throughout heavily trafficked areas.

Are customers sold on Atlanta Fish Market's historical account? "Most people don't ask about the architecture," Peter Zakas, project coordinator for Zakaspace, says modestly. "The food and service is fantastic, so that's what they notice. I can't take credit for that."

The restaurant and food shop's phenomenal reception suggest Zakaspace and Karatasos should take credit where it's due, all the same. Customers probably see no point in complimenting a familiar and congenial space that has apparently been welcoming them forever. Like folks say, if you're going to tell a lie, make it a good one. ☺

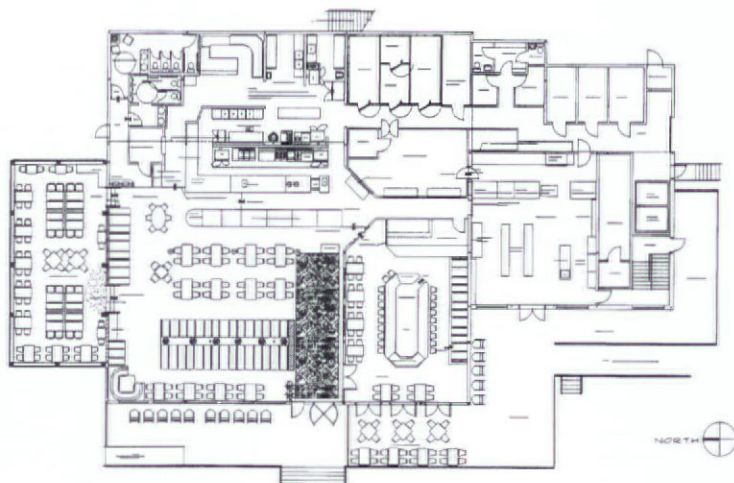
Project Summary: Atlanta Fish Market

Location: Atlanta, GA. **Total floor area:** 13,000 sq. ft. **No. of floors:** 2. **Number of seats including bar:** 352. **Total staff size:** 150. **Cost/sq. ft.:** \$250. **Wallcovering:** Vivacious Designs. **Laminate:** Duron. **Masonry:** Chattahoochee Brick Co. **Flooring:** Dal-Tile. **Carpet/carpet tile:** Prince Street Technologies. **Lighting:** Skyline Design, Wilbur Snow Co., Total Lighting Concepts, Classic Illumination, Vivacious Designs. **Glass:** General Glass. **Window treatment:** Shady Ladies. **Dining seating:** Bartolini Seating. **Other seating:** Classic Furniture, The Rocker Shop. **Upholstery:** Naco Fabrics, Duralee, Ametex. **Dining tables:** Corian, Packwood Industries, Heritage Productions. **Architectural woodworking and cabinetmaking:** Clay Gil, Brown/Philips. **Millwork:** Thomas R. Hobson. **Signage:** Brown/Philips. **Planters, accessories:** Vivacious Designs. **Full Swing, Lush Life Plants.** **Elevators:** Montgomery. **HVAC:** Bardi Company. **Fire safety:** Central Fire Protection. **Access flooring:** Armstrong. **Client:** The Atlanta Fish Market. **Architect:** Zakaspace. **Structural engineer:** Bishop Steel. **Electrical engineer:** Southland Electrical. **General contractor:** DBN Contractors of Atlanta. **Construction manager:** Gene Bothwell. **Mural:** Lee Bivens. **Photographer:** Mark Ballogg, Steinkamp/Ballogg.



unique affair. A history of Atlanta portrayed in a 55-ft. long mural by artist Lee Bivens has proved particularly intriguing. Trying to figure out the identities of the famous people and places, such as Margaret Mitchell typing *Gone With The Wind* or Ted Turner standing before the CNN building, is stimulating dinner conversation and eases the two-hour wait.

Whatever customers are talking about, the space is seldom quiet. "While the high ceilings are terrific for art work and adding to the train station concept, we had to be careful about acoustics," explains Zakas. "The noise level is conducive to serving large parties. Yet we didn't want it to be overwhelming." To absorb sound, the Zakaspace team specified painted acousti-



Time Machine

Adelbert Hall at Case Western Reserve University, Cleveland, raced winter to remodel or die—and won handsomely thanks to R.M. Kliment & Frances Halsband, Architects

By Roger Yee

June 23, 1991, started out as a quiet Sunday on the grounds of Case Western Reserve University, located in Cleveland's University Circle, the 500-acre campus that houses over 40 of the city's educational, cultural, medical, religious and social service institutions. The 3,227 undergraduates had gone home for the summer, leaving the school to faculty, administrators and some of its 5,531 graduate students. Then a fire broke out at historic Adelbert Hall in the afternoon, attacking the roof of the administration building and gutting the interior within its sandstone bearing walls. For Frank C. Borchert, vice president for budgets and planning at Case Western Reserve, and his colleagues, the tranquillity of Sunday morning would remain a cherished memory for the next two years—as the University and the firm of R.M. Kliment & Frances Halsband, Architects, hastened to restore and rejuvenate the four-story, 60,000-sq. ft. structure.

"There was little doubt that the University would try to save its oldest campus building," recalls Borchert, who represented Case Western Reserve in the reconstruction project. "Adelbert Hall represented our roots. It was built in 1882 and is listed on the National Register of Historic Places."

However, the threat of Cleveland's harsh winter put pressure on everyone to act. With the enthusiastic support of trustees and alumni, Dr. Agnar Pytte, the popular president of Case Western Reserve, embarked on a program that would restore the dignified, exterior elevations, insert a steel structure and modern mechanical and electrical systems inside the bearing walls, and create a handsome new interior complete with private offices and meeting rooms, additional floor levels and better circulation. Proof of the project team's ability to get things done could be seen by early November 1991, when the structure was successfully enclosed.

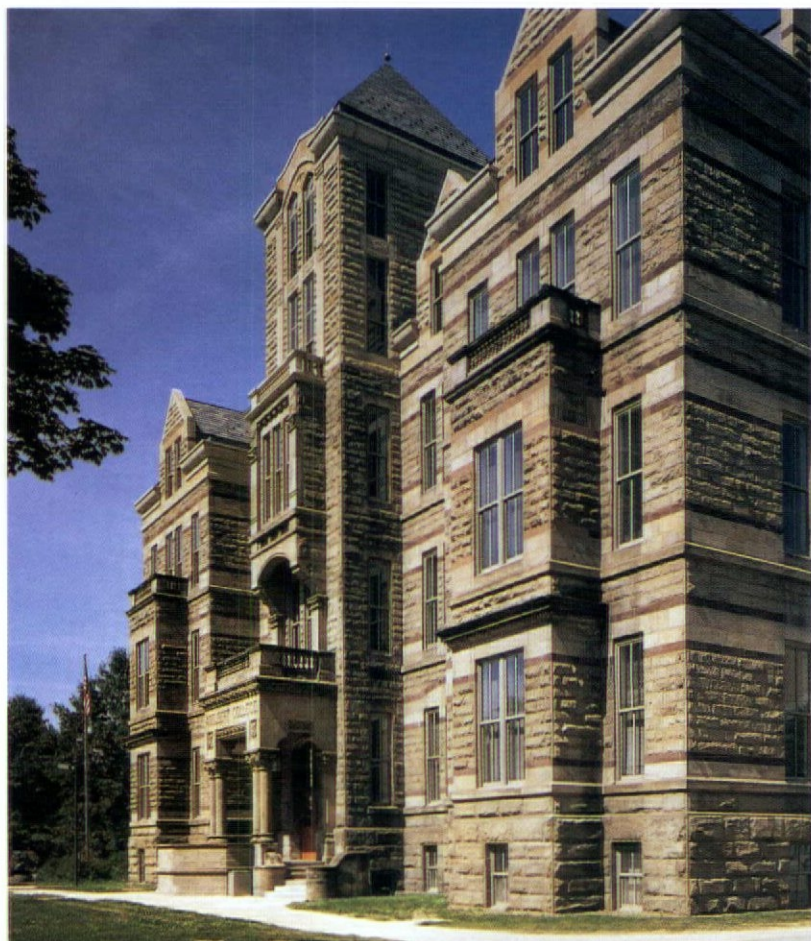
That an institution of higher learning could be so dynamic, methodical and sensitive to aesthetics would not surprise anyone familiar with the merger of Case Institute of Technology and Western Reserve University to form Case Western Reserve in 1967. Educators have watched the union with interest, since it formed what some considered to be an oddly matched couple: an institute of technology and a liberal arts university. The good news is that the University has flour-

ished under Dr. Pytte, teaching undergraduate and graduate students and promoting research and scholarship in such fields as engineering, medicine, nursing, applied social sciences and the liberal arts. Total enrollment reached 9,569 in 1994, including domestic students from 50 states and the District of Columbia, and 1,200 students from 83 nations.

Borchert and his fellow administrators certainly wasted no time in adapting to the loss of Adelbert Hall. "Everyone had to find new, temporary quarters," he says. "By 8:30 a.m. on Monday, we were all up and running."

As the University took stock of its situation, it discovered the seeds of renewal in the ruins. Since Adelbert Hall's existing interior masonry bearing walls had suffered irreparable damage, they would have to be replaced by a new steel structure, to which the weight of the existing floors could be transferred. The interior, originally constructed with an idiosyncratic assortment of

Twice burned but much alive: Adelbert Hall (below), the administrative center of Case Western Reserve University in Cleveland, was built as a classroom building in 1882 and suffered serious fires in 1900 and 1991. Not only has the architecture by Thomas Ireland been handsomely restored, but the rebuilt atrium (opposite) by Kliment & Halsband gives the University a showcase for high-level meetings and ceremonies it never had.





classrooms, faculty offices and a chapel to accommodate the needs of undergraduates, could finally be reprogrammed to fulfill the role it has played for the last half century as campus administrative center.

Senior administrators drafted a building program for the University to assemble the leadership offices of all major campus jurisdictions under one roof, host important meetings and ceremonial events, and allow pedestrians to pass from the street side of the building at the basement level into the upper reaches of the building and the campus beyond. "Writing the program for Adelbert

and new floors of uniformly sized private offices, open support areas, conference rooms and ceremonial spaces around the historic, full-height atrium that Case Western Reserve wanted to keep at the center of the structure. Ironically, a key reason why the architects could fit the University's ambitious program inside the building's existing shell was a previous fire. Because the roof lost in 1991 had replaced a very different roof destroyed in 1900, the new roof would not have to duplicate either one. Kliment & Halsband were thus able to erect a more spacious tower than before, and to

Conference rooms such as one on the second floor (below, left) displaying a salvaged mantle and superbly carved pilasters and cornice, and another on the third floor mezzanine (below, right) that is characterized by its ogee arched ceiling, show the delicate balance achieved in Adelbert Hall by invoking the past without mimicking or appropriating it. Yet all the modern conveniences are present, including good lighting, central HVAC and optical fiber network.



Hall was fairly easy to do," Borchert notes with a trace of amusement. "The pattern had been set for years. Whenever a new building was developed, another non-administrative activity moved out. The only things left to refurbish were the administrators."

It didn't hurt that the University president happened to be very enthusiastic about what architecture could do. "Dr. Pytte was a strong supporter of the project," admits Robert M. Kliment, FAIA, a principal of Kliment & Halsband. "He provided us the energy we needed to move quickly and decisively."

To breathe new life into Adelbert Hall, Kliment, Frances Halsband, FAIA, Richard L. McElhiney, AIA and their project team from Kliment & Halsband devised a concise and elegant strategy that would wrap existing

bring dormers from recessed positions to the building face, turning the existing attic into a usable floor. (Other developed spaces include the basement, now converted into a fully functional ground floor through the addition of a major entrance and a previous-

Old building with new heart or new building with old skin?

ly non-existent staircase to the 1st floor, and new mezzanines slid under the 16-ft.-high ceilings on the 2nd and 3rd floors.)

Although the interior design did not deal with such dramatic changes as the architecture and engineering, the airy and well lighted spaces that emerged from the renovation are a sharp break with the past. For example, the original metal joist and arched brick vaulted

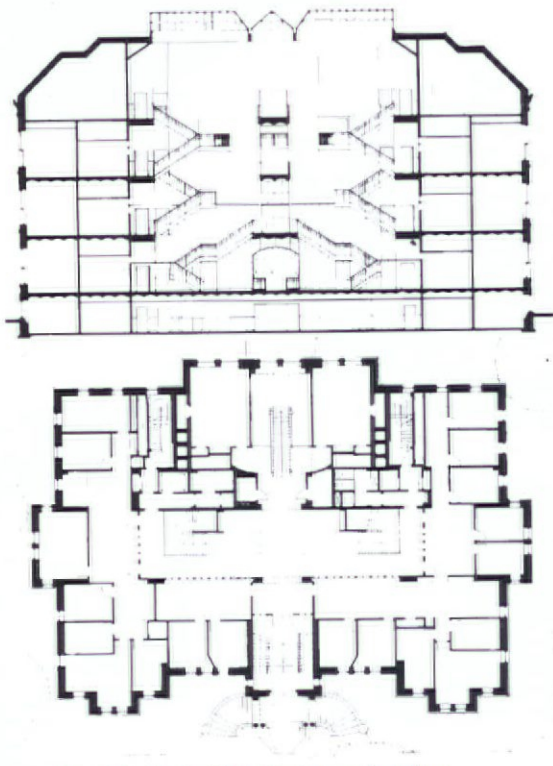
ceilings can now be seen thanks to the removal of suspended ceilings. Clerestory windows are transmitting daylight from the skylighted and inviting atrium to clerical areas that never saw it before. And private offices, the trustees meeting room and other conference rooms and public areas temper respect for the past—there are oblique references to the 1882 building in the use of such motifs as wainscot and dado, architectural paneling and ceiling contours, as well as a few fragments rescued from the fire—with clean surfaces, a variety of task and ambient lighting and modern services such as central air conditioning, a new elevator and toilets for men and women on every floor. There is even a fiber optic cable network.

