

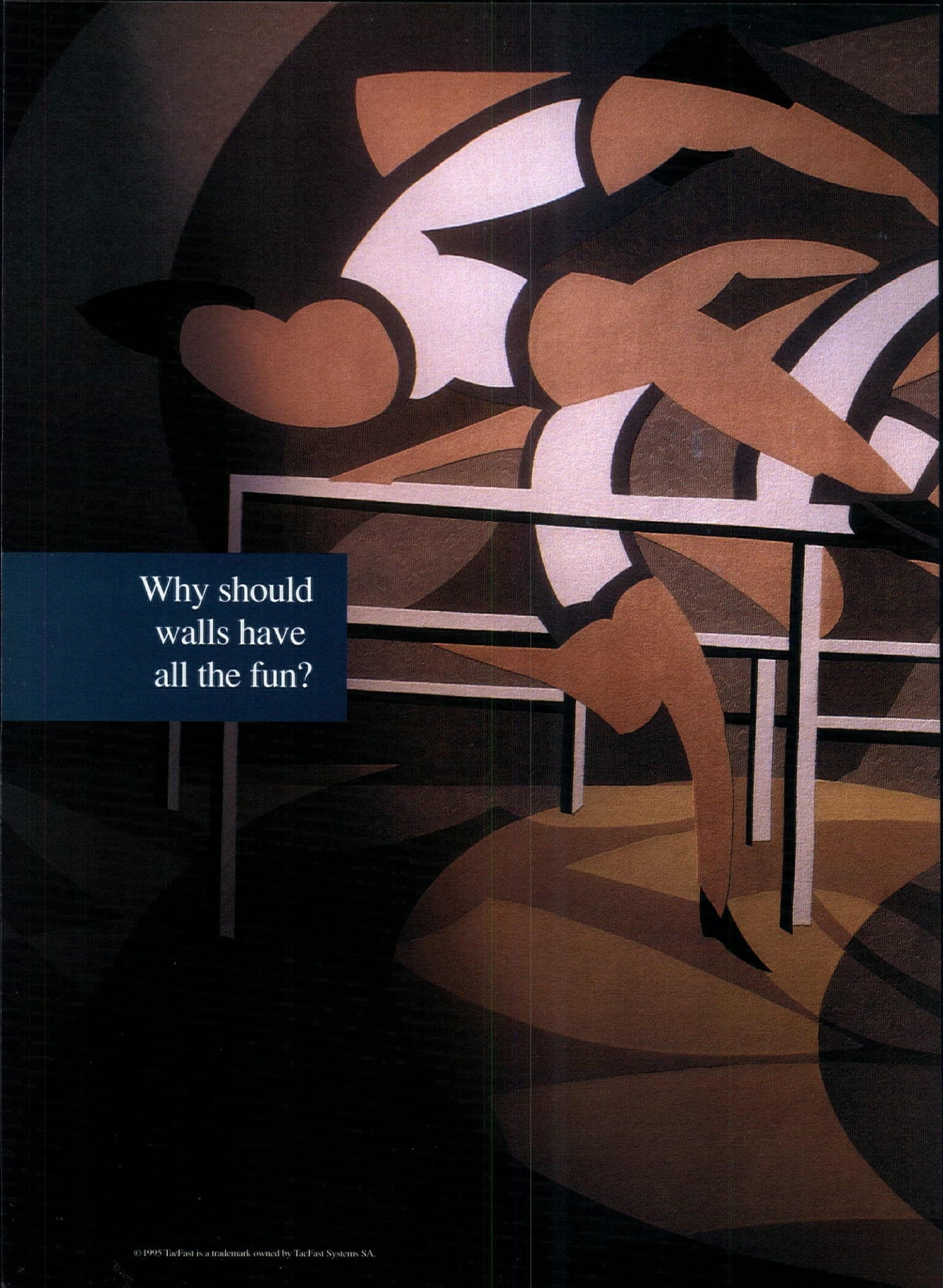
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A Restaurant in Greenwich, Conn.,  
Where Proper Yankees Forget Who They Are

How to Put a Legend Back on Her Feet:  
A "Legit" Theater Is Reborn in Minneapolis

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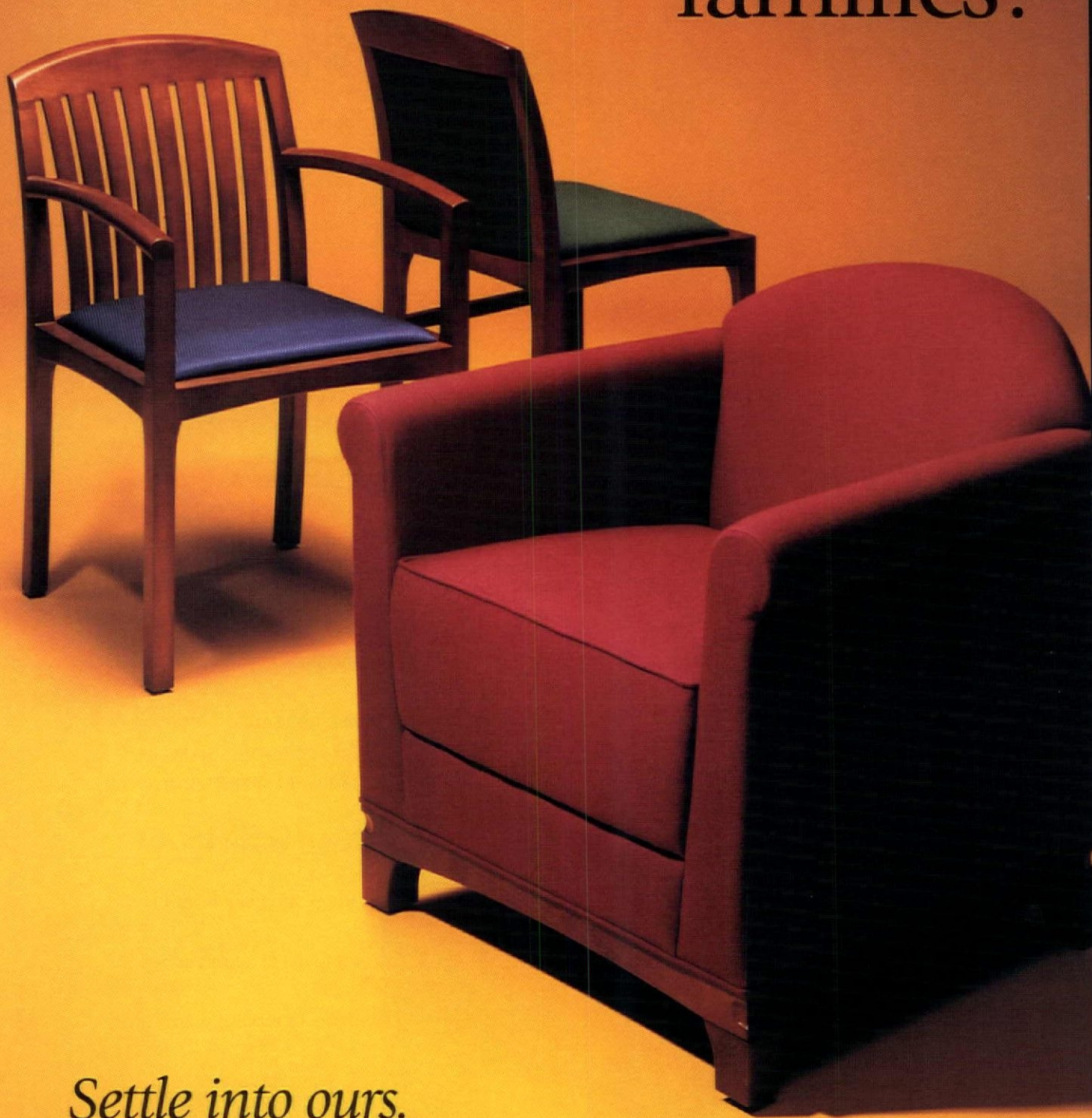
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**PRODUCT FOCUS**

- 22 **RESTAURANT SEATING**  
Though interior design takes second place to food, the chair or banquette on which a patron sits never fades completely from sight—or touch.
- 26 **OFFICE WITH ATTITUDE**  
Meet Kyo—a radical response to the new office from President Office Furniture and FM Design.
- 28 **PICTURE PERFECT**  
Imagine Tile offers designers a patented process to turn almost any image into ceramic tile.
- 30 **PHOTO FINISH**  
Halcon trades carving for curving with its Cadence collection of executive casegoods, designed by Thiele and Graham Design & Architecture.

**DESIGN**

- 32 **RESTORATION**  
When Hammel Green and Abrahamson peeled away the paint covering Minneapolis' Orpheum Theater, they set in motion a restoration worthy of a movie set—complete with its own, surprising script.
- 36 **TAKE ME AWAY**  
Quantrell Mullins & Associates gives Joh. A. Benckiser in Ludwigshafen, Germany, a new headquarters design that transports its employees to an office environment that is well beyond the ordinary.
- 40 **HELLO, KITTY**  
Children aren't the only customers unwilling to break the spell of Hello Kitty at San Francisco's Sanrio on Union Square, designed by Patri-Burlage-Merker.
- 44 **AY CRAYOLA!**  
A rainbow of style from Simperts + Haupt Associates Inc. has children showing their true colors at Thurgood Marshall Elementary School in Newark, Del.
- 49 **JUST LIKE MOTHER NEVER SERVED**  
When America eats out in the 1990s, the decor is increasingly on the menu with the fare as competition in the food service industry heats up.

- 50 **THE BIG BAANG THEORY**  
Rockwell Architecture, Planning and Design, P.C., presents fusion—visual and culinary—at its finest at Baang in Greenwich, Conn.
- 54 **THE ELEPHANTINE EFFECT**  
Hannibal's charges into the Washington, D.C. coffee market—and Core Architects guarantees that customers will never forget.
- 58 **SPURS TO THE METAL**  
It all makes sense at Denver's hottest place for steak, Cadillac Ranch, designed by Semple Brown Roberts, where Billy the Kid collides with J.R. Ewing.
- 62 **STAY FOR DINNER**  
A Hartford, Conn., restaurateur and his clientele have grown up—and into a sophisticated new restaurant design by Judd Brown Designs in the form of the Civic Cafe.

**BUSINESS**

- 66 **WHAT CONFUCIUS REALLY SAYS**  
Hocus pocus or pragmatic space planning? Feng Shui reveals a lot of hidden truths about design.

**TECHNOLOGY**

- 68 **HIT THE LIGHTS**  
A candid look at how the changing role of lighting is affecting interior design and what surprises are in store for the coming years.

**DEPARTMENTS**

- 6 EDITORIAL
- 8 TRENDS
- 18 MARKETPLACE
- 70 DESIGN DETAIL
- 72 BOOKSHELF
- 73 CLASSIFIEDS
- 75 PRODUCT INDEX
- 75 AD INDEX
- 76 PERSONALITIES

Cover Photo: Ceiling detail from the Orpheum Theater, Minneapolis. Photographed by George Heinrich.



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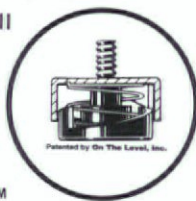
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## Getting Lonelier at the Top?

Your moment is about to arrive. First, the real estate broker, general contractor and facility manager each get to stand up and acknowledge the applause at the ribbon cutting for the new facility. Then it's your turn as the architect or interior designer. But nobody invites you to stand up.

Could the design be unimportant? Or the designer has too little access to the client to be acknowledged? Or other issues and people figure much more prominently? Whatever the answer may be, the outlook for the architect and interior designer as key players in facility development seems to increasingly depend on which of two basic roles they choose: to manage the client's project team or to be a pinch hitter, awaiting the client's call.

At stake is the freedom of the designer to select the best possible design for the client's goals, resources and sites. Other would-be project managers who want to make that decision are besieging clients for the right. Ironically, managing the development process, a role the designer relinquished in the postwar years, may save the designer yet.

Faith in the team approach is surfacing in the most unlikely places as one organization after another realizes it cannot tackle complex undertakings alone. General Motors, for example, has become the largest overseas parts supplier for Toyota. Boeing wants Airbus Industrie to jointly undertake a new jumbo jetliner. Even Microsoft recently agreed to license Sun Microsystems's hot Internet software, Java, for precisely the same reason everyone else does—Java runs on any hardware or operating system, bypassing the software giant's Windows. If these often fierce rivals can put aside differences to accomplish what no one could do as well, surely architects and interior designers can envision new working arrangements to coordinate their services with those of engineers, contractors, manufacturers and others.

A number of issues suggest managing a multi-disciplinary project team is not at all antithetical to design. First is the ascendance of process over product in virtually any rapidly evolving technological endeavor today, so that

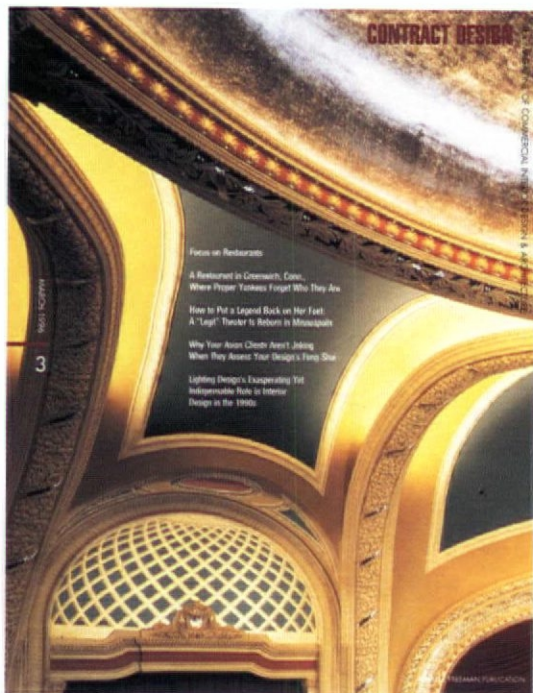
each new product already represents yesterday's process by the time it goes to market. Though the importance of process does not diminish the need for product, it clearly focuses the power in itself and whoever controls it. Thus, the willingness of the architect or interior designer to be the project manager assures them a critical role to play directly before the client.

No less significant is the unparalleled vantage point that the project manager has over all aspects of a very complex process. Since design is now subject to an ever widening array of requirements, the designer as manager can greatly improve the odds that design concepts will survive the development process by anticipating the impact of all major project variables and eliminating obstacles before they occur with the full participation of other team members. As manufacturers have repeatedly demonstrated, getting the entire project team involved from day one takes time, but pays off with many fewer mistakes and false starts.

Finally, being the project manager permits the designer to shape the project's basic values. By working closely with the client, the designer can establish a non-adversarial and mutually supportive environment that encourages new visual solutions, life-cycle costing,

concurrent problem solving, rising performance levels, innovative products, judicious trade offs of time and money for benefits, and total quality control. Under these circumstances, contractors, facility managers, engineers and manufacturers may actually discover that cooperating to help the client is better than competing to point fingers.

Is it better to answer for a diminishing piece of the project over which we have less and less to say? Or to shepherd the entire project whose design becomes the team's mission to champion? If project management is too much trouble for the architect or interior designer when so many others want the job, the client may wonder what we're really worth. Estimates, anyone? ☺



*Roger Yee*

Roger Yee  
Editor-in-Chief



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## Seven Forces of Change

Newton, Mass. - Technological advances and a global marketplace are impacting the practice of business in the design and construction professions. To stay at the forefront of these developments, experts are looking at the future and formulating a strategy to deal with an ever-changing marketplace. Frank Stasiowski, president and CEO of Practice Management Associates Ltd. (PMA), a provider of strategic planning, management and marketing information services for the design and construction industries worldwide, predicts developments that will alter the shape of design and construction industries.

Stasiowski explains, "No matter how well we manage our firms, powerful forces are working to shape, even kill, our profession unless we recognize and embrace each of one of them, not as obstacles but as opportunities to excel." Stasiowski's insights for the allied industries of design and construction for 1996 and beyond include these seven forces of change:

- Clients will demand faster and faster service.
- Knowledge, not data, will create competitive edge.
- Firms will create multiple worker categories.
- Physical touch will be more effective than collateral.
- Organizational structure will be fluid, adopting multiple project delivery schemes.
- Successful consultants will become facilitators.
- Global money interaction.

"My one overall prediction for 1996—the only constant in the future of the design and construction industries is 'warp speed' change," concludes Stasiowski. "Success will be predicted by the ability to quickly adapt to whatever the market demands and firms that still practice as they did even as recently as 1990 will die."

For more information regarding PMA call (800) 537-7765.

## George Wimberly Dies

Honolulu - Distinguished architect and leader in the development of culturally sensitive tourism throughout the Pacific, George J. "Pete" Wimberly, FAIA, died December 30 in Honolulu, following a long illness. He would have been 81 on January 16. The firm he founded in Honolulu, now known as Wimberly Allison Tong & Goo, marked its 50th anniversary in 1995, doing business in 35 countries last year from offices in Honolulu, Newport Beach, Calif., London and Singapore.

Born in Ellensburg, Wash., Wimberly earned his bachelor of architecture degree at the University of Washington, where he was president of the architectural honor society



George J. "Pete" Wimberly, FAIA (above), founder of Honolulu-based Wimberly Allison Tong & Goo, died December 30, following a long illness.

Tau Sigma Delta for two years. Following post-graduate work at the University of Mexico, he became a licensed architect in California, Hawaii, Guam, and Singapore. Wimberly moved to Hawaii in 1940, as chief designer for Contractors Pacific Naval Air Bases and Public Works Design Section, Pearl Harbor. In 1945 he opened an architecture office in Honolulu, later the same year joining in partnership with Howard L. Cook as Wimberly and Cook.

Among many outstanding designs associated with Wimberly's name are the Hawaiian Telephone Company office building (Honolulu); Ibusuki Kanko Hotel, Hayashida Onsen Hotel, and the Iwasaki Hotel (all in Japan); the Hyatt Regency at Hemmeyer Center, Aloha Towers Condominiums, Hilton Hawaiian Village Tapa Tower, Sheraton Molokai Hotel, Maui Land and the Pineapple Company corporate offices (all in Hawaii). Among numerous architectural design awards throughout his career, one of the most noteworthy was the Aga Khan Award for Architecture (1983) for the Tanjong Jara Beach Hotel and Rantau Abang Visitors Center in Terengganu, Malaysia.

Wimberly is survived by his wife, Walton; first wife, Janet; daughter, Heather; and granddaughters, Samantha E. and Mary-Victoria Beech. Contributions may be made in Wimberly's name to the American Lung Association or a charity of choice.

## Healthcare Design Research Agenda Released

Martinez, Calif. - A master plan for a proposed multi-million dollar, long-term scientific research project to determine the effects of the health care environment on patients'

health outcomes has been released by The Center for Health Design.

To develop the master plan, Haya R. Rubin, M.D., Ph.D. and Amanda C. Owens, J.D. of The Program for Medical Technology and Practice Assessment at The Johns Hopkins University in Baltimore, reviewed more than 38,000 studies to determine what is known about the effect of the health care environment on patient outcomes. Included in their report are summary findings of 48 of the most credible studies.

"It is our intention to use this master plan to secure major funding for this project," says Wayne Ruga, president and CEO of The Center for Health Design, which funded the initial research. "We are currently seeking the endorsement of major health care and design associations to add legitimacy to our funding efforts."

The Center for Health Design is a non-profit organization whose mission is to be an industry facilitator, integrator and accelerator of the widespread development of health-enhancing environments, and to promote the benefits that these environments bring to human health and well-being. The concept paper may be purchased through The Center for \$12.00 by calling (510) 370-0345.

## Kennedy Research Study Results

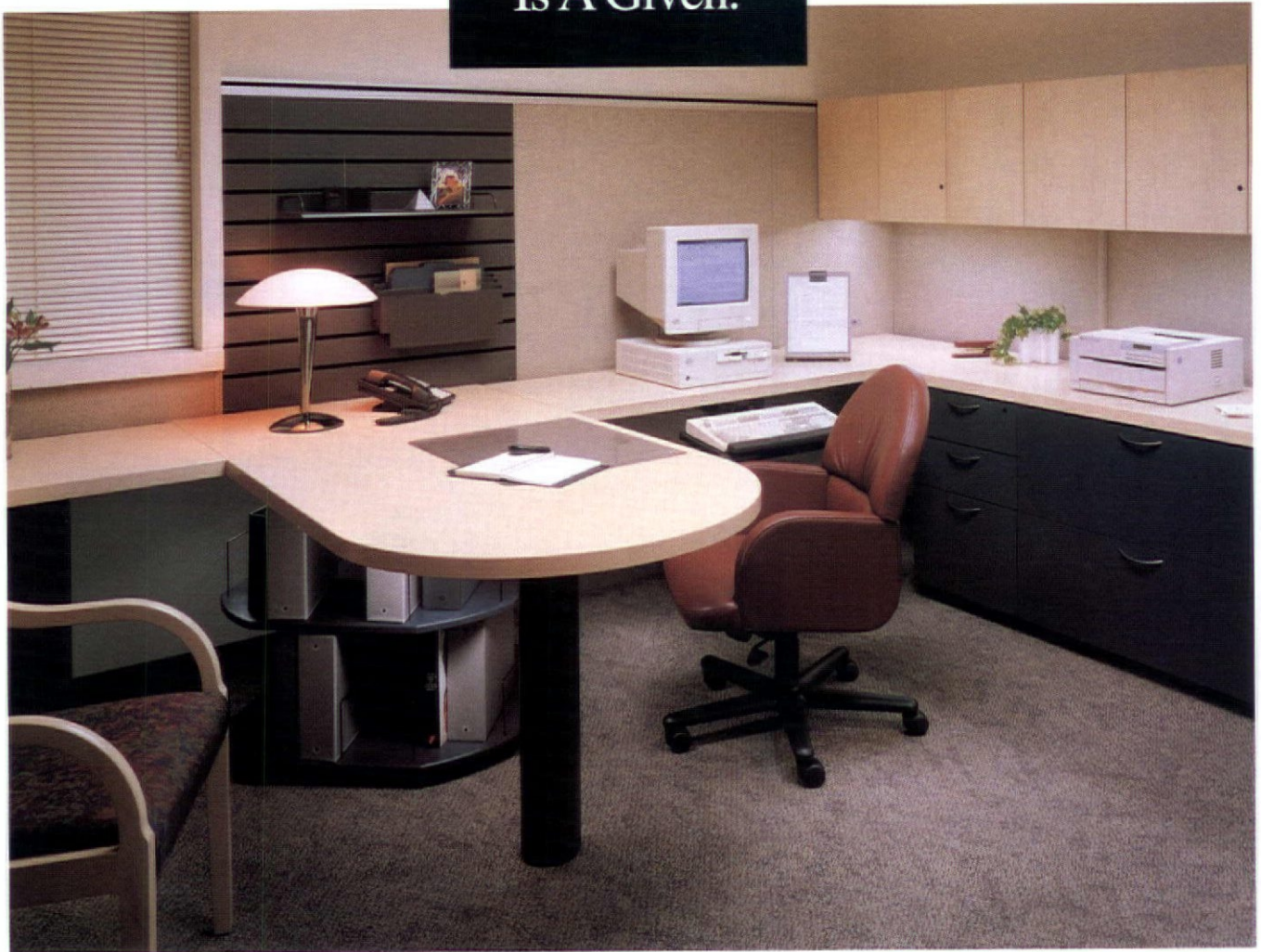
Grand Rapids, Mich. - The Fall '95 Office Trends survey conducted by Kennedy Research Inc. reveals several relevant trends for the office furniture industry. The survey queried 400 panelists, about evenly divided among contract furniture dealers, interior designers, facility managers from large companies, and facility managers from small companies.

According to Office Trends, Steelcase is still perceived as the overall leader in the office furniture industry. Dealers claim Haworth is most responsive to special needs and custom items; Herman Miller is the most innovative, easiest to assemble and offers the best design assistance, and HON is the easiest to do business with. Meridian ranked highest among dealers and designers and tied for first with Stow Davis among facility managers from large companies for overall customer satisfaction.

The survey also found that facility managers disagree sharply with contract furniture dealers and interior designers when asked to predict the growth of "hoteling." Facility managers estimate that hoteling should account for no more than 10% of office arrangements in five years, up from about 3% today. Dealers and designers expect hoteling to be used by about one-fourth of companies in five years.

Finally, the survey revealed that despite record shipments for the office furniture industry in 1995, contract furniture dealers, interior designers and facility managers don't necessarily expect more of the same down the road.

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# TRENDS

According to Office Trends, dealers and designers both expect order levels to dip slightly over the next one- and two- year periods.

## InterPlan '96 wants you

**New York** - InterPlan, the interior design and facility management exposition that convenes at the New York Coliseum on November 7-9, 1996, formally extends an invitation to the architecture and interior design community to submit proposals for presentations on topics of commercial and institutional interior design and facility management to be given at InterPlan 96. Descriptions of proposed presentations in outline or executive summary form can be submitted to Joan Tyre, InterPlan conference program coordinator, at Miller Freeman, Inc., One Penn Plaza, New York, NY 10119-1198.

For more information, readers may write or call Tyre at (212) 615-2229. To receive an InterPlan conference program planning kit, readers may fax their business cards to Tyre at (212) 279-3969.

InterPlan is co-sponsored by Designer's Saturday, Inc., a not-for-profit trade association of contract interiors manufacturers, and Miller Freeman Inc., a trade show management

company and publisher of *Contract Design*, *Facilities Design and Management* and *Architectural Lighting* magazines.

## Commissions and Awards

There were 27 recipients of the 1996 Honor Awards from the AIA that recognized design excellence in architecture, urban design and interiors. Winners of the 1996 AIA Honor Awards for Interiors include: Guilford of Maine Design Studio and Showroom, Webster, Mass., designed by **Robert Luchetti Associates**, Cambridge, Mass.; The Lighthouse Headquarters, New York, designed by **Mitchell/Giorgola Architects**, New York; Christina Development Office, Malibu, Calif., designed by **Kanner Architects**, Los Angeles; David Saul Smith Union at Bowdoin College, Brunswick, Maine, designed by architect **Hardy Holzman Pfeiffer Associates**, New York, and associate architect **Barba Architecture & Preservation**, New York; and Baruch College, Newman Library and Technology Center, New York, designed by **Davis, Brody & Associates, LLP**, New York.

**Hillier Philadelphia, Architects** has won the commission to design the Philadelphia headquarters for PNC Bank Corporation. Also, The Health Sciences Building designed by Hillier for

Beaver College, Glenside, Pa., has won an award for excellence in architectural design by the Pennsylvania Society of Architects.

