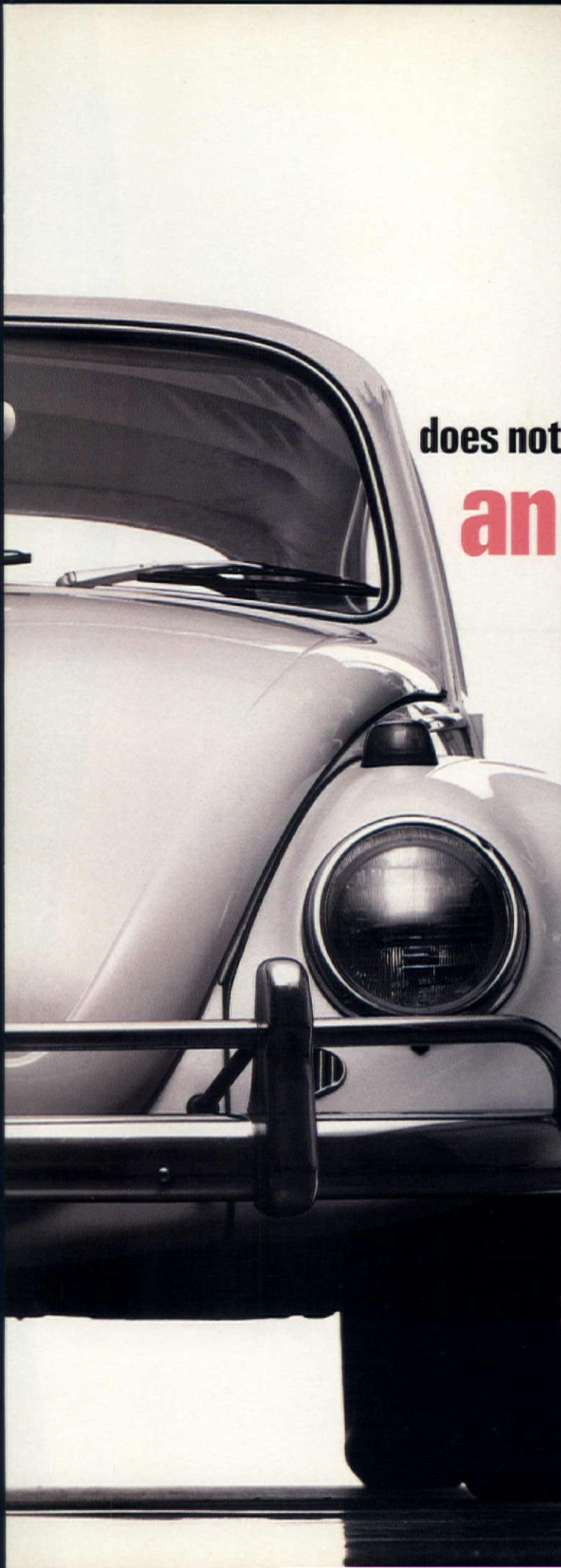


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Media Kits 212-536-5141

Back Issues 212-536-5083

Classified Ads 800-795-3837

Interiors (ISSN 0164-8470) is published monthly by BPI Communications, Inc., 1515 Broadway, New York, New York 10036. Yearly subprice in U.S. \$35; Canada \$55 (U.S. dollars), and \$70 elsewhere for surface delivery. Periodicals postage paid at New York, New York, and additional mailing offices. POSTMASTER: Send address changes to *Interiors*, P.O. Box 1993, Marion, Ohio 43305-1993.



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Volume CLV Number 11, 1996
108th Year of Publication



On the Cover

Lightning bolts and gyroscopes swoop through the sleekest of airport restaurants, designed by Spillis Candela & Partners Interiors. Photo: Nick Merrick/Hedrich Blessing

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IT'S NOT AS EASY AS YOU'D THINK,
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Walk in to The Body Shop anywhere in the world and there, amidst the Mango Body Butter, Brazil Nut Conditioner, and Banana Shampoo, you'll encounter a well-defined, environmentally-minded business philosophy. One that guides both the way The Body Shop conducts itself, and also the expectations it places on the companies with which it elects to do business.

That is why it can be difficult for many companies to get

through the door at The Body Shop. Whether they're selling ingredients for the latest in aromatherapy or, well, lightbulbs.



But in OSRAM SYLVANIA, The Body Shop found an ideal business partner. One that could supply lighting to create the desired store environment and do so with both a product and a philosophy that was in keeping with The Body Shop's well-

known commitment toward environmental responsibility.

Specifically, what The Body Shop, and a growing number of other companies have found at OSRAM SYLVANIA, an environmental initiative that is by far the most extensive in the industry. It's an initiative we call ECOLOGIC.™

ECOLOGIC is more than a single-product solution to today's environmental issues. It is a comprehensive family of products guided by our unique life-cycle approach to product development. One which looks at every stage of development and ways we can improve upon the materials we use, the energy we consume, and the waste we generate. This focus

has led to the creation of smarter, safer products designed at our research and development facilities. We've also lowered—and in some cases even eliminated—mercury and lead levels during manufacturing.

To reduce non-recyclable waste, we've switched to soy-based inks and cadmium-free paper stocks in our packaging. And, we're educating customers about all the benefits of energy-efficient lighting through LIGHTPOINT, the Institute for Lighting Technology.