Is Adelbert Hall an old building with a new heart or a new building with an old skin? "We seek a balance between existing tradition and contemporary ideas about space in projects like this," Kliment observes. "While Case Western Reserve is very attached to Adelbert Hall, it is also willing to acknowledge the new era in which both the school and the building must thrive."

Even the more conspicuous casualties of the fire, major oil portraits of past University presidents, have begun a new life in Adelbert Hall. "Only a couple were saved," reports Borchert. "But we had archival photographs that depicted them in detail, so we had them repainted." On the campus where physicist Albert A. Michelson and chemist Edward W. Morley made the first measurements that confirmed Einstein's theory of relativity, the reappearance of the past hardly seems like future shock. ☞

Project Summary: Adelbert Hall, Case Western Reserve University

Location: Cleveland, OH. **Total floor area:** 60,000 sq. ft. **No. of floors:** 4. **Average floor size:** 9,500 sq. ft. **Wallcovering:** Maharam, Carnegie. **Paint:** Benjamin Moore, Sherwin Williams. **Bluestone, granite:** Classic Marble Co. **Wood flooring:** Nagele Mfg. Co., installed by Gleeson Construction. **Carpet/carpet tile:** Karastan Bigelow. **Ceiling tile:** Celotex. **Lighting:** custom design made by NL Corp., Forum, Linear Lighting. **Doors:** Functional Building Supply. **Door hardware:** Schlage. **Laminated glass:** Empire Glass Co. **Windows:** Wausau. **Window treatment:** Sol-R-Veil, Levolor. **Railings:** Nagele Mfg. Co., installed by Gleeson Construction. **Skylight:** Super Sky Products. **Ceramic tile:** American Olean. **Vinyl tile:** Armstrong. **Vinyl wall base:** Kencove. **Projection screen and markerboard:** Educational Equipment Co. **Steel stairs and ornamental metal:** Tomco Metal Fabricating. **Work stations, credenzas, cabinets:** Stow Davis, Steelcase. **Work station seating:** HBF, ICF, Steelcase. **Guest seating:** Bernhardt. **Conference seating:** ICF. **Upholstery:** Unika Vaev, Bernhardt, Stratford Hall, Robert Allen, Lexington Avenue Line, Pollack & Assoc., Donghia. **Conference tables:** Geiger, AI. **Signage:** Panehal & Assoc. **Elevators:** Schindler. **HVAC:** Spohn, Air Enterprises. **Fire**



safety: Mac Mechanical. **Plumbing fixtures:** American Standard. **Client:** Case Western Reserve University, Dr. Agnar Pytte, president; Frank R. Borchert, Jr., vice president for budgets and planning; Stephen Rajki, assistant director of administration and construction services, and architect, plant services. **Architect:** R.M. Kliment & Frances Halsband, Architects, R.M. Kliment, Frances Halsband, Richard L. McElhiney, George D. Hallowell, Christopher R. Borchardt, Michael A. Nieminen, Joseph Singer, Mark H. Wright, project team. **Structural engineer:** Barber & Hoffman. **Mechanical, electrical, plumbing and fire safety engineer:** Byers Engineering Co. **General contractor:** Krill Co. **Acoustician:** Robert A. Hansen Assoc. **Landscape architect:** Knight & Stolar. **Lighting designer:** Howard M. Brandston & Partners. **Photographer:** Cervin Robinson.

The trustees meeting room (below) was the former chapel when Adelbert Hall opened as an undergraduate facility. Other spaces were built as classrooms with faculty offices tucked in them. Because the interiors had masonry bearing walls, few big changes could be made—until the 1991 fire.



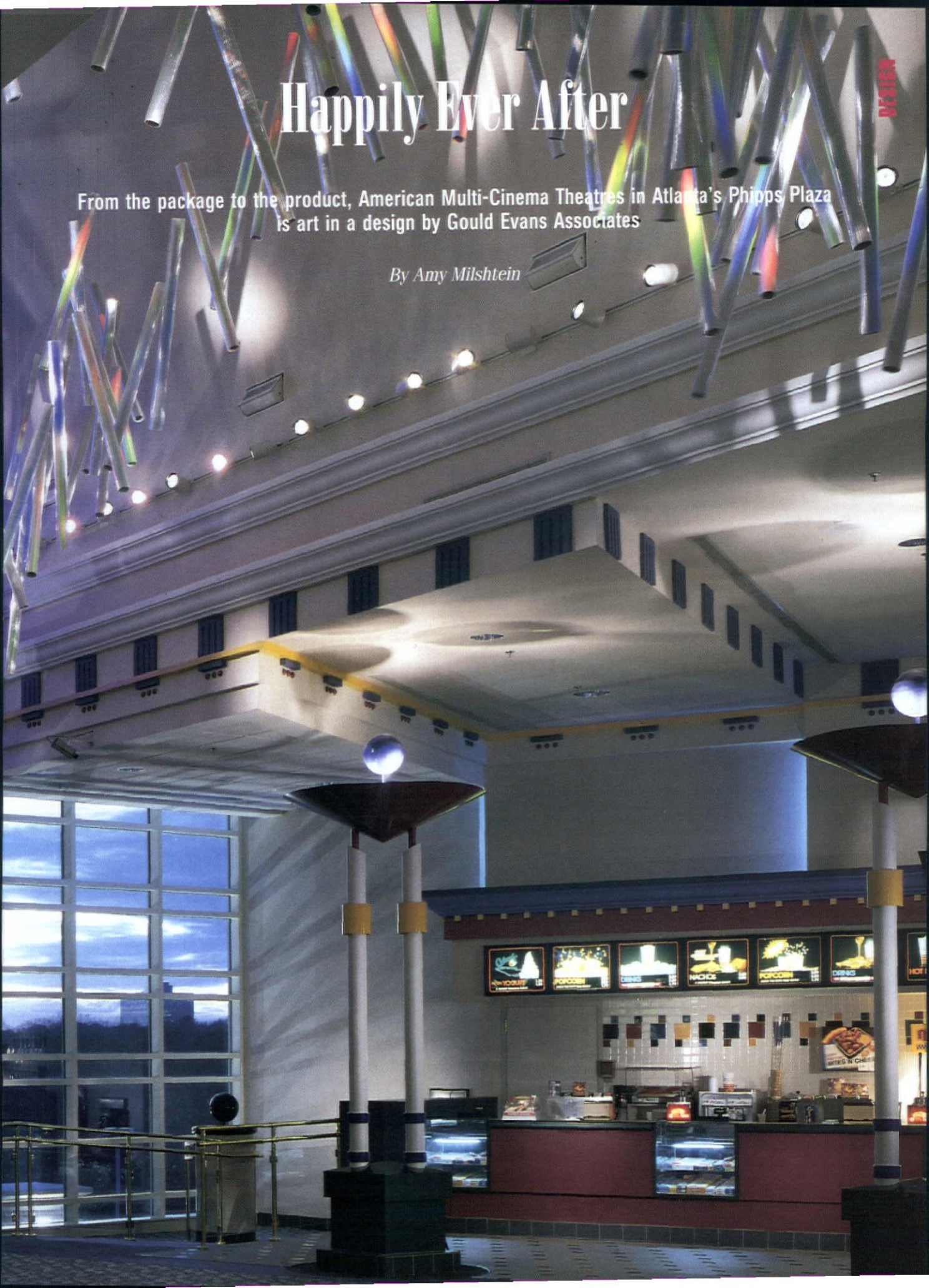


On with the show: Recalling the glamour of theaters past, American Multi-Cinema's Phipps Plaza location boasts whimsical architecture and art. The fountain and hanging sculpture help blur the line between art and architecture. To give structure to the large space, Gould Evans uses elements found in traditional Georgian architecture. For fun, the architects have finished the elements in bright primary colors.

Happily Ever After

From the package to the product, American Multi-Cinema Theatres in Atlanta's Phipps Plaza is art in a design by Gould Evans Associates

By Amy Milshtein



Whose motorcycle is this?"
"It's a chopper, baby."
"Whose chopper is this?"
"It's Zed's."
"Who's Zed?"
"Zed's dead, baby, Zed's dead."

Anyone who has seen Quentin Tarantino's 1994 film, *Pulp Fiction*, will never forget this snippet of dialogue. Powerful movies have a way of jumping off the screen and insinuating themselves into our lives as part of our shared culture. It only seems fitting that this art form should be presented within another, more tangible art form, namely a work of interior architecture. Such was the mission of Gould Evans Associates when it designed the American Multi-Cinema Theatre in Atlanta's Phipps Plaza.

One faceless behemo-plex box after another blighting our suburban landscape serves to remind us that not all theater designers take the task so seriously. But Phipps Plaza wasn't just another shopping mall along the local byway, and American Multi-Cinema (AMC) knew it. "We are familiar with the Buckhead population," explains Don Gregory, AMC's director of design and construction, about the 28-sq. mi. area of Atlanta that is home to a population of 59,000 with an average 1989 household income of \$85,578. "The theater had to complement what they already knew."

The theater also had to complement its impressive surroundings. The twentysomething-year-old mall boasts a high level of finish, including marble floors, brass fixtures and cherry wood accents. A recent expansion brought another three-floor wing to Phipps Plaza, complete with more parking, a new anchor store and space for a theater.

However, Gould Evans knew that a copy cat design of the mall's sophisticated interior would not do for AMC. "We studied the existing facility's formal, Southern-style columns and capitals," says Bob Gould, principal architect of Gould Evans, "and came up with a festive interpretation."

Naturally a trip to the movies at AMC Phipps Plaza starts at the ticket booth. With its second floor location, the booth encourages moviegoers to buy tickets early and enjoy the mall before the show. The booth visibly segues between the traditional mall

and the frivolity upstairs. "We used tile to make an effortless transition," explains project architect Scott Stalcup. "Yet the splash- es of color set the space apart."

Patrons take the escalator from here up to the third-level lobby. Walls angle in to tighten the space while light from a mysterious source bathes it. The effect is a fitting foil to the lobby.

What follows is pure show biz. Alive with motion, air and light, AMC's lobby captures that pre-movie, night-out-on-the-town excitement that people want from a cinema experience. The architects used familiar Georgian architectural elements, such as columns and capitals, to add rhythm and structure to the lobby—yet added a twist.

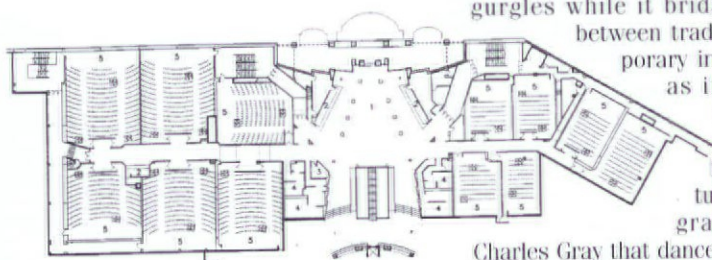


"Bright primary colors enliven the space and turn it into a destination," explains Gould. "The space itself becomes an event." To further emphasize the breakdown of traditional architecture, Gould Evans peeled back layers of the cornice and ceiling only to rejoin them elsewhere.

Who says moviegoers only want movies when they go out?

One of the lobby's standout features is a two-story window wall, complete with a breathtaking view of downtown Atlanta. To maximize this unusual feature, the architects flanked the window with a split concession stand. Like good show biz troopers, of course, they didn't stop here.

They installed a fountain sculpture of



limestone and glass by Damion Prior that gurgles while it bridges the transition between traditional and contemporary interiors. In addition, as if to top this, they installed a second piece of sculpture, featuring 145 Lucite tubes lined with holographic material by Charles Gray that dances overhead. It's as if the show has already started.

Patrons can take one of two corridors from the lobby to AMC's 14 theaters, where the vestibules repeat the lobby's festive colors. Upon entering the auditoriums, patrons will probably gawk at their

wear. Even opening night was an affair to remember—at least for most attendees. "We worked right up to the wire," recalls Stalcup. "It was so stressful I can't even remember the movie."

No matter. Savvy Atlantans would back AMC's Phipps Plaza as a shoe-in for the Best Design Oscar. The envelope please....

