

Focus on Restaurants

Don't Look Now But that Train Rushing Towards You Is a New Denver Restaurant

A New York Office Underground So Airy and Bright Only Its Elevation Is a Mystery

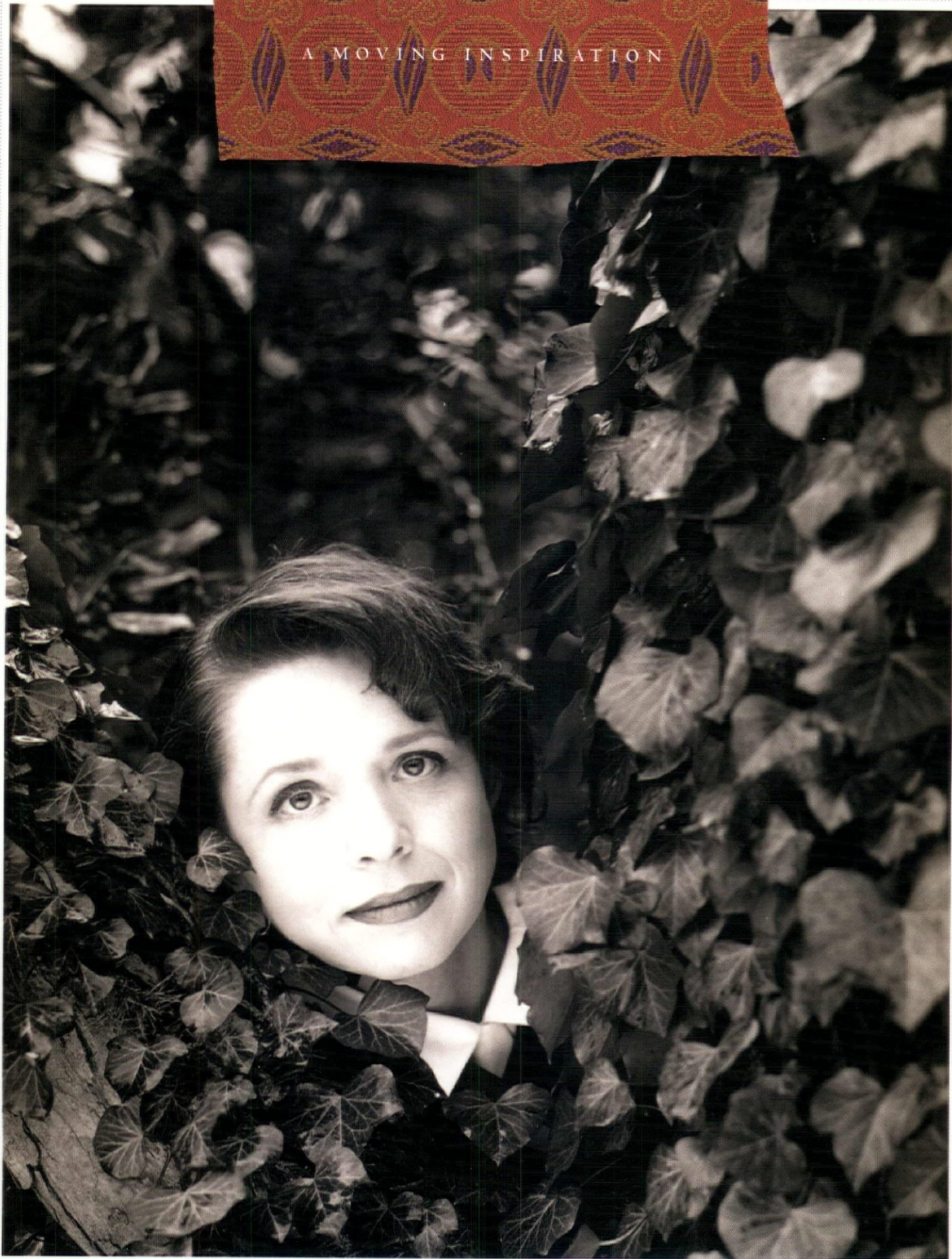
All Design Firms Must Die? A No Holds Barred Look at Firm Ownership Transition

The Messy, Inconvenient, Yet Totally Logical World of Phased Interior Construction

MARCH 1997

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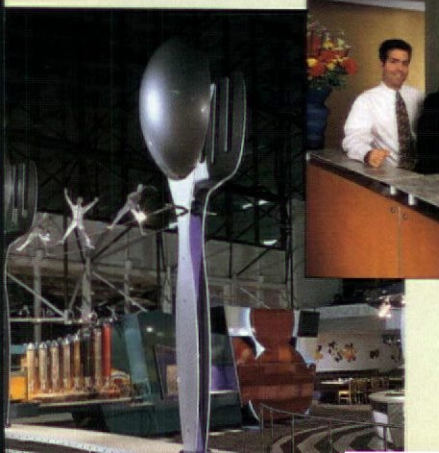
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Cover Photo: Lighting fixture at Hospital for Special Surgery, New York, N.Y., designed by Jack Gordon Architects. Photograph by Peter Paige.

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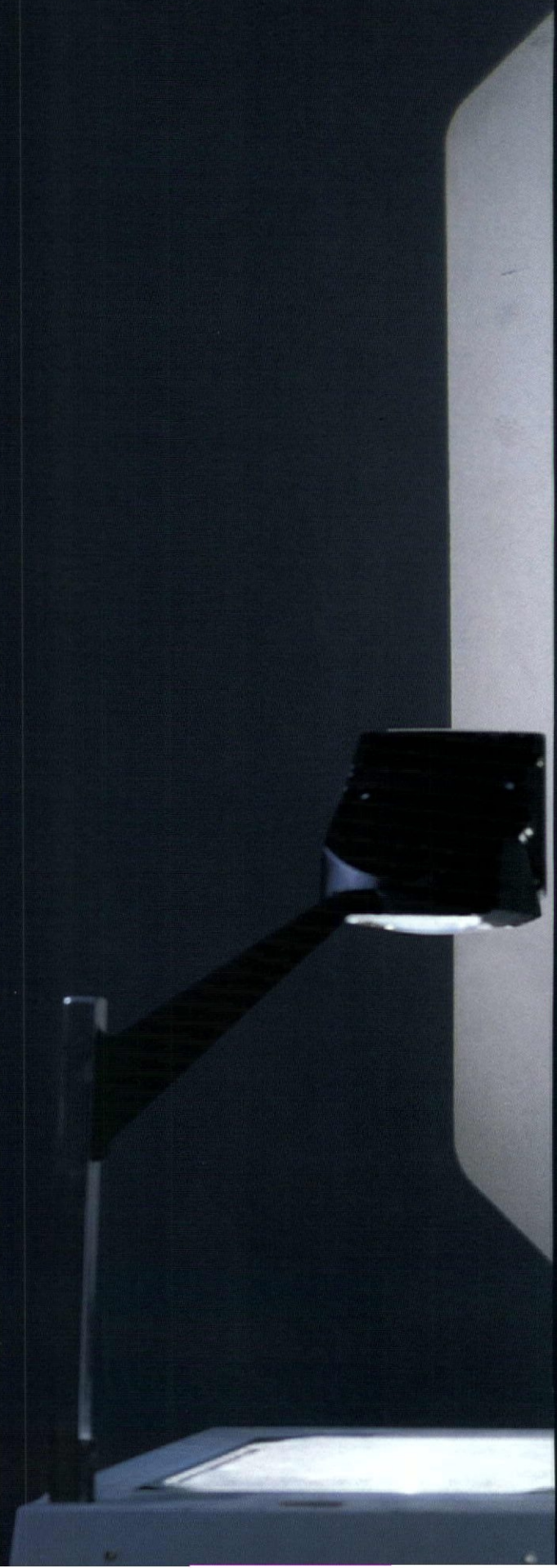
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Can Design Learn from—Gasp!—Fashion?

Do you know someone *not* in interior design who can name a living architect or interior designer as talented as the rising stars of fashion identified by *Vogue* last year? For the record, the doyenne of the rag trade cited Domenico Dolce, Tom Ford, Stefano Gabbana, John Galiano, Marc Jacobs, Michael Kors, Helmut Lang and Isaac Mizrahi as likely to take their places beside their mentors, Giorgio Armani, Calvin Klein and Karl Lagerfeld. But think twice about posing this question in public. The fashion world has both obvious and less-than-obvious reasons for commanding the public's attention in ways the design community hasn't known since Frank Lloyd Wright died in 1959. What does it mean when the man or woman on the street hears the word "designer," and is more likely to respond with "Pierre Cardin" or "Tommy Hilfiger" than "Michael Graves" or "Philippe Starck"?

The contestants are unfairly matched, you argue. True, we choose our own, mass produced clothes whereas others usually select our singular spaces for us. Because the public has freedom of choice in apparel, the fashion industry can afford to finance marketing and advertising campaigns to contact, understand and persuade consumers. The outreach is clearly reciprocated, because the buying public recognizes couturiers. The absence of the wherewithal if not the desire among interior designers to reach the public shows up just as plainly in lack of public recognition or media interest.

So you still want to dismiss the experience of the fashion industry? Look at how it cultivates broader markets for its products and services to bring cachet to consumers who can't afford the luxury they crave, such as Yves Saint Laurent lipstick for someone who could never buy his apparel. The challenge in interior design is similar. If the market wants less than our full services, such as project management, zoning studies or furniture inventories, can't we provide less? "Owners' reps," "program managers," management consultants and others are already doing this for us.

Is it possible to simultaneously serve more than one market? Again, the fashion industry sets an intriguing example. Donna Karan, for instance, introduces younger, less affluent customers to her couture through the more affordable DKNY "bridge" line. Architects and interior designers should be familiar with this situation. Every project they win is not a potential prize winner, and those of humbler origin are often more profitable. Why turn away these bread-and-butter jobs while awaiting those of a lifetime?

Architects and interior designers should also take heart from the design industry's feverish search for new ways, people and places to apply its talents. Is there something unprofessional about doing business globally, traveling for inspiration, licensing designs, learning from competitors or working with vendors and customers to launch new opportunities? Ralph Lauren has ventured into perfume, fashion accessories and home furnishings without losing sales for his veddy, veddy proper clothing. Does the design community think less of Ettore Sottsass because he dabbles in tea kettles?

Finally, the design community can take a lesson from the fashion industry's recent meltdown when it failed to pay attention to the keys to its success: its clients, in the broadest sense, and its craft, a blend of art and commerce. When fashion dictated that women should dress as preadolescent waifs, women voted with their feet—and fashion's rising stars didn't forget. As Michael Kors told

Vogue, "There's this idea that after the fashion show the designer is cosseted away in some divine house in Marrakech. But *nooooo*. It's like, *hello*, I'm in a production fitting." No matter what the design community thinks of Frank Lloyd Wright today, he never lost sight of how the public perceived design, or how to use ancient myths and modern technology to capture public interest. Can you imagine millions of Americans watching a living architect or interior designer chatting on network TV with Katie Couric the way Wright did with Mike Wallace? What's holding us back? ☺



Roger Yee

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Editor-in-Chief

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The History of a Nation

Mashantucket, Conn.- On June 1, 1998, the Mashantucket Pequot tribe will open one of the country's most innovative institutions devoted to American Indian histories and cultures. The Mashantucket Pequot Museum and Research Center will combine permanent exhibits relating the story of the Mashantucket Pequot Tribal Nation with research facilities that will serve as a resource for American Indian tribes, scholars, students and the general public.

The institution will be located on the tribal reservation in Mashantucket, Connecticut, seven miles from Mystic. The building will house 85,000-sq. ft. of permanent exhibits that relate the Mashantucket Pequot tribe's story through different media: a 5,000-sq. ft. gallery space designed for special temporary exhibits on the art, history and culture of Native America; and a 420-seat auditorium for lectures, symposia and performances of Indian dance, music, storytelling and poetry. Research facilities will include a research library of 150,000 volumes, at capacity, focused on American Indian histories and cultures, a children's library, print and electronic archives and special collections of American Indian materials.

The museum and research center is designed by Polshek and Partners, Architects, New York City. In developing plans for the building, the architects sought to create a structure that would serve as a visual, spatial, and textural link to the cultural heritage of the tribe, while at the same time reinforcing the narrative of the permanent exhibits and unifying itself with the site. The museum and research center is located on a north-facing slope amidst a wooded swamp sacred to the Pequots. "We were moved by the character of the site chosen by the tribe and worked to make the outside environment part of the experience of being inside the building," says James Polshek. "Land has always been at the core of the Pequot identity and their close relationship to the land and the sea over thousands of years inspired us in our design," he adds.

Lighten Up!

Rosslyn, Va.- Employers lose \$3 billion per year in pain-induced absenteeism, a recent Louis Harris & Associates survey report states, and according to the National Lighting Bureau (NLB), much of this absenteeism may be due to lighting that is no longer suited to the tasks employees perform and/or to the employees themselves.

Richard V. Morse, NLB chairman, said that a number of Bureau case histories indicate "A direct link between

poor lighting and eyestrain, headaches and similar pain-causing problems." Mr. Morse said that, in typical situations, tiny muscles that cause eyes to adapt to glare and similar illumination problems can become strained when they remain tense workday after workday. Workers who adjust their angle of view to avoid such problems can strain their neck and/or back muscles.

Morse notes that inadequate lighting exists for several reasons. One is changed tasks and/or workers (older workers generally need more and better quality lighting to compensate for age-related ocular changes). One of the most common of these changes, he said, is the switch from paper-based tasks to computer-based tasks. He commented, "The massive productivity losses associated with inadequate lighting several years ago occurred principally because many people assumed that 'light is light.' This is not the case at all. Paper-based tasks typically require workers to look down toward the work surface at matte-finished white sheets on which black characters were printed. By contrast, computer-based tasks required workers to look straight ahead into a somewhat specular or mirror-like screen with comparatively poor contrast with characters that are, typically, not nearly as sharply defined as those on a sheet of paper. The type of lighting needed for 'white paper tasks' is far different from that needed to provide good visibility to computer tasks."

For more information about the National Lighting Bureau and a free directory of its publications, write to the organization's publications department at 8811 Colesville Road, Ste. G106, Silver Spring, Md., 20910, or call at (301) 587-9572.

Steelcase Still Leader, For Now

Grand Rapids, Mich.- According to results of the most recent Office Trends survey, Steelcase continues to be perceived as the overall leader in the office furniture industry, though not by the overwhelming margin it once enjoyed.

The semiannual Office Trends study has been tracking developments in the industry since 1987 by surveying hundreds of con-

tract furniture dealers, interior designers, and facility managers from both small and large companies. The survey, conducted by Kennedy Research, a division of Wirthlin Worldwide, based in McLean, Va., contains a section where panelists are asked to identify the leading companies in 12 product and service categories: fabric/laminate trim selection, durability, functional features, dealer service, responsiveness to special needs/custom items, sales reps, innovations, installation, ease of assembly, design assistance, delivery, and ease of doing business with.

Twelve categories times four groups of panelists equals 48 chances to rank number one. In the fall '96 survey, Steelcase ranked first 28 times—a strong showing, though not as dominating as last year, when it ranked first 41 times, or the year before, when it earned 43 first place nods. In those categories in which Steelcase didn't rank number one, the winners were either Herman Miller, which ranked or tied for first 16 times, or Knoll, which ranked or tied for first five times. In recent years, Steelcase so dominated this section of the survey that it was difficult to find any category in which the company didn't rank first among all four groups of panelists. This year, Steelcase swept just one category—product durability. The survey also found that the other highly regarded manufacturers are Haworth, Kimball, Allsteel and HON.

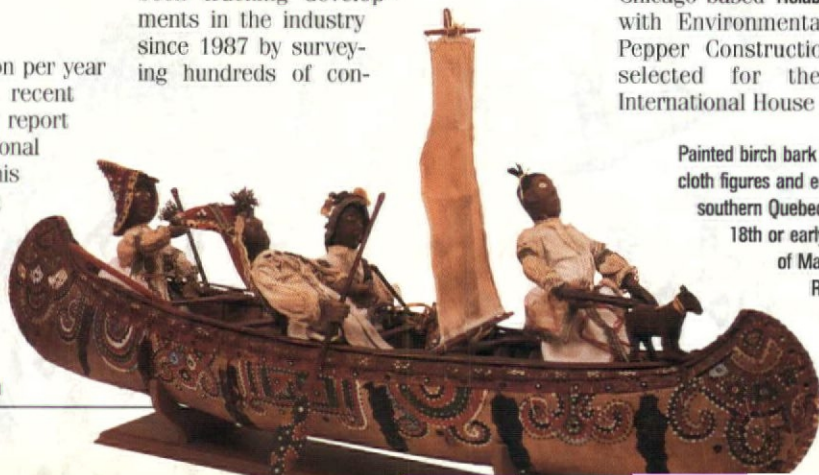
Commissions & Awards

JMA Architecture Studios, Las Vegas, Nev., has been selected to design the new \$3.2 million headquarters of the Nevada Dance Theatre which will be located in the Summerlin area of Las Vegas, Nev.

Tucci Segrete & Rosen Consultants, Inc., New York, has been selected to provide merchandise planning services for a new 40,000-sq. ft. Barley's department store in Rio de Janeiro, Brazil.

The Dallas office of **RTKL Associates Inc.** is designing Southside Works, a 65-acre, mixed-use redevelopment project located in Pittsburgh.

Chicago-based **Holabird & Root**, in association with Environmental Systems Design and Pepper Construction Company, has been selected for the renovation of the International House of Chicago.



Painted birch bark canoe model with wax and cloth figures and equipment, probably made in southern Quebec or northern New England late 18th or early 19th century (left). Collections of Mashantucket Pequot Museum and Research Center. Photo credit: Allen Phillips, Mashantucket Pequot Museum.

TRENDS

The Hillier Group Architects, Philadelphia, has announced the following new projects: Friends School, Mullica Hill, N.J.; Mellon Bank, Philadelphia and Commonwealth Regions; and CoreStates Financial Corp., Wyomissing, Pa.

Seattle University has selected the team of Olson Sundberg Architects, Seattle, and Yost Grube Hall Architecture, Portland, Ore., to design the university's new school of law.

SIGAL Construction Corporation, Washington D.C., has been awarded the 200,000-sq. ft. renovation of the Embassy of Australia in Washington D.C.

Forbo Industries Inc. has announced a Desk Top international design contest to make designers and architects more knowledgeable about Desk Top linoleum. It is open to young professional architects/designers

and student designers up to a maximum age of 40. For an entry form and contest details, contact T. Lerikos at (416) 661-2351. Entries must be received by April 15, 1997.

The Heron asymmetric task light, designed by Isao Hosoe for Luxo Corporation, Port Chester, N.Y., has



The Princeton University Computer Science Building (above), designed by R.M. Klimont & Frances Halsband Architects, received a 1994 Honor Award from the AIA.

won the "Good Design" award from the Chicago Museum of Architecture and Design, known as The Chicago Atheneum.

R.M. Klimont & Frances Halsband Architects, New York, has been named the recipient of The American Institute of Architects' 1997 Architecture Firm Award. This is the highest honor the AIA can confer on a firm and it is awarded annually to a practice that has produced distinguished architecture consistently for at least 10 years.

J&J Industries Inc., Dalton, Ga., has been named the first place winner in the 1996 Keep America Beautiful National Awards. J&J Industries received the award based on an 80.9% reduction in solid waste since November 1992. This results in over 4.4 million pounds of solid waste to be recycled rather than buried.

Mancini Duffy, New York, has announced the following commissions: 450,000-sq. ft. of office space at 60 Broad Street in New York City for the State of New York; 75,000-sq. ft. headquarters in London, England for Donaldson, Lufkin & Jenrette, in association with Marshall Cummings Marsh; 50,000-sq. ft. New York City headquarters relocation for Mitsui Trust & Banking Company, Ltd.; 30,000-sq. ft. New York City installation for Banco Bilbao Vizcaya; and two installations for BDO-Seidman in New York City and Long Island, N. Y.

The chef and restaurateur Georges Perrier has selected Philadelphia's Crimm and Associates as the architectural firm and Global Contract Design, Woodbury, N.J., as the interior design firm for his new Philadelphia restaurant, Brasserie Perrier.

Architects, engineers, contractors, building owners and managers, and other building profes-

FOLIO D ARCHITECTURAL ART



Christian Marclay, Amplification, 1995, mixed media installation with found photographs and Folio D prints on scrim, at Chiesa San Staè, Venice. An installation exhibited as part of the Swiss participation at the 1995 Venice Biennale. Artwork © 1995 Christian Marclay; Photograph © 1995 Pierre-Antoine Grisoni.

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TRENDS

professionals are invited to submit workshop proposals for **Build Boston '97**, the 13th Annual U.S. Building Industry Convention in Boston, November 18-20, 1997. For a workshop proposal form and guidelines, call the Boston Society of Architects at (617) 951-1433 ext. 221 and ask for form BB-14. The proposal deadline is April 4, 1997.

SOM/Interiors, Washington, D.C., has been awarded the following commissions: LCI International, Inc.'s new corporate headquarters in Arlington, Va., along with the full interiors package; The Recording Industry Association of America's Washington D.C. headquarters; the programming, strategic facility analysis, site selection, and full interior design services for Bond, Schoeneck & King, an 80,000-sq. ft. law firm headquartered in Syracuse, N.Y.

People in the News

Interprise, Chicago, has promoted **Stacy Lamb** to director of design for the firm's interior planning and design group.

The Phillips Janson Group Architects, P.C., New York, has announced that **Amy S. Nadasdi** has joined the firm as director of strategic planning.

Gary D. Maule has joined the Washington office of RTKL Associates Inc. as senior urban planner.