But perhaps the proudest result of ECOLOGIC is a family of lighting products unparalleled in the industry. This family includes our new REDUCED-MERCURY OCTRON™/ECO T8 Linear and

CURVALUME®, which pass the TCLP test with the lowest mercury dose of any T-8 fluorescent lamps, and provide the great efficiencies that OCTRON T-8 lamps are

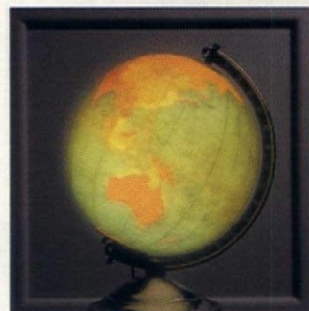
already known for. Our new COMPACT FLUORESCENT DULUX™/ECO lamps, which pass the TCLP requirements, and feature a variety of wattages and color temperatures.

Our HALOGEN CAPSYLITE™/ECO lamps, which meet disposal requirements with lead-free solder bases, while providing true, clean light. Our METALARC™ PRO-TECH™ PAR/ECO lamps, which feature an industry-first lead-free base, and the most efficient form of metal halide white lighting available with no color shift.

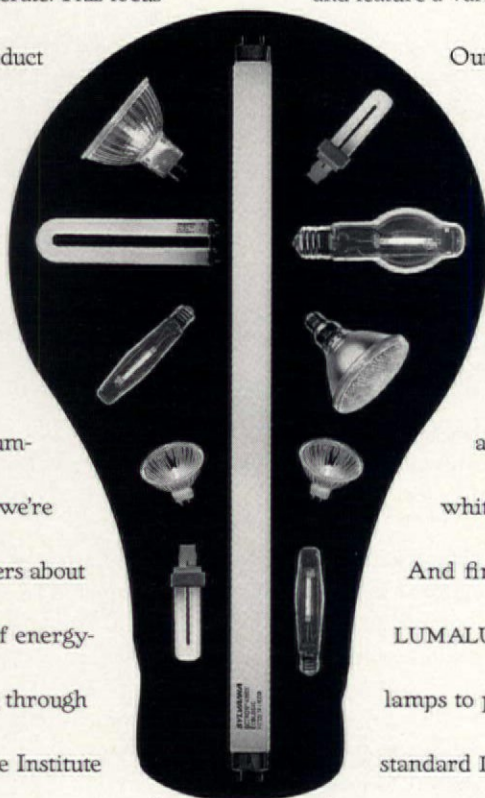
And finally, our HIGH PRESSURE SODIUM LUMALUX® PLUS/ECO lamps, the only HPS lamps to pass TCLP, with 90% less mercury than standard LUMALUX®, lead-free welded bases, and non-cycling technology to reduce maintenance costs.

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The cost of list pricing

THE LIST PRICE trap seems to have every level of the industry clutched in its jaws writhing in pain—maybe *whining* is more accurate. As is often the case with oppressive, useless systems, when an opportunity does arise to escape, it seems the dreaded “the devil you know is better than the devil you don’t know” mentality kicks in.

At a very spirited round table held at IFMA’s annual (and by all accounts, very successful) World Workplace conference in Salt Lake City a few weeks ago, a group of knowledgeable facilities professionals, furniture manufacturers, dealers, and designers discussed the aspects and pitfalls of list pricing. While all agreed that the current system seems better suited to a game show (...“Facilities Guy, what will it be?” “Company B for 64 percent off, Bob!”) than the team decision-making process that usually exists, the system seems to melt down to a couple of pretty ridiculous pretenses:

- Getting the best deal—not necessarily the best price—for the customer seems to be more of a mandate than getting the best product.
- Reform of purchasing systems and mentality, particularly when a product has the diminished status of being a commodity (which is too often the case with furniture), is extremely difficult.

Smed tried a net system and got beaten down. Steelcase’s attempt to be less covert and complicated with Context has been received with suspicion by some. Herman Miller, according to employee #41 and industry sage Phil Strengholt, began in the systems business at net but adopted list pricing early on in order to be competitive and comparable.

Time lost and mistrust won seems an intolerable and immeasurable tariff that the corporate, design, and furnishings industries can no longer bear.

In closing, one consideration, one fact:

Test market or case history models with committed design firms, corporate clients, dealers and suppliers chronicling results and benefits over a one- to three-year period might be a way to prove change is not only necessary but beneficial. *Interiors* would gladly publish and be part of such an endeavor.

Herman Miller changed from list to net in the U.K. The process of conversion took four years.

So...convert, sinners!