Project summary: American Multi-Cinema Theatres Inc., Phipps Plaza

Location: Atlanta, GA. **Total floor area:** 45,163 sq. ft. **No. of floors:** 1. **Total capacity:** 2,303 seats. **Construction budget:** \$2,263,000. **Wallcoverings:** Koroseal, Guard, Eurotex, Arton. **Paint:**

Two, please: The ticket counter (opposite) makes a smooth transition between the formal shopping mall and the whimsical theater. Tile in bright hues reaches out to patrons in both worlds.

Even the individual auditoriums (right) at AMC are fun, thanks to swirls of color behind formal architectural elements. Comfortable seating and top-notch acoustics help the moviegoer relax and enjoy.



dramatically lighted pilasters, topped with sconces at the capitals that recall the lobby's motifs—before their eyes come to rest on the bright, free-flowing forms that seem to explode from the surrounding acoustical panels. Patrons make the escape from reality complete by sinking back into comfortably upholstered seating as the house lights dim.

Effortless as the flow of space may seem now, client and architect say they can easily recall problems that ranged from acoustics to egress. Both sides seem satisfied with the ending, however. "I'm pleased that our strong design concept wasn't diluted in the end," admits Gregory.

Evidently, so are the people of Atlanta. The year-old theater looks no worse for

Polomyx, Benjamin Moore, Martin Senour. **Laminate:** Formica, Laminart, Nevamar, Wilsonart. **Flooring:** Desco, Tarkett, Crossville Ceramics. **Carpet/carpet tile:** Durkan Patterned Carpet. **Ceiling:** Armstrong World Industries, USG Interiors. **Lighting:** Halo, Sure-Lites, Williams, Prescolite, Flos. **Auditorium seating:** Irwin. **Fire safety:** Merit Sprinkler, Sure-Lites, SRI Exit Lights. **Client:** American Multi-Cinema Theatres. **Architect:** Gould Evans Architects, Scott Stalcup, project architect; Bob Gould, principal-in-charge; Gay Miller, Matt Kaufman, interior design. **Mechanical and electrical engineer:** Engineers Consortium. **General contractor:** McDevitt, Street, Bovis. **Acoustician:** Acoustical Design Group. **Photographer:** Rion Rizzo, Creative Sources.



Banco Blanco

Continental National Bank catches up with its image as a progressive Miami institution with a design from P/M Studio that speaks the community's language

By Jennifer Thiele Busch

Continental National's focal point, a prominent staircase (opposite), links main floor to mezzanine with a graceful combination of glass and chrome. Otherwise, white ceilings, walls, floors and cabinetry give Continental National a clean, almost antiseptic look (above) that is apt to define a strong corporate image for each of the bank's seven branches. Despite the prevalence of white, all surfaces were chosen for easy cleaning and maintenance, as only the meticulous bank chairman would have it.

When Fidel Castro seized control of Cuba in 1959, Havana, it is said, moved to Florida. Today, the thriving metropolis of Miami owes much to its extended Hispanic population, which accounts for 49% of the city's two million residents. Not only has their influence helped transform a sleepy, tropical beach resort into a sophisticated city with a rich and vibrant cultural heritage that is unique to this country. The Latin community's connections to Caribbean, Central and South American markets have made Miami a burgeoning center of international finance and commerce. The newly renovated and expanded offices of the Continental National Bank in Miami, designed by P/M Studio, aptly reflect the strength, growth and culture of the city and its people.

Strolling down the Calle Ocho (S.W. Eighth Street) in Little Havana, the heart of Miami's Cuban culture, one is enveloped by the authentic sights, sounds, smells and tastes of Old Havana. From foods such as *churros* and *moros y cristianos*, delicacies like Cuban coffee and hand-rolled cigars, to religious shrines and street parades, festive reminders of the homeland abound. But such was not always the case. This

bustling neighborhood in the southwestern sector of the city was once beset by poverty and decay, and could not have revived itself without the help and commitment of local financial institutions such as the Continental National Bank.

Founded 20 years ago in Little Havana as the first bank in the United States dedicated to serving a primarily Cuban clientele, Continental National still considers itself a community bank, though it now reaches into downtown Miami proper and suburban Dade County. With seven branches and a forward-thinking leadership, Continental National has become the second most solid financial institution in the Southeast, and the first in the area to offer such state-of-the-art services as banking by phone and home computer. Not surprisingly, the profile of its customer base has changed as well. "We still have our old Cuban clientele and their next generation, who are actually 'yuppies' now," explains vice president Astrid Cusimano Batista. "But we have also become much more geared towards Anglos."

Nevertheless, Continental National's main offices at 1801 S.W. First Street had not kept pace with either the physical or philosophical growth of the institution, prompting chairman



Continental National is running circles around its competition—with a design inspired by the Bank's rounded logo. How many curved or circular design elements can you find in this overhead view of the main retail banking floor (below)? They are among many reminders that you're not in an old, money-center bank.

How to find more space when your client won't move

Color happens at Continental National in the form of seating upholstery and carpeting from the main floor lounge and new accounts area (opposite, top) on up to the executive offices (opposite, bottom). Designers Pereira and Martinez used their experience in theatrical lighting to further accent the space and the people in it.

Charles Dascal to search for a design firm to renovate the headquarters in 1991. When the avant-garde design team of Charles Pereira III and José T. Martinez of P/M Studios was chosen to redesign the space, the two used some pragmatic observations to catapult this single assignment into a larger commission—to overhaul each of the Bank's six branch offices. "We expressed a desire to help them

create a cohesive and meaningful corporate image," recalls Martinez. "That's really what helped us close the job."

"There was no consistency from one branch to another," adds Pereira. "There was no standardization of furniture, materials or colors. Nothing had been transferred between branches." The overcrowded main branch, in particular, was uninspiring in brown, mustard and burnt orange with dark wood finishes. All retail banking functions and offices were crammed onto the first floor of a two-story building, with bookkeeping and data processing occupying the second.

Some functions could not be accommodated at all. The loan department, for example, was housed in leased office space nearby. "The client was unaware that by separating out and organizing functions the bank could operate more efficiently," says Pereira.

The space required to consolidate Continental National's central operations in one location and allow room for growth over the next decade far exceeded what was available in the original headquarters building. The Bank, however, was unwilling to relocate. "This is our original site and we own this building," explains Cusimano Batista. "We have a sentimental attachment to it and to the neighborhood."

P/M Studio's solution: Add two floors, shift executive offices to the top and dedicate the first floor to walk-in banking and customer service functions. The second floor still holds bookkeeping and data processing and a public access mezzanine is dedicated to real estate and senior loan officers. The third floor houses the loan department and credit processing.

In effect, the Bank now occupies a carefully staged environment that did not previously exist. "The space was programmed so executive A can relate to executive B, et cetera," says Pereira, "and they can all relate to the secretarial bay and the secretarial bay can relate to the clerical bay." Carefully placed reception desks at the entrance and key points throughout support the decentralized floor plan, assisting with wayfinding and gatekeeping functions. "The client wanted an open banking environment that preserved privacy," notes Martinez. "The receptionists help establish a psychological buffer between the public and more private areas of the bank."

As Cusimano Batista points out, the receptionists play more than one vital role in the culture of the institution. "We pride ourselves on being very service oriented," she says. "Our Latin customers prefer a friendly, personal environment. They like to be greeted and called by name."

The aesthetic character of the bank, with its crisp white envelope, chrome and glass accents and splashes of color in upholstery and carpeting, was derived by Pereira and Martinez from interviews conducted with Continental National's chairman. "We decided the design had to relate to him in some way," observes Martinez. "He is very clean, concise and to the point, an immaculate man. The accessories in his space have stayed exactly as we placed them. The clean, almost antiseptic image of the bank results from seeing the kind of person he is."

Of course there were other inspirations, most notably the corporate logo. Its rounded forms were translated into design details such as circular reception desks, circular lounge seating arrangements, cylindrical columns, guest chairs with circular forms, lounge seating with curved waterfall edges and even curved front teller stations. The





most dramatic design element, however, is the chrome and glass staircase, anchored in a water fountain, that links main floor to mezzanine. The staircase cantilevers over the fountain so that customers ascending the open treads can see the water gurgling below. "It is the tiara of the space," says Pereira. "It is the diamond."

Cusimano Batista has her own interpretation of the contemporary starkness of the space that addresses both the progressive culture of the institution and the region it serves. "In Southern Florida, we are not like the big financial institutions of the Northeast," she observes. "Maybe it's because we are a young city, but we've never been very heavy on the atmosphere with lots of marble and such. The bank wanted something modern and simple, and P/M Studio gave us this wonderful shell that will never be passé." The design of this jewel box in Little Havana has become one of Continental National's many valuable assets. ☺

Project Summary: Continental National Bank

Location: Miami, FL. **Total floor area:** 60,000 sq. ft. **No. of floors:** 6. **Average floor size:** 10,000 sq. ft. **Wallcoverings:** BF Goodrich. **Paint:** Sherwin Williams. **Laminate:** Formica. **Flooring:** Marmi Tile. **Carpet/carpet tile:** DesignWeave. **Carpet fiber:** DuPont Antron. **Ceiling:** Levelor. **Lighting:** Halo. **Window frames:** Kawneer. **Railings:** Blumcraft. **Work stations:** Knoll. **Work station seating:** Kinetics. **Lounge seating:** Knoll. **AI. Cafeteria, dining, auditorium seating:** Knoll. **Other seating:** Landscape Forms. **Conference tables:** Peterson Design. **Cafeteria, dining, training tables:** Knoll. **Files:** Storwal. **Planters, accessories:** Landscape Forms. **Elevators:** Miami Elevators. **HVAC:** P.A. Mechanical. **Security:** Furns Electronics. **Access flooring:** Pirelli. **Client:** Continental

National Bank. **Interior designer:** P/M Studio; Charles Pereira III, José T. Martinez. **Structural engineer:** Fernando Gomez Pina. **Mechanical engineer:** Pablo Ascencio. **Electrical engineer:** Burt Codis Poti. **General contractor:** Modular Interiors. **Construction manager:** Astrid Cusimano Batista. **Lighting designer:** Charles Pereira III. **Photographer:** Solo Photography.





Book Return

Check Out

Food For Thought

Readers with their noses in books may never catch the scent of the grocery store miraculously transformed into the Oberlin Public Library, Oberlin, Ohio, by van Dijk, Pace, Westlake & Partners

By Holly L. Richmond

Yes, they have no bananas. No, they don't accept coupons. But they do take plastic—if it's an Oberlin Public Library card. The new Oberlin Public Library in Oberlin, Ohio, is a building with a past. As a "gift" from Oberlin College to the community, the building could not open its doors as the public library until van Dijk, Pace, Westlake & Partners Architects arrived to replace aisles of produce with rows of books. Though lacking in charm or character at first, the 22,000-

campus of Oberlin College. Having concluded that both students and residents would be better served by an off-campus, centrally located public facility, Oberlin College bought the future home of the public library in Oberlin's business district and donated it to the community. Converting the building made sense for numerous reasons, including spatial requirements, ample parking, location and its banal character, which allowed for a radical transformation with minimal obstruction.

Program requirements focused on providing space for 100,000 volumes, an arts and crafts area, children's reading room, two conference rooms, a community room and The Ohio Room, which contains town, county and state genealogical information. However, just as important as the logistics of the project were the social requirements. The library pays tribute to the Oberlin community and reflects the beliefs of its highly educated citizens.

Founded in 1833, the town of Oberlin was not only a major stop on the Underground Railroad, but was also known as "the town that started the Civil War." (When a Southern plantation owner came to Oberlin to retrieve a runaway slave, the town's people located him first and led him to safety.) "The town, meaning a mix of college and community, is represented in the scheme of the library," says Gail Brubaker, Ed.D., president of the library's board of directors and member of the building committee throughout the project. "Being the former superintendent of schools gives me an objective vantage point." He proudly adds, "I believe the new library represents the best educational outcome for everyone, from senior citizens to children."

