

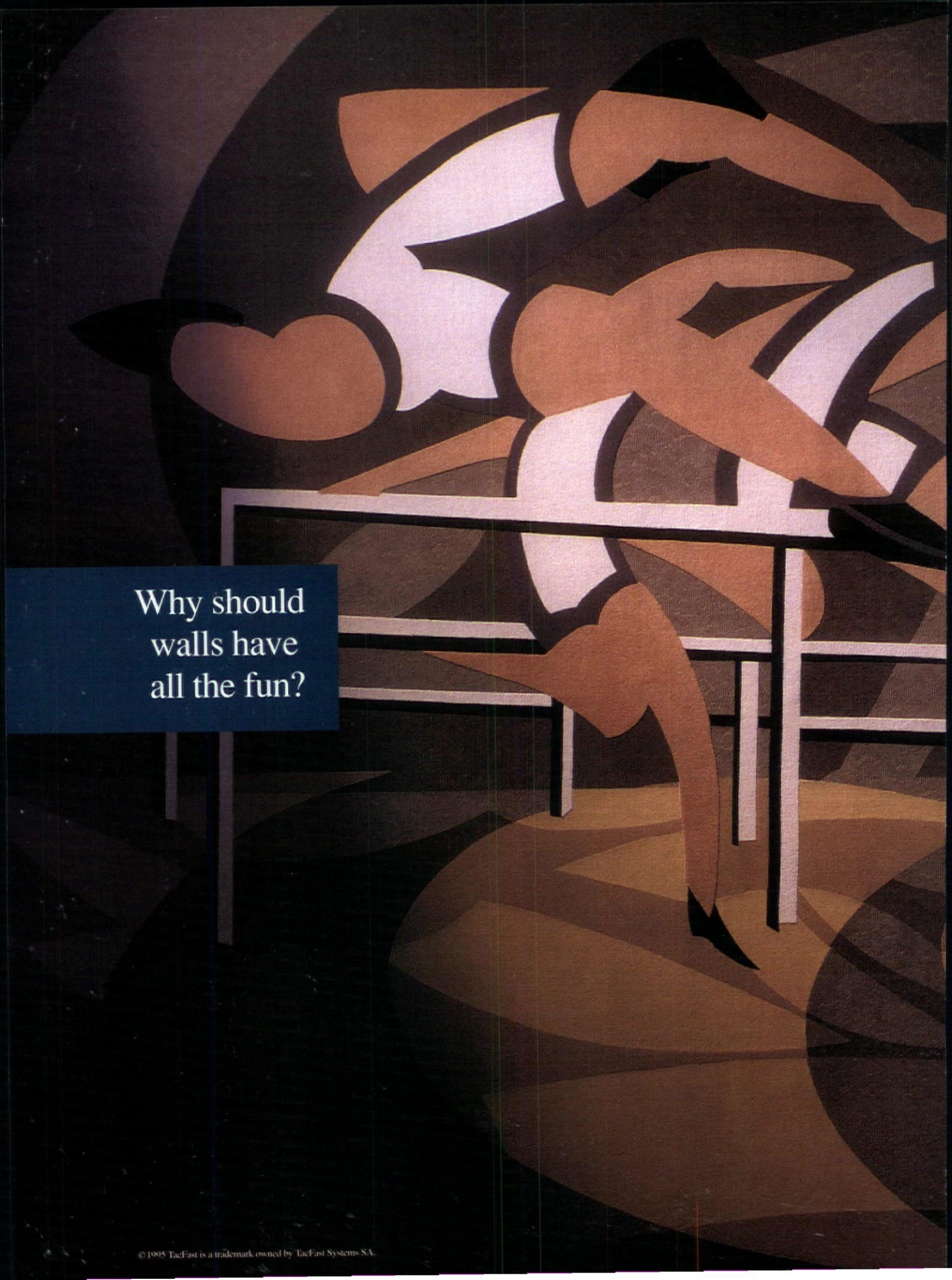
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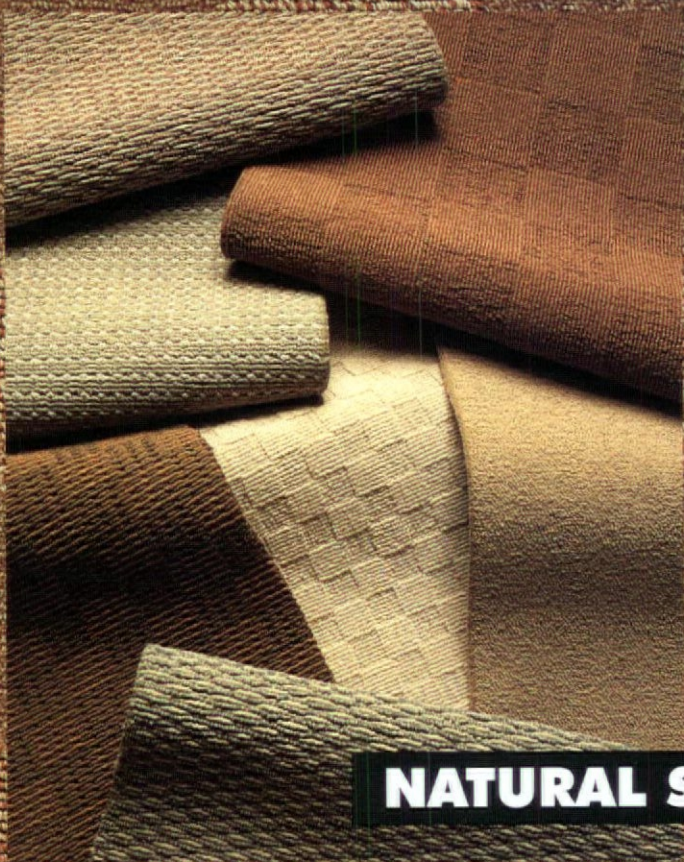
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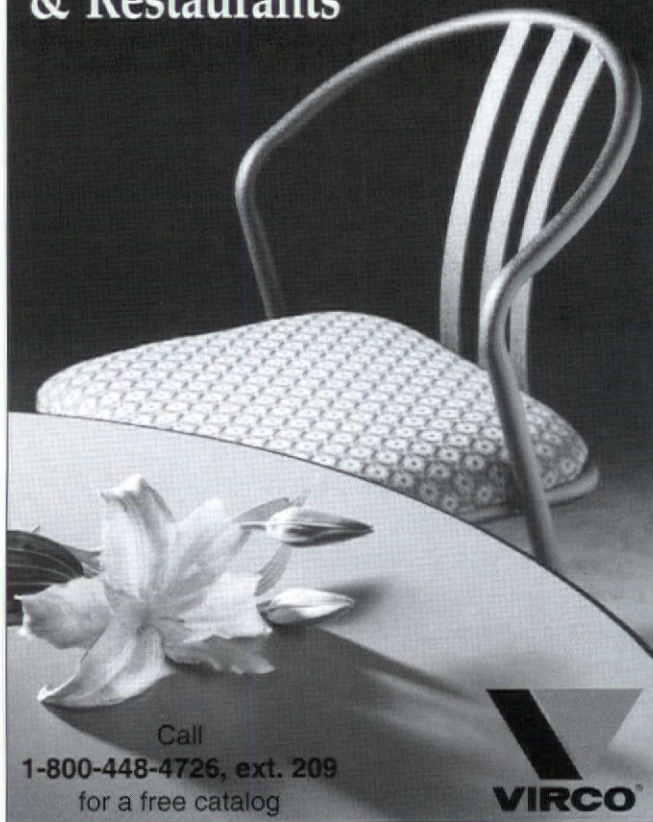
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Cover Photo: Atrium detail at Cuyahoga County Human Services & Support Agencies Building, Cleveland. Photography by Eric Hanson.

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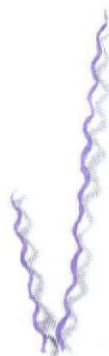
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Who Needs Designers?

A current joke about professionals has a lawyer complaining about a plumber's bill. "I never earned \$200 an hour!" exclaims the lawyer. "I never did either," replies the plumber, "when I was a lawyer." Does this sound familiar to the nation's architects and interior designers?

The grim fact is that many professionals are taking their places among the occupational casualties of the economy. Ask your family doctor how it feels to be spared at the 11th hour. Just when being a generalist seems too much like being an endangered species, the nation is rediscovering the virtues of the general practitioner. Since this newly omniscient professional treats the patient from a holistic point of view, he or she is now deemed most competent among doctors to orchestrate the delivery of specialized medical services that apparently no one wants to pay for any longer.

In the rebirth of the general practitioner may be the germ of an idea for the architect and interior designer to reclaim their place at the center of the facility development process. No, the concept of the master builder is not likely to be revived for the benefit of either the designer or the contractor. There are simply too many real or potential conflicts of interest inherent in having one entity control both the design and construction of a facility.

On the other hand, the danger that the facility development process is being divided among too many players who are struggling with ambiguous lines of authority, expertise and responsibility is proving to be all too real. Suddenly, the clients of architects and interior designers are being confronted by a host of non-design consultants who are proclaiming their ability to take the lead in project management. The proven expertise of designers appears to matter less to clients than the promises of these owner's representatives, project managers and the like to exert better control over time, cost and quality than designers supposedly can.

How does one handle this attack? Yielding to any of the newcomers would be easy enough. Let one of them

run the job—so that the client can get his just and presumably ruinous desserts.

Trouble is, such a surrender would represent the abandonment of the client by the architect or interior designer. A professional designer is the agent of the client, producing the best facility possible for the client's needs within the bounds of the client's budget and schedule. If creating a successful facility were as predictable as rolling out a best-selling family sedan—a feat getting harder every day—the newcomers might have a point. But a facility, unlike a mass-produced

object, is a unique, space-enclosing form existing in a singular place at a given moment in time to nurture functions that can never be completely defined prior to completion. In other words, architecture and interior design are not just another widget-making business.

Now consider the challenge facing the general practitioner. How can this individual be effective at the center of the new, managed health care delivery system? He or she will surely have to acquire a greater knowledge of how the entire health care delivery process works, knowing more about the patient's needs before and after treatment.

Surprisingly enough, the architect and interior designer may be confronting a similar situation. How can we earn the client's trust to man-


age the overall facility development process? We will probably have to learn enough about the essentials of finance, real estate, urban planning and facility management—in addition to our knowledge of structural, mechanical and electrical engineering, plumbing, lighting, acoustics, security and life safety—to guide the client before and after the traditional project winds down.

Obviously this won't be easy. But mastering the facility development process may be the only way to make good architecture and interior design possible. Becoming so indispensable to the client may yield other dividends: closer relationships, greater job satisfaction and better fees. Who knows what else may happen if the design profession regains its soul? ☺



Roger Yee

Roger Yee
Editor-in-Chief



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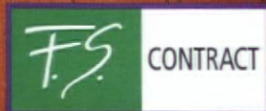
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The Evolution of the Architect

Washington D.C. - The role of architecture in corporate America has changed more in the past decade than in the past 200 years, according to the president of The American Institute of Architects (AIA), Chester (Chet) A. Widom, FAIA. Widom's remarks came in an address to a leading business forum in Los Angeles, the Jonathan Breakfast Club.

Widom said the role of the architect is "...akin to a CEO who believes in shared leadership with other leaders on the project's design construction team." As a result, Widom said, design is no longer the sole function of the majority of architects. Today, he said, the architect is involved in everything from strategic planning and space planning to facility management, project management, construction management, site location, master planning, interior design, and corporate relocation.

Widom attributes this broadened role of the architect to the major downsizing and outsourcing that began a decade ago, as well as corporate America's growing recognition of the architect's comprehensive problem-solving capabilities. "Today's marketplace evaluates design from the viewpoints of marketing, productivity, employee morale, and corporate image enhancement," Widom said. "All one has to do is look at Disney's new corporate and consumer facilities—most of which have been designed by famed architects—to understand this trend."

Widom concluded his remarks by stating that "...how well architects adapt to the shared leadership concept will increasingly determine their success in attracting—and keeping—new clients in the years ahead."

Survey Reveals Technology Buying Habits

Exton, Pa. - Building and construction industry executives attending the annual A/E/C SYSTEMS show report they will spend an average of \$146,900 on information and automation technologies over the next 12 months, according to research conducted by Exhibit Survey Incorporated.

The survey, commissioned by the show's producers, A/E/C SYSTEMS International, of Exton, Pa., polled a representative sampling of professionals among more than 20,000 architects, engineers, designers, contractors and facilities managers drawn from the private, institutional and government sectors worldwide. Fifty-five percent of those surveyed at the Atlanta trade show event earlier this year represented companies with 100 or more employees.

"Our survey findings indicate that planned purchases of computer hardware and software for the building and construction industries should exceed hundreds of millions through 1996," noted George S. Borkovich, co-founder of the 17-year-old A/E/C SYSTEMS show. "This makes it one of the most important markets for information technology tools, technologies and services, particularly those that improve project management, better integrate work processes and assure the integrity of capital projects."

The strongest areas of product interest among A/E/C SYSTEMS attendees included multimedia peripherals, graphic displays, personal computers, plotters, printers, storage devices, new operating systems—particularly Windows 95 and Windows NT—applications software for architecture and interior design, CAD/CAE, 3D modeling, animation and rendering, document and database management, business presentations and virtual reality.

Americans Prefer Blue

Carlstadt, N.J. - The 1995 Pantone/Roper Consumer Color Preference Study has revealed that blue is the country's most popular color. Thirty five percent of those polled chose it as their favorite color overall in a study conducted by color communication company Pantone, Inc. and marketing research company Roper Starch Worldwide.

"It comes as no surprise that Americans overwhelmingly chose the color that best evokes a soothing, calming tranquility in a frantically fast-paced, often insecure world," says Leatrice Eiseman, executive director of the Pantone Color Institute. "It may seem a stretch to equate color and design directions with our state of mind and body, but these trends have always reflected society's concerns and interests, and surviving stress is a key issue in today's world."

The color that placed second to blue was green, chosen by 16% of consumers. Royal Purple came up as the third favorite color, nudging red out by just 1%. The findings, derived from nationwide interviews of over 20,000 men and women 18 years and older, also show that red is still viewed as the most exciting color, black is considered to be the most mysterious and neon orange is the least favorite color overall.

End-of-Summer Surge

Natick, Mass. - The dog days of August were anything but for A/E/P and environmental consulting firms in the ZWEIG 100 index. A stronger-than-expected rebound in net service revenues resulted in the highest level for that category in the history of the ZWEIG

100. The net service revenue index skyrocketed from 110 in July to 136 in August, easily beating the previous best of 128 recorded in June of this year.

The revival in revenue was not unexpected—in each of the last two years, slow results in June and July have been followed by improvement in August and September. But it is the magnitude of the jump, which was an increase of nearly 25%, that is impressive. Also, staff levels, which have been climbing steadily since late 1993, achieved a new high watermark of 111 for August, breaking July's short-lived record of 109.

The ZWEIG 100 continues to indicate that 1995 is a better year than 1994 for the firms that participate. The numbers for both the revenue index and the staff index have been higher in every month of 1995 than they were in 1994. The same holds true for the backlog index—its August showing of 126 is slightly higher than July's 124, but reflects an increase of 20% over August 1994's result of 105.

The ZWEIG 100 is reported in *The Zweig Letter*, a weekly subscription newsletter for principals and managers of consulting engineering, architecture and environmental consulting firms. The index is based on confidential monthly pollings of a balanced composite group of more than 100 U.S. firms.

Commissions & Awards

LPA of Irvine, Calif., has been commissioned to design several new community and retail centers in California. Included among their new projects are the San Juan Capistrano Community Center, San Juan Capistrano; the Downtown Anaheim Community Center, Anaheim; Brea Community Center, Brea; Garden Grove City Hall, Garden Grove; CSU San Marcos Physical Education Facility, San Marcos; Moreno Valley Civic Center, Moreno Valley; Tustin Market Place, Phase II, Tustin; Buena Park Marketplace, Buena Park; Continental Retail, El Segundo; East Hills Mall, Bakersfield; North Natomas Power Center, Sacramento; Anaheim Plaza II, Anaheim; and the Spectrum Pavilion in Irvine.

Atlanta-based Stevens & Wilkinson Interiors has been retained by The United States General Services Administration for the renovation of the Strom Thurmond Federal Building, Columbia, S.C.

van Dijk, Pace, Westlake + Partners, Architects, a Cleveland-based architecture, planning, and interiors firm, has been selected to design the new headquarters for Parker Hannifin Corporation in Mayfield Heights, Ohio.

Interspace Incorporated, Philadelphia, has been selected by STV Architects, Pottstown, Pa., to provide interior design services for Lehigh County's new government offices and by

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Educational Testing Service of Princeton, N.J., to redesign the main cafeteria in Conant Hall on the ETS Campus.

The Priscilla Bullitt Collins Field Station at Vassar College, Poughkeepsie, N.Y., has won an Honorable Mention in the National Commercial Builders Council 1996 award program of the National Association of Home Builders. Design architect for the field station was **Arrowstreet Inc.**, Boston, and design-build services were provided by Poughkeepsie-based **Chazen Engineering and Land Surveying Companies**.

New York-based **Brennan Beer Gorman/Architects** has been honored with a New York State Association of Architects 1995 Merit Award for Design for the 1075 Webster Avenue Transitional Housing Facility in the South Bronx, N.Y. The award is one of six merit awards and 11 design awards granted at the state organization of the American Institute of Architects' annual convention, held recently in Cooperstown, N.Y.

Sharon Hospital, Sharon, Conn., has received a Healthcare Environment Honorable Mention Award from the Center for Health Design. New York-based **Perkins & Will** was the designer and architect of the hospital.

Milliken Carpet, Commercial Markets, LaGrange, Ga., won first place in the 1995 Keep America Beautiful National Awards in the Reduce, Reuse, Recycle category. Keep America Beautiful, a national non-profit public education organization, awarded the first place prize to Milliken Carpets for its Earthwise Innovations™ renewable carpet process. The award honors individuals and businesses that work toward solutions in waste management as a means of reducing the volume of the municipal solid waste stream and conserving natural resources and energy.

MVM Architects, Inc. of Oakland, Calif., has been selected as the winner of the City of Cathedral Civic Center Design Competition. The decision of the competition gives MVM the right to negotiate with Cathedral City, Calif., for production of a final design and execution of the actual project.

Armstrong World Industries' Building Products Operations, Lancaster, Pa., has been named a winner of the 1995 Malcolm Baldrige National Quality Award for business excellence and quality achievement. Congress established the award in 1987 to promote quality awareness, to recognize significant quality achievements of U.S. companies, and to call public attention to successful quality strategies. Armstrong is the first building materials manufacturer and marketer to win the award, named for the late Secretary of Commerce.

The Urban Land Institute (ULI) 1995 Awards for Excellence were presented to nine real estate development projects that were evaluated on the basis of financial viability, the resourceful use of land, design, relevance to contemporary issues, and sensitivity to the community and the environment. The 1995 winners include: 640 Memorial Drive, Cambridge, Mass., for small-scale rehabilitation, designed by **Tsoi/Kobus & Associates, Inc.**, Cambridge, Mass.; Broadway Plaza, Walnut Creek, Calif., for large-scale commercial/retail, designed by **John Field, Architect, Field Paoli**, San Francisco; Disneyland Park, Anaheim, Calif., for heritage, developed by **The Walt Disney Company**, Burbank Calif.; Irvine Spectrum, Orange County, Calif., for large-scale industrial/office park, developed by **The Irvine Company**, Newport Beach, Calif.; Little Nell Hotel/Aspen Mountain Base Area Development, Aspen, Colo., for small-scale recreational, designed by **Design Workshop, Inc.**, Aspen, Colo. and **Cottle Graybeal Yaw Architects**, Aspen Colo.; Monterey Bay Aquarium, Monterey, Calif., for special category, designed by **Esherick Homsey Dodge & Davis**, San Francisco; Pelican Bay, Naples, Fla., for new community, developed by **WCI Communities LP**, Naples, Fla.; Riverbank State Park, New York, for special category, designed by **Richard Dattner, FAIA, Richard Dattner Architect P.C.**, New York; Strathern Park Apartments, Sun Valley, Calif., for small-scale residential, designed by **Withee Malcolm Partnership**, Torrance, Calif.

People in the News

Bianca Quantrell, President of Quantrell Mullins & Associates Inc., Atlanta, has been selected to serve as president-elect of The Society of International Business Fellows (SIBF).

Marilyn Burroughs has joined The Weihe Partnership, Washington D.C., as executive director of interiors.

Steelcase Inc., Grand Rapids, Mich., has appointed **Edmund (Bud) Klipa** as president of Details, a work tools company that is part of the Steelcase Design Partnership.

Watkins Carter Hamilton Architects, Inc., Belaire, Texas, has elevated shareholders, **John D. Cooper, AIA, Margaret Simmons, ASID, IIDA** and **Peggy Powell Denton** to associate principals in the firm.

Jeffrey P. Agnes, AIA, has joined the Minneapolis retail planning and design firm **SteinDesign** as vice president and principal.

John M. Stevens has been appointed executive vice-president and general manager of The Gunlocke Company, Wayland, N.Y.

Carl H. Bridgers, in charge of architectural projects at **Holey Associates**, San Francisco, was

named a director of the firm. **Bryant Rice, AIA**, has also recently joined the firm as a director.