If you have been involved in an outstanding preservation project in the past five years, or if you know of an individual who is a remarkable preservation leader and has helped save a part of our local or national heritage, the National Trust for Historic Preservation is accepting nominations for the 1996 **National Preservation Honor Awards**. The deadline is May 1, 1996. For nomination materials, call or write Honor Awards, National Trust for Historic Preservation, 1785 Massachusetts Ave., N.W., Washington, D.C. 20036, (202) 673-4039.

Honolulu-based **Wimberly Allison Tong & Goo Architects (WATG)** has been awarded design contracts for the Koje Do Hotel, Koje Do Island, South Korea. The local architect for the project is **Samwoo Architects and Engineers**, Seoul. WATG is also designing an addition to the Cheju Shilla Hotel, Cheju Island, South Korea and The Sun City Resort Entertainment Complex, Kyong Ju, South Korea. The master plan of Sun City is by **RTKL Associates Inc.**, Los Angeles.

**RTKL Associates Inc.**, has also been awarded the design contract to convert four department

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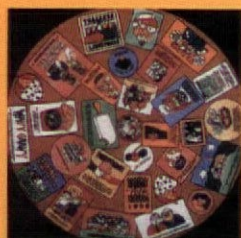
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## TRENDS

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**Armstrong World Industries' Building Products Operations**, Lancaster, Pa., has been named a 1995 Malcolm Baldrige National Quality Award winner.

New York-based **Kapell and Kostow/Wasserman (KKW)** will design the renovation of HBO's New York studio facilities. KKW is a collaboration of Kapell and Kostow Architects and Maurice W. Wasserman, Architects & Planners.

The board of directors for the YMCA in Somerset Hills, N.J., has retained the Summit, N.J.-based **The Biber Partnership**, to prepare a master plan and a fitness center.

**Merritt Whitman Seymour, ISDA, CMG**, of USG Interiors, Chicago, has been awarded the Color Marketing Group (CMG) International Color-Link™ Award. The Association for International Color Directions™ presented Seymour with the award to recognize his efforts in promoting an awareness of the importance of the international aspects of color marketing. CMG also awarded lifetime membership to **Carol Forbes, CMG**, of C. Forbes Designs in Dalton, Ga., and **Ross Snodgrass, CMG**, of American Paint Journal Co., Wheeling, Ill.

**Retail Planning Associates, RPA**, Columbus, Ohio, received first place for its design of the Omaha, Neb., Microsoft "concept shop" in the International Store Design Competition, sponsored by The Institute of Store Planners and *VME&SD* magazine.

The Mayo Clinic, Rochester, Minn., has selected **Earl Swensson Associates (ESA)**, Nashville, Tenn., as the architect of the first hospital the clinic

has ever designed and built to be constructed in Phoenix, Ariz.

**L.E. Seitz Associates Inc.**, Coral Gables, Fla., has been commissioned to redesign public spaces and reconfigure certain areas of the gaming floor at Binion's Horseshoe, a Las Vegas casino.

Dallas-based **Robert Young Associates (RYA)** has been retained as project designer for four new Bloomingdale's stores in California. RYA is providing full-scale planning and design services for conversions at Stanford Mall in Palo Alto, Century City in Los Angeles, Fashion Square in Sherman Oaks and Fashion Center in Newport Beach.

**Design Collective Incorporated**, Columbus, Ohio, has received commissions for a new 275,000-sq. ft. building for CompuServe, Hilliard, Ohio; a 66,000-sq. ft. building for Sterling Software, Dublin, Ohio; and a 60,000-sq. ft. North America Regional Center for BMW Financial Services, Dublin, Ohio.

## People In The News

**Michael Dupré** has been hired by the International Facility Management Association (IFMA) as its new corporate development executive.

**Kevin Quinlan, AIA** of Skidmore, Owings & Merrill, New York, was one of 10 architects in the U.S. recently selected to participate in an Architects' Study Tour to Northern Ireland. The tour, funded by the Dept. of Education in Northern Ireland and hosted by the British Council in association with the Royal Society of Ulster Architects, was aimed at introducing U.S. architects and academics teaching in U.S. universities to colleagues in Northern Ireland through an intensive 10-day schedule.

**Nancy L. Schwartz** has been promoted to senior vice president of sales and marketing and **David Reynolds** has been promoted to regional vice president/midwest region for Prince Street Technologies Ltd., Cartersville, Ga.

The partners of New York-based Beyer Blinder Belle have announced the following appoint-

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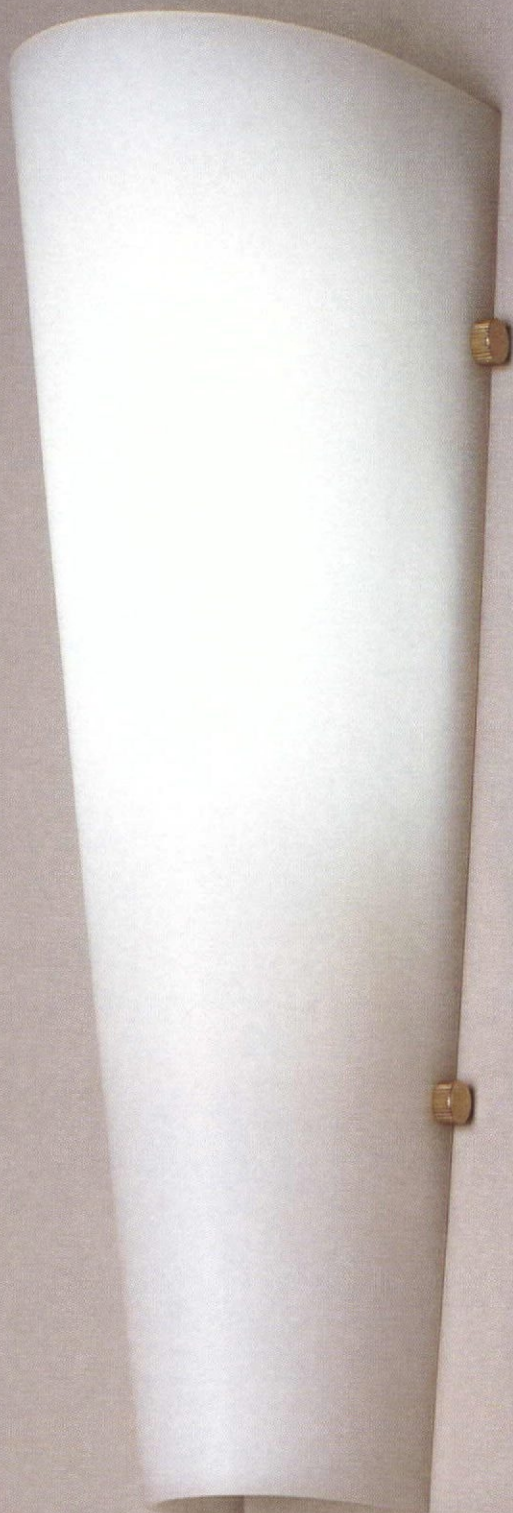
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# TRENDS

ments: **Crystal S. Barriscale, AIA, AICP**, associate partner, planning and urban design; **Margaret Kittinger, AIA**, associate partner, interiors; **Maxinne Rhea Leighton**, managing director of business development; **Robert Craig McMillan, AIA**, associate partner, technology; **Richard Metsky, AIA**, associate partner, design; **James W. Rhodes, FAIA**, associate partner, historic preservation.

**E. Schumacher & Co.**, New York, announces the appointment of **Michael Sorrentino** to its executive ranks as vice president, general manager and head of the E.S. Contract division.

**Robert E. Bishop** has been appointed vice-president of sales and marketing at **The Gunlocke Company**, Wayland, N.Y.

**Hickok-Warner Architects**, Washington, D.C., has announced that **Robert D. Fox, AIA** has joined the firm as a partner. The name of the new firm is **Hickok-Warner-Fox Architects**.

**HLW International LLP**, New York, has announced that **Leevi Gil** has been named CEO, senior managing partner **Theodore S. Hammer** will direct design, and **Robert A. Djerejian** will be reducing his time involvement with HLW and will assume the position of senior consultant. A new level of senior partner has also been created with **Susan Boyle, AIA, ISID**, **Robert M. Brandt, AIA**, **John P. Gering, AIA**, **Carl W. Ordemann, AIA**, **Stanley Stark, AIA**, and **Steven L. Viehl, PE**, promoted to this position. New partners are **Paul Boardman, AIA**, **Christopher J. Choa, AIA**, and **Hakam S. Jarrar**. **Kristin K. Barclay** has been promoted to a partner-level position as director of marketing.

The **Weihe Partnership, Architects and Planners**, Washington, D.C., has appointed **Eric J. Liebmann** as director of architectural design. **M. Durwood Dixon, AIA**, **Rostand H. Edwards, Jr., AIA**, and **Esther B. Simon, AIA**, are promoted to senior associate.

**Bovis Construction Group**, New York, announces the promotion of **James D'Agostino** to chairman of **Lehrer McGovern Bovis Inc.**, and chief operating officer of **Bovis Inc.**

The winner of **KölnMesse's** business card drawing at **InterPlan**

'95, for a free round trip to **Orgatec** in Cologne, Germany, this coming October is **Mr. Gary L. Freiburger**, senior director facility management, **Independence Blue Cross**, Philadelphia.

**Robert Brunner** has joined **Pentagram Design's** San Francisco office as a partner.

Princeton, N.J.-based **The Hillier Group** has announced that **Jan L. Bishop** has been named director of healthcare design.

**Kass Bradley** has been promoted to the position of senior vice president of sales, distribution and customer service for **Knoll**, New York. **Pam Jones** has been promoted to vice president of sales for the company's southeast division.

**Girsberger Office Seating**, Smithfield, N.C. has named **Kay Tew** as general manager and **Stan Johnson** as assistant general manager.

**KI**, Greenbay, Wis., has named **Mark Olsen** as its chief financial officer/treasurer and has appointed **Kelly Andersen** as controller.

Minneapolis-based **Hammel Green and Abrahamson** has appointed **Anita Barnett**, interior designer, as principal/vice president.

**Kate M. Brannelly** has been promoted to principal at **Earl R. Flansburgh + Associates Inc.**, Boston.

**Mick Morrissey** and **Randy Cyr** have been promoted to principals of **Zweig White & Associates**, Natick, Mass.

## Business Briefs

**Pleion Corporation**, Santa Ana, Calif., a leading American manufacturer of modular office furniture systems, has announced plans to emerge from Chapter 11 during the second quarter of 1996.

**Hellmuth, Obata & Kassabaum**, St. Louis, announces the formation of **Studio E**, a new and specialized thematic design and production studio to service the entertainment industry. **Studio E** will be based in Los Angeles and Orlando, Fla. and will deliver design services to clients



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The Ratcliff Architects, Emeryville, Calif., and Crosby Helmich Architects, San Francisco, have agreed to merge. The merged entity will retain the 90 year old Ratcliff name, and will be headquartered at Ratcliff's Emeryville offices.

The Business and Institutional Furniture Manufacturer's Association (BIFMA) has formally changed its name to BIFMA International and has added two new members to its Board of Directors, Monty Brown, president of Teknon Furniture Systems, Downsview, Ontario, Canada, and Rafael Aguirre, president of Comercial DM Nacional SA de CV, Mexico City, Mexico. Brown will represent the Canadian segment of the BIFMA International membership, while Aguirre will represent Mexican manufacturers.

San Francisco-based The McGuire Furniture Company announced it has

reached separate settlements with Clark Casual Furniture, Inc., of Greensboro, Ky., and Fong Brothers Furniture Company of Los Angeles that protect several original McGuire designs. As a result of the settlements, Clark Casual and Fong Brothers have agreed to cease the manufacture and importation of products named in the complaints that copy McGuire designs. Also, McGuire and Shelby Williams Industries, Inc., Morristown, Tenn., have reached a settlement in which Shelby Williams agreed to cease the manufacture of seven distinct furniture items based on designs which are substantially similar to McGuire designs.

New York-based Kohn Pedersen Fox Associates P.C., Architects and Planning Consultants, has announced the firm's decision to merge KPF Interior Architects and KPF Associates P.C. The combined firms will continue to provide architec-

tural and interior architectural services under the name Kohn Pedersen Fox Associates P.C.

Reasons, Inc., West Chester, Pa., a division of Transwall Corporation, has signed an agreement to license its Reasons workstations to Bevisco Commercial Interiors, a systems furniture manufacturer based in Auburn, Australia.

The Portland Design Team, Portland, Maine, has changed their name to PDT Architects.

The Hillier Group, Princeton, N.J., has acquired Washington, D.C.-area design firm W.G. Reed. William Reed, AIA, will remain as a managing principal.

Houston-based Watanabe and Associates, merged with Watkins Carter Hamilton Architects of Bellaire, Texas.

Jami, Inc., based in Overland Park, Kansas, has acquired the stock of Kansas City-based Fixtures Manufacturing Corp. Fixtures chairman Norman Polsky will continue with the company.

Armour Cape & Pond Inc., the Atlanta-based engineering and architecture firm and Construction Cost Systems, Inc., of Lombard, Ill. have joined forces with a national organization of architects, engineers and related design professionals known as the Strategic Team of Allied Resources, or S/T/A/R, the first formal organization of design experts in North America to provide comprehensive and coordinated design services over a wide geographic range.

## Coming Events

April 9-11: National Ergonomics Exposition and Conference, McCormick Place, Chicago; Contact Sandi Eberhard, (212) 486-6186.

April 13-15: Store Fixturing Show, POPAI® Expo, Visual Merchandising Show, Retail Operations & Construction Expo, Exhibit Ideas Show, McCormick Place North, Chicago; (800) 646-0091.

April 17-18: Buildings/New York '96, New York Coliseum, New York; (203) 840-5608.

April 22-27: Hannover Fair '96, Hannover, Germany; (609) 987-1202.

April 24-27: International Tile & Stone Exposition, Miami Beach, Fla.; Contact Sher Wilde at (816) 746-6730.

April 22-26: Guidelines for Laboratory Design: Health and Safety Considerations, Harvard School of Public Health, Boston; (617) 432-1171.

April 30-May 2: Contract Interiors, Grand Hall Olympia, London, England; Contact Diane Tiberio at (203) 840-5436.

May 5-7: Color Marketing Group's Spring International Conference, "Get Jazzed With Color!!!", New Orleans; (703) 329-8500.

May 10-13: AIA Convention and Exposition at the Minneapolis Convention Center, Minneapolis; (617) 859-4475.

May 14-16: Lightfair International, Moscone Center, San Francisco; Contact Renee Gable (404) 220-2217.

May 18-21: International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; (800) 272-SHOW.

May 18-21: The Visual Marketing & Store Design Show, Jacob K. Javits Convention Center, New York; 1(800) 272-SHOW.

May 18-22: 77th Annual Restaurant Hotel-Motel Show, McCormick Place, Chicago; Contact Wendy Webster at (202) 331-5938.

May 22-27: Milan Fair, Milan Fairgrounds, Milan, Italy; (02) 89210200.

## Errata

The article "Why Do It For The Gipper?" in the February 1996 issue of *Contract Design* mistakenly identified ELS/Elbasani & Logan principal Donn Logan as Paul Logan.

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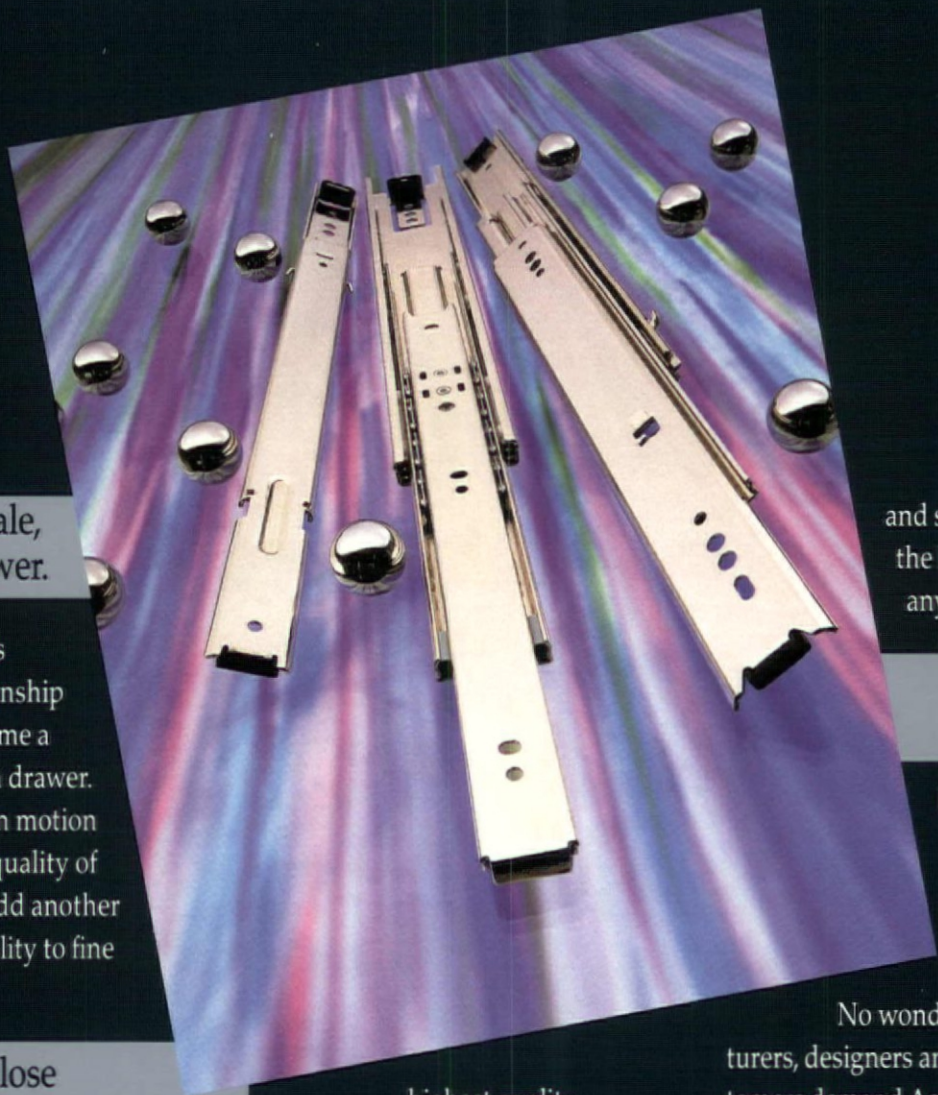
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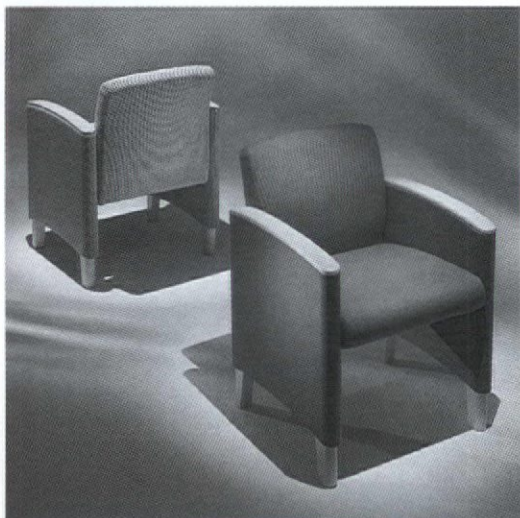
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NOV 7-9

**96**

# MARKETPLACE



← The Capital Series from the R.M. Wieland Co., with over 120 styles and variations, is the single most complete offering of fully renewable furniture available. Included in this series are recliners, high-back patient chairs, wood-armed and fully upholstered chairs. As with all Wieland products, this price-sensitive series carries a 10 year warranty.

Circle No. 209

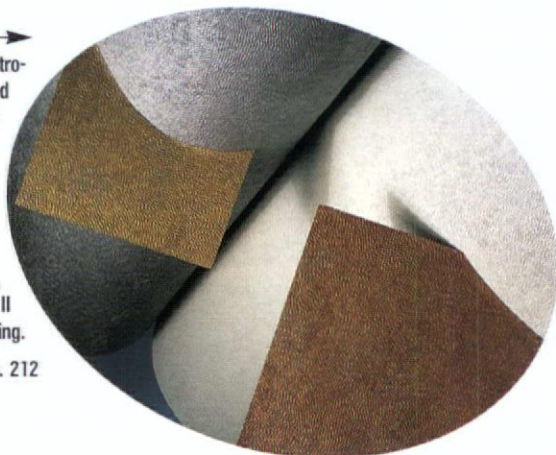


↑ The Panorama Series, from ASI Sign Systems, features a curved-face design for a unique custom, dimensional appearance. The series is designed for easy updating of signs with a common word processing computer application and standard office printers. To ensure perfect alignment of updates, Panorama is offered with pre-perforated insert stock in several colors. The Panorama sign modules, which accommodate tactile and Grade 2 Braille lettering for ADA compliance, are available in more than 50 standard colors.

Circle No. 210

→ Innovations in Wallcoverings Inc. introduces Basketry, a deeply embossed vinyl wallcovering. Basketry replicates the look of a natural woven material in a durable and quality vinyl wallcovering product. It is available in a full color palette of 10 colorways, including several metallics. Designed exclusively for Innovations in Wallcoverings, Basketry is 54-in. wide and is a Type II vinyl with a Class A fire rating.

Circle No. 212



WHEN DESIGNERS' EYES ARE SMILING



← Cultural Ingredients from Geiger Brickel Textiles was styled by designer/colorist Jane Eschbach. Fabrics in the collection are woven primarily of cotton, in a range of sophisticated neutral colorations. These fabrics are: Interlace, a basketweave design with a calendered finish; Obi, a reversible, double-cloth pattern resembling raindrops; and Tatami, a looped-pile weave, known as an epingle, in a stripe design. Interface and Obi were designed by the Belgian designer Anne Beetz and are woven in Belgium.

Circle No. 211

→ Sherwin-Williams offers ColorAnswers®, a comprehensive color specification system. Each ColorAnswers® kit features a portable case housing 3-5/8-in. x 4-1/4-in. samples of all available colors, which cross reference to interior and exterior fan decks. The individual color samples in the kit feature the color name, color number and the light reflectance value (LRV) on the reverse side. More than 1,600 colors are organized first by saturation level, then by hue and value.

Circle No. 213



# MARKETPLACE

Equipto offers V-Grip™ modular components, which potentially triple space in drawers, cabinets and literature organizers. Equipto's precision-engineered Modular Drawers provide partitions that adjust and reconfigure. Drawers are designed for safe, 100% extension, making access easy and convenient. In addition to Modular Drawers, a wide variety of cabinets, carts, shelving and even personal work stations design, configure and colorize to meet specific needs.

Circle No. 215



Windsor Designs offers The Narberth Butterfly Table set, a collection of outdoor furniture in natural teak. This set features a table with self storing extension that expands the table to a full length of 97 in. The folding feature offers storing ease with the elegance of traditional styling. The Windsor Designs collection of teak furniture includes an extensive range of dining groups, benches, pool and deck loungers, planters and accessories suitable for a variety of commercial applications.

Circle No. 216

AND THE OSCAR GOES TO...

TritonStretch fabric from Carnegie, features a fiber combination that keeps the task seating user cooler. Approved for use on Knoll Bulldog®, Steelcase Sensor® and Herman Miller Equa® seating, TritonStretch is woven from a combination of yarns trademarked Climatex®. This three yarn combination of wool, polyester and ramie works together to remove heat and moisture from seating "hot spots," providing comfort over extended periods of time.

Circle No. 217



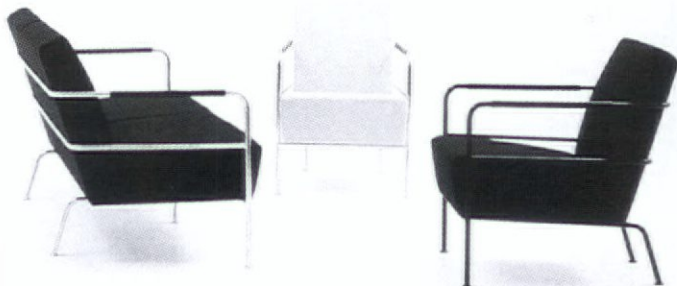
Carolina Business Furniture introduces two table groups. With detailing in wood and coated steel, these groups complement any of Carolina's seating selections. These tables feature timeless design qualities, and are appropriate for any situation. They are also readily available, and each group features a cocktail, sofa, end and occasional table available in a wide variety of heights. The tables are available with 12 standard wood finishes.

Circle No. 218



International Contract Furnishings and Nienkämper introduce Cinema, a new series of tubular steel framed upholstered lounge seating in the Modernist tradition. The Cinema series includes a large two seat sofa, an armchair, and an ottoman. With this series, ICF adds Swedish architect Gunilla Allard to its roster of designers.

Circle No. 214



# MARKETPLACE

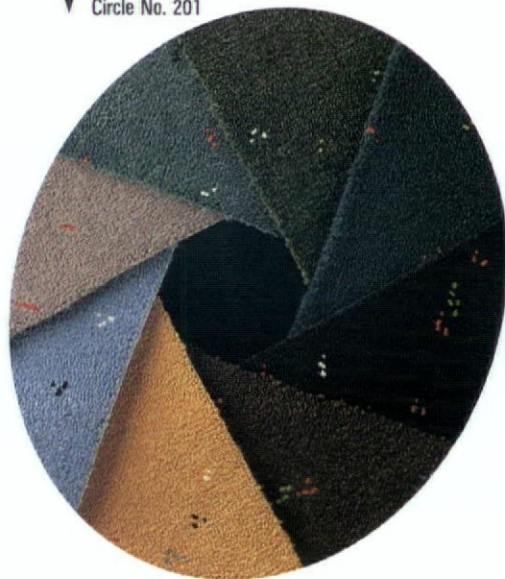


← The MouseBoard from ReGenesis integrates the keyboard and mouse onto a single working plane. This integration allows the user to choose from a range of adjustments for the height and angle of the board, reducing strain and fatigue. The MouseBoard comes in seven shapes and sizes to accommodate a variety of worksurface shapes and conditions.