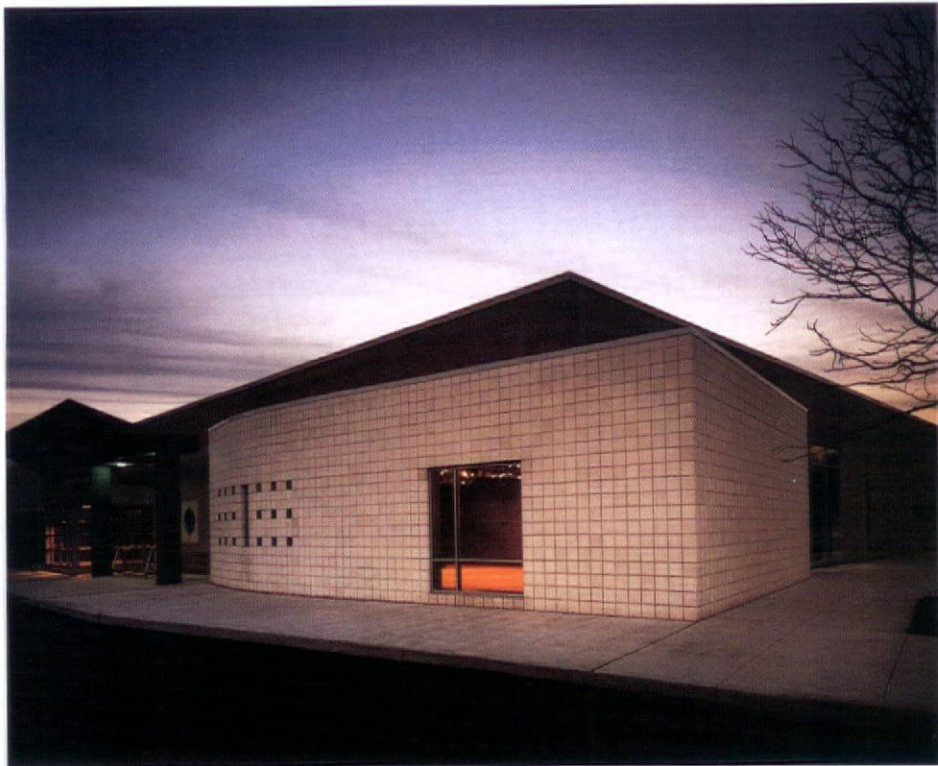
But a lifeless grocery store and a warm, functional library seem to have little in common. What does it take to replace one with the other? "We took a few bites out of the building, no pun intended, to completely open it up," relates Peter van Dijk, partner in charge of design for van Dijk, Pace. "We then added new bathrooms and amenities. The building became a wonderful new space that was hidden there the whole time."

While the existing buff brick skin remained, the building was radically trans-

formed. The 22,000-sq. ft., loftlike space in a deserted grocery store has materialized "by the book" as a contemporary learning environment.

"Our biggest challenge was taking away the associational aspects of the grocery store," recalls Ronald Reed, project architect for van Dijk, Pace. "We had to completely reincarnate the building, ridding it of any second-hand connotations. But it lends itself to a library space. It almost laid itself out."

The Oberlin Public Library was formerly located in an academic building on the



The custom design circulation desk (opposite) adds functional and aesthetic dimension to the neutral, loft-like qualities of the Oberlin Public Library. The former grocery store's banal character lent itself to a major transformation, and the application of classic, unadorned materials helped a timeless design emerge. Such additions as the main entry (above) are finished in contrasting masonry to intensify the "newness" of the building.



formed through the introduction of new fenestration, a leveling of the floor after the removal of several freezers, plus the addition of an entry, community room and reading garden. These appendages were finished in contrasting masonry to intensify the "newness" of the exterior.

College students come often—for their own version of escape

Inside, design decisions were a bit more complex. The library's building committee met with the architects weekly to determine material and color choices, as well as the layout. The critical element from the library staff's point of view was an unencumbered vista from the custom designed circulation desk that would enable them to supervise activities in numerous areas.

Openness and light characterize the completed interiors. Two new skylights admit plenty of natural light and the ceiling is exposed to express a loftlike quality and is painted black to make it recede. The floor plan is open, unobstructed and furnished with both individual work stations and long tables, so readers can choose between space and privacy.

The stacks/study areas are arranged in an L configuration, wrapping around the reference area and circulation desk, while the children's room, craft room, meeting room and offices line the exterior walls, some with a view of the reading garden. "Through creative material choices we were able to give each area a personal touch," explains Reed. "But you always have a sense of cohesiveness."

All materials specified by van Dijk. Pace contrast with one another. Matte is paired with specular, for example, or hard with

soft, crude with refined and light with dark to create visual and tactile appeal. Lighting has been planned in a two-directional grid so that the stacks can be arranged in any configuration. The color scheme is neutral, comprising blue-gray tweed carpet, gray walls and white metal shelving with accents of bright primary colors in the furniture and cheery banners and plants to liven up the space.

Staff members appreciate the attention to detail. "I think the building will require little grooming over the years due to its simple lines and non-trendy colors and materials," says Patricia Holsworth, director of the library. "It's a timeless design that will still be functional and look new in 25 years."

Let's hope Holsworth is right. The new facility is already being put to the test.

Although Oberlin has a population of 8,000, the library is seeing over 2,000 visits a week—a lot for a community this size. Holsworth notes that the reference area is busy all day long, and of course is on-line with computerized card cataloging capabilities. Visitors ranging from first graders and vocational school students to Oberlin College's professors and students are always present. "You can find college people in the best sellers section or enjoying the outside reading garden in nice weather," Holsworth observes.

The 200-seat community room is the most heavily used space, being booked virtually every night of the week by organizations such as the Rotary Club, Women's





Occupying 22,000 sq. ft., the library feels open and sprawling, but by no means unfriendly. Two expansive skylights (opposite, top) admit natural light, and, as Ronald Reed, project architect for van Dijk, Pace, notes, "make the space kinetic and pleasant—you can see and feel changes in the weather."

Stainless steel stack and shelving units are arranged in an L configuration around the reference and circulation desks, and contrast crude and refined design elements. Lighting is laid out in a two-directional grid over the shelving to provide better light for those with their noses in books (opposite, bottom).

Supplementary functions such as the special collections room (above, left) and the community room (above, right) are located around the perimeter of the library. This creates a strong spatial image with views of the reading garden that also guarantees effective visual supervision, primarily for the children's room. An added benefit of the community room is its ability to separate from the library for after-hours use.

Reading Club and Friends of the Library and for such civic events as the celebration of Black History Month in February. Aside from its comely design and audio-visual capabilities, what makes the community room so popular is its ability to be separated from the library for after-hours use, complete with its own restrooms, kitchen and entrance. "In the community room, we pulled from mass culture and elite culture," Reed points out. "Users feel they're in a distinguished place. Yet they'll be comfortable with familiar materials and the room's hand-hewn qualities."

Proud of their history and eager to learn more, Oberlin's citizens hope to bring notable information about their community's past, present and future to the library's Ohio Room. Reed and his team have installed ample shelving expressly for this purpose. The shelving is currently vacant, but as Brubaker chuckles, "seems to be begging for wonderful little anecdotes."

Who knows? Perhaps a story of the metamorphosis of an abandoned grocery store into a cherished library will make its way onto a printed page and into the prized room. Librarians will be happy to note that neither

this page nor any other will have to worry about sharing shelf space with a potentially dangerous jar of tomato sauce! ☺

Project Summary: Oberlin Public Library

Location: Oberlin, OH. **Total floor area:** 22,000 sq. ft. **No. of floors:** 1. **Total staff size:** 15. **Cost/sq. ft.:** \$68. **Wallcovering:** Kinney, Genon, Lenark. **Paint:** Sherwin Williams. **Laminate:** Nevamar. **Dry wall:** U.S. Gypsum. **Masonry:** Glen Gary. **Flooring:** Dal Tile, Tarkett. **Carpet/carpet tile:** Harbinger. **Ceiling:** Armstrong. **Lighting:** Lightolier. **Doors:** Eggers, Kawneer. **Door hardware:** Russwin. **Glass:** PPG. **Window frames:** Kawneer. **Window treatment:** Hunter Douglas. **Work stations:** Smed, Worden. **Work station seating:** Thonet, Knoll, Steelcase, Harter. **Lounge seating:** Metropolitan Furniture, Thonet. **Cafeteria, dining, auditorium seating:** Thonet, Al. **Other seating:** Brayton International, Nemschoff, Radix. **Upholstery:** Ben Rose, Maharam, Architex. **Conference tables:** Metropolitan Furniture. **Cafeteria, dining, auditorium tables:** Kinetics, Howe. **Other tables:** Worden, Radix. **Files:** Smed, Steelcase, BNI. **Shelving:** BC Inventar, Gressco. **Architectural woodworking and cabinetmaking:** Rowe & Giles Millwork Inc., KP Manufacturers. **Signage:** Hardwood Visuals. **Planters, accessories:** Peter Pepper Products. **Plumbing fixtures:** Kohler, American Standard. **Client:** Oberlin Public Library. **Architect:** van Dijk, Pace, Westlake & Partners. **Interior designer:** Ronald A. Reed, AIA, Fonda Hosta. **Structural engineer:** Barber & Hoffman. **Mechanical and electrical engineer:** Denk & Associates. **General contractor:** Jennings & Churella. **Lighting designer:** Ron Friedman. **Furniture dealer:** Library Design Associates, S. Rose, Kent Business Interiors, Bobel Business Interiors, The Cuyahoga Companies, Wirthsatter's, Continental Office Furniture. **Photographer:** Eric Hanson, Jennie Jones.



Alternative Lifestyles

Contract Design explores the impact of alternative officing strategies, from teamwork to telecommuting—and virtually everything in between

By Jennifer Thiele Busch

As corporate design strategist Michael Brill sat eating a 99¢ Big Mac for lunch one day, he idly watched a businessman at the next table tapping away on a laptop computer and wondered when food service operators like McDonalds would start offering network hookups to its customers. This single scenario encapsulates perhaps what is best and worst about the trend towards alternative officing. Nowadays, you can work anywhere, anytime. The mission of companies undertaking that strategy is to wisely exploit the ability to their advantage.

Economic factors, increased competition, globalization and a rapidly changing work force have pressured business to create new methods of working. As American companies evolve from manufacturing-based organizations with hierarchical workforces into customer-oriented machines with quality management programs and networks of flexible, knowledge-based employees, a major shift in the way we work is inevitable. Businesses now realize that a reevaluation of the workplace—the physical manifestation of work processes—is also needed to support those efforts.

"The workplace is being reconceptualized more as a tool, and used as such...and certain workplace types are becoming more important than others," wrote Brill, president of the Buffalo Organization for Social and Technological Innovation in Buffalo, N.Y., in a recent issue of *Executive Briefs*, published by the International Society of Facilities Executives (ISFE), Cambridge, Mass. In other words, the definition of the workplace itself is up for grabs.

Alternative officing—designing new work environments to support the needs of individual workers as part of the larger goals of the organization—comes in many different forms. Hellmuth, Obata & Kassabaum's (HOK) Facilities Consulting Group defines on-site options as shared space, group address, team activity settings, free address and hoteling arrangements, all of which make some modified use of traditional office real estate. Off-site options include satellite offices, telecommuting, remote telecenters and the virtual office, which vary in their real estate requirements.

Loree Goffigon, a senior consultant at HOK, Los Angeles, notes that each option may represent only one part of an integrated solution. "In the world of alternative officing, there



isn't any one pure strategy," she explains. "All solutions become hybrids. Strategies are best combined to create a comprehensive solution that addresses productivity, communication, management and real estate needs."

The absence of a formulaic approach to alternative officing should warn corporate planners to go slowly. Chris Nims, a vice president in Gensler and Associates/Architects' Denver office, observes, "High performance work environments allow companies to leverage management, technical and human resources to reach a higher level of business achievement. Measures of performance aren't transferrable from one group to another. Neither are alternative officing solutions."

Franklin Becker, Ph.D., director of the International Workplace Studies Program at Cornell University in Ithaca, N.Y., notes some dangers to avoid when developing alternative officing strategies. "Don't take a cookie-cutter approach," he says, "and understand that a workplace *system* is being developed and all parts of that system must be considered."

Too often companies approach alternative officing for the wrong reasons, experts are finding, without considering the whole system or the larger implications. As Richard Cooper, manager of property administration for Yellow Freight Systems in Overland Park, Kan., and

HOK Consulting's Atlanta office practices what it preaches with alternative officing concepts that include non-territorial/non-dedicated offices and task-based workstation design (above). Flexible technology and communication systems allow the space to foster person-to-person communication and enhance team interaction.

Hi Ho! Hi Ho! It's home to work we go! Telecommuting and the virtual office are the most popular alternative work environments today, according to a 1994 survey by HOK Facilities Consulting Group of 56 organizations in the public and private sectors that are currently using alternative officing strategies (opposite, top). The same survey identified both "hardware" issues (technology integration) and "software" issues (management fear of change and corporate culture) as key obstacles to alternative officing startups, indicating that viable strategies must take all aspects of an organization's operations into consideration (opposite, bottom).

national president of the International Facility Management Association (IFMA), colorfully observes, "All of the easy, money-saving fruit has been picked by corporate America. The fruit at the top of the tree is yet to be harvested." Investing in alternative officing simply to reduce real estate costs is one temptation that should be resisted, he adds.

Save space and money alone—and you may save nothing

No one disagrees that space and cost savings are important elements of a properly developed and implemented alternative officing strategy. But savings alone can act as a disastrous primary motivator. "The goals of alternative officing are constant: to support the work people do and reduce the amount of space needed," Brill observes. "But if reducing space is the only goal, an organization has a high probability of screwing up how people work."

"Some people just think about saving space, not providing the right type of space to support the task at hand," says Janet Pogue, a vice president in Gensler and Associates' Washington, D.C. office. Organizations must understand that the primary function of the workplace is to support the way people work, she argues, and any changes to this environment should therefore improve productivity.