Maurice W. Wasserman and **Charles P. Alexander** have joined Kapell and Kostow Architects PC, New York, as partner and project executive, respectively.

Gretchen Coss, director of graphics at Gensler, Los Angeles, will serve as president for The Society for Environmental Graphic Design from January 1, 1997 to December 31, 1998.

Liefje H. Smith, NCIDQ, has joined Rosser International, Atlanta, as the director of interior design.

Phil Hubbard, AIA, has been promoted to vice president/director of operations for The Van Summer Group, Stamford, Conn. Also joining the firm as vice president and director of design is **Robert Allen**, AIA.

The Phillips Janson Group Architects, P.C., New York, has promoted **Michel-Claude Fiechter** to principal and **JJ Falk** to senior associate, director of design.

RMW Architecture + Design, San Francisco, has elected **Robbin A. McDonald**, AIA, and **Alan Kawasaki**, AIA, as principals of the firm.

John "Jack" Whitney has re-joined CUH2A, Princeton, N.J., as a principal of the firm, while **Jon S. Tomson** and **Jeffrey T. Dayton**, AIA, have been promoted to principal.

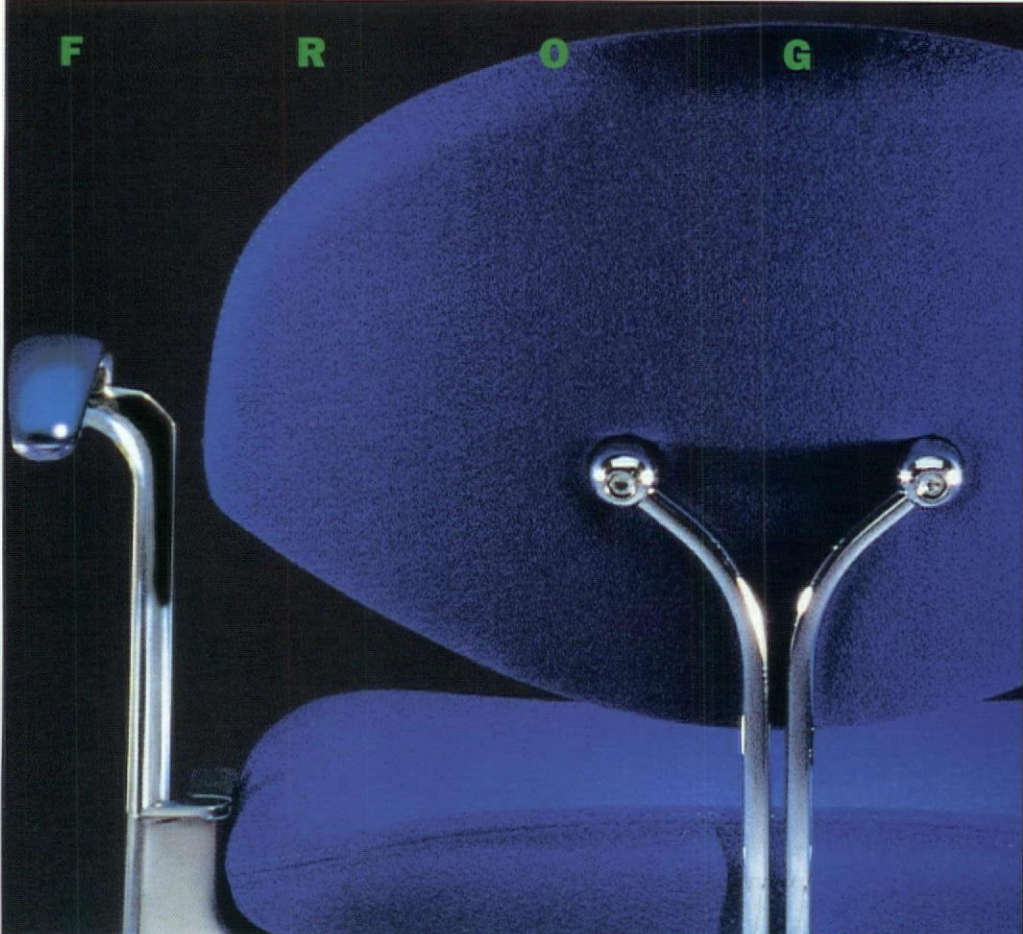
James R. Fair, AIA, senior vice president of Hellmuth, Obata + Kassabaum, Inc. (HOK), has relocated to Atlanta as senior design principal of HOK's Atlanta office.

Charles Dilworth has been promoted to principal at Studios Architecture, San Francisco. The following have been promoted to associate principal: **Cathy Barrett**, **Leif Glomset**, **Jerry Griffin**, San Francisco office; **Guy Martin**, **Mitchell Smith**, **Yves Springuel**, Washington, D.C. office.

Lees, Greensboro, N.C., has appointed **Alex Jauregui** to vice president/general manager-international of Lees, A Division of Burlington Industries, Inc.

Susanne Churchill, AIA, RIBA, an associate partner of the firm, has relocated to SOM/Interiors in Washington after nine years in SOM's London office.


Bob Black has been named vice president of marketing and **Mark Greiner** has been named chief information officer for Steelcase Inc., Grand Rapids, Mich.



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TRENDS

TEXTILE SOLUTIONS

HNTB Architecture, Kansas City, Mo., has appointed **Timothy G. Cahill, AIA**, to the position of vice president.

Richard L. Embers, AIA, has joined Wilson Johnson Associates, Kansas City, Kansas, as a participating principal.

RTKL has announced the following changes: **Jerry Quebe** and **Jim Allen**, senior vice presidents, will co-direct a Chicago office; **Kenneth V. Moreland CPA**, has been named chief financial officer and senior vice president; **Jay Clark**, **Kurt Haglund**, **Kim Heartwell**, **Robert W. Johnson**, **Stephen A. Leonhardt**, **James Kent Muirhead**, **Ray Peloquin**, **R. James Pett**, **Katie Sprague**, **Goodluck Tembunkart** and **Richard Yuan** have been named vice presidents.

In FRCH Design Worldwide's Cincinnati office, employees **James Lazzari**, **Steve McGowan**, **Beth Neroni** and **Cynthia Walker** were promoted from director to vice president, while **Joan Donnelly**, **Barbara Fabing**, **Tom Horwitz** and **Paul Lechleiter** were promoted from vice president to senior vice president. In the firm's New York office, **Kathy Listermann** and **Steve Hambrecht** were promoted from director to vice president and **Joseph Schkufza** was promoted from vice president to senior vice president.

Business Briefs

Chuck Levine has been selected to head **DuPont & O'Neil Associates'** new healthcare division located at 1301 SW 70 Terrace in Plantation, Fla.

Crossley Carpet Mills Limited of Truro, Nova Scotia, Canada, has become the first carpet mill in Canada to be certified ISO 9002.

Fixtures Furniture, a Jami Company, Kansas City, Mo., and **Textus Group**, New York, have collaborated to bring to market an alliance program which provides specifiers the flexibility of COM (Customer's own Material) textiles with the ease of ordering a standard fabric on Fixtures seating.

Packer & Associates, New York, has been chosen to represent Arcadia, La Palma, California, in metropolitan New York City, northern New Jersey and southern Connecticut.

Shelby Williams, Morristown, Tenn., has expanded its South Florida office to handle the overall marketing and sale efforts for Central and South America, along with various sales partners in targeted countries.

Lance Brown, AIA, has started a new architectural practice in Costa Mesa, California called **Enter-Arc, Inc.** Mr. Brown was formerly a partner at EBTA/Architects in Irvine, California.

The Schemmer Associates Inc., headquartered in Omaha, Neb., has established a regional office in Lincoln, Neb. **Duane S. Eitel, PE**, has been appointed operations vice president and principal of the Lincoln office.

Gunnar Birkerts and Associates, Inc., Architects, Birmingham, Mich., and **DiClemente-Siegel Engineering, Inc.**, Southfield, Mich., combined to establish a full service firm, **DiClemente Siegel Design Inc.**, based in Southfield.

The Gettys Group, Inc.'s Web site at <http://www.gettys.com>, provides an information center and bulletin board to hospitality industry professionals.

Calendar of Events

April 1-2: Fifth Annual Canadian Facility Management & Design Expo and Conference, Sheraton Centre, Toronto, Canada; Contact FM Events Ltd. at (416) 447-3417.

April 1-3: National Ergonomics Exposition and Conference, Rosemont (IL) Convention Center; Contact Sandi Eberhard at (212) 486-6186.

April 1-May 2: "Froebel's Gifts: Educating Children through Design," Arthur Ross Architecture Gallery, Buell Hall, Columbia University, New York; For further information contact Buell Center at (212) 854-8165.

April 2-4: Desert Design Market & Conference, Phoenix Civic Plaza, Phoenix, Ariz.; For more information call (800) 995-1295.

April 2-6: International Window Fashion Design Exposition & Conference, Georgia World Congress Center, Atlanta; call Window Fashions magazine at (612) 293-1544.

April 7: "Part One—Light It and Write It Off," Designers Lighting Forum of Los Angeles, Pasadena, Calif.; Contact Barbara Hirsch at (310) 476-9200.

April 7-8: Lamp & Lighting Seminar for ESCO's, Philips Lighting Center, Somerset, N.J.; Contact Rochelle Steinhaus, (212) 448-4359.

April 8: "Head On With The Issues," Illinois Chapter/IIDA seminar, William Sims, Ph.D., CFM/speaker, Merchandise Mart Conference Center, Chicago; contact IIDA at (312) 372-0080.

April 9-13: The Ceilings & Interior Systems Construction Association's 47th annual international convention and exhibition, Hyatt New Orleans, New Orleans; For more information call CISCA at (630) 584-1919.

Q. "When a designer specifies fabrics for contract applications, are some fibers more appropriate than others for specific end-uses?"

A. Naturally color, style and price are important considerations when you're specifying fabrics for contract applications. However you must also consider fiber content. Every fiber has inherent performance characteristics. Once that fiber is woven into a fabric, its characteristics are transferred to the fabric itself. Below is an overview of some of the most widely used fibers in contract textiles today. You should note that this does not take into account fiber blends, yarn types, weave structures and fabric protection and treatments, each of which can affect the performance of the fabric.

Polyester: Dimensionally stable, resilient, and durable, polyester is often used in high traffic and high humidity areas. Its resistance to sagging makes it popular for panel fabrics. An inherent flame retardant variant is available, an important attribute in some contract specifications. Health care cubicle curtains are often woven with specific FR polyester fibers.

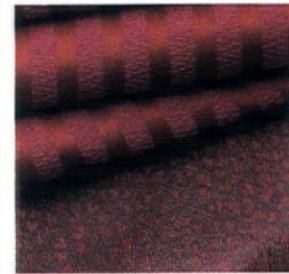
Cotton: Cotton easily absorbs dye-stuffs and finishes and exhibits low-static qualities. It is frequently used in tapestry fabrics for hospitality and corporate lounge applications.

Wool: Wool displays many of the same qualities as cotton, and has an excellent hand. It is durable, abrasion resistant, naturally self-wicking and exhibits self-extinguishing properties as well. Generally higher in price, wool is often used in high-end upholstery fabrics.

Nylon: Extremely flexible, nylon is another popular fiber used in contract textiles. One of its greatest attributes is its high resistance to abrasion, allowing it to perform well under extreme use. Consequently, nylon is often found in heavy duty upholstery fabrics. Since nylon reacts to moisture, high content nylon fabrics are not recommended for panel use.

Olefin: An increasingly popular fiber in the contract marketplace, olefin is also durable and has easy care/cleaning characteristics. Because olefin is solution-dyed, it is excellent for colorfastness. An inexpensive fiber with high performance, olefin is often used for wallcovering and value-oriented upholstery fabric.

When in doubt, see the ACT Textile Performance Guidelines for details on how a fabric will perform under certain conditions.



Amagansett (rayon and polyester) and Tanglewood (nylon and olefin) upholstery fabrics from DesignTex with DuPont Teflon® fabric protector are often specified for use in hospitality applications.

Submit questions to:
Textile Solutions
c/o *Contract Design* magazine
1 Penn Plaza, 10th Floor
New York, NY 10119-1198

Textile Solutions is made possible by:
DesignTex Inc. and DuPont Teflon®

MARKETPLACE

Hydra Designs introduces the Hydra-1, a sleek chrome and glass coffee table that rises with a few gentle pumps on its foot pedal. Depress the foot pedal and the table top smoothly and silently lowers to its original height or anywhere in between. Designed by Gary Gianakis, Hydra's table top spins or can be locked into position. Different shaped tops and casters are also an option.

Circle No. 227



Tufenkian Tibetan Carpets' partnership with designer Kevin Walz has resulted in new colorations of Walz's three rug designs, inspired by his Roman surroundings. Inlay, a complex series of rectangles divided by small squares is now available in Mahogany (shown here), Saffron and Cordovan/Pewter. Pavement is now available in Sand and Tortoise/Sage, and the new coloration for Shadows is Plum.

Circle No. 230



Maharam offers Corinthian/3, a collection of casement fabrics constructed of Trevira® FR, but with a wool-like hand. Corinthian/3 is available in 27 patterns, each with modern, architectural or classic elements and refined European look and style. All patterns are geometrics, varying in translucence, size and pattern (stripes, squares and small arrowhead and linear motifs). Colors range from optical white and earthy linen to pale yellow, peach, gray and blue.

Circle No. 228



WHEN DESIGNERS' EYES ARE STYLIN'

Innovations in Wallcoverings introduces a comprehensive collection of vinyl upholstery for contract, hospitality, retail and healthcare applications. Shown here are the Dune and Chain Mail upholstery patterns. These vinyl upholstery products meet or exceed all industry standards for wear and fire-resistance. Innovation's vinyl upholstery is 54-in. wide and weighs 34-oz. Custom orders are available with a 100 yard minimum.

Circle No. 231



Crypton Upholstery, from Hi-Tex Inc., offers designers new design flexibility. Since Crypton is transfer printed, the same designs or coordinates can be printed on sheeting. Crypton is shown here on the rocker cushion in the foreground and the "Father's Daybed" under the window. A coordinate drapery is also shown.

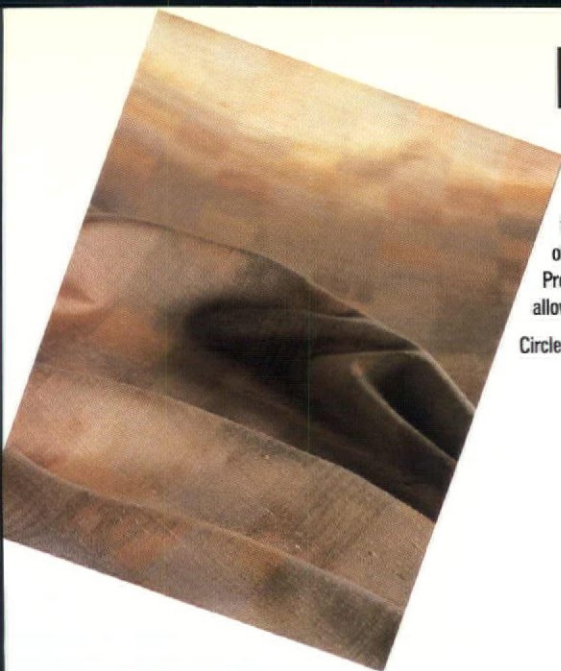
Circle No. 229



MARKETPLACE

Creation Baumann, the 110 year old Swiss weaver, has created a collection of wall, panel and drapery fabrics for Carnegie that combines the elegant look and feel of silk, linen and cotton with the quality, reliability and price of synthetics. These combinations of yarns are woven on polyester warps for strength, durability and dimensionality. Produced in hundreds of colors ranging from neutrals to jewel tones, this group of fabrics has a width of 63-in., allowing 16 percent more coverage per yard.

Circle No. 232



HBF introduces the Newport Chair by designer Barbara Barry. Balanced lines and solid comfort define the Newport Chair in the tradition of a classic school or library chair. A finely tapered maple frame supports either an upholstered or fluted slat back to accentuate the Newport's pared-down sculptured form. The simplicity of the design will blend subtly into a variety of settings as well as anchor spaces where the chair is used as a focal point.

Circle No. 233



Patène Arctectura by Bomanite Corporation, a systems approach to concrete flooring, provides architects, builders and interior designers with a durable option for interior flooring, walkways, common areas and showroom floors. The system is a combination of several specialized processes blended together to create unique concrete flooring options. The Patène Arctectura system can also be used in new construction or combined with Bomanite's imprinting system to create dramatic and distinctive interiors.

Circle No. 234



IN LIKE A LION - OUT LIKE A LAMB

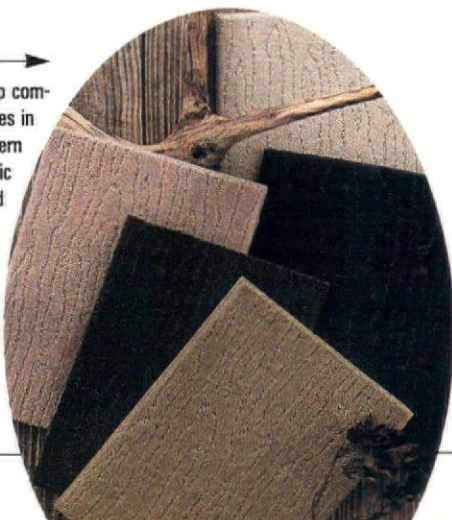
Flat screens can be mounted into the panels of a Reasons workstation to give users a flexible, high-tech work space. Since Reasons is an "off-modular" system that enables overhead storage cabinets and other componentry to be located anywhere along a workstation's horizontal rails, flat screens can be placed where they will maximize productivity and be most comfortable to view. All wiring is concealed within the panel's raceway and hardware mounts securely within the panel.

Circle No. 235

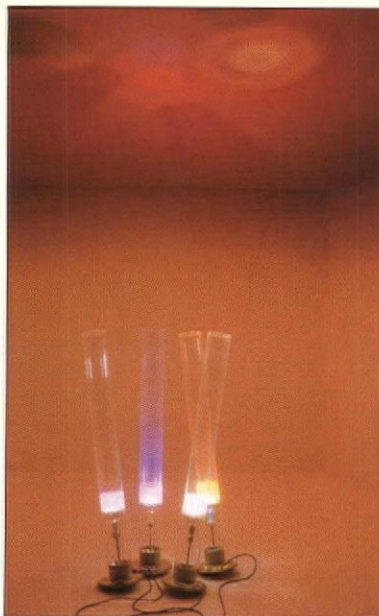


Pacificrest Mills introduces Woods, a new cut-and-loop commercial carpet pattern inspired by nature, one of 16 styles in Pacificrest's new Natural Resources collection. The pattern was taken from the wood grain pattern of the Pacific Yew, a tree native to the American Northwest and found along the Pacific Crest Trail. Natural Resources is a coordinated package of in cut pile, patterned loop and cut-over-loop constructions. Every style in the collection is engineered with DuPont Antron® Legacy nylon.

Circle No. 236



MARKETPLACE



Artemide introduces *Metamorfosi*, a revolutionary computerized system for polychromatic illumination. Three parabolic reflectors project the light produced by three 100-watt halogen bulbs through three dichroic filters in the primary colors of red, blue and green. These create a beam of monochromatic light surrounded by numerous halos showing the continually changing shades of color within the selected spectrum. Pierluigi Nicolin has designed the *Iride luminarie* (shown), one of 10 new lights designed for Artemide by eight renowned designers.

Circle No. 237



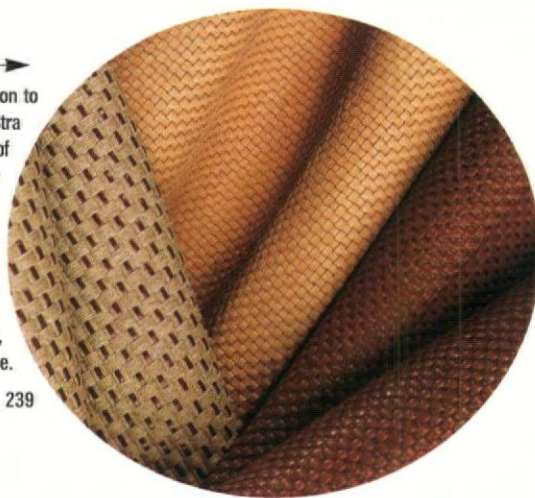
The *Charleston Table* from Charles McMurray Designs, is available in five standard sizes and a variety of veneer patterned tops. The *Charleston Table* is Charles McMurray Design's most refined transitional table to date. Crafted from hand selected American cherry and hand rubbed in a variety of finishes, the table is designed to complement the elegant *Charleston* and *Philadelphia* chairs.

Circle No. 238

Cortina Leathers introduces the *Stra Collection* to its Italian-made upholstery line. The *Stra Collection* features leathers in a range of woven patterns, constructions and colors. The overall designs of the collection are typically geometric in feeling and range from a simple basketweave pattern to complex interlocking configurations. The Collection is suitable for seating, pillows, wall coverings and flooring.

Shown here are patterns *Basketweave*, *Dashweave* and *Miniweave*.