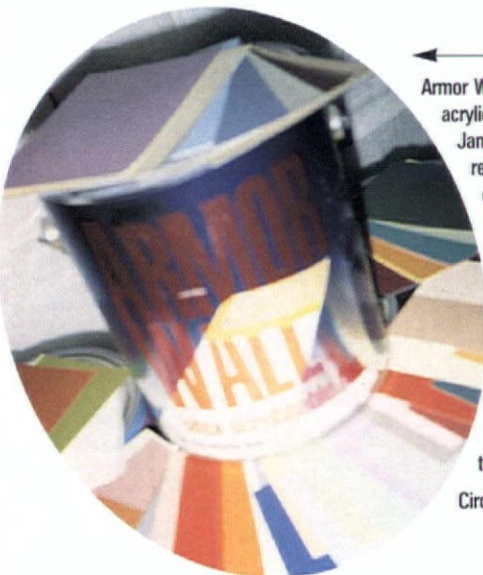
Circle No. 200

→ Eurotex offers Fireflies, a cut pile nylon floor covering with bright points of color that are achieved with overtufting, a technique that sets bright accents against a solid color base. Fireflies comes in a selection of eight colorways, and is recommended for many commercial applications, including hospitality, office and retail space. Overtufted accents include Hollyberry, Doubloon, Carib Green, Eggshell, Saratoga Blue, Tuxedo and Sangria.

↓ Circle No. 201

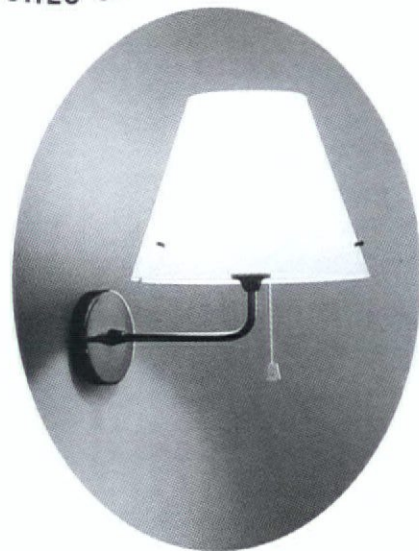


DESIGN MARCHES ON



← Armor Wall is a unique scrubable latex acrylic available exclusively through Janovic/Plaza. Armor Wall is spatter resistant, low odor and is tough enough for use in service areas of hospitals, schools and manufacturing plants. Armor Wall can be used on interior walls and trim of wallboard, plaster, masonry and primed wood or previously painted wood or metal surfaces. It produces a non-toxic, velvet flat sheen that withstands frequent scrubbing, and can be tinted to more than 1,600 colors.

Circle No. 203



↑ Artemide has introduced a new wall version of the Sidacar Itaca shaded luminaires to its collection of table, bedside table and floor lamps. The Itaca wall's clean and elegant body structure is in solid steel and made available with a rich, brushed, nickel-plated finish, or with a more economical charcoal-grey lacquer finish. A simple, traditionally and conventionally shaped shade/diffuser in PVC material is available in white or tones of red, teal green and mauve.

Circle No. 208

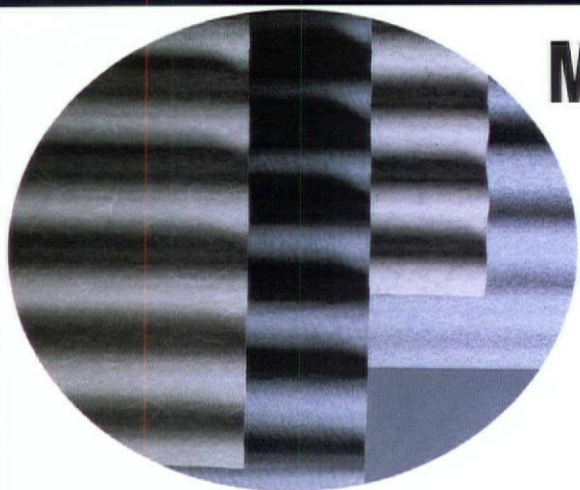
→ Virco introduces a new line of Rattan hospitality furniture designed by Arthur Edwards. The Kudos rattan line by Virco features four complete series of lounge tables and chairs, and includes rattan sofas, dressers, bureaus, night stands and headboards. Kudos is a high strength, commercial grade rattan, designed and constructed specifically for continuous daily use in hotels, restaurants, and clubs. There are 20 different frame finishes available.

Circle No. 202





# MARKETPLACE



Wolf Gordon presents Translations, a collection of fabric and vinyl wallcoverings being introduced at WestWeek. The Translations line consists of six distinct styles, including: Jasmine, Mosaic, Fabrique, Alpine, Palermo, and Andora. All designs are in a durable, 54-in. vinyl, and can be ordered in special weights and colors, with a minimum order of 500 yards.

Circle No. 205

American Seating introduces Framework™ Naturals, a collection of North American grown hardwood component features for its Framework Office Furniture System. Readers can specify Framework Naturals on work surfaces, flipper door cabinet fronts, panels and panel trim, as well as on Solar® Table tops. Framework Naturals feature cherry and maple veneers for durability. Select from medium cherry, dark cherry on cherry wood, or blonde maple on maple.

Circle No. 206



## SLAM DUNK



The Bistro Table, with a Kilkenny fossil limestone top, is part of Drum Furniture's Tallon Collection of tables.

Designed by Dr. Ronald Tallon, the distinguished Irish architect, and manufactured in Ireland, the flexible pedestal table system is hand-crafted with a steel base and a choice of tops in marble, granite, glass or wood. The Bistro Table has a 30-in. diameter top and 29-in.-high steel base. The system allows for a wide range of applications from single pedestal tables to dining tables and board-room units.

Circle No. 219

KnollTextiles introduces A New Day, a collection of six upholstery fabrics by nationally acclaimed designer Suzanne Tick. A New Day is offered in a palette ranging

from rich cinnabar and indigo to clear, tinted neutrals. Shown here from left to right are: Starryeyed, a floral pattern derived from Japanese obi motifs; Insight, a nubby chenille of cotton and rayon on a two-tone cotton warp; and The Light Dawns, an abstract pattern created on a two-color warp with yarns of mercerized cotton and rayon.



Circle No. 204



The Versit™ Stainless Steel Receptacle Collection from Forms + Surfaces is a grouping of stainless steel ash and litter receptacles, smoking urns and planters. Containers are available in round or square shapes in a range of sizes and configurations. Patterns may be embossed or perforated, depending on the visual statement desired. Ash and litter receptacles are available in 12- and 30-gallon capacities and have an independent and replaceable liner intended for use with or without plastic litter bags.

Circle No. 207

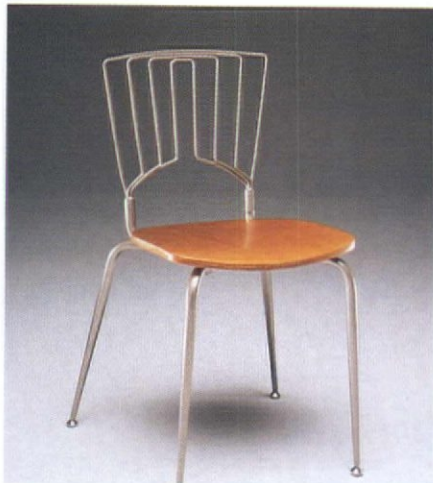
# Restaurant Seating

Although interior design takes second place to food once a restaurant patron is seated, the chair, bench, stool or banquette on which he or she sits never fades completely from sight—or touch. How attractive and comfortable restaurant seating will be is a conscious decision made by the architect or interior designer and the restaurateur. It's important to remember that not everyone wants the customer to linger in luxurious bliss, particularly when a food service is based on providing low-cost, high-volume meals. Here is how the furniture industry is welcoming America to the table in 1996.

## FALCON PRODUCTS

Falcon Products, Inc. introduces the Bistro™ Chair, appropriate for bistro-style restaurants, food courts, employee break rooms and cafeterias. Designed by Dorsey Cox, ASID, the chair is available in four different styles: back and upholstered seat; back and maple plywood seat; maple plywood seat and back; and maple plywood back and upholstered seat. The chairs can be specified to appear eclectic or conventional, as each interior requires.

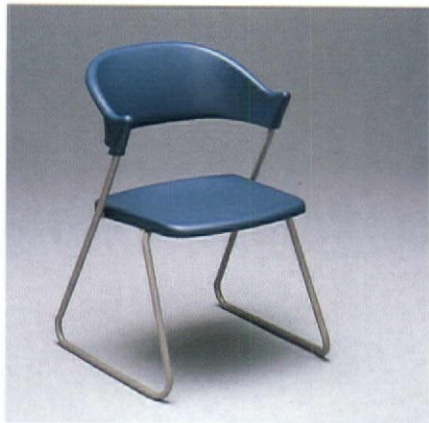
Circle No. 226



## FIXTURES FURNITURE

Fixtures Furniture offers albi restaurant seating with short, upturned armrests that are an extension of the the back. Albi is available in thermoplastic shell colors with frames in matching epoxy or chrome. Options include gangs for uniform rows and a book/hymnal rack that does not interfere with stacking. The albi twist stools have a five-legged base that spirals upwards to provide a stable foundation in less floor space and prevent tripping.

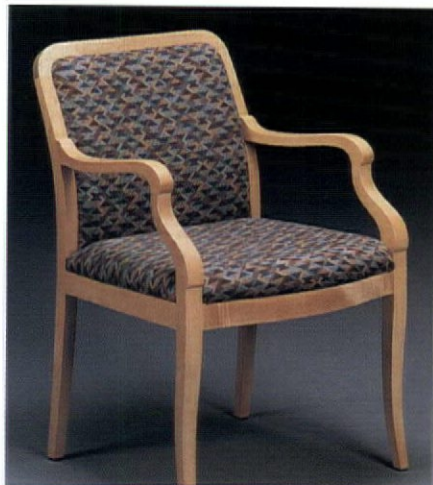
Circle No. 228



## PAOLI

Designed to provide elegance and comfort in restaurant seating, Augusta from Paoli features a contemporary seating design. Augusta offers 18 fine wood finishes, and a range of fabrics, vinyls and leathers are available in addition to the customer's own material selection.

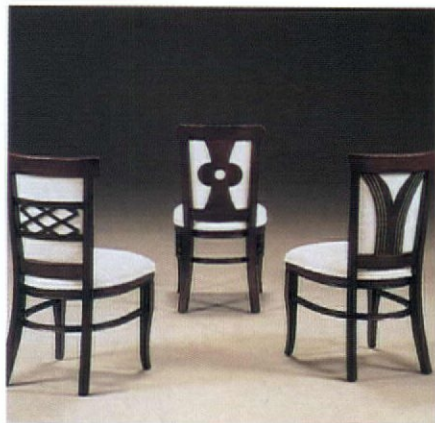
Circle No. 227



## SHELBY WILLIAMS INDUSTRIES

The new collection of restaurant seating from Shelby Williams places an emphasis on chair back design. All chairs are available in a wide selection of standard and premium Shelby finishes and feature the added comfort of flame retardant Pyroguard Foam seats and backs.

Circle No. 229



## WESTIN-NIELSEN

Westin-Nielsen introduces Dandy, a lightweight and durable chair that is appropriate for use in cafeterias as well as other areas. The stylish design of Dandy is achieved by the combination of wood arms, back and tubular legs. The wood is available in 11 standard wood finishes and may be custom finished. The metal frame is black epoxy, and the chair can be stacked up to five chairs high. Dandy is on a 10-day quick ship program in endless upholstery options, including COM.

Circle No. 230



## L&B CONTRACT INDUSTRIES

A new restaurant seating line is now available from L & B Contract Industries. The wood chair features a beechwood frame with 18-in. chair height and 30-in. bar stool height options. It is ideal for dining areas, lounge areas or other assembly areas. The line has a wide selection of finish options including enamels, aniline, gloss matte or mahogany. In addition, upholstered seats, in a variety of vinyl or fabric grades, are also available.

Circle No. 233



## DAUPHIN

The Froggy side chair has a gently sculpted seat and back, elegantly proportioned frame and distinctive backrest connector. Froggy is available in four-leg and sled-base versions, with arms or armless, upholstered or in brightly colored woods, and with matching cafe tables.

Circle No. 231



## KI

KI's Versa Chair achieves style and comfort with standard, full-back or conference chair models in upholstered, polypropylene and wood versions. The line consists of four-leg and sled-base models. Both versions are available armless, or with arms. An extensive choice of frame and polypropylene colors allows Versa to coordinate with a variety of interiors.

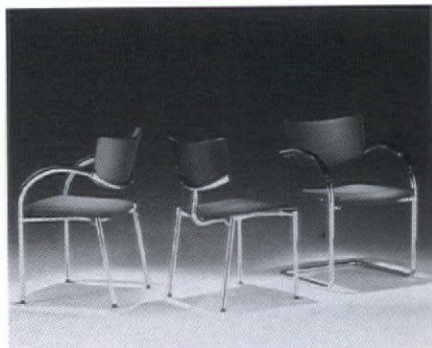
Circle No. 234



## KUSCH + CO.

Canto, a new restaurant chair from Kusch + Co., is available in arm and non-arm versions, four-leg or cantilever styles. The tubular steel frame can be delivered in mirror or satin chrome and a wide range of contemporary powder coat colors. The beech seat and back can be color dyed or woodtone stained in any of Kusch's 22 standard selections. If an upholstered version is required, the textile is sharply defined by chrome or set off by a complementary color on the powder coated frame.

Circle No. 232



## AGI INDUSTRIES

AGI Industries derived the names of the chairs in the Town Chair Collection from towns in Connecticut. Preston, Pomfret, Bantam and Canaan offer a fresh selection of four distinct side chairs. This collection, the forerunner of AGI's latest designs from David Allan Pessa, provides a range of options united by a sense of craftsmanship and value. Applications range from dining, guest, waiting room and conferencing.

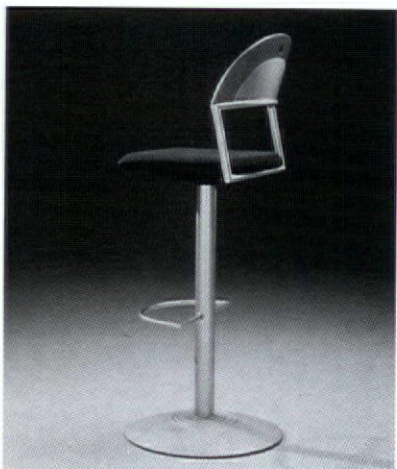
Circle No. 235



## DAVIS FURNITURE INDUSTRIES

Davis Furniture recently introduced the Thesis Seating Series, licensed from Wiesner Hager of Austria. Thesis consists of four different chairs which are suitable for many areas of application. A multi-purpose chair with and without arms, a cantilever chair and a bar stool. The bar stool (shown) is ideal for many applications including cafeterias, drafting areas, canteens and kitchens. The main components of the chair are offered in beech wood and metal, and it is available with a number of upholstered seat/upholstered back combinations.

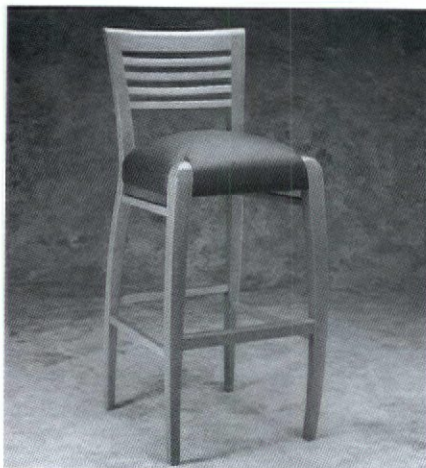
Circle No. 236



## LOEWENSTEIN INC.

Loewenstein Inc. offers the Italian design of Murano from its restaurant seating collection. Murano's original design features a reverse leg detail, a comfort contoured back and a plush upholstered seat. Murano is available as a bar or counter stool, arm chair, side chair and in a backless version, in 18 standard ultraviolet cured wood finishes and with durable, solid European beech construction.

Circle No. 237



## ARCADIA CHAIR CO.

Arcadia's new series of bench designs offer solid lumber, double-dowel corner block construction. The benches are available in five design details, three standard widths, four wood species, 10 standard finishes with center table inserts and an endless array of fabrics, vinyls, and leathers.

Circle No. 238



## EXECUTIVE OFFICE CONCEPTS

Executive Office Concepts offers the Jill Chair as a restaurant seating option. The seat and back of this lightweight, easy to handle arm chair are of scratch resistant, ridged, textured, urethane foam. They can easily wipe clean with a damp cloth and are impervious to spill or moisture. The Jill chair has a unitized tubular steel frame that provides a very slight flex action when sat in. The open back design affords ample body freedom and ease in handling and stacking.

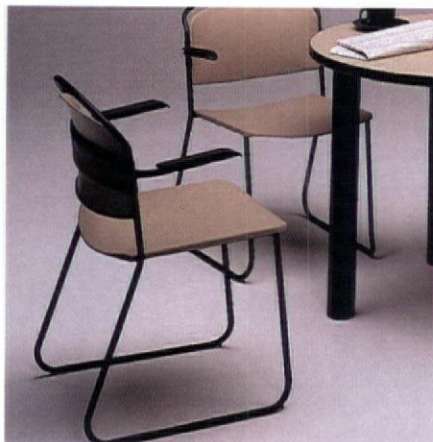
Circle No. 239



## OFFICE SPECIALTY

One of several lines of stacking chairs from Office Specialty, the Graffiti chair, is appropriate for restaurants and cafeterias. Weighing only 14 lbs., Graffiti stacks and gangs, comes with or without arms, and is available with polypropylene or upholstered shells. Offered in a wide variety of frame and shell colors, Graffiti is designed to coordinate with Office Specialty tables. Polypropylene shells and chair frame colors can be mixed or matched from a selection of standard colors as well as custom colors.

Circle No. 240



## VERSTEEL

Versteel introduces The Companion Chair, durable, affordable, stackable seating suitable for the restaurant industry. Round or flared back styles in wood, vinyl or upholstery with optional wood or upholstered armcaps are available. The frame is available in 31 powdercoat finish colors plus chrome. There are four vinyl families and 34 colors available. The basic Companion Chair with no armcaps is shown, as well as an all wood Companion flared back chair, with several models in between.

Circle No. 241



## WESNIC

The Axis Side Chair is one of dozens of unique chair designs offered by Wesnic. The Axis chair frame is available in tubular steel or aluminum. Over 100 standard powder coated frame colors are offered. The seat and back of the Axis Side Chair can be fabricated in red oak, maple, steel, aluminum or upholstered versions.

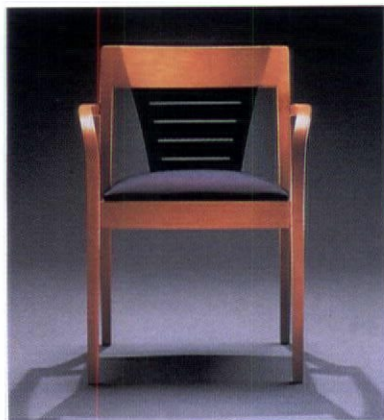
Circle No. 242



## VECTA

Playback, designed by Joseph Ricchio for Vecta, is a series of wood frame chairs that allows the user to select from nine wood back designs and one upholstered back. Seats on all models are upholstered. These options provide flexibility in design elements for a variety of restaurant environments. Chairs are available in arm and armless versions in fabric, leather, vinyl and C.O.M. Wood finishes are natural, mahogany, pear, honey and ebony stains on maple.

Circle No. 245



## KIMBALL

Carrington seating, designed for Kimball by Earl Koepke, is an elegant addition to any dining area. Available in slat back or fully upholstered models, the seating is shaped with aesthetics and ergonomics in mind. Carrington features a deep seat and is available in mid-back or high-back models, with or without arms, and in a multitude of finishes. Kimball fabric offerings, including leather and Momentum fabrics, are available.

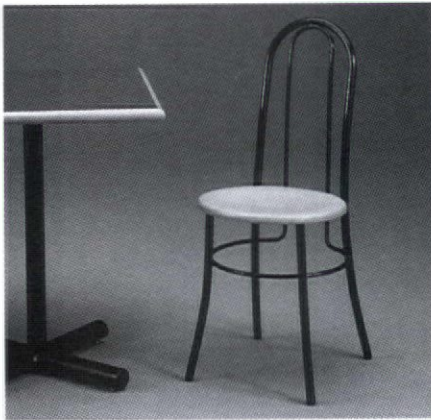
Circle No. 243



## ERG

ERG introduces the Café Collection featuring the Bistro Café chair. The Bistro chair is available with wood, metal or upholstered seat. Bistro offers a unique frame design with hand brazed welds for a clean finish, with 30 different epoxy color finishes to choose from. Also available are custom made tables for indoor and outdoor usage.

Circle No. 246



## LANDSCAPE FORMS

Landscape Forms Inc. offers durable stacking chairs for interior or exterior public areas. Inspired by Italian design, the chairs were created by Robert Chipman, ASLA, in two distinct styles: Verona™ and Firenze™. Verona is constructed of a 3/4-in. tubular steel frame with a selection of five seat inserts: wire grid, perforated metal, molded polymer, upholstered or red oak or jarrah wood. Firenze is constructed of a 7/8-in. tubular steel frame with a selection of two seat inserts: wire grid or red oak or jarrah wood, with the same finishings as Verona.

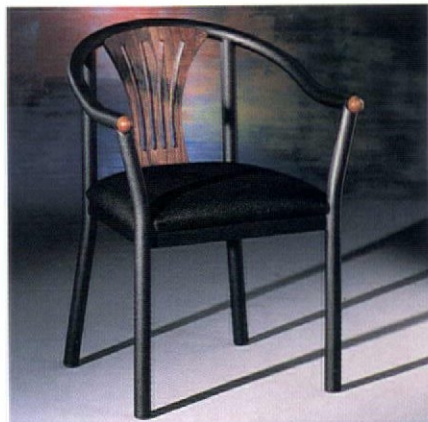
Circle No. 244



## MTS SEATING

The 756 Milano is the newest edition to the MTS Seating collection. It offers as standard the MTS COMFORTweb® support seat and a stylish wood back in either oak or maple. The 756 arms are standard with metal end caps, but are also available with wood end caps in oak or maple. MTS backs the 756 Milano with a five year structural frame warranty.

Circle No. 247





# Office With Attitude

Meet Kyo—a radical response to the new office from President Office Furniture and FM Design

By Linda Burnett

A philosophy, not just furniture: Kyo's organic design breaks free of furniture's traditional rectilinear forms. Units are freestanding for optimum flexibility. Unique features (above, left) include a polycarbonate screen for dividing spaces, telescope legs, a tracking edge for clipping on items and a radical looking cable duct that connects power to the desk top (above, right).

Some of the most important factors in maintaining a productive office environment that an office furniture manufacturer can directly influence are flexibility, modularity and comfort. Britain's President Office Furniture, part of the Skandinavisk Group, examined these factors and recognized a need to replace existing furniture systems with an updated concept to accommodate an ever more mobile, fast-paced and technologically proficient future. In the process, President realized that the future had come sooner than company planners originally thought.

As conceived, Kyo (from the Japanese word meaning "today") would be a system for the present that would address the needs of the future. Working with FM Design, another British concern, President sought to create a better machine for the office worker, researching trends in the marketplace and appraising the performance of older systems. "The market was leading us away from established concepts," says David Barker, design manager for President Office Furniture. "We needed a different approach."

President's study of the European and North American markets began in 1991, causing it to examine questions about value and alternative forms of office work. At the same time, new products introduced at Orgatec in Cologne, Germany, unveiled a more fluid, less fixed approach to furniture systems. All the evidence pointed President in new directions, leading Kyo's design away from a rectilinear product to embrace a looser fit. After conducting extensive focus groups with end-users, specifiers and ergonomists, Kyo placed its prototypes on public view at Orgatec 1994.

"The work environment had created new requirements, and products needed to address them," says Ben Fether, joint managing director of FM Designs, which had been previously hired by President to develop ideas. "We wrote a brief for systems furniture that was radical, and President endorsed it. It was surprising for a small company by American standards to back a design that breaks new ground. It was a bold move."

"We avoided designing for design's sake," adds Barker. "Kyo had to have logic behind it." The logic has been expressed in the system's aesthetics, intentionally flaunting its material choices, such as the use of plastics. The resulting aesthetic is what Barker calls, "an honest approach."

Dedicated to maximizing freedom to change, Kyo is shaped to anticipate the way people actually sit, work and meet at a desk as the basis of the logic behind its loose fit. Its pieces generally work together without being joined together. Thus, storage is not linked to the table, but is mobile so that both units remain unencumbered, allowing the user to control them and create a personal workspace. The table itself is height and angle adjustable and features an edge track to which the user can clip on screening elements or support systems.

Kyo's approach to the new office has lent itself to various freestanding components for storage (static and mobile), partitioning (architectural structures and screens), work surfaces (freeform and task tables) and power, voice and data services (service spines and columns). "The relationships between the different furniture pieces is casual and not fixed so each can be moved around independently," says Fether. "They

become part of the movement of everyday life."

Perhaps the furniture's most aesthetically radical element is the flexible service spine or cable duct. It can be placed at any angle from the floor to the desk top or placed on its side and flattened so people can walk over it. As a flexible umbilical cord, the service spine allows services to be carried from an outlet to any point on the desk and can be rearranged without tools.

Together, FM Design and President have pushed materials technology to create furniture that takes advantage of both exotic substances, such as polycarbonate for screens, and more familiar ones, such as cast-iron for the table bases, for their intrinsic properties and visual appeal. The wood tops and MDF panels give Kyo flexibility in size and shape while maintaining a natural quality. Telescope legs of steel tubing were designed for quick and easy height adjustment as well as their clean, non-nonsense appearance.

Although Kyo was intended for European and U.K. markets, initial response to the product in America suggests it may gain a wholehearted acceptance here as well. Meanwhile, Kyo is adding such new items as dry whiteboards in response to demand for peripherals of equal quality to the furniture. Yet President is determined to limit Kyo's components to keep it simple to use.

Sounds intriguing? Designers and clients who thought they were satisfied with fixed panel-hung and desking systems may wonder when Barker asks: "Stop and think: Is there a better way of working?" If you're sitting at a Kyo work station, you can reconfigure it right now to find out. ☺

Circle No. 222



FOCUSING ON DESIGN



Illustrated left to right: Style G-2190, G-3305, G-2189, G-3805, G-2405

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Step on it: Give your image to Imagine Tile, and it will make you a unique ceramic tile. Shown here are tiles in stock patterns (right) from Imagine Tile and a custom pattern (below) being developed as a digital image for a private residence designed by Arquitectonica. Photograph by Whitney Cox.