According to Goffigon, the most valuable alternative workplaces will acknowledge three key elements of any organization. "The work environment, the technology and the culture of a company must all be tweaked to find the right balance," she says.

All work processes to be affected should be analyzed in depth to see if alternative officing can take its rightful place. "A company has to look at those functions and areas where alternative officing is most likely to succeed," explains Nims. The answer may not always be obvious. "Alternative officing," observes Cooper, "is driven by the kind of work being done. What will the future office be? We can't answer that question without knowing what the task is. Do the people have to work in teams? Is there a vital relationship with others that must be preserved?"

Some trends are emerging. Job functions that require high levels of teamwork or only periodic use of office support, such as creative positions, appear to be likely candidates for on-site alternative working environments. Off-site alternatives seem best applied to highly mobile job functions, or those that frequently allow employees to be absent from the workplace, such as sales or consulting positions, or product development functions characterized by long hours working in seclusion. However, "Some core transaction functions within a company will probably always require traditional officing," points out Cooper.

In any of these cases, the nature of an organization must be carefully considered before alternative officing strategies are developed. Kreon Cyros, director of the Office of Facilities Management Systems at Massachusetts Institute of Technology in

Cambridge, Mass., and founder of ISFE, emphasizes, "Corporate culture will be a key aspect of success." Management buy-in to alternative officing strategies is essential.

"The level of trust that exists between a manager and staff is very important," Cyros notes. "In an environment where a supervisor is accustomed to keeping an eye on

employees, off-site options may not work. Relationships must be built where employees aren't required to be available to their supervisors on a minute to minute basis."

Becker cautions that sufficient energy should always be devoted to training managers to supervise personnel remotely. However, the role of every participant is equally important. "There are dangers in short-circuiting the process of involving the entire staff in a meaningful way and developing protocols for the new work spaces," he says.

Pogue stresses the benefits of getting the entire staff involved early in establishing performance standards for new work methods. "Users must have ownership of the project," she insists. "As it develops, their own thinking is evolving, and they will know exactly what to expect."

No less than astute managers, organizations will need a certain type of self-motivated employees to believe in and make alternative officing work. But as offices become transparent and work follows the thought process—going anywhere, anytime—those same employees will have to know when to call it quits. Facility managers report that potential for burnout is high among users of alternative officing strategies who haven't set clear boundaries.

While technology has enabled these numerous possibilities to exist, the degree to which alternative officing depends on technology varies. "Technology is the glue that holds it all together, though it is less critical with on-site strategies than it is with off-site strategies," says Goffigon. "Certainly communication is an issue, and there is a greater burden to create communication structures that overlay the distribution of the work force."

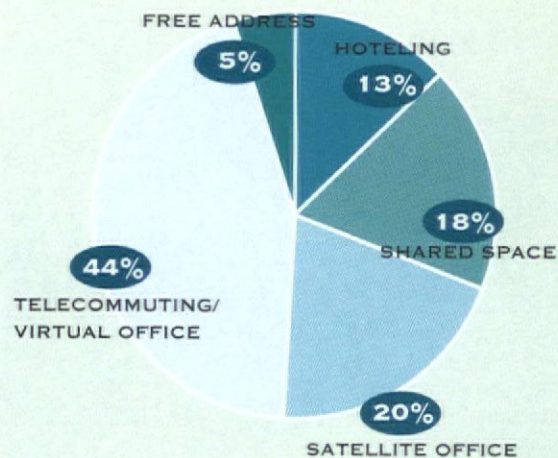
Lack of direct communication can dramatically affect internal relations, which largely define organizational culture. As Nims notes, "Work is primarily a social behavior," pro-

viding a network of contacts and information that stretches far beyond what we necessarily apply to our jobs.

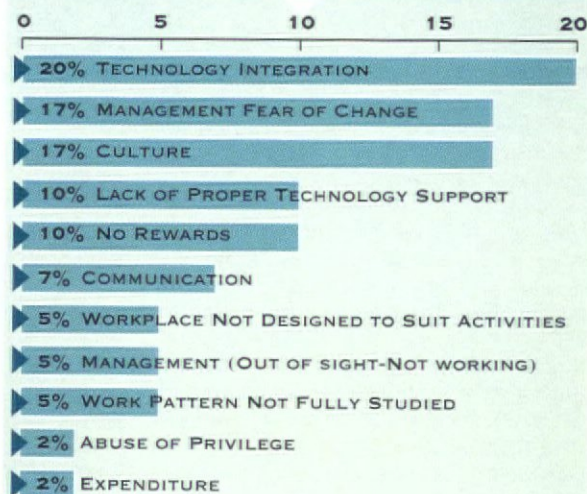
Are we thus dismantling vital social structures that will be missed sooner or later? "There is evidence that while individual employees appreciate the flexibility, customers find service improved and companies enjoy cost savings afforded by alternative officing, people do miss the social connectivity when working out of the office," explains Becker. Many companies are considering what social mechanisms, like mutually convenient public meeting places, can replace the office "watercooler."

When all is said and done, the best measure of a successfully designed and implemented alternative officing strategy is when it becomes a non-event. "That's as good as it gets," says Brill. "It's just business as usual." Regardless of what alternative officing looks like or where it is, the key is to let the organization keep doing a good day's work—wherever it works. ☞

Alternative Officing Strategies Used



Alternative Officing Startup Problems



Who Are You?

A public relations strategy called positioning could be the best way for clients to distinguish you from rivals—and prompt them to hire you

By Dianne Ludman Frank and Jane Cohn

Do good commissions just “happen” to good design firms? Gone are the days when a firm could benefit from using a successful project or significant event as the reason to embark on major promotional activity. While there is gratification in securing a cover feature story or prestigious design award, firms soon find these scattershot efforts fade in time and a client’s memory, especially when highly competitive rivals claim the next opportunity for visibility. Other firms make the mistake of thinking that *quantity* of publicity serves their goals without attention to quality and consistency.

Positioning your design firm—giving your firm a distinctive identity in the marketplace through public relations—is a long-term process and investment that offers far-reaching results and payoffs. Public relations is the acknowledged front guard in placing a firm before its potential clients. A positioning program works from strengths and reinforces the expertise of your firm in a specific area, thereby creating awareness and buyer preference for its work.

Timing: A long-term process versus a media miracle?

No positioning effort can deliver lasting results overnight, however. A conscious and deliberate effort must be made to place your design firm’s capabilities and people in front of its targeted audience consistently over time. Thus, positioning emphasizes research, strategic planning and envisioning opportunities. The best way to continually build and enhance your firm’s image, develop and refine its message and target the influencers that determine its sales is to view public relations as an ongoing process rather than a finite activity.

Seen in this light, positioning enables your firm to think long-term yet respond

quickly to change—change in the economy, the marketplace, your firm’s organization or the media. A successful positioning campaign responds directly to your firm’s marketing plan and to its business and profes-

selves to increase market share intuitively, carving out highly visible and competitive niches in their markets. On the other hand, others are just now learning to use positioning to gain national attention for strengths they have demonstrated for years, only so quietly that they’re not well known. Does this sound too familiar?

Research: What’s your client thinking tonight?

Like any other major business investment, positioning requires a clear understanding of what your design firm wants to achieve.

What do your clients want? What is your competition offering? What does your firm hope to accomplish?

To learn the appropriate questions and answers to these challenges, you need research.

Two excellent ways to gather information that you can use to develop publicity strategies are talking to your clients and keeping abreast of industry publications. To relate what this informal market intelligence tells you to the actual presentation of your design services, you will want to monitor general industry trends and broad social and economic issues. Knowing what the competition and the world beyond design are doing will enable you to differentiate your firm and go a step beyond your rivals.

In addition to market and industry research, your firm needs two other useful pieces of the positioning puzzle: to understand its own organization beyond product output, and to know how the design media thinks. What are your business goals, expertise, human resources and image? And what are the needs and organization of targeted publications for publishing your work beyond their editorial calendars, such as how open are they to new ideas, what’s their “eye” or “look,” how individual editorial preferences differ and who are the key decision-making drivers?



sional goals. Having a formal plan also provides your firm a checklist for evaluation during the course of the program.

Enhanced visibility, recognition and credibility: These are the standard benefits of investing in positioning. But there’s more—the bottom-line reward of building buyer support and a competitive edge through the continual and consistent presence of your firm’s expertise. Of course, some firms have been positioning them-

Envisioning opportunities: What if change affects your way of doing business?

It's not easy planning a positioning campaign and developing a vision. You need both creative and strategic thinking, looking at your strengths from your client's perspective and putting them forth in a way that makes an impact, opens new doors and creates new opportunities. Think how refreshing it is for clients, editors and other members of your business audience to be approached by you with new ideas even for age-old problems.

One of the major stumbling blocks for successful positioning is to see change as an opportunity. Is your firm willing to revise former ways of providing its services as well as its approach to public relations? Just as many firms are embarking on strategic business planning, so must they think strategically about their public relations efforts to develop a "vision of opportunity" for publicity.

What is your firm's mission, and how can that be conveyed through publicity? How does your firm's quality program affect its business and what message does it communicate? What is your firm's expertise in a market, and how does it relate to the needs and concerns of the industry? How do your firm's projects convey ideas essential to your clients' businesses? How does your firm respond to change? Answers to such questions serve as catalysts for new promotional ideas.

Developing creative strategies: Can you think like a client?

All the components of your design firm's marketing arsenal can be likened to chess pieces, to be moved and positioned in the marketplace for maximum advantage. Is your firm defending a leading position or trying to secure one? Should you attack the competition head on or maneuver from a particular angle? Should you move cautiously or take big risks?

To promote your firm's services in new ways or in untapped venues, you will need both research and creativity. Start by learning to think like a client. How does your firm's services, expertise and products influence or respond to your industry? The answers become the springboard for inventive promotional ideas that will benefit your firm and your clients.

Although positioning retains some of the conventional means of public relations as part of the program mix, it opens up many avenues to publicity besides publication of your individual projects. Technical expertise, research and planning activities and professional seminars can be your entrée to industry publications as well as design journals seeking resources for articles that offer a different spin on publicity. Promoting your firm's people as experts on whom the media can call is a superb way to reap the benefits of positioning. Not only are by-lined articles,

especially in client-driven publications, expert testimony in technical or practice articles, commentaries on news events or legislation or editorials on topical issues in demand by editors on tight deadlines or budgets, but you will build editorial relationships that strengthen with time.

Keep in mind that public relations is more than just publicity. A well-designed campaign integrates a variety of activities that offer visibility and stand to create preference for your firm based on its talent and vision. Your firm can expand its horizons by creatively exploring new promotional opportunities such as speaking platforms or involvement in professional and business organizations. You actually have a number of sources who can serve as a strategic catalyst and provide a fresh and objective viewpoint for developing promotional ideas, including new staff not yet immersed in the firm's culture, valued clients who can offer constructive information or a consultant exposed to a wide range of positioning programs.

Alliances: Must it be so lonely at the top?

By now it should be quite apparent that a design firm needs to form alliances if its positioning strategies are to succeed. Piggybacking with the client and other team members is not only a superb way to get more for less by sharing public relations resources and costs, it also results in a stronger, more unified voice in the media and the marketplace. Getting clients involved in the process provides a direct link to market issues and industry-driven vehicles for promotion.

In addition, staff can be successfully involved since positioning concentrates on capabilities and strengths. Giving your staff visibility provides another dividend too—in the form of heightened internal morale, professional development and staff loyalty. Many firms have been reluctant to promote their people outside of key designers or principals for fear that talented staff would become more desirable to competing firms—and take clients with them. Fortunately, this attitude is changing.

Current interest in total quality management (TQM) and similar programs is drawing attention to organizational work flow and the people who actually deliver services to clients. Front-line involvement of your project "doers" sends an important message about how your firm conducts its business as well as its public relations efforts. Giving high priority to the delivery of quality services to clients will favorably influence buyer awareness and preference.

Monitoring and repositioning: Do you believe it yourself?

Developing and sustaining relationships with clients is a dynamic and constantly changing effort, so you should not be sur-

prised to know that positioning is too. Your long-term investment must be protected through diligence and evaluation. A checklist of activities, for example, can help you monitor your efforts. Periodic review of the status of promotional projects as well as summaries of their accomplishments will also help keep your firm focused on achieving your positioning goals and adhering to budgets.

Timing can be as critical in your campaign as budgets. Promotional projects placed on hold are costly in time and money spent and opportunities for visibility lost. Act quickly to develop creative ways to keep a project moving, such as requesting timely decisions, repackaging or resubmitting a project or idea, or enlisting another party's assistance. Your evaluations should be concurrent with the refinement of established strategies and the development of new ones, and feedback and new research should be used to continually inform the positioning process.

While positioning helps increase an already strong or established standing for a design firm in its market, repositioning allows a firm to adjust its course through similar strategies and techniques. Consider this scenario: Say your firm had been recognized as an educational specialist in the 1970s and had diversified by entering the corporate and speculative office sector in the 1980s. In the 1990s, you decide to reposition it for the educational work that is reemerging. Besides relying on past experience, your firm must strategically transfer newly gained bottom-line efficiencies and bring new research and knowledge to today's educational market.