Oded Gillat has been named chief executive officer for **POLYGAL@U.S.A., Inc.**, Janesville, Wis., a manufacturer of polycarbonate structured sheet and corrugated materials.

Carlos Martinez and **Kathleen M. Orser** have joined Chicago-based **Perkins & Will** as associate principals.

Susan Saunders, has joined **Kohnke Architects, PC**, New York, as director of design.

KI, Greenbay Wis., has named **Robert Allen** as vice president of design and development.

Nestor Santa-Cruz has joined **Skidmore, Owings & Merrill's** Washington, D.C. office as director of interior design.

Anshen+Allen, Architects has promoted seven new associate partners, including **David Brindle, AIA, RIBA; Andy Dorr, AIA; John Ellis, AIA; RIBA; Al Lee, AIA; George Tiedemann, AIA; Bill Weber, AIA; and Brad Zylstra, AIA**, in the firm's San Francisco office.

Business Briefs

Gensler & Associates, Architects, San Francisco, has officially changed its name to "**Gensler... Architecture, Design & Planning Worldwide**". Coinciding with the firm's new name, several changes have been made to the firm's leadership team. **M. Arthur Gensler Jr., FAIA**, who has been president, chairman of the board and chief executive officer for 30 years, will continue as chairman and CEO. **Ed Friedrichs, FAIA**, of the Los Angeles office will serve as president, assuming a more active leadership role on a firm-wide basis. **Margo Grant Walsh** will serve in the newly created position of vice chairman of the board and will continue as a managing principal of the New York office. **Andy Cohen, AIA**, will be the new managing principal of the Los Angeles office, and **Dan Winey, AIA**, will now be a managing principal of the San Francisco office, supporting managing principal **Jim Follett, AIA**.

HNTB Corporation Kansas City, Mo., and the **University of Kansas School of Architecture and Urban Design**, Lawrence, Kan., have developed an alliance in which KU architecture students will be working alongside HNTB architects on prestigious international design competitions. One HNTB-KU team achieved international recognition in a architectural design competition for the new Taichung City Civic Center in Taiwan.

Haworth, Inc., Holland, Mich., has acquired **Office Group America**, based in Leeds, Alabama. **Office Group America**, a Division of U.S. Industries,

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comprises two office furniture manufacturing businesses: United Chair and Anderson Hickey.

The American Institute of Architects (AIA) and The McGraw-Hill Companies' Construction Information Group (CIG) have signed a letter of intent to pursue a long-term strategic alliance. The partnership will allow The McGraw-Hill Companies to publish the magazine of the AIA beginning in 1997. The agreement between the AIA and CIG will also provide greater benefits to AIA members, including awards programs that support the Institute's public education strategies.

The Society of Architectural Historians (SAH), an international, non-profit membership organization devoted to education and preservation of the built environment, has completed the move of its national headquarters from Philadelphia to Chicago. The Society's offices are now housed in the landmark Charnley-Persky House, located at 1365 N. Astor Street, in the Gold Coast area of Chicago.

Chicago-based Perkins & Will has announced that Nix Mann & Associates, one of Atlanta's largest architectural firms, has joined the Perkins & Will group of firms. Nix Mann & Associates will now be operating as Nix Mann/Perkins & Will.

Liminality has announce the expansion of their Washington, D.C. office, and the relocation of their Los Angeles office to 950 South Flower, Suite 309, Los Angeles, CA 90015.

C & J Partners have acquired the contracts and work in process formerly serviced by Chaix & Johnson, Inc. and its affiliated corporations, and will be servicing its clients with retail design and consulting specialists formerly engaged by Chaix & Johnson. C & J Partners, Inc. will be located at One Colorado, 35 Hugus Alley, Suite 210, Pasadena, CA 91103.

Keilhauer, Scarborough, Ontario, Canada, has introduced its FASTRACK Quick-ship program, which allows for a selected group of Keilhauer products to be offered in numerous standard textiles and produced in 10 working days from the receipt of a complete order.

Coming Events

January 7-10, 1996: Domotex '96, Hanover, Germany; (609) 987-1202.

January 8-10: 19th National Nightclub & Bar Convention and Trade Show at Bally's Grand Hotel in Las Vegas; (800) 247-3881.

January 16-21: International Furniture Fair, KolnMesse, Cologne, Germany; Call 0221/821-2562 or fax 0221/821-3417.

February 3-7: American Consulting Engineers Council presents The Business of Design Consulting, Holiday Inn Crown Plaza, Las Vegas; (202) 347-7474.

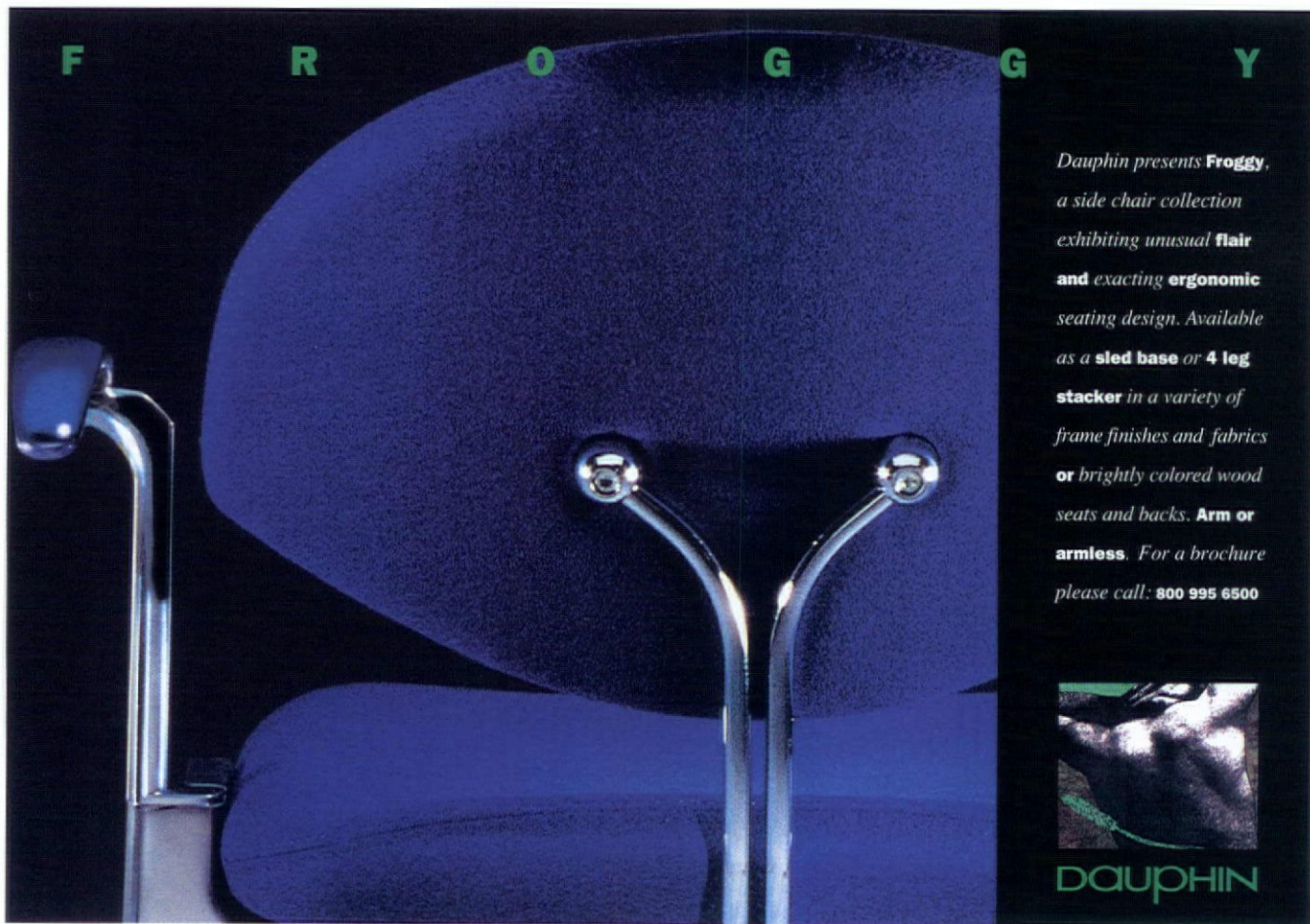
March 5-9: Cevisama '96 Ceramics Exhibition, Valencia, Spain; 34 (9) 6-386 11 00.

March 12-15: WestWeek, Pacific Design Center, Los Angeles; (310) 657-0800.

March 19-21: Interior, the International Trade Fair for Interior Furnishings and Contract Business, Hong Kong Convention and Exhibition Centre, Hong Kong; Call (069) 7575-6393 or fax (069) 7575-6139.


March 28-30: HD '96 Exposition & Conference, Sands Expo & Convention Center, Las Vegas; (800) 765-7615.

May 10-13: AIA Convention and Exposition at the Minneapolis Convention Center, Minneapolis; (508) 474-0055.



F R O G G Y

Dauphin presents **Froggy**, a side chair collection exhibiting unusual **flair** and exacting **ergonomic** seating design. Available as a **sled base** or **4 leg stacker** in a variety of frame finishes and fabrics or brightly colored wood seats and backs. **Arm or armless**. For a brochure please call: **800 995 6500**



DAUPHIN

MARKETPLACE



The Lauro Collection, created exclusively for Kron by architect and industrial designer Jorge Pensi, provides seating that can be equally functional in executive offices, conference rooms and reception areas. Individual models employ either welded tubular steel or sturdy plywood frames. Upholstery may be selected from a range of five Kron European leathers, Spinneybeck leathers, DesignTex fabrics and COM/COL.

Circle No. 201



The Pierre Cabinet by Evanson Studios is finished in African Cherry and displays an exclusively designed cast bronze pull. The cabinet, with its Art Deco styling, can stand alone or be used in a modular system, as a wall unit or as an entertainment center.

Circle No. 202



Guard[®] Contract Wallcoverings from Columbus Coated Fabrics offers a "Three Weights" option on its Rialto line that enables designers

to have optimum design flexibility. Rialto has an understated, embossed rice paper look with depth and texture, and is now available in 10 new colorways.

Circle No. 203

The Netsurfer[®] from Design Finland is a combination of a divan, a motorbike and a surfboard. The monitor is attached on top of the desk at eye-level, and there are shelves for CD-roms, adjustable footrests, an integrated fax modem and necessary software for netsurfing and listing to music. The structure is of laser-cut steel plate and of steel pipe coated with aluminum powder. The upholstery material is available in either leather or washable alcantara.

Circle No. 204



WINTER WONDERLAND

Pacific Crest Mills has recently introduced two coordinating loop patterns featured at InterPlan: "Cobblestone," a textured loop pattern, and "Cordelle," a striped level loop. Both patterns are styled in matching colors and complementary textures for design flexibility. The patterns are constructed of Monsanto Ultron[®] VIP Solution Dyed Nylon to meet the demands of facility managers for colorfastness and resistance to soiling, as well as for permanent anti-microbial and anti-static protection.

Circle No. 205



MARKETPLACE



Brunschwig & Fils' Fall 1995 collection of prints includes the Loza De Meillonas cotton print, which takes its name and spirit from French Meillonas crockery of the eighteenth century. A series of cheerful platters and urns, inspired by the colorful hand painted tableware, are displayed against a bright plaid background. The detailing of the fine engraving enhances the three-dimensional quality of the pieces and conveys all the charm of a country kitchen.

Circle No. 216

The new Tek-Wall® collections from Maharam, Tek-Wall®/6 and Tek-Wall®/7, are the company's most recent introductions to its signature collection of high performance synthetic wallcovering products. Tek-Wall/7 (shown) consists of six patterns available in a total of 94 colorways. Three of the designs feature small, distinctive geometric patterns. The patterns in both collections are 54", woven of 100% polyolefin, and feature a durable Teflon finish.

Circle No. 217



STOCKING STUFFERS



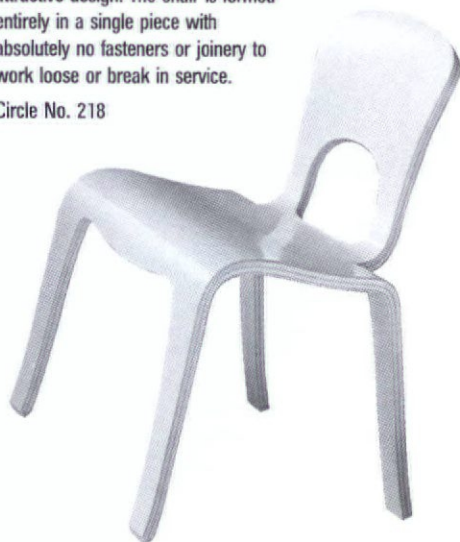
The Terminal Series from Kusch & Co. offers new seating options for the air transportation industry. Constructed from just five basic elements—cast aluminum foot, steel "O" beam, formed, perforated steel seat shell, cast aluminum arm and an upholstered cushion—it has the clean, crisp look of contemporary European design.

Terminal offers three different upholstery styles, three cushion options, two seat heights and tables in steel, glass, stone, veneer or laminate. Terminal is also suited for public areas in hospitals, universities, convention centers, stadiums and rail or bus stations.

Circle No. 220

Woodcrest Chairs, a new set of one-piece laminated maple chairs for children, are offered by Community Playthings, a leader in durable wooden furniture and toys for the child care industry. Offered in four seat heights, these chairs feature superior ergonomics, durable materials, stacking capabilities, and clean attractive design. The chair is formed entirely in a single piece with absolutely no fasteners or joinery to work loose or break in service.

Circle No. 218



The Dover Collection is one of four comprehensive lines of casegoods from Signature Office Furniture. Dover offers a choice of seven edge details, four woods and 21 standard finishes. Integrated computer furniture with wire management options complement all of Signature's furniture lines. A broad collection of conference tables, audio visual cabinets, visual white boards and lecterns are available in all Signature edge details.

Circle No. 219



MARKETPLACE



The "Talking Table" was created by Kerr Keller Design for Beatrix Nienkämper Accessories. The table can serve as an accessory for

reception areas, conferences and boardrooms. The top compartment accommodates a telephone book, note paper with pen, or magazines. The sculptural leg detail in solid maple is repeated in the design on the top, subtly creating the opening. The "Talking Table" uses Nienkämper's Carrillo leather and solid maple in a variety of finishes and is available in a square or rectangular shape.

Circle No. 211

EIGHT DAYS OF DESIGN



Armstrong World Industries Inc. introduces The Spice Collection, an updated color line for its Standard Excelon® Imperial Texture® vinyl composition tile. The eight new spice tones are Curried Caramel, Cayenne Red, Tyrian Purple, Cinnamon Brown, Saffron Gold, Gentian Blue, Basil Green and Nutmeg Brown. The new spice tones offer the designer greater custom options for feature and accent areas when used in combination with the more neutral pallet of the original Imperial Texture colors.

Circle No. 212



The Magic Metal Collection is one of the new hardware designs that is available from Houliès U.S.A. These whimsical finials are hand-forged in wrought-iron and form interesting and unusual shapes such as bird cages, arrows and curlicues. The Magic Metal Collection tops delicate beechwood rods available in a number of finishes.

Circle No. 213

The tuft detailing in the Eaton™ Collection from Donghia anchors the whole collection. The tuft unifies Eaton's variety of silhouettes, each ordered on a geometric grid that is sewn, not pleated. The collection, which includes the Eaton Chaise as shown, offers generous backs and seats, and can be intermixed with an array of periods and styles.

Circle No. 214

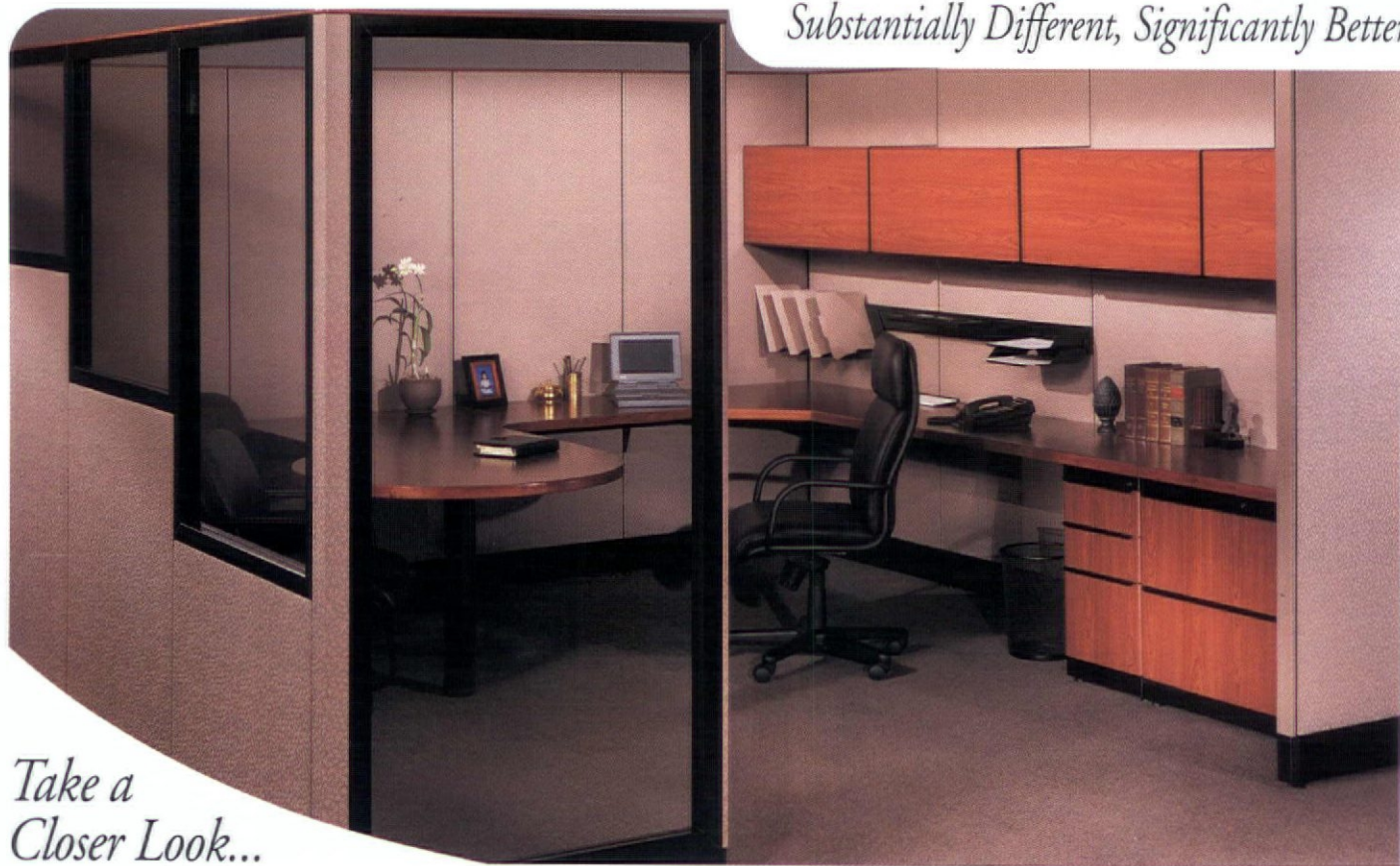


The Bebop Chair was designed by Jonathan Crinion for Kiosk Mobilia. It is an indoor cafe chair that is sturdy due to the use of 1018 steel and a strong frame structure. The selection of contemporary colors makes this chair ideal for use in a variety of casual commercial and residential environments. The elliptical back, which is made of solid maple (machined), positioned to provide comfortable support to the lower back.

Circle No. 215

Introducing The New TopLine System Series

Substantially Different, Significantly Better



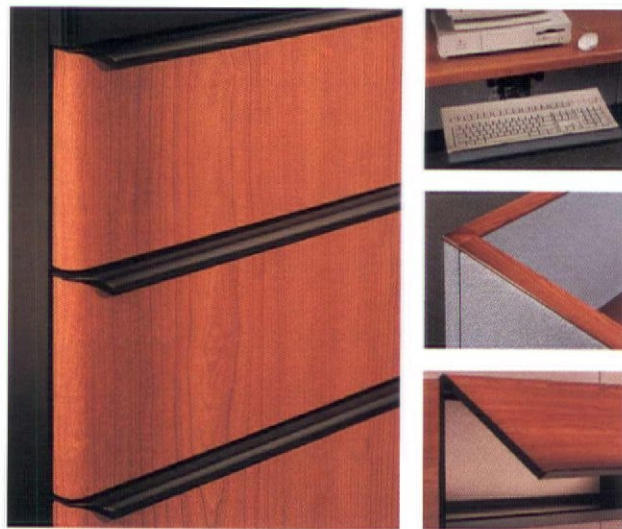
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Circle 10 on reader service card

Lounge Seating for Hospitality

The best seat in the house—or the most comfortable—for the last 100 years or so has been the wood-framed, eight-way, hand-tied, spring-cushioned and down-upholstered sofa, which has gradually yielded to more contemporary materials such as steel armatures and polyurethane foam. Some designers maintain that the old methods are still the best, and they have plenty of anecdotal evidence to back them. Yet whatever forms taken by lounge chairs and sofas, they must be both enduring and comfortable, two traits not always considered compatible. This being the 1990s, they must also resist fire, staining, racking and other indignities that today's public inflicts. Here is how the furniture industry is meeting the need of hotels and restaurants.