Dennis M. Cahill, Vice President & Group Publisher
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by Kristen Richards



This is a big one

A whopping 6,200 passengers will be able to cruise into the 21st century aboard the "America World City: The Westin Flagship." When completed in 1999, the \$1.2 billion, 250,000-ton ship will be 2 1/2 times larger than any passenger ship ever constructed, and the first ocean liner to be built and registered in the U.S. in nearly 50 years. New York City-based World City Corporation's development team includes John S. Rogers, an expert in maritime and international law, Knut Kloster, founder of the Norwegian Cruise Line, and Tage Wandborg, a naval architect and marine engineer. Wimberly Allison Tong & Goo, Newport Beach, California, and Wilson & Associates, Dallas, are the interior designers. Westin Hotels & Resorts will handle hotel management. Three hotel towers rising eight stories above the main deck will contain the majority of the 2,800 luxury cabins and suites. Facilities on the 21-deck ship will include a 100,000-square-foot business and conference center; a TV production and broadcast center; a 2,000-seat theater; spa and fitness centers; a museum and planetarium; a helipad; and (of course) a casino. Initially the ship will sail the East and Gulf coasts, with its home port in Port Canaveral, Florida. Future plans include World City-class ships for the West Coast, Hawaii, and Asia.

But...does it have a Super Market?

AM Partners of Honolulu has designed the Super Business Beijing mixed-use complex, a \$60 million, 731,625-square-foot project in Beijing, China. The ocean liner-inspired design connects yet keeps separate the private and public spaces. A 5-story Class A office building is an independent wing of a 92-unit condominium. The residential portion will feature a 108,000-square-foot membership club with three restaurants, a sports facility with a glass-domed swimming pool, a game room and a full-service spa. Completion is slated for September 1998.



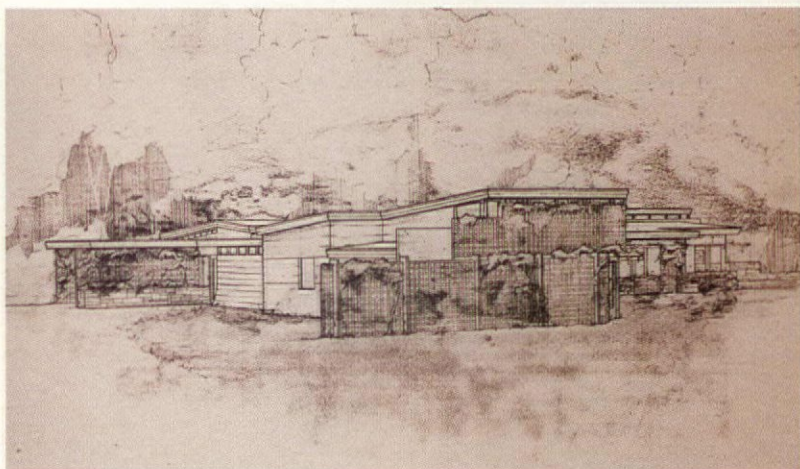


Egad...it's E Walk!

Tishman Urban Development Corporation is about to launch its \$300 million Times Square redevelopment project, an entertainment/retail/hotel complex called E Walk at 42nd Street and Eighth Avenue. Phase I, which will begin by the end of this year, is the 4-story, 200,000-square-foot retail and entertainment portion of the project, designed by Cambridge, Massachusetts-based D'Agostino, Izzo, Quirk. The New York City office of Gensler is the production architect. Anchor tenants will be Sony Theatres, which will operate 13 stadium-style theaters in 90,000 square feet, and Vegas!, a 17,000-square-foot themed restaurant and entertainment venue by Creative Cafes. TDI is creating 20,000 square feet of multimedia super signs and advertising graphics on the facades and roof of E Walk (pictured is a design concept). Completion is slated for fall 1998. Phase II, which is scheduled to begin in 1998, includes a 45-story, 860-room hotel, designed by Miami-based Arquitectonica.



Thomas K. Stat has joined Perkins & Will as a principal and director of marketing. He brings more than 20 years of domestic and international marketing experience in the architecture industry. Most recently, he was vice president of Asian operations for Lohan Associates. Other positions have included president and CEO of PHH Avenue (now The Environments Group), and design positions with Murphy/Jahn and Skidmore, Owings and Merrill in Chicago.

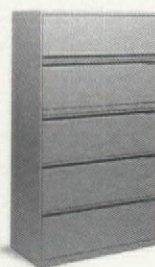


Into the woods

Steepletop, Edna St. Vincent Millay's 600-acre farm/estate in upstate New York, is home to the Millay Colony for the Arts. Founded by the poet's sister in 1973, the colony gives one-month residencies to professional writers, composers, and visual artists, where they can work without distraction in spaces designed for artistic endeavors. This past September construction began on a new, \$410,000, 3,200-square-foot facility that will allow the colony to adequately host artists with disabilities. The project was designed by artist Michael Singer and a design team including Joseph Cincotta, principal of LineSync Architecture, Sterling McMurrin, and Karol Kawaky, with input from an advisory committee of artists with disabilities. The new structure will house two studio/living quarters (one with an extra aide's room), and for all colony residents, a communal living/dining room, an intimate library/music room, laundry, phone, and storage rooms, and separate wing for administrative offices. The colony is seeking corporate partners to join Whirlpool, PLF Imaging, Fusion Lighting, and Nederman to help with furnishings and other equipment. Contact Ann-Ellen Lesser at 518-392-4144 for further information.