# Picture Perfect

Imagine Tile offers designers a patented process to turn almost any image into ceramic tile

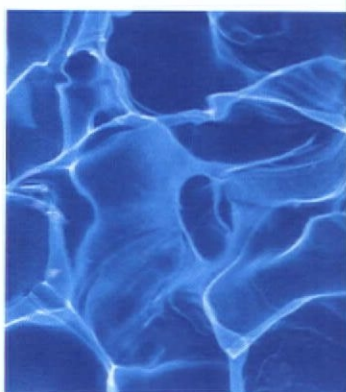
By Roger Yee



As Michael Wine, president of Imagine Tile, knows all too well, many an inventor's journey of discovery begins in frustration for want of something that didn't exist. Wine recalls the day a client asked him how to create a large, pictorial image on a kitchen floor. "I wasn't in the tile business, and I didn't aspire to be," he admits. "But the client wanted to create an image in paint, and I felt that a painted surface would deteriorate too easily." Wine, working in Florida as an interior designer and artist, decided to investigate how computer imaging might transfer drawings, paintings and photographs to a more permanent surface. He contacted college classmate Tony Whetzel, now creative director of Imagine Tile, who was in New York experimenting with computer imaging at Prodigy, an on-line service, and the two friends went to work. Some three years later, they have rolled out Imagine Tile.

At the heart of Imagine Tile's patented technological breakthrough is the ability to employ the widely used Pantone® color system to create images that can be faithfully transferred from the computer screen to the surface of standard ceramic tile. "We have a 100% natural ceramic product," Wines explains. "There are no dyes, inks or photo emulsions. Our substrate is clay, up to 100% porcelain. Our glazes are oxides that we fire to achieve vitreous fusion and cool to form hardened glass." Each piece of tile is fired in its bisque form first, after which glazing is applied and the piece is fired once again.

Architects and interior designers will be pleased to know that the product is in all respects a tough, easily maintained, high-quality ceramic tile. Wine is particularly happy to point out that Smith-Emery Laboratories in California has confirmed that the glaze used on Imagine Tile meets ASTM standards and is rated Class IV, suitable for heavy duty traffic areas.



Consequently, designers can confidently specify the product for everyday applications.

This means that the product offers an impervious surface, is unaffected by ultraviolet light or biological agents, withstands abrasion, sanitary products and chemicals, and has no lead or cadmium content. Its finishes parallel those of other ceramic tiles and range from glossy DigITile Plus™ to ADA-type DigITile Grip™ surfaces. Installation techniques are the same as those applied for other tile, following standard industry dimensions (all quoted in inches) of 8 x 8, 12 x 12 and 16 x 16 on the floor, and 8 x 8, 8 x 10, 10 x 10 and 10 x 13 on the wall.

What designers will probably focus on, of course, is the ability to work with Imagine Tile's stock photographic images or to create custom images of their own. "How an architect or interior designer works with us will depend on the size of the tile, the volume of the run, the number of line screens to produce a digital image, what colors are required and when delivery is scheduled," Whetzel points out. "For custom tile patterns, you will start by spending time in pre-press set-up to capture the actual image you want and develop mechanicals and film. While clients like Wendy's supply us with camera-ready art, others come to us without any idea of what they want." Another four to six weeks

are needed for proofing and production. By contrast, stock patterns take a week to ship anywhere in America.

Not surprisingly, architects, interior designers and their clients have already begun to exploit the tile's unique capabilities. In New York, for example, Jeffrey Beers Architects has installed Imagine Tile's "Leaves" in Ralph Lauren Infants and Toddlers' showroom and in Little Me boutiques at Bloomingdale's, while Castner Knott Store has placed a border of Imagine Tile's "Chili Peppers" on the floor of its Cookware Department in Nashville, Tenn., and Arquitectonica has created an exterior mural of Imagine Tile with a custom floral pattern for a private residence in Coral Gables, Fla. Wine also reports that the prototype Sega Virtual Reality Arcade that Kawabara, Payne, McKenna, Blumberg Architects is developing for Steven Spielberg will include Imagine Tile.

Now that Wine and Whetzel are busily developing a library of stock patterns and welcoming a growing number of designers bringing custom design projects, they cheerfully concede that frustration has its merits—when it's reflected off the glowing surface of Imagine Tile. ☺

Circle No. 221



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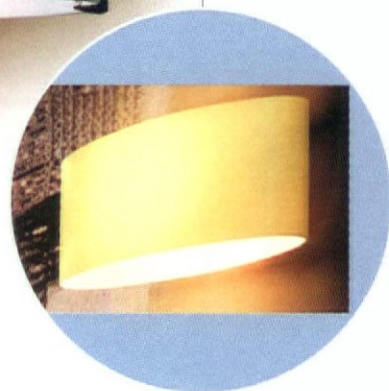
wall P2

table T1

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# Photo Finish

Halcon trades carving for curving with its Cadence collection of executive casegoods, designed by Thiele and Graham Design & Architecture

By Jennifer Thiele Busch

Nice curves: Halcon's Cadence executive casegoods utilize a proprietary Chemcolor finish that can be applied to gracefully curved forms on desks, credenzas, storage units and workstations (above). Designers John Thiele, Brian Graham, Laura Guido-Clark and Beverly Thome (right) worked closely together to create the finished product. Photograph by Daniel Clark.

In the contract furniture business, design, engineering and manufacturing processes may be absolutely critical to the manufacturer. In many cases, however, the finished product is all that matters to the specifier or end user. Nothing could be more true in the case of Cadence, an executive casegoods collection developed around a surprising design element for Halcon by Thiele and Graham Design & Architecture.

Known as a high-end manufacturer of wood casegoods for the executive office environment, Halcon has traditionally approached product design from an aesthetic and functional point of view based on what its customers want—a sensible methodology yielding a series of attractive, fresh, yet conservative product lines appropriate to its market. What the marketplace has not seen from this astute company are design risks that might shatter the well-tailored executive image. "For example, we do not use radical colors," explains Halcon vice president Carl Luedtke. "Colorful ideas may appeal to designers, but not necessarily to our end users."

Yet the appearance of Cadence is proof positive that creativity and conservatism can exist side by side. Its numerous components, including desks, credenzas, work stations and storage units, have been designed by Brian Graham and John Thiele of Thiele and Graham with help from color consultants Beverly Thome and Laura Guido-Clark to satisfy two seemingly contradictory goals. The collection is at once sexy and intriguing with curving forms in subtle metallic finishes—that are nevertheless restrained in the tradition of executive casegoods.

Cadence was developed specifically around a proprietary Halcon finish called Chemcolor, which is characterized by a distinctive metallic pearlescence, a high level of durability and the ability to easily mold

to any shape. As Halcon director of design Fred Poisson explains, casegoods utilizing Chemcolor receive a sprayed finish over fiberboard construction in lieu of wood veneers or laminates. The versatility of the Chemcolor finish allows the casegoods to take on forms that are "quite sculptural in terms of design," he says.

Though Chemcolor finishes had been used on prior Halcon product lines mostly for pedestals, it was company chairman Peter Conway who first conceived of the idea to build an entire line of casegoods around its unique properties. "He began questioning whether there wasn't some way we could take advantage of the special ability of the finish, which places no limits on shapes, to create curved forms," recalls Luedtke. "He wanted to try interesting shapes as a departure from our usual product lines based on wood materials."

Thiele and Graham, independent designers who have worked for Halcon on previous projects, essentially saw the design challenge as finding a new way to render executive casegoods. "How do you take a widely used material

such as dense fiber-

board, and ennoble that material?" muses Graham. "Here the limitations of veneering were removed from classic forms, so we could experiment with the substrate to give sculptural shape and movement to those forms."

Though Poisson says Halcon never wavered in its conviction that the Chemcolor-driven project would yield a saleable product, the designers identified other challenges to the line's ultimate success. "We saw a certain risk involved," admits Graham. "We had to find a way to transcend the impression of painted surfaces and turn the design of Cadence into a statement about Halcon's craft." Here the work of Guido-Clark and Thome figured importantly. "Our job was to accentuate and enhance the forms created by Brian and John," says Guido-Clark, "not take away from them."

The two developed eight metallic Chemcolor hues to be combined with any one of eight natural wood veneers that form the tops of the Cadence components. "The interesting part for us was combining disparate colors to create an attractive whole," observes Guido-Clark. "The system of colors had to work well together, no matter which a specifier would choose."

By combining Cadence's range of finish options, designers can create distinctive visual statements that adapt to a particular design aesthetic—without offending end-users. "We never intended that designers should have to sell their clients on the idea," reports Luedtke. "The product captures the exact sense of the executive office we were hoping to achieve." Cadence's success is a strong indication that in today's executive office furniture—as in today's executive office—innovation rules. ☞



# WHEN

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# Restoration

When Hammel Green and Abrahamson peeled away the paint covering Minneapolis' Orpheum Theater, they set in motion a restoration worthy of a movie set—complete with its own, surprising script

By Linda Burnett



The Orpheum, one of the four remaining legitimate theaters in downtown Minneapolis, has just undergone a renovation to fit the needs of today's full scale Broadway shows (above). Don't be fooled by the small entrance—the house seats 2,650 patrons (opposite). Refurbished theater seats with new back and seats, plaster domes, garlands, trims, medallions and sculptures were just some items on a long list that received a thorough renovation.

**M**otion pictures with sound were still six years away when a crowd of 70,000 gathered to see the Orpheum Theater, then called the Hennepin Theater, open its doors to Minneapolis with a vaudeville act featuring the Marx Brothers on October 16, 1921. Billed as the nation's largest vaudeville house, the Hennepin, designed by Kirchoff & Rose in the Beaux-Arts style, took its place with the Shubert, New Lyric, Pantages and Garrick theaters to form the White Way lining Hennepin Avenue, the premier theater district of the upper Midwest. The Orpheum enjoyed a glorious career in vaudeville, film and legitimate theater that ran nonstop for nearly seven decades. To bring entertainers and audiences back again, the facility has been magnificently restored through the talents—and stagecraft—of theater consultant Ray Shepardson and architect Hammel Green and Abrahamson (HGA).

Twentieth-century entertainment could be chronicled through the highs and lows of the 2,650-seat Orpheum and its changing cast of owners. The theater was a major stop on the vaudeville circuit, welcoming George Jessel, Jack Benny, Fanny Brice and George Burns and Gracie Allen. As motion pictures prospered, it added films to its live acts. During the Depression, it followed parent company RKO in providing ticket-sales jobs to help desperate people make contact with patrons for other jobs. In the years that followed, it hosted such spectacles as *Gone with the Wind*, the orchestras of Count Basie, Tommy Dorsey and Benny Goodman, and *A Chorus Line* before being sold to Bob Dylan in 1984.

Although Dylan and his brother David Zimmerman hoped to revive the Orpheum, time was not on their side. Badly in need of more extensive repairs than the brothers could provide, the theater was rejected by touring Broadway shows and forced to close in 1988. Yet all was not lost. Assigning the Orpheum a pivotal role in reviving Hennepin Avenue, the Minneapolis City Council promptly purchased it and attended to its most urgent needs.

When a thorough, year-long restoration finally got underway in 1993, the theater-going people of Minneapolis left no doubt how they felt about the Orpheum, one of only four surviving legitimate theaters in the city.



Six months before opening night on January 11, 1994, single-day tickets sales for *Miss Saigon* soared to a record of \$449,000 for 8,000 tickets. "The theater district in

stage was significantly smaller, the Orpheum would target full-sized Broadway musicals, seeing the likes of *Beauty and the Beast* and *Phantom of the Opera*. The stage size and

## Making room in today's theaters for performers, audiences and helicopters?

Minneapolis is huge," says Fred Krohn, manager of Historic Theater Group Ltd., which operates the Orpheum as well as the State Theater. "In terms of touring, we're fifth or sixth in the market."

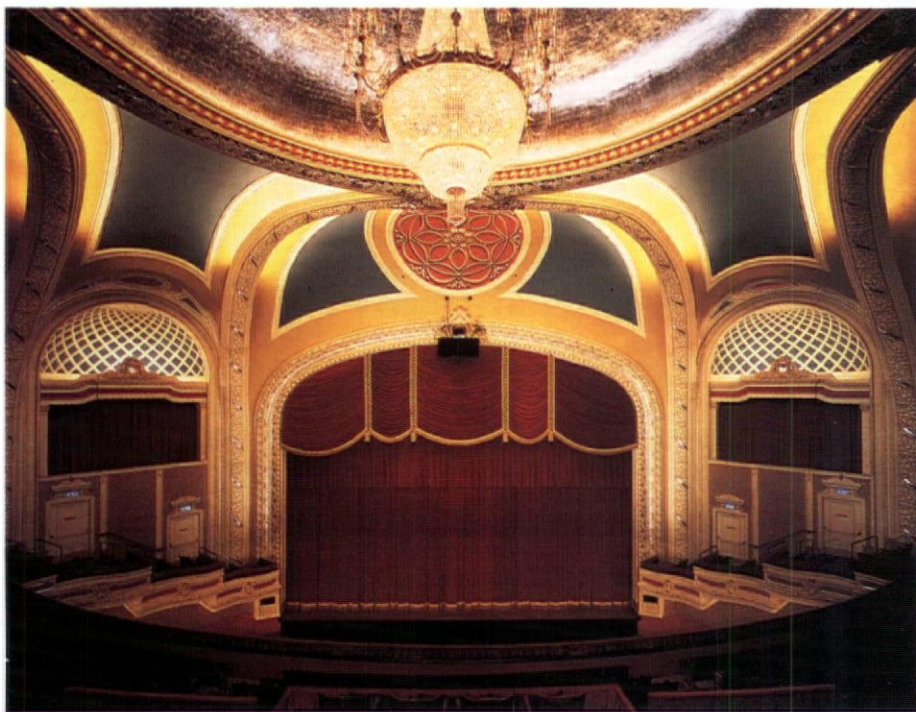
However, with the Orpheum a mere half block from the State Theater, the City Council realized that the two venues should not compete for the same market. Since the State's

back stage would suit the needs of Broadway performers and support staff, bands playing rock concerts and the ballerinas and backstage dressers of visiting dance companies.

For Minneapolis Community Development Agency (MCDA), the Orpheum would be key to generating retail and hotel traffic, so its restoration was funded with city bonds paid for with a \$2 restoration fee on each ticket sold. (With a million tickets sold in 1995, bonds payments are ahead of schedule.) Of course the Orpheum would not suffer from being Minneapolis's main theater, serving spectators from as far away as Wisconsin and Idaho. As Krohn comments, "There used to be 30 theaters. Now we control the market."

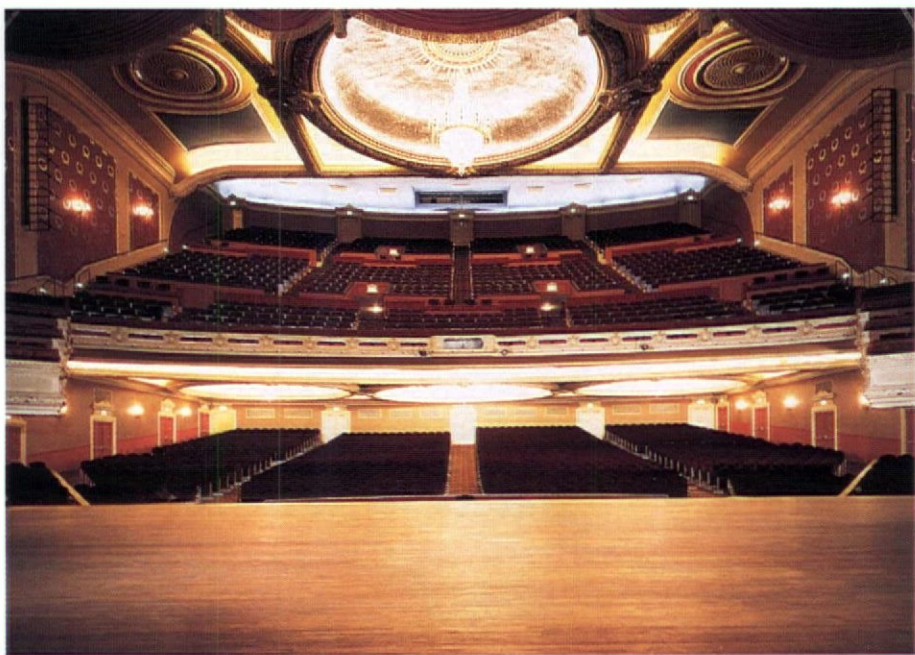
Though Shepardson and HGA were retained by the MCDA to recreate the authenticity of the 1921 theater, the main goal of the \$8.8-million project was to make the theater technically capable to handle first-run Broadway shows. Doubling stage size, creating a modern truck loading facility and relocating the dressing rooms to stage level and enlarging them were part of the first package of improvements, along with ADA code compliance and mechanical upgrades. The second phase dealt mostly with cosmetic restoration and finishes.

"The Orpheum is an important building," says Shepardson. "It is beautifully proportioned and quite regal." Making it pretty again was done on a tight budget, nonetheless. For example, the two most important decorative elements, paint and lighting, were cut by \$300,000 and \$100,000 respectively.



Curtain going up. To prepare the stage for large scale shows like *Miss Saigon*, the Orpheum's stage was expanded in width and depth (above and right). A 5,000-sq. ft., two-story dressing room/dock was added along with new chorus and green rooms. When the back wall was removed, its 7,000 original bricks were salvaged for reuse. A 15-ft. high, 2,000-lb. chandelier of brass, steel and glass crystal from Italy is the theater's focal point.

Chandeliers throughout the theater and lobbies are reproductions or antiques from 1920s theaters (opposite). Much of the beauty visible now was turned up in unexpected treasure hunts, such as the intricately detailed terracotta in the ticket lobby, which was then incorporated into the design of the lobby.



"We backed off on the finishes and downsized the lobby chandeliers to save money," remarks Shepardson. The gilded central dome became the focal point—and a useful distraction from the low-budget walls.

Some elements, however, could not be put off. ADA code compliance was addressed from the outset. Every fifth row end seat has a removable arm for wheelchair users, and six main floor areas are reserved for people who must remain in their wheelchairs. Hearing assisted devices and a hand sign interpreter are also offered.

Expanding the stage required major gutting and removal of the rear wall by building out into the street, which the city had already planned to relocate. The stage increased from 60 ft. to 150 ft. in width and 35 ft. to 55 in depth. The back wall was removed brick by brick (7,000 were salvaged for reuse), and the stage was expanded 20 ft. back to add critical room for shows like *Miss Saigon*, which uses a real helicopter as a prop.

Playing Sherlock Holmes to uncover the Orpheum's original interiors was a task shared by the entire project team, which made every effort to honor period style even in the absence of firm evidence. When an asbestos fire curtain displaying the Orpheum's original color palette surfaced after colors had been selected, the similarity between past and present stunned everyone involved. "The colors we used were very close to the originals," says HGA's vice president and project architect Michael Niemeyer, AIA, CSI.

Archeological digs inside the theater's dilapidated walls led workers to stumble upon hidden treasures. When marble from a 1960s addition was removed, HGA found 60% of the original terracotta intact. And the dismantling of a wooden grating on the lobby ceiling disappointed everyone—until a contractor discovered the original frieze hidden six inches above and over 90% intact.

Fortunately, not everything needed work, such as the acoustics. "The acoustics were designed well enough in 1921, when it was used for vaudeville," says David Galey, vice president and principal in charge at HGA. "There was no artificial amplification then."

Some things had to go, of course, such as the "bug-eye" down lights that were hardly original. ("The camera store next door had them too," quips Shepardson.) After scouring the country to find a chandelier maker for fast and affordable delivery, the project team chose New Metal Crafts, whose restoration credits included two Chicago landmarks, Shepley, Rutan & Coolidge's Art Institute of Chicago (1891) and H.H. Richardson's Glessner House (1885). Besides recreating the Orpheum's four main chandeliers in brass and steel, the fabricator would refurbish some 80 smaller fixtures.

Each chandelier was a formidable assemblage, mounting 86 exterior lights and 100 interior lights in a 15-ft. high, 2,000-lb. fixture. Because of their wattage, the chandeliers are wired on multiple circuits to avoid a

power overload. "Making such a large chandelier is hard because of the weight distribution," says James Neumann, president of New Metal Crafts. "The design had to be perfect."

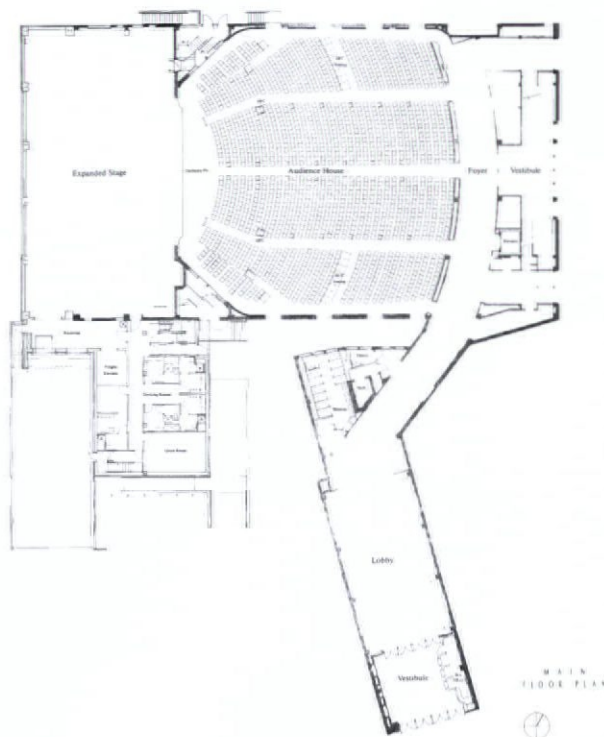
Because all parties took the time to understand each other's task, the project acquired an energy of its own. "People became personally involved," remarks Niemeyer. "When the plasterer learned that his great grandfather was the original plasterer, he did more than the job required. There was this sense of personal ownership and desire to do the project right."

The Orpheum has even succeeded in connecting its past and present. At its reopening, Maxine Marx, daughter of Chico Marx (one of the opening night performers in 1921), inaugurated the theater by sharing memories of her father with gala attendees. No doubt Chico's great grandchildren are preparing to toast the Orpheum when their turn comes. ☺

#### Project Summary: Historic Orpheum Theater Renovation

**Location:** Minneapolis, MN. **No. of floors:** 4 plus basement. **Total seating capacity:** 2,650. **Paint:** Benjamin Moore. **Lighting:** New Metal Crafts. **Plaster walls:** Minuti-Ogle Co. **Door hardware:**

Prince, Von Duprin. **Auditorium seating:** County Roads Inc. **Architectural woodworking:** Anderson Cabinets. **Signage:** Pascual, Serigraphics Sign Systems. **Elevators:** Montgomery. **Client:** Minneapolis Community Development Agency. **Architect:** Hammel Green and Abrahamson (HGA). **Interior designer:** Majestic Urban Revivals. **Structural, mechanical and electrical engineer:** HGA. **General contractor:** Knudsen Construction Company. **Lighting designer:** Ray Shepardson. **Photographer:** George Heinrich.







# Take Me Away

Quantrell Mullins & Associates gives Joh. A. Benckiser a new headquarters design in Ludwigshafen, Germany, that transports its employees to an office environment well beyond the ordinary

By Jennifer Thiele Busch

Quantrell Mullins & Associates transformed the 18th-century Benckiser family villa in Ludwigshafen, Germany, into a modern office building fit for a late 20th-century global corporation, Joh. A. Benckiser GmbH (opposite). The original plan to house the entire headquarters in the villa became unrealistic as the company continued to grow, so a second building was erected and linked to the villa by a glass-enclosed lounge where employees eat lunch, socialize—and enjoy a landscaped courtyard (right).



German-based Joh. A. Benckiser GmbH may not be a household name in the United States, even though one of its best known, globally branded products, Calgon bath water softener, has been “taking us away” from the daily grind for years—at least according to the product’s popular television advertising spots. Now what Calgon has supposedly done for the harried American woman, a new headquarters design by Quantrell Mullins & Associates is doing for Benckiser employees in Ludwigshafen, Germany, where an atmosphere of teamwork, efficiency, ease of communication and pleasant surroundings alleviate the everyday office environment.

Under the leadership of a forward-thinking, Harvard-educated president and CEO named Dr. Peter Harf, Benckiser pursued an aggressive growth strategy throughout the 1980s, acquiring 18 companies in 11 countries over a 10-year period. Thus this once obscure, family-run business has today

become a global giant in detergents, household cleaning products, fragrances and cosmetics. (Benckiser purchased Coty in 1992 and recently tendered an offer to purchase the American mass market cosmetics firm Maybelline, though Maybelline was eventually acquired by EOREAL.) Much of its success has been achieved by practicing employee empowerment and promoting egalitarian work principles worldwide.

“In the 1980s, we moved to a decentralized management structure,” explains Barbara Taylor, senior vice president of corporate communications for Benckiser. “We choose nationals to run operations in the various countries where our companies are located, and give them the decision-making power to adapt to local market conditions. As a result, we don’t have a large corporate staff.”

By 1990, strategic and organizational changes instituted by Harf led to a downsizing of the corporate headquarters in Ludwig-

shafen, an industrial city on the banks of the Rhine River in south central Germany, where Johann Adam Benckiser founded the company to produce specialty chemicals in 1823. Selling off the main office building on the Benckiser headquarters campus, Harf decided to relocate the 42-person staff to the adjacent Benckiser family villa in which the company had been housed at its beginnings. The structure had been used primarily as a cafeteria and conference center since the 1970s.

“Our goal was to create a landmark that would symbolize the philosophy and key attributes of the company,” explains Harf. “We have diverse businesses, and we wanted a design that would bridge that diversity—a classic, timeless, modern, tasteful environment that would be identifiable and appealing to all our people.” Harf’s simultaneous desire to create a link between Benckiser’s past and present was perfectly embodied in the choice of the family villa as a new headquarters, though the com-



Quantrell Mullins' choice of a black and white color scheme with blue thrown in as an accent color has created a bright, airy atmosphere that satisfies Benckiser president and CEO Peter Harf's desire for a design with a timeless, neutral appeal. The thoroughly modern reception area in the new building (above, left) and the classic, timeless atmosphere of the reception area in the villa (above, right) illustrate how visually compatible old and new are at Benckiser headquarters.

Meeting spaces at Benckiser range from very formal and state-of-the-art conference rooms (opposite, top left) to the very informal atmosphere of the lounge/cafe/tertia (opposite, top right) that connects the villa with the new building. Only four private offices exist for the highest ranking Benckiser executives (opposite, bottom left). Most of the 85 employees have open plan work stations separated by glass partitions with solid panels inserted for privacy (opposite, bottom right). According to German law and Benckiser philosophy, everyone gets a window.

plexity of the endeavor was not completely evident until the project got underway.