PAOLI

Paoli's Wall Street seating provides versatility for any application. The seating is available with connecting corner tables useful in a hospitality waiting area. Single, double or triple seating units gang together or stand alone to create a custom arrangement for any situation. The series is available in a selection of over 300 fabrics and 10 different finishes.

Circle No. 225



STEELCASE

Canecreek™ Furniture, a part of Steelcase Wood Furniture, offers the Community™ Lounge Seating Series. This lounge series features contemporary styling, gentle contours and graceful tapering that is appropriate for almost any reception, waiting or lounge area. The Community Lounge Series' design combines both comfort and durability.

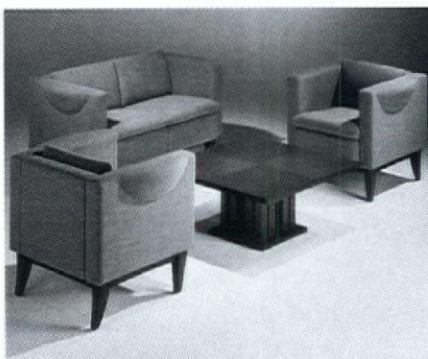
Circle No. 226



VECTA

The Alexander Street Collection from Vecta consists of lounge seating, modular seating and occasional tables. The relatively small pieces are suitable for both large and small hospitality environments. The seating has a distinctive full arm profile and saber legs. The look is soft and the pieces have a comfortable, enveloping "sit." The collection is available upholstered in fabric or leather.

Circle No. 227



KIMBALL LODGING GROUP

Kimball Lodging Group introduces a new line of seating for the hospitality market. Items range from rocking chairs and lounge chairs to sofas and sofa sleepers. Custom designs are available as well.

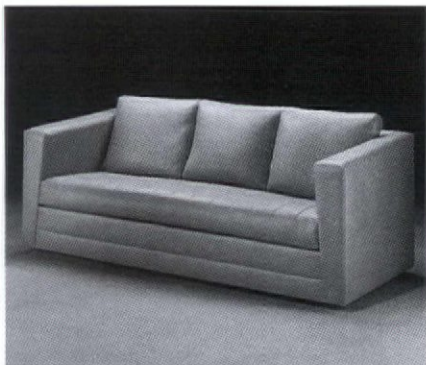
Circle No. 228



CUMBERLAND INTERNATIONAL

The Lerato Design Series from Cumberland International is available as a lounge chair, two-seat and three-seat sofa. The seat cushions are done with a detail of box tuft, channeled or plain. The loose back and seat cushions are dacron over foam. The frame is solid maple with foam over webbing. Lerato is available in fabric or leather.

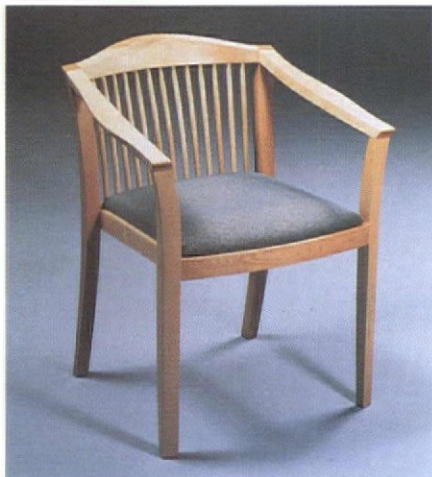
Circle No. 229



MUELLER

Mueller, a Haworth Company, introduces Katia wood guest seating. This hard maple chair series incorporates subtle curves with graceful proportions and traditional design. The line is available in spindle back or upholstered back versions. The fully upholstered back supports and cushions the back with one inch of padded foam, while the spindle back chair offers a gentle, sloping curve that complements the spine's natural contours.

Circle No. 230



KASPARIANS

Kasparians, a Division of TechSystems Group, introduces the DeVille Lounge Series. DeVille is a small scale lounge seating series featuring curved arms that maximize the seating area and a scalloped back contour that adds visual interest. Wood legs, arms and back tops add warmth and texture. DeVille is also available in a larger-scaled deluxe version.

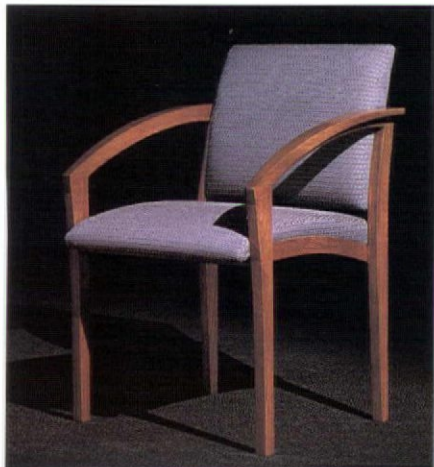
Circle No. 231



HALCON

The Lexington series, designed by Wayne Braun for Halcon, offers pull-up/side chairs that can be utilized in a hospitality environment. A collaborative fabric choice program accompanies the seating offerings, and includes textiles from Paul Brayton Designs, Carnegie, Deepa, Jack Lenor Larsen, Stratford Hall and Unika Vaev.

Circle No. 232



ERG INTERNATIONAL

ERG's Katalina Modular lounge pieces are constructed with 100% solid hardwood and offer a laminated plinth base or a fully upholstered look. Seat padding is a 5 1/2-in., high-grade urethane foam. No sag-springs are installed on the seat and back with interlocking helicoil springs. Inside and outside arms and matching tables are available.

Circle No. 233



BONAVENTURE

The Kensington Lounge collection from Bonaventure is reminiscent of the 19th century classics. It brings to the 20th century a distinct design with its curled arm and flared leg. Bonaventure seating is "bench-made," melding old world hand-crafted techniques. The Kensington is available in a wide variety of Bonaventure leather and fabrics.

Circle No. 234



KEILHAUER

The Chatham Series seating group from Keilhauer includes a side chair, a fully upholstered lounge chair, a love seat and a three seat sofa unified by common materials and distinctive design details. The forms of the turned front leg and carved top arm are offset by the seating's crisp edges and clean profile. Manufactured with a kiln-dried hardwood maple frame that can be finished in any customer-specified finish, this series offers numerous options to suit different interior applications.

Circle No. 235



HBF

The Mainline Series from Hickory Business Furniture was inspired by designer Lisa Bottom's visit to a grand old lodge near Yosemite National Park. Despite the rustic, Western locale, the lodge and its guests had an East Coast flair reminiscent of the well-heeled society of Philadelphia's Main Line. Including the Mainline sofa, lounge chair and love seat, the series is constructed of cherry wood and available in all HBF standard finishes or custom finishes as well as HBF Textiles/COM/COL.

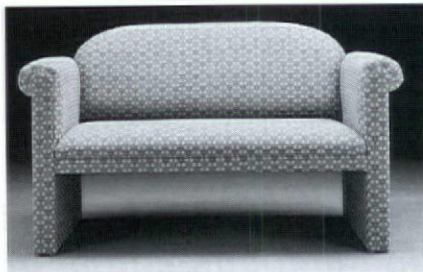
Circle No. 238



EXECUTIVE OFFICE CONCEPTS

EOC's new Gentry seating features a solid hardwood interior frame with a squeak-free, flexible, web seat base construction. The interior cushioning features multiple high resilient foam. A top layer of dacron polyester adds extra softness and enhances the tailoring. The upholstery detailing eliminates welts and extra seams for easier maintenance.

Circle No. 236



SHELBY WILLIAMS INDUSTRIES

This lounge group from Shelby Williams Industries Inc. looks equally at home in the most casual or formal settings. The hardwood frames are accented with hand-carved detail. Guest comfort is assured by flame retardant, foam-padded, spring seats. Frames are available in a variety of standard and premium finishes.

Circle No. 239



MCGUIRE

McGuire's M-142/SL Rattan Target® Occasional Chair is handcrafted and hand-finished rattan with rawhide bindings. The target rings can be finished in contrasting colors, including 42 stains, glazes and gilding. Soft-Look cushions are shown. McGuire furniture is available to the trade through Baker Knapp & Tubbs and independent showrooms nationwide.

Circle No. 237



NIENKÄMPER

The Max Sofa Series from Nienkämper brings a new dimension to soft seating. The furniture forms are designed to capture a sense of progress and movement. Substantial sizes are softened with graceful lines and rich fabrics or leather. The Max Sofa series is available as a Max Tuxedo or as a traditional sofa grouping. The traditional grouping is available in a variety of shapes created from convex and concave elements with six optional arm designs.

Circle No. 240



GEIGER BRICKEL

The Pfister Profile I lounge seating collection from Geiger Brickel contains eight models: a single-seat lounge; a two seat sofa; a three-seat sofa; a single-seat armless design; single-end seats with single arms, on either left or right sides; and armless bullnosed and square-edged end cushions, for placement on either left or right sides. Seats and back cushions are fixed and padded with thick dacron-bonded polyurethane foam. Seats rest on partially concealed, non-marring, high-impact, dark plastic bases that facilitate rearrangement of each model.

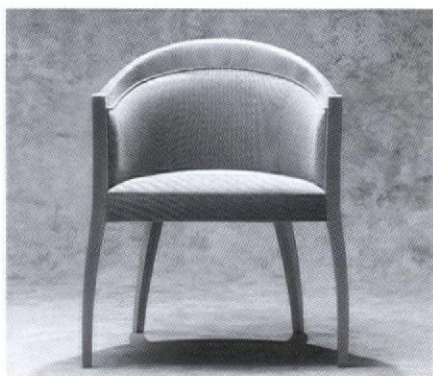
Circle No. 241



LOEWENSTEIN

Loewenstein Inc. introduces Murano for high style hospitality environments. The Murano lounge seat features sleek, contemporary design with a unique reverse leg detail. Murano offers generous seating room and can complement a variety of seating options.

Circle No. 244



KUSCH + CO.

The Clipper Series from Kusch + Co. uses only the bare essentials to achieve a pristine, uncluttered image. The fully welded steel frame is offered in polished or satin chrome and a wide range of Kusch powder coats. The frame is supported by a unique spring suspension foundation. Limitless upholstery options can combine leather and fabric to achieve a distinctive visual statement, since the arms, back and seat are upholstered separately. Clipper is complemented by a glass top occasional table. The beech veneer shelf under the glass top can be stained in any Kusch color or custom design.

Circle No. 242



DAVIS FURNITURE INDUSTRIES

Davis Furniture Industries introduces the Tanis Lounge Series designed by Wolfgang Mezger. This new lounge group is distinguished by a "bateau" or boat-shaped curve repeated in the loveseat, lounge chair and sofa. The lines of the chairs are also echoed in the unique matching side tables. The side tables are offered in triangular, rectangular and square shapes with table tops available in brushed aluminum or an optional plastic laminate. All seating may be upholstered in any leather or fabric.

Circle No. 245



AGI INDUSTRIES

The Mesa lounge series is the initial part of a larger offering of seating designs brought to AGI Industries Inc. by Five D Design. Mesa is offered as a lounge chair, a love seat, a sofa, a guest chair and a professional tilt swivel chair. Design features include a unique and distinctive wooden button located in the inside back area of the products, which can be finished to match the exposed wood legs. Innovative upholstery and patterning techniques are also incorporated, which enable the planner to blend the use of upholstery and leather.

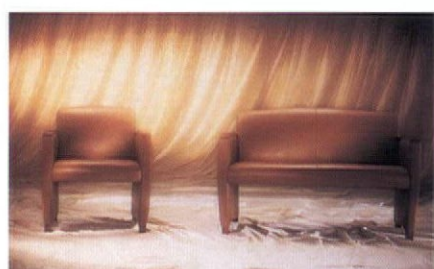
Circle No. 243



GUNLOCKE

The Chorus Lounge, designed by Smith Chororos for The Gunlocke Company, offers versatility with one-seat and two-seat designs. The unique wedge-shaped arm caps may be accentuated with solid cherry, oak or maple or may be upholstered. The Chorus Lounge is available in a multitude of fabric and leather choices.

Circle No. 246



Long Live the Fabric

Ametex/Robert Allen Contract Fabrics provides an environment of bedspreads, draperies and upholstery for a slew of hospitality markets

By Linda Burnett

Cuddling up to a bedspread may not be anybody's idea of a luxurious evening spent at a hotel or in a cabin aboard a cruise ship. In fact, bedspreads may never do more than cover an otherwise naked bed. Recently, however, they have been doing a lot more for the specifier with flame resistance, long wear and lasting colors. Ametex/Robert Allen Contract Fibers introduces collections of bedspreads, draperies and upholstery that can be shared among a host of applications—hotels, cruise ships, theaters and health care—with budget dictating the base fabric, not the color or design.

Winning the Nightingale Award in 1994 and the Best of NeoCon Gold Award for health care in 1995, Ametex/Robert Allen seamless one-piece bedspreads demonstrate the importance of a fabric that can do many things at once, be suitable for a range of budgets, resist combustion and sit there and look pretty. The 127-in. Fit to be Wide I & II wide-width bedspreads, constructed of 100% Trevira FR, a flame resistant polyester, are constructed with less yardage and because there are no seams, labor costs are kept to a minimum, saving \$25-\$30 per bedspread. For upholstery, the Safety Suites I & II collection, and the 54-in. Firetech VIII draperies the same concept applies. For health care, FR Supreme, a vinyl printed upholstery that satisfies all health care requirements and a Duplex Printing technique that patterns

both curtain sides for the guest and patient to see, adds to the choice.

"What's important is that the collections are interchangeable," says Barry Baron, the senior vice president of sales and marketing for Ametex/Robert Allen. "If a firm is designing a health care application one day and hospitality the next, it can choose among the same collections for fabrics that are washable

and don't burn." All the fabrics are washable to 160 degrees Fahrenheit and are what Baron calls bullet-proof, meaning they are can be washed over and over without limiting the flame resistance. Trevira FR, like an old polyester shirt passed between generations, has proven to be indestructible and perhaps can withstand a nuclear attack, although no one is willing to try that out.

With the bulk washings found in hospitality and health care facilities, color fading would seem to be a major cause for throwing out the old fabrics and bringing in new ones. Because the fabrics are heat transferred printed at 400 degrees, allowing the molecules to take hold of the color and absorb the colors for a long lasting wear, there is minimal color fading. "These fabrics wear 33% longer than a cotton," claims Baron. "Their life span is terrific with low maintenance and high on safety."

For those who indeed want to cuddle up with their fabrics preferring texture over cost, Techspun has recently become available. Techspun is a woven Trevira FR that feels like cotton. "Some designers are willing to spend that extra money for the feel of cotton," states Baron. But he reminds us that any style and color can be achieved on any of the base clothes, so custom orders, or specials as they are called, have also been popular with 35% to 40% of recent orders coming in as specials.

Ametex/Robert Allen has been concentrating on one-stop shopping to provide the client with a presentation environment. A design team of 40 helps the specifier create a special. These

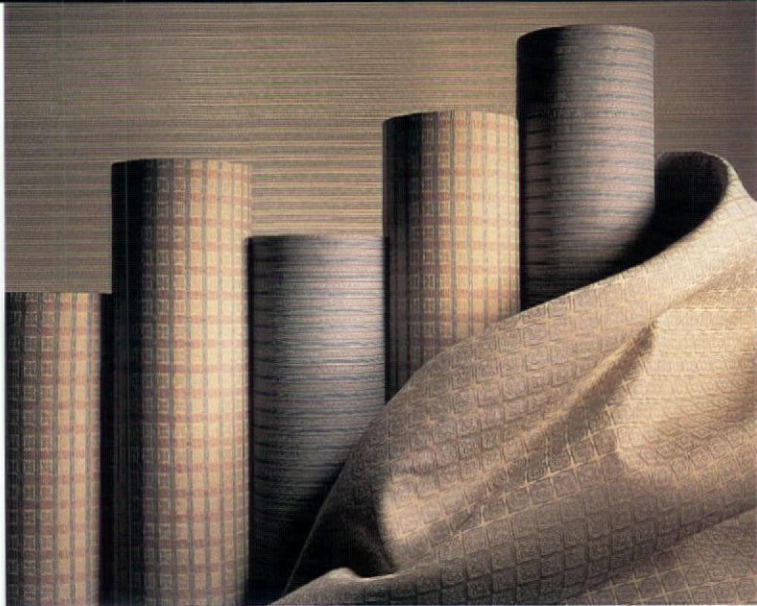
fabrics are suitable for a variety of price points from the humblest of motels to the most grandiose Marriott, Hyatt and Hilton.

"The market is so sophisticated the customer has no problem meeting all requirements," says Baron. Ametex/Robert Allen, which has been in business for over 50 years as a division of the furniture manufacturer Masco Co., has made sure this is possible with its newest introduction of wall paper borders for health care that have passed ASTM84 Class A requirements, a product designers are turning to for enhancing solid colored rooms.

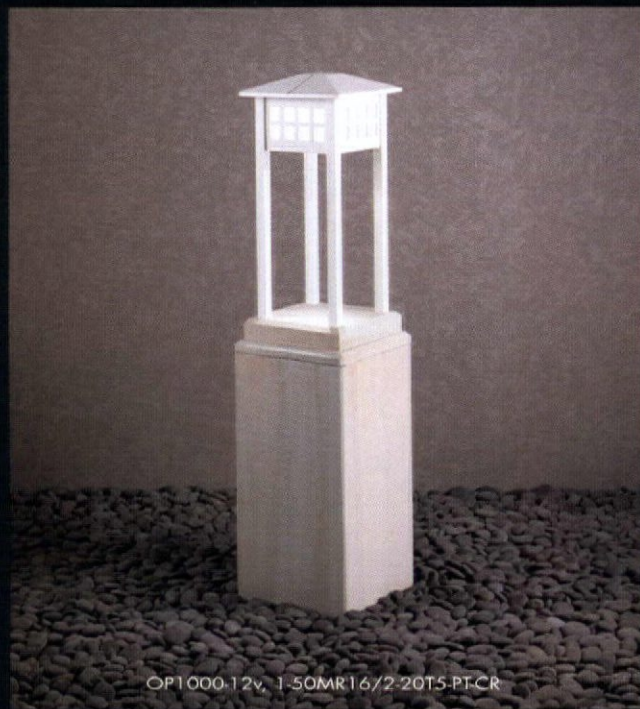
Next time when you're stretching for the remote control in a hotel room, visiting a hospital patient, sitting in a theater or cruising around the world, think for a moment about the fabrics around you. Think how many people have pulled them, sat on them and thrown them around. Are they washable, have they worn well, do they resist combustion? If there's a fire, or World War III, you might hope they have passed Ametex/Robert Allen standards. ☺

Circle No. 222

Fabrics for a long stay: Ametex/Robert Allen Contract Fabrics are washable, flame resistant and suit a wide range of budgets depending on the base cloth. The collections are interchangeable among applications ranging from health care to hotels, theaters and cruise ships, including the Fit to be Wide bedspread (left) and Safety Suites I upholstery collections (above).



V I S A L I G H T I N G



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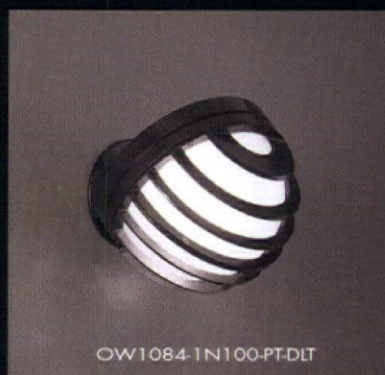
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Circle 11 on reader service card

Fresco and Mimosa (right), the fourth design group in a series of vinyl wallcovering collections that independent designer Patty Madden (below) has created for J.M. Lynne, was inspired by a recent trip to Tuscany. Saturated colors combine with textures and subtle metallic effects to create a striking look for walls across a broad range of industry applications.

Opportunity Knocks

When Patty Madden first brought her vinyl wallcovering ideas to J.M. Lynne's door, Fresco and Mimosa were still just a glimmer in her eyes

By Jennifer Thiele Busch

In the late 1980s, when most suppliers of goods and services for the contract design industry were tightening their belts, reining in creativity and avoiding risk altogether, J.M. Lynne, a 30-year-old manufacturer of vinyl wallcoverings, was just beginning to recognize that post-recession opportunity could be found in innovation. Around the same time, independent designer Patty Madden had a great idea for vinyl wallcoverings that was going nowhere in a down market. When the two finally met, the synergy that resulted sparked a renaissance of sorts for J.M. Lynne and a rewarding and ongoing professional relationship for Madden that has produced the Fresco and Mimosa Collections of vinyl wallcoverings.

"Business dried up when the recession hit," recalls Madden, whose past clients have included Innovations in Wallcoverings. "I had these great metallic vinyl wallcovering designs and took samples to a lot of companies, but they were all afraid to take the step." J.M. Lynne, however, felt differently. "They flipped and said it was exactly what they wanted," Madden reports.

J.M. Lynne's executive vice president Michael Landsberg acknowledges the change in his company's attitude towards new product development at the time. "J.M. Lynne had always been known for its good, solid, quality product line," he explains. "But designers were looking for new things and manufacturers weren't responding. We were looking for a fashion-forward direction to respond to that need, but we didn't know ourselves what that direction should be until we met Patty Madden."