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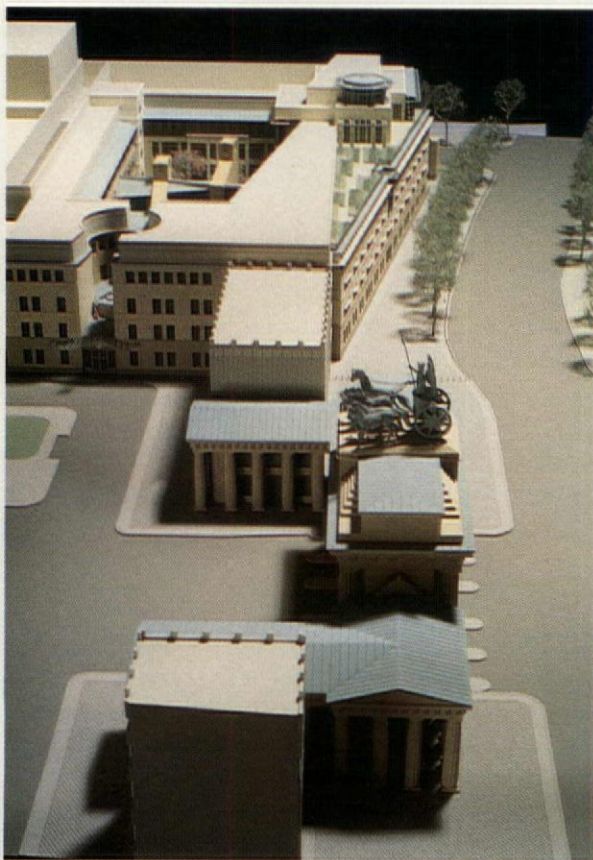
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Berlin Embassy models on exhibit

Beginning November 15th, the National Building Museum in Washington, D.C., will present "An American Embassy in Berlin." The exhibit presents the winner and finalists of the first such architectural competition since 1955. The U.S. State Department mandated a design that would re-establish an American identity in the embassy's historic site, Pariser Platz, adjacent to the Brandenburg Gate, while adhering to stringent city and national guidelines. The winning entry from Moore Ruble Yudell and Gruen Associates (pictured here) will be exhibited with the five semi-finalists: Einhorn Yaffee Prescott Architecture and Engineering/Venturi Scott Brown Associates; Bohlin Cywinski Jackson/Sverdrup Facilities; Kevin Roche, John Dinkeloo and Associates; Robert A.M. Stern Architects in association with Leo A Daly Architects and Engineers; and Kallman McKinnell & Wood. The exhibit will be on view through February 23, 1997. For further information call 202-272-2448.



The International Furnishings and Design Association (IFDA) has selected Charles D. Gandy, ASID, IIDA, as the winner of the 1996 IFDA Trailblazer Award. The annual award, which was established in 1966, recognizes a person who meaningfully alters the way an aspect of the furnishings industry functions or is perceived; consistently demonstrates leadership qualities; and is committed to blazing future trails for the industry. Gandy is president of Gandy/Peace, an award-winning commercial and residential design firm based in Atlanta. An IFDA member, he introduced a signature line of furniture and accessories in 1992. He is also active in the American Crafts Council, FIDER, and IDEC.



This building is wired

New York City developer Rudin Management hopes to prove that obsolete class-A buildings can flourish when reconfigured for fledgling high-tech companies that crave an urban address. In 1995, Rudin took charge of a 400,000-square-foot, 30-story building in New York that had been vacant since its tenant, Drexel Burnham Lambert, went belly up in 1991. With the help of city and state tenant tax incentive packages and \$15 million capital, Rudin has turned 55 Broad Street into an affordable haven in the heart of Wall Street for providers of Internet services and multimedia software developers. The converted building is wired with fiber optics, high-speed copper wire, ISDN, and T-1 lines so tenants can just plug in and work, saving each business the estimated \$40,000 it would take to install such connections on their own. "We now look at telecommunications delivery as simply another service we as building owners can provide to our tenants—no different than air conditioning or security," says John Gilbert, Rudin's chief operating officer. Gilbert says the building is 50 percent committed, with low-cost leases running from \$14 per square foot to the mid-\$20s. Under construction with Fox & Fowler as project architect is a videoconferencing facility, plus a cyber cafe in the lobby.—MZ

Photo by Maryanne Russell

continued on page 17

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in Milan. No
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nightclub itself
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furnishings in
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{ Kelly's Hotel in Wetzlar, Germany. }

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Roissy in Paris. But in the final analysis, your guests should not only feel safe with you, they should feel at home with you. Trevira CS and Trevira FR provide a high degree of safety and comfort as well as a great variety of fabric designs.



Very modern, very fastidious, very safe: the Art'otel Dresden, Germany.



When it comes to fabric safety, the Sheraton Roissy in Paris relies on Trevira CS.

continued from page 16

Christmas wish list

Elegant German book publisher Taschen announces an ambitious project, one we're anxious to see: "Taschen's World Architecture," a 40-volume encyclopedia of world architecture from antiquity to the present day. The new series, billed as "6,000 years of architectural history in 2,600 pages," was launched in October with the volumes *Islam I* and *The Roman Empire, Egypt* and *New Forms* will be published in February '97. Five volumes will be published each year.