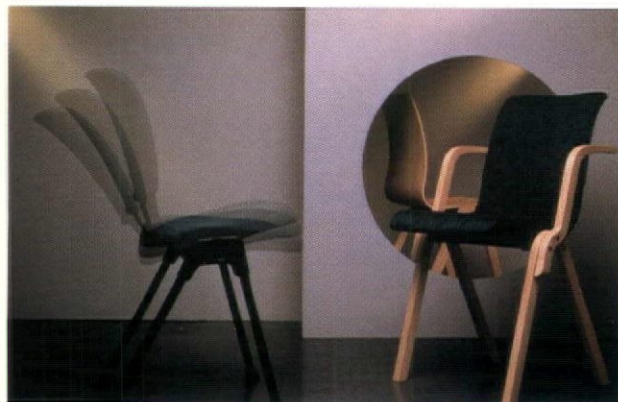
Circle No. 239



YELLOW MOONS, GREEN CLOVERS, BLUE DIAMONDS, GREAT DESIGN

The *HÅG Conventio* has a classic, clean design which will fit well in all types of environments. The *HÅG Conventio* encourages movement of the entire body, through a simple principle that results in less fatigued conference participants. The *HÅG* chair stacks well, is easy to handle and simple to connect together into rows. Upholstery can be easily removed for cleaning, and several models, finishes and over 4,000 upholstery selections are available.

Circle No. 241



Baffin, an abstract jacquard design from this new collection by Pindler & Pindler Inc., is a blend of geometric shapes and bold brush strokes combined with sketched leaves creating a textured look. *Baffin* is woven in 100 percent cotton. *Pizazz* is a solid texture with a puckered crinkled stripe full of light created by its metallic pearl finish. Completing this group is *Reflection*, woven with a filament yarn creating a touch of iridescence.

Circle No. 240



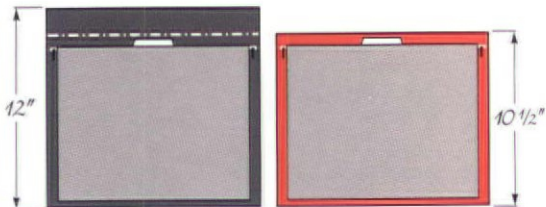
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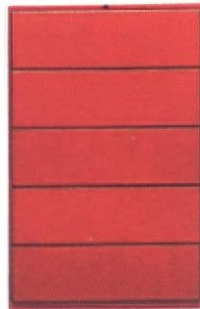


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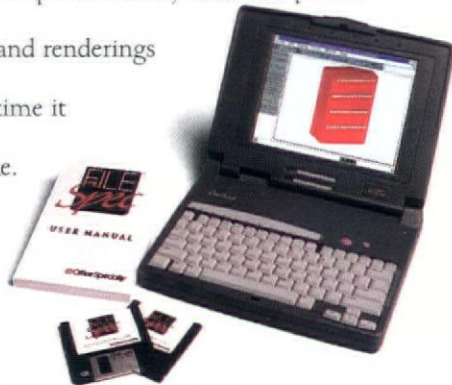
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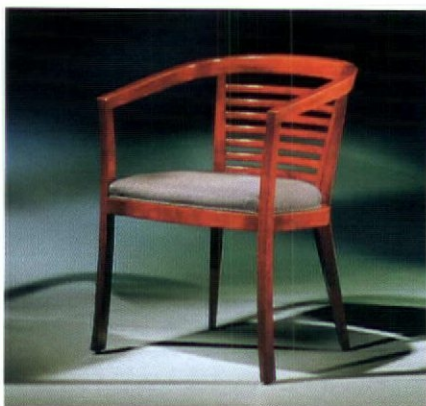
Restaurant Seating

Anyone with a job, children or Social Security benefits will tell you that eating out is now ingrained in the American way of life. Whether it's take-out or table service, a recent National Restaurant Association survey should help designers understand what Americans want. Consumers told the NRA that 24% of restaurant visits are to socialize with family, friends and children. As for eating pleasure, consumers satisfy cravings for foods they cannot prepare at home in 57% of restaurant visits. Convenience or "lifestyle support" is a factor in over 40% of restaurant visits because dining out combines a desire for traditional family meals with a need for convenience, quick preparation and easy clean up. To your forks, ladies and gentlemen.

PAOLI, INC.

Fourwinds chairs, from Paoli, Inc., are available in two slat back styles and two upholstered back styles. Fourwinds solid construction wraps around occupants, nearly cradling them inside a smooth wood frame without protrusion or extraneous padding to interrupt the fit of the chair. Fourwinds chairs are available as a guest chair, dining chair, conference chair, and reception seating.

Circle No. 242



SHAFER COMMERCIAL SEATING

Shafer Commercial Seating has introduced several new seating collections. The WC 748, WC 749, and BS 331 have contemporary lines and classic geometric accents. These are a few of many new collections which will create atmosphere in any restaurant setting. They are available in a variety of wood finishes and fabric options.

Circle No. 244



ARCADIA

Designed by James Kelly for Arcadia, the Fermata chair features sloping, tapered arms, gently bowed rear legs and a signature cut-out detail that adds visual interest to the chair's wood back. This unique cut-out detail is maintained on the upholstered back model, to allow a peek at the chair's upholstery when viewed from the rear. Fermata is appropriately scaled for use in restaurants, lounges, and club rooms.

Circle No. 243



KRON

Architect Michael Graves and Kron USA have introduced Pilon stackable side and armchair seating. In its wood version, Pilon is unupholstered and available with or without arms. It employs a compound curve in the seat and back for comfort. Both models stand on sturdy, welded, black epoxy-coated steel frames and stack seven high for ready mobility. The seats and backs of both models are constructed of durable, commercial-grade maple plywood.

Circle No. 245



LOEWENSTEIN

Loewenstein offers Breeze for the restaurant seating market. The award winning design of Breeze is offered with a new upholstered seat option. Loewenstein also offers a matching bar stool to accompany the chair. Breeze is available in a durable 14 gauge steel frame.

Circle No. 246



MTS SEATING

MTS Seating introduces the Ovation series with four standard styles. A fully-upholstered option, as well as three laser-cut back designs nicknamed Steam (shown), Wave and Lollipop. The Ovation series also offers custom laser-cut design options. All have a specially designed seat protector that guards against fabric damage when nested. There are unlimited color and fabric options plus a five year structural frame warranty.

Circle No. 247



KI

KI's Versa chair offers style, comfort and practicality for any restaurant seating environment. Versa is available in standard, full-back or conference chair models. An extensive choice of frame, polypropylene colors and natural wood finishes allows the Versa chair to coordinate with a wide variety of interiors. Versa is available with or without arms in four leg and sled base versions.

Circle No. 248



KIMBALL INTERNATIONAL

Event Seating, from Kimball International, is a series of multi-purpose, stackable side chairs. Available in sled base and stacking four-leg models, Event's color options consist of black, clay, sable and driftwood. Featuring seven back styles, a full fabric offering, bookracks, tablet arms, and ganging capabilities, Event seating offers a multitude of options.

Circle No. 249



WESTIN-NIELSEN

Westin-Nielsen presents the Elena Chair, a stylish multi-purpose chair which combines both wood and metal in its frame construction. The Elena Chair is lightweight and its scale is ideal for use with tables for dining or meeting rooms. The wood frame is available in 11 standard finishes and may be custom finished. The metal frame finishes are either black or chrome, and the chair has several model options.

Circle No. 250



SHELBY WILLIAMS INDUSTRIES INC.

Shelby Williams Industries Inc., offers a traditional dining chair that is masterfully handcarved with upmost attention to the smallest detail. The hardwood frame is available in a variety of standard and premium wood finishes. Flame retardant foam padded back and spring seat assure maximum guest comfort.

Circle No. 251



The Not Untouchables

Brunschwig & Fils turns textiles into visual tools with its Spring 1997 collection of tapestries with coordinating fabrics and borders

By Jennifer Thiele Busch

Brunschwig & Fils' Spring 1997 collection includes an assortment of intricate, all-over tapestry patterns, coordinates and borders (center; left to right: Millefleur Tapestry, Charlemagne Tapestry, Petit Point Diamond, Millefleur Medium Border) that designers can use for upholstery, window treatments, wallcoverings and floorcoverings. The textiles in the collection were designed to complement each other in pattern (top; left to right: Millefleur Tapestry, Petit Point Diamond, Maximillian Tapestry, Bruges Tapestry) and color (bottom; Maximillian Tapestry and Petit Point Diamond).

Brunschwig & Fils knows exactly where it stands in the commercial design marketplace. "When designers come to us, they've already gone through all the typical fabric suppliers, but haven't found something special enough for their clients elsewhere," says design director Adrienne Concra. "So we know if they're looking at Brunschwig that they're willing to go the extra step for some kind of unique application." Thus it would probably come as no surprise to loyal Brunschwig customers that the latest collection of tapestries offered by this legendary textile house was created with unique and creative applications in mind. But designers who have shied away from Brunschwig due to cost may be pleasantly surprised to know that this lavish and versatile collection is also offered at an affordable price point that makes Brunschwig design and style accessible to more project budgets than ever before.

Brunschwig has successfully developed and marketed coordinating textile collections before, but not until the Spring 1997 collection of 100% cotton tapestries with coordinating borders has so much emphasis been put on trim. "We thought it was important to give designers individual components that they can use in creative ways," says Concra. "So we gave them tools with which to create their own applications."

All woven in France, the patterns in this richly diverse collection include Maximillian Tapestry, with graphic references to arches, cornices and moldings that catalog the architectural heritage of the French Renaissance, in three colorways with small- and medium-width borders; the Victorian-inspired Lille Tapestry, with extravagant floral stripes set against a burnished gold background, in three colorways with small and medium borders; the subtly-hued Charlemagne Tapestry, an all-over floral design in three colorways with medium and large borders; and Millefleur Tapestry, featuring a smaller, non-directional floral pattern of blossoms and berries in three colorways with medium border. In addition, Bruges Tapestry Stripe, offering thin stripes of rich color in two colorways and the simple yet elegant Petit Point Diamond in six colorways, both work as

strong coordinates for the other tapestries in the collection.

Concra envisions combinations of tapestries, borders and coordinating patterns for applications as varied as furniture upholstery, window treatments, wallcoverings or floorcoverings. In the commercial arena, the patterns are most appropriate for use in such corporate spaces as executive offices or reception areas, where a company wants to create a certain image, and such hospitality installations as lobbies or VIP suites. They were also developed with compatibility to the total design environment in mind, according to Concra. "For example," she explains, "Charlemagne's color palette complements popular commercial carpet colors and Millefleur and Maximillian are good, basic 'study and den' fabrics designed to coordinate well with velvets, leathers and other heavy constructions."

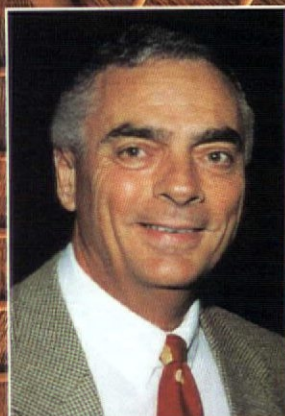
Concra also adds restaurants, country clubs and resorts to the list of potential customers for the tapestry collection, pointing out that the patterns and colors hide dirt well, and that, as a group the textiles are durable enough to withstand between 9,000 and 30,000 double rubs. Also important, the collection is surprisingly affordable, with the all-over tapestries priced in the \$50/sq. yd. range, the diamond and stripe coordinates offered in the \$30 range and borders priced from \$9 to \$19/sq. yd.

Brunschwig & Fils will always carry a reputation as a purveyor of elegant and expensive textiles. One handwoven silk, in fact, sells for \$1,800 per square yard—obviously not a best seller, though Concra is proud and amazed to report that the company does sell about 300 yards of the stuff per year. But Brunschwig also wants designers to know that elegant does not necessarily have to mean expensive and untouchable. With this very touchable tapestry collection—offering the kind of wonderful, high-quality hand you would expect from a company like Brunschwig—they've set out to prove it the best way they know how. ☺

Circle No. 265



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Circle 10 on reader service card

German design and technology powers more than its cars: Kusch's Hola! stacking chair, designed for volume production to serve multiple missions (right), is also an elegant study of form with fine detailing (below, left) by architect Jorge Pensi (below, right).



Balancing Act

Forget about art versus technology or quality versus cost—and take a seat in Hola!, designed by Jorge Pensi and made by Kusch & Co.

By Roger Yee

The economic convulsions racking German industry right now are well known to American motorists who crave high-performance luxury cars. In fact, they can give you the latest report just by driving to the nearest Mercedes-Benz or BMW showroom. How about an agile Mercedes E320 sedan at \$43,500, for which you'll get in line for a four- to 12-week wait? Or a hot BMW Z3 roadster for \$28,750 (yes, the one piloted by Pierce Brosnan as James Bond) that may have you cooling your heels six months before delivery? The automakers in Stuttgart and Munich have raised technical performance, upheld quality standards and cut labor and other manufacturing costs to push Japanese contenders to the shoulders and stop U. S. rivals in their tracks. Similar changes are roiling German industry overall with sometimes remarkable results. A good example in furniture manufacturing is the Hola! chair, designed by noted architect Jorge Pensi and made by Kusch & Co. Sitzmöbelwerke KG.

Hola! ("Hello!" in Spanish) is very much a chair for our time. Its graceful design, comprising a seat and back in gray, blue or green polypropylene and optional arms in fiberglass-reinforced polyamide on a frame of 1-in. diameter tubular steel that can be chromed or powder coated, is a rugged, lightweight assembly for active use. Its configuration serves multiple missions because it can stack, gang, hold a tablet arm or accept upholstery. Its fit and finish are flawless, as Kusch customers have come to expect, because the parts are meticulously engineered for assembly. As Justin Thompson, U.S. national sales manager for Kusch, points out, its net price of under \$150 is a breakthrough for a product of this quality in our market.

To truly appreciate what Kusch and Pensi have achieved, however, calls for a closer look. Though neither the manufacturer, based in Hallenberg in the Westphalia Mountains, nor the designer, a native Argentine who has resided in Barcelona since 1977, would dream of cutting corners, they have enhanced the value of Hola! even as they have simplified its production. Their strategy: Create an original design that expands the possibilities of the stacking chair, engineer the design to minimize the number of components and make them easy to assemble, and specify quality materials to be fabricated into components with as little hand labor as possible.


These and other refinements add up to a quietly impressive product. Cost is reduced without compromising quality, for example, because robot welders hold down labor costs for the steel frame while yielding fast, perfect welds, and the seat, back and arms are molded from precise dies to reproduce such sculptured details as the joinery of seat, back and back leg or the facets of the slender if sturdy arm quickly and accurately. The critical seat-to-back connection is secured by two hidden, 8-in. long steel shafts rising from the back legs through the seat and back. The edges of the seat and back are smooth to the touch for the sitter who is settling down or getting up, while the ergonomically

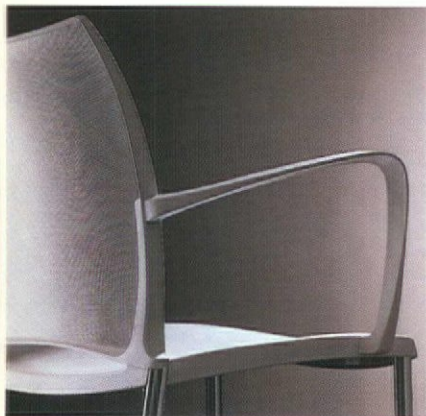
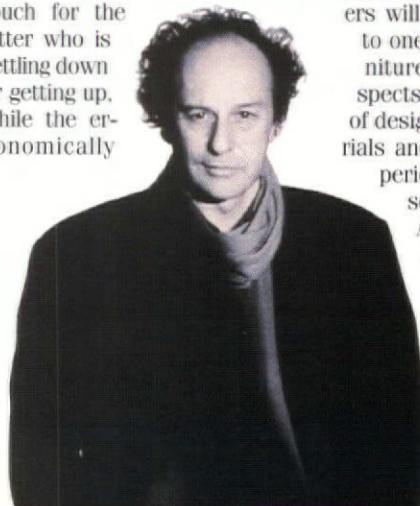
contoured seat and back surfaces carry a pebbled finish to keep the sitter from sliding.

Attention to detail comes easily to Pensi. "I am always concerned that my product designs will leave users wanting," he comments. "In designing Hola!, I have tried to produce a form that is simple, elegant and comfortable. Hola! is meant for everyday use, but this should not prevent it from pleasing the eye or the body."

Kusch's production engineers worked closely with Pensi to prepare Hola! for production, starting with the architect's drawings and ending with production models. The hands-on approach typifies the company founded in 1939 by Ernst Kusch and now headed by his son Dieter, who is president. "We like working with accomplished architects and industrial designers," indicates Dieter Kusch. "We get involved in product development from the beginning—we are vertically integrated—to get the right balance between art and technology. It's never an easy balance to achieve."

Even now, Kusch is fine tuning the balance. According to Thompson, the manufacturer will soon build Hola's frames in America using seats and backs from Germany, as the campaign to control costs and expand markets goes on. Not only will this help stabilize prices and add quick-ship options, U.S. designers will also have wider access to one of Europe's leading furniture makers. "Europe respects Kusch for its philosophy of design integrity, quality materials and workmanship, and superior engineering," Thompson notes. "I'm confident America will feel the same way."

Think of Hola! as a Mercedes or BMW for one and you'll get the idea. 





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Move Over!

When New York City's Hospital for Special Surgery modernized, life actually got better for the administrative offices when they were sent to a basement space prepped by Jack Gordon Architects P.C.

By Linda Burnett

If you've ever torn a ligament or tendon or suffer from arthritis, you know real pain. If your pain is truly acute, you may even be aware of New York City's Hospital for Special Surgery, one of the nation's oldest health care institutions dedicated to orthopedic and rheumatic disorders,

providing surgery, nursing, medical and rehabilitative services for the mechanically impaired. Founded in 1863 as the first orthopedic hospital in the United States, the Hospital for Special Surgery is associated with New York Hospital and serves in conjunction with Cornell University Medical

College. The Hospital underwent a modernization project that began in the early 1980s and included the construction of a 12,000-sq. ft. inpatient facility, along with an expansion and a shifting of already existing departments. In what could have been misinterpreted as a demolition, the administrative offices were told to accommodate the new construction by packing up and moving across the street to a new basement facility to be designed by Jack Gordon Architects. Now inhabiting the base of a luxury high-rise residential building, the employees in these offices are grateful for the care given to making their space not just new—but much improved.

The modernization project began in the early 1990s, when the Hospital realized that the inpatient facility built in 1954 was obsolete and ceased to comply with health codes. "The modernization program was intended to

improve patient flow and the patient side of the environment," says John R. Ahearn, president and CEO of the Hospital. "The hospital was originally built as a polio hospital. We could no longer make it work and it was deteriorating." "There were something like four patient rooms to a toilet," adds Richard Thomas, then vice president of facilities modernization for the Hospital and now a partner of the architectur-

al firm Lothrop Associates in Valhalla, N.Y. "The site was landlocked with nowhere to expand."

Taking the administrative offices off site was not part of the original plan. While construction commenced, departments were squeezed, plucked and generally mixed up in an already active, hands-on environment where patients do revolutions on a stationary bicycle, lift weights and do all sorts of other body bending exercises for the sake of recovery. Still, the Hospital's programs and services continued to expand.

Nonstop change is all too familiar in today's health care institutions. "A lot of programs that were expected to grow over a 10-year period grew over a four-year period," Thomas observes. "By 1993 it was clear that we needed to take the administrative facility off site." In effect, the new administrative offices were an offshoot of the original project.

As a result, the basement space intended to house medical offices was reassigned to accounting, human resources, physician referral, computer department, planning, public relations and nursing professional development, a mixture of public and private uses. The change in plans was not taken lightly. "So much of what we do is impacted by those services," Ahearn explains. "Essentially the offices were interspersed in the pre-existing, overcrowded environment. It was a patchwork that didn't fit together."

To ease the worries of employees who would be moving from above-ground offices into a subterranean space with no windows, the Hospital decided the space would be as user-friendly as possible. It had to be better than no change at all. "We focused on making it an efficient environment," says Ahearn. "We also wanted to make it a space that would encourage people from the Hospital to go over and use the services." Jack Gordon Architects was hired to figure out how to make the facility appetizing and possibly exciting as well.

"It was a challenge to make this windowless place pleasant," comments architect Jack L. Gordon, AIA. "Normally, you can work with the perimeter to bring in natural light. Lacking that, we needed to create a sense of spaciousness and counter the condition of occupying a concrete shell." Gordon was able



Look up: A long steel structure incorporating direct/indirect lighting is a striking element in the design of the below grade administrative offices (opposite) at New York's Hospital for Special Surgery. The structure unifies the design and supports the clerestories lighted by the indoor "street." An added sculptural form can be seen marking the end of a corridor (above). With no access to the outside, Jack Gordon Architects has designed the space to persuade inhabitants that they are in a spacious area with natural light.





to introduce a sense of outdoors by using internal windows to look out onto the floor plan's main corridor or "street," from which man-made "daylight" enters. With a raised

ceiling over the "street" flooded with direct/indirect pendant lights and recessed down lights, "daylight" filters into the separate departments through clerestory glass.

Flooding basement offices each day with "daylight" from the "street"

Of course, the use of an inexpensive but expressive architectural detail is probably the best way to add pizzazz to a below grade area without spending a lot of money. Such was definitely the case for this project. A brightly colored steel structure punctuates the start and end of the "street."

One glance upward and a visitor knows this space isn't like most basement offices. The lighting bolt or zig-zag shaped direct/indirect lighting fixture that runs along the ceiling unifies the circulation plan like a main highway. Gordon cites a structural reasoning behind the use of this visually strong light fixture. "We needed to support the junction of the glass with the ceiling and unite the two grids," he says. "Conceptually it unifies the design and at the same time it holds the clerestory."