The joint effort between J.M. Lynne and Madden, a vinyl wallcovering collection called Renaissance that blended metallics and color, was so successful that it has led to more collections. The second group, Elements, comprised a series of neutral textures, while the third, Byzantine, blurred the line between pattern and texture and maintained a neutral palette. With Fresco and Mimosa, the most recent of her vinyl wallcovering designs to be produced by J.M.



Lynne, Madden has returned to the use of strong color, combined with patterns and subtle metallic effects.

"The colors in this design group include neutrals," explains Madden. "But they also include intriguing multicolors like deep verdes and mahoganies mixed with bronze accents that are quite different from anything else out there." Though she admits that the strong colors in Fresco and Mimosa will probably only appeal to a certain niche of the design industry, Landsberg observes that the collection has already demonstrated wide appeal across such industry segments as corporate, hospitality, retail and even health care. Even so, as Madden reasons, "Though designers may end up specifying the neutrals more often, they will be drawn to the collection by the colors."

What may also be eye-catching to designers are the prices of Madden's collections—at the high end of the scale for J.M. Lynne, but highly competitive within the vinyl market overall. "In the past, any vinyl wallcovering at a competitive price was simple," says Madden. "There was nothing in between innovative and expensive and the same old usual stuff. But it really costs just as much to make an ugly vinyl as it does to make a beautiful one." Her ability to create innovative vinyls at lower prices have allowed J.M. Lynne to maintain its dedication

to value for its customers. "We have brought the products that people have been looking for into a more affordable price range," says Landsberg.

For Madden, the process of designing for J.M. Lynne has been decidedly open-ended. "They give me specific goals like coordinating textures and patterns," she states. "Then I come up with ideas." Much of her inspiration comes from photography taken on vacations to Europe. Fresco and Mimosa, for example, resulted from a trip to Italy's Tuscany region, where Madden forsook the wonders of Siena and San Gimignano to concentrate on the visual effects of weathered barn doors, ancient villa walls, parched dirt roads and leaves fallen to the ground. "As soon as I get back from a trip like this, I begin to turn my pictures into real design," she reports.

"Our business has been incredible with the products developed by Patty," says Landsberg, pointing out that their collaboration was the first time J.M. Lynne ever worked with an outside designer. "The success that started with Renaissance has grown every year. The whole image of the company has been raised." From now on, whenever opportunity knocks, J.M. Lynne will certainly be listening. ☺

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Improving Your Quality of Life



Not Just Another Pretty Facade

One of the most surprising things about the Cuyahoga County Human Services & Support Agencies Building, Cleveland, Ohio, designed by Richard Fleischman Architects, is the identity of the client

By Roger Yee

Is this the government? A pleasant surprise awaits clients of Cuyahoga County Human Services & Support Agencies, housed in a high-tech, glass-sheathed, low-rise office building (above) on Superior Avenue near Public Square in downtown Cleveland. Inside are three sunny atriums like the one shown here (opposite) that help orient staff and visitors alike to the 310,000-sq. ft. facility. Despite this and other amenities, architecture and interior design came in on schedule—and \$1 million under budget.

Recent visitors to the Mistake by the Lake—the moniker for Cleveland, Ohio in June 1969, when the Cuyahoga River became so polluted with industrial waste as it entered Lake Erie that it actually caught fire—have been happily surprised by the spectacle before them. The city that nurtured John D. Rockefeller and his Standard Oil Trust, and still houses headquarters for such *Fortune 500* companies as TRW, Sherwin-Williams and LTV, has brought itself back to life after decades of economic and social decline. Today, Cleveland basks in the glow of an ongoing renaissance with a revitalized downtown of entertainment, shopping and offices, highlighted by the completion of the Rock 'n' Roll Hall of Fame and the clinching of the American League championship by the Cleveland Indians—their first since 1954—

before being defeated by the Atlanta Braves in the 1995 World Series. Another sign of the region's skill in getting things done in the 1990s has been the successful opening of the new, 310,000-sq. ft., six-story Cuyahoga County Human Services & Support Agencies Building, designed by Richard Fleischman Architects—and finished on time and budget.

Attractive as the facility is, described by Berj Shakarian, County Architect of Cuyahoga County, as “a nice, clean, modern building that invites the public to see what’s going on inside,” the development took an unexpected turn right at the start. The County had been searching for a site to house two divisions, Human Services, which administers public assistance, and Support Services, which deals with alimony and child custody, when a real estate developer offered





esteem of Human Services clientele, an entrance has been placed at the "rear" of the building on Payne Avenue for them, while other visitors use the entrance on Superior Avenue, the historic main thoroughfare in downtown Cleveland.

Other design details expand the definition of a low cost, high quality office environment farther than anyone familiar with government-sponsored architecture and interior design would normally expect. "The County kept us on a tight budget," says Fleischman, "but it let us find our own direction." Consequently, there are three atriums inserted along the building's longitudinal axis, bright color coding, electrical conduit embedded in the floor, a "white noise" ambient sound system and window walls made universally accessible by reliance on interior private offices surrounded by broad expanses of open plan work stations. A ground floor café gives County employees the opportunity to have lunch in a colorful, daylight-flooded setting run by the handicapped.

Of course, Human Services is first and foremost a highly efficient workplace. As Fleischman recalls, "I was impressed by how accountable the employees are for their work. Even if we placed them in standard work stations, we knew they'd appreciate having the right configurations."

To make certain that the space standards established for the new building would actually perform as planned, the County set up prototype offices in its existing offices in the form of fully-equipped and functioning mock-ups from three furniture manufacturers bidding for the job. "Everything needed in the work stations was installed to be tried out by our people," observes Shakarian. "We had chairs coming out of everywhere to give us a broad selection." As a result of the mock-ups, open plan partitions were kept low so everyone could see what was happening throughout in

a downtown property near Public Square on Superior Avenue as the basis of a turnkey project. Pleased with the arrangement, which would simplify project administration, as well as the location, served by public transportation, the County instructed the developer to hire an architect and prepare a conceptual design.

The developer initially proposed to erect a high-rise tower, but Shakarian found flaws in the scheme. "Human Services would function better with a large floor plate," he explains. "So the developer agreed to submit a new concept for a low-rise building to cover most of the site."

Then the developer's financing fell through—the casualty of a bank's refusal to commit resources despite the County's willingness to take full occupancy. ("Amazing, isn't it?" Shakarian comments.) Yet the County wasted no time in purchasing the site and starting over, with Shakarian playing the roles of client and developer.

Working with Richard Fleischman, FAIA, senior partner of Richard Fleischman Architects, and his colleagues, Shakarian proceeded to interview the two commissioners heading the divisions along with 20-30 departmental heads in each division using a questionnaire designed to evaluate individual and group requirements for space, furnishings, fixtures

and equipment. "We conducted three interviews with each departmental head," notes Shakarian, "one in my office, one in theirs and a third in a walk-through of their existing space." From these findings and a review of existing County job classifications and organizational procedures, Fleischman drafted floor plans that would maximize usable space and incorporate as much flexibility as possible based on a 5 ft. x 5 ft. module, 20 ft. x 40 ft.

column bays and a spatial hierarchy that features a longitudinal row of central bays for services flanked by two longitudinal rows of peripheral bays for open plan work stations.

A hefty footprint (120 ft. x 340 ft.) and formidable density (currently 1,250 employees and 500-600 visitors a day with total capacity of 3,000) help explain why the facility also incorporates all the design motifs it can afford to give people a convincing sense of place. The operations of the two divisions differ significantly enough, for example, so that Human Services occupies the upper four floors, Support Agencies takes the lower two floors and the two divisions never meet, even to the extent that their clients use separate entrances. In an effort to preserve the self-

Can three ergonomic chairs seat Clevelanders properly?

the space as well as outdoors, and three ergonomic chairs were established as standards, acknowledging that no single model had satisfied the entire staff.

Cleveland did not have to wait long for Human Services to be up and running. Just one and a half years after conceptual design commenced, Shakarian and his building team delivered the completed glass-sheathed steel structure and its drywall interior construction to the County. Fleischman is particularly pleased that the work concluded not only on schedule but a good \$1 million under budget—an impressive \$81.03/sq. ft. for site work, architectural shell, interior construction and FF&E—despite lingering skepticism from the contractor almost to the final moments.

Berj Shakarian can hardly suppress his enthusiasm over the outcome of this project. "I love the idea of doing a high-tech building," he declares. "It's efficient, transparent and fun." He pauses and adds, "There's no such thing as a perfect job, but working on Human Services with Dick Fleischman comes as close as anything I've ever seen."

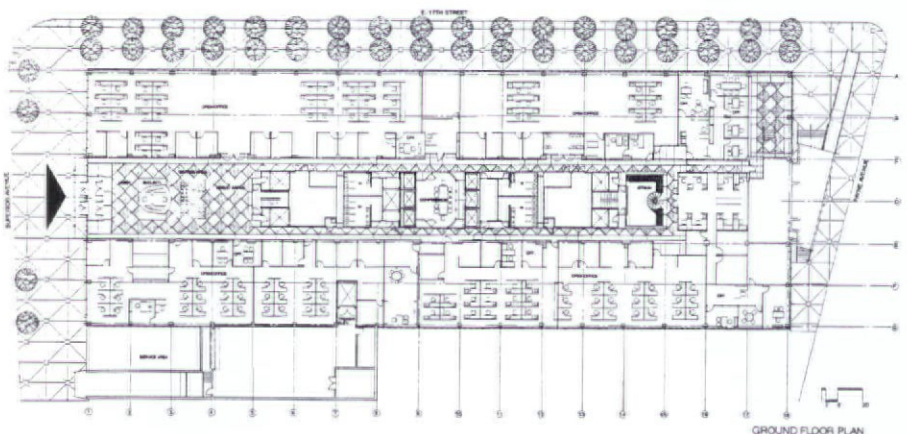
Nearly perfect government construction projects? How about the Indians as World Series champions? It's probably easier to understand if you're a survivor of a town that has arisen from the ashes of a burning river. ☪

Project Summary: Cuyahoga County Human Services & Support Agencies Building

Location: Cleveland, OH. **Total floor area:** 310,000 sq. ft. **No. of floors:** 6. **Average floor size:** 40,000 sq. ft. **Total staff size:** 1250. **Cost/sq. ft.:** \$80.64 including architecture, interiors and FF&E. **Paint:** Benjamin Moore. **Dry wall:** National Gypsum. **Terrazzo flooring:** Bertin. **Carpet:** Lees. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Lighting:** Benjamin, Kirlin, Spaulding, Daybrite, Alkco. **Doors:** Fenestra. **Door hardware:** Corbin. **Glass:** PPG. **Wall system:** Vistawall. **Railings:** EPI of Cleveland. **Work stations:** Herman Miller. **Work station seating:** Knoll. **Lounge seating:** Thonet. **Cafeteria and dining seating:** Thonet. **Upholstery:** Knoll. **Conference tables:** Herman Miller. **Cafeteria, dining, training tables:** Howe. **Files:** Haskell. **Architectural woodworking and cabinetmaking:** Gleeson Construction. **Signage:** Ohio Desk. **Elevators:** Montgomery. **HVAC:** Environmental Technologies. **Fire safety:** Grinnel. **Plumbing fixtures:** American Standard. **Client:** Cuyahoga County/County Commissioners. **Architect and interior designer:** Richard Fleischman Architects. **Structural engineer:** Gensert Bretnall Assoc. **Mechanical and electrical engineer:** Bacik-Karpinski Assoc. **Construction manager:** Turner Construction. **Lighting designer:** Bacik-Karpinski Assoc. **Furniture dealer:** Continental Office, Kent Business Interiors. **Photographer:** Eric Hanson.



Creating a good environment was the goal of the Office of the County Architect, and space, order, light and services were used by Richard Fleischman Architects to meet that goal despite tight funds. As a result, government workers enjoy the use of the cafeteria (opposite and top) when they are not busy at work stations (above) that they helped to design through the use of full-size, working mock-ups. Not visible but also important is the zoning that keeps the two County divisions and their clients physically separate.



GROUND FLOOR PLAN



Buena Tienda

Center for the Arts Gift Shop reflects the new, feisty cultural etiquette of San Francisco's SoMa district, a skid row in glorious transition, with interior design by Carol Disrud & Associates

By Linda Burnett

The 900-sq. ft. Center for the Arts Gift Shop (above) was planned by Maki and Associates with a column in the center, challenging designer Carol Disrud to create a flexible space using movable pedestals and gridded wall panels held to the wall by Velcro®. Items can be easily rearranged to recreate new points of interest.

From dolls to goblets: The little shop showcases the crafts of Bay area artists (opposite, left and right). The shop and the Center for the Arts that houses it are part of Yerba Buena Gardens, a cultural center designed to create revenue and reflect the artistic offerings of the area—while providing services to meet the needs of the surrounding neighborhood.

The hubble bubble surrounding San Francisco for the past few years has focused on Yerba Buena Gardens. First envisioned in 1953 and brought to fruition in 1993, the redevelopment project is helping to transform a down-and-out district, SoMa or South of Market Street, into a cultural niche that now attracts both tourists and locals with new homes for the arts grouped around the Esplanade, a 5.5-acre urban garden. As one of the Gardens' major delights, the 55,000-sq. ft. Center for the Arts Galleries and Forum, designed by noted Japanese architect Fumihiko Maki, houses a visual and performing arts complex as well as a tiny yet radiant Center for the Arts Gift Shop, designed by Carol Disrud & Associates and tucked into a corner facing the Esplanade.

Destitute no more, the 19-block area surrounding the Gardens is finally becoming a Mecca for cultural activities. The long gestation period comes as no mystery to San Franciscans, however. SoMa's fate has been contested for years by concerned residents

and city officials. As it turns out, the community is successfully flouting officials' plans for skyscrapers and garages by supporting a program that goes well beyond offices and retailing.

"Yerba Buena became much more," says David Perry, communications director of the Center for the Arts. "It was about realizing the aspirations of a lot of people and creating a program that could give something to the community." When the Moscone Convention Center was slated to be built, the community demanded that it be constructed elsewhere—or underground. Well, it's underground, and Yerba Buena Gardens sits on its roof. Besides defending their vision for the Gardens, residents formed Tenants and Owners Development Corporation (TODCO) to protect their right to live in the redeveloped area.

With the community's blessing, the Center showcases local artisans and reflects the diversity of the San Francisco Bay area, a mission visible in the wares found in its gift



shop as well as its galleries. The Center has been a solid hit with the City on the Bay, celebrating its second anniversary in 1995 by reaching out to a total of 1.6 million visitors. With this kind of attendance, the potential of its gift shop to sell elegant desk top fountains, unusual glass objects and other one-of-a-kind objects is great.

The gift shop is owned by the San Francisco Redevelopment Agency, which pays \$2.5 million a year to the non-profit Center for the Arts to maintain and run the property. A portion of the shop's proceeds directly supports the Center's programs, making the store a revenue generator in itself. Joint venture operators Richard Portugall and Michael Miller, San Francisco-based owners of a popular ethnic art store, E. Dorian, and operators of the Fort Mason gift shop, which specializes in folk art, were subcontracted as private managers who share profits with the Center. Portugall and Miller are free to choose artists of their liking for the Center's shop. "We review artists' work once a month," says Portugall, "aiming for three turnovers of inventory a year." The shop also operates as an informal gallery, featuring artists in two- to three-month-long exhibitions that are inaugurated with openings for patrons and artists.

Though the Center is grand in scale, the shop is not. "Flexibility is key to the 900-sq. ft. design," says designer Carol Disrud, a point on which retailer Richard Portugall wholeheartedly agrees. Because the works being displayed can range from fluttering mobiles dangling from the ceiling to colorful

wooden dolls perched atop a shelf, Disrud has achieved the needed flexibility with movable pedestals and modules on casters. Gridded, cloth-covered wall panels held to the wall by Velcro® allow shop managers to move displays and create a new area of interest each time. A budget that matched the shop's size determined plastic laminate instead of wood for its primary finish.

What has this redeveloped terrain meant for the community so far? The Center for the Arts Galleries and Forum and its sister institution, the Center for the Arts Theater, designed by James Stewart Polshek, have featured Brazilian artists, Philippine multimedia installations, African folk-art demonstrations and much more. They were joined in January 1995 by the San Francisco Museum of Modern Art, designed by Swiss architect Mario Botta, with a cinema complex boasting 15 screens and an Imax ready to break ground in March 1996. And the Gardens aren't just for the art-inclined. "A lot of downtown office workers have lunch in the garden now," says Portugall.

If SoMa still has rough edges, so does this story. All parties to the Center's gift shop lament its location in an internal space overlooking the Esplanade instead of along busy Mission Street—a street presence accorded SFMoMA's gift shop to catch passersby. But eager tourists who sniff around in search of the perfect souvenir will find delightful treats waiting at this shop. It just takes some nose-to-the-ground investigation and a smidgen of SoMa-inspired creativity. ☺

Project Summary: Center for the Arts Gift Shop

Location: San Francisco, CA. **Total floor area:** 900 sq. ft. **Wallcovering:** Gilford of Maine, Conwed Designscape. **Paint:** Benjamin Moore. **Laminate:** Pionite. **Lighting:** Birchwood. **Shelving and cabinets:** MagicGlass. **Client:** Richard Portugall, Michael Miller. **Architect:** Maki and Associates. **Interior designer:** Carol Disrud, FIIDA, Brent Nelson. **General contractor:** George Family Enterprises. **Lighting designer:** Jon Clendenin, Nova Industries. **Furniture dealer:** MG West. **Photographer:** Charles McGrath.







Warming Trend

Gramercy Tavern's bucolic bounty of food, a glowing hearth and the inn-like charm of a design by Bentel & Bentel Architects makes delighted New Yorkers wonder when they first saw it over the last 200 years

By Holly Richmond

At Gramercy Tavern, guests enjoy the tavern (opposite), the restaurant's least formal area, for a light breakfast, lunch or dinner, or for a glass of wine from the 1,800 case wine room. Whatever their choice, it is surely complemented by the 70-ft. long mural by artist Robert Kushner with a welcoming pineapple at its center. Country inn-like charm is evident in the classically upholstered couches, black bar with copper striping, leather and copper bar stools and early American-style tavern tables (above).

When restaurateur Danny Meyer decided to open a restaurant in Manhattan's Gramercy Park neighborhood, he imagined a scene in which his family had owned a tavern for the past 200 years. It was a place renowned for its tasty meals and hospitable atmosphere, where customers and staff were on a first name basis and gathered around the hearth while a roaring fire warmed their bodies and soothed their souls. In short, the tavern was a provincial escape from the frenetic streets of the city. With the help of Locust Valley, N.Y.-based Bentel & Bentel Architects, Meyer's vision has come to fruition in Gramercy Tavern. Though the all-new restaurant cannot claim a history spanning two centuries, it comes astonishingly close at first glance to looking, feeling and tasting like an antiquated American tavern.

Yet New York is a city where fashion trends, film stars and "in" restaurants come and go almost as fast as a cab ride. As the owner of the Union Square Café, a restaurant that has remained successfully "in" for over 10 years, Meyer knew that Gramercy Tavern

would have to embrace modern design elements within its bucolic aesthetic to attract a varied clientele. With his partners, chef Tom Colicchio and manager Larry Goldenberg, Meyer envisioned a not-quite 200-year-old scenario for Gramercy Tavern that would be at once a revival and renewal of the classic American tavern, combining historic pieces of the genre with a clear definition of what a great tavern should be like today. "From my experience operating Union Square Café," explains Meyer, "we felt it was crucial that Gramercy Tavern's design be somewhat universal, and not too themed. We wanted it to be reminiscent of an American tavern, to suggest without being overbearing."

Luckily, the three partners, as well as Peter and Paul Bentel, principals of Bentel & Bentel Architects, shared a healthy sense of visionary creativity. The space they chose for the restaurant, a former factory for military medals in a turn-of-the-century Beaux-arts building, left a lot to the imagination. With 11,000-sq. ft. split equally between two floors, the Bentels remember being almost

Gramercy Tavern's three dining areas flow together without interruption and offer clear sight lines from one to the next, though each is distinguished by a unique ceiling treatment. The first dining room guests encounter when proceeding from the tavern is rustic with wood beamed ceilings (below), while the second dining room (opposite) is more urbane with a plaster groin vaulted ceiling. The result is a large, open space with multiple identities that only reveal themselves gradually as guests walk through.

overwhelmed by the amount of open space before them, an extremely atypical experience when designing in New York.

To create a more intimate atmosphere within the 20 ft. x 20 ft. column grid, the architects established a horizontal datum at clerestory height to tie the composition together and create a series of architectural "episodes." The varied height, shape, and beam pattern of each ceiling in a palette of oak, pine, plaster and copper would reinforce the separateness of its area while maintaining visual ties to the overall space. "The warehouse-like space offered us the flexibility to present a series of dining environments defined by the bar, tavern and dining rooms, which are visually linked yet entirely unique," Paul notes. "Depending on where customers sit, they can have a different experience each time they come back."

hospitality in the 18th and 19th centuries, as its focal point.

"You see pictures and sculptures of pineapples in a lot of old bed and breakfast inns," states Meyer. "Back then, if someone brought you a pineapple you knew it had to come from somewhere far away like the Caribbean. This made it the ultimate token of hospitality."