Coedited by Geneva art historian and journalist Henri Stierlin and book author and editor of Paris journal "Connaissance des Arts" Philip Jodidio, the series is broken down into seven periods: The Ancient World, The Medieval World, The Pre-Columbian World, Islamic Masterpieces, The Splendours of Asia, Stylistic Developments from 1400, and The Modern Age. Each volume features original photography, maps, and structural drawings based on the latest scholarly findings, designed in signature striking Taschen style. The price of each hardcover volume is US \$29.99 (that's approximately \$1,200 bucks for the whole shebang).—KH



William Nicholas Bodouva, AIA, has been presented with Pratt Institute's highest tribute, the annual Alumni Achievement Award, honoring his 38-year career in transportation facility planning and design. Bodouva founded New York City-based William Nicholas Bodouva + Associates after serving 10 years at the Port Authority of New York and New Jersey. WNB+A has designed more than 150 transportation projects, including the USAir terminal at LaGuardia Airport completed



last year, and Terminal One, currently under construction at JFK International Airport in New York. Transit system projects include reconstruction of the Times Square and 34th Street subway complexes in Manhattan.

Top-flight design

The next time you get on a plane, whether coach or first class, you may bless or curse the designer. Take some time out at the Art Institute of Chicago to see "Building for Air Travel: Architecture and Design for Commercial Aviation." A comprehensive survey of air travel design, the exhibit includes everything from airplane factories to terminals to airline interiors and corporate imagery, from 1924 to tomorrow. (Pictured: interior of a China Clipper 1934-35, designed by Norman Bel Geddes). The exhibit, on view until January 5, 1997, has been designed by Helmut Jahn, no stranger to airports: He won numerous awards for his 1988 United Airlines terminal at Chicago's O'Hare. The Institute is also presenting a series of lectures by architects who have designed airports around the world. The exhibition will next travel (in a more portable form) to airports around the world. For more information call 312-443-3600.

Photo courtesy of Pan American World Airways, Records, Archives, and Special Collections, University of Miami

Project briefs

Project: Dallas/Ft. Worth: Grapevine Mills Mall **Firm:** RTKL **Size:** 1.8 million sf **Budget:** \$150 million **Completion:** late '97

Project: Salem, MA: Peabody Essex Museum expansion **Firm:** Moshe Safdie **Size:** 40,000 sf **Budget:** \$75 million **Completion:** '99

Project: Wilmington, DE: Wilmington Trust Company **Firm:** The Hillier Group **Size:** 300,000 sf **Completion:** summer '97

Project: Jakarta, Indonesia: Plaza Indonesia shopping center expansion **Firm:** FRCH **Size:** 350,000 sf **Completion:** '99

Project: Newark, NJ: Terminal B airport renovation **Firms:** Nicolas M. Pacella, Architect; Silvester Tafuro Design **Size:** 210,000 sf **Budget:** \$12 million **Completion:** late '97

continued from page 18

Urbi et Urban

Columbia University has received a \$65,000 grant from the Gladys Krieble Delmas Foundation to support the cataloguing and processing of the Joseph Urban archives, with 17,000 items ranging from watercolors, architectural renderings, and photographs to more than 300 3-D stage models. (Pictured here is a fireplace designed in 1899 for the castle of Karl Esterhazy in Hungary). Urban emigrated to the U.S. in 1912 to design sets for the Boston Opera, and then moved to New York City to create sets for the Ziegfeld Follies and Metropolitan Opera. Among his achievements as an architect and interior designer are the recently restored auditorium of the New School for Social Research and the Hearst Building in New York City, and the Palm Beach villa Mar-a-Lago.

Drawing courtesy of the Joseph Urban Papers, Rare Book and Manuscript Library, Columbia University



DIFFA reconnoiters

The Design Industries Foundation Fighting AIDS (DIFFA) is one of the country's oldest funders of HIV/AIDS support and educational programs to the tune of \$20 million. Though often plagued by hard times and bad press, DIFFA has nonetheless established a template for the survival humanitarian organizations. DIFFA's recently appointed executive director David Sheppard and the board of trustees headed by Dan Ballinger, along with 15 national chapters, have brought the hard-hit organization back to life through resource management, long-range planning, and diversified fundraising efforts. Among the operating changes: Local events will have a maximum 33 percent expense ratio; grant commitments will be based on actual accumulated net proceeds, not projected revenues; special event programs will have to be supported by full underwriting; and donor-advised funds will be accepted where foundation grant-making costs are underwritten. With its new, self-imposed guidelines, DIFFA should be even more supportive. For further information call 212-727-3100.



Alan Kawasaki, AIA, and Robbin A. McDonald, AIA, have been made principals of RMW Architecture + Design, San Francisco. Kawasaki has designed several of RMW's award-winning projects, including Goodwill Industries and



Forum at Yerba Buena Gardens. McDonald has extensive experience designing and space-planning law firms, and was a key designer on projects for Autodesk Cellular One, Hitachi, and Equitable.