With such a tight space, planning which departments would go where was an integral part of the design's strategy. For example, because human resources is one of the more visited departments, it is located near the entrance. The divisible conference room is

centrally located so it can be shared among the departments. Other issues concerned mechanical ventilation in the absence of windows and scattered large support columns that made an even grid impossible. Call it a miracle or good design: Using accenting sculpture, internal windows, different colored walls, a striking light design and glass doors everywhere, Jack Gordon has been able to transform a vacant basement into a desirable office space.

By paying more attention to design, hospitals are finally recognizing that health care as a service has been profoundly transformed. In fact, they may be noticing their administrative areas more because they are the ones growing fastest. "With the change in reimbursement for managed care, there's an increase in the use of the computer department and other administrative functions," points out Thomas. "The accounting department grew rapidly and doubled its projected space."

Who knows? With more health care modernization projects and further reshuffling of health care management systems, we may see fewer beds or nurses and an overflow of accountants. At least an institution like the Hospital for Special Surgery, that knows what repetitive stress can do to an office athlete of the '90s, treated its administrative personnel like its patients, with tender, loving care. ☺

Project Summary: Hospital for Special Surgery

Location: New York, NY. **Total floor area:** 12,000 sq.ft. **No. of floors:** 1. **Wallcovering:** DesignTex. **Paint:**

Benjamin Moore, Pratt & Lambert. Laminate: Formica, Nevamar. **Ceramic tile flooring:** United Ceramic Tile, American Olean. **Carpet/carpet tile:** Price. **Doors:** Altype Firedoor Corp. **Door hardware:** Schlage. **Glass:** Koslow Storefront Co. **Window frames/wall systems:** Vista Wall. **Work stations:** Knoll. **Work station seating:** Knoll. **Dining seating:** KI. **Dining table:** KI. **Files:** Knoll. **Architectural woodworking and cabinetmaking:** Haggerty Millwork. **Signage:** HSS. **Client:** Hospital for Special Surgery. **Architect and interior designer:** Jack Gordon Architects P.C., Jack Gordon, John Ingram, Rosanne Gordon, Jonathan Silverman, project team. **Mechanical and electrical engineer:** Ambrosino, DePinto & Schmieder. **General contractor:** E.J. Sciamie Constructing Co. **Lighting designer:** Fisher Marantz Renfro Stone. **Acoustician:** Shen Milsom & Wilke. **Photographer:** Peter Paige.

If light is spilling in from the windows, can outdoors be so far away? Man-made "daylight" filters from the "street" or passageway through glass doors and windows into private offices (above, left) to simulate an above grade environment. For open-plan offices (above, right), light from adjoining spaces is likely to be transmitted through other interior windows at clerestory height. The use of glass and grid-like wall systems creates the illusion of spaciousness by allowing the eye to see through or past objects.



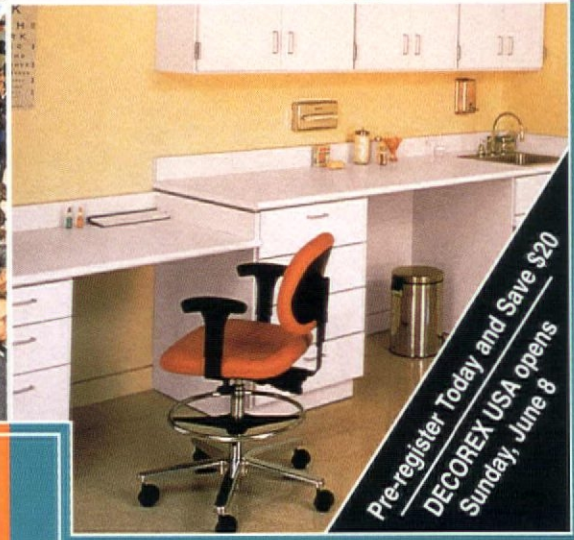
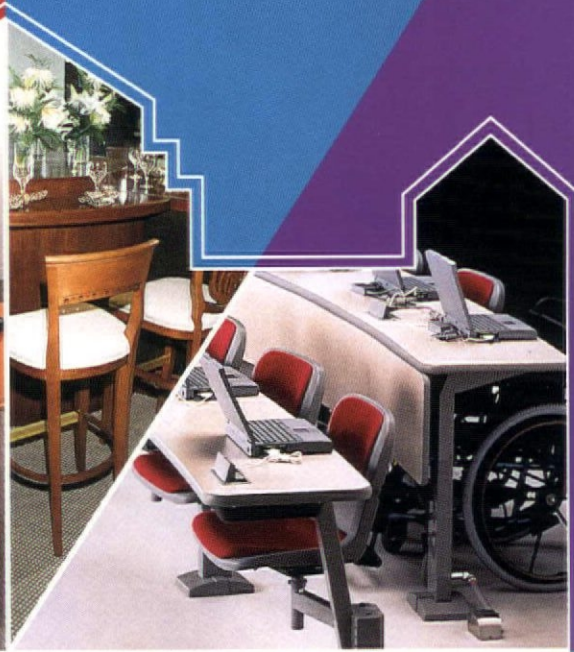
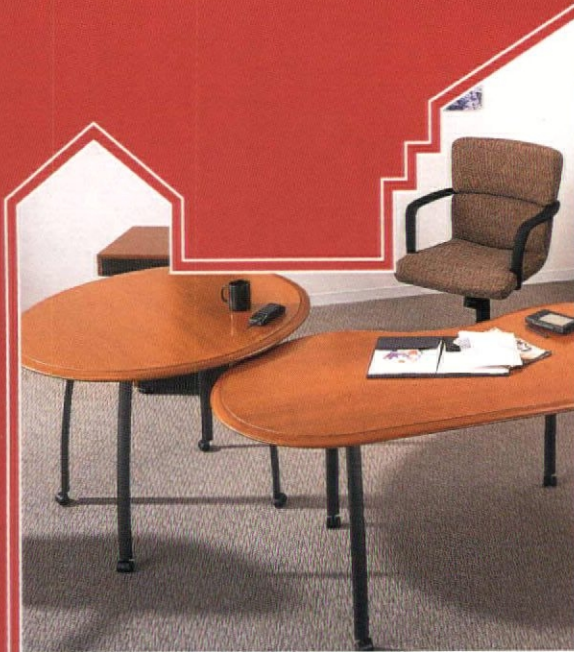
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Add wood, water, stone and light—and you have forest products giant Kimberly-Clark's new headquarters at Las Colinas, Irving, Texas. Its major space is a state-of-the-art multi-media equipped atrium (opposite), which can accommodate events ranging from casual discussions among employees and visitors to the annual shareholders' meeting. A wood-lined corridor (left) parallel to the atrium leads to the video teleconferencing center and other multi-media facilities that control programming in the atrium.

Nothing to Sneeze At

Kimberly-Clark's new headquarters in Irving, Texas, won't tell you that the company makes Kleenex®—and that's the point of the design by Waddill Group

By Roger Yee

Kerchoo! Please pass the Kleenex®! Should you happen to live in one of 150 countries served by Kimberly-Clark Corporation, there's a good chance you're only an arm's length from its paper products. Indeed, Kleenex® facial tissues, Huggies® disposable diapers, Scott® bathroom tissues and hand towels and Kotex® feminine pads are practically part of everyday American speech, particularly Kleenex®, which holds 48% of the U.S. facial tissue market. So it's surprising to find this \$13.8-billion (1995 net sales) enterprise—operating mills and other manufacturing facilities in 24 states and 33 countries—being supervised by people working in the spacious, calm, almost sylvan-like setting of Kimberly-Clark's 110,000-sq.-ft. world headquarters in Irving, Texas, designed by Waddill Group.

Corporate life didn't begin this way for Kimberly-Clark, to be sure. For most of the 125 years since its founding in Neenah, Wis., the company kept its administrative operations close to its manufacturing operations. The turning point came in 1985 under the stewardship of the late Darwin Smith, its previous chairman and CEO, when Kimberly-Clark decided that the best way to encourage greater independence among its varied businesses was to relocate headquarters to Dallas, leaving remaining administrative

functions intact in Neenah, Roswell, Ga. and Knoxville, Tenn. The paper products giant then retained Waddill Group to renovate three floors in a multi-tenant office building in Las Colinas ("The Hills"), a meticulously planned office park with its own parks, lakes and recreational areas in Irving, a suburb of Dallas.

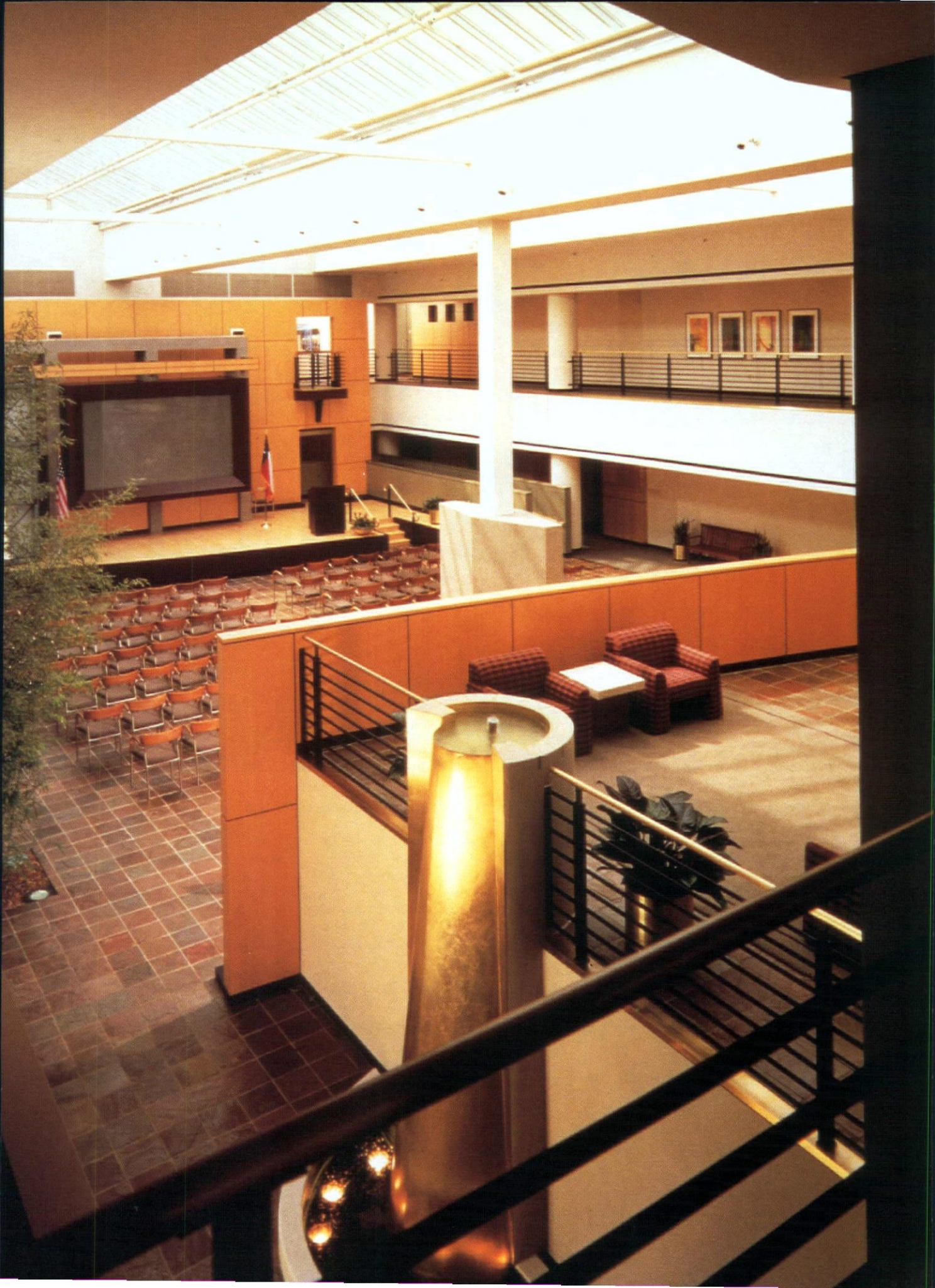
Operating in Las Colinas took Kimberly-Clark in new directions in more ways than one. "Most of our facilities are mills where we make our products," observes Kathy Friend, site administration coordinator at Kimberly-Clark headquarters. "We usually own and occupy our real estate as the sole tenant. In Las Colinas, we shared leased space with other tenants, and remodeled the three floors as much as we could. When we could do nothing more to improve on space, privacy or security for our employees, it was time to find a new location."

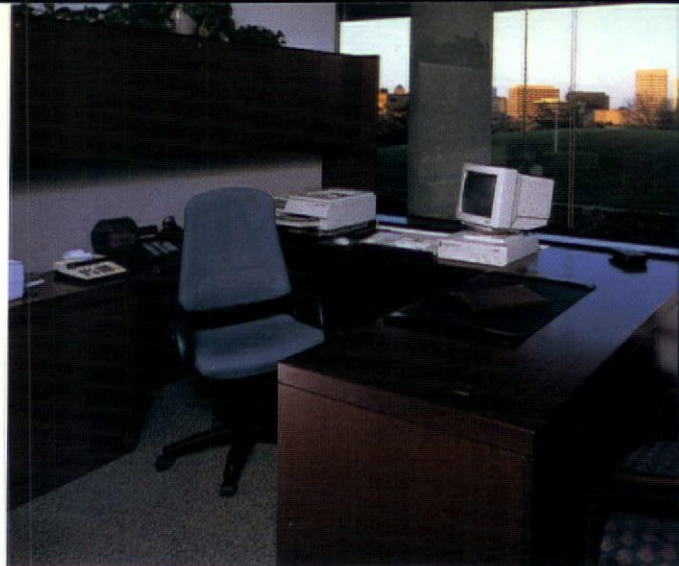
That Kimberly-Clark chose Las Colinas once again for its newest headquarters can be readily understood by anyone familiar with the bustling Dallas-Fort Worth region, which is also corporate headquarters to such other *Fortune 1000* companies as GTE, J.C. Penney, Electronic Data Systems, Exxon, American Airlines, Texas Instruments and Tandy. Having successfully kept its distance from its far-flung business units for a decade, the headquarters staff had become quite com-

fortable in the upscale, 12,000-acre development originally built by Southland Financial Corporation and Equitable Life Assurance Society of the United States in the 1980s. "Downtown Dallas had no synergy for us," recalls Friend. "We liked our corporate neighbors at Las Colinas, as well as the proximity to two airports, Love Field and Dallas-Fort Worth. There was no need to look elsewhere."

Given the availability of office space at Las Colinas and the Dallas-Fort Worth market overall in the spring of 1994, a steering committee to develop the new facility, headed by George Everbach, chief counsel for Kimberly-Clark as well as the local site administration officer, found what it needed in an existing, two-story, reinforced concrete structure. If anything, its basic specifications seemed almost too good. The square footage, single tenant occupancy, underground parking, good security and landscaped atrium at 351 Phelps Drive, built to house Diamond Shamrock in its own relocation from Cleveland in 1980, suited Kimberly-Clark just fine.

Possibly the only discrepancy was that Diamond Shamrock had worked with HKS, the architect of the original design, to create an open-plan environment—whereas Kimberly-Clark wanted an enclosed one. ("Our executives feel that private offices are essential for confidentiality," notes Friend.)





With the approval of Wayne R. Sanders, chairman and CEO, Kimberly-Clark commissioned Waddill Group to reconfigure the facility by creating a new interior environment with full-height partitions, adding a porte-cochère at the main entrance, enhancing the concrete-and-glass elevations with contemporary details and introducing state-of-the-art building systems and information technology.

of personnel levels at headquarters that was not expected to rise significantly.

On the other hand, Waddill indicates, the client also opted for light, air and views for all employees, a 250-seat, multi-media auditorium, a video teleconferencing center, a PC-equipped training room, a reduction in standard office sizes from five to two (each pre-wired with two positions for power, data and

the corridors, for example, would stop at the clerestory level to allow a continuous horizontal ribbon of glass to bring in light and views. Picture windows would be positioned at the ends of corridors and side lights would be placed at all doorways for the same reason. Although Kimberly-Clark ordered a massive pruning of the "overgrown jungle" that had flourished in the atrium under Diamond-

Clearcutting the "overgrown jungle" outside everyone's doors

"Our approach was simple," notes Steve Waddill, AIA, a principal of the firm that bears his name. "We asked, 'What would this building look like and how would it work if it were to be designed today?'" The administrative organization would reflect the conservative preferences of Kimberly-Clark's senior managers for virtually all private offices, secretaries on a 1:1 ratio for top officers or a 1:4 ratio in pools, a board room, a dining room, a phased introduction of networked PCs and a five-year projection

voice), a cafeteria, an aerobic exercise health center, satellite copy/coffee stations to supplement a main copy center and mail room plus state-of-the-art environmental control systems. "Kimberly-Clark believes in providing good places to work for all its employees," Waddill reports. "Much of what's here can be found in its other facilities around the country."

Traditional as the office layout would be, the company actively encouraged the architects to produce a superior environment for the entire staff. Built-in filing cabinets lining

Shamrock, it still wanted employees and visitors to enjoy the amenity as a place for relaxation and informal meetings, as well as a formal assembly room for the staff, board of directors and shareholders.

What was the greatest challenge to the project? Waddill and Friend point to the tight timetable, which saw the design commission awarded in spring 1994, followed by occupancy in spring 1995. "We made sure that our employees were involved," Friend says. "Each department head was enlisted in the



steering committee, and each employee was issued a questionnaire. We quickly found out what everyone wanted and what the major complaints were. We were also fortunate that Waddill Group was a super firm that worked closely with us at every step."

One of the least time-consuming tasks, interestingly enough, was the selection of furniture. Since Kimberly-Clark has long believed in buying quality pieces and maintaining them assiduously, there was no need to replace existing work stations. Waddill Group thus specified new furniture mainly for the atrium. (One notable exception: new ergonomic task chairs for all employees, who personally selected them from a menu of choices.)

"If you start with products that represent good design and good quality at a fair price, you'll stay with them," declares Friend. Further evidence of good design's staying power came when Kimberly-Clark acquired Scott Paper (whose CEO, "Chainsaw" Al

Dunlap, achieved instant notoriety as a result) in December 1995. True to the company's five-year projection of personnel, there was no major change in the headquarters population.

Kleenex®, anyone? ☺

Project Summary: Kimberly-Clark World Headquarters

Location: Irving, TX. **Total floor area:** 110,000 sq. ft. **No. of floors:** 2. **Average floor size:** 55,000 sq. ft. **Total staff size:** 105. **Wallcovering:** Genon, Arc-Com, Lanark, Duroplex, Pallas. **Paint:** Sherwin Williams. **Laminate:** Wilsonart, Formica. **Vinyl flooring:** Kentile, Azrock, Armstrong. **Ceramic tile:** American Olean. **Carpet/carpet tile:** Mannington, Invision, Networkx. **Carpet fiber:** DuPont, Monsanto. **Ceiling:** Armstrong. **Lighting:** Edison Price, Lightolier, Lithonia. **Doors:** Buell. **Window treatment hardware:** Kirsch. **Railings:** Big D Metal. **Work stations:** Reff, Dunbar. **Work station seating:**

Girsberger, Gregson, Helikon, Brayton, Larlana. **Lounge seating:** HBF. **Cafeteria, dining, auditorium seating:** Bernhardt. **Other seating:** Mueller. **Upholstery:** Knoll, Schumacher, Donghia. **Leather:** Spinneybeck. **Conference tables:** Mueller. **Cafeteria, dining, auditorium tables:** Mueller, Falcon. **Other tables:** Nelson. **Files:** Reff. **Shelving:** Austin Commercial. **Architectural woodworking and cabinetmaking:** Stultz. **Signage:** Kimberly-Clark. **Planters, accessories:** Suzie Kay Interiors. **Art:** Marie Parks. **Elevators:** Dover. **HVAC:** TD Mechanical. **Plumbing fixtures:** American Standard, Kohler. **Client:** Kimberly-Clark. **Architect and interior designer:** The Waddill Group. **Structural engineer:** Brokette Davis Drake. **Mechanical and electrical engineer:** B&P. **General contractor:** Austin Commercial. **Construction manager:** The Waddill Group. **Lighting designer:** Bouyea. **Data/cabing/telecom:** The Waddill Group/WITS. **Kitchen design:** DV8. **Furniture dealer:** FMG, Alliance Contract & Custom Furniture, The Spencer Company, Business Interiors. **Photographer:** Carolyn Brown, Art Beaulieu.

A good workplace for all is evident at Kimberly-Clark, including the boardroom (opposite, upper left), a private office (opposite, upper right), the cafeteria (opposite, lower left) and the health center (opposite, lower right). Light and views are seen or implied almost everywhere, as shown in a typical corridor (above, left), where filing cabinets stop at the clerestory level for a ribbon of glass and translucent windows that transmit light when doors close, and a reception area (above, right), where a cove light hints at an imaginary skylight above the soffit.





Designed to reflect the company's solid foundation in the Philadelphia reinsurance community, Balis & Co., Inc.'s office features rich wood finishes, authentic Oriental rugs and a traditional monumental interconnecting staircase (left). Custom traditional millwork, art and antiques also help to create the conservative, 18th-century image (opposite) that Balis presents to its clients—in spite of the unusually tight schedule for design and construction that was faced by Daroff Design Inc.

Premium Space

The offices of Balis & Co. Inc. in Philadelphia, designed by Daroff Design Inc., show how to create a solid and conservative image in a big hurry

By Rita F. Catinella

A fire in your office building has raged out of control and rendered it unfit for occupancy, forcing you to move to a temporary space that lacks the one safety feature you now appreciate, fire sprinklers. You and your staff are living out of boxes, and your normal work flow will continue to be out of sync until you find a permanent location. What do you do? If you are the Philadelphia reinsurance intermediary, Balis & Co. Inc., you call on Daroff Design Inc. (DDI) to design an office to reflect your company's solid foundation and preeminence in the insurance industry.