Not surprisingly, repositioning resembles positioning in numerous ways, being based on sound market research, objective assessment of capabilities and development of creative strategies. However, repositioning must also translate and augment existing strengths to respond to current and changing market needs. Does this sound like hard work? The rewards are well worth the effort. Present realities favor the merits of focused and consistent positioning rather than flashy programs promising short-term results. To paraphrase an old saying, successful design firms learn sooner or later that "positioning is everything in life." ☛

Dianne Ludman Frank, FMP of SMPS, is principal of Dianne Ludman Frank Public Relations of Birmingham, Mich. Jane Cohn, associate AIA and FMP of SMPS, is principal of Jane Cohn Public Relations in New York and Sherman, Conn. Both authors have recently served as chairperson of the National Awards Program of the Society for Marketing Professional Services (SMPS), and have received numerous awards for public relations programs they have developed for clients.

Big Brother's Watching You

Psst—what architects and interior designers should know before choosing office security systems that can range from simple alarms to Star Wars

By Linda Burnett

Beep, beep, beep—an office worker has absconded with top secret documents. He walks through the corridors, casual as usual to allay any possible suspicion, but little does he know that the lap-top housing the documents has been tagged and is being monitored from a central computer system. A camera has spotted him and is following him while relaying his image to a central panel. He melds into a crowd of workers leaving the office for the day but Big Brother is even smarter, delineating his profile from a network of worker profiles. His double chin and slouching posture combined with his height and weight give him away. John Doe finds himself a felon in office hell. If this sounds like a page from the files of the CIA, think again. It may describe the security system in your next client's office.

Violence and theft in the workplace are increasing in numbers. According to information compiled by the U.S. Department of Justice each year nearly one million individuals are victims of a crime while working. Some 23% of crimes reported in the National Crime Victimization Survey took place at commercial establishments. Personal theft accounted for close to 25%, the largest portion of crime, and over 30% of victims who were working during a violent victimization faced armed offenders.

Ironically, businesses are protecting themselves from their own employees as much as they are from outsiders. Today, with reports of disgruntled workers retaliating against their offices or society, businesses need to protect themselves and their workers from an inordinate number of random criminal acts. Theft of office equipment, though less worrisome than bodily harm, occurs more frequently, often going undetected and costing companies billions of dollars in lost revenue. "There is a lot of theft in corporate America," asserts Louis Chiera, director of marketing communications for Sensormatic Electronic Corp., Deerfield Beach, Fla. "People steal everything from phones to

faxes and the threat comes equally from the inside as it does from intruders."

To keep up with the increase in office crime, security systems have been drastically changed from the days of simple locks on doors. Have people become increasingly immoral, have office items become more tempting to steal, or are systems better at detecting illegal activities? Even law enforce-

should be chosen over any other naturally depends on the client and the facility alike.

Under these circumstances, it is not surprising to find that design firms vary in their approach to clients' security requirements. "Some architects and interior designers create their own program of assessment as to what type of security is needed," observes Craig Zamzow, vice president of sales and marketing at Sensor Engineering, Hamden, Conn. "Others subcontract security consultants."

To help design firms and clients custom-tailor practical and affordable solutions, some

security products manufacturers create planning packages that outline possible situations and matching solutions. Von Duprin, for example, works in conjunction with architects in the construction phase. "In the past, the construction of a building was completed and then security would be added," notes Carl Dean, security training coordinator and sales development manager at Von Duprin. "Now, good designers are taking security into account as part of the design and not after the fact."

Even if there is no single way to provide security for a facility, industry experts indicate that there are basic decisions about security systems that any designer must reach.

- First, determine the budget. Sometimes clients can't afford a top-of-the-line system, leaving them with fewer options.
- Second, measure the extent of security required. If a client houses expensive equipment or limited access information centers, the designer should know where they will be located and pay special attention to areas that need higher levels of security. For example, while most offices use some type of access control in limited areas, sites such as military bases or nuclear plants need peripheral security to protect them from intrusion along their entire circumference. "It depends on the parameters of the tenant and what kind of security is appropriate," says Zamzow.



Space age security: Consoles such as this custom-designed model (above) by Mosler Inc., installed in the First Bank in Minneapolis, monitor access control systems and other security devices as well as security data input from 250 banking sites. The integrated system incorporates alarms with visual surveillance: A floor plan appears on the screen with a blinking light when an alarm is activated.

ment officials cannot fully comprehend the phenomenon. Meanwhile, the security industry has created systems that are increasingly more technologically advanced, including the integrated system in which components such as access control, alarms, closed-circuit TV, intrusion detection and perimeter protection are rolled into one and managed by a central computer system. Why one particular system

- Third, assess the impact on decor. The client may want the security apparatus visible in order to serve as a deterrent. Then again, the client may ask to have the system incorporated undetectably into the decor.

Any security system can be twice as effective if used in conjunction with employee training programs. "Employees need to understand how losses affect them," Chiera explains. "There are fewer raises with less profits. As businesses record what's being lost because of theft and violence in the workplace, they'll see that higher security is as necessary as a lock on the door."

Access control: Who gets in and how?

Controlling entry access is one of the first steps in creating a secure office environment. Zamzow points out three possible choices for access control systems.

- The coded magnetic stripe, in which a credit card type of ID is swiped through a reader, is the least secure because the codes can be figured out.
- Proximity access, which functions with radio broadcast technology, has become very popular as it is convenient and does not require the user to actively participate.
- Products like the patented Weigand system by Sensor feature a coded wire installed inside a card, which generates a pulse when passed over a reader that is relayed to the central security system. Individual pulses cannot be duplicated.

While many office workers are familiar with cards that are swiped through card readers, the latest technology can be far subtler. In an access control system that Sensormatic Electronic Corp. has produced for the 1996 Olympics, a sensor chip is set in an ID card that is detected by readers on pedestals or doorways. The card is read from a distance and is activated simply by carrying the card on the person.

The cost of access control varies depending on the type of hardware and how many doors need security surveillance. Prices range from \$300 to \$500 per door for a simple card swipe and card decoder, to \$2,500 and up per door for installation of a power supply, electric lock, card reader and monitor. A centralized computer system with card reader and central control panel protecting 100 doors or more will command a substantially higher price tag.

Despite their cost, access control doors offer flexibility. Card access and hand readers eliminate the need to change locks and keys when there is high employee turnover. There is an ADA benefit as well. "Because the doors open and lock automatically," notes Pat Olmstead, marketing communications manager at Von Duprin, "they are more user friendly especially for the disabled."



Hidden protection: The AP 600 asset protection pedestals (above) produced by Sensormatic are designed to detect tagging on information, property and people.

Alarms and closed-circuit TV: How can we visualize a disturbance?

With today's technology, few systems consist solely of an alarm. "More often than not, closed circuit television is used in conjunction with alarm systems," says Cliff Cooper, systems manager at Pelco, a leading manufacturer of closed circuit TV systems. An alarm is an alerting device, but visual surveillance allows security personnel to assess what's actually occurring and what action to take.

"Videos augment the response and assessment of the status of an alarm," Cooper explains. "The level of sophistication needed has more to do with the environment's perceived exposure to liability. Is it theft we are talking about or corporate espionage?"

Closed-circuit TV has come a long way in its affordability. The average system size has increased because of the declining cost of the product. In addition, the system is becoming more automated, making a guard or systems operator less imperative. Automated matrix switching permits interaction between the video and computer so the user can set the time and date that a particular location needs to be monitored and the system does the rest.

Proprietary alarms are types of intrusion detectors in which a sound goes off when a door or window contact is broken. These devices are often used in conjunction with access control, so that an alarm will be triggered if those without the proper identification card enter through an unauthorized doorway. "The Integration of various security components cannot be escaped," notes Cooper.

Integrated systems: When is one defense not enough?

"In the past each security system would be a separate operating system onto itself, but today it takes more than one component to be effective," says Craig Thomas, former marketing and communication manager at Pelco, Clovis, Calif., a producer of high-tech security systems. "With computer technology, all parts

can operate together from a remote visual screen."

An integrated system can work like this: Equipment is tagged with a special code that is read once it passes through the doorway. The code sets off an alarm in the computer which triggers a camera to zero in on that particular location, thereby supplying an instantaneous alarm and visual recording.

Systems can be completely customized depending on what—people, objects or information—is being protected. Aside from equipment, security companies are working on tagging employees. In this system a computer has data on each employee's physical profile and can track down an individual even in a crowd. In hospitals, infants are tagged on the ankle as a garment would be in a store to protect them from being abducted.

Future security: Will we feel safer tomorrow—and why?

Security is becoming more sophisticated in its technology, moving toward further systems integration, cost efficiency, productivity and convenience. "In retail, security systems are often used for more than protection," says Chiera. "Security systems increase productivity. A manager in another location can view a video over phone lines to monitor stores. You can dial the store on the phone and see a picture of what is going on."

Some industry observers predict that security systems will be integrated with other types of technological systems such as fire alarms. In casinos, for example, security systems are being used to track players, monitor machines and control the music, turning the security system vendor into a general electronic supplier. Other experts argue that this type of integration bogs down a security system and leaves it open to more technological malfunctions. In addition, some states impose restrictions on the integration of particular systems such as fire with police alarms.

In any event, the field is maturing. It's more common now to find facility projects specifying different types of security applications especially designed for low, medium and high security. Convenience is more frequently becoming a factor in the development of security—to the point where the user does not have to actively be involved. "But there is a tendency towards becoming too convenient and defeating the purpose," warns Zamzow.

No matter what the future holds, architects and designers can expect to find ever more sophisticated security systems in their projects. These devices may not help us forget that the three-dimensional world is full of gun-toting villains and white-collar criminals. But if they do their job, we may only have to meet such characters in the two-dimensional world of news media and fiction. ☞

Healthy Circulation

Look out Disney World and Sega Genesis: America's best place for free entertainment is burgeoning as fast as its greenback competition. Innovations such as the Internet, video projection rooms, and self-help and best sellers on audio cassette have transformed the fundamental ABC's of the public library, making today's edition a literal and virtual smorgasbord of serviceable data. Simplifying the method of obtaining information by streamlining operations has not only been a recent trend in library design, but a necessity. With this in mind, van Dijk, Pace, Westlake Architects was able to create a technologically advanced, yet functionally simplified facility for the Oberlin Public Library, Oberlin, Ohio.

A central element in the library's configuration is its custom-designed circulation desk. "The circulation desk is only for issuing and receiving books," Patricia Holsworth, the library's director, explains. "For reference questions, you go to the reference desk. General information queries are best answered at the reception desk. Things are much simpler this way."

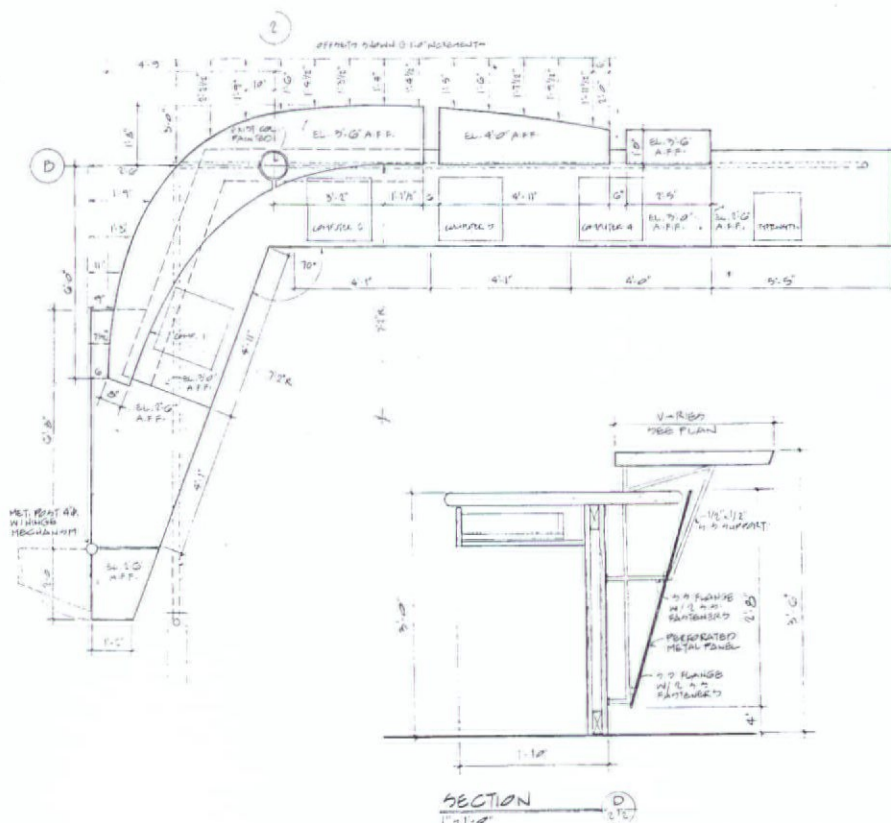
The desk's functional and ergonomic requirements include accommodating four circulation clerks who check out books, receive and file returned items, and monitor activities along the library's perimeter. For these reasons, the desk is centrally located and easily identified. Two heights are required for staff task surfaces, 36 in. for clerks working on stools across from typical patrons, and 30 in. for serving wheelchair users.