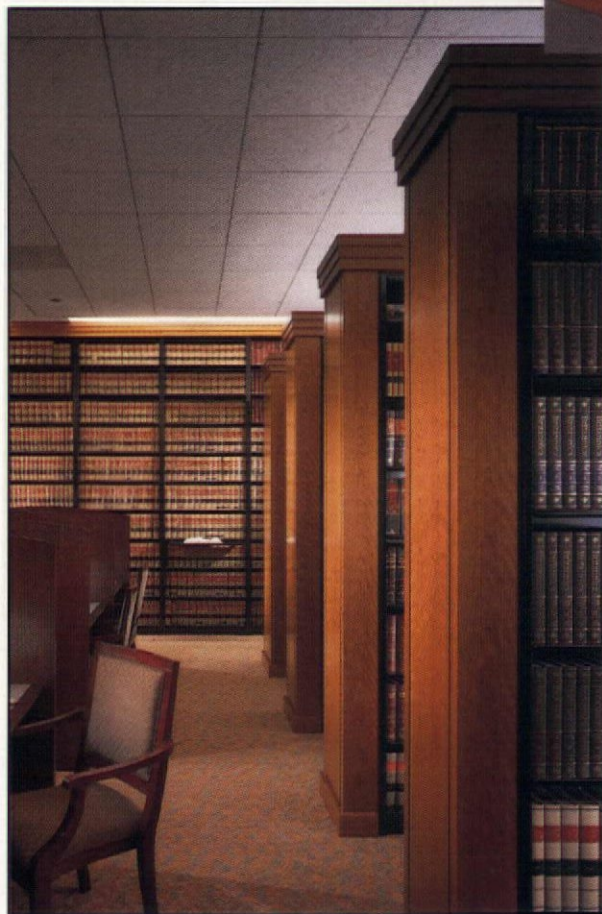
Briefly noted

The Jill Watson Endowment for Innovation at the Intersection of the Arts has been established at Carnegie Mellon University College of Fine Arts. Watson was a partner at Arthur Lubetz Associates Architects, Pittsburgh, and a victim of the TWA Flight 800...**Stephen Donohue** is named publisher of *Architecture* magazine... **Richard T. Norfolk** is named general manager of International Market Square, Minneapolis...**Jeff Mayer** joins Gensler as managing director of the Newport Beach, CA, office, and **Richard A. Logan, AIA**, has been appointed a design director for the Washington, D.C., and Baltimore offices...**Jerry L. Quebe, FAIA**, and **James C. Allen, AIA**, join RTKL as senior vice presidents and co-directors of the firm's new Chicago office...**Kaoru Yamamoto** joins Hashimoto & Partners, New York City, as vice president and creative director...**David A. Croteau, AIA**, is

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promoted to senior associate and director of design at Earl R. Flansburgh + Associates, Boston...**Kevin Sloan**, AIA, joins The Hillier Group, Princeton, NJ, as vice president of architecture and urban design...**Scott P. Keller**, AIA, is named a partner and **Michael Kazan**, APA, is named a principal at Gruzen Samton Architects, New York City...**James A. Brogan**, AIA, is named director of information technology at Hardy Holzman Pfeiffer Associates, New York City...**Lawrence M. Rocha** is promoted to corporate director of information services for Wimberly Allison Tong & Goo, Honolulu...**J. Mikael Kaul**, AIA, is promoted to director of the Miami office of Swanke Hayden Connell Architects...**Beth Dickstein**, former executive publisher of *Metropolis*, is named sales and marketing consultant of the International Contemporary Furniture Fair...**Anne Cleary** is appointed director of sales for Harter, and **Tal M. Fegan** is promoted to national architecture and design accounts manager...**Henry A. Bradshaw**, president of Armstrong World Industries' Worldwide Building Products Operations, will retire on January 1; **Marc R. Olivié** is named to the position...MTS Seating names **Philip P. Swy** product design and development manager...**Heather Bush** is appointed director of product development for Carnegie...**Hellmuth, Obata & Kassabaum** forms a strategic business alliance with Naoki Systems, a Canadian software company, to develop computer-aided facilities management (CAFM) business in the U.S....**Thompson, Ventulett, Stainback & Associates**, Atlanta, establishes TVS Interiors...**Einhorn Yaffee Prescott** opens a Boston office headed by principal-in-charge Cahal Stephens, AIA...Steve Gilbert and Kent McLaughlin form **Gilbert/McLaughlin Architects**, Nashville...**DuPont Commercial Flooring Systems** acquires **MSA Industries**, a national commercial floorcovering distribution and installation company...the **Society of Design Administration** forms the SDA Education Foundation...**HDR**, Omaha, buys back company from French parent company Bouygues and is now employee-owned...**Jami** enters licensing agreement with **President Office Furniture** to manufacture and distribute **KYO** ergonomic desk systems in North, South, and Central America...**Knappe & Vogt Manufacturing** receives ISO 9001 certification...a recent study by **Wool Research of New Zealand** shows that wool carpets absorb air contaminants...**Archeworks**, the alternative design and architecture school in Chicago, receives grants totaling \$34,000 from the Richard H. Driehaus Foundation, the Chicago Community Trust, and the Bank of America.

Erratum: In the August issue of *Interiors*, "Children's Cancer Center at Texas Children's Hospital" omitted credits for furniture dealer McCoy Inc. and animal chair artist Jeffrey Cooper (chairs pictured on page 46).

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Designers Rate... Tech Lighting's Kable Lite System



Rand Elliott, FAIA

President

Elliott + Associates Architects

Kable Lite's best feature: It's the perfect answer to make a lighting fixture to "disappear" into the volume of the space.