The task fell to Atlanta-based Quantrell Mullins & Associates to turn the 18th century villa—lacking modern communication, data processing, mechanical and electrical systems—into a new office environment to meet the needs of a late 20th-century corporation. Other significant obstacles to the planning process that the four-story structure itself posed included the tight, 7-ft.-8-in. floor-to-ceiling height on the lower level, which was designated for a new conference center. "This created both a building code problem and a visual challenge," explains principal Bianca Quantrell of Quantrell Mullins. "How could we accommodate functional and aesthetic needs without feeling that the space was low, and encroaching on the human spirit?"

This sentiment was certainly not lost on Harf, whose progressive ideas about function and atmosphere in an office proved quite uncharacteristic of German office design principles, according to Quantrell, herself born and raised in Germany. Though German law requires that every office worker have access to a window, Harf's definition of an open environment went much further.

"The key factor is flow of communication," he explains. "Our policy of global ideas and local implementation requires open communication and maximum access to information across a flat organization." At Benckiser headquarters, these principles would be manifested in such details as transparent, glass partitions between highly egalitarian work spaces and private offices.

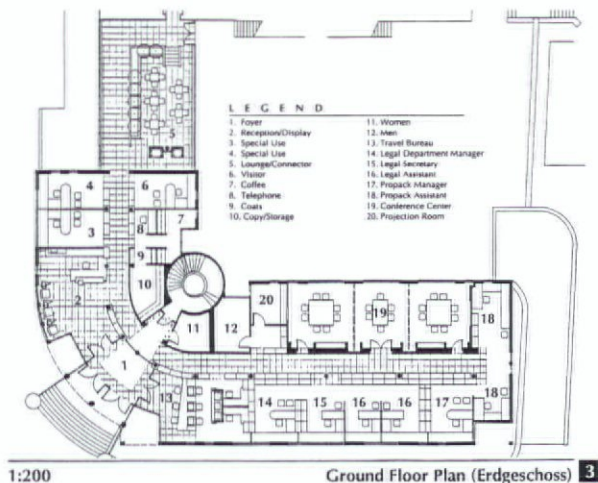
Accommodating the 42-person headquarters staff on four floors in the

villa and providing each employee an open, light, airy space with enough work surfaces, storage and support to work efficiently called for gutting the entire interior even while keeping the exterior intact. Unlike typical German office interiors, which tend to be territorial and isolated by department following little or no organizational strategy, the Benckiser villa renovation would support a carefully compiled program for interaction, integration, communication, decentralization and efficiency.

With the exception of four private offices for the highest ranking executives of the company, universally-sized, open plan work spaces are divided by glass partitions to maximize lighting and create an open feeling, though solid partitions are inserted between individual desks to promote privacy without encumbering the total space. A continuous shelf runs across the window wall to provide additional work surface and storage space without sacrificing square footage. In the conference area, a state-of-the-art video and teleconferencing center has been established to provide immediate access to Benckiser's other offices worldwide.

"We used every square inch of space," emphasizes Quantrell about the effort to fit all programmatic requirements into the tight space. In some instances, filing and storage units doubled up as walls. To further counteract the effects of limited space, the design firm chose an interior palette overwhelmingly favoring black/dark gray (in carpeting, seating and casegoods) and white (in walls, ceilings, lacquered millwork, marble flooring, storage units and casegoods) with bright blue accents. "The contrast created an airy, uplifting feeling," Quantrell reports. The neutral colors also satisfied Harf's directives that the design reflect a classic and timeless image.

As the project progressed with Benckiser still seeking acquisitions, however, it became obvious that the headquarters operations could not be solely contained in the existing villa, regardless of what space efficiencies Quantrell Mullins could squeeze out of the





building. To accommodate current and future growth, a two-story office building was erected adjacent to the villa and connected by a glass-enclosed passageway that doubles as a cafeteria where Benckiser employees can socialize, share meals and relax.

The new building, executed by a German firm, Architects Cooperative, in collaboration with Quantrell Mullins, houses various administrative and support services, plus the main reception area for Benckiser. (Visitors

offered somewhat more generous accommodations. All work stations were designed as built-ins, just as in the villa, creating the feeling of volume, consistency and unity.

"The headquarters has created a real sense of pride among employees," observes Harf. "It exudes organizational spirit, decentralization, egalitarianism and personal freedom, all of which help attract high quality employees." This global company, eager to continue its aggressive growth by breaking

building. Total staff size: 85. Wallcoverings: Carnegie. Paint: Duron, Sherwin Williams (German equivalent). Flooring: Pirelli. Lighting: Kurt Versen, Peerless, Artemide, Aurora, Selux, Lithonia, Alko, Lucifer, Norbert Belfer. Door hardware: Hewi. Window treatments: Mechoshade. Work stations: Custom. Work station seating: Herman Miller, Vitra, Klobber Connex, Steelcase, Kusch. Lounge seating: ICE Atelier International. Cafeteria, dining, auditorium seating: Airon. Other seating: Knoll, Bieffeplast, Atelier

## Most German offices are territorial by department grouping—but not here

of company executives can go directly to a smaller, dedicated reception area in the villa.) A new conference facility with state-of-the-art audio visual and communications capabilities was also put into place.

Once again, Quantrell Mullins was challenged to seamlessly link old with new. "Consistency was very important to Dr. Harf," says Quantrell. "He wanted the entire complex to be integrated." The designers therefore adopted the same interior planning and design criteria developed for the villa, though the proportions of the new building

into the American mass market for cosmetics, has prospered well under Harf's philosophy of decentralization and employee empowerment. Now its headquarters keeps step by supporting a progressive organizational structure that displays much more than just another pretty face. ☞

**Project Summary:** Joh. A. Benckiser GmbH

**Location:** Ludwigshafen, Germany. Total floor area: 40,000 sq ft. No of floors: 4 in Villa, 2 in new

International. Upholstery: Spinneybeck. Conference tables: Knoll. Cafeteria, dining, training tables: Custom. Other tables: Herman Miller, Knoll, Metro. Files: German fabricator. Architectural woodworking/cabinetmaking: German fabricator. Planters accessories: Architectural Supplements, Knoll. Signage: German fabricator. Client: Joh. A. Benckiser GmbH. Architect: Architect Geseuschft GmbH (new building). Interior designer: Quantrell Mullins & Associates Inc. Construction manager: Mr. Reinhard, project manager, Joh. A. Benckiser GmbH. Photographer: Jens Willebrand, Foto Design.



San Francisco conquered by amicable feline: Sanrio on Union Square uses a new, seismic structure and glass and aluminum facade (left) at 39 Stockton Street to attract customers despite a narrow (27-ft.) storefront and hot competition from such neighbors as F.A.O. Schwarz, Planet Hollywood and Virgin Megastore. Its two-story-high forecourt (opposite) houses a life-size fairytale "Castle" where Hello Kitty and other Sanrio characters cavort while a bi-plane soars overhead and an elliptical staircase takes customers upstairs.

# Hello, Kitty

Children aren't the only customers unwilling to break the spell of Hello Kitty at San Francisco's Sanrio on Union Square, designed by Patri-Burlage-Merker

By Roger Yee

Forget for a moment the ferocious *samurai* you saw glaring at you in Akira Kurosawa's *Ran* or the solemn *sararimen* you faced across the negotiating table. The truth is you can never be too cute or *kawaii* in Japan. Japanese of all ages respond warmly to cuteness in everyday life, and don't hesitate to listen to cute pop singers, plug in cute household appliances or dine in cute restaurants. Though being *kawaii* may never hold the same fascination for Americans, one top Japanese purveyor of cuteness has successfully introduced its products in the States. Sanrio, a \$1.2 billion, Tokyo-based company founded in 1960 by its president, Shintaro Tsuji, has over 3,000 U.S. retail outlets selling gifts and accessories, stationery and school supplies bearing the likenesses of such characters as Hello Kitty (the star of the cast), Keroppi (a frog), Pekkle (a duck), Pochaco (a dog), Pippo (a pig) and Little Twin Stars (twin sisters Kiki and Lala). One of the best vantage points to observe American children responding to Sanrio's merchandise is the company's new U.S. flagship store in San Francisco, Sanrio on Union

Square, designed by the architecture firm of Patri-Burlage-Merker (PBM).

Created by Japanese artist Yuko Sakiyama in 1975, Hello Kitty and her entourage of 50-60 characters (the number fluctuates) are no strangers to the Bay Area. Sanrio's initial U.S. home, a retail store at East Ridge Mall in San Jose that has doubled in size over the years to 1,200 sq. ft., dates back to 1976, and Sanrio has been doing business at San Francisco's Union Square over the last 15 years. The official reason for relocating from a tiny storefront directly on the Square to nearby 39 Stockton Street was an expiring lease. A more compelling reason was to build a U.S. showcase for a comprehensive display of the Sanrio line of some 11,000 stock keeping units (SKUs), considerably more than the typical retailer's inventory of 1,500-2,000 SKUs.

"The new store was planned from the start as a destination," says William Hensley, marketing manager for Sanrio, Inc., "not like our other company-owned stores, licensees or other retailers, where the merchandise is key." A major difference would be size. Enclosing nearly 7,000 sq. ft. of selling area,

39 Stockton Street would represent a significant increase over the company's 1,200-sq. ft. Sanrio Surprises and 2,000-sq. ft. Sanrio Gift Gates, and infinitely more space than independent retailers would devote to Sanrio boutiques. The other important difference would be ambiance. In Hensley's words, "The store had to make customers feel they had entered a fantasy world where they could relax and take all the time they wanted."

However, making a destination store out of the existing structure was no simple matter. Virtually all Sanrio-owned stores represent single-floor formats in shopping malls. By contrast, the Stockton Street building Sanrio would occupy as sole tenant has two floors and a basement with a 27 ft. x 130 ft. footprint, challenging the project team to create an environment capable of drawing customers into the 27-ft. wide storefront, through the 130-ft. long ground floor and up to the second floor. Its 20-ft. high, ground-floor ceiling would have to be kept open with a creative yet inexpensive design rather than enclosed with a suspended ceiling to keep room proportions in balance.



Themed zones lead customers deep into Sanrio's 130-ft.-long ground floor, and the "Village" of "houses" and casework with display fixtures and merchandise come right after the "Castle" (right). The layout is more spacious than those at most Sanrio owned or licensed stores to make the interior a destination where customers can take their unhurried time shopping.

Special casework and displays set the stage for a playful yet serene selling environment, which Sanrio favors over the more noisy and active settings used by the Walt Disney and Warner Brothers retail operations. A rainbow and pot of gold (opposite, left) mark the end of the "Village," and celestial shapes on the ground and in the air place us in the "Land of Shapes" (opposite, right).



Equally compelling for their own, obvious reasons were two major building-code issues: seismic codes and secondary egress. The existing structure of unreinforced masonry walls and wood floors needed a complete structural rehabilitation to meet seismic codes, positioning a steel moment framework into the shell for minimal loss of floor area. In addition, a required fire exit from the rear of the first and second floors had to be routed so as not to reduce the store's already narrow width.

PBM found that the best approach for turning the inherent liabilities of 39 Stockton Street into unique assets was to draw on both architecture and entertainment for inspiration. "Sanrio called for entertainment-oriented retailing," recalls Tom Harry, project designer for PBM. "We really had to let our imagination go to reach the kids." Consequently, PBM scrapped the existing street elevation in favor

of Sanrio's fairytale castle, and zoned the ground floor into three distinct areas with a frieze of lively visual motifs to urge customers deep inside.

Of course, Sanrio's success in an area populated by such immediate neighbors—and retail powerhouses—as FA.O. Schwarz, Ghiradelli Chocolate and Footlocker hinged on the ability to blend PBM's architectural forms with Sanrio's vivid imagery and products. The company took no chances in this regard. Whereas most Sanrio-owned installations involve only its vice president of real estate in securing a lease and fitting elements of a standard store design into whatever "box" is available, the company placed Hensley and store design manager Jane Sleppy (she has since left the company) in charge of overseeing the development of the Union Square store—and flew them to Tokyo to learn from its flagship store in the Ginza,

Together, Sanrio and PBM devised a three-part narrative sequence that begins when customers enter the courtyard of the twin turreted "Castle" brimming with Sanrio characters—Hello Kitty is seen flying in a toy biplane with Keroppi hanging on for dear life just below a *trompe l'oeil* ceiling—and proceed to a brightly illuminated fairytale "Village" of prop "houses" and casework filled with display fixtures and merchandise. Standing beside a rainbow that leaps across the store's width like a gateway before diving into a pot of gold, Hello Kitty beckons customers further into the "Land of Shapes," a starry night of miniature, three-dimensional celestial bodies and fiber-optic images of Sanrio characters in a darkened sky directly above "houses" shaped like circles, squares and stars that carry more fixtures and merchandise.

At the rear of the "Land of Shapes," customers take an escalator to the second floor,

## A life-size castle for kids and creatures—in downtown San Francisco?

of a convex-shaped, aluminum-and-glass facade to make the store visible to pedestrians far away, pulled back the second floor from the facade to open up a two-story-high forecourt that would compensate for the narrow storefront by featuring a life-size version

one of the city's most famous shopping and entertainment districts.

"We liked what we saw in Tokyo," Hensley admits. "All the same, Jane and I felt the Ginza design went over the top. We wanted a treat for the customer that was calm and uncrowded."

a well lit and more conventionally designed selling area. Then it's time to return to the ground floor by way of the elliptical staircase that spirals around the "Castle," and the cashwrap, which sits at the midpoint of the ground floor in the "Village." The result

is an all-encompassing environment that manages to be playful and serene at the same time, a combination that appears to exert a strong hold on customers young and not-so-young. (ADA code compliance is satisfied by an elevator at the entrance to the "Land of Shapes.")

Just how closely Sanrio, PBM and other members of the project team collaborated can be seen in the "Castle." "Perspective sketches and a 1/2-in. study model were all we gave the set fabricator," notes Harry. "The next thing we knew, he had constructed the whole thing, filling in details we had only suggested and breaking the structure into modules to be trucked to the site and assembled." As for the relaxing music of birds and bells that enlivens the "Castle" courtyard and suppresses street noise, Hensley wrote it himself.

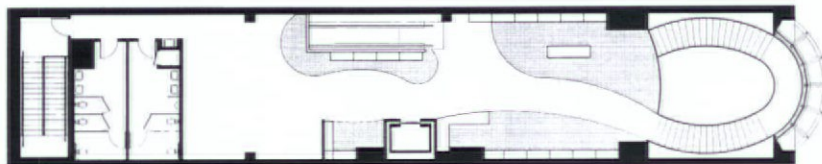
Have Hello Kitty's fans—typically girls age 8-13 but also including some primary school

boys and growing numbers of teenage girls who now consider Sanrio merchandise among their most prized accessories on the rave scene—followed her to the new location? Hensley reports that business is very good, despite or possibly with the arrival of two newcomers in the neighborhood, namely Planet Hollywood and Virgin Megastore. How could it be otherwise when your mascot is fond of making such declarations as, "You can never have too many friends"? Indeed, no cat has caught the tongue of Hello Kitty. ☺

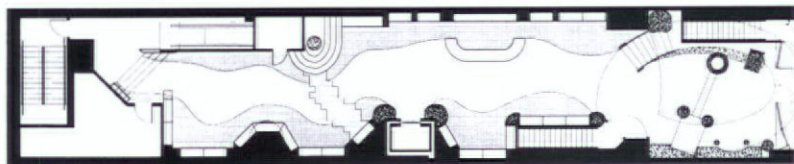
**Project Summary: Sanrio on Union Square**

**Location:** San Francisco, CA. **Total floor area:** 11,000 sq. ft. **No. of floors:** 2 plus basement. **Average floor size:** 3,500 sq. ft. **Ceramic tile:** American Olean. **Vinyl flooring:** Tarkett. **Ceiling:** USG Interiors, Ecolite.

**Lighting:** Capri, Day Bright, Lightolier. **Wall system, windows, window treatment, glass:** Kawneer. **Railings:** Romak Iron Works. **Door hardware:** McKinney, Schlage, Norton, Glynn Johnson, Pemko. **Architectural woodworking:** Plant Architectural Woodwork. **Signage:** Bromfield Electric Sign Co. **Elevators and escalators:** Schindler. **HVAC:** York, Penn Ventilator. **Fire safety:** Sloan Valve Co. **Plumbing fixtures:** Elkay, A.O. Smith, American Standard, Haws. **Client:** Sanrio, Inc. **Architect:** Patri-Burlage-Merker; Piero Patri, FAIA, principal; Kevin Dill, AIA, project director; Dean Randle, project architect; Tom Harry, Geoff Lin, project designers. **Structural engineer:** Culley Assoc. **Mechanical and electrical engineer:** Marion Ceratos & Tomasi. **General contractor:** Plant Construction Co. **Construction manager:** Mike Danska. **Casework:** Chris Fischer. **Castle/set:** Edward Martinez Fabrications. **Lighting designer:** Horton-Lees Lighting Design. **Original music:** Bill Hensley. **Photographer:** Russell Abraham.



Second Floor



Ground Floor



POD-K





## Ay Crayola!

A rainbow of style from Simpers + Haupt Associates Inc. has children showing their true colors at Thurgood Marshall Elementary School in Newark, Del.

By Holly Richmond

Thurgood Marshall Elementary School's design places all corridors on an axis with two learning pods per side and the multi-use rooms in the center. This arrangement creates bright corridors (opposite) where natural light enters from window walls and skylights. The crayon theme at the entrance canopy (above) is present everywhere, even the music room and teachers' lounges.

**D**uring morning announcements at Thurgood Marshall Elementary School in Newark, Del., students and staff get a daily dose of moral instruction from the school's celebrated mascot: "Crayon Kid says be nice to others, and others will be nice to you." It's clear no one is bold enough to ignore a life-size, walking, talking crayon. But don't be alarmed. It's only a student masquerading for a day. A glimpse inside the school's wonderland of primary colors reveals that everyone present at roll-call is thrilled and apparently living by the Golden Rule in the friendly yet practical facility designed by Wilmington, Del.-based Simpers + Haupt Associates Inc.

Thurgood Marshall was planned as a model school for the State of Delaware. From the original conception of the educational and architectural program, it was understood the new facility would break from tradition. At 61,900 sq. ft., the school currently

houses 780 students in grades K-3, and can accommodate up to 840, which is projected for next year.

Newark is a suburb of Wilmington located in the Christina School District, which serves a student population of 20,000. As one of the largest growth areas in the state, Christina has new business opportunities and residential development communities springing up at a prodigious rate. It became obvious in the early 1990s that the District's existing educational facilities would no longer be able to house the growing number of students.

Capes Riley, assistant superintendent and director of planning and facilities management for the District, was familiar with Simpers + Haupt's past educational facilities projects when he commissioned the firm for the job. "After establishing a committee of parents, teachers, community and Board of Education members, we conceived a program to present to the architects," he recalls.

"We knew exactly what we were looking for in the new elementary school, but could only express it in words. The architect understood our directives and translated them into an outstanding design."

In contrast to older schools typically designed with long, colorless, double-loaded corridors devoid of natural light, Thurgood Marshall incorporates color-coded learning pods arranged around common, shared spaces inclusive of the library, nurse's office, gymnasium/cafetorium and administrative offices. The gymnasium/cafetorium (and auditorium on occasion) constitutes one room divisible by a folding door so that one area can serve three

## Color, light and everything bright

purposes. "Our number one concern for the plan was room adjacency," explains Buck Simperts, principal in charge for Simperts + Haupt. "The administrative office had to be near the front door, and the nurse's office close to the gymnasium, with the library at the center."

This arrangement allows students in each classroom to travel equal distances to the multi-use areas. Simperts points out how small and young the students are. "For a kindergartner, a walk from the classroom to the cafeteria in a typical school can seem like a day-long hike," he explains. "We avoid this and ensure that time spent in the hallways is not scary or confusing with natural light and bright colors."

An additional schematic concern was that community members be able to reach the school's common spaces without walking through the teaching areas. Since the building is set on an axis with two pods on each side, the hallway from the front entrance to the common rooms acts like a service corridor, and visitors can use it without causing any disruption to students, teachers or administrative staff. The main corridor also creates a smooth transition

from outside to inside, with natural light entering from window walls and skylights.

Although the natural light is enjoyable, it's not what students and visitors notice first when they arrive. Thurgood Marshall's design is founded on providing quality educational opportunities in a fun environment, and the architect has made it nearly impossible to overlook the facility's light-hearted spirit through the use of the crayon as a design motif. What better way to cross the gateway of learning than via an entrance supported by six larger-than-life crayons as icons of childhood self-expression? Furthermore, the brick exterior, individual windows and

pitched roof on the entrance canopy give the school a comfortable, residential feeling.

Once inside, students find the school is easy to navigate. Inlaid in the mostly white floor tiles are colored tiles that correspond to each grade pod's color so that K=orange, first grade=blue, second grade=green, and third grade=red. Also, each pod's color coordinates with the interior furnishings, so students sit in chairs and work at tables that are as bright as the crayons themselves. The four grade pods have nine classrooms each holding some 26 students per classroom, as well as one larger TAM Room (Team Approach to Mastery) for learning disabled students, and a teachers' meeting room. Classrooms are naturally lighted, of course—but not too much. "Since the sun can make the rooms too hot," Simperts states, "we developed sunscreens so teachers can leave their blinds open throughout the day."

Karol Powers-Case, principal of Thurgood Marshall, says the school's 45 teachers are pleased with their classrooms' playful yet functional design. Each classroom has four computers, a television and VCR, and every teacher

Although there are nine classrooms in each grade pod with approximately 26 students per room, teachers and children enjoy a sense of intimacy in their comfortable and technically equipped space (below, left). The gymnasium/cafetorium (below, right) are separated by a folding door that allows this unified, vibrant area to serve three distinct purposes.

The architect Simperts + Haupt carefully considered the students' young age and small size when designing the corridors, and placed window walls at their eye-level (opposite, left). In addition, each learning pod is located at an equal distance from the multi-use rooms, including the library (opposite, right), so not even the tiniest foot will weary on the way to story hour.





has a laptop PC to take home in the evenings—a big plus for preparing the next day's lesson. The school's staff is a friendly bunch that rarely misses a chance to interact for business or pleasure. "When the teachers get together for work purposes, they typically meet in the conference room in their own grade pod," reports Powers-Case. "But when they want to socialize they go to the large lounge located near the library. There are copiers and phones there too, so they can work."

Everyone who works at Thurgood Marshall is thrilled with the community support the school has received since opening its doors just over a year ago. "I am proud of my staff and the amiable, learning-friendly culture they have created so quickly," says Powers-Case. "Even though we are a new school without roots in a large district, you can feel the sense of community and family everyday." The school also has several interns from the University of Delaware and an extensive parent volunteer program.

Apparently the students have an even more animated way of expressing their approval. Assistant superintendent Riley vividly remembers the scene on the school's opening day. "The morning was truly incredible because it was obvious the students really wanted to be there," he states. "You could see this in their wide, bright eyes, and by the fact that several of them ran up and gave the crayons a big hug."

Whether or not the crayons were responsible for the joyous demonstration is beside the point. How often does a facility induce such a display of affection for design as seen in the children of Thurgood Marshall? The hugs themselves are surely creativity and self-expression at its finest. ☺

**Project Summary: Thurgood Marshall Elementary School**

**Location:** Newark, DE. **Total floor area:** 61,900 sq. ft. **No. of floors:** 1. **Total staff size:** 75. **Student capacity:** 840. **Cost/sq. ft.:** \$75.70. **Paint:** Glidden. **Laminate:** Wilsonart. **Dry wall:** U.S. Gypsum. **Masonry:** Fizzano

**Brothers Concrete Products. Flooring:** Kentile (vinyl), American Olean (ceramic tile). **Ceiling:** Armstrong. **Lighting:** Prescolite, Linear Lighting, Hubbell, ISI. **Doors:** Eggers Wood Doors. **Door hardware:** McKinney, Rockwood, Sargent, Telkee, Lori Lock, National Guard. **Windows:** Norcor, Kawneer. **Students' and teachers' desks:** Virco. **Teachers' seating:** Stout School Furniture. **Administrative desks:** Virco, HON. **Administrative seating:** HON. **Lounge and conference seating:** Jasper. **Cafeteria seating:** Virco. **Upholstery:** Maharam, Knoll. **Conference tables:** HON. **Cafeteria tables:** Kl. **Library tables:** Virco, Stout School Furniture. **Other tables:** Jasper. **Shelving and files:** Texwood, Lyon Metal, HON. **Cabinetmaking:** Southside Manufacturing. **HVAC:** Trane, Penn Ventilator. **Fire safety:** Fire Control Instruments. **Building management system:** Rauland. **Plumbing fixtures:** Kohler. **Client:** Christina School District. **Architect/interior designer:** Simpers+Haupt Assoc. **Structural engineer:** Long, Tann and D'Onofrio. **Mechanical/electrical engineer:** Carew Associates. **General contractor:** Minker Construction. **Photographer:** Image Source, John Jenkins.

- |   |                             |   |                |    |           |
|---|-----------------------------|---|----------------|----|-----------|
| K | KINDERGARTEN                | 4 | ADMINISTRATION | 8  | KITCHEN   |
| 1 | FIRST GRADE GROUP LEARNING  | 5 | LIBRARY        | 9  | CLASSROOM |
| 2 | SECOND GRADE GROUP LEARNING | 6 | CAFETERIA      | 10 | ART       |
| 3 | THIRD GRADE GROUP LEARNING  | 7 | GYMNASIUM      | 11 | MUSIC     |



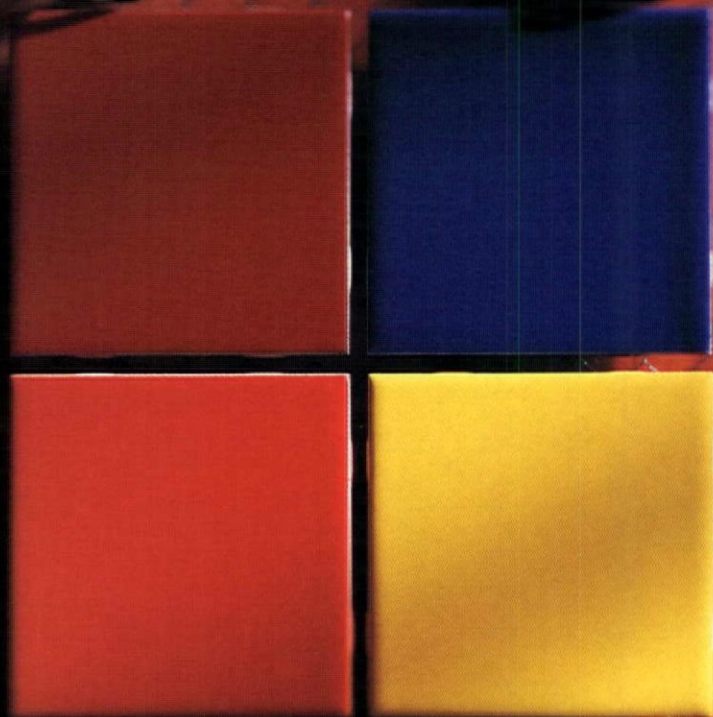
**FLOOR PLAN**



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# Just Like Mother Never Served

When America eats out in the 1990s, the decor is increasingly on the menu with the fare as competition in the food service industry heats up



Howdy, pardner: Denver's Cadillac Ranch (above) may not be just one person's Wild West, but the striking restaurant by Semple Brown Roberts has something for everyone. Photography by Andrew Kramer.