Balis & Co. Inc., a subsidiary of Guy Carpenter & Company, Inc. an affiliate of Marsh & McLennan Companies Inc., advises insurance organizations on their reinsurance options. The company was displaced in the fire at One Meridian Plaza, across from Philadelphia's City Hall. With DDI's help, the staff of approximately 170 now occupies the tenth, ninth and half of the eighth floor at Two Logan Square.

DDI's project team worked with Balis from the start to develop a detailed program and tenant plans for several office towers identi-

fied as viable options by Balis's tenant representative and executive committee. Paradoxically, Balis never modified the temporary office it occupied in the Atochem Building immediately after the fire. "One of the reasons that we wouldn't consider the Atochem Building as a permanent office space," says Will Fox, president of Balis, "was that we insisted on being in a completely sprinklered building."

After an exhaustive review that included a comparative real estate analysis, DDI concluded that Two Logan Square best responded to Balis's program with the most efficient plan, and its team proceeded to negotiate with the landlord. Efficiency and economy weren't the only criteria. Richard Marencic, the DDI team designer, notes that Two Logan Square also offered sweeping views of both the Benjamin Franklin Parkway and the Philadelphia Museum of Art.

Taking the long-term view comes naturally to the company founded in 1934 by G. Wanton Balis, Jr. as Excess Reinsurance Company, a mutual reinsurer established to provide property per risk excess of loss reinsurance at stable rates for its members.

Balis offers actuarial assistance and technical expertise to clients entering new lines of business or reviewing existing operations, in effect helping insurers to better insure themselves. It's a role that has let Balis see underwriting in a larger context, as befits a member of diversified, \$3.77-billion (fiscal 1995 revenues) Marsh & McLennan.

In a similar vein, Balis let its employees see the "big picture" of the relocation by taking part in the process, making them feel they belonged to "one company rather than three," in the words of Charles Klaniecki, vice president and controller at Balis. Accordingly, the new facility reflects the desire to give everyone a good workplace. According to Klaniecki, the spiral staircase used by clients coming from the tenth to the ninth floor is a little more "flashy" than the one used predominantly by employees from the ninth to eighth floor, but the intent remains the same.

The major challenge, as so often happens in the 1990s, was timing. In its agreement with the landlord, Balis committed itself to producing a construction document in just five to six weeks and completing construction





in 12 weeks. Therefore, it had to find prefabricated items that could be quickly assembled in the time frame allowed, including molding, wall panels and perhaps even an off-the-shelf staircase.

"Our hope was that we could then assemble the interior in parts and create a traditional style space that was less labor intensive and less extensive in design detail," recalls Marencic. "I think the only thing that we were apprehensive about was that Balis was expecting a lot of very high quality millwork, which tends to be a long lead item," adds Robert Hilton, DDI project architect. Fortunately, DDI's close working relationship with the woodworking company allowed it to maintain a high level of quality and get the job done in time.

Hilton observes that while Balis used high quality finishes for Meridian Plaza only in its executive suite, the company abandoned that philosophy for a more egalitarian approach at Two Logan Square by locating an executive corner of the building and extending the quality of finishes from the corner office throughout the entire project. (Its more traditional stacking plan places the executives on the top floor with their practices, the vice presidents and their personnel on the middle floor, and the primary services on the lowest floor.) Dan Dorrian, senior vice president and corporate secretary at Balis, points out that higher cubi-

Can you get high quality millwork without having time for it?



cles and sound masking systems represent genuine improvements over the previous environment. "The new office features advanced computer and communications systems," he says, "along with energy efficient lighting, 24-hour air conditioning systems, and contemporary office work stations."

Conference rooms are placed near reception areas to maintain public and private circulation zones, with two on the tenth floor, two on the ninth floor and one on the eighth. "We used to have far fewer, and would have congestion and scheduling problems," concedes Klaniecki. Consistent with the overall traditional style, the conference rooms have frosted etched glass partitions which afford visual privacy while allowing light to penetrate the area.

The formal, 18-seat boardroom, located adjacent to the main lobby/reception area, is equipped with audiovisual gear and adjustable lighting to serve directors' meetings, client receptions and work-related seminars. Similarly, DDI has designed the lunchroom to serve as a multi-function space for employees' lunches, breaks and training. "It was important to the company to have windows in the cafeteria," says Klaniecki, "since the cafeteria in the former building did not, and wasn't as heavily used."

Asked by the client to keep the traffic flow smooth in the new office space, the designers have placed a 4-ft.-wide corridor next to



the building core for use by clerical employees, as well as a 5-ft.-wide corridor where brokers, secretaries and most clients move around. Not surprisingly, the latter, more public thoroughfare is wider, features upgraded lighting and displays more art work. Klaniacki notes that DDI laid out the new offices so that brokers and their teams are in close proximity to each other, which was not nearly as true in the previous location.

Some changes have gone against the trends, of course. The ratio of private offices to open plan cubicles, for example, is *higher* than before, so certain employees who once had cubicles now have offices. On the other hand, because security has been a special concern, all main entry doors have card-key access, and the receptionist can assess every potential visitor simply by looking at a monitor.

Senior managers at Balis came to know the project well over the course of many meetings in those short, intensive months, as DDI helped them determine present and future personnel space requirements and allocate space throughout the departments. "They were interested in everything," says Martin Komitzky, vice president of design for DDI. "Oriental carpeting, wood detailing of the floors, and a main stairway. They wanted a traditional, Phila-

delphia-style space, so we made our major impact in the entrance with the staircase."

Indeed, the two-story-high entrance makes a suitable impression by accommodating a grand, spiral staircase along with seating for eight visitors. "We wanted to keep the stairways connecting our various floors as we did in One Meridian Plaza, where employees were actually inside or outside the office," Komitzky indicates. "Each time they go through the elevator core now, employees must go through two sets of card-key-accessed doors, one to gain access to the elevator, one to gain access to the suite."

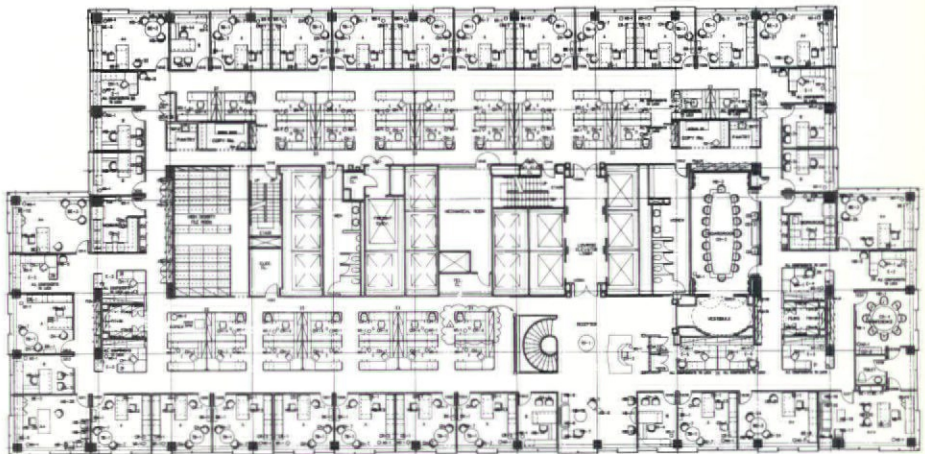
No one pretends that developing the new office within such a compressed timetable was ideal. "I think we might not have given Daroff as much free rein as they might have liked," Fox reflects, "but they did a good job in interpreting what we wanted." Dorrian says that Balis has become the showplace for the entire building, with both the landlord and DDI escorting prospects through the space. In any event, Balis anticipates expanding over the next several years, and is more than likely to involve DDI in that process. With satisfaction for the current office running as high as it is, this doesn't sound like too risky a venture for Balis. ☺

Project Summary: Balis & Co. Inc.

Location: Philadelphia, PA. **Total floor area:** 65,000 sq. ft. **No. of floors:** 2.5. **Average floor size:** 25,000 sq. ft. **Total staff size:** 200. **Wallcoverings:** Maharam. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Flooring:** Bangkok. **Carpet:** Bentley. **Ceiling:** U.S. Gypsum. **Lighting:** Lithonia. **Doors:** Knipp & Co. **Door hardware:** Baldwin. **Window treatments:** Bali. **Work stations:** Steelcase. **Executive casegoods:** Bernhardt. **Work station seating:** Steelcase. **Reception seating:** Baker. **Cafeteria seating:** Gunlocke. **Other seating:** David Edward, Keilhauer, HBF. **Upholstery:** Spinneybeck, Pallas, Boltaxflex, Brunschwig & Fils, DesignTex, Maharam. **Conference tables:** Council, Kittinger. **Cafeteria/dining/training tables:** Berco Industries. **Files:** Steelcase. **Shelving:** Adjustable, Aurora. **Architectural woodworking and cabinetmaking:** Knipp & Co. **Planters, accessories:** Smith McDonald, Peter Pepper. **Signage:** design by Daroff Design Inc. **Visual boards:** Business Accessories. **Client:** Balis & Co. Inc. **Architect:** DDI Architects P.C. **Interior designer:** Daroff Design Inc. **Structural engineer:** Cagley & Harman. **Mechanical and electrical engineer:** Giovanetti Shulman & Assoc. **General contractor and construction manager:** Barclay White. **Photographer:** Elliott Kaufman.

Balis's main lobby (opposite, top) features a grand staircase and seating area to accommodate visitors and promote the company's image.

Adjacent to the main lobby is the boardroom (opposite, bottom), which has audiovisual capability and adjustable lighting for a variety of functions. The company's traditional viewpoint can also be seen in the trim for its work stations (above left), which incorporate power/voice/data raceways. The lunchroom (above, right) serves as a multi-purpose space for employee lunches, breaks and training.



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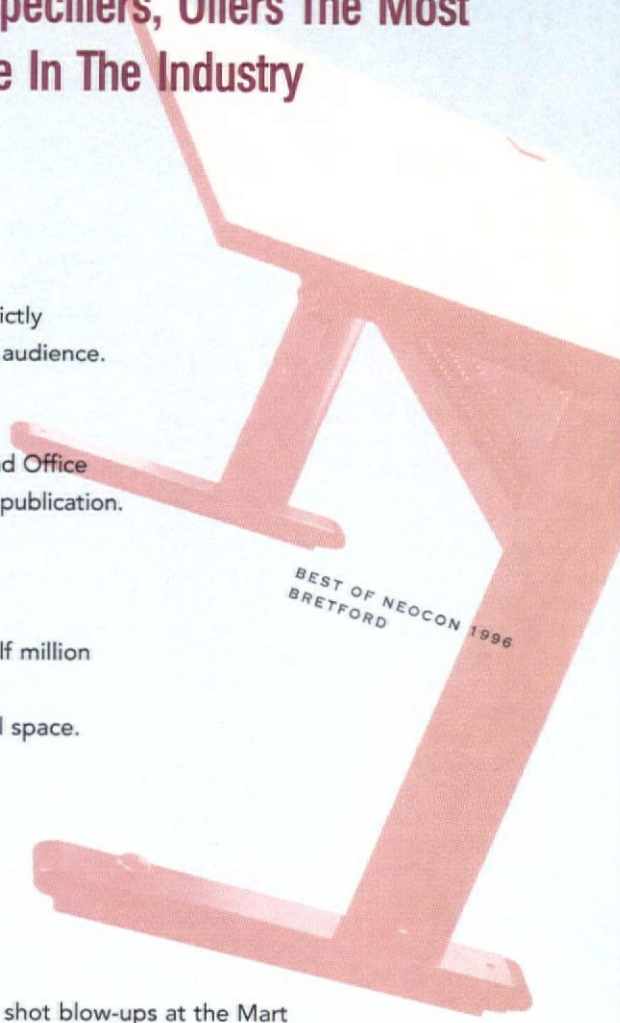
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Bagel and High Latte to Go?

Restaurateurs are prospering and keeping designers busy, but they'd better keep an eye on their guests—whose tastes are as fickle as ever

Does anyone eat lunch at home any more? Most Americans do, at least on weekends and holidays. Yet the typical American age eight and older consumed 4.1 meals per week or 213 meals per year away from home in 1996. This and other statistics from the National Restaurant Association's annual report, *1997 Restaurant Industry Forecast*, help explain why the food service industry expects to reach an all-time high of \$320.4 billion in revenues in 1997, a 4.2% increase over 1996, with full service restaurants reaching \$104.4 billion or 4.1% over 1996, and fast-food restaurants climbing to \$103.5 billion or 5.2% over last year. Considering there were some 607,796 commercial and 177,708 institutional facilities serving food in 1996, the popularity of eating out has proved very nourishing to restaurateurs and restaurant designers.

Yet there are hidden and not-so-hidden challenges facing restaurateurs and designers, headed by competition and labor. Though America's feeding frenzy continues, we are a fickle people, returning to red meat after years of health-consciously avoiding it, sampling ethnic cuisines while celebrating home cooking, and demanding value in food and service yet seeking better quality overall. In addition, pressure on restaurateurs to hire and train qualified workers has not relented due to a shrinking primary food service labor pool of 16- to 24-year-olds.

Proof that we are becoming more adventurous in dining out can be seen in the many restaurants now incorporating dishes from Asia, Mediterranean Sea and South and Central America in their menus. The nation's most popular ethnic cuisines—Cantonese, Mexican and Italian—are practically mainstream fare, with over 95% of consumers reporting familiarity with them, and more than 90% having actually tried them. Other trends include a growing use of alternative red meats such as ostrich, exotic mushrooms, specialty greens, tropical fruit, organic produce, flatbreads, as well as grilled, slow-roasted and smoked items, and a con-

tinuing call for specialty and flavored coffees, goat cheese, pasta, couscous, risotto, balsamic vinegar, hot peppers, meatless and vegetarian dishes.

A limited labor supply coupled with an intensifying labor demand are forcing restaurateurs

force is essential for operating the computers that process accounting, payroll, sales analysis, inventory control, tip records, labor distribution, purchasing and nutrient analysis for some 80% of table service restaurants.

What Americans want from dining out has become quite clear in recent years. As the NRA study indicates, consumers seek a balance of three primary benefits: social pleasure or "togetherness," eating pleasure or a quest for good tasting food, particularly entrees not likely to be duplicated at home, and convenience. It all adds up to individuals and families with expanding incomes and tastes yet little leisure time to enjoy them.

With sociability displacing cocooning, for example, consumers say 24% of restaurant visits are to socialize with family, friends and children. As for eating pleasure, consumers satisfy cravings for foods they cannot prepare at home, such as egg rolls or pizza, in 57% of restaurant visits. Convenience or "lifestyle support" is a factor in more than 40% of restaurant visits as dining out combines a desire for traditional family meals with a need for convenience and quick preparation.

However, no one is guaranteed success in this business. Even as Red Lobster has kept consumers happy by adding healthier non-fried and fresh foods, introducing lower cost meals and modernizing its decor, once high-flying Sizzler International declared bankruptcy in 1996, having misread the trend towards better cuts of beef and table service at slightly higher prices by adding salad bars and buffets instead.

The 1990s are heady days, nonetheless. Because Boomers are joining the households whose heads ages 45-54 are typically enjoying their peak earning years, they will play the role of big spenders for years to come. In fact, they accounted for 24% all 1996 expenditures on food away from home although they represent only 17% of the population. But restaurateur and designer beware: Nothing cools faster than a hot "theme" in food service, except perhaps a steak dinner left too long at the pick-up counter. ☞



Big malls can mean big business for upscale "white tablecloth" restaurants such as California Cafe (above) in the Mall of America, Bloomington, Minn. The restaurant's philosophy is that if shoppers will spend real dollars in stores such as Bloomingdales, Nordstrom, Macy's and the like, they won't mind spending real money to dine in a sophisticated environment.

rateurs to hire elderly and immigrant workers in response to a shortage expected to persist until Baby Boomers' children expand the pool of teenagers and young adults by 2005. Meanwhile, employee training and computerization have become critical to survival in the 1990s. The two phenomena are interdependent, interestingly enough. An educated work



Plate Tectonics

How California Cafe, Engstrom Design Group and To Design are successfully spreading good eats, high design and a West Coast sensibility across the nation

By Ingrid Whitehead

In California, the sun always shines, sun-kissed youths with flowers in their hair blow kisses and peace signs from Volkswagon buses, blond surfers in print shirts carry surf boards under their arms and crystals around their tanned necks, movie stars in dark glasses stroll down palm tree-lined boulevards and man, all you need is a set of wheels to get you from the beach for a swim in the morning to a powder ski paradise by the afternoon. Myths, you say? Well, sort of. But California myths are some of the nation's best. Just saying "California" conjures mental images of healthful, relaxed living. Bob Freeman, president of California Cafe Restaurant Corporation in Corte Madera, Calif., had a clue that the images associated with California, served up with quality cuisine and innovative, sophisticated design, might be just the ticket to lure diners into his California Cafe Bar & Grill. Alcatraz Brewing Company and Napa Valley Grille restaurants. And how. With 18 successful restaurants operating across the country and some \$60 million in revenues, Freeman, with the help of Engstrom Design Group (EDG) and joint venture partner To Design, has created a restaurant empire that is aggressively and successfully pursuing new markets while keeping reservation books full.

Freeman, who is no stranger to the restaurant business, learned his lessons



A little piece of paradise in the Park Meadows Center in Littleton, Colo., this Rocky Mountain version of California Cafe was designed to mix the rugged warmth of a ski lodge with an imaginative, West Coast elegance. Hand forged iron railings (opposite) in abstract designs provide accents and a promenade of stylized, three-dimensional palm trees (above) leads guests through the space. The chain takes pride in bringing table service and trendy dinner entrees ranging from \$14-24 to upscale shopping malls.

about what does and doesn't work early in the '70s. He owned and operated a restaurant chain called Victoria Station, a theme restaurant built in a train car. Although it pioneered some interesting new ideas such as the display kitchen, the restaurant ended up derailing.

"The problem was we didn't change with the times," says Freeman. "Victoria Station was dark inside, and it had a meat-heavy menu. It just wasn't what people wanted."

"California cuisine" had yet to be invented, but Freeman suspected that people were looking for a more brightly-lit space in which to dine, lighter, healthier fare and a more sophisticated dining experience all around. His partners and he were operating a Spanish restaurant across the Golden Gate Bridge from San Francisco in Marin County, and used \$10,000 (\$4,200 of which went towards a paint job), to convert it into the first California Cafe. Freeman's plan was to find a concept that worked and expand it.

Good food was, of course, the priority, but with a breezier design, wines by the glass, and service to please, California Cafe took off. "Let's face it," says Freeman. "Food tastes better in a nice atmosphere. Whatever it is, it's not going to taste as good in a prison cell."

To keep the prison cell out of the dining room as he expanded his concept, Freeman needed a design and architecture firm that specialized in restaurant design. In 1990 he

took on Engstrom Design Group, a Marin County firm that has made restaurant design its primary focus. With its joint venture interior design firm To Design, Engstrom has

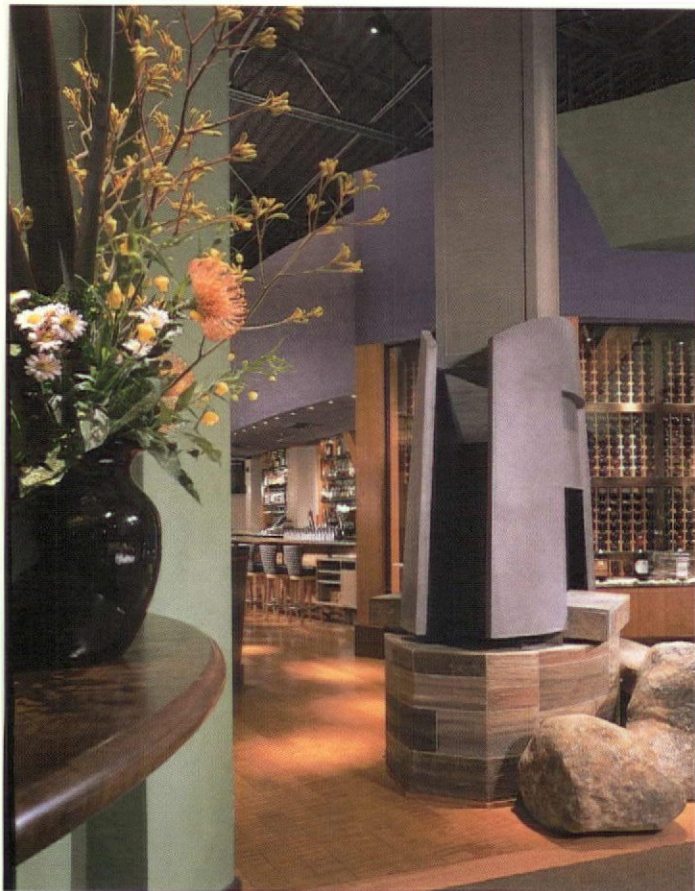
stantly receiving supplies, and produce a lot of garbage. The kitchen must be located in a service quarter so food and trash can easily come and go.

Would you spend big bucks on haute couture to eat a hot dog on a stick?

created 13 successful restaurants for California Cafe across the country, with more springing up all the time.