Strengths: Other manufacturers offer a gimbel ring MR-16 lampholder for track usage. The Kable Lite system is smaller, lighter in weight and doesn't need a track for its power source. The Kable Lite system allows you to use the smallest possible lighting fixture to give light where you need it, and using the MR-16 lamp gives great color and beam control. When we chose Kable Lite we were looking for the simplest possible design as the primary criterion. There are enough variations in the design to choose a completely enclosed unit (UV protected) or a bare bulb fixture. I am more interested in lighting results than in using lighting fixtures as design elements, but there is a nice variety of abstract and architectural accessories.

Weaknesses: The literature tells you that 24 to 30 feet is the maximum recommended length you can go without voltage drops. You have to be sure the cable has the proper conductive quality to make sure the power moves along uninterrupted to the light source since there is a direct relationship between length of cable and voltage drop. *Tech Lighting's response:* Generally a run can go 30 feet at 300 watts with minimal voltage drop. For longer runs, we recommend our new 24 volt transformer. It's as safe as the 12 volt transformer but allows a run to go 60 feet at 600 watts with no noticeable voltage drop.

The basics: Seven years ago Tech Lighting introduced Kable Lite as an alternative to traditional commercial and residential track lighting systems. Kable Lite is a system of low-profile fixtures powered by slim cables, designed to create the illusion of floating lights. In spaces where the ceiling is high or inaccessible, such as lofts, the cables can span up to 40 feet without supports and are strung between two rigid surfaces at any height to bring the light where it's needed. Parts to Kable Lite include: 10- or 12-gauge cable in chrome or gold and insulated cable with clear or black sheathing; turnbuckles to secure cables to wall or ceiling and provide proper tension (for runs of over 20 feet, wood



blocking reinforcement is recommended); SRT, a sleek surface-mounted transformer which is available in a variety of watts and five finish colors; and a variety of pivots

and decorative pendants. Featured here: Johnny, Triconi (above), and Pivot. For installations that require a more sculptural or curved look,

Tech Lighting suggests using Radius Wire or Twin Rail wire lighting systems.

Edited by Marilyn Zelinsky



Ronnette Riley, AIA

*Owner
Ronnette Riley Architect
New York City*

Kable Lite's best feature: The flexibility of the system and its visual appeal. It is an energy-efficient, low-voltage system with numerous design possibilities.

Strengths: There are other rail and wire lighting systems on the market, but Kable Lite seems much more flexible. I specified Kable Lite for aesthetics first and then for the construction aspects. The walls were easier to tie into than channeling a concrete ceiling. I chose Kable Lite because I wanted the lighting to have the appearance of floating on the ceiling. Kable Lite solved one particular problem where we had lights over an area without any previous outlet box. Also, the room featured a pool table that was also a dining table, and we wanted to be able to move the lights to accommodate each application. This is a minimalist system with very little hardware that needs little maintenance. I like the fact that all connectors are internal and do not compete with the system's aesthetics.

Weaknesses: I recently wanted to spec Kable Lite but I found a less expensive system for a lingerie store on a tight budget. I preferred the look of Kable Lite, but my client preferred the price of the alternative. There are never enough lamp options; I would like to see a cylinder shape frosted or with a combination finish of frosted and clear. *Tech Lighting's response:* We have just designed Long Light, a frosted glass cylinder 8 inches tall, 1 1/2 inches in diameter, for cable separations of up to eight inches.



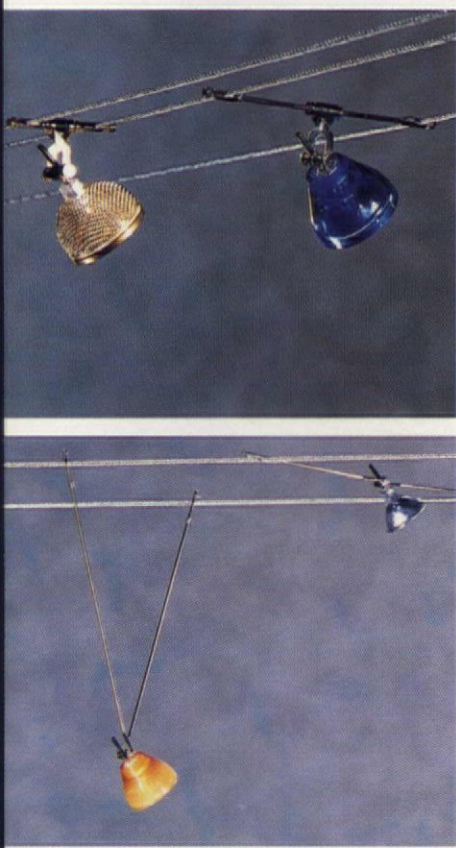
Pam Light, IIDA

*Associate/Studio Director
Hellmuth, Obata & Kassabaum
Los Angeles*

Kable Lite's best feature: I've found Kable Lite good for background lighting with the simple but elegant Pivot or Johny, as well for as supply designs that make a statement. The fixtures' proportions, materials, and color selections are usually well designed and well thought out.

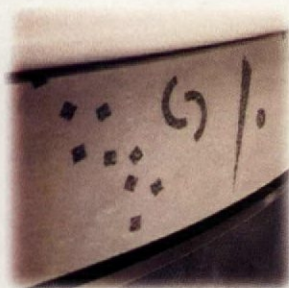
Strengths: Currently my favorite Kable Lite fixture head is Triconi, a wonderfully colored opaque glass cone with great "surveyor-like" counterweights. While there are a number of manufacturers with cable lighting designs and quality similar to Tech Lighting, this company has stepped ahead of the pack by being more progressive in safety issues, by being the first to build a transformer with a fuse and the first to achieve a UL listing.