On their first visit, customers may only get as far as the bar and tavern area. There they can enjoy a light breakfast, an after dinner fruit and farmstead cheese plate, or choose a casual lunch or dinner item from the restaurant's bar menu. The informality of the tavern is underscored by the variety of seating types and groupings, including classically upholstered couches and Windsor chairs by the expansive plate glass front window, and intimate dining

A warm welcome for patrons from a century-old pineapple?

The notion of returning again and again to a comfortable environment is the lynch pin that holds the design, food and service of Gramercy Tavern in place. Customers conscious of their early American history will know their patronage is appreciated the moment they step through the door and take note of the 70-ft.-long mural above the bar that covers three walls of the tavern area. The mural depicts abstract fruits and vegetables, and has a vibrant yellow pineapple, the symbol of

tables surrounded by early American antiques, fresh-cut flowers and a view of the brick rotisserie/fireplace.

Chef Colicchio believes the complementary nature of the restaurant's design and menu stems from how he and the Bentels have approached this project. "Food isn't an art form, it's a craft," he remarks. "You work with your hands, love and creativity, and the finished product is not something to be placed on a pedestal. If you spend too much time making a dish pretty, you risk compromising its flavor."



That's not to say Gramercy Tavern's design hasn't won almost as many rave reviews as its food. However, Goldenberg, the self-proclaimed organizational man amongst the partners, insists a restaurant needs more than great food or atmosphere to become a New York institution. "A lot of restaurants offer good food, wine and ambiance," he asserts, "but few can match the quality of service or level of hospitality and comfort we provide."

A visit to the restaurant is not unlike a tour of the rooms of an historic inn, with the presence of rough-hewn timber and hand-

ance of comfortable rusticity and urbane assurance. It seats 24 guests at a cherry-wood table, and is booked frequently for business dinners, as well as family celebrations. "We took an extreme amount of care when designing this room to reflect domestic character on a grand scale," says Peter Bentel. "The wood ceiling beams are from a barn in Maine, and to be sure the floor planks would not cup, we brought in 14-in. red oak planks that are 100 years old."

But don't be fooled by the patina. The 5,000-sq. ft. space below the tranquil milieu of the tavern and dining rooms works at a

dishwashers and head chef Colicchio, who know its features as well as their recipes. "The kitchen was a blast to design," quips Colicchio. "I knew exactly what I wanted, like recessed refrigeration to keep things nice and tidy, and the sight line open, which is important for good communication."

If there is a final touch to a great restaurant, the partners believe, it is attitude. Although Gramercy Tavern is definitely a place for fine dining, they are proud that it is free of pretentiousness, giving way instead to classic French service with the welcoming, down-to-earth hospitality of a country inn.

A chilly but delicious retreat for passionate foodies hidden downstairs

troweled plaster all around you. If customers choose to eat in the dining rooms (given the restaurant's popularity, they should plan reservations approximately three weeks ahead), they enter either from a low corridor near the rotisserie or across a threshold framed by two blackened oak wine cabinets. The arches along the side walls of the first dining area, the most grandly scaled of all, extend through the heavy enclosing vault of the second dining area ceiling to form weight-reducing cross vaults. The third area, intended to be the most rustic of the three, spans the width of the others with its narrow gable profile.

The private dining room is the only room visually separated from the other dining areas, though it conforms to the same bal-

flash-in-the-pan pace to make the restaurant's daily services—100 lunches and 200 dinners carried out by a staff of 120—come together in exemplary form. The basement houses staff offices and locker rooms, prep kitchen and storage, mechanical equipment and an 1,800-case wine room. (For passionate food and wine connoisseurs who don't mind the palpable chill, a small table can be set up in the refrigerated wine room where the staff will serve you carefully selected wines to complement an array of appetizers, main courses and cheeses.) While the facilities exemplify function, they are genuinely attractive in a high-tech way, a reminder of their importance to the restaurant's success.

The kitchen, on the other hand, is warm and filled with chatter by the 14 cooks, four

Meyer lauds the Bentels for understanding this philosophy and giving it additional expression through the restaurant's details, covering everything from the striking bar to the graphics and the HVAC.

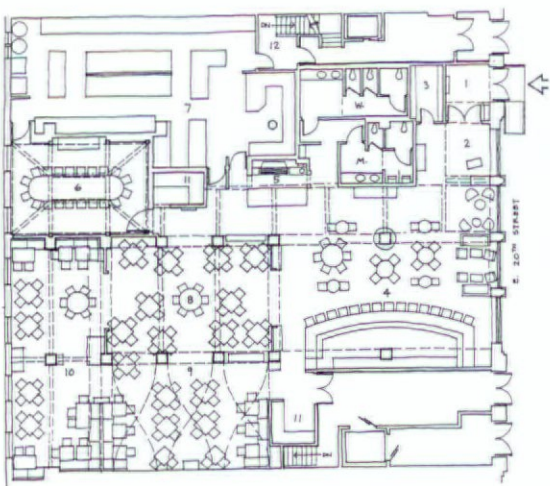
As the restaurant prepares for another busy day, Meyer concludes, "I am proud of the restaurant on a larger scale than the success of the space. The construction does not have to evolve. Once it is done, it is done. But our service must evolve to meet customers' expectations, and I can say we are continuing to grow into an outstanding total design."

New Yorkers may find it hard to resist a tavern where guests gather round a glowing hearth for tasty meals, congenial service and good conversation right off the busy city streets—even if it's not quite 200 years old. ☺



Project Summary: Gramercy Tavern

Location: New York, NY. **Total floor area:** 11,000 sq. ft. **No. of floors:** 2. **Average floor size:** 5,000 sq. ft. **Total capacity by guests:** 140 in dining room, 55 in tavern. **Cost/sq. ft.:** \$190. **Integral color plaster:** U.S. Gypsum. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Dry wall:** U.S. Gypsum. **Masonry:** Carolina Brick Co. **Kitchen tile:** Summitville. **Oak planks:** Carlisle Lumber. **Carpet/carpet tile:** Lees. **Carpet fiber manufacturer:** DuPont. **Ceiling:** U.S. Gypsum (plaster). **Armstrong (acoustic tile).** **Lighting:** Neidhardt, Halo, Reggiani. **Doors:** Mohawk. **Door hardware:** Baldwin, Arrow. **Glass:** Tempglass. **Window frames:** Marvin. **Window treatment:** ABC Carpet & Home. **Railings:** custom by Unique Statements in Wood, Inc. **Lounge/cocktail seating:** Vecta, Gregg Lipton. **Dining chairs:** on Monel. **Dining tables:** Falcon. **Cocktail tables:** Eric Schutz. **Banquette/built-in seating:** Dine-Rite. **Upholstery:** DesignTex, Pallas, Dine-Rite. **Other occasional furniture:** Casa Nova. **Architectural wood-working and cabinetmaking:** Unique Statements in Wood, Inc. **Signage:** James Barondess Graphic Design. **Planters, accessories:** Roberta Bendaivid. **HVAC:** Trane. **Plumbing fixtures:** Kohler, American Standard. **Cooking range:** Food Service Concepts. **Refrigerator/freezer:** Traulsen. **Client:** Danny Meyer, Larry Goldenberg, Tom Colicchio. **Architect and interior designer:** Bentel & Bentel Architects/Planners, AIA. **Structural engineer:** Koutsoubis Associates. **Mechanical and electrical engineer:** Rana and Guth, P.C. **General contractor:** Jadum Construction. **Lighting designer:** Gotham Light and Power. **Restaurant supply contractor:** Food Service Concepts. **Furniture dealer:** antiques by E.G.H. Peter, Inc. **Graphic design:** James Barondess. **Photographer:** Eduard Hueber for Arch Photo.



GRAMERCY TAVERN - PLAN KEY

1. Entry Vestibule
2. Marina #1/Seating
3. Coat closet
4. Tavern/Bar
5. Restaurant/Exhibition Cooking
6. Private Dining Room
7. Kitchen
8. Bar Dining Room
9. Second Dining Room
10. Third Dining Room
11. Water station
12. Hair dress to basement

The third, more intimate dining room (top), adjacent to the two larger ones, exemplifies the distinctive ways town and country life are united at Gramercy Tavern, with delicate light fixtures extending from a barn-like ceiling. The private dining room (above), linked to the whole composition though visually separate, boasts custom-designed as well as antique furniture, including a cherrywood table that seats up to 24 guests.

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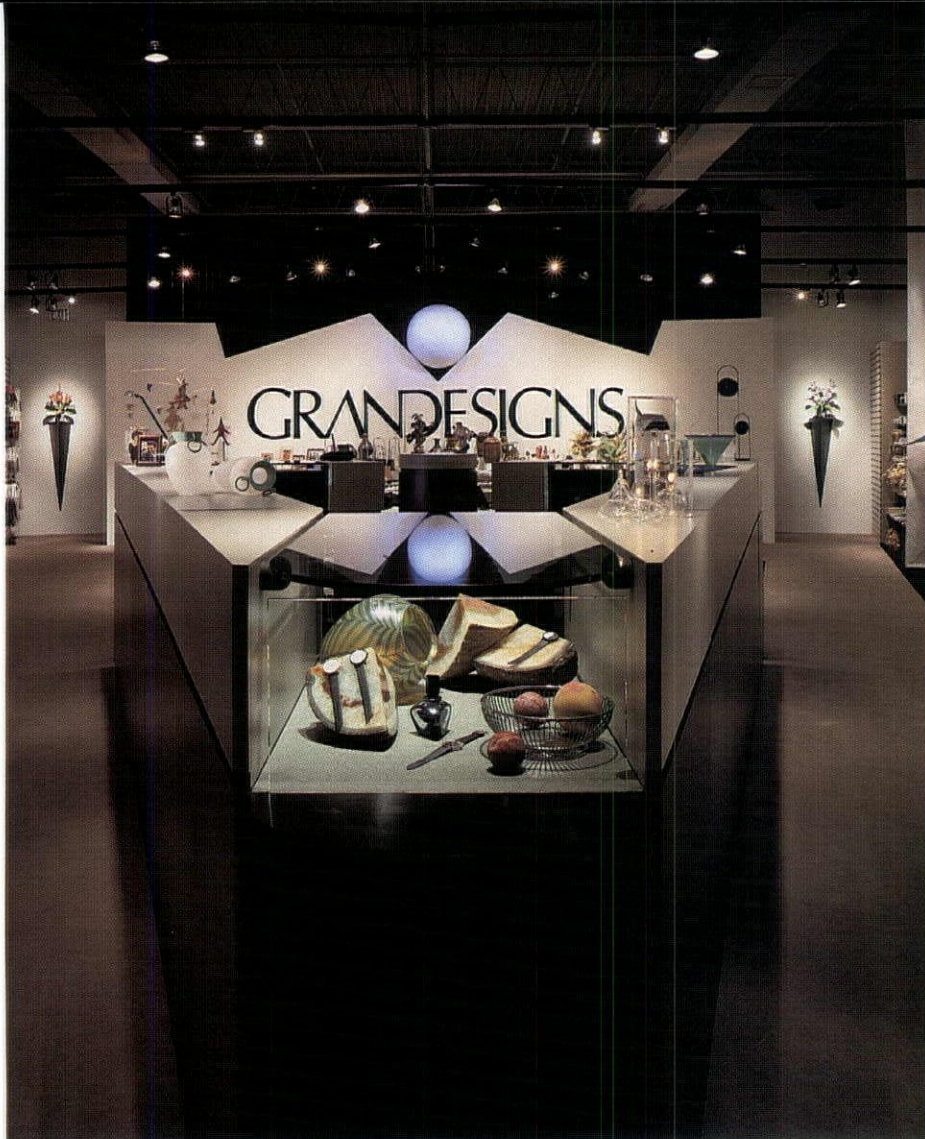
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The symmetry of Grandesigns is evident the moment a customer steps through the door, from the central display and cashier station that bisects the room, to the sphere resting atop the curved 1-ft. thick and 10-ft. high, custom-designed back wall presenting the corporate logo (left). With Grandesigns' all-glass front (opposite, top), passers-by cannot resist visiting the elegant, gallery-like gift shop. Its high, white ceiling contrasts with its black Unistrut structure and track lighting that shines throughout the space, including the angled card racks and glass pyramid vitrines (opposite, bottom).

Gloriously Gifted

While customers at Grandesigns gift shop, Marlton, N.J., delight in its beautiful baubles, the store's design is a prize itself, carefully wrapped by Gass Designs

By Holly Richmond

It happens to the best of us. You casually walk past a store front looking for nothing particular, only to be captivated by a shimmering item behind the window. A bauble beckons, saying, "Please come in and buy me," and you do. Trusting in this sense of inspired ardor, architect Tom Gass of Gass Designs, and his friend Jim Graves, first-time retail store owner, put their design and business-savvy heads together to open Grandesigns, a gem of a gift shop in Marlton, N.J.

The 2,500-sq. ft. shop is one of 12 high-end stores in a small shopping center near New Jersey's Cherry Hill, an area known for large

discount outlets. The center, however, caters to a different type of customer, anchored by a gourmet grocery store, and housing several clothing boutiques, antique jewelry shops, and perfumeries. "I realized Grandesigns would not be selling to a 'Chevrolet crowd,'" quips Graves. "We would rather see our customers drive up in BMWs and Jags. I knew the shop had to have an upscale character and unique merchandise to be a success in this area."

So it was settled. Grandesigns would be a gallery-like, specialty gift shop. But how does one accomplish this on a budget just over \$100,000, including inventory costs, leaving approximately \$60,000 for construc-

tion of raw space, furnishings, fixtures, and an interior and exterior signage program? According to Gass, very creatively.

His design concept was to create a store image to connote the name Grandesigns, devoid of sentimental, Hallmark-style qualities. Gass wanted the store image to be as unique as its merchandise in order to grab customers' attention and draw them in. "To capture people's interest," explains Gass, "I designed a curved, 6-in. slab of laminate that floats around the window column to show off some of the most exceptional products."

Once customers step through the entrance, they have a clear view of the overall space,

including numerous display cases and tables, angled card display racks along opposite walls, the cashier station and the Grandesigns logo exhibited on the rear wall. The design plan is symmetrical, which initially draws people to the front center display, on to the back corners, and finally back to the front in a mirror image, providing exposure to the entire collection. While a velvet-cut, black-and-taupe patterned carpet defines a 5-ft. walkway and promotes clear traffic flow throughout the store, a black, turquoise and taupe-speckled carpet groups together all the display tables and the reception station.

Glass display shelves and tables are often a large expense for specialty shops that sell expensive and fragile merchandise. However, Gass designed two storage pyramids located at the front of the store that are almost as beautiful as the items they hold, and did it quite inexpensively. At a dynamic 6-ft. height, the four-sided glass pyramids are counter balanced and sealed with silicone at two seams. Each pyramid is cut in half, and each half rests in a recess of the 6-in., self-edge top of the cabinet below, mounted on standard table glides for easy access to the merchandise inside.

Though the merchandise in the display cases is captivating enough, customers who look up will no doubt notice many of Grandesigns' most creatively thrifty design elements. Above the 18-in. x 20-ft. long logo display, for example, is a sphere symbolizing the universality of the store's product line. While the sphere may look costly, this delicate interior design element illuminated by a beam of color that changes with the season or the mood Graves wishes to create is actually a beach ball covered in paper maché.

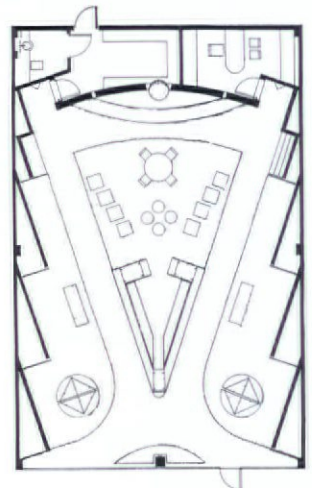
In addition, the eight nylon banners suspended from the ceiling continue the symmetrical aesthetic design theme, though they are also practical. Each banner compartmentalizes the card area, and the use of Velcro® tabs, which adhere to the card racks, permits easy access to storage space behind. "It was challenging to give Grandesigns the look of a posh, Madison Avenue shop, and to equip it with the necessary functional elements like storage, an office area and secure display cases—all on a limited budget," remarks Gass. "In the end, the budget stimulated our creativity and made the store a success."

And a success it is. Grandesigns handles between 100 and 125 customers per day, and upwards of 400 per day during the holiday season. Gross sales for 1994, the shop's first full year open, were \$1.15 million, and sales for 1995 are expected to reach \$1.25 million, so it is easy to understand why Graves has tentative plans to open another store—with the help of Gass Designs, of course. The act of giving does feel as good as receiving when you are as blithesome as Graves, who happily remarks, "I enjoy the business: the charming merchandise, the wonderful people I work with and the elegant store design. The design is like a beautifully wrapped gift itself, so it makes coming to work everyday a true joy." ☺



Project Summary: Grandesigns

Location: Marlton, NJ. **Total floor area:** 2,400 sq. ft. **No. of floors:** 1. **Total staff size:** 12. **Cost/sq. ft.:** \$29.00. **Wallcovering:** Carnegie. **Paint:** Benjamin Moore. **Laminate:** Formica. **Carpet/carpet tile:** Bentley Mills. **Carpet fiber:** DuPont. **Lighting:** Halo, Prescolite. **Door hardware:** Ironmonger. **Window treatment:** Humphrey. **Seating:** Bieffeplast. **Upholstery:** Bieffeplast. **Tables:** Mica People. **Architectural woodwork and cabinetmaking:** Mica People. **Signage:** Letterama. **Graphic image/logo:** Gass Designs. **Display fixtures:** Mica People. **Client:** Jim Graves for Grandesigns. **Architect:** Tom Gass, Gass Designs. **Lighting designer:** T. Kondos Assoc. **Photographer:** Peter Paige Photography.



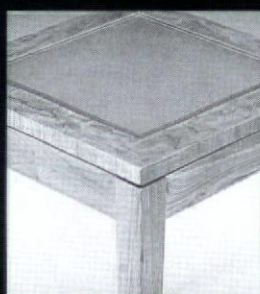
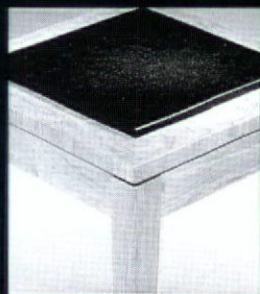
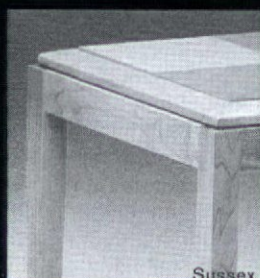
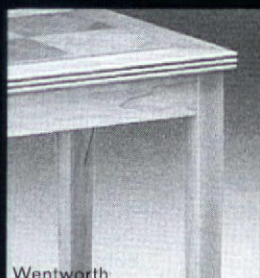
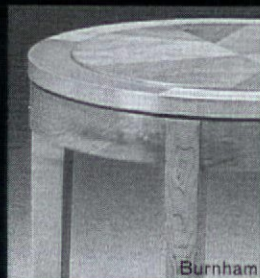
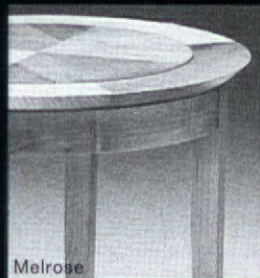
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Be Our Guests!

The steady return of hotel business and vacation travelers is lifting occupancy, revenue and profitability—and sustaining strong demand for hotel renovation



The popular California eatery Il Fornaio was the last addition to the Hyatt Sainte Claire in San Jose, Calif. A mural painted by local artist Rod Knutson recalls European cafe life. Photography by Howard Backen.

They're back. Guests are returning to the nation's hotels, allowing room demand (on the rebound since 1991) to catch up to room supply (frozen in 1992). An industry that plunged \$6 billion into the red in 1990 will show a profit that Smith Travel Research estimates will total \$6.5 billion in 1995. This amounts to good news for architects and interior designers serving the hospitality industry.

Having succumbed to the effects of a disastrous hotel economy in the late 1980s, hotel economics makes sense again. The break-even point is now 60% occupancy, with 1995 occupancy estimated at 66%. The higher occupancy rate is being supported by an average daily room rate that has risen in step with GDP and is projected by Coopers & Lybrand to reach \$70 this year.

Financial stability exacted its price, however. Hoteliers struggled to streamline their daily operating costs, restructure debt and reassess taxes. As a result, payrolls have been reduced 10%, management fees have declined from 4% to 2% with performance incentives, and fixed charges have dropped from 32% of gross revenues to 23% since 1992.

New hotel development in the United States could be three years or more away, depending on when and how operating incomes and existing property values improve, or interest rates and operating expenses decline. Hotel values still linger well below replacement costs. While bargains are available at 60-70% of replacement cost for high-end, full-service, 300-plus-room hotels with restaurant/bar, room service and meeting space, discounts as low as 50 cents on the dollar can be found in upscale resorts, mostly in Hawaii and California.

Regardless of whose hands are left holding the deeds, consolidation of the hotel industry through investments and mergers involving public companies and financial institutions is an ongoing fact. For example, Host Marriott has acquired a 49% stake in Ritz Carlton, Morgan Stanley owns Red Roof Inns, Goldman, Sachs and Westin Hotels have formed a joint venture and ITT has spun off its Sheraton unit into a separately traded hospitality company. Sales of \$10-million-plus hotels have soared since 1993, with total sales volume reaching over \$2.2 billion in 1994.