When Americans ask "What's for dinner?" in the 1990s, they often mean "Where is dinner?" With projected total sales for 1996 set at \$312.9 billion, the food service industry finds that its products and services are so much a part of the American way of life that the 25% of the household food dollar spent away from home in 1955 rose to 44% in 1993, and more than half the adults in a 1995 National Restaurant Association (NRA) consumer survey indicated that eating out is "no longer a big deal" but instead a cherished routine. Americans of all income groups dining out in 1996 should help lift food service total sales by an inflation-adjusted 2.4%, in step with a gain in real disposable income of 2.4%. Their patronage bears witness to the need of households to accomplish more chores in less time, and the ability of food service operators to offer good food at affordable prices in attractive settings increasingly produced by architects and interior designers.

One of the most fascinating food service trends today was highlighted in a 1995 NRA study, *Dinner Decision-Making Qualitative Research*, which dramatized how traditional notions about dinner are fading. When is dinner served? Who shares the meal? Where will everyone gather? What kinds of foods will be served? Increasingly, Americans voice multi-ethnic, multi-cultural and multi-income replies that represent both a challenge for the industry, since one menu no longer fits all, and an opportunity, since new opportunities keep the marketplace competitive.

So "lunch hour" no longer prompts everybody to set aside their activities at 12 noon to head to the same restaurant, cafeteria or canteen. There's no doubt what the midday meal means to nearly half of all Americans: fast food consumed in "limited-service" restaurants, which the NRA believes will account for \$100.2 billion or 47.8% of eating-place sales in 1996, a robust 4.2% real jump over 1995. Singles and families with children especially appreciate the value and convenience fast food offers.

On the other hand, many customers will go to chains like Boston Market to buy bundled "value meals" that are not ethnic at all—looking and tasting suspiciously like what Mother served if she looked like Jane Wyatt in *Father Knows Best*—for consumption at home or almost anywhere else. Led by such giants as McDonald's, the fast food business is successfully setting up shop in such nontraditional sites as mall food courts, universities, business centers, sports arenas and general retail or discount stores such as Wal-Marts, while improving the ability to make prompt off-premises deliveries.

Yet the full-service sector of the industry is not resting on its laurels either, with total sales forecast by the NRA to reach \$100.0 billion in 1996 for a 2.0% real increase over 1995 or 47.7% of total eating-place sales. Restaurateurs are making a strong effort to strengthen the sense of value received by their customers in the face of more sophisticated rivals. In a sense, they are the victims of their own ambitions. By steadily enhancing the restaurant-going experience, restaurateurs have conditioned customers to demand more. In fact, higher-priced establishments have no choice but to retain designers to meet the expectations of their customers.

In many respects, of course, restaurateurs face the same problems as fast food operators. They must satisfy value-conscious customers, for example, with moderate prices, special promotions and "child-friendly" amenities such as children's menus and entertainment activities. They must hire courteous employees from today's small labor pool of 16-to-24-year-olds, who must be well trained to use the information systems in restaurants now. They must offer a balanced fare that includes simpler, healthier dishes along with exotic, rich food to assure a health-conscious if ambivalent public.

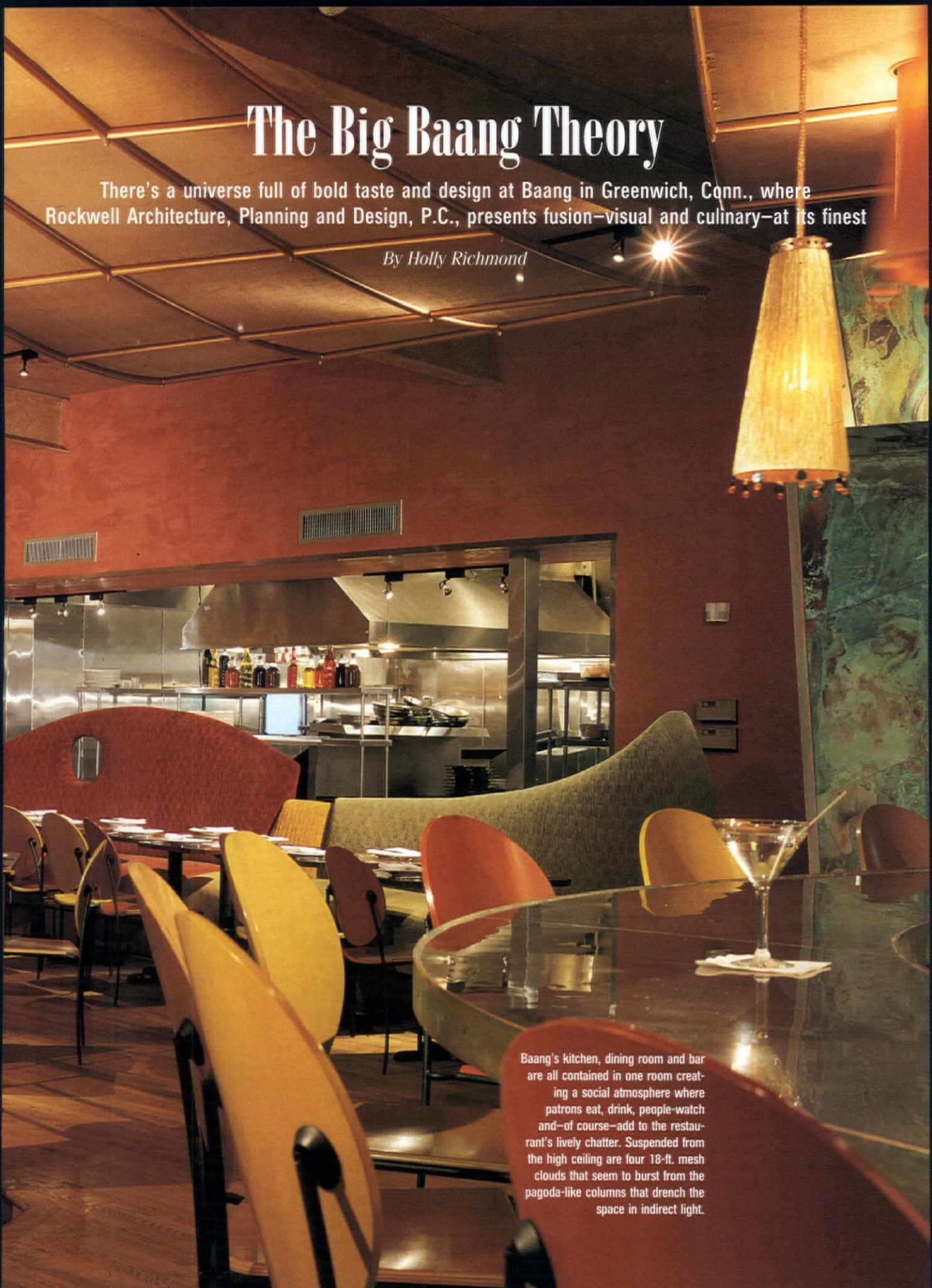
And the search for winning interior designs goes unabated. Restaurateurs cannot neglect their dining rooms when they hear that 44% of adults in a 1995 NRA survey liked "stimulating" and "active" interiors. Entertainment-style venues at such chains as the Hard Rock Cafe, Dave & Buster's and the Rainforest Cafe may be stressing environment over food more than most full-service restaurant customers will accept, but their appeal to young adults and families with school age children is undeniable. Satisfying the 1990s restaurant customer calls for the best ideas of architects, interior designers and clients alike, and the projects on the following pages hint at the limitless possibilities of "Where is dinner?" ☛



# The Big Baang Theory

There's a universe full of bold taste and design at Baang in Greenwich, Conn., where Rockwell Architecture, Planning and Design, P.C., presents fusion—visual and culinary—at its finest

*By Holly Richmond*



Baang's kitchen, dining room and bar are all contained in one room creating a social atmosphere where patrons eat, drink, people-watch and—of course—add to the restaurant's lively chatter. Suspended from the high ceiling are four 18-ft. mesh clouds that seem to burst from the pagoda-like columns that drench the space in indirect light.

The custom-designed maître d'hotel stand at Baang playfully mimics both the color and shape of ingredients from Chinatown with its red pepper hue and lentil-like cut-out detail (right).



**C**osmology, the study of the origin and structure of the universe, has been practiced since the dawn of time, but precisely how time dawned is still a matter of considerable contention. One particular school of thought took root in 1927 when Georges Lemaitre, a Belgian physicist and Einstein proselyte, stated that galaxies are fragments ejected by the explosion of primeval atoms, resulting in the expansion of the universe. This concept was further developed in 1948 by American physicist George Gamow, who believed that the extremely high temperature and density of the universe fused subatomic particles into elements and ultimately into stars and planets, a postulate now referred to as the Big Bang Theory. While not as astonishing or controversial as the creation of the universe, a fanciful cafe and bar designed by Rockwell Architecture, Planning and Design, P.C., is giving the citizens of Greenwich, Conn., a big Baang of their own.

Baang's design does indeed embody various singular forces in an intriguing demonstration of fusion in the visual and culinary arts. What better architect to pull together these seemingly boundless charges than David Rockwell, president of the New York-based firm that bears his name? Known for his expertise in entertainment architecture, Rockwell brought to Baang the same visually stimulating elements that patrons have come to expect in his other projects, such as restaurant interiors as Nobu, Monkey Bar, the newly-opened Official All Star Cafe and nearly all the internationally successful Planet Hollywood theme eateries.

Transforming a non-descript, 4,500-sq.-ft., former fast-food restaurant into a bar and cafe that evokes New York's trendy Soho district yet blends with the Greenwich lifestyle was no random happening, to be sure. Baang required a major infusion of ideas from both the architect and clients Brian and Angelo DeCaro, who also own Splash in Westport, Conn. As David Rockwell asserts, "The aspect that makes a restaurant special and memorable is the relationship between food and design. So we began the design process in unison with the menu, where food texture and color acted as inspiration."

The owners took a bold step early in the project by deciding that Baang should look and feel entirely different from the surrounding area's traditional, Yankee-style restaurants. Rather, the bar and cafe, whose name in Chinese means to bind or tie together, features a blend of French and Asian fare that nouveau restaurateurs now tout as fusion cuisine, and its design is unequivocally contemporary. Taking a cue from such menu items as seared tuna, shrimp dumplings, citrus noodles and crispy spinach, the design team headed even further south in Manhattan than Soho to Chinatown, where members scoured markets for the space's interior materials and furnishings palette. Alice Yiu, director of interiors at Rockwell and senior associate-in-charge, recalls days spent seeing and touching everything from chili powder to vegetable seeds. "The red-colored walls are inspired by both red pepper and persimmons," says Yiu, "and the

yellow walls by ginger root and curry powder, with other accents taken from citrus fruits, saffron and sage."

The designers also studied the shapes of the food (for example, round spices and oblong lentils) and cultural artifacts to quote them throughout the restaurant's design. Yiu points to colored discs randomly placed Mondrian-style on railings, a round, cut-out detail in the banquettes (which are fashioned after the distinctive mountains of Guilin, China), and 18-ft. long, copper mesh "clouds" resting atop four oxidized copper poles inspired by pagodas and woks. Rockwell was initially concerned that the extensive use of metal coupled with the exposed kitchen would be too cold to suit the surrounding bar and cafe. However, by coordinating the rich colors with oxidized copper rather than stainless steel, the designers let the space retain its warmth. This is particularly evident in the oxidized, hand-crafted copper railing running along the wooden platform that elevates the bar and a large portion of the dining room.

The open kitchen, dining room and bar are all contained in one high-ceilinged room that creates a lively, social atmosphere where patrons are encouraged to people-watch and gossip while they eat and drink, making Baang quite unusual in the staid Greenwich scene. Jody Pennette, director of operations for Baang and Splash, says Baang is not a place to come for an intimate, quiet evening. On the other



hand, if fun and fantastic cuisine served family-style is in order, Baang fills the bill.

"I grew up in Greenwich, and this design contradicts the local restaurants I know," Pennette remarks. "But the community was obviously ready for it. With everything in one big room, people never feel like they are missing the party." Since Baang only takes reservations for large groups, patrons can expect to wait at the bar on a busy night (which means nearly every night), which builds up excitement for the meal.

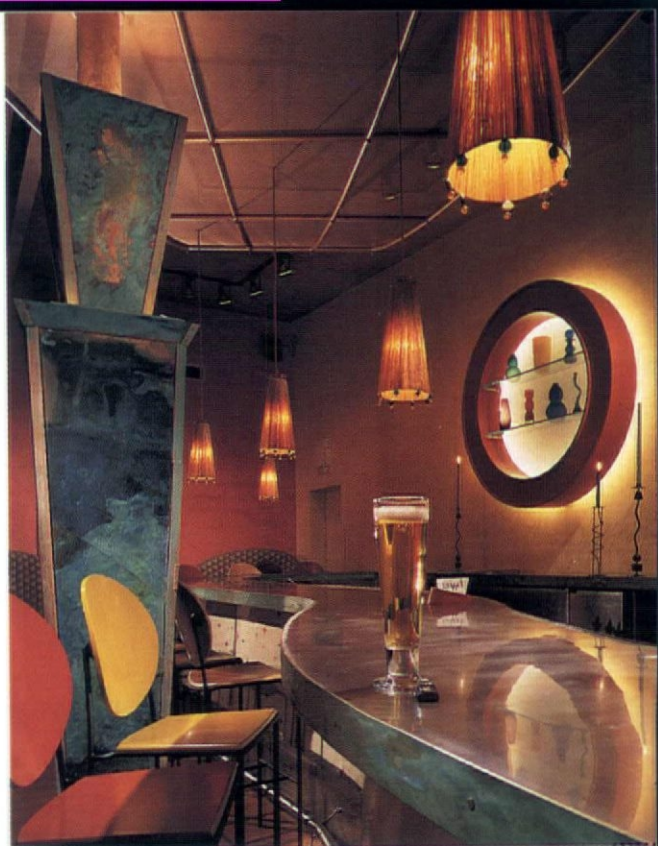
With a jovial crowd at hand, it is easy to understand why many people come to Baang just to unwind at the bar. What makes the bar a real hit, interestingly enough, is its curvaceous zinc top and authentic 1950s linoleum front. Pennette observes that the linoleum was Rockwell's final touch to the design, "like the cherry on an ice cream sundae." People like it because it is just funky enough to remove any seriousness, and to assure that they are in for an amusing evening. That the revolving door is an antique, circa 1945 from a Woolworth 5 & 10 in Manhattan, is just as deliberate.

While the decor and food fuse in the style of the big bang, the lighting creates an understated, yet powerful presence. Using existing steel columns, Rockwell designed a series of sconces that project light up in a telescope-

lunchtime crowd of 50-60, not to mention a weekday dinner crowd of 175-225 and a maximum of 250 for weekend dinners. "People enjoy trying the fusion cuisine, which is a bit radical for Greenwich," adds Moore, "though they usually have some questions when ordering. But my staff and I are determined to make sure they leave satisfied."

Another difference patrons experience is the time of year when they visit. In warmer weather, the front facade's 12-ft., zinc-covered hangar door slides back, connecting the restaurant to the patio and creating a sidewalk cafe effect. Yet no matter where people sit to eat, drink or people-watch, Rockwell is proud of the energy that the entire space emanates. "You never know how everything will work out," he reveals. "You can provide good design and excellent food, but the rest is left up to the people who use it."

Baang's staff and patrons must be brimming with positive ions (and this is not a the-



Focus Lighting. Revolving door: Irreplaceable Artifacts. Bar top, railings and columns: Studio 40. Dining chairs: Dakota Jackson. Lounge/cocktail seating: Custom design by Munrod.

## Linoleum that graces a bar like the "cherry on an ice cream sundae"

like manner to give the space its characteristic glow that patrons appreciate. "The lighting makes the restaurant magic in the evenings," notes Vince Moore, Baang's general manager, "as does having a room full of people."

Moore goes on to explain that while the lunch and dinner menus are basically the same, patrons will nevertheless have a different experience depending on the time of day they arrive. Baang initially planned to serve lunch three days a week. With business booming, however, it now serves a daily

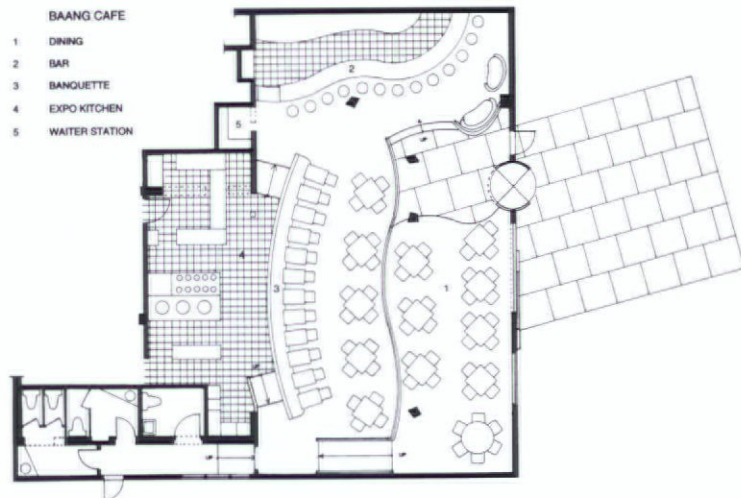
ory to be challenged) because they all seem to come, go, and come again with a bang that can be heard—at least from one side of Greenwich to the other. ☺

### Project Summary: Baang

**Location:** Greenwich, CT. **Total floor area:** 4,500 sq. ft. **No. of floors:** 1. **Total staff size:** 20. **Wallcovering:** Visions in Plaster. **Paint:** Surfacing Arts. **Carpet/carpet tile:** Patterson, Flynn, Martin. **Ceiling:** Surfacing Arts. **Lighting:**

**Banquette/built-in seating:** Munrod. **Upholstery:** Jack Lenor Larsen. **Dining tables:** Lunstead. **Architectural woodworking and cabinetmaking:** John Savitieri. **Signage:** Studio 40. **Client/owner:** Brian DeCaro, Angelo DeCaro. **Architect:** Rockwell Architecture. **Planning and Design:** David Rockwell, David Jimenez, Alice Yiu, Eve Lynn Schoentein, Ger Lambert, design team. **Structural engineer:** Home Care Industries. **Director of operations:** Jody Pennette. **Lighting designer:** Focus Lighting. **Photographer:** Paul Warchol.

The bar area (above) also incorporates a rich material palette. With its curvaceous zinc top and 1950s linoleum front, it's an inviting place to relax with a drink before a fun-filled, fusion dinner.





# The Elephantine Effect

Refining the tactics of a triumphant general, Hannibal's charges into the Washington, D.C. coffee market—and Core Architects guarantees that customers will never forget

By Holly Richmond

Exposed ceiling beams and existing, age-cracked concrete floors are in keeping with Hannibal's New York raw edge context (opposite), while the window bar seating, small tables and artwork impart the feeling of an intimate Parisian café (below). Patrons may also sense a bit of California in the clean, white-washed walls and hip cuisine like biscotti and gourmet salads.

**M**ore than 2,000 years have passed since Hannibal (247-183 B.C.) led his armies carried by elephants from the ancient North African city of Carthage to the gates of Rome, where he surprised and conquered the city. Though impressed with Hannibal's prize, Carthaginian philosopher Mararbal of Barca noted, "You know how to win a victory, Hannibal, but not how to use it." The passage of time has brought new challenges to the art of war and strategies by which to meet them, and Farid Ghadry, president and CEO of the McLean, Va.-based Hannibal's Coffee Company, has burst full-force into the coffee market. Unlike the legendary general, however, Ghadry knows how to capitalize on success, by using his passion for the business, smart marketing and good design from Washington, D.C.-based Core Architects.

Yet Ghadry was so moved by Hannibal's historic account that he named his company for the conqueror and chose the African elephant as its logo. "I like to think that the business draws from Hannibal's mastery of war, and allies that with a successful invasion of the coffee market," he chuckles. "Hannibal is also a memorable name, and I definitely did not want to call my company 'Java' or 'Coffee' something." So his coffee shops would be as unforgettable as their origination (yes, it's true: elephants never forget). Ghadry chose Core, whose clientele in the coffee "grind" includes Dean & DeLuca and The Coffee Company.

Hannibal's was created in 1993 to market, sell and serve high quality, fresh roasted gourmet coffee through retail outlets in Washington, D.C., and suburban metropolitan areas in Maryland and Virginia. To take





The coffee bar (above) is of course the main attraction at Hannibal's, where customers get their daily fix of caffeine, or for the health-conscious, herbal tea and mineral water. The bar's cherry wood complements and warms the metal and glass featured in each store's kit-of-parts design.

Core Architects carefully maintains the qualities of each location's existing space, yet designs it with a feeling of textures to draw in the consumer to relax as if at home, alone or with friends. Comfortable lounge seating (opposite, left) and magazine racks (opposite, right) make a cup of coffee even more enjoyable.

advantage of the opportunities that currently exist for expanding coffee retail establishments, risky as they are, Hannibal's has created its own, distinct coffee house concept. What makes Hannibal's stand out from Starbucks, its biggest competitor, and other coffee shops? It's all in the blend—coffee beans and design, that is.

Coffee beans for Hannibal's arrive from all corners of the globe by way of M.E. Swing, a third-generation coffee importer established in 1896. The blends range from Hawaiian Kona to Indonesia Gayo Mountain, and Hannibal's Espresso Blend was recently voted "Best in Washington" by 30 coffee store managers. Furthering the sense of competition, Hannibal's has coined a slogan that appears on business cards and carry-out cups: "Hannibal's Coffee... Roasted, Not Burned." (Ghadry maintains that the Seattle-based Starbucks overroasts its bean, which may appeal to West Coast tastes, whereas East Coast drinkers prefer a smoother blend.)

## How to get that comfortable, linger-friendly feeling

The same attention to detail shows up inside each Hannibal's store. An avid traveler who has lived all over the world, Ghadry enjoys working with Core to include design elements from his favorite destinations, namely New York's Soho district, Paris and California, in his stores. The pro-

TOTYPE store, located on Connecticut Avenue, a few blocks south of Dupont Circle in the heart of Washington, is a perfect example of Hannibal's eclectic design.

A diverse clientele—over 500 customers daily—is attracted to this location, ranging from the business crowd in the morning that accounts for over 50% of the business before 10:00 a.m., to the local residents who arrive in the afternoon and evening. Peter Hapstak III, principal architect of Core, recalls that it seemed difficult at first to incorporate Ghadry's geographically specific design concepts in a single, 1,100-sq. ft. space. "We agreed it was most important to create a comfortable, linger-friendly atmosphere," he reports. "By featuring materials that impart New York's arty raw edge, California's avant-garde presence and the coziness of a Parisian café, we're confident Hannibal's has something to offer everyone."

The building that houses the prototype store was built in the late 1960s and was quite run-down prior to renovation. Core entirely gutted the space, adding new electrical, mechanical and plumbing service, but left the existing, age-induced cracks in the concrete floor to give Hannibal's a lived-in, industrial feel. Overall, the materials used are simple and serve as complements to one another, including metal to wood, wood to glass and glass to concrete. "The space lent itself to a New York theme," Hapstak comments, "but we turned to warm woods for a European café element, and metal and glass for that California cutting-edge."

From the start, client and architect were confident the Dupont Circle store was only a beginning. They were right, since Hannibal's now has 11 stores in the Washington area. No two stores look alike or, as Hapstak says, "cookie-cutterish," but their premise is always the same: Offer the finest gourmet coffee and tea, along with fresh baked goods, sandwiches and related condiments. Each Hannibal's is typically located in a real estate setting good for impulse or destination retail business, and its size varies between 800-1,400 sq. ft. with a seating capacity of 25-45.

To meet the interior specifications for each location, Core developed a kit of parts with guidelines to follow throughout the design process, so that each space's configuration and geographic location defines exceptions to the rules. For example, the Hannibal's at University of Maryland in College Park, Md., features bench seating as well as individual tables and chairs, along with adequate shelf space for

books to keep them out of the way, safe and dry from an accidental runaway café latté. Elements present in each store include window bar seating, a corner designated for lounge seating with comfortable couches, chairs and several magazine racks, a wood and metal coffee bar and numerous small wood tables.



One truly unique aspect of Hannibal's that lends itself to the intimate feeling of a Parisian café is the walls, which showcase the artwork of local talent. Not only does this foster a pleasant ambiance, it is also a way for Hannibal's to take part in the neighborhood's cultural life. "The coffee business is risky," admits Ghadry. "Anyone can buy a cappuccino/espreso maker and sell coffee. What makes a business successful is the ability to adapt to new ideas and trends." He feels that the best way to show customers that Hannibal's is not a fleeting fancy is to engage the local community in such ventures as the art exhibitions and to support such civic groups as MADD (Mothers Against Drunk Driving).