Not satisfied just keeping the ball rolling, Engstrom and Freeman have taken a new strategy emphasizing upscale shopping malls. Relatively uncharted territory for

Also, how can exhaust escape? Johanson claims luck figured in the creation of the most recent California Cafe, located at Park Meadows Center near Denver, in Littleton, Colo. The restaurant is on the second floor of the mall, so there is nothing to hinder the expulsion of exhaust through the ceiling. As long as vents



River rocks and a steel clad fireplace (above) mark the transition from the dining room to the bar in Littleton's California Cafe. Individual soffits float above the exhibition cookline, bar and dining rooms in the King of Prussia (Pa.) restaurant (above, right). Such elements as these and hanging art in Ft. Lauderdale (opposite) are unique to each restaurant. But many operational elements are standardized, such as the kitchen equipment, exhibition pizza ovens, hot prep stations and cold pantries, and the bar and wait station configurations.

"white tablecloth" restaurants, malls are proving to be just the place for California Cafe. In fact, 10 are already located in malls.

Sophisticated shoppers want sophisticated dining experiences, Freeman claims. "The malls we go into are anchored by stores like Nordstrom, Bloomingdales and Neiman Marcus," he reports. "People who go out and spend real dollars on an outfit don't want to then have a hot dog on a stick."

Designing a successful restaurant is always a challenge. However, designing a successful restaurant in a mall brings added elements to the process. "What a restaurant sells is seats," says project architect Jennifer Johanson. "But within a mall it's not that simple. There are many concerns."

What concerns? Where will the kitchen be located, for instance? Restaurants are con-

are kept away from stores' intake pumps, unwelcome kitchen smells can be avoided.

Next, where will the entrances be? Each California Cafe has a full bar and a lounge, and the kitchen stays open hours after the mall has closed. The outside entrance must be as prominent as the mall entrance, with a hostess stand centrally located to receive diners from either side.

Besides flow and technical issues, there is the obvious challenge of luring shoppers into the restaurant. "We try to locate the entrance near a main artery of the mall," says Johanson, "near an important anchor store and near escalators. In this way, shoppers coming up or down an escalator will notice the entrance and signage of the restaurant."

Speaking of signage and the mall entrance to the restaurant, the iron-clad rules issued





by the mall itself can restrict a tenant's freedom to express its concept through design. The Littleton mall is a typical example. Park Meadows Center's demand that a storefront be 75% open—more than 200 linear feet—conflicted with creating an easy lighting scheme for the front part of the restaurant, and gave the restaurant a distinctly separate feel when the mall was closed. Johanson and EDG solved this problem by developing a storefront that is mostly glass, punctuated by large wooden columns.

Sleight of hand? Not necessary. Instead, EDG convinced the Littleton mall committee to allow the bar to be positioned against the glass. This tactic provides a buffer between the mall and the restaurant, keeps customers away from the mall's pedestrian traffic and deeper inside the restaurant, enhancing their dining experience, and showcasing the bottles of wine (especially from California) and liquor.

Although some food and design elements inevitably migrate to every new California Cafe, each store is geared towards its own geographic region and its own specific locale. Thus, the Littleton California Cafe combines stylized, three-dimensional palm trees and intricate, hand-forged iron railings with rugged rock formations and a waterfall that flows down a boulder-patterned wall. It's a California-meets-Rocky-Mountain-ski-

Four months to design, four months to build—and start cooking



lodge look enhanced with custom light fixtures made from wrought iron and blown glass, designed by Barbara Hofling, interior designer with To Design.

Hofling and Johanson concerned themselves with every visible and audible element of the restaurant, from the wait staff's uniform (black pants, white shirts, and colorful vests) to the acoustics in the dining room. Keeping noise down in a busy restaurant with a bar is critical, and adding such hidden touches as coating the ceiling with a spray-on acoustic material cut out excess sound by nearly 50%.

And of course, there is no restaurant without food. Since dinner entrees range in price from \$14-24, standard quality at a California Cafe means a tasty and attractively presented meal. Each restaurant has its own executive chef, and Freeman meets with regional chefs once a month to see how each restaurant is doing, share information on new comestible delights and provide guidelines. "We're constantly hiring new people from the finest culinary schools around the country," explains Freeman. "We want to keep up with what's 'in.'"

What's "in" for Freeman—a man who spends a large part of his time exploring the world's finest restaurants—can mean anything from catching the Cajun craze or serving blackened rare ahi tuna in a leek sauce to roasting ostrich, which Freeman insists is all

the rage. The chefs work closely with Johanson, Hofling and the design team to create exhibition kitchens that will show the food being prepared in the most appetizing way, as well as areas throughout the restaurants where delectables such as fabricated jars of pickled pears are conspicuously displayed.

All parts of a restaurant equal a successful whole for California Cafe. Johanson believes. At this point, once a location is chosen, a restaurant can be finished in eight months: four months to concoct the design, plus four months to construct it. Punchlists containing every element to be included are diligently adhered to by EDG, and budgets, although not firm, stay around \$2 million per restaurant.

California Cafe uses the same contractor and suppliers for each job, sticking to the tried and—*at this point, anyway*—true. With all the kinks worked out, and a new restaurant opening regularly, it seems that EDG, To Design and California Cafe Corp. have blue skies ahead. Early morning, smog-free, California style, that is. ☺

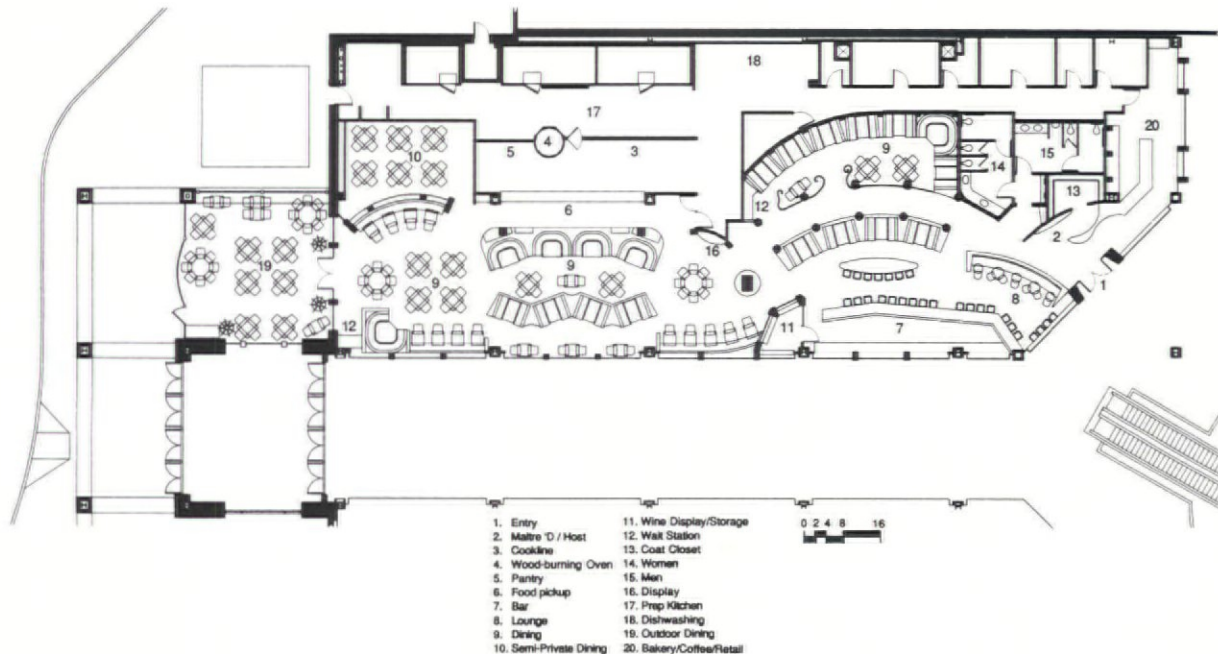


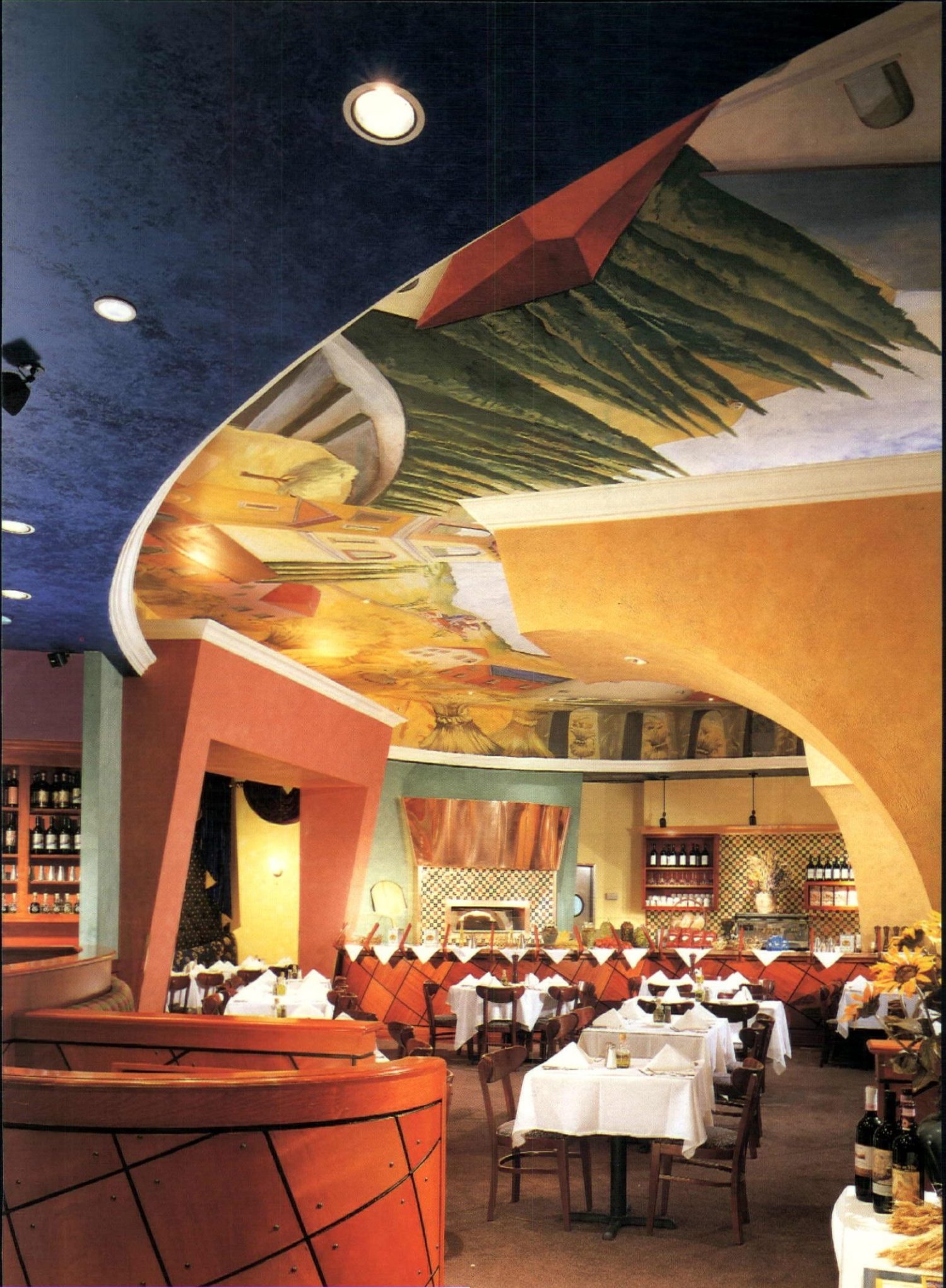
Project Summary: California Cafe Bar & Grill

Location: Littleton, CO. **Total floor area:** 9,956 sq. ft. excluding patio. **No. of floors:** 1 **Total capacity:** 253 seats (main floor), plus 52 seats (patio). **Cost:** \$2.3 million. **Dining tables:** Congress Seat Co. **Cocktail tables:** Urbanus. **Banquettes:** Congress Seat Co. **Upholstery:** Robert Allen, Architex, YOMA, Momentum, Rodolph, Jack Lenor Larson, HBE **Window coverings:** Martin Kobus Interior Furnishings. **Window fabric:** Donghia, Designtex, Rodolph. **Millwork:** Renfrow Architectural Woodwork. **Custom Lighting:** Lightspann. **Table lamps:** To Design/Lightspann.

Signage: Russ Williams/Eclipse. **Forged Metalwork:** Waylan Smithy. **Artwork:** Zoe Hope, Archival Photographs. **Client:** California Cafe Restaurant Corporation, Bob Freeman, President. **Production architect:** Sady S. Hayashida; Sady S. Hayashida, Jeff Ellis. **Interior Design and Architecture:** Engstrom Design Group; Jennifer Johanson AIA, project architect; Katy Hallal AIA, project manager; To Design; Barbara Hofling, interior designer. **General contractor:** Terra Nova; Ron Taylor, Dan Hunter. **Lighting Designer:** Electrics Lighting and Design; Lewis Rosenberg. **Food Service Design:** Michael Blackman & Associates; Mike Boyar. **Photography:** Andrew Kramer AIA.

The California Cafe in Indianapolis's Circle Centre, America's second largest shopping mall, uses a geometric take on design (opposite top and bottom and above). The bold architectural strokes and colorful harlequin-patterns went over big with *Indianapolis Monthly* magazine, which named the restaurant "Best New Restaurant," and "Indie's Hippest Eatery." All this fuss for what would not normally attract such high-profile notice: a shopping mall restaurant.





Variations on a Theme Restaurant

Haverson Architecture and Design brings the Tuscan countryside to the New York suburbs in the form of Spiga restaurants in Bedford, N.Y., and Scarsdale, N.Y.

By Jennifer Thiele Busch



A ceiling mural depicting the rolling hills of Tuscany is the major design element that ties together the two Spiga Ristorantes in Westchester County, N.Y., designed by Jay Haverson. In Bedford (left), however, the mural is more dramatic, accenting a giant oval cut out of the ceiling (opposite).

A few miles north of New York City lies affluent Westchester County, N.Y., known primarily for its bedroom communities of white collar workers who twice daily endure a lengthy commute to and from well-paying jobs in Manhattan, so they can live decidedly more peaceful and secure lives with their spouses and children in the suburbs. But just because Westchester is an ideal habitat for tranquillity on nights and weekends doesn't mean its residents forego sophisticated leisure activities—including dining experiences that consider atmosphere as much as cuisine. Consider the statistics. The median household income of Westchester County in 1995 was \$60,119—well above the national average of \$34,076. So when the Racanelli family decided to pursue a family dining concept in Scarsdale and New Bedford, they counted on architect Jay Haverson to lure these upscale patrons by design.

An Italian immigrant named Gino Racanelli and several members of his family own a successful but down-to-earth chain of pizza joints in Westchester known simply as Pizza & Brew. Gino's nephew, John Racanelli, a first generation American, is also in the restaurant business, but with a twist. An architect by training, John is principal of Racanelli Development, which develops specialty, high-end restaurant concepts throughout the world, including the new Motown Cafe chain, Smith & Wolensky and House of Blues.

In that capacity, John Racanelli was the logical choice to leverage his family's industry know-how in creating a more upscale restaurant in Westchester. "We were trying to come up with a new concept, and wanted to stay with Italian food, naturally," recalls John Racanelli. "We watched the success of places like Carmine's in New York City, and decided the family-style concept would be the way to go." Thus the foundation for Spiga was laid.

Knowing full well that discriminating customers in Scarsdale would expect something more exciting from a "white tablecloth" restaurant than the family's Pizza & Brew, John Racanelli convinced his skeptical relatives to commission Haverson Architecture and Design to create the interiors for Spiga. "The push for distinctive architecture and design

was my doing, because I know that restaurants are very design sensitive today," he says. "But my family considered this leap risky until halfway through construction."

The Racanellis did not give Jay Haverson, principal of Haverson Architecture and Design, any real design direction for the Spiga in Scarsdale, but were somewhat concerned as they watched the interiors take shape. "Westchester County is very low key," explains John Racanelli, who had complete confidence in Haverson's talents right from the start. "Many of the people there have not grown up in an urban environment. My family was afraid that the design was going too far—that it was too avant garde. There is nothing else like it in the area."

Spiga's interior design, almost entirely the creation of Haverson, is characterized by bright, lively colors and abstract forms the likes of which Westchester had not previously seen. "It was difficult presenting high design concepts to restaurateurs who had experience selling sandwiches and pizza," admits Haverson. But rather than give the Racanellis a typical Italian-American restau-



From pizzas to piazzas in one giant step



rant, Haverson based his design on images from the Tuscan countryside to create an abstract and adventurous interior. "I took real images of Tuscany and made them dreamlike and more distinctive," he explains.

The family needn't have worried—except possibly for the fact that Spiga in Scarsdale became so popular that it was sometimes uncomfortably crowded in the bar area and a bit too noisy overall. So when the success of the first Spiga led to the opening of a second in nearby Bedford—with Haverson again providing interior design—those lessons were carefully heeded. A larger bar area was incorporated in the new restaurant to accommodate both those people who want drinks before dinner, and those who are only coming to Spiga to use the bar. Though Spiga specializes in large portions of Italian food served family-style at an economical price, families tend to patronize the restaurant earlier in the evening, with later evening business being almost exclusively couples and adult groups with eating and drinking on their agenda.

The two Spiga's are undoubtedly similar in spirit with the same colors, materials and a carnival-like atmosphere, yet their individual architectures make them quite different. "They share the same distorted elements and fragments," observes Haverson. "They have a common theme, but it is executed differently."

Located in a freestanding building that was once a large private residence, the Scarsdale Spiga features sloping ceilings and a series of nooks and crannies that break up the space, while the Bedford Spiga, in a former restaurant building in a strip mall, is conceived as one large room, with fragmented arches, soffits, stairs and overscaled structural elements that appear to divide the space. "The ceiling mural is the common theme," says Haverson. Indeed, the murals tie the two restaurants together—though the one in Bedford is a bit more dramatic, since a huge oval cut out of the ceiling conjures the air of a grand piazza. Adds Haverson, "Coupled with lots of decor and finish, it creates one snapshot of the Tuscan countryside."

The Racanellis are contemplating taking Spiga to Long Island as well. If they do, that carefully designed snapshot of the rolling hills of Tuscany will undoubtedly go with it. "Design attracts people to a restaurant the first time, and sometimes the second," says John Racanelli. "But the food has to follow up strongly to keep them coming back." Judging from the popularity of Spiga, the Racanellis and Jay Haverson have cooked up the perfect combination for affluent suburban families. ☺

Project Summary: Spiga Ristorante

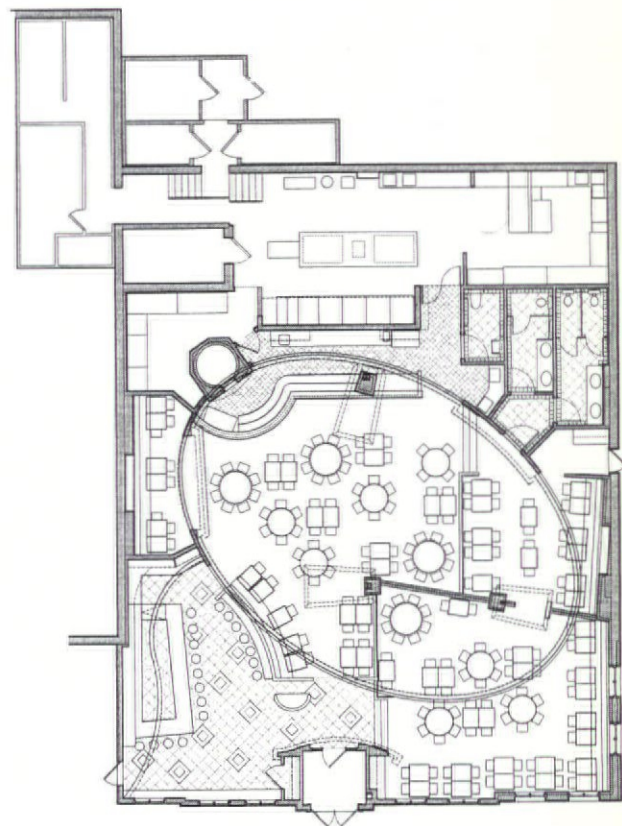
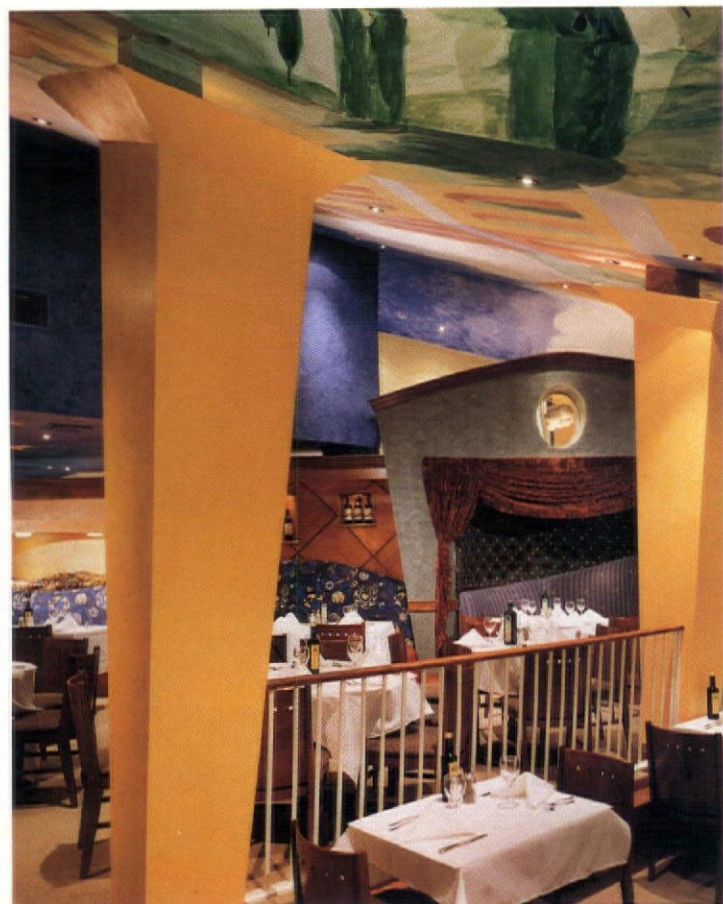
Location: Bedford, NY. **Total floor area:** 5,500 sq. ft. **No. of floors:** 1. **Total capacity by guests:** 200. **Cost/sq. ft.:** \$120. **Wallcoverings:** HBF Textiles. **Paint:** Benjamin Moore. **Laminate:** Wilsonart. **Dry wall:** U.S. Gypsum. **Ceramic tile:** Dal-Tile, Fritz Tile.