Designers would be wise to hold off the champagne for now, however. A back-to-basics attitude continues to grip both budget and luxury chains that obliges hotels to demonstrate value for price. Fortunately, attention to details means more than clean, safe and secure rooms. There is definitely room for extras in the 1990s, including newspapers, van service, express check-in and check-out and health clubs.

Meanwhile, the hotel industry is aggressively using capital upgrades of room furnishings and public spaces to compete for guests more effectively or reposition properties to serve new segments of guests. In one instance, Holiday Inn has ordered 602 franchisees, or some 40% of its U.S. roster, to spend an average of \$900,000 on renovations, focusing on properties that joined the chain prior to 1989, to keep its appearance fresh and appealing. By contrast, Ramada Inns is turning to design to help reposition its franchisees into Ramada Plaza Hotels, Ramada Inns and Ramada Limiteds.

Opportunities abound for middle-level hotels overseas due to such factors as the fall of communism and subsequent spread of democracy, the increasingly global scale of business and the rapid spread of advanced computerized operations. The Asia-Pacific region alone will need 1.2 million more rooms by 2005. Best Western, Carlson, Choice International's Comfort, Quality, Clarion and Sleep Inns, Days Inn and Holiday Inn Express are among the vanguard of this benign invasion that is seeding hundreds of new hotels bearing U.S. chain names abroad. The hotel companies own few of these hotels nonetheless, preferring to franchise their names and reservations networks and providing training for franchisees employees in return for 7% of gross room revenue.

Nice work if you can get it. As the projects on the following pages show, architects and interior designers are indeed getting to play pivotal roles in leading hotels into the 21st century. No-frills or four-star, the hotels will look and function the way they do—by design. ☛



For Whom The Concierge's Bell Tolls

Which way to the bullfights? In renovating the Hotel Sainte Claire in San Jose, Calif., Backen Arrigoni & Ross has revealed fresh insights about its original 1920s Spanish flair

By Linda Burnett

Enter the Spanish inspired hallways of the Hyatt Sainte Claire Hotel, originally built in 1926 and recently renovated (opposite). The hotel has played an important part in the redevelopment of San Jose with its highly visible location at San Carlos and Market and across the street from the convention center. Details from the '20s, such as the Art Deco neon sign (right) and murals on the ceiling, still remain.



Hemingway traveled to Spain enjoying such staples in Madrid as *vino tinto*, *café con leche* and *los corridos* or the bullfights. He surely spent many siestas relaxing in a sunny plaza courtyard delineated by Moorish archways and served by waiters neatly dressed in white. Visitors to San Jose, Calif., need not go far to experience a similar flavor of Spanish Renaissance, though bullfights have yet to occur in this city of 875,000 residents. They need only turn to the Hotel Sainte Claire, newly restored to its original Roaring Twenties splendor through the efforts of owner and operator Manou Mobedshahi and the architecture firm of Backen Arrigoni & Ross. As an official city landmark listed on the National Register of Historic Places, the Hotel Sainte Claire, now called the Hyatt Sainte Claire, honors its Californian Spanish heritage with fresh insights to delight its guests.

The ballyhoo reported on December 18, 1926, in San Francisco's *Keeler's Hotel Weekly* about the opening of the million-dol-

lar hotel portrayed it as "a touch of Spain amid the city's heart." Details singled out for praise were its prudent fireproofing, luxurious furnishings, fine linens, excellent coffee shop, splendid facilities for dancing and comfortable beds. Women socialites especially noted its appropriateness for social rendezvous.

Not surprisingly, recent kudos for the six-story hotel, designed in 1926 by the architecture firm of Weeks and Day, creator of the Mark Hopkins, the Huntington and the Sir Francis Drake hotels in San Francisco and the Beverly Wilshire in Los Angeles, have a familiar ring to them. Seven decades ago, the hotel catered to upper class tourists and the commercial trade. No expense was spared, as *Keeler's* reported, in "fitting out a house which should be the byword for the most luxurious and at the same time the most homelike of hotels." The same could be said today.

The development of San Jose and the birth of the Sainte Claire began as a vision of Tom Montgomery, a 20-year-old working at a real

estate and insurance company. Determined to transform the sleepy town into a major metropolis, Montgomery started the Sainte Claire Realty Company and built many structures in San Jose during the 1920s, culminating in the Sainte Claire itself. Over time, however, the hotel fell into bankruptcy, was taken over by the bank and boarded up for five years before being bought by Mobedshahi, who put the landmark through a \$13 million renovation.

"We wanted the hotel to reflect a point in time for the city," says Mobedshahi, "something the city could be proud of." The Sainte Claire was quickly embraced by the San Jose Redevelopment Agency (SJRA), which approved the plans and was actively involved in its redevelopment. The hotel's renewal would coincide with ongoing redevelopment of the downtown area abandoned when much of San Jose's population left for the suburbs.

San Jose's rebirth gained momentum in 1979 when a master plan for its downtown area inaugurated a new era. "We've been

successful in creating a classic, mixed-use downtown for the public and private sectors," says Bob Leininger, deputy and executive director of the SJRA. The area now supports a rich diversity of activities encompassing museums, office complexes, residences and a convention center across the street from the Sainte Claire. "We're particularly excited about the prospects of high-tech software companies like Adobe coming here," notes Leininger.

The Sainte Claire was an investment for the city in a few ways. As land owner, the SJRA had a financial interest in the hotel and provided financial assistance for the project. But the SJRA had its eye on more than finances. "The Sainte Claire is important to us because it is historical and the city has a strong policy to reuse historical structures," asserts Leininger. "It is also close to the convention center, which needs quality hotels, and is located at the highly visible intersection of San Carlos and Market."

Fortunately for posterity and the fate of the Sainte Claire, Mobedshahi has been totally devoted to his landmark. Working with historical landmarks is not only his specialty, it is a passion he shares with his wife, an art historian who collaborated on the renovation herself. For an historic renovation project such as this, the National Trust for Historic Preservation issues



right even before seeing the original floor plans. "The interior courtyard is the most important part of the design." As an internal ballroom, the courtyard had upset the symmetry of the original floor plan by voiding the logic of the rooms surrounding the open space. Despite the financial burden of eliminating the ballroom's floor area, Mobedshahi opted to recreate the courtyard as a key step in restoring the hotel.

Fabulous artistry lurking beneath bright orange paint and carpets

Standards for Rehabilitation that do not stipulate specific features to be preserved to define a structure's historic character.

No provision required, for example, that the Sainte Claire's original courtyard had to be recreated after being filled in sometime in the 1960s. Yet the space would play a key role in the rehabilitation. "I immediately said something looked goofy and that it looked filled in," recalls Howard Backen, a principal with Backen Arrigoni & Ross, who knew from the onset that something wasn't

What emerged as work proceeded around the courtyard was the glorious character of the 1926 design. Among the serendipitous findings were the Spanish detailing on the orange painted ceilings, which were restored under the direction of John Stewart, director of Museum Services in San Jose, and the travertine floors, which were concealed by carpeting. In most cases, the Spanish-style treasures had only been covered up, not destroyed. Lost details, such as in some columns, were reconstructed.

Designing the interiors while honoring the hotel's original style, Howard Backen and his wife, interior designer Lori Backen, studied original drawings from the San Jose Historical Society and archival photographs while researching other buildings by Weeks and Day. For the finishing touches, Lori Backen designed period-style chandeliers, furnishings and custom-made rugs that would read as heirloom pieces instead of high design.

One of the project's most difficult aspects, of course, was the budget. Although funds earmarked for the lobby were considered adequate, only \$2,500 were allotted for each of 170 guest rooms, which often meant taking money from one pocket and putting it in another. Lori Backen circumvented budgetary limits by specifying less costly fabrics, putting fewer pieces of furniture in each room and embracing the easier-to-construct Craftsman style.



"Once a day it is a good custom just to drop in a chair, preferably a most comfortable one, and if possible where one can gaze into a fireplace," reads an article about the hotel in *Keeler's Hotel Weekly*, written on December 18, 1926. In this respect, not much has changed at the Sainte Claire. After checking in at the reception desk (left) guests can relax in the lobby (above), day dream in the piano lounge or get a drink at the bar.

Sleep, then eat: The Sainte Claire's visitors sleep on feather mattresses in one of 170 guest rooms decorated in the Craftsman style (opposite, top). The decor aims to greet the customer with comfort instead of the usual, impersonal business setting. The multiple existing shops and restaurants were demolished and replaced with Il Fornaio, a popular California eatery (opposite, bottom).

With San Jose considered the capital of Silicon Valley, the hotel's target market is the high-end, repeat business traveler staying for two and a half days. But the decor is intentionally not typically masculine, so the guest room decor is buoyed with color and comfort, signified by feather beds—not usually associated with the business traveler. There was no need to create a home away from home, however. "A guest wakes up and knows it's a different place," comments Mobedshahi. "We sell experience and comfort."

In keeping with the hotel's financial goals, guest rooms were kept at their original 1920s sizes with few changes. (Rates rose: A room that went for \$4-5 a night in 1926 now goes for \$110.) Only on the top floor were structural changes made by connecting a few rooms.

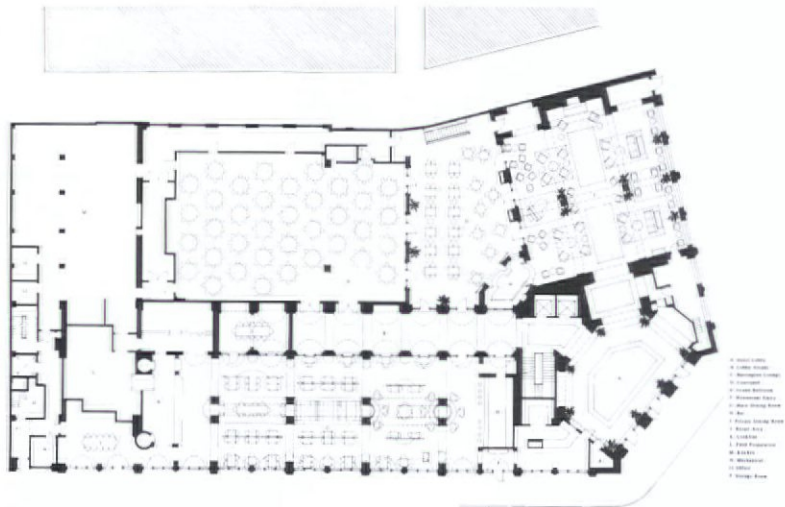
Also new to the hotel was the popular California eatery, Il Fornaio Ristorante (12 branches in California), the last piece of the renovation to be completed, replacing 10 pre-existing shops and restaurants. Its handsome presence prompts Mobedshahi to remark, "Sometimes you have a great hotel but an ugly restaurant. Ours have the same beautiful identity." The hotel also boasts 10,000 sq. ft. of meeting space, intimate meeting rooms, large and small ballrooms, a fitness center, a courtyard, and a piano lounge. Favorite features for passersby are the renovated terracotta and reconstructed Art Deco neon sign, proclaiming not only authenticity but understated quality.

If the Sainte Claire's European quaintness has a leg up on its large scale competitor down the block, the Fairmont, it also prospers from being the first Hyatt franchise. Although Hyatt neither owns nor manages the Sainte Claire, it handles its reservations so Hyatt customers in San Jose area may be directed to the hotel. And with a new convention center nearby, the hotel is experiencing a surge in visitors. Some may come for the feather beds, others may pretend for a moment that they are in a different era and place—all the while enjoying modern day amenities in the U.S. capital of cyberspace. ☺



Project Summary: The Hyatt Sainte Claire Hotel

Location: San Jose, CA. **No. of floors:** 6. **No. of Rooms:** 170. **Brick/Masonry:** HC Muddox. **Paint/Stain:** Fuller O'Brien. **Ceramic Tile:** American Olean. **Carpeting:** Prince Street Technologies. **Lighting:** Lightolier, Hallmark. **Seating:** Grange. **Tables:** Grange. **Cabinetry:** custom. **Plumbing fixtures:** Elkay, Chicago. **Fireplace:** Majestic. **Kitchen:** Gaggenau, U-Line. **Beds:** Serta, Rid-Grid Glide, custom. **Client:** Sainte Claire Hotel Partners. **Architect:** Backen Arrigoni & Ross. **Interior designer:** Lori Backen. **Structural engineer:** Dominic Chu Structural Engineers. **Mechanical/electrical engineer:** O'Kelly & Schoenlank. **General contractor:** Gerald Bojanowski. **Acoustician:** Charles Salter & Assoc. **Furniture dealer:** ICE. **Photographer:** Howard Backen.



GROUND FLOOR PLAN





Just As It Never Was

Are guests who thank interior design firm Edelman/Naiman for an accurate restoration of Crater Lake Lodge, on Crater Lake, Ore., suffering from a memory lapse?

By Amy Milshtein

Rehabilitating the "Lodge of the Imagination," Edelman/Naiman recreated the good old days that never were at Crater Lake Lodge. While nearly everything needed reworking, a few original features, like the massive stone fireplaces (opposite) were saved. A good example of what became known as Cascadia architecture, the 80-year-old Lodge (above) is on the National Register of Historic Places. More than its pedigree, it was the devotion of Oregonians that saved the building from destruction.

About 7,000 years ago Liao, king of the underworld and resident of Mt. Mazama, had something of a tiff with Skell, chief of the world above. Standing 100 miles away on Mt. Shasta, Skell set off explosions, thunder and lightning at Liao, who answered with burning ash and lava. Finally Skell destroyed Mt. Mazama, burying Liao beneath. This Klamath Indian lore of the formation of Crater Lake is much more colorful than the geological explanation of the caldera, which scientists say was formed when volcanic Mt. Mazama caved in on itself and filled with water. Whichever version one chooses to believe, the result is the same: Crater Lake, the Nation's deepest, and arguably most beautiful lake. On the rim of this natural wonder sits Crater Lake Lodge, Crater Lake, Ore. which has been saved from its own implosion by the interior design of Edelman/Naiman.

Crater Lake Lodge opened for business in 1915, yet it was never really finished. Brainchild of William Steel, Crater Lake National Park's first superintendent, the

Lodge was built on the cheap, with tar paper walls, inadequate baths and windows that once forced open refused to close. "The Lodge had no heat, insulation, electricity or sprinklers," explains Ray Todd of the National Park Service.

Successive owners added these services and other bare minimums to keep the building afloat. They had no choice. Despite the uncomfortable accommodations (the beaver-board walls had 1/4-in. gaps, allowing guests to hear, and see, their neighbors), tourists flocked to the site, proving that old three-word real estate adage.

Oh, but what a location. Fed entirely by snow and rain and drained only by evaporation, Crater Lake is uniquely pure. In fact, the water is so blue that Kodak routinely sent apologies for processing blunders along with photos because no one believed that water could be that hue. Multicolored walls of lava rise 500 to 2,000 ft. above the lake while cone-shaped Wizard Island reaches 760 ft. into the sky from its vantage point smack in the center of the caldera.



To witness these natural wonders, guests put up with the obvious inadequacies of the Lodge. In fact, they not only tolerated the rickety facility, they fell in love with it. Oregonians petitioned to enter its exterior architecture on the National Register of Historic Places in 1981 and won. Yet all of these warm feelings couldn't open the Lodge for the 1989 season after engineers declared it structurally unsound.

Prospects looked bleak at first. Park officials, who received title to the Lodge in the 1960s, had all but decided to scrap the structure and start from scratch. When this idea was announced, however, the public outcry was so loud and fierce that officials decided to renovate instead.

Rescuing the Lodge proved an enormous undertaking. "The building pretty much sat in the dirt without a foundation," recalls Hall Ayotte, a principal of Fletcher Far Ayotte, the architecture firm retained by the Park to rehabilitate the Lodge. "And because the exterior is a landmark, we couldn't add any new penetrations." The architects managed to squeeze in modern bathrooms, kitchen and wiring while shoring up the structure.

The location of the Lodge presented another challenge in saving it. "This is a pretty remote spot," says Todd, "so planning was important. If you ran out of something you couldn't run to the hardware store."

Nor were the interiors particularly encouraging. Ayotte describes the existing interior furnishings as looking like a "bad garage sale." When Edelman/Naiman was brought on board the project team to transform the trash into treasure, the firm turned to the past for ideas.

"People were so emphatic about the experiences they had at the Lodge," observes Carol Edelman, a principal of Edelman/Naiman. "We found postcards from the Historic Society that raved about the accommodations." Armed with this evidence, she set out to research the Golden Years of Crater Lake Lodge as a starting point for the renovation.

Unfortunately, Edelman came up empty handed, and decided to take another approach. "I researched the great historic lodges of the past," she says. "Then I let the design grow organically from there. I didn't want anyone to see the finished product and say, 'That's nice, who's the designer?'"



What exactly did guests like about this landmark?

The dining room (top) provides a rustic setting to eat dishes that rely on bountiful Oregon produce like hazelnuts, blue cheese, wine and berries. A glass of pinot noir beside the view of the lake and mountains allows guests a bit of the urbane and wilderness simultaneously.

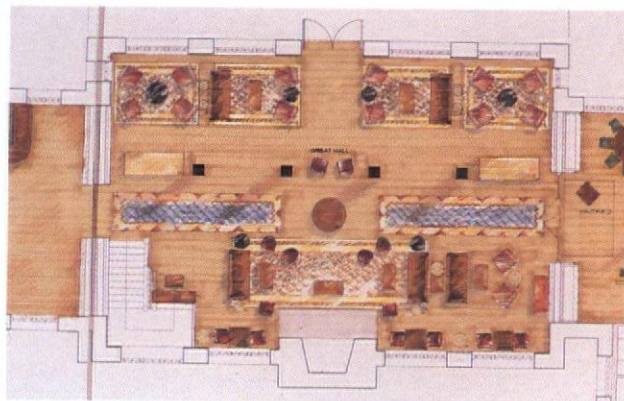
While spaces like the lobby (above) will comfort crowds, people still come to see the lake. A boat tour is provided by the Park Service and swimming is allowed but be prepared. "The water is quite cold," says Ray Todd of the Park Service. When asked how cold, he replies, "Cold."

To avoid that "fussed over" look, Edelman envisioned what the Lodge might look like after a series of owners furnished it bit by bit over time. The resulting imagery is an eclectic array of furniture from Mission to Adirondack to rustic in style, supplemented by wool rugs and wrought iron fixtures. Of course, the interior design also incorporates a number of the Lodge's original features, such as the rock and bark walls, ponderosa



"The Lodge lets guests experience the wild in a protected surrounding," explains Carol Edelman of Edelman/Naiman. Who would opt to pitch a tent when you could relax in the warmth of the Great Room (top)?

Guest rooms (above) remain comfortable but spare. They are, however, a great improvement over the originals. Along with the inadequacies of the structure itself, the beds were so poorly built that guests frequently rolled right out, although this did save on the need for alarm clocks.



pine columns with the bark still on them and three massive fireplaces.

Visitors are not disappointed when they enter the refurbished facility. The lobby, dining room and great hall are rustic while hallways are transitional. The 72 guest rooms are the most modern of all spaces with views of the lake and surrounding mountains serving as the design feature. Each of the rooms, which run from \$99 to \$169 per night, has a private bath, but the luxuries stop there. "The park service didn't want TVs or phones in the rooms," says Edelman. "We had to fight to include comfortable chairs and a sink with space to set down a toothbrush."

Crater Lake Lodge reopened to a successful 1995 summer season with guests making comments like, "It's just as I remember it," and "I'm so glad they cleaned the curtains." So if your friends want to show you their Crater Lake vacation slides, ask to see one of the Lodge. There should be a few this year. But when they try to tell you that nothing has changed at the Lodge, thank heavens, don't believe it for a minute. ☺

Project Summary: Crater Lake Lodge

Location: Crater Lake, OR. **Total floor area:** 50,000 sq. ft. **No. of floors:** Four plus basement. **No. of beds:** 71 rooms/99 beds. **Total staff size:** 220. **Total cost:** \$20 million. **Wallcovering:** Lilly Industries. **Paint:** Miller Paint, Rodda Paint. **Laminate:** Formica. **Masonry/stone:** Crater Lake National Park Quarry, Pioneer Waterpark. **Ceramic tile:** American Olean. **Linoleum area rugs:** Forbo Industries. **Wood flooring:** Gifford Industries. **Carpet/carpet tile:** Beaulier of America, Almar Carpets. **Doors:** Summit Woodworking. **Glass:** Pella. **Window Frames:** Kirsch. **Window treatments:** Oregon Drapery, Schumacher, Duralee, Robert Allen, Unika Vaev. **Guest room beds:** Bassett Contract Industries. **Guest room tables:** Bassett Contract Industries. **Guest room lighting:** Pacific Coast Lighting, Catalina Lamp & Shade. **Guest room seating:** Loewenstein, Republic Furniture. **Lounge seating:** L & J.G. Stickley, Old Hickory Furniture Co. **Dining seating:** L & J.G. Stickley. **Upholstery:** Pindler & Pindler, Lee Jofa, Kravat, Robert Allen, Brayton Textiles. **Dining tables:** Form and Structure, L & J.G. Stickley. **Other tables:** L & J.G. Stickley, Steelworks, Great American Furniture Co. **Occasional furniture:** Lane Co. **Lamps:** Stephen Gerould, Steelworks. **Planters, accessories:** Reed Bros., Peter Pepper Products, Forbes Industries. **Security:** Falcon. **Building management system:** Metasys. **Sinks:** Beca. **Faucets:** Fisher. **Client:** U.S. Department of the Interior, National Park Service. **Architect:** Fletcher Fann Ayotte. **Interior designer:** Edelman/Naiman. **Structural engineer:** CH2M Hill. **Mechanical engineer:** Manfull-Curtis. **Electrical engineer:** Jackson Electric. **General contractor:** Dale Ramsey Construction Co.; Emedick Construction Co. **Furniture dealer:** Don Fletcher & Associates. **Photographer:** Gary Wilson Photographic (interiors), Carl Wilmington (aerial).