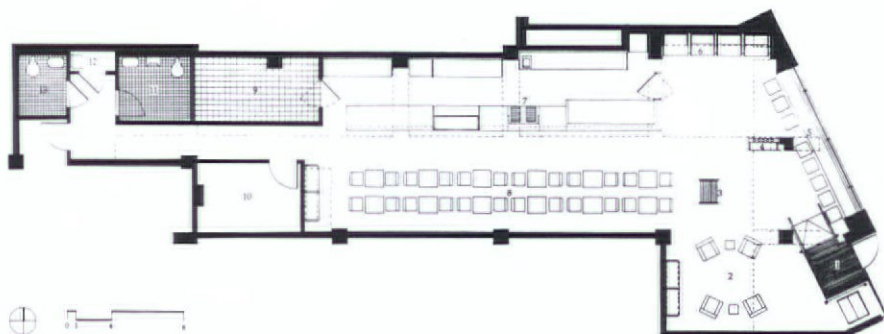
Customers appear to appreciate this recognition as well as each store's welcoming design, so Ghadry is once again making good use of his success. In October 1995, Hannibal's acquired Brothers Gourmet Coffees Inc. of Boca Raton, Fla., and is set to open 39 new locations across the country by year's end. So while the legendary Hannibal may not have been a true measure of lasting success, Hannibal's has discovered its own route—and perhaps borrowed from another historic elephantine figure (*Horton Hatches The Egg*, by Dr. Seuss, 1940) who declared, more than a half century ago, "I meant what I said and I said what I meant. An elephant's faithful one hundred percent!" ☺

#### Project Summary: Hannibal's

**Location:** Washington, DC. **Total floor area:** 1,100 sq. ft. **No. of floors:** 1. **Total seating capacity by tables:** 30. **Cost/sq. ft.:** \$100. **Paint:** Benjamin Moore. **Laminate:** Formica. **Lighting:** Lightolier, Flos. **Railings, screens and grill work:** Enterprise Woodcraft & Design. **Dining seating and tables:** Bob Josten. **Architectural woodworking and cabinet-making:** Enterprise Woodcraft & Design. **Client:** Farid Ghadry for Hannibal's Coffee Company. **Architect:** Core Architects. **Mechanical and electrical engineer:** Face Associates. **General contractor:** Herman Stewart Construction. **Lighting designer:** Coventry Lighting. **Food service consultant:** Next Step Design. **Photographer:** Michael Moran.

#### LEGEND

- 1 ENTRY VESTIBULE
- 2 SOFT SEATING
- 3 MAGAZINE RACK
- 4 CONDIMENT STAND
- 5 WINDOW BAR
- 6 BEAN AND TEA DISPLAY
- 7 COFFEE BAR
- 8 TABLE SEATING
- 9 PREP AREA
- 10 STORAGE
- 11 MEN'S RESTROOM
- 12 JANITOR'S CLOSET
- 13 WOMEN'S RESTROOM



# Spurs to the Metal

It all makes sense at Denver's hottest place for steak, Cadillac Ranch, designed by Semple Brown Roberts, where Billy the Kid collides with J. R. Ewing

By Amy Milshtein

THE SUN WILL SET

OUT IN THE WEST

WHERE FOLKS HAVE ALWAYS

KNOWN WHAT'S BEST

Durmanave

Yuppie-T-Oh!: Cadillac Ranch in Denver's Historic Larimer Square might give John Wayne the heebie jeebies but Troy Aikman would feel right at home hunkered down in that banquette in front of an enormous steak. An intelligent and fun mix of icons turns the Ranch into anything but a cowboy bar in the design by Semple Brown Roberts.



**C**an anyone define today's American West? Is it wagon trains, riding the plains and shoot-outs at the OK Corral? Or is it black gold, mirrored skyscrapers and Cowboys with fists full of Superbowl rings? The answer is yes and yes, as the icons, myths and truths of the land west of the Mississippi prove as varied as the topography. One restaurant, Cadillac Ranch in Denver, designed by the architecture firm of Semple Brown Roberts, distills all these facets into an eating experience that stresses fun above all.

The restaurant sits in Historic Larimer Square, Denver's oldest block, with a colorful history of its own. First found in 1858 by a party of Georgians panning for gold, they named the settlement St. Charles and set off back to Leavenworth, Kan., to register their claim. Meanwhile, General William Larimer arrived in St. Charles, liked what he saw and "jumped the claim" by having his men register the settlement first under the name Denver City.

Much has happened to the Square since its larcenous beginnings, including settlement and expansion by entrepreneurs hoping to supply local gold miners, a leveling fire in 1863 and subsequent building code requiring brick, the 1893 depression, post-World War II decline into skid row and placement on the National Register of Historic Places in 1973 followed by urban renewal.

Currently, Larimer Square is owned by the Larimer Group, which leases and operates restaurants, retail and office space. "The Square definitely benefits from local ownership," states Randy Rutherford of the Larimer Group. With a finger on the pulse of Denver, the Group operates four fun-filled, themed eateries in the city's biggest tourist district.

The Group's holdings resemble a diverse menu, offering a brew pub, Italian, Mexican (the Mexicali Cafe featured in the January 1994 issue of *Contract Design*) and steak restaurants. Semple Brown Roberts designed all four for Larimer Group, enabling client and designer to achieve a symbiosis that produces successful, enduring interiors. Of course, when the work involves a landmark, other parties enter the picture.

"Various historic boards watched this project closely," reports Sara Semple Brown, a principal of Semple Brown Roberts. Officials were particularly interested in this project because the Cadillac Ranch spans two buildings, one historic and one newly constructed to hold the restaurant. Designing this building to please the Board proved challenging. "They didn't want a period piece," recalls Semple Brown. "The building had to relate to the Square in 1990s, not 1890s, terms."

Semple Brown blended contemporary details and materials with historic proportion and scale to achieve the goal. Like the rest of the Square, signage for Cadillac Ranch remains simple. The interior, however, is anything but.



Together client and architect tweaked the predictable to create a place where Troy Aikman would be more comfortable than John Wayne. "We approached the design with a concept of an urban West," remembers Rutherford. "Instead of riding a horse with cattle in the background and a five-shooter on the hip, we envisioned a patron who drives a Cadillac convertible with a Rolex on the wrist and with oil wells in the background."

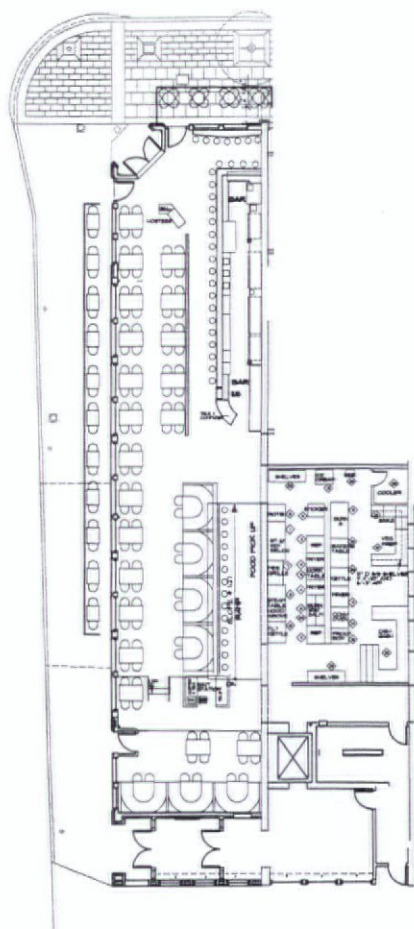
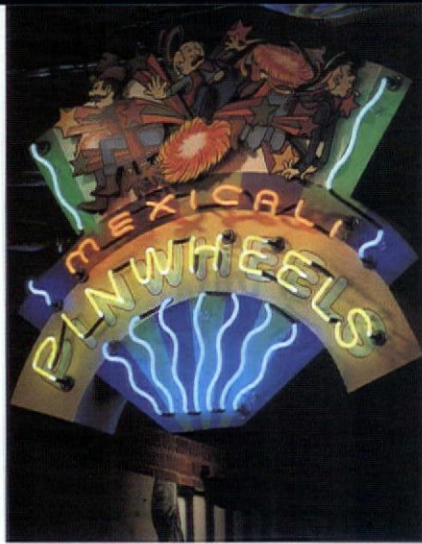
The result proves more retro 1950s than historic 1850s, as Semple Brown has mixed the obvious with the unexpected. Boots and steering wheels share space, saddles line a wall where the nose of a 1950s Cadillac protrudes and ironwork intertwines with neon. The architect has enhanced the "Route 66" feel by hanging a Burma Shave series of signs above the bar.

(One element is actually more French Impressionist than American West. "The banquette fabric is called 'Matisse,'" Semple Brown admits. "The colors and shapes work better than a wagon wheel or horseshoe print would.")

In her design, Semple Brown has kept the diner in mind. Locals, business people from the nearby convention center, theatergoers and vacationing John and Jane Public all visit the restaurant. The design speaks to all clearly.

The new West pays homage to the old as Cadillac Ranch's exterior (above) pays homage to its historic surroundings without becoming a parody. "The historic board didn't want 'Ye Olde Cadillac Ranch' and neither did we," remembers Sarah Semple Brown of Semple Brown Roberts.





Another feature patrons appreciate is that Cadillac Ranch offers them many venues from which to enjoy their steak. The second floor patio overlooks the Rocky Mountains, while the James Dean room is available for private parties. The CD jukebox features all kinds of music—as long as it's country—including Patsy Cline and Garth Brooks.

An average lunch at the Ranch runs \$11 while dinner comes in at \$25. But in addition to enjoying a good, reasonably priced meal, people come to the Cadillac Ranch and the other Larimer Square properties to have fun. Evidently management is rising to this challenge, since this restaurant has been running for three years with no plans to change the concept—and the other restaurants also remain successful.

What is Rutherford's secret? "Concept development is driven by two factors," he says, "working with a given space, and creating an environment that enhances the product." The team of Larimer Group and Semple Brown Roberts seems to have mastered that combination.

Look out Hard Rock Cafe. That sound of pounding hooves you hear—or is it Cadillac tires at 90 mph on Route 66?—is coming from the West. 🐾

#### Project Summary: Cadillac Ranch

**Location:** Denver, CO. **Total floor area:** 6,000 sq. ft. **No. of floors:** 2. **Average floor size:** 3,000 sq. ft. **Total capacity:** 255 guests. **Cost/sq.ft.:** \$125. **Paint:** Sherwin Williams. **Laminate:** Nevamar. **Flooring:** All City Flooring. **Carpet/carpet tile:** Prince Street Technologies. **Lighting fixtures:** Swivelier, Lithonia, Rejuvenation Lamp & Fixture Co. **Doors:** custom. **Window treatments:** custom. **Railings/screens/grill work:** custom-fabricated by Smith Nelson & Oatis. **Dining chairs:** Shelby Williams. **Dining tables:** custom, painted by artist Donna Leach. **Lounge/cocktail seating:** custom, leather tooling by B.J. Saddlery. **Banquette/built-in seating:** Denver Seating. **Upholstery:** Architex, Wolf Gordon. **Window treatment:** Venetian Blinds Inc. **Signage:** Weber Design (graphics), Smith Nelson & Oatis (fabrication). **Client:** The Larimer Group. **Architect and interior designer:** Semple Brown Roberts, P.C.; Sarah Semple Brown, principal in charge and project designer; Pam Combs, interior designer. **Structural and mechanical engineer:** G.E. Novotny. **General contractor:** Langston/Taylor. **Food service consultant:** owner and Semple Brown Roberts, P.C. **Restaurant supply contractor:** Shamrock Foods. **Graphic design:** Weber Design; Marty Gregg. **Furniture dealer:** The Chairman, Denver Seating. **Photographer:** Andrew Kramer.

The fun is in the details where horseshoes (top, left) meet neon (top, right) and you can still fill your Cadillac (above, left) with Sky Chief (above, right). "We didn't want a steakhouse where they cut your tie off," says Randy Rutherford of the Larimer Group. "But we still wanted to create a memorable experience."



# Stay for Dinner

A Hartford, Conn., restaurateur and his clientele have grown up—and grown into a sophisticated new restaurant design by Judd Brown Designs in the form of the Civic Cafe

*By Jennifer Thiele Busch*



The glass and stone facade of Hartford's Civic Cafe (above) reveals the powerful graphics and eclectic atmosphere of the space within. Aluminum-clad columns, aluminum railings, exposed mechanical systems and custom lighting fixtures hint at an industrial design, while wood flooring, cherry-stained flakeboard panels and crown molding soften and warm the restaurant's techie edge (opposite).

“**M**any of my customers are identified as long-time regulars, even though we’ve only been open for 18 months,” observes Hartford, Conn., restaurateur Fran Delmastro, co-owner with John Pinone of the city’s popular new Civic Cafe. Residents of Hartford who are also sports fans would undoubtedly understand his claim. If patrons of Delmastro’s earlier Civic Pub sports bar, one of the first in Hartford to install satellite television, were disappointed when it closed its doors in the early 1990s, they must have let out a resounding cheer when another Delmastro restaurant resurfaced downtown as the more sophisticated Civic Cafe. Though the same rowdy customers that once wore their passions for the Hartford Whalers hock-

ey team on their sleeves to the Civic Pub are now wearing their business suits to the Civic Cafe, their enthusiasm for the establishment designed by Judd Brown Designs of Warwick, R.I., is no less obvious.

A veteran of the city’s hospitality scene, Delmastro understands how food, location and atmosphere all contribute to a restaurant’s success. His latest endeavor with childhood friend and ex-NBA basketball player Pinone apparently has a winning mix of all three. Situated on a prominent block of Trumbull Street in downtown Hartford, in the heart of the financial district and directly diagonal to the city’s Civic Center, the main venue for local sporting events and music concerts, the Civic Cafe draws large lunch



A more sophisticated relative of Fran Delmastro's earlier Civic Pub sports bar, the Civic Cafe nevertheless offers ample space for customers who want to drink together (above), perhaps following a Hartford Whalers hockey game at the Civic Center across the street. But the exhibition kitchen at back, one of the city's first, helps lure many of those patrons to dinner. The theatricality of the space is further enhanced by tilted mirrors reflecting the hustle and bustle of the bar and dining room (opposite).

and dinner crowds interested in both its eclectic, upscale menu created by chef Michael Kelley and its urban cafe flair. "The unique style and look of the restaurant

Angeles Kings. And despite the change in focus from sports pub to upscale cafe, JBD's design for the Civic Cafe does maintain some additional references to the

### What to do when your patrons trade jerseys for business suits

makes people come back a second time," says Delmastro. "But they wouldn't be coming back a third and fourth time if it wasn't for the food." Yet the original concept for the Civic Cafe was not necessarily so well assembled as the final result.

When the Civic Pub lost its lease in downtown Hartford, Delmastro and Pinone waited a full year and a half before opting into another downtown location with an all-new restaurant concept. "I wanted to come in with a fresh look and identity," recalls Delmastro. Having first decided upon creating an upscale pub on the first floor of a

sporting life, making use of such materials as wood strip and striped marble flooring, aluminum railings and mesh screens integrated into custom lighting fixtures. "We used our share of sports environment-related materials," points out Brown.

Far from promoting a sports bar atmosphere, however, the Civic Cafe delivers more on innovation and sophistication as one of downtown Hartford's first restaurants to incorporate an exhibition kitchen. Besides creating drama for the restaurant, the open kitchen lures patrons of the sizable bar up front to the dining room at the back for din-

five-story, Beaux Arts-style building the partners had purchased, the restaurateur admits that he shocked the five or so architects he had asked to prepare design concepts for the 7,000-sq. ft. space when he completely changed his mind about what he wanted—the night before their presentations.

"Just nothing felt right about the whole project," Delmastro says of the spontaneous decision that may have been one of the best calls of his career. Instead, he fixed on the idea that the Civic Cafe's location would better support a white tablecloth-style restaurant with an upscale image.

"Fran had run a typical sports bar in a downtown, urban setting," explains Judd Brown, principal of Judd Brown Designs (JBD), who Delmastro jokingly says got the job because he was the only architect who didn't curse at the sudden change in concept. "But a lot of those clients had grown up—they're now executives in insurance companies—and were looking for something more sophisticated." Primary among Delmastro's concerns was that "more sophisticated" not translate into "typically conservative." "Most of the restaurants in Hartford at the time had been designed in the 1980s with brick, brass, hunter green and house plants," he observes. "I sought a crisper, cleaner look."

Nary a speck of hunter green can be found at the Civic Cafe, where cobalt blue, silver, black and bright yellow dominate. The blue and silver were specific requests by Delmastro, those being the colors of his favorite hockey team, the Los

ner. "One of our challenges was to maintain the sight lines from the bar straight to the kitchen," says Brown. "The view into the exhibition kitchen and the sight of the food passing directly by the bar on the way to the tables entice people to stay for dinner."

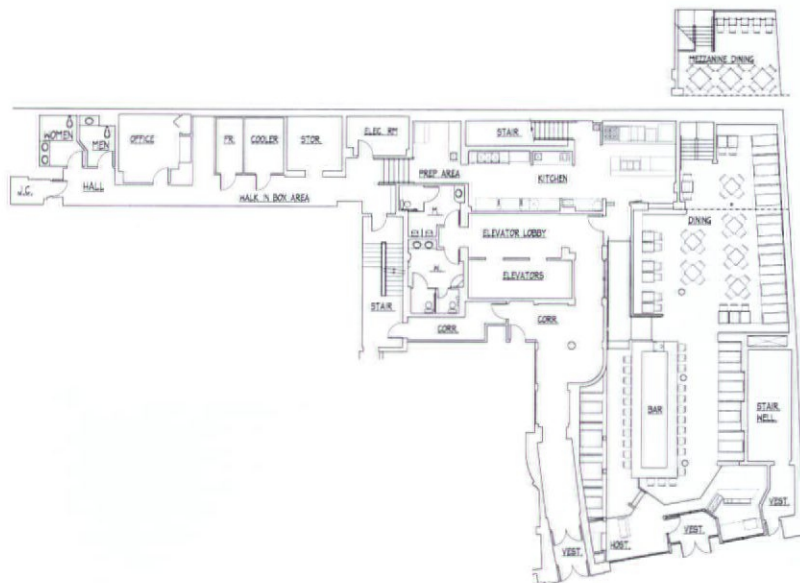
The theatricality of the space is also enhanced by tilted mirrors above banquettes that reflect the hustle and bustle of the bar and dining room, and a balcony at back that offers a clear view to the main floor below. "These allow participants to observe the theater of people eating in the restaurant," comments Brown. Original, 18-ft. ceilings also help capture the essence of the building, while exposed mechanical systems and industrial-style brushed aluminum and perforated metal custom light fixtures reflect what Delmastro calls "the urban design" of the space.

Brown's finishes and furnishings complement the overall, urban-techie atmosphere with a definite industrial edge. For example, original cast iron columns are sheathed in brushed aluminum and banquettes feature a bolt-and-washer detail to secure the cushions to the booth. But combined with warmer details such as refinished wood floors, cherry stained flakeboard panels, black oak crown molding and artwork depicting historic Hartford, the comfort of the space is firmly established.

A 65-ft.-long mural of downtown Hartford, rendered to resemble a charcoal line drawing, dresses the entire south wall of the Civic Cafe. Brown believes a good many of the restaurant's typical patrons, local professionals ranging from 27 to 45 years old, are probably as comfortably familiar with the scene as they are with Delmastro, who has provided them with everything from a cold glass of beer to Asian barbecued duck leg over Chinese noodle salad with citrus and spicy peanuts—on their mutual journey into maturity. ☺

#### Project Summary: The Civic Cafe

**Location:** Hartford, CT. **Total floor area:** 7,000 sq. ft. **Number of floors:** 1 plus balcony. **Total capacity:** 250 seats. **Paint:** Renaissance. **Hardwood floor:** Bruce Hardwood Floors. **Marble:** Fritz Tile. **Lighting fixtures:** custom design by JBD, fabrication by Rhode Welding & Fabricating. **Dining chairs:** Chaircraft. **Upholstery:** Robert Allen. **Millwork:** Design Fabricators. **Art and signage:** Installations Artifacts. **Client:** Fran Delmastro, John Pinone. **Architecture/interior design:** Judd Brown Designs Inc. **General contractor:** Parrotta Construction. **Photographer:** Warren Jagger.



# What Confucius Really Says

Hocus pocus or pragmatic space planning? Feng Shui reveals a lot of hidden truths about design

By Linda Burnett

**A** design story for the '90s: A house is shown to three different Chinese clients. The first rejects it because the bedroom is facing east. The second rejects it because the main door isn't facing east. And the third likes it but turns it down when grandmother comes to see it and immediately walks out muttering, "It's not possible."

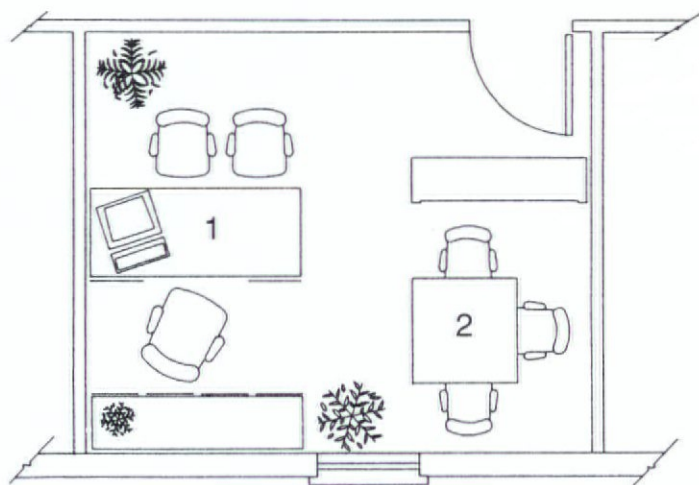
Why? The main entrance steps make this residential property unusable. The story is shared by commercial designers too. The culprit, you might say, is *Feng Shui*.

Some call this body of beliefs about the proper alignment of construction with the forces of nature pure superstition, others call it religion, philosophy and art, while still others simply refer to it as practicality in its very essence. Feng Shui transcends categories. Call it what you will, but to understand it merely takes a willingness, and some level of intrigue.

## More than one way to interpret a space through Feng Shui?

"Feng Shui is different from person to person," says Johndennis Govert, a Feng Shui master who holds an MBA in strategic planning and organizational change from Northwestern University. "In China there are three ways to look at anything." In cases like the one illustrated above, the final judgment might be shared even when the reasoning behind it is as different as the choices on a Chinese menu. For the grandmother who rejected the house because of the stairs, practically speaking, the stairs are obstacles for entering the house, especially for an elderly person. However, the grandmother's reasoning might have superstitious grounding.

At its most basic, Feng Shui responds to how a place *affects* people, as Govert indicates. "I use the word 'effect' rather than 'affect' because it refers to behavior, not emotion," he emphasizes. "Place affects people both subtly (*Feng* means wind), and in the most obvious of ways (*Shui* means water)." Its origins date back to its earliest writings during the Han Dynasty, and its general body of knowledge comes from *I Ching*, "The Book of Changes" (c. 221 B.C.), perhaps the oldest



The Office

writing in China on philosophy, cosmology, divination and self-transformation, although various schools of thought overlay this with their own interpretations.

Given the surge in projects ushered in by Asian and American clients, architects and designers in the States are pricking up their ears and taking Feng Shui seriously, attending seminars and hiring consultants on this ancient tradition. "If you're building in Asia, you have to be sensitive to Feng Shui considerations," says Govert. "Americans see hiring a Feng Shui consultant as joining the club or getting their business license."

## How does Feng Shui apply today?

Designers need not fear this ancient Chinese body of beliefs, and should regard Feng Shui in all its pragmatism. Many Feng Shui principles have been abstracted from

Does your client's office (above) have good Feng Shui? 1) The worker's back should be against a solid wall with desk facing the door, though not in its direct path nor against a window, mirror or corner. The desk should be parallel and square to the walls. 2) A square table is more suitable for detail work than a round one.

Long straight halls accelerate *qi* (energy) at a negative rate. This example (opposite) shows how placement correlates with behavior. A is always passed so it gets too much attention. B is a favored position. C and D will not get much attention, and E may end up overly supervised to compensate for its isolation. Illustrations supplied by Johndennis Govert.

the context of its founding culture to apply to today's differing needs—and locales other than Asia.

Take for example the rule stating that the best site is one in which you are backed on the north by a hill. "In China, where the most inclement weather came from the North, this made sense," says Nancilee Wydra, a Feng Shui master and co-founder of the Feng Shui Institute of America. "With a hill, you were protected. I live in Florida where the worst weather comes from the west." Wydra suggests that designers extract this truism: Protect a space from the severest weather.

Many Feng Shui principles have also been derived from common-sense underpinnings. Think of how the biological response of "fight or flight" is incorporated into what Feng Shui considers to be the "power corner" of a room, the one furthest from and facing an opening. Being furthest from the entrance of a work space permits you greater response time to react appropriately in the case of an attack, and sitting with your back to the wall is preferable to exposing your back to an opening—which can easily distract you because you don't feel secure knowing people might surprise you from behind. If a worker is more vulnerable to disturbances, isn't productivity impeded as well, deeming the space inefficient?

#### How strictly do clients adhere to Feng Shui?

Fortunately, most spaces can be corrected inexpensively to ensure proper Feng Shui. Where the occupant's back is to an opening, for example, placing a convex mirror in the corner of the space will enable him or her to see who is approaching in a mirror image that will be reduced in size to ward off fright. In fact, rectifying minor design problems with a bit of smart Feng Shui is a common way to get the best of both worlds.

What do you do when Feng Shui consultants recommend putting leaders in central positions rather than the corner offices favored in the West? According to Ron Mitchell, vice president and principal with Wimberly Allison Tong & Goo (WATG) in Honolulu, U.S. firms are finding that many Asian bosses want the corner office with its grander view and greater floor areas, and will make amends for problems with mirrors, plants or a fountain. Mitchell should know, having worked on Asian hospitality projects for the past six years.

For many Asian clients, Feng Shui has maintained itself as a religious or cultural condition, inaugurated with a priest's blessing and little else. Bill Karst, CEO of Seattle's Callison Architects, which concentrates on Asia, says that while most of his clients are aware of issues regarding Feng Shui, there is no hard and fast checklist that architects must fulfill. "It's not so overt, it's more a subconscious influence," he observes. "But all our designers working in Asia have a knowl-

edge of Feng Shui. We incorporate an awareness of Feng Shui when we begin a project, and in most cases we've been on target, making only minor changes."

Interestingly, Karst insists that Feng Shui is not an objective design criterion. "When a change needs to be made, the client won't say it's because of Feng Shui," he points out. "He'll cite the door or entrance, something concrete." In this aspect, Feng Shui is not unlike any other design factor with a major impact on a project's critical path: the soon-



er consideration of Feng Shui is made, the less impact it will have on time or cost.

Quite often, Feng Shui's principles have been found to align with good design. Take, for example, the entrance and exit paths in a building. According to Feng Shui practice, a straight line from entrance to exit allows energy or *qi* to escape, so it should be avoided, an argument that Mitchell of WATG accepts: Why shouldn't a visitor experience visual drama in the lobby and be made to progress through it? Callison's Karst agrees saying, "Eighty-five percent of what we do with Feng Shui is because it makes good sense in circulation and organization."