Carpet: Patterson, Flynn, Martin & Manges, Bentley. **Ceiling mural:** Peter Grybowski. **Lighting fixtures:** Capri, Halo. **Door hardware:** Schlage. **Window frames:** Pella. **Awnings:** Cove Awning. **Railings:** Post Road Ironworks. **Dining chairs:** Falcon Products. **Dining tables:** L & B Contract. **Upholstery:** Munrod Upholstery, Momentum, Donghia Textiles, First Edition, A. Wimpfheimer & Brother Inc., J.M. Lynne, Kravet, Robert Allen/ Ametex Contract Fabrics. **Window treatments:** John B. Arceri Windowscapes. **Architectural woodworking:** Racanelli Construction. **Planters, accessories:** Heidi Nehlson, Edelweis Designs. **Signage:** Suprosigns. **Client:** Gino Racanelli. **Architect/interior designer:** Haverson Architecture and Design; Jay Haverson, Carolyn Haverson, Michael Kaufman, Andrew Grace, Lisa Bianco, Debbie Olchowski. **Structural engineer:** Desimone, Chaplin & Dobryn Engineers. **Mechanical engineer:** ABM. **General contractor:** Racanelli Construction Management. **Lighting designer:** Pato Lighting Design. **Logo design:** Carolyn Haverson, Haverson Architecture and Design. **Photographer:** Paul Warchol Photography.

Oversized elements, bright colors and lots of vibrant finishes and decor adorn both Spigas, giving them a common theme despite the fact that they are very different architecturally. The Spiga in Scarsdale (above and below) was once a residence, and features nooks and crannies that divide the space. In the Bedford Spiga (opposite, top and bottom), structural elements create the impression that the one large room is divided into a number of smaller spaces.

The floor plan of the Bedford Spiga (right), the second of the two restaurants, displays an important lesson from the first. The bar area was increased in size to better accommodate both patrons waiting for tables and those just coming to drink.





Chug Chug Chug Chug

Denverites can ride the happy hour train without leaving town thanks to Flat Pennies Restaurant, designed by Semple Brown Roberts, PC.

By Amy Milshtein

Did you ever put a penny on a railroad track? No, it won't derail the train, but it will produce a little copper pancake to be treasured in your pocket until your mom accidentally loses it in the wash. If creating a flat penny remains a rite of childhood then Flat Pennies Restaurant in Denver, Colo., tries to capture that frivolous spirit with a design by Semple Brown Roberts, PC.

The restaurant's theme didn't necessarily spring directly from the owners' life experiences as much as its location. Home for Flat Pennies is Union Station, a working train station built in 1870 that remains a prominent landmark in Denver's LoDo (Lower Downtown) neighborhood. Originally earmarked as a light industrial district, LoDo fell into predictable disrepair followed by welcomed gentrification. Today lofts and office space fit well into the grand old buildings as do restaurants, brew pubs and other services.

Smack in the center of all this activity sits Union Station. With Amtrak lines, a ski train that makes day trips to Winter Park and the luxurious Pacific Orient Express making stops, the station has always bustled. While plans to fit a retail mall into the station stalled due to lack of funds, the building does boast two restaurants, a TGI Friday's and Flat Pennies.

"We don't really pull in a lot of customers from the train traffic," says Scott Green, co-owner/operator, Railway Diner LLC, doing business as Flat Pennies. "Most of our patrons are locals."

Served by a patio and its own entrance, Flat Pennies draws in trendy Denverites for



Train is a comin'... right through the wall: The 1950s inspired mural of a Sante Fe train (opposite) remains Flat Pennies most popular feature and literal train reference. While located in Denver's Union Station (above), a railroad station built in 1870 and still working today, the restaurant finds that most patrons come from the surrounding, newly-hip LoDo or Lower Downtown neighborhood. Today lofts and office space fit well into the area's grand old buildings, as do restaurants, brew pubs and other services.

lunch, happy hour and dinner. Inside, the train theme becomes obvious but never literal or cutesy. Robust materials such as cherry and maple wood, steel and copper lend a comfortable yet industrial feel. Pendants have been modeled loosely after the station's originals, while a line of lamp posts suggests movement by mimicking the telegraph poles seen whizzing by a train window.

With a 20-ft. ceiling, Flat Pennies almost seems like a giant cube. To add visual interest as well as extra seating, the architect has placed a mezzanine over the compact but efficient kitchen. Crossover bridges are the inspiration for the metal and mesh stairs that lead to this space. Another obvious train reference is found over the bar.

"We needed to bring down the height over the bar area, which is right in the middle of the restaurant," remembers Andrew Moss, project architect for Semple Brown Roberts PC. "A 20-ft. ceiling is not very intimate." Moss solved the problem by suspending a canopy over the bar. Steel tracks support cherry cross ties to create an upside-down rail line. Wood panels and halogen lights keep the canopy from appearing too

literal. One-inch hexagon tiles delineate the bar area and pay homage to the original floor, which was all tile.

If most of Flat Pennies' design hints at railroad references, one element definitely doesn't pussyfoot around. A bright blue, yellow and red, 15 ft. x 15-ft. mural of a 1950s Sante Fe train appears to crash through the back wall. "People really love that train," says Green. "Modeling agencies even book photo shoots in front of it."

If Santa Fe #17 brings people in, the food keeps them coming back. Moderately priced entrees between \$6.95 and \$12.00 include such solid classics as chicken sandwiches, salads and burgers along with Italian and Mexican dishes. Green also offers cigars. "With 20-ft. ceilings, I don't get many complaints about the smoke," he says. Martini nights and a popular happy hour special where the boss dons an apron and serves appetizers to employees also draw crowds.

Patrons pick up on Flat Pennies' lively energy, which emanates from the central bar and bounces off the hard surfaces. Putting the bar at center stage makes a definite statement. "This is an adult place and the bar is our biggest money maker," says Green. "A center bar offers more seating and space for more bartenders."

Working off of the success of Flat Pennies, Semple Brown Roberts and Railway Diner LLC will collaborate on other future projects. "They gave us so many good ideas we have to open



Tracks over the bar and a big, red train smashing through the wall

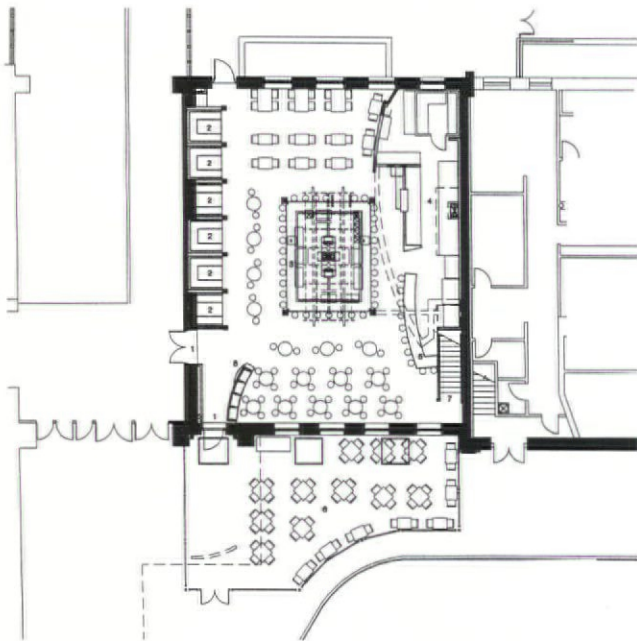
another restaurant just to use them," Green compliments. Moss also enjoyed the partnership. "It was fun working for a client who wanted creative solutions," he remembers.

As fun as a ride on the Super Chief? ☺

Project Summary: Flat Pennies

Location: Denver, CO. **Total floor area:** 3,324 sq. ft. **No. of floors:** 1 (2,824 sq. ft.) plus mezzanine (500 sq. ft.). **Total capacity:** 162 seats (first

floor), 34 seats (mezzanine), 74 seats (patio). **Cost:** \$450,000. **Paint:** Wood Painting. **Flooring:** Dal Tile, Anderson. **Doors:** Architectural Doors. **Railings:** Longero. **Dining chairs:** Loewenstein. **Dining tables:** Shafer. **Light fixtures:** NeoSource, Geoforn, Arteluce, Lightolier. **Banquette seating:** Shafer. **Upholstery:** Architex, DesignTex, Knoll. **Window treatments:** Hunter Douglas. **Signage:** NeoSource. **Cooking Range:** Garland. **Refrigerator/freezer:** American Panel, Hobart. **Client:** Railway Diner LLC. **Architect:** Semple Brown Roberts, PC, Sarah Semple Brown, Andrew D. Moss, Dona Hoover, project team. **Structural engineer:** Newkirk & McGlamery. **Mechanical and electrical engineer:** Belfay Engineering. **General contractor:** Spectrum Contractors. **Food Service:** Pioneer Restaurant Equipment. **Furniture dealer:** The Chairman. **Photographer:** © 1997 Andrew Kramer, AIA.



KEY

- 1 ENTRY
- 2 BOOTH
- 3 BAR
- 4 KITCHEN
- 5 DINING COUNTER
- 6 PATIO
- 7 STAIR TO MEZZ.
- 8 HOST STATION

FLAT PENNIES - FLOOR PLAN



Every restaurant's biggest money maker is the bar, and at Flat Pennies it holds center stage (above). Lowering the 20-ft. ceiling with an ingenious canopy of railroad tracks and cherry wood "ties" creates an appropriate feeling of intimacy. A series of lamp posts suggest the movement through a train window, but while train references abound, subtler elements such as copper accents or pennies embedded in table tops salute the restaurant's name.

It Will Happen to You

How ownership transition planning can help assure that the design firm you establish will survive you

By Cecilia Alers and James E. Frankel

None of us will live and design forever. So why should our design firms?

At some point in its life cycle, every design firm will confront the issues of the transition of ownership. Equally as important, design firms must learn to effectively manage the transition of leadership or the life cycle of a firm will end with its demise. A smooth transition of ownership and leadership preserves the firm's assets and equity, ensuring the realization of the financial and professional goals of the partners in transition.

Designers may find it helpful to think about the transition process in terms of a design project which begins with a well thought through "schematic design" or "transition plan" and ends with "contract documents"—the new owners. Like most successful design projects, the key to a successful ownership and leadership transition is early planning—and not just for retirement, but for death and disability as well.

The life cycle of a design firm: What's wrong with the next generation?

How does a design firm get started? The founding partners of a design firm are either entrepreneurs who began practicing architecture by forming their own firm, such as Laurinda Spear and Bernardo Fort Brescia of Arquitectonica International, or entrepreneurs who formed their own firm after spinning off from another firm, such as Steven Einhorn, Eric Yaffee and Andy Prescott of Einhorn Yaffee Prescott Architecture and Engineering. While the purpose of this article is to discuss the components of a successful transition of ownership, it is interesting to recognize that it is often the "unsuccessful" ownership transition that results in the birth of a new design firm.

First generation entrepreneurial firms are usually tightly managed by the founding partner(s) with "control" being the dominant management style. Finding the second generation of owners and letting go of the ownership and the leadership at the proper times in a firm's life cycle are critical to a firm's transition plan and a challenge for its founders. Sometimes the challenge is simply insurmountable.

What's the problem? Second generation owners usually lack the same entrepreneurial spirit and pioneering characteristics of founders. This is one reason why the first

By the time a firm is into its third generation of owners, it has usually developed a corporate mentality and those who own the firm are neither pioneers nor settlers. They see themselves as part of an institution which began before them and will continue after them. The original survival instinct has long been extinguished.

Planning for an orderly transition will be easier if you understand where you are in the life cycle of your firm. If you are a founder, namely an entrepreneur and pioneer, accept that you will struggle with the reality of relinquishing control to those you are practicing

with who are not exhibiting what you might call "ownership characteristics." Founding partners need to understand that it is precisely because the second generation of owners, if they exist internally, are usually not risk takers that they may provide the founders with an opportunity to implement a smooth ownership transition, protecting and purchasing their assets into retirement. Otherwise, the second generation would have left to establish their own firm!

Transition planning options: Is what's best

for you also best for your firm?

Are there many formal ways to let go? Owners of design firms generally have three basic options for transferring the ownership of firms. They are: an internal sale to people currently within the firm; an external sale through a merger or acquisition with another firm; or an employee stock ownership plan—an ESOP.

There are two other options to consider in transition planning. An internal sale to one or



stage of internal transition, from the first generation to the second, is most difficult—the buyers are often not cut from the same cloth as the sellers. Second generation owners are "settlers" who take less risks. Less interested in control and more interested in equality, they are reluctant to tolerate the risk which first generation entrepreneurs were forced to endure in surviving and thriving in the cyclical economic environment of the American design firm.

more people can be combined with the lateral transitioning into the firm of one or more external partners to fill voids as needed. Founders of design firms also have the option of winding down the business and closing the doors when they want to retire. This is really a decision not to plan an orderly transfer of ownership, but it's an option nonetheless.

Let's assume you want a formal transfer. In the schematic phase of your ownership transition planning process, you will decide which option is best suited for you and your firm—internal sale, external sale, ESOP or a combination of internal sale with one or more strategic external hires. If you wait too long to plan for transition, you may not have time to implement an internal sale or an ESOP. Your options may then be limited to an external sale at a point in time when your firm may appear to have the least value to an external purchaser because the founders, the firm's major assets, are preparing to leave. By planning early, you will have the option to set up a mechanism which allows those already within your firm to buy your equity over a period of years.

Once you have decided which option to choose, you move into the "design development" stage of ownership transition where price is established, financing sources are identified and buyers are chosen. If you are selling internally, this means identifying who your new owners should be, what characteris-

tic the next generation of owners should possess and clearly communicating performance expectations to the new owners. If you are selling externally, you need to identify merger/acquisition partners and find the most effective way to approach those partners.

Choosing an option: Who's preferable, the inside or outside buyer?

Which option should you choose? Just as you deal with a client during the schematic phase of a project, you need to identify, state and prioritize your goals during transition planning. While an internal sale is the most common form of ownership transition, the period of transition is generally longer than is found in an external sale and the price is usually lower. Moreover, shares are generally priced less for internal purchasers than they would be to an external buyer.

If you plan early enough and have sufficient in-house talent, internal transitions can be very successful for both buyers and sellers. An internal transition can be an important incentive to ambitious, talented young professionals. The time line for an internal transition is generally five to 10 years with funding coming from the firm itself, although a firm-funded plan may limit, in the authors' opinion, the commitment of the new owners. Usually partners who have secured external funding sources and are personally liable for

their repayment are more focused on the success of their investment. Being at risk is generally a healthy motivator and is a condition to be encouraged.

Alternately, if one of your goals in winding down is growth through expansion, a merger or acquisition with another firm may achieve your goals for growth and transition. Since a design firm's most valuable assets are its people, we find that a healthy merger of firm cultures is the key element to a successful external sale. Quite simply, while *financial* due diligence is an important activity to undertake, the same effort must also be applied to the *culture* of the firm.

Researching and approaching acquisition candidates is a 12- to 24-month process which requires preparation to "package" your firm for market. We call it the "ultimate" proposal—taking your firm to market. Firms without audited financial statements will need to retain an independent accounting firm to "normalize" their financials on an accrual basis.

Maintaining confidentiality is a major concern when placing your firm on the market. You should be cautioned against returning "intermediaries" or brokers who will not perform the proper due diligence inquiries on prospective buyers. Is the firm who expresses an interest in your design firm truly a prospective buyer or merely searching for information which would not normally be available?

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An ESOP allows a firm to fund an internal transition by selling its shares to employees through a pension and/or profit sharing plan. ESOPs are governed by State and Federal laws. Some states, such as New York, restrict ownership rights in a design firm to licensed professionals which eliminates this option entirely. Under an ESOP, ownership in the firm may be held by many employees while management is still controlled by only a few.

Pricing your firm: A multiple of book value, gross revenue or net revenue?

The question everyone wants answered is: How much is my firm worth?

The value of your design firm is not a number which an external consultant develops after performing a series of mathematical equations. The true value of your firm is the amount the targeted purchaser is willing to pay you for it. However, the activity of packaging and taking your firm to market is the ultimate marketing activity, and needs to be well engineered by people who have the requisite skill sets and experience in this professional arena.

The purchase price of a firm is often defined as a multiple of book value, gross revenue or net revenue. Generally, if the purchaser(s) of your firm are found internally, you will agree upon a purchase price which is lower than would be set in an external sale. The reason for this goes back to our prior statement: The real value of your firm is what the targeted purchaser will pay you for it. If you want your buyers to come from within, you will probably need to structure an affordable purchase plan which takes the buyers' age and financial situation into consideration.

Timing your transition: It's probably later than you think

By the time owners reach the age of 50, they should begin the schematic design phase of ownership transition planning. A transition plan should be in place by the time owners are 55, no matter which option you choose. If you choose an internal sale or ESOP, an eight to ten year buy-out period is customary.

If you desire an external sale, you will benefit most if you plan to have the acquisition take place when you still can make and are willing to make a continuing contribution to the "new" firm. This ensures that you put your firm on the market at a time when its practice base is solid and, therefore,

can command a higher price. If you wait too long, acquiring candidates may resent having to fund the transitioning owners retirement. Such resentment can lead to a lower purchase price.

Effecting an acquisition within a proper time frame also allows sufficient time to establish a transition of culture and leadership to the new owners before you decide to leave the firm—or not. Sometimes owners in transition find the process so successful that they continue to practice longer than anticipated, making a valuable contribution to the

"new" firm. In the best of all worlds, why wouldn't you want to help your successors? They're your "kids," aren't they? ☺

James E. Frankel, Esq. and Cecilia Alers provide ownership transition planning services to design firm clients of their Construction Industry Practice Group at the law firm of Baer Marks & Upham, LLP in New York. They distinguish their practice from others in this area by identifying and confidentially approaching merger or acquisition candidates as well as planning for successful internal transition.

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We Interrupt This Project

No one will admit to enjoying phased interior construction, but it offers very substantial benefits for designers and clients alike

By Joan R. Ratner



Ladies and gentlemen, put on your hard hats. We're about to enter our accounting department.

As office space requirements change and require updating, more companies are opting to renovate rather than relocate. These corporate renovation projects are frequently being built in phases, with employees doubling up temporarily or sharing swing space while one floor or section of a floor is built at a time. The ubiquity of phased construction in the current interior construction market is due to a combination of economic considerations, changing space requirements and time pressure. According to Steven Gertz at Keiser Associates, an interior design firm, 30-40% of his firm's corporate interiors are now being completed on a phased schedule.

Why this desire to stay put? Even in a steadily improving economic environment, companies emerging from a decade-long slump are still downsizing their facilities and generally making do with less space per employee—while looking harder at overall occupancy costs and considering phasing as a means of economizing. In many cases phased construction involves the re-engineering of existing facilities for more efficient use of space and recapturing underutilized space.

The recent recovery of the real estate market is another contributing factor in the trend towards phased construction. Lack of new construction and rising demand has led

to tougher competition for prime office space at affordable rents, so organizations must act quickly if they do choose to relocate. When a company wants to move on a fast-track schedule, construction must often be phased because there is insufficient time to complete a project prior to occupancy.

Sometimes designer and client can use phasing to work out custom details before embarking on a large project. Carl Lewis of Fox & Fowle Architects cites a project in which his firm created a 10,000-sq. ft. mock-up area to perfect the details on extrusions for custom office partitions and lighting fixtures before proceeding with a full 220,000-sq. ft. renovation. The most important factor in deciding to phase a project, however, is site availability.

Impact on scheduling: Why you move each occupant carefully and only once

Once the client decides to proceed with an interior construction project in phases, the project team will find meticulous planning and scheduling essential to ensuring a successful outcome. Jeff Tobin of Mancini Duffy, an interior architecture firm, warns that phased construction requires precision timing in which every aspect is well-choreographed to avoid down time. For example, electrical power, sprinklers and air conditioning must be provided to all parts of the space without interruption.

If employees must be temporarily displaced during a renovation, they should be moved back into completed space as quickly as possible. Good supervision is also essential in keeping tempers calm during a potentially stressful period to maintain the client's full cooperation. The needs of displaced employees should also be carefully considered. As Tobin cautions, patience wanes quickly when the client's people think the project team doesn't know what it's doing—and it is difficult to restore their confidence once they are upset.

Where do you find temporary or swing space for phased construction? Doubling-up employees or dispersing them in other locations are two common possibilities. Occasionally a landlord can provide vacant space on a temporary basis. A cardinal rule for planning phased construction among interior architects is that each individual employee should only have to move once.

Work should be sequenced so that a substantial chunk of space is completed in each phase or subproject. Carl Lewis suggests that construction should be completed one floor at a time. If a floor must be divided, disruption to operations should be carefully mitigated with temporary partitions and alternative access to such essential services as elevators and restrooms.