Royal Caribbean Cruise Line's newest ship, Legend of the Seas (right), features numerous technological and design innovations, including the That's Entertainment Theater (opposite), an 800-auditorium-style-seat amphitheater that is free of columns for uncluttered site lines. It was designed by Howard Snoweiss Design Group, and engineered by the shipyard, Chantiers de l'Atlantique in St. Nazaire, France.



What Legends Are Made Of

Board the cruise industry's ultimate ship—Royal Caribbean Cruise Line's Legend of the Seas—designed by a worldwide team of architects and designers including Njål Eide, Howard Snoweiss Design Group, Arkitektbyrå AB and SMC Design

By Jennifer Thiele Busch

What consumes 600 cases of beer, 230 gallons of ice cream, 3,065 pounds of bananas, 6,900 pounds of flour, 3,830 gallons of potatoes, 1,750 pounds of sirloin steak, 4,200 pounds of chicken and 920 lobster tails in just one week? The 1,804 passengers aboard one of the cruise industry's newest ships, Royal Caribbean Cruise Line's Legend of the Seas. Yet at 70,950 tons and 867 ft. in length, the Legend of the Seas offers passengers much more than just a fabled dining experience. In keeping with trends in cruising, transformed in recent years from an upscale and exclusive industry to a highly popular vacation experience, Legend of the Seas is literally a floating city, complete with spaces to support almost any entertainment, recreation or relaxation activity imaginable—including a 6,000-sq. ft., 18-hole miniature golf course. Bringing this wonder of naval architecture into existence took a massive coordination effort between eight architects and designers—including Njål Eide, Howard Snoweiss Design Group, Arkitektbyrå AB and SMC Design—one skilled and accommodating shipyard and one very organized client.

To say that cruising is big and getting still bigger would be an understatement, with cruise markets around the world having collectively experienced an annual growth rate of 10% for the last 15 years. Even more staggering, however, are the statistics regarding new ships that have come on line to serve this

burgeoning industry. In the 1970s, 17 new cruise ships entered service. In the 1980s, that number doubled to 34. In the 1990s, the Cruise Line International Association estimates that the number of new cruise ships will exceed 50. According to Royal Caribbean Cruise Line's (RCCL) manager of corporate communications James Lida, there are now 44,000 additional berths on order, and RCCL alone has five ships worth \$2 billion currently on line. One of them is Splendour of the Seas, a sister ship to Legend, scheduled to be delivered in March 1996.

One of the primary differences between cruise ships being built in the 1990s and those built in prior decades is size, with ships exceeding 70,000 tons commonplace and at least three ships on order for 100,000 tons each. So at slightly less than 71,000 tons, RCCL's Legend of the Seas is far from being the biggest cruise ship afloat. It is, however, arguably one of the best. Another major difference between the ships of today and yesterday lies in the variety and numbers of amenities on board, and in this category, Legend indeed boasts some intriguing distinctions and innovative design, which helps define why RCCL continues to play a dominant role in the highly competitive cruise industry.

"As ships have grown from carrying 500 passengers to 2,000 passengers, they have really become like small societies, and must have spaces to support that," notes Norwegian naval architect Njål Eide, who has

served as lead architect on several RCCL ships including Legend. As such, he bore responsibility for creating an adequate scale for the ship to accommodate such large numbers of passengers. "In this kind of environment, where you don't have the freedom of movement that you do on land, the key is to create space, which is why I favor features like large atriums and dining rooms," he observes. "It is a design philosophy that RCCL and I have become committed to over the last several years of working together."

Unlike many cruise lines, which hire a single architect to design their ships from bow to stern, RCCL prefers the variety and synergy that result when several architects and designers are assigned different parts of a ship and encouraged to express individuality for each space. Legend of the Seas was no exception, employing the professional services of seven design firms from the United States, England, Norway and Sweden plus a graphic and signage consultant from Miami. That the end product isn't a total mishmash of inconsistent design is to the credit of a dedicated steering committee consisting of RCCL principals, representatives from the shipyard and the naval architects and designers, and chaired by John Layzell, RCCL's director of newbuilding projects.

"About five or six times during a newbuilding cycle, the steering committee meets and reviews every part of the ship, so that each designer can see the others' spaces."



of passenger types. For example, RCCL was firmly dedicated to the Optix Teen Center and Club Ocean Children's Center, designed by Howard Snoweiss Design Group in Miami, to signal its commitment to families with children of all ages. "A lot of effort and budget was appropriated for the Teen Center," observes principal Howard Snoweiss. "RCCL wanted to give teenagers a space they're truly happy to be in."

In addition to appealing to various age groups and family statuses, RCCL is well aware that 1,804 cruise passengers are in different frames of mind at any given moment. "We try to create a certain balance on board between low-key spaces and stand-up-and-take-notice spaces," says Layzell. "These needs sometimes influence the design of

explains Layzell. "Individually the designers may have wonderful ideas, but this process gets them thinking about transitions from space to space." What results from this effort is a strikingly coordinated whole. "We're helped along by meeting, conversing and sharing ideas," agrees Eric Mouzourides of SMC Design in London, who designed the boutiques, conference facility, library and card room aboard Legend. "It's a marvelous process. If you look at any RCCL ship you will see a number of diversely designed areas with a kind of continuity among them."

Though certain details may capture the collective attention in these meetings, RCCL ships are definitely not themed throughout, so the resulting variety will ideally appeal to an array

certain areas." With Legend more than any previous ship, RCCL was committed to striking this sense of balance, according to Eide. Thus the unusually grand quality of several major public rooms is tempered with a series of smaller, more intimate spaces such as the Butterfly Court, Crown & Anchor Study, card room, library and Schooner Bar—this last a staple on all RCCL ships that appears here in a cozier, scaled-down form.

The successful outcome of every individual space, large or small, ultimately rests with the shipyard, which executes each designer's ideas and concepts within the strict technical parameters of a seaworthy vessel meeting all necessary structural requirements, weight restrictions, fire codes, etc. Legend of the

Seas, built at Chantiers de l'Atlantique in St. Nazaire, France, placed considerable engineering demands on the shipbuilders to construct such stunning features as the two-level Romeo & Juliet dining room cradled by walls of glass nearly 20 ft. high on either side and a seven-deck high atrium or Centrum featuring full-height window walls capped by a glass skylight, both designed by Njål Eide; the 11,071-sq. ft., 800-seat That's Entertainment Theater, designed by Howard Snoweiss Design Group, which is free of structural columns and boasts an orchestra pit that can be raised and lowered as needed; and the indoor/outdoor solarium, a pool/spa/entertainment complex high on the ship with glass walls on either side and a retractable, 4,500-sq. ft. glass roof, designed by Lars Iwldal of Arkitektbyrå AB in Gothenburg, Sweden.

(The abundance of glass-enclosed spaces on Legend have earned it the nickname "The Ship of Light." "We've invested a great deal of effort in maximizing the amount of glass used aboard Legend of the Seas," says Ron McLeod, RCCL's executive vice president of sales, marketing and passenger services. "Passengers go to sea to see the sea, and that's one of the basic elements that distinguishes a cruise ship from a land-based resort.")

The birth of Legend traces back to 1989 when RCCL executives began to explore ideas for a new class of cruise ship under a cloak of secrecy. Project Vision, as the effort was code-named, has resulted in Legend of the Seas and its nearly identical sister ship Splendour, now under construction, as well as plans for four more mega-ships. "We started out looking at something more revolutionary than the final delivered ship actually turned out to be," reveals Layzell. "Initially we were being too ambitious, and the market wasn't really ready for those ideas. Cruise ship design tends to be more evolutionary than revolutionary."

Legend's most outstanding aspects thus represent a combination of innovative thinking, adherence to tried and true design principles and lessons learned from previous ships in the RCCL fleet. As Lida points out, "Every ship is a prototype." To RCCL's credit, it fully uses experience gained from each existing ship to improve its future newbuilds.

One public area benefitting directly from past experience is the Centrum, where passen-



Two focal points on the Legend of the Seas have earned it the nickname Ship of Light. The seven-deck Centrum (left), boasting full-height window walls, functions as a main lobby, lounge and transition space for the upper decks of the ship. The two-level Romeo & Juliet dining room (above) features 20-ft. glass walls for unimpeded views of the sea while dining on scrumptious cruise cuisine. Both were designed by Njål Eide.

To accommodate the column-free atmosphere of the That's Entertainment Theater, Howard Snoweiss designed the Anchor's Aweigh lounge directly above it around 22 structural columns. Fortunately, they cleverly recede into his design theme recalling the grandeur of 1930s ocean liners (opposite, right). For teenage passengers wishing to party the night away, Snoweiss has created the Optix teen disco (opposite, left), which exudes chic sophistication.



gers embark—a critical space because, “First and last impressions are most important,” as Layzell points out. The concept was introduced to the RCCL fleet with *Sovereign of the Seas* in 1988 and has been steadily improved on subsequent ships. “We found on previous ships that the Centrum has been a transitional space where nobody wants to stay,” observes Layzell. “That’s a very large and expensive a space to simply pass through.”

On Legend, the Centrum is a particularly impressive space—an expansive, glass-walled atrium soaring between decks four and 11. For the first time it also doubles as both a main lobby and an elegant lounge. “We decided to make this a more active space, where people will be inclined to stay and sit,” explains Eide. To encourage them, the Centrum’s lower level has become the sophisticated Champagne Terrace, an extension of the adjacent Champagne Bar, where passengers go to enjoy a drink before or after dinner.

As the focal point of the ship, the Centrum also serves as a dramatic transition space on all decks that it penetrates. On the main and promenade decks, for example, it separates the main dining room from other public functions. On upper decks, the smaller, more intimate public rooms are located just off the Centrum, which offers a break in the inevitably long, straight site lines created by hallways leading to passengers cabins.

Lars Iwdal’s solarium and spa area on deck nine elegantly answers RCCL’s request for a truly indoor/outdoor space to serve

with the bathing philosophy of the ancient Romans, with a main public space and separate spaces for other activities.”

To advance the Roman bath theme, the solarium has a stone floor, green plants, Roman columns, statues and artwork and a raised floor with a Roman pool and whirlpool. The solarium area also features another technological innovation for RCCL: a rigid-structure, sliding glass roof that moves without folding to maximize natural light in the space. At 4,500 sq. ft., the glass roof is currently the largest afloat.

“Something else new for RCCL is a show lounge that functions as an actual theater space,” says Layzell. “Our show lounges have traditionally had lounge seating with tables and chairs, but we’ve found that this arrangement doesn’t work terribly well as a lounge or a theater.” Snoweiss’ solution for this important public space favors comfortable auditorium seating, arranged in a wave pattern that makes reference to the sea and complete with drink holders in the armrests to encourage passengers to order cocktails, since beverage income is critical to cruise ship revenue.

More importantly however, the 800-seat amphitheater has only two structural support columns at the rear of the space. Keeping the sight lines clear for every seat within strict space constraints required Snoweiss to seamlessly integrate many of the technical elements of the state-of-the-art amphitheater into walls, ceiling and deck without compromising the stand-up-and-take-notice aes-

extending the ship’s length three meters to accommodate the seating and spacing—within the original quoted price.”

As Kelly Gonzalez, who served as project manager on Snoweiss’ design team, points out, “RCCL is committed to certain standards, and stays committed to them from start to finish.” Yet sometimes compromises do have to be made. To preserve the structural integrity of the ship without intruding on the theater’s clutter-free environment, for example, the Anchors Aweigh Lounge immediately above it became a 10,662-sq. ft. space bristling with 22 structural columns. “We just had to work around them,” chuckles Snoweiss, who designed this lounge for dancing, cruise staff activities and late-night entertainment to recall the grandeur of 1930s ocean liners. “Everything has a nautical feel and flair in mind,” he observes.

Certainly as cruise ships have grown to become “floating cities” they have lost some of that intimate charm of yesteryear that Snoweiss is referring to, where teak, mahogany and brass defined floating luxury. In Eide’s opinion, however, what has been gained with the new capabilities of naval architecture are perfectly embodied in such impressive contemporary spaces as Legend’s Romeo & Juliet Dining Room. Described by Layzell as, “the most beautiful dining room in our fleet,” the 1,050-seat dining area designed by Eide spans two decks amidships with balconies on the upper level. Almost all tables are afforded dramatic views of the sea through full-height window walls on either side.

Yet even with all the dramatic public spaces on a ship like Legend, the more private spaces are equally important to a positive cruise experience. Legend of the Seas offers passengers a wide array of accommodations, from the standard inside stateroom measuring 138 sq. ft. to the 1,150-sq. ft. Royal Suite. In general, Legend’s 902 staterooms are approximately 17% larger than others in the RCCL fleet, reflecting the ship’s design for worldwide cruising, and nearly one-fourth of the staterooms feature private verandas, adding to its reputation for generous views and natural light.

Is the next step a glass-bottomed boat?

passengers equally well on Legend’s diverse Alaska/Hawaii/Caribbean itinerary. “The intention here was to create a multipurpose room for 24-hour use in both cold and warm waters,” explains Iwdal. The entire area serves as a complex for dining, dancing, relaxing, bathing, aerobics, massage, hair-dressing and fitness. “The client also wanted to maintain the same design scheme across all areas. As a whole, the solarium and Ship Shape Spa have been designed in accordance

thetic of the space, which was designed to look like a grand Hollywood musical set from the ‘20s, ‘30s and ‘40s.

“Creating a true theater environment was a major feat,” concedes Snoweiss. But much of the credit for its accomplishment, he says, goes to Chantiers de l’Atlantique. “We had a design problem because we couldn’t squeeze the full seating capacity with the generous aisle spacing that RCCL wanted into the space,” he recalls. “The shipyard ended up



Legend of the Seas is truly like a floating city—with the variety of spaces, amenities and leisure activities to prove it. Passengers preferring indoor activities may relax at a lounge like the Schooner Bar (top, right), designed by Njål Eide, or shop in the Centrum boutiques (top, left), designed by SMC Design. For more outdoorsy types, Lars Iwadal's Roman-style solarium (bottom, right) offers a sunny retreat—in both warm and cool waters, thanks to the largest sliding glass roof afloat. Really lucky passengers get to kick back and relax or entertain privately in the Royal Suite designed by Snoweiss, complete with baby grand piano and marble-clad bathroom (bottom, left).

Undoubtedly, Legend's high-end suite accommodations, designed by Snoweiss, are among the most elaborate afloat, with the Royal Suite featuring such amenities as a baby grand piano and marble-clad bathroom. "The suites had to be very special, with the feel of a luxurious hotel," explains Snoweiss. "High end clients prefer more rather than less."

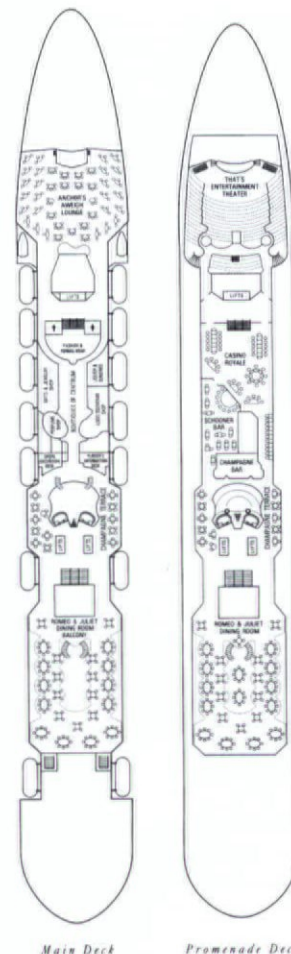
Pushing designers like Snoweiss to surpass themselves is an RCCL *modus operandi*. Eide comments, "RCCL is innovative and open to new ideas, and constantly challenges its ship designers to excel." The variety and quality of spaces aboard Legend lends credence to his words—though such beauty can only be skin deep in some places, as the designers are required to create a veneer of finishes that also considers weight issues and fire codes. "After designing for so many years, these issue have really become second nature," says Mouzourides of SMC Design. "But still we are constantly reminded of them by the shipyard."

As RCCL awaits the delivery of Splendour of the Seas, and the construction of four more ships under Project Vision, one thing is abundantly clear: Legend of the Seas is only the first of a series of elegant, functional cruise ships that will be steaming towards the future at a steady 24 knots—which incidentally makes it the fastest cruise ship to be introduced to the North American market in over a quarter of a century. Bon voyage! ☺

Project Summary: Legend of the Seas

Location: Alaskan, Caribbean, Hawaiian destinations. **Registry:** Liberian. **Tonnage:** 70,950 tons. **Dimensions:** 867 ft. long, 105 ft. wide. **No of pas-**

senger decks: 11. **No. of cabins:** 902. **Passenger capacity:** 1,804. **Total crew size:** 720. **Wallcoverings:** Belbien, Edwards Fabric, Carnegie. **Laminate:** Polyrey, Formica, Abet Laminati. **Masonry:** Rocamat, Marbresol. **Wood veneers:** Pettier. **Flooring:** Graniti Fiandre. **Carpet:** Desso. **Ceilings:** OY Lautex, Dampa. **Lighting:** Mirak, Boyd Lighting, Fine Art Lamps, Barovier & Toso, Hovik Lys, Minoff, Lite Lab, Flex-a-Lite, Harbour Marine Systems. **Window treatments:** Donghia, Aste, Bergamo, S. Harris, Lengart. **Guest room furnishings:** Aste, Mirak, HBF Baldwin Piano. **Auditorium seating:** Arfa. **Lounge seating:** Lepo Products, Soca, Swann. **Other seating:** Fixtures, Arflex, Kron, B&B Italia. **Upholstery:** Deepa Textiles, Variations, Scalamandré, HBF Textiles, Jack Lenor Larsen, Patterson-Piazza, Pallas, Stroheim & Romann, Brunshwig & Fils, Clark & Burchfield, Brayton Textiles, Knoll Textiles, Aste, Spinneybeck. **Tables:** Versteel, Knoll. **Stage draperies:** Wendy Dolan, I. Weiss & Sons, Dazian. **Accessories:** Miroir Brot, Giz Studio, Eizenberg & Kerzner. **Artwork:** David Jaworski, Melanie Boone/Rosenbaum, Tullis/Rosenbaum, Bisazza, Gianni Arico, Karen Sepansky, Miami Artisans, Glasswork, Butler Glassworks/Glass Art, Illuminite/Fiber Optics, Alex Ryman. **Plumbing fixtures:** Kohler, Dornbracht, Kallista, Duschqueen. **Client:** Royal Caribbean Cruise Lines. **Architects/interior designers:** Njål Eide, Per Høydahl, Howard Snoweiss Design Group, Arkitektbyrå AB, SMC Design, PB. Wilday, Yran & Storbraaten. **Graphic/signage designer:** Tom Graboski. **Shipbuilder:** Chantiers de l'Atlantique. **Artwork consultant:** London Contemporary Art. **Photographer:** Nancy Robinson Watson.



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Another New Kid On The Block?

In the new real estate and construction paradigm, project management may be the main reason why everything else works—or fails

By Kenneth D. Levien

Welcome to the brave, new paradigm of the 1990s. Architects and other industry consultants, their clients, contractors and developers have emerged from the recession as very different organizations to match the realities of the real estate market. The key players who once defined the building process are participating in a restricted fashion, if at all.

Large corporations, whose headquarters set standards for quality in the 1980s, have trimmed their real estate and facilities departments, while smaller organizations have eliminated them completely. Equity developers, the engines behind most mixed-use and office construction in the 1980s, have evolved into asset managers. Consequently, the designers and other building team consultants who worked closely with these key players are struggling to redefine their own roles.

With the focus clearly on their core businesses, clients—industrial corporations, service organizations and investors—are finding building projects beyond their in-house capabilities. Where do they turn for help in rare or non-recurring events like these? Architect, general contractor (GC) or construction manager (CM)? Each of these professionals offers services that, in the author's opinion, address some problematic issues but not all of them.

Yet another new member of the building team?

Beleaguered clients without time or staff to manage teams of consultants need a surrogate. Enter the project manager (PM). Acting as the client's representative, this consultant brings experience and expertise in all aspects of the building process. The role played by the PM differs from a typical CM or GC by providing a full array of construction and development services. In addition to typical CM services, including value engineering, budgeting, scheduling, subcontractor bidding and construction supervision, the PM provides strong management support by taking a hands-on leadership role with the architect, engineers and other construction professionals.

Due to the inclusive nature of the PM's charge, the role demands a comprehensive understanding of finance and management as well as design, construction and costs. Informed by this broad background, the qualified PM participates directly in all pre-con-

struction and construction activities, and can provide the client with the kind of reasoned, well-documented recommendations that facilitate decision-making. The PM becomes the "owner figure" to whom all project suppliers of goods and services report.