In another instance, water over a public gathering area is a Feng Shui no, no. Given a tight space, however, Mitchell's firm had no choice but to build bathrooms above the public space, a troubling situation because a bathroom may leak. The situation was rectified by putting a landscaped fountain under it to diffuse the bad energy. "If the bathroom does end up leaking, it pours into a fountain," notes Mitchell.

#### What are key elements to Feng Shui for designers?

From site planning to layout, Feng Shui comes with its prepackaged rules. Here's what Feng Shui experts advise interior designers and architects to expect in dealing with some of their Asian clients and their Feng Shui consultants:

- Know the history of the site and the previous tenant's rate of success and failure while in that space. If a company has failed, ascertain the origins of its failure.
- The building should not be different from the rest. As the Japanese saying goes: "The nail that stands up gets hammered down."
- Triangular shapes must be avoided. Sharp angles omit bad energy (but are great in time of war).
- Is there easy access from outside to inside? Doors should be easily approachable and not hidden.
- A chief executive or chief operating officer should be centrally located. Placing the key person at the corner allows for an easy enemy win. Financial offices should also be in the center.
- Water imparts opportunity. An aquarium, fountain or plants help draw life and energy into a space. How's your water means how's your cash flow.
- A person's back should be up against a solid surface.
- Mirrors deflect negativity.
- Energy passes through windows, so desks should not be facing windows.
- Shapes play important roles in Feng Shui. A square table will hold a discussion longer and is better suited for detailed conversations. A circular table, while enhancing creative brainstorming, spins people away, making it suited for shorter meetings.
- Place new employees centrally. The employee closest to the door is on the way out.

It may take a while for U.S. architects and interior designers to get used to a concept that Westerners once dismissed as folklore. But to quote the Tao poem: *So take gain from what is here; Draw its use from what's not.* Think about that for a while—and call your Feng Shui consultant in the morning. ☯

*For additional information, readers may consult: Feng Shui, Environments of Power by Dr. Evelyn Lip; Designing Your Happiness by Nancilee Wydra; Feng Shui, Art and Harmony of Place by Johndennis Govert.*

# Hit The Lights

A candid look at how the changing role of lighting is affecting interior design and what surprises are in store for the coming years

By Jules G. Horton and Barbara Cianci Horton

**G**ood lighting may truly be the best revenge. Lighting designers have fought for some 15 to 20 years—a whole generation—to explain what they do for a living to the design community and its clientele. Now, close to 80% of architects and interior designers use lighting designers.

A miracle? Surely the presence of more lighting designers today has made a difference. On the other hand, many people now have good reasons to want to know about lighting design. Some have been burned by poor lighting solutions. Others need sophisticated energy management programs that use lighting effectively as well as economically. Sophisticated users want to exploit new technologies to accomplish goals with lighting that may have been quite unattainable just a few years ago.

Consider how attitudes about poor lighting have changed. In the first nine-tenths of this century, organizations had an amazing tolerance for bad working conditions of all kinds. In the 1990s, not only can lighting affect our use of the computer, which is everywhere in the workplace, it may even lead to litigation over work-related injuries and physical disorders.

Notice as well how profound an affect the utilities have had on their clients' behavior through rebate programs designed to cut energy consumption and avoid the need to build power plants. Although these programs have been phased out, the clients are so convinced energy conservation makes sense that they maintain such programs on their own. The big difference between the 1970s and the 1990s, of course, is that we recognize that we need to do a lot more than remove every other lamp.

One sure sign of progress is that architects, interior designers and their clients have finally come to appreciate the different approaches to lighting by lighting engineers and lighting designers. Trained to see lighting problems in terms of horizontal foot-candles, a lighting engineer does not acknowledge that

quantity alone does not guarantee quality—that 500 foot-candles might be more than enough of a good thing! But business people

now see that they may need a more sophisticated solution for lighting their workplaces—an office does not have the same lighting requirements as a parking lot.

**Lighting's role in interior design: Integral or afterthought?**



**Light fantastic:** A diaphanous scrim of perforated metal floats its mysterious aura of light over the audience of the Ahmanson Theater (above), Los Angeles, designed by Ellerbe Becket with lighting design by Horton-Lees.

**Light à la Wright:** A soft glow from steel-and-stained-glass pendants blankets Evanston Public Library (opposite), Evanston, Ill., designed by Joseph Powell & Associates/Nagle Hartray Associates with lighting design by Horton-Lees.

Light and lighting are essential to architecture and interior design. No one has said this more succinctly than Le Corbusier in *Vers une Architecture* (1923): "Architecture is the masterly, correct and magnificent play of volumes brought together in light." To get the most bang for the buck in lighting design, a project team should include a lighting designer from day one. There is no point in bringing in a lighting designer, acoustician or any other environmental design specialist to correct mistakes that could easily have been prevented. A lighting designer should be available to the architect, the interior designer and the client to tackle questions concerning lighting even before a formal lighting design has begun. Fortunately, owners, project managers, architects and interior designers are increasingly aware of this.

Ideally, as the architect, interior designer and client establish design criteria for a project, they will assign values to daylight, direct and indirect lighting and color values with the full participation of the lighting designer to achieve the overall environment that the client wants. If the lighting designer is not informed about a change in carpet color from light to dark, for example, the client may be in for an unpleasant surprise. Americans may be delighted to know that they are already miles ahead of Europeans in lighting applications. Lighting design is already relied upon routinely in America to shape the perception of our buildings and interiors.

But our leadership shouldn't make us complacent. Europeans are more advanced in the research and development of lamps, creating innovative products that offer high color rendition, energy



conservation, fiber optics and other advances that we quickly adapt for use here. Part of their motivation is purely self-interest. Europeans have long paid a premium for scarce energy, so it is natural for them to invent something like the compact fluorescent lamp.

#### Lighting design applications: What projects get attention in the 1990s?

Architects, interior designers and clients take lighting design seriously when they have to—because the quality of the total environment will have a tremendous effect on the outcome of the clients' activities. These activities can be institutional—surgery is obviously a good example—or a commercial use such as retailing. Wherever lighting can clearly enhance the outcome in a space, a lighting designer is most likely to be retained, usually from the start.

Ironically, although lighting is among the biggest line items along with furniture in the budget for office development, clients are not inclined to spend adequately for lighting design or lighting fixtures in the office. One problem is that while you can see and touch a desk or chair, lighting tends to be much less tangible. Since base building lighting is usually part of the standard tenant improvement package, many cost-conscious office tenants accept it without question. It doesn't help that little documentation exists about the relationship between office environment and office productivity to convince business decision makers to decide otherwise.

At the other extreme are health care professionals. Surgeons, the prima donnas of the medical world, often argue for overkill in the lighting design of their surgical suites. More light, more light! they insist. Even though they are moving towards new, less invasive techniques such as laparoscopic surgery, which employs tiny incisions, a miniaturized video camera and modified instruments, they want to work in spaces brighter than sunlight. Fortunately, other physicians are more rational about lighting, and increasingly ask architects and interior designers how lighting design can play a role in creating therapeutic environments that aid healing.

Many end users with specialized interior environments do appreciate lighting designers and know what they can do. Retailers, restaurateurs, hoteliers and securities traders are among the most sophisticated clients for lighting designers. Dealing with them is not easy, however, since they are the typical clients of the 1990s, wanting everything to be inexpensive, ready for delivery, highly effective and easy to maintain.

(On the last point: One cannot overemphasize the importance of maintenance before and after a project is finished. It is the Achilles heel of lighting design. Too many clients think that if a lamp fits into a socket, use it. They mismatch

lamps to ballasts, burn out one or both prematurely, make inexpensive substitutions—and destroy what the lighting designer has created. With the support of the architect and interior designer, the lighting designer should advise the client about proper maintenance at the start of the project, and prepare an operations manual for the client to follow later.)

Least successful among the many users of lighting are offices and educational facilities. Lighting is unfortunately an orphan in the schoolhouse, and until educators are convinced that improved lighting will have tangible benefits, nothing is likely to happen anywhere but possibly in new, multi-media classrooms.



#### What should architects and interior designers know about lighting?

It's not necessary for architects and interior designers to understand everything lighting designers do, but it would help for them to become familiar with the basic principles and terminology. When they only learn rules of thumb about lighting design, they frequently know just enough to get into trouble. Foot-candles alone cannot tell you if a lighting design will work, a two-dimensional plan does not fully prepare you for how a three-dimensional space will look, and a space that "looks good" may actually represent poor lighting.

What should architects and interior designers know about lighting? At least enough to convey what they want to see as the final prod-

uct. What do they want to achieve? How do they want to make it happen? They will need to be acquainted with the fundamentals of lighting technology—lamps, fixtures, physics, plus an appreciation of the interaction between a light source and various materials and finishes. As things now stand, their education in lighting remains at a woefully low level.

Because architects and interior designers are not lighting designers, they would be wise to refrain from succumbing to fads like jumping into the latest lighting technology. State-of-the-art products may be right for some projects, but track records count too. Ultimately, appropriateness is key. Lighting designers have seen too many bells and whistles installed and left untouched, such as dimmer switches a client insists on having for general offices, then sets at full and uses strictly as on/off switches.

#### Trends in lighting design: What will interior design see next?

Lighting design holds much promise in the coming years for architects, interior designers and their clients. Lamp technology is advancing in many areas. Fiber optics, for example, will be the big ticket after general illumination for retailing, museums and building exteriors. Lasers will play a growing role in entertainment. Metal halides will show tremendous improvement, and will be increasingly brought indoors. Yet, paradoxically, the fluorescent lamp will still be the workhorse of commercial and institutional lighting. And nothing has appeared that seems likely to replace the incandescent lamp.

No discussion of the future can omit the computer, of course, which is changing lighting design along with everything else, making information much easier for lighting designers to use. Just look at how it has transformed our ability to predict the look and feel of a lighting design for a building and its interior. Once we had to construct elaborate scale models and full-size mock-ups. Now everyone, including the contractor, prefers to see a computer rendering. Though there is ultimately no substitute for the real thing, the computer lets us study our options as never before.

Over the long term, lighting will transcend being a cosmetic applied to interior design as society turns to a more holistic design of the man-made environment. As a bonafide member of the project team, the lighting designer will exchange ideas with teammates as equals. Interior design will look more beautiful than ever in the resulting light. ☺

*Jules G. Horton, FIALD, FIES founded Horton-Lees Lighting Design, a leading lighting design firm serving an international clientele through offices in New York, San Francisco and Los Angeles. Barbara Cianci Horton, IALD, MIES is president and CEO of the firm. Stephen W. Lees, FIALD, MIES is executive vice president.*

## Tin Man Torchieres

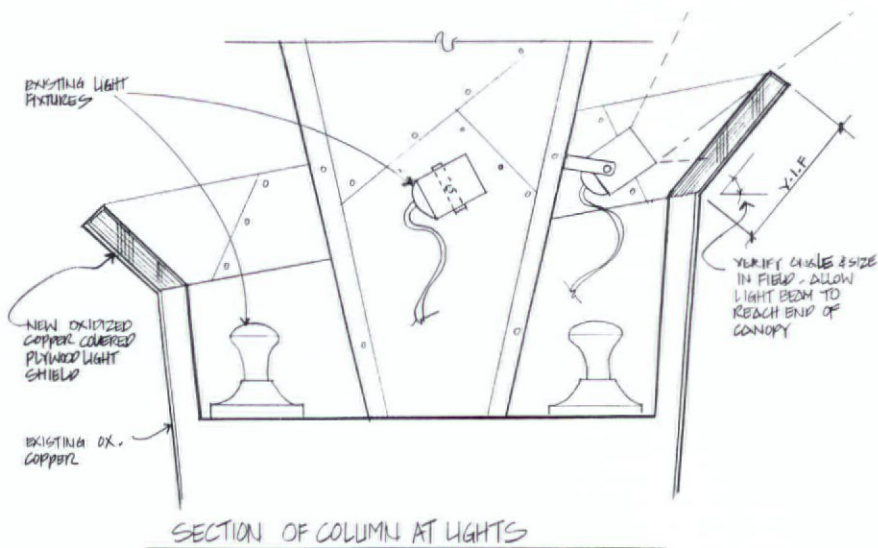
Like the quality of its fare, the mood a restaurant creates can mean the difference between success and failure. Lighting in particular suggests what type of dining experience patrons should expect. Although the lighting at Baang, the Greenwich, Conn., cafe designed by Rockwell Architecture, Planning and Design, P.C., is an explosion of sorts, it is by no means overpowering. "The quality of light throughout the space is in keeping with the interior color palette and a nice complement to the food," remarks David Rockwell, principal architect of the firm that bears his name. "The room has a lot of energy that is very different from the other restaurants in the area, and it's this spirit that attracts people."

Prior to renovation, the 4,500-sq. ft., loft-like space included several raw steel structural columns that both architect and owner wanted to camouflage. After establishing the restaurant's design scheme based on its Chinese name, *baang*, meaning to bind or tie together, the design team took cues from the concept of fusion and other Asian components like pagodas, copper woks and cooking ingredients, and transformed the columns from liabilities to assets. The result is a subtle, indirect approach to lighting: torchieres framed of wood and clad on site with sheets of oxidized copper.

Cut in the form of parallelograms, the sheets echo the shapes found elsewhere in the restaurant, and the architect accents them by placing small copper nails into rolled seams that butt together like the suit of the Tin Man in Mervyn LeRoy's 1939 classic film, *The Wizard of Oz*. Alice Yiu, director of interiors at Rockwell and senior associate in charge of the project, says, "The overall effect is one of a patchwork quilt, like the countryside in Asia, but made from copper that conceals light within the coves."

Besides hiding the existing structural columns, the torchieres serve as glowing, vertical accents in the large room, which comprises the dining area, kitchen and bar. As lighting fixtures, they each incorporate uplighting in the top portion, using a slim profile, R-20 socket strip to play on four, 18 ft.-long, parallelogram-shaped, copper mesh clouds that appear to explode out of the torchieres, and general lighting in the lower portion, which houses an MR-16 source. It is no accident that they also dazzle Baang's patrons.

Yiu explains, "The torchieres are obviously meant to be more than a functional component of the restaurant's design. They are interesting to look at and people are always trying to figure out exactly what they are." This is certainly an important ingredient in Baang's charm.



With a jovial air, Yiu concludes that the torchieres are Rockwell Group's answer to the Asian architectural "order" of fun lighting. And if only there was a heart within the oxidized sheets of copper, it's no doubt this innovative design would be at the top of the Tin Man's wish-list as well. ☺

Photography by Paul Warchol

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## Anywhere But Levittown, Please

*American Masterworks: The Twentieth-Century House*, by Kenneth Frampton, edited by David Larkin, photography by Michael Freeman and Paul Rocheleau, 1995, New York: Rizzoli International Publications, 304 pp., \$65 cloth

For a society that has gone so far in exploring new sciences and technologies,

deregulating its economy and developing a computer culture, the United States remains staunchly conservative in its domestic architecture. As Kenneth Frampton, Ware professor of architecture at Columbia University and architect, historian and critic observes in *American Masterworks*, "...there is still obviously something that we may call the typical American house, which may be found with minor variations throughout the country. This typical builder's residence has changed so little over the


last fifty years that, statistically speaking, it may be regarded as the quintessential American home. Needless to say this type will not be found here."

So readers seeking the road to the Levittown house should turn back now. The subject of this well documented inquiry, filled with dramatic, newly commissioned photography, is the American architect's quest for an appropriate response to the rapidly evolving communities and the vast and varied landscapes of North America, starting with the heirs to the Shingle Style of the 1880s, a canon set forth by Henry Hobson Richardson. Progress has been slow and uneven for the heirs, Frampton points out, because "both the established bourgeoisie and the nouveau riche were all exclusively committed to neocolonial and other pastiche expressions, particularly during the first three decades of the century."

What Frampton calls "the liberated modern house" has had an exhilarating career in this century nonetheless, aided by sympathetic patrons particularly in the Western states. In the first half of this century, Americans trained in the Beaux Arts tradition would give way to Greene and Greene and the California Arts and Crafts Style, Frank Lloyd Wright and the Prairie School, and then a cultural invasion by such emigré giants as Walter Gropius, Mies van der Rohe and Marcel Breuer, bringing the avant garde of the International Style to America. The postwar years have seen a flowering of new ideas from many of Modernism's older branches and new directions altogether. If the recent works chosen by Frampton may prompt architects and interior designers to argue whether or not the "extremely aestheticized" houses of Frank Gehry, Eric Owen Moss, Frank Israel, Thom Maye are examples of design or art, at least the concept of the house beyond Levittown's tracts is alive and kicking in America.

*A Visual Dictionary of Architecture*, by Francis D.K. Ching, 1995, New York: Van Nostrand Reinhold, 320 pp., \$39.95 cloth

The premise behind architect Francis D.K. Ching's *A Visual Dictionary of Architecture* is so straightforward and logical that designers will immediately ask themselves why they didn't write and illustrate it themselves. His *Visual Dictionary* is the first architectural reference work organized thematically rather than alphabetically, and its raison d'être is that moment in every designer's life when you know the building component you're talking about so vividly you could touch it—but not name it. Want to know what to call the finished, often decorative framework around a door or window opening? Look under "door" and you'll find "casing." Grab this book before you forget.



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Advertiser	Reader Service No.	Page	Advertiser	Reader Service No.	Page
3M Carpet Division	1	Cover 2-1	Home On The Range	8	10
Accuride	15	16A-16B	InterPlan	16	17
Baldinger Architectural Lighting	12	14	Kimball Office Furniture Co.	7	9
Crypton	10	12	KI	19	31
Dal-Tile	20	48	Leucos Lighting	18	29
Davis Furniture Industries	5	5	Lightfair Intl.	22	72
Durkan Patterned Carpet	9	11	MTS Seating	23	Cover 3
Executive Office Concepts	24	Cover 4	On The Level	4	4
Falcon Products	2	2	Shelby Williams Industries	17	27
FMLink	21	71	Westin-Nielsen	13	15
Geebro Ltd.	3	4	Windsor Designs	14	16
Geiger Brickel	6	7			
Harpers	11	13			

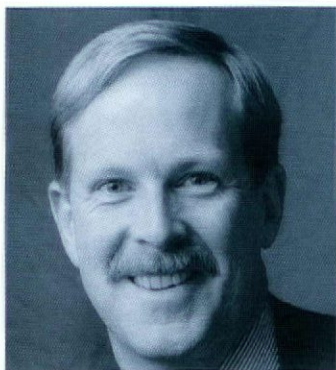
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# PRODUCT INDEX

Manufacturer	Page	Manufacturer	Page
AGI Industries .....	23	Kimball .....	25
American Seating .....	21	KnollTextiles .....	21
Arcadia Chair Co. ....	24	Kusch + Co. ....	23
Artemide .....	20	L&B Contract Industries .....	23
ASI Sign Systems .....	18	Landscape Forms .....	25
Carnegie .....	19	Loewenstein Inc. ....	24
Carolina Business Furniture .....	19	MTS Seating .....	25
Dauphin.....	23	Office Specialty .....	24
Davis Furniture Industries.....	24	Paoli .....	22
Drum Furniture .....	21	President Office Furniture .....	26
Equipto .....	19	ReGenesis .....	20
ERG .....	25	R.M. Wieland Co. ....	18
Eurotex .....	20	Shelby Williams Industries .....	22
Executive Office Concepts.....	24	Sherwin-Williams .....	18
Falcon Products .....	22	Vecta.....	25
Fixtures .....	22	Versteel.....	24
Forms + Surfaces.....	21	Virco .....	20
Geiger Brickel .....	18	Wesnic .....	25
Halcon.....	30	Westin-Nielsen .....	23
ICF/Nienkämper .....	19	Windsor Designs .....	19
Imagine Tile.....	28	Wolf Gordon .....	21
Innovations in Wallcoverings .....	18		
Janovic/Plaza .....	20		
KI .....	23		

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

# PERSONALITIES



Cooke

## Showtime!

David Cooke

Why is a respected interior designer and principal of Design Collective Incorporated holding an art exhibition at the Cultural Arts Center, Columbus, Ohio, in April 1996? For David E. Cooke, FIIDA, "Icons, Cabbages and Good Friends" speaks to his roots as a fine arts major. The show he is sharing with fellow evening art student Suzanne Dotson lets him revive an interest he couldn't pursue as a school teacher and interior designer.

Just how vital art still is became clear when Cooke recently took over his firm's Cleveland office and enrolled in art classes at the Cleveland Art Institute. "I found out how much I missed creating for myself," he admits. "My instructor suggested I should have a show. I agreed."

Although Cooke reassures colleagues and clients that design comes first, they needn't worry. After graduating from Hanover College, Cooke worked briefly for an architecture firm before joining Design Collective in 1972. He has happily served clients in the Columbus office ever since—and now shuttles to Cleveland. Keen as he is about art, he is upbeat about design as well. "No, designers are not being eaten alive," he insists. "We must change our role so the business world can see us. We'll survive, computers and all, because society is changing too much to get along without us."

Changing the world with computer and paint brush might even be a good platform in this mixed-up Presidential election year. How about offering to turn

the White House into a studio for designers and artists, David?

## Size me up

Betty Blount

Though she is petite in stature and her Seattle, Wash., firm employs a full-time staff of only three, architect Betty Blount of Zena Design Group must not be underestimated. Blount founded the firm five years ago and is creating a presence that is *ne plus ultra* industry-wide. In November 1995, Zena received the Gold Key Award for the Bellevue Club Hotel, Bellevue, Wash. What makes her firm so successful? "By having my own firm I can choose projects that channel my strengths," says Blount. "My projects are the incarnation of what I do best."

Blount believes her roots are in the arts. She envisioned a career in painting or drawing before turning to architecture through her father, a naval architect. She has received a masters from U. of Washington and an MBA from



Oregon State. "By combining architecture and business, I can affect a project in its entirety," she remarks.

Whatever her firm is designs, Blount relies on a diverse group of craftsmen to bring a space to life. At the Bellevue Club Hotel, for example, they created a 12-ft.-long glass and bronze sculpture and a check-in desk of carved-plaster panels. "By focusing on details we avoid a sense of the mundane and build on the space's integrity," she says. "I believe most people do not respond to interior elements that are artificial." Hm... If America hopes to get the design it deserves, someone better call Betty Blount—fast.

## Not by accident

Pat Kuleto

"We take for granted the philosophies we have on restaurants," says Pat Kuleto, a hands-on restaurateur and architect based in Sausalito, Calif., "but 25 years ago there was no philosophy on restaurant design. There were just restaurants." Kuleto should know. He's been in the business 25 years. His approach is practical, carefully steering away from "theme restaurants."

"You should create environments that are appropriate to what you're accomplishing in terms of food," Kuleto asserts. "Concentrate on creating a home place for the clientele you want to reach." His hands-on ways make sense. Starting out in his teens as a dishwasher, he rose to waiter, manager and cook before switching to carpenter and builder and then embarking on a career with steakhouses. "Restaurants happened by accident," he laughs.

Well, he does everything intentionally now, from famed Boulevard to the new Big Horn Grill, a bistro with a lodge feel, and a deal in Japan that's in the works. With Big Horn Grill in San Francisco's burbs, Kuleto is pioneering into secondary markets—and away from saturated major cities.

In the future, Kuleto, who prefers to be a principal player with equity in all his projects, anticipates taking a step back to old fashioned restaurants serving American comfort food (yes, meat included). For today, he enjoys putting spare time to good use, sitting on his 800-acre ranch in Napa Valley, waiting for his two-year-old vines to ripen for another three years before bringing them to market. Chablis, anyone?

## Faking a leaf

Kimberle Frost

Kimberle Frost has taken an unusual road to becoming a partner in the respected, New York textile design firm Strasen•Frost. A native of Michigan, she studied textile and apparel technology at Western Michigan before applying to Manhattan's Fashion Institute of Technology—a move she says was the turning point in her life. "I was

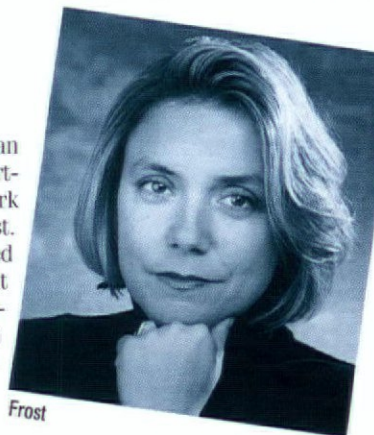


Kuleto

surprised when I got accepted," she admits. "I faked it by drawing a leaf. They had no idea I had no formal art background."

Though she studied print design at FIT, her first job with American Silk Mills had her designing stripes and plaids. From that experience she developed her talent in wovens, the current focus of her career. After working for a series of mills and Maharam, Frost teamed up with partner Kristie Strasen to form Strasen•Frost. As the two cater to such clients as E. Schumacher, Momentum and Keilhauer, Frost's mill experience brings a valuable perspective to the partnership. "Working at the production level, you know where a fabric comes from," she says. "You're sensitive to the mill operator, and don't demand things that can't be done."

Busy as she is with work and the constant search for inspiration in the frenetic pace of fabric design—"I find ideas in nature, architecture and travel," she reveals—Frost says having her own firm gives her flexibility to devote time to marriage (her husband is also textile designer), her three-year-old daughter, a Victorian herb garden and numerous decorative crafts. "I need to be challenged by different things," she reflects. "It doesn't get any better than this." Hopefully all life's challenges will turn out as well as Strasen•Frost textiles.



Frost



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31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210
211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240
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31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
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- u  32 Other End Users (please specify)

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**PROJECT LEAD SERVICE**

3. Reason for inquiry  
 33 Current project  
 34 Future project  
 35 General info.

4. If project related, indicate estimated time frame for specifying or purchasing furniture/furnishings  
 36 Immediate  
 37 3-6 months  
 38 6 months to 1 year

5. Number of employees to be effected by project  
 39 1-99  
 40 100-499  
 41 500-999  
 42 Over 1,000

6. What is the approximate budget for this project?  
 43 Under \$250,000  
 44 \$250,000-\$499,999  
 45 \$500,000-\$1 million  
 46 Over \$1 million

7. Please send additional information on:  
 900 Carpet/flooring  
 901 Ceiling/wall systems  
 902 Executive furniture  
 903 Fabric/wall coverings  
 904 Seating  
 905 Systems furniture  
 906 Lighting  
 907 Security  
 908 CAD/CAFM

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