How to begin? Generally, alterations to overall building systems such as machine

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rooms, electrical risers, new HVAC equipment, sprinklers and life safety systems and computer rooms come first. Noise- and dust-intensive aspects of construction are best completed after hours or on weekends. Once the technical support systems are in place for telephone, facsimile and computer functions, employees can be moved to temporary work stations. Jeff Tobin reports that occupants are more tolerant of disruption to such creature comforts as coat closets and pantries when they have the necessary support technology available to do their work.

Impact on design and construction: How to compensate for disruption

While phased construction greatly affects the planning of a facility, it usually has less impact on design. Steve Gertz first designs the space as if it were unoccupied and then compares his ideal design with the existing facility and works with the client to decide on which elements will be reused. Carl Lewis points out that phased projects generate more drawings—namely phasing diagrams to indicate temporary corridors for egress and other life safety systems—than other

projects. However, differences in the visual results between a phased project and a standard one are negligible.

For the construction manager or general contractor, completing phased interior construction poses a unique set of scheduling and logistical challenges. According to Bill McGrath, director of project management for Morse Diesel Interiors, a phased project resembles a series of smaller projects in succession. A hidden benefit derived from this method is a kind of learning-curve effect.

Here's how it works. Rather than assemble a large construction crew to complete the entire job at once, a small team builds the same or similar details repeatedly. The construction team becomes more proficient as it moves through the building, and the designer has an opportunity to fine tune details and correct problems. But the team should remember that since an important factor in keeping construction costs down on a phased project is avoiding half days of labor, subcontractors' work should be scheduled in large enough chunks to minimize the number of return-site visits.

Although phasing will extend the time period for construction by about 10-20%, disruption of existing operations can be minimized by aggressive site supervision, according to Steven Jacobson of Jacobson Shinoda Architects. The overall savings in net occupancy costs more than outweigh the inconveniences associated with phased construction. Also, without having to pay rent for old or temporary space while their new offices are under construction, owners are frequently willing to put up with such extra expenses as overtime charges for completing noise- and dust-intensive activities after hours or on weekends. Eliminating the agony of a corporate move is another compelling factor in choosing to phase a project within the existing facility.

Will circumstances favor phased construction over the long term? Even with an improved economic outlook, businesses are proceeding cautiously with office expansion. Landlords, still eager to hold onto their tenants, are supporting them by offering empty floors in their buildings as swing space during renovations. Such a mutually beneficial accommodation is a boon for companies experimenting with new concepts of alternative officing and hoteling, as they rethink their requirements rather than rush into expanded quarters. For now, phased construction seems to be a very viable option for organizations and their project teams alike—absorbing the future in bite-sized pieces. ☞

Joan R. Ratner is director of business development for Morse Diesel Interiors at Morse Diesel International, Inc. Morse Diesel, founded in New York City in 1936, provides construction management, general contracting, design/ build and consulting services throughout the United States, operating from 10 offices nationwide.

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
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
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
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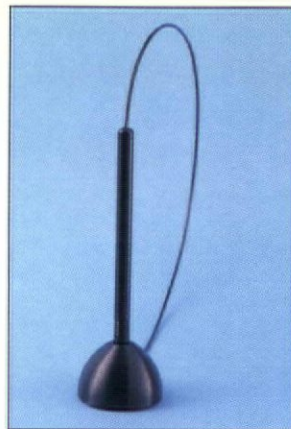
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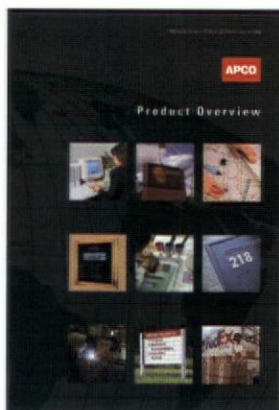


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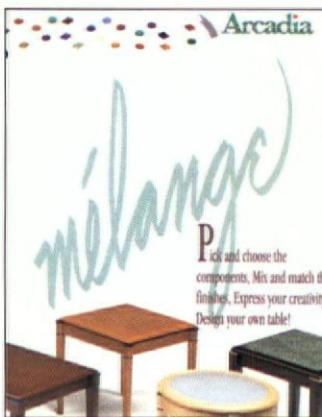
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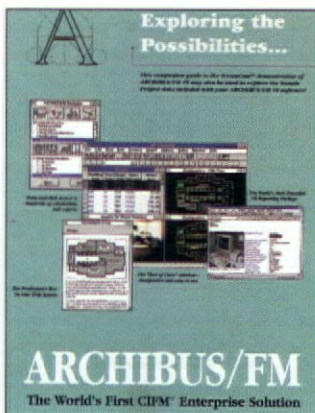
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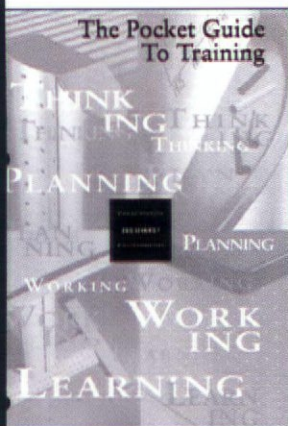


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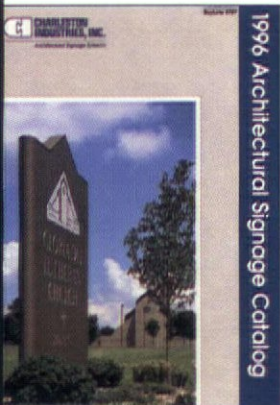
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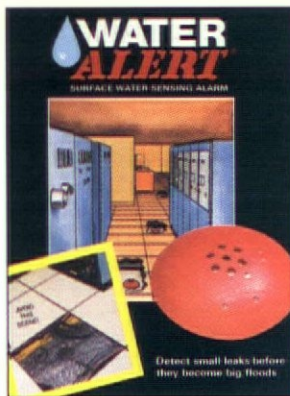
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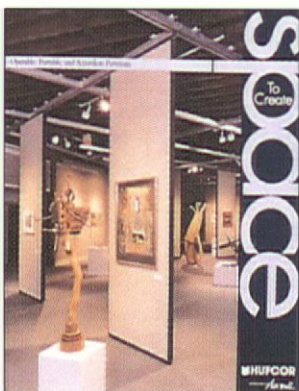


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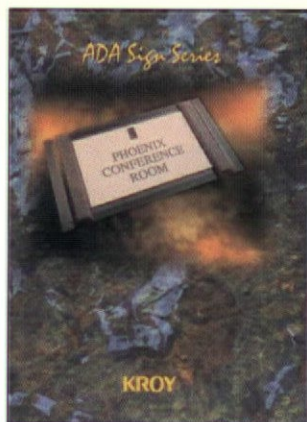
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INNOVATIVE OFFICE PRODUCTS

Innovative Office Products, a leader in space-saving ergonomic computer furniture and accessories, presents its catalog of computer monitor arms, CPU floor stands, keyboard drawers, and other computer-related office products. This catalog features quality European and American-designed products that maximize desk space efficiency, worker productivity, and office floor space usage.

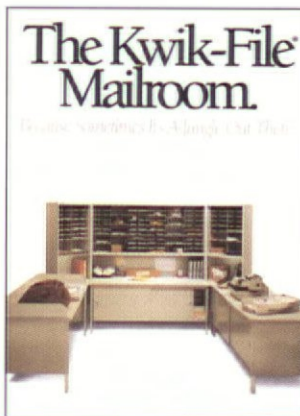
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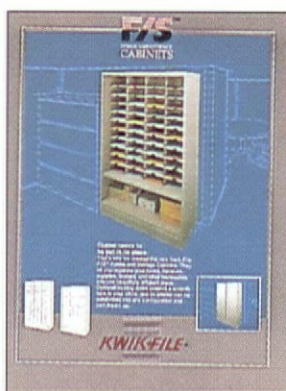
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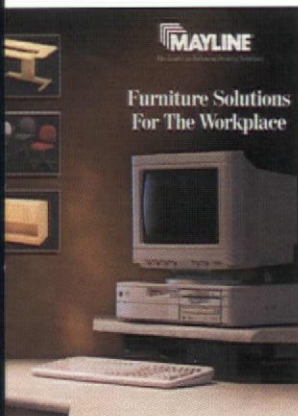
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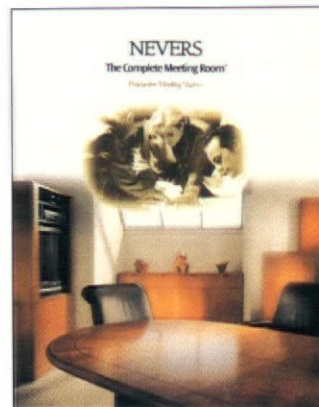
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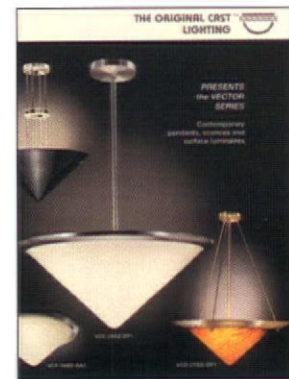
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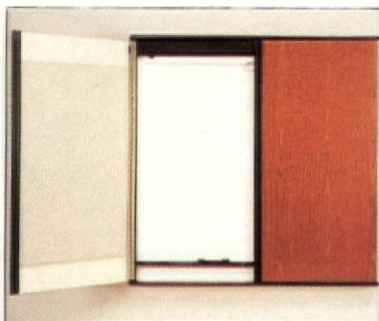
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Circle No. 213

PLAYSCAPES
Children's Environments for Healthcare
Catalog 1996-1997

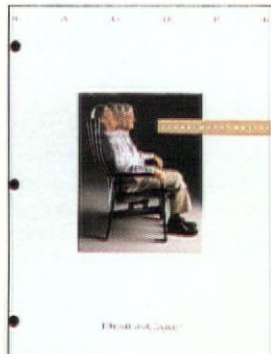
What to Find It...

Playhouses	7-8
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PLAYSCAPES

Playscapes Children's Environments catalog features innovative products designed to make healthcare and other commercial facilities more child friendly. Wall-mounted activities, playhouses, activity islands and furniture meet the demands of today's competitive marketplace for safety, durability and visual impact. Playscapes has been the leading resource for children's commercial environments since 1979.

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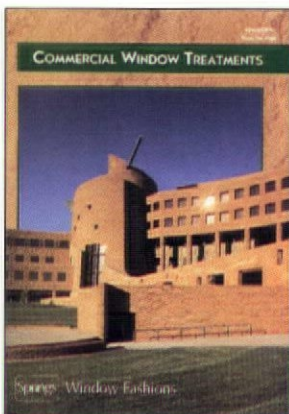
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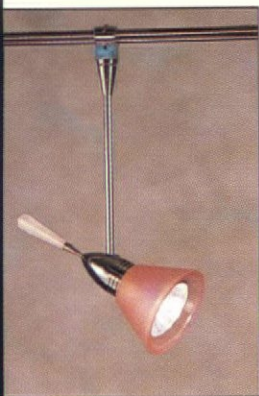
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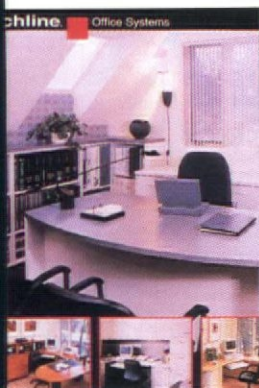
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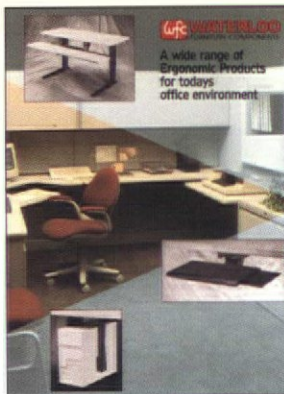
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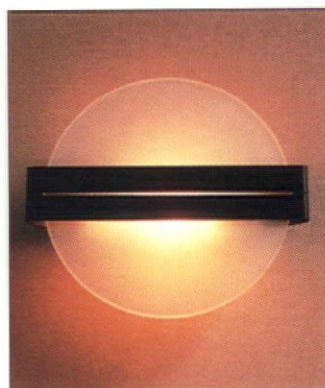
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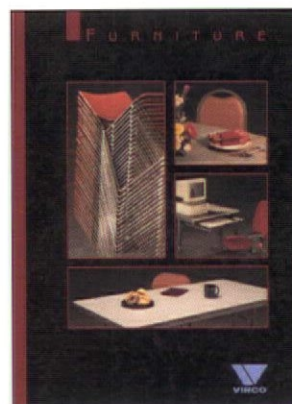
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VIRCO FURNITURE CATALOG

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Circle No. 225

A Not Quite Forgotten Master

Togo Murano: Master Architect of Japan, by Botond Bognar, 1996, New York: Rizzoli International Publications, 160 pp., \$40 cloth

Philip Johnson? I.M. Pei? Frank Gehry? To the dismay of architects and interior designers, most Americans are spectacularly ignorant of the living successors to Frank Lloyd Wright. Yet even the design community is not above exercising its selective memory, obsessed as it is with the so-called star system here and abroad. Proof is at hand in *Togo Murano: Master Architect of Japan*, a handsome monograph by Botond Bognar, professor of architecture at the University of Illinois at Urbana-Champaign, about one of the most distinguished Japanese 20th century architects.

Why has the West lavished attention on such Japanese architects as Kenzo Tange, Arata Isozaki, Fumihiko Maki, Tadao Ando, Toyo Ito, Itsuko Hasegawa and Shin Takamatsu while ignoring Togo Murano (1891-1984)? The author ventures that whereas the architects admired by the West have practiced a self-conscious and progressive Modernism,

Murano's practice was a more traditional one whose goal was "perfecting the existing paradigms of architecture." The unmistakably romantic beauty of his buildings never challenged the West's own image of architecture.

This thoughtful appraisal of Murano's *oeuvre* shows how his preference for craftsmanship over theorizing resulted in buildings of considerable grace and aesthetic range without projecting a personal, "signature" style. There were many formidable masterpieces in the 66-year career of the Waseda University graduate, including the Sogo Department Store (1936) and New Kabuki Theater (1958) in Osaka, World Peace Memorial Cathedral (1953) in Hiroshima, Nissei Theater (1963) and Nadaman Teahouse of the New Otani Hotel (1976) in Tokyo and the Takarazuka Catholic Church (1966) in Takarazuka. In any assignment, however, the client always came first. Admitted Murano: "I generally work in this order: first ask the client what he wants and what he likes and then ask him to leave the rest up to me."

Nurturing good relationships among the members of the building team is indispensable for the profession in the late 1990s. In this sense, Murano could be described as having been ahead of his time. But he probably wouldn't have been impressed by the

notion. Not to worry. Togo Murano's architecture speaks eloquently for itself.

The Essential Book of Rural America: Down-to-Earth Buildings, by David Larkin, 1996, New York: Universe Publishing, 80 pp., \$18.95 cloth

As esteemed art historian Vincent Scully has observed, the early architecture of colonial America reproduced what immigrants could recall from their mother countries given the scarce materials, limited skills and precious time they could devote to creating shelter. The results were often recognizably ethnic yet utterly pragmatic—not unlike a midnight raid on the refrigerator. David Larkin, editor and book designer, has produced a beautiful portfolio of historic rural architecture in *The Essential Book of Rural America: Down-to-Earth Buildings*, where he displays and explains the origins of covered bridges, barns, stone walls and houses across the nation. In these structures of wood, stone, adobe and other humble materials, the cross pollination of Old World cultures that would be so uniquely American can already be glimpsed. For architects and interior designers trying to find their own voices in a confusing era, such revelations could seem like a welcome home. ☺

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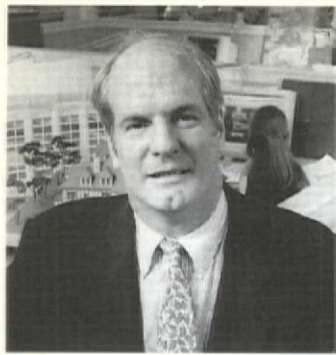
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PERSONALITIES



Gund

Bank on him

Graham Gund

Talented architect that he is, Graham Gund, FAIA, might also have been a fine banker. Or so his father, Cleveland banker George Gund II, hoped. "Father thought all his sons should be bankers," admits Gund, who heads Graham Gund Architects, Cambridge, Mass. "I fought it for years." Art was an early source of self awareness for Gund. "Growing up in a household with six kids was fairly hectic, and my mother died when I was young," Gund recalls. "Drawing was my way to set the world straight." His gifts took him to Kenyon College and Harvard's Graduate School of Design, where, Gund sadly notes, "Modernism was still revered at all cost, but context and history were not."

But Gund had the last word. After working for Bauhaus legend Walter Gropius, Gund started his own practice in 1971 renovating older buildings and creating new ones to reflect the culture of their communities. Since then, he has produced such noted projects as Boston's Church Court, 75 State Street and Boston Ballet. "There's still so much to be done!" he says enthusiastically.

Happily, there's also plenty of time. When not busy with work or his seven-year-old son, Gund and his wife enjoy collecting contemporary art. He's even optimistic that people increasingly value design, nature and quality of life issues, possibly as healthy responses to modern life. And with a brother teaching history at New York's Dalton School and a sister heading the board of the Museum of Modern Art, Gund knows more than one potential family banker who would have made their father proud.

West Coast whirl

Judy Snow Caruthers

It's "shoeless cobbler syndrome," and Judy Snow Caruthers, director of interior architecture at Stone Marracini Patterson's (SMP) Santa Monica office, suffers from it. An architect with 18 years experience, Snow Caruthers has served such clients as Walt Disney, Amgen and Bank of America, but has yet to create her own abode. No big deal, though. As Snow Caruthers reveals, "I've never considered doing anything else."

The daughter of architects, Snow Caruthers grew up in San Diego and graduated from the University of Washington. Back in California, she served as a vice president of Gensler before going to SMP. A supporter of local arts, Snow Caruthers has donated spare time to the Venice Art Walk—an annual benefit of the Venice Family Clinic—for the past seven years. "It's an art auction where artists open their studios to the community," says Snow Caruthers, "and the benefits go to the



Snow Caruthers

homeless." Santa Monica is known as "the home of the homeless," so the cause is more than killing spare time.

Handling SMP's full plate, it's a wonder Snow Caruthers has spare time to get married, but she recently did. "We went to Las Vegas," she laughingly admits, "a Disneyland for adults." Playing is important, and Snow Caruthers seems able to mix the right amounts of work and play. In fact, when *Contract Design* caught up with her, she was going to the California Coast. "That's why I love what I do," she says. "It lets me do other things I love, like cook, ski and travel." Here's one

shoeless cobbler who can sprint or waltz barefoot.

Old hickory

Earl Swensson

When Earl Swensson, FAIA started an architecture firm in his native Nashville in 1961 at age 30, Tennessee was not exactly a design mecca. "I knew I was foolish to come back," he admits. "There was nothing going on here." Yet he saw an opportunity to have "whatever kind of practice I wanted." Not one to falter in his belief in himself, Swensson went on to build one of the South's most respected firms, based on his own passions about architecture.

Today Earl Swensson Associates (ESa) has 136 employees and counts such diverse projects as Bell South Tennessee Headquarters, Centennial Medical Center, Wildhorse Saloon and the Opryland Hotel, all in Nashville, to its credit. ESa projects worldwide always consider the psychology of space. "Architecture misses the boat when it becomes fascinated with geometry instead of people," Swensson emphasizes.

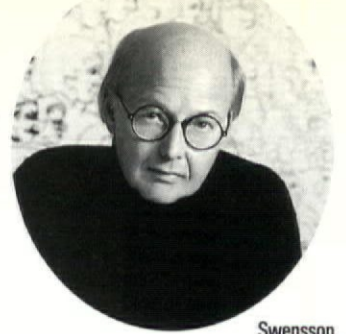
Meeting Frank Lloyd Wright and Buckminster Fuller in 1951 did as much to fuel Swensson's passion for design as his study at Virginia Polytechnic Institute, a teaching fellowship at U. of Illinois and work at Perkins & Will in Chicago. "Architecture is about changing lives, not putting brick on brick," he says. He's now developing a master plan for downtown Nashville to help improve the lives of his fellow citizens.

Off hours, sketching cathedrals enhances Swensson's own life. Chartres is his favorite. "It shows thousands of architectural signatures and still holds together," he says. Still, if one man can make a difference, it's Earl Swensson in Nashville.

Anything but average

Jhane Barnes

Jhane Barnes thinks it's funny her high school teachers dissuaded her from becoming an astrophysicist because she was "an average mathematician who could only be an average



Swensson

scientist." Why? Because Barnes's new Collins & Aikman line—carpet tiles that match no matter how they are rotated—is based on the mathematics of computer design software that programmers have been writing for her.

Head of her own design studio for the last 20 years, Barnes has been busy creating award-winning textiles for the fashion industry and contract interiors through Knoll. Then Bernhardt asked her to design furniture two years ago, and she was surprised by the software for furniture design. "Designing clothes is not that far from designing furniture," she explains. "Even the software is similar." What was it like creating a sofa and table for Bernhardt? "Bernhardt was impressed and I was shocked," says Barnes modestly. For Neo-Con '97, she has produced designs for Knoll and Bernhardt.

Barnes lives in New York's Westchester County with her husband, Katsuhiko Kawasaki, and their two dogs. When not designing, she devours metaphysical books. "I am interested in the mind/body connection and how to control time and extend it" says Barnes. "My most exciting moments are when I think of a new idea. It's even more exciting than being on vacation." Don't tell her high school teachers, but astrophysics could be a snap now for an "average mathematician" named Jhane.



Barnes