Note that while the PM is often referred to as a single individual, in reality it is a coordinated team of talents encompassing cost estimators, architects, engineers, construction field supervisors and accounting and support staff, among others. Given this "instant task force," any client can proceed with the confidence reserved for experienced individuals.

PM opens up many options for the client who is a sophisticated but short-handed professional or novice to the building process. The client can be as involved or disengaged as professional interest and availability warrant because the PM can produce the development through the use of third-party design and construction teams. With time and cost as drivers, the client has the opportunity to choose any form of contract—traditional construction, CM or design/build—and the most appropriate design team for a project.

In essence, the PM approach is an amalgam of design-build and CM with an impartial view representing the owner's interests. This impartiality is strongly reinforced by the PM's fee-based compensation structure. Having no equity stake, no payment ties to percentage of construction cost or other incentive-type rewards that can lead to a conflict of interest, the PM reflects most clearly the client's own point of view.

New service or new name?

What's unique about the PM's service? It's the advisory nature. Sitting next to the client as a trusted advisor rather than a client's agent, the PM is as interested in protecting the design intent as the architect—yet as concerned about costs as the contractor. Thinking like an architect, the PM values the design process and reinforces the design team's effort in key areas. The PM recognizes the importance of the programming phase, where careful, early decision-making protects against redesign or cost revision later.

The vital integration of the disciplines to create a cohesive project, long championed by the designer, is extended by the PM's

involvement in the initial discussion of finance and feasibility through the final phases of construction. However, the PM assumes responsibility for representing the owner in ways that the architect has abdicated in recent years. The architect's retreat is understandable—as liability issues threaten his financial well-being and project cost and complexity put his design integrity at risk.

Wearing the contractor's hard hat, the PM interprets the industry benchmarks for costs and quality in the light of specific project requirements. Constantly renegotiating services on the client's behalf, the PM comprehends the construction marketplace's pricing strategies, most capable people and latest technologies. If the project exceeds the budget, the marketwise PM reduces without sacrificing quality by changing scope or materials.

A return to the master builder?

In many ways the PM represents a return to the master builder concept. The single seat of authority is the client, whose commitment to quality at a reasonable cost drives the process. The difference is that the client/builder is only as effective as his advisory team.

By representing the different, equally critical perspectives of the architect, interior designer, engineer and contractor in an unbiased fashion, the PM facilitates the joint effort as never before. Nothing is gained by creating adversarial relationships in the guise of cost savings under project management. PM is essentially about people—and having the right tools is important, but having the right professionals is critical.

If combining respect for the architect's design intent with concern for the contractor's cost and schedule is key to successful design and construction projects in the 1990s, then the PM will succeed for the best reason of all—doing exactly what the client would do on his own behalf. ☺

Kenneth D. Levien, AIA is managing director and founder of Emery Roth & Sons' Project Services Group. In his 17-plus years of professional practice, he and his associates have consulted with more than 300 clients on some 1,000 projects valued at over \$10 billion.



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Haven't We Met Before?

Refurbishing furniture can be an ideal solution for businesses in transition—if designer and client truly understand what they're getting

By Holly Richmond

It's an aesthetic dream, environmentally green and inexpensive. Whether a business is changing locations, reorganizing within existing space, or simply boosting its appearance, refurbished office furniture can be a smart choice, giving customers high-end products at a reduced cost. However, the choices involved in a workplace upgrade are no longer as simple as black and white, asking facilities managers to choose between new furniture, which is more expensive, or used products, which can compromise preferences and standards. Large manufacturers of office furniture systems realize the refurbishing market's potential—a market that by industry estimates has grown 300-400% in the past five years—and are implementing programs to meet their customers' needs.

With increasing frequency, "refurbished" furniture has taken on a variety of meanings as defined by furniture manufacturers, dealers and the programs they support. Refurbishment programs make sense for small, start-up companies, as well as *Fortune 500* firms, and entail everything from changing fabric or adding a fresh coat of paint to complete electrical upgrades and relamination. Customers are assured that they are not saddled with the "lemon" that is all too familiar in the used car market because a clear line of communication is formed between client and refurbisher to determine the degree of reconditioning for each piece before reconditioning begins. Furthermore, the majority of manufacturers who refurbish follow the provisions of the original warranty, making an additional warranty unnecessary.

According to Rick Glasser, Haworth manager of marketing programs, refurbishment programs provide price-sensitive customers more flexibility and options in maintaining a highly functional and aesthetically pleasing workplace. "Today, more than ever, clients are demanding cost effective solutions to furnishing and maintaining their offices," he explains, "and refurbishing is often the best answer. Our goal is to keep our clients satisfied for years to come, so we closely evaluate each client's particular circumstance and let them know all their options."

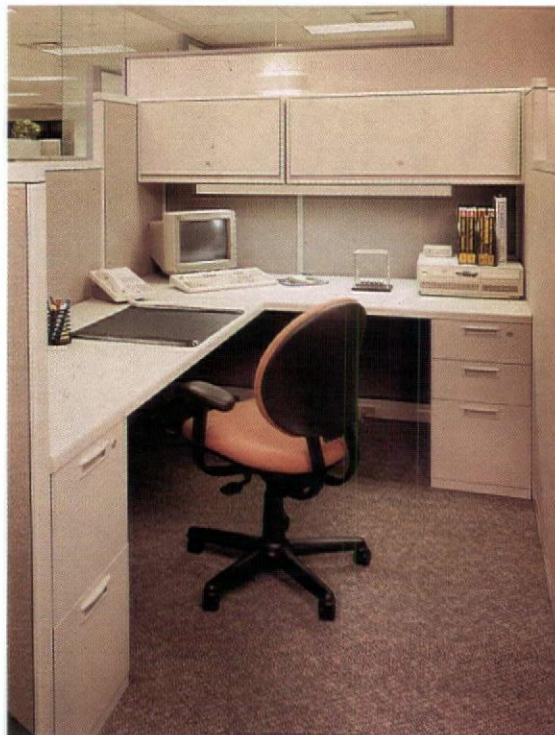
Across the board, manufacturers agree that a critical analysis of the customer's needs is the first step in a successful refurbishment program. A question they typically ask: Is there merit to re-use, and what is the economic, functional, and aesthetic value the customer can recapture? Elements each business must consider are: overall budget, time constraints, additional costs incurred

Clare Henry, senior vice president of Furniture Consultants Inc. (FCI), a Manhattan-based furniture distributor and project management company whose largest product line comes from Knoll, says many clients' decisions to refurbish are based on a furniture system's electrical management capabilities. "Cabling requirements are where the most advances have been made in recent years," Henry observes, "and I believe that this trend will continue indefinitely." Bearing the client's future technology needs in mind, FCI evaluates the condition of its existing inventory and provides recommendations on purchasing new versus refurbished product.

Along with systems furniture's technical advances, the refurbishing process is making advances in itself, becoming more replacement oriented. Manufacturers are outfitting ergonomic chairs with new casters and cylinders in addition to reupholstering them, and adding support features to occasional furniture in high-use areas such as waiting rooms. Revest, a subsidiary of Steelcase Inc., takes this idea of replacement one step further by offering customers an exchange program to trade in existing products, Steelcase or otherwise, for recycled, remanufactured Steelcase products.

Rick Robillard, national sales and marketing manager for Revest, explains that it is the Steelcase products' adaptability and availability that has led the program to its success. "We have five facilities across the U.S. that carry large inventories, so we can deliver replacement furniture with a lead time of four to six weeks," he states. "This can be the same product the customer traded in, or they may want more of a teaming environment, so they can replace their original 65-in. panels with 53-in. panels."

Whether or not other manufacturers adopt trade-in programs depends on their ability to provide enough inventory, and with the market's vitality, this growth seems probable. What is certain is that refurbishment encourages reuse, which is good for the environment as well as cost effective for the customer. So, the old adage rings true once more.... Don't throw that office furniture system away. Everything old is one day new again—at least for the designer and an appropriate client. ☺



Is this work station (above) new or used? Steelcase prides itself on the fact that many customers find it difficult to distinguish between new products and products available through its Revest subsidiary.

for rental units while furniture is being refurbished, and lastly yet most importantly, examining whether refurbished or new furniture will meet their needs two, five, and ten years from now.

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International Association of Lighting Designers

Call for Entries
International Lighting Awards

1996

SINGAPORE TOKYO BEIJING MOSCOW BUDAPEST FRANKFURT BRUSSELS CHICAGO

1996 IALD International Lighting Awards

IALD

International Association of
Lighting Designers

co-sponsor:

ARCHITECTURAL
LIGHTING

Registration Form

Please include this form with your entry.
You may copy this form for additional entries.
Entry Fee: \$25.00 per entry.

Your name

Address

City

State

Zip Code

Phone Number

Fax

Type of project

Location

Date of completion

Lighting designer

Architect

Interior Designer

Engineer

Owner

PROGRAM DESCRIPTION

The Lighting Awards program was established in 1983 to increase awareness of quality lighting design by recognizing lighting installations which display high aesthetic achievement backed by technical expertise, and exemplify a synthesis of the architectural and lighting design process. As a collection of work, the awarded projects illustrate the diversity of techniques used to create outstanding lighting design.

ELIGIBILITY

Anyone may enter a project for an award. The project must be a permanent architectural lighting design solution, interior or exterior, for which construction was completed after 1 June 1993. Lighting products, lighting equipment and lighting design for theatrical performances are not eligible.

JUDGING

Projects will be judged individually based on aesthetic achievement and technical merit in accordance with the designer's concepts and goals. This is not a competition, there is no minimum or maximum number of awards granted.

AWARDS

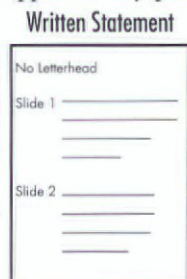
There are two types of awards, Awards of Excellence and Citations. Award winning projects will be recognized at the IALD Awards Dinner and Presentation on May 15, 1996 in conjunction with LIGHTFAIR International in San Francisco. Winning projects will be published in leading architectural and design publications and included in the IALD slide library.

SUBMISSION REQUIREMENTS

All submissions must be in an 8 1/2 x 11 format and include all of the following:

Written Statement: A one page technical and conceptual summary of 800 words or less. Include a description of the architectural and lighting design concept, design criteria, special energy constraints and the design solution. The summary should incorporate the visual presentation and must be keyed to each slide. **No mention or identifiable illustration of a specific lighting product name, design firm, or designer may appear as any part of the presentation.**

Slides: A maximum of ten (10) 35mm slides of the project. Originals or high quality duplicates are required. The quality of the photography is important in the judging process. Professional photography is advisable. If plans and drawings are required to describe the lighting solution, we recommend photographing essential information and including them as slides. All slides must be labeled with project and firm name. With slides positioned right-reading, number each slide in the upper right corner. Photographs, drawings and/or magazine articles will not be considered.



Entries must be submitted in requested format or they will not be considered.

A self-addressed stamped envelope. For the return mailing of your submission. Foreign submissions should include a self-addressed express mail form. If you do not wish your submission to be returned, please indicate so in writing and include with submission.

Completed registration form.

Entry Fee. \$25 payment is by check or money order only. Checks must be payable in United States currency and drawn on a U.S. bank. Make payable to IALD. A single check may be written for multiple entries. Please do not send cash.

Address entries to:
IALD Awards Program
International Association of Lighting Designers
1133 Broadway Suite 520
New York NY 10010 7903 USA
Telephone 212 206 1281
Facsimile 212 206 1327

DEADLINE

Submission must be received no later than
Friday, 1 March 1996.

Call for Entries courtesy of *Architectural Lighting* magazine.

DISSSELDORE CAIRO MELBOURNE SINGAPORE SYDNEY

BOOKSHELF

An Unlikely Cradle of Modernism

Mackintosh's *Masterwork: Charles Rennie Mackintosh and the Glasgow School of Art, 1889, reissued in 1995, San Francisco: Chronicle Books, 224 pp., \$22.95 paperback*

Past the rusty shipbuilding yards and heavy engineering works of Glasgow on the River Clyde in western Scotland, architectural pilgrims wend their way up Renfrew Street to a drumlin in Garnethill to pay homage to one of the earliest monuments of Modern architecture, the Glasgow School of Art, the masterpiece of Charles Rennie Mackintosh designed in 1896 and 1907. The School is a singular composition, full of strength in the stark forms of its massing that are enriched with critical details bearing highly original ornamentation, as well as highly functional spaces and such new building technologies of the day as central heating, electric light and plate glass. Viewed a century after its creation in the beautifully illustrated pages of *Mackintosh's Masterwork: Charles Rennie Mackintosh and the Glasgow School of Art*, it retains its original power.

But Glasgow as a cradle of Modernism? That a pragmatic, industrial city that declined sharply in the 1970s only to revive itself by

the late 1980s should have given birth to such a bold vision of the future was not unusual late in the 19th century. As suggested by Andrew MacMillan, professor of architecture at Glasgow University and one of five scholars contributing to *Mackintosh's Masterwork*, the situation had parallels in Frank Lloyd Wright and the Prairie School in Chicago, Antonio Gaudi and Catalan Modernismo in Barcelona, and Victor Horta, Hector Guimard and Art Nouveau in Brussels and Paris. A community familiar with engineering and technology was also receptive to a revolutionary idea such as the "plain" School.

Essays covering Mackintosh's work, life and contemporaries help reconstruct the architect's career and the importance of the School as his most ambitious project. They do not quite explain, nonetheless, what MacMillan calls "a powerful, physical presence lacking in the artifacts of the Heroic Modern," a quality no one could mistake for the more anonymous International Style that would follow. Writes MacMillan, "The authority with which Mackintosh's furniture occupies and dominates its immediate spatial domain remains a powerful enigma even today...." Indeed, Mackintosh's High-Backed Chair of 1897 for the Argyle Street Tea Rooms almost compels people to acknowledge its presence. Readers of *Mackintosh's*

Masterwork may even find themselves cast under a similar spell.

Civil Architecture: The New Public Infrastructure, by Richard Dattner, FAIA, 1995, New York: McGraw-Hill, 245 pp., \$46.95 cloth

"Public life is endangered and we retreat from it into a condition of 'privateness,'" declares architect Richard Dattner, FAIA, in *Civil Architecture: The New Public Infrastructure*. "Our interests are increasingly private ones... Having successfully retreated into our private zone we spend our time looking at the ostensibly private lives of others for diversion."

Though readers familiar with America's largest cities know what this talented designer of civic architecture in the New York area means, citizens of younger communities may wonder what all the fuss is about. Dattner surveys the legacy and present-day realities of such important facility types as public schools, public parks and public shelters to learn how to revive the public sphere most effectively. His case studies of contemporary projects, drawn from his own portfolio and the portfolios of others, are encouraging because the commitment to a shared, communal life still thrives.

One major question lingers at the end, however: Does the public really want a public life enough to pay for it? ☞



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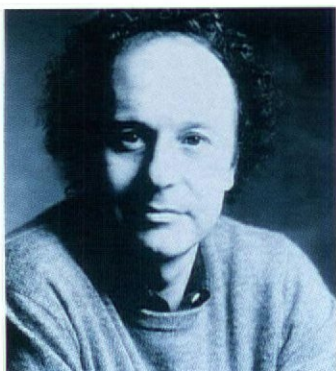
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PERSONALITIES



Pensi

Que Pensi!

Jorge Pensi

"When you move to another country, you're looking for a new life," says noted Spanish architect and industrial designer Jorge Pensi, who left his native Buenos Aires, Argentina, where he studied architecture, for Barcelona in 1975, the year Franco died. His move at age 29, provoked by poor economic conditions in Argentina, did indeed change his life. Along with colleague Alberto Liévore, he became a member of the Catalan design movement, and with others they formed the influential Grupo Berenguer.

Though Pensi lives in the cradle of Surrealism, his experiences at age 17 as an exchange student in Idaho and as a cross-country traveler aboard Greyhound have also given him a strong affection for the United States. Pensi's U.S. affiliations include Knoll, which sells the Pensi Collection and the innovative Toledo Chair, and Kron, which recently issued his Lauro seating. Pensi is eager to continue working with American companies.

Happy to impress the world with designs from Spain, Pensi has no plans to relocate his studio of four people, Pensi Design, his wife and two children. How has great Spanish art affected him? "Living with Gaudí buildings has entered my thought and influenced me," he admits. Like Gaudí, good design for Pensi is about building three dimensional models first and then creating designs that are everlasting, not trendy.

"If I could design two things that would never die I'd be happy," he reflects. His work is impressing so many people that he may find himself happy *mu pronto*.

The total woman

Clodagh

After founding a fashion design company at 17, becoming one of Ireland's leading couturiers and exporting her designs abroad, Clodagh could presumably have fulfilled her dreams at a very early age. But that was only the start. "After 12 years I changed husbands, countries and careers," she quips of the life change that took her to Spain, where she turned to architecture and interior design.

In 1983, she moved to New York and founded the thriving Clodagh Design International to design commercial and residential projects. "It's all about living," she says. "Either way, you're designing an environment to enhance people's lives." Dissatisfied with the state of office design, she dreams of creating a project that completely enhances every element of the office environment. This "total design" philosophy characterizes all her work. "In fashion and interior design I believe in creating a total look down to the last detail," she explains.



Clodagh

Though she likes to imagine that the creative spirit of Irish dramatist, poet and novelist Oscar Wilde, in whose County Mayo house she was raised, has infused her, more likely she owes her success to her own determination and ability to apply her experiences to new projects. "Now and then I like to go through a life audit," she reflects. "But I always keep with me the knowledge between my ears."

Clodagh also prefers a well-rounded life style. "You can't be good to others unless you're good to yourself," she says, using spare moments for writing, reading, music, art and even relaxation. Now *that's* totally together.

Keeping ideas alive

Jeffrey Weisman

Designer Jeffrey Weisman remembers an architect building his house in Los Angeles when he was four years old and being inspired by the process. As an undergraduate, Weisman studied design at Stanford, where he also taught. "It's great watching light bulbs go off in students minds," he says.

Weisman lit quite a few bulbs himself working at SOM and Gensler in San Francisco before going to Stanford for an MBA. "I wanted to blend design and my interest in business, so I opened my own company in 1987," says the founder of First Design, which focuses on interior design, product development and licensing for residential and contract markets.

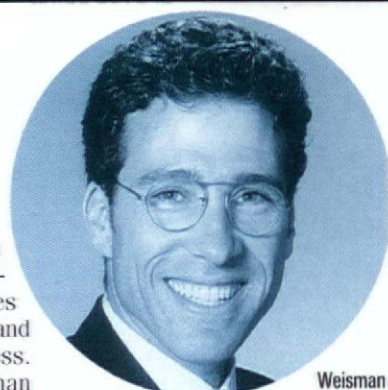
Besides designing his own products with his San Francisco-based firm, such as a recent collection of outdoor furniture for The Wicker Works, Weisman represents renowned designer Charles Pfister, with whom he lived for 10 years. Since Pfister's death in 1990, Weisman has been responsible for Pfister's estate, and has helped introduce several collections from his archives for companies including Brown Jordan and Geiger Brickell.

Weisman speaks for others as well, developing ideas into marketable products for clients like Orlando Diaz-Azcuy, Kevin Walz, Gretchen Bellinger and Tony Garrett, and is readying plans to manufacture products himself one day. His joy in his work is tempered by awareness of the design community's great loss of talented people, however. Weisman intends to see that their great designs live on and add beauty to a world that never seems to have enough.

Don't box me in

Jennifer Mackey

"Interior design lets us surround ourselves with art every day," says Jennifer Mackey, a textile designer and co-owner of Chia Jen Studio in Scotia, Calif. "We all don't have time to do everything, so interior textile design is how I infuse art into daily living."

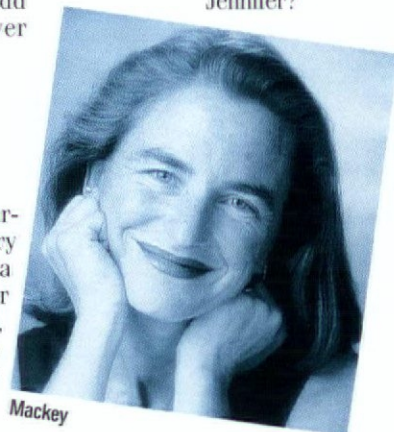


Weisman

Mackey herself embodies well-being and a balanced life style. Her interest in the humanities and fine arts took her around the world to study at 11 institutions before she received a design degree from Humboldt State U in California. Then her career took off in apparel, where she designed a signature line of hand-painted silk garments for retailers such as Neiman Marcus, the client that gave her entrée into interior design. "Neiman asked me to do a fabric line for one of their stores," Mackey recalls. "I really got into the job, and decided to move out of apparel and into interiors."

Right now Mackey is working with luminescent textile inks and metallics to obtain better refraction of light in textiles, so her current retail and institutional clients appreciate her ability to customize yardage. "I want each client to feel as if they're getting a truly unique product," she says. As a result, her fabrics, accessories and floor coverings address a wide range of needs. "I don't want to be put in a box and labeled," she maintains, "because my interests and professional goals are too broad."

Mackey will undoubtedly bring a multifaceted approach to her clients' designs whatever their problems may be. Do you seriously believe there's a box somewhere that can hold you, Jennifer?



Mackey