"The desk is used by adults as well as children, so we made it functionally accessible and aesthetically pleasing for both," says Ronald Reed, project architect in charge of design for van Dijk, Pace, Westlake. Refined, tactile materials celebrate the design's diversity, with the checkout counter made of figured solid maple and buttressed with perforated sheet metal, acting as a fulcrum to the composition. The handicapped and children's counters, extensions of the 30-in. counter height, are built of solid polymer, while the book return counter is finished in plastic laminate.

An overhead structure of steel, painted the same color as metal primer, helps orient the desk to the main space, as does the undercounter cabinetry and back filing area of ebonized ash. The circulation desk is thus presented as an extension of the library's fundamental elements, namely organized books on stacks and shelves, rather than a freestanding anonymous vessel. Reed and his team have also added two skylights above the steel structure, positioning one to drench the circulation area with natural light.

While most research is done seated at a computer terminal, readers aren't shy about borrowing books at the new Oberlin Public Library. After all, it's good for the circulation—theirs and the new library's. ☛

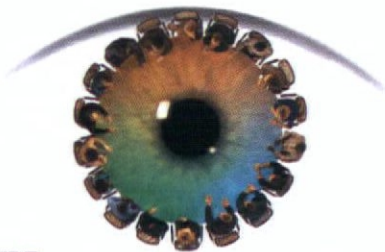
Photograph by Jennie Jones.



New rules. New roles.

Revisioning

Seeing ourselves as collaborative leaders.



INSIDE

Save from \$25 to \$175 on registration

Win **FREE** airline tickets

Continuing Ed: Get a head start on '96

Expanded **NEW AIA/EXPO**

Atlanta Olympics—The inside story

Creating Crucial Partnerships in the

Construction Industry

Schedule at a Glance—Fast & Easy

The American Institute of Architects

The 1995 AIA National Convention and

AIA Expo95

Georgia World Congress Center, Atlanta

May 5-8, 1995

Schedule, Continuing Education Programs

and Registration

The design industry has changed. Roles are not so clearly defined. Our leaders are no longer individuals.

Instead they're teams of architects, interior designers, builders and other key members of the industry.

That's why this year's AIA Convention and Expo is so different. The theme is Revisioning. It's about seeing ourselves as part of a collaborative leadership team. And we've invited the entire industry to participate.

Attending the Conference will give you the

tools you need to develop new partnerships while you improve your skills. AIA Expo95 also brings

you more than 350 leading vendors from all over the world. Nowhere else can you find all this new product technology under one roof.

It's a Convention you won't want to miss.

For registration forms or to receive our 60-page Convention Guide, call our toll-free hotline at **800/305-7737**. Do it today. Be a part of the new leadership team.



AIA Convention and Expo. Come to Atlanta95. May 5-8

A new dialogue is the aim of Dr. John Kao,
“Designers are working
of the Harvard Business School, in organizing
on the wrong problems.
an urgent and intensive three-day conference
We need to redefine the
of design and business leaders. Including you.
whole idea of design’s
The 45th International Design Conference
role in business today.”
in Aspen, Colorado, June 8th through 11th.

A partial list of participants include:

Tom Peters
management consultant, noted author
Milton Glaser
graphic designer and artist
Hatim Tyabji
Verifone, Inc.
David Carson
art director of Ray Gun Magazine
Samina Quraeshi
director, Design Program, National
Endowment for the Arts
Peter Rothstein
Lotus Institute
Dorothy Leonard-Barton
Harvard Business School
Larry Keeley
The Dublin Group
Michael Schrage
journalist
Phillip Lopate
author, screenwriter and film critic
Richard Prelinger
film archivist
Craig Hodgetts
architect and urban scenarist
Lorraine Wild
graphic designer
Ivan Tabibian
urban planner and political scientist, USC
John Thackara
Netherlands Design Institute
Charles Hampden-Turner
organization theorist, Cambridge University

Registration

\$625 Early registration (postmarked by March 1, 1995)
\$750 Regular registration fee
\$350 One additional member of household
\$175 Full-time student (send photocopy of current ID)

Please complete the following information for each registrant (use photocopies if necessary)

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____ Fax _____
Profession _____
Firm Affiliation _____
Aspen Accommodations _____
Visa or MasterCard Number _____
Name on Card _____
Expiration Date _____ Signature _____

Make check payable to IDCA.
Mail to IDCA, PO Box 664, Aspen, CO 81612
For further information please call (303) 925-2257 or fax (303) 925-8495.
Cancellation requests postmarked before June 1, 1995,
will be honored at 80% of fees paid.

CLASSIFIEDS

REPS WANTED

Sales Reps Wanted

Contract lighting manufacturer is seeking sales representation in select territories. Please reply to - **Arrow Contract Lamps, 6554 NW 13th Court, Plantation, FL 33313 or call 305/327-0750.**

WELL-ESTABLISHED nationally known manufacturer of framed wall art is seeking aggressive professional sales representation in key territories. If you are a Manufacturer's Rep. currently calling on hospitals, nursing homes, commercial and government (GSA contract) design centers; and corporate and institutional end users, we offer you the opportunity to represent a competitively priced quality line of framed wall art. We back our reps with solid customer support. In-house design service and trade advertising.

Contact Keith Weiner • 800/283-1919

B.M.G. FRAMED GRAPHICS, INC.

208 Airport Executive Park
Nanuet, NY 10954

INDEPENDENT REPS WANTED

Sitmatic manufacturers a full line of seating products for office and industry. The company is growing, and will release several new models in 1995.

Sitmatic produces high quality chairs, at affordable prices. We jump through fiery hoops for our customers, and employ sentient humans to answer phone inquiries. We're looking for motivated, independent reps for the following territories: FL, MI, MN, N. Texas, WI. Only individuals with a strong work ethic and a bizarre sense of humor need apply.

Contact Brian Donohoe at 800/288-1492

RECRUITMENT

As dynamic and competitive as the industry and professionals we serve

SEARCH TECHNOLOGIES CORP.
Contract Furnishings Recruiters

27 West 20th St. Suite 700
New York, NY 10011
212/989-2910
Fax 212/989-2748

Call Laurie Toelle
to place your classified.
• 800/688-7318, x7893 •

HEALTHCARE REPS WANTED

Progressive manufacturer of acute, psychiatric, and long-term care casegoods is seeking qualified representatives. Your customers should include A&D community, hospitals and L.T.C. developers.

Please direct your responses to:
John Gallow, V.P., Caseworks Furniture, 8350 East Old Vail Road, Tucson, AZ 85747 or call 602/884-8500.

CONTRACT FABRIC JOBBER

Looking for aggressive & knowledgeable reps to call on contract/healthcare fields. Areas available - NYC, VA, MD, Wash, D.C., N.C., & S.C. Reply to: **Box CO-479, Contract Design Magazine, P.O. Box 801470, Dallas, TX 75380.**

INDEPENDENT REPS WANTED

Manufacturer of Library and Institutional Furniture has several exclusive territories available. High commission potential. Send resume or background letter to: **Sales Mgr., P.O. Box 6324, Lynnwood, WA 98036-0324**

HEALTHCARE REPS WANTED

Manufacturer unique cubicle curtain fabric seeking qualified reps. Must call on A & D, end-users and dealers.

Fax 312/561-5469
Attn: Jane Helfant

PRODUCTS FOR SALE

**TABLE
TOPS**

Designers' Source
for Custom Restaurant
Tables & Bases.

Any Material,
Shape or Size
Factory Direct
Prices

800 273 0037



**FOR FASTER
RESULTS FROM YOUR
CLASSIFIED, FAX
YOUR AD TODAY!
214/419-7900**

INDEPENDENT SALES REP

GORDON INTERNATIONAL - Rapidly growing, upscale contract seating line, focused on hospitality, store planning and commercial office work, seeks independent sales representation in key areas nationwide—dedicated representation for Northern New Jersey and select accounts in New York City included.

Qualified applicants please submit resume to **Peter Spalding, Director, Sales & Marketing, 200 Lexington Ave., NY, NY 10016 or fax 212-779-0147.**

RAPIDLY EXPANDING MIDWEST manufacturer of contract wood office furniture seeks aggressive rep groups for the following territories:

- Upstate New York
- Rocky Mountain (MT, WY, CO, UT, NM)
- Southern California & Arizona
- Northwest (WA, OR, ID, OK)

Reply to: **Box CO478, Contract Design, P.O. Box 801470, Dallas, TX 75380.**

SALES REPRESENTATION WANTED

Contract table manufacturer needs representation in the Northeast and Atlanta areas. Products are oriented towards A&D and contract furniture dealers. **Please reply to: REDCO, 700 36th St., SE, Grand Rapids, MI 49548 or call 800/530-9825.**

SERVICES TO THE TRADE

Kiesling-Hess Finishing, Inc.

Fine Finishing of Decorative Fabrics. Services include: Flame retarding, stain repellants, acrylic backings (walls & upholstery), laminations, knit backings, and wallpaper treatments. **Philadelphia, PA. (215)457-0906 Gardena, CA. (310)719-9791.**

FABRIC TREATMENTS

Finishes • Backings • Laminations

Flame Retardants • Stain Protection
Flame & Stain Combinations
Clear Vinyl Laminations
Knit Backings • Acrylic Latex Backing

(903) 675-1440

**SCHNEIDER
BANKS**
PROFESSIONAL FABRIC SERVICES
SINCE 1979

Schneider-Banks Inc.
1108 Commercial St.
Athens, Texas 75751
FAX (903) 675-5331

Advertising Works!

CLASSIFIEDS

WANTED TO BUY

PRIME

OFFICE FURNITURE & SYSTEMS

We Buy Haworth

Steelcase - Herman Miller - Knoll and many more!!!

716/893-6000 • Fax 716/893-6001

POSITIONS AVAILABLE

NATIONAL SALES MANAGER

Contract furniture manufacturing company specializing in hospitality guest room and healthcare patient room furniture seeks professional manager who is capable of consistent double digit growth managing two markets at one time.

This person will be creative, aggressive, hardworking with high level of stamina and drive. Experience in recruiting, training and motivating independent sales representatives and setting up national accounts essential. Proven track record required. Unlimited growth potential, salary, benefits and commission based on profits. To take advantage of this unique opportunity, send resume and salary history to:

CASEWORKS FURNITURE MFG. INC.
8350 East Old Vail Road, Tucson, AZ 85747

★★★★★ WANTED ★★★★★

Used Panel Systems & Chairs

Herman Miller ★ Haworth ★ Steelcase ★ Allsteel



R. E. Jones Company
Wholesale Office Furniture

1-800-670-2905 ★ Fax:(817)491-4054

Call to receive our FAX broadcasts of available & wanted furniture inventory

*You'll Get Great Results With Your Contract
Design Classified Ad!*

PRODUCT INDEX

MANUFACTURER	PAGE	MANUFACTURER	PAGE	MANUFACTURER	PAGE
Accessories International.....	22	Forms + Surfaces.....	16	Lowenstein.....	24
Ametex/Robert Allen Contract Fabrics	17	Fraser Contract.....	16	McGuire.....	24
Arcadia Chair Company.....	22	Fritz Industries	18	MTS Seating	25
Arconas	22	Gardenside Ltd.....	18	Sauder Manufacturing	17
Bernhardt.....	22	Geiger Brickel.....	24	Shelby Williams.....	25
Brueton Industries	23	Grahl Industries	18	Thonet.....	25
Brunschwig & Fils	28	Guard® Contract Wallcovering.....	18	Tufenkian Tibetan Carpets.....	17
Cabot Wrenn.....	23	H&S Sales.....	18	Virco	25
Davis Furniture Industries.....	23	Home on the Range.....	19	Wausau Tile	17
Douglass Industries	16	HON.....	19	Westin-Nielson.....	25
Durkan Patterned Carpet.....	26	Interstuhl.....	19	Windsor Designs.....	25
EckAdams.....	16	J. Robert Scott Textiles.....	19	Wools of New Zealand.....	17
Executive Office Concepts.....	23	J.M. Lynne.....	19		
F.S. Contract.....	16	KI	24		
Falcon.....	23	Knoll	24		
Fixtures Furniture	23	Kusch+Co.....	24		

This editorial index gives the page number where information about a product manufactured by the company listed appears.

AD INDEX

Advertiser	Reader Service No.	Page	Advertiser	Reader Service No.	Page
AIA Expo	13	71	Leucos Lighting	7	11
Arcadia Chair	6	9	Metro	18	Cover 2-1
Atlantic Stairworks	19	4	Raceway Components Inc.	17	Cover 4
Davis Furniture Industries Inc.	12	30	Shaw Commercial Carpets	1	20-21
Durkan Patterned Carpet	8	13	Spradling International Inc.	5	6-7
F.S. Contract	2	2	Vogel Peterson	11	29
IDCA	14	72	Westin-Nielsen	4	5
International Terra Cotta	15	75	Windsor Designs	3	4
InterPlan	9	14-15			
J.M. Lynne Co. Inc.	10	27			
KI	16	Cover 3			

This index to advertiser page location is published for reader convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.



International Terra Cotta, Inc.
Imported Sandstone Statuary, Fountains and Bronze Figures



#249 F





#968-C



S-Planters



B-Bowls



D-Barrels



Terra Cotta And Fiberglass Trash Receptacles
90-C

The World's Finest Terra Cotta And Fiberglass PLANTERS

Planters Up To 60" Incredibly Strong • Custom Finishes
Interior And Exterior
25,000 Items In Stock

For More Information Or The Representative Nearest You Call Or Write:

1-800-331-5329 • West Coast
1-310-659-0865 • West Coast Fax
1-800-338-9943 • East Coast

International Terra Cotta, Inc.
690 N. Robertson Boulevard
Los Angeles, California 90069 USA

Reliability Since 1969

PERSONALITIES



Castle

Moving target

Wendell Castle

"I never intended to make furniture," chuckles master furniture designer Wendell Castle. "I studied sculpture, but as a college student I needed furniture. To get permission to use the sculpture studio, I made furniture look like sculpture."

That was 1962. Castle has since redefined furniture beyond its function to its "contextual essence," expanding and contradicting the accepted vocabulary. "If you hit the bull's-eye every time, the target is too near," Castle asserts. "I keep moving my goals so I can stretch boundaries and take risks." His latest work exemplifies his flair for organic forms. One example, "Rutabureau," is a rutabaga-shaped cabinet of bronze, steel, oak—and three drawers.

In his studio and home in rural upstate New York near Rochester, Castle surrounds himself with natural elements—an aspect of life he doesn't intend to change. "As I get older, I figure I better stay focused on what I do best, namely idiosyncratic pieces without much mass appeal," he states. He's currently staging one-man and group exhibits, and serving as artist-in-residence at Rochester Institute of Technology.

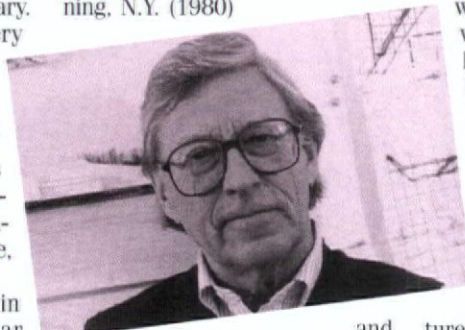
What's in his future? "I don't have a grand plan," Castle insists. "I learn from each piece, and only work a dozen or so pieces in advance. My designs tell me where to go next." Until we know what the latest designs tell him, designers would be wise to check their carrots and turnips carefully for those tell-tale drawers.

No hobby, please

Gunnar Birkerts

Birmingham, Mich., is a long way from Riga, Latvia, whence Gunnar Birkerts, FAIA traveled on a life's journey that took him to the Technische Hochschule in Stuttgart, Germany, and the offices of Eero Saarinen and Minoru Yamasaki in the Wolverine State before he set up his practice in 1959. Yet he's back in Riga now to design a National Library and the city's Central Market. Equally important, his belief in Modernism and the Scandinavian search for individualistic solutions remains unshaken. "I cannot conceive of architecture that does not react to the people and the terrain," Birkerts says. "Architecture is an organic synthesis, not a style."

His tenacious pursuit of architecture and disregard of fashion contrast sharply with today's media stars of design. No matter, Birkerts has been content simply to create one major building after another, like the Federal Reserve Bank of Minneapolis (1973), Corning Museum of Glass, Corning, N.Y. (1980)



Birkerts

and University of Iowa College of Law, Iowa City (1986).

Disregarding media hype doesn't mean Birkerts ignores his fellow architects, however. "The design process is at risk" he warns. "Insecure and impatient clients are urging architects to design before they think."

Aside from serving clients worldwide, Birkerts enjoys swimming, tennis and following his children's careers. One son is a writer, another is earning an MBA, and his daughter is an interior architect. Only one architect? "It's a hard life," Birkerts admits. "You practice it because you wouldn't want to do anything else." His only hobby? "Architecture," he says, "of course!"

Check the details

Carol Shen

"Being an architect is more a lifestyle than a job," says Carol Shen, FAIA, principal at ELS/Elbasani & Logan Architects, Berkeley, Calif. "It's about streets, public places, physical surroundings and settings wherever you go." Shen approaches design the way she approaches traveling to a new place, observing the activities in a given space and designing for the community.

A Phi Beta Kappa with a bachelor in environmental design from U Cal Berkeley and a master of architecture from MIT, Shen has lots to show for herself. Before joining ELS, she worked for Bechtel on over 40 airport facilities. At ELS she's doing nothing less.

Her favorite project has also been her most challenging. Heading the design team for Pioneer Place Mixed-Use Center, Portland, Ore., Shen achieved the highest quality in every aspect of the design. She notes that if it weren't for her team's perseverance the project might not have gotten off the ground. But a certain passion makes her projects work. "The attention to detail we achieved was incredible," says Shen.

Shen's interest in architecture began in college. She recalls enjoying art, but also being strong in math and sciences—a good mixture for architecture. "As an undergraduate, I was completely taken by the studio life," she recalls. "Her advice to design students: 'Be as open as possible. Be a sponge and learn from everyone.'" Designers can certainly learn from Shen, whose achievements have not gone unnoticed. As a Fellow of the American Institute of Architects, she can probably expect some students on her doorstep at any moment, bearing roses—and sponges?

Still dapper

Marve Cooper

Where were you when you got engaged, had a first date or closed an important deal? "In a restaurant of course,"



Shen

answers Marve Cooper: "They are forums for lovemaking, dealmaking and all our social interactions." Cooper takes this into account whenever he designs an eatery. His work, which includes Chicago's Foodlife, Atlanta's Azio and Boston's Joe's American Bar & Grill, makes his philosophy evident.

A fine artist by training, Cooper started to design in 1962, taking on Amtrak's interiors. Graphic designer, museum curator, art gallery owner and lecturer can all be found on his eclectic resumé. He forged out on his own with Marve Cooper Design in Chicago in 1989.

Business began predictably enough. "I worked alone for years, walking down the 26 stairs from my home to my studio wearing pajamas," Cooper reveals. "Then came a job that was so big I either had to turn it down or hire help."

Cooper took the plunge. "At first I thought working in a team would dilute my vision," he confesses. "I was wrong. It injects every project with the unexpected." Now he doesn't even miss his p.j.s. "I went so far as to buy a real suit," he says. "I wore it to an interview with a reporter and she called me 'dapper.' I loved it."

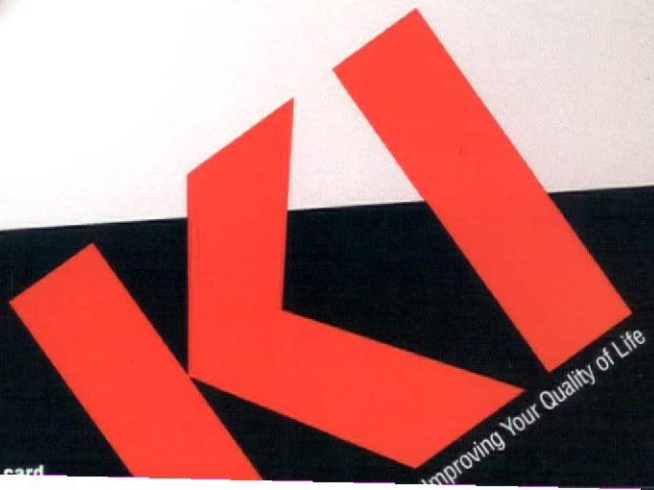
Only one problem here. How do you handle dress down days at Marve Cooper Design?

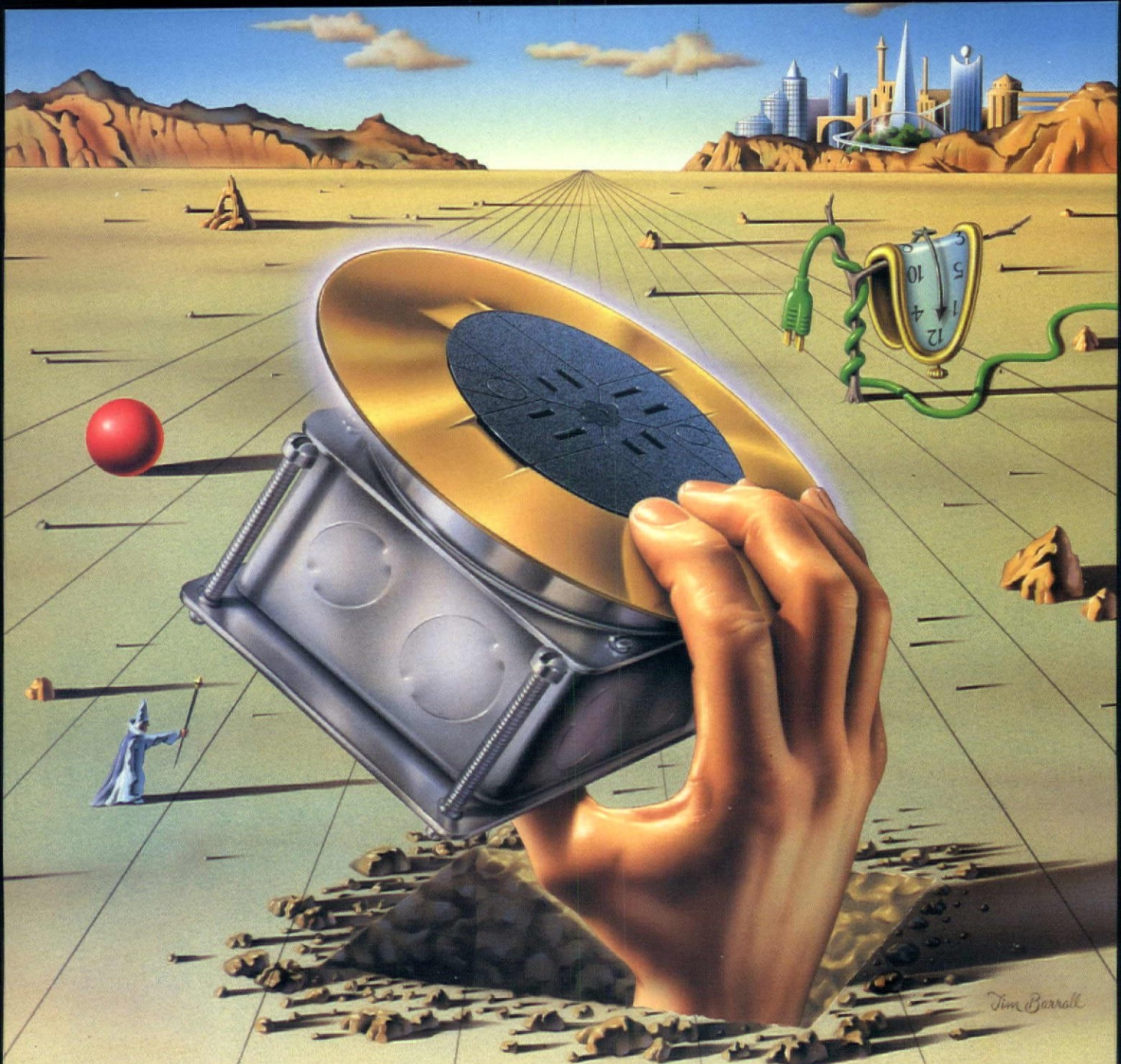


Cooper

GENESIS.

Appealing aesthetics...unmatched function...the Genesis Storage System. KI's Genesis achieves style and function with an innovative beveled front, offering a unique design element and increased storage space. Call KI, 1-800-424-2432.





Jim Barrall

GRAB THE BRASS RING

The First Quad Concrete Floor Box

Here's another Raceway first ... a concrete floor box in double duplex power configuration. Raceway's award winning Flush Top Design* adds aesthetics to function by maintaining the continuity of flush design throughout the building. The sliding service covers offer convenience and protection with "no-trip" safety.

To the delight of Architects and Interior Designers, the unit is available with a stunning carpet flange in pure drop forged brass (also available in all Raceway Flush Poke-Thru and Flush Raised Floor Fittings).

The Raceway Slide-Cover Concrete Floor Box is also available in single service power and a comm/data version

which accommodates four RJ-45's (Cat. 5). The small 3 1/4" height permits installation in cellular as well as non-cellular and slab type floors, another unique feature.

Grab the "Brass Ring" ... Raceway's Flush Quad Concrete Floor Box is a winner. For further information, call or write:
Raceway Components, Inc. P.O. Box 1640, Paterson, NJ 07544
Telephone: (201) 279-1116. FAX: (201) 279-2410

*Roscoe "Product of the Year" Award.

 **RACEWAY
COMPONENTS, INC.**