Weaknesses: In all the installations where I've used the system, the wires must be tightened at least every other year. *Tech Lighting's response:* Cables are copper with a tin coating which doesn't corrode and a Kevlar core to prevent drooping. With proper installation and judicious choice of elements, droop shouldn't happen and tightening shouldn't be necessary. We've had a 40-foot run in our testing lab for four years that's never been tightened. The white flight paper turns yellow if the MR16 is 50 watts or higher. *Tech Lighting's response:* We recommend the flight paper for 50 watts or less, but there are white glass shields with no wattage restrictions. We installed Kable Lite as a vertical installation to light company signage, but the cleaning company kept hitting and disconnecting the connectors with a vacuum sweeper.





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Showroom

Haworth renovates and expands its corporate showroom

to reflect its new identity by Marilyn Zelinsky

OVER THE past couple of years, Haworth has worked hard to shed its conservative image and emerge as an innovator. Once a panel system-driven manufacturer, Haworth's shift toward product introductions that address evolving work styles and its willingness to bring conceptual work out from the back room have piqued the interest of the industry, resulting in more visitors to the company's corporate headquarters in Holland, Michigan—up 30 percent this year. With so many guests coming to learn about Haworth's new identity, the company decided it was time to redesign its showroom to communicate its new message. Working with local firm Design Plus, Haworth wiped the slate clean and rebuilt its 280,000-square-foot product display area.

The three-story-high area known as the atrium became the Haworth showroom. Visitors can look down into the Irrigator to see how it works. Stone floors were specified to reflect the lively sounds of visitors up into the core.

Tile flooring:
American Olean;
paint: Zolatone,
DeVoe; graphics;
XibitZ.



It was the success of Haworth's NeoCon '95 showroom, where Crossings was introduced, that inspired the direction of the renovation. Formerly, a Haworth tour began in an open space where too much product was seen too quickly, often overwhelming the customer. To lend a sense of excitement and progression, as at NeoCon, the Haworth building's three-story-high core was turned into a showroom with added new concepts: a Guest Center, Answer Centers, a primary showroom area with four platforms of product including an alpha site for new concepts, and Living Labs.

The first-floor Living Lab area introduces guests to the Irrigator Concept of wire management at the ceiling. The second floor offers Haworth's more classic furniture lines including Crossings, four Answer Centers, and the Guest Center. Answer Centers are scattered throughout the space and are set up for technology-related presentations and hands-on discussions about furniture with power and cable management solutions. The Guest Center is a hospitality area for guests, with four vignettes including Correspondent (a refined "office in a box") and Crossings arrangements in which visitors can work. The third floor houses more Living Labs, the Haworth executive center, and then the main attraction: What's Next—tomorrow's furniture concepts straight from the Haworth design studio. ●



To get the feel of product first-hand, visitors can work in the Guest Center in either Crossings or Correspondent furniture groupings.

Paint: Zolatone; carpet: Prince Street, Lees Commercial; ceiling: USG; lighting: Litecontrol, Halo.



Virtually the entire third floor is a Living Lab, including this area where the dealer development group works in Crossings so visitors can see the product in actual use. Guests wait until they hit the third floor to see "What's Next" in furniture designs.

Project credits

Architecture/Interior Design: Design Plus Inc., Haworth
Design team: Vern Ohlman, Rick Van Gelderen, Thom Van Hattum, Ric Reed, Jim Wedeven, Amy Zeboor, Ken Brandsen, Bill Ishmael, BJ Eckert, Lee Davis, Melanie Parks, Craig Piersma
Graphic design: Dawson & Company
General contractor: Dan Vos Construction Company
Graphic fabrication: XibitZ Incorporated
Lighting design: Lighting by Design
Audiovisual consultant: City Animation
Photography: Effective Images

Introduction

*The Thread Collection, Alu's newest display fixture line,
lifts pole systems far above commodity level*

by Marilyn Zelinsky

THE VOLATILE business of retail depends on a successful mix of merchandise and environment. For visual merchandising and display companies, the challenge is to create fixtures that are distinctive yet don't compete with the clothing or other products they display. With The Thread Collection, a line of kicky fixtures and accessories, Alu succeeds in meeting this challenge.

The Thread Collection is several generations removed from the company's first fixture, Autopole, a basic tube and clamp system introduced ten years ago by Alu's founder James Maharg. Designed by an in-house team including Maharg, the foundation of the Thread line is a basic pole system that accommodates tables, 12-inch-long faceouts, and shelves that screw into the basic Thread pole. Tables can be attached to the pole and topped with mirrors or with a candelabra made of bendable chrome tubes that can be moved

continued on page 28

Thread's tables can be used in retail or hospitality settings. This table topper is a candelabra with flexible arms that holds nine candles.



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Winning design team shown above (L to R): Armando Iarussi, Debbi Baron and Barbara Barry (seated).
Photography © Erhard Pfeiffer 1995 (installation) and © Don Rank (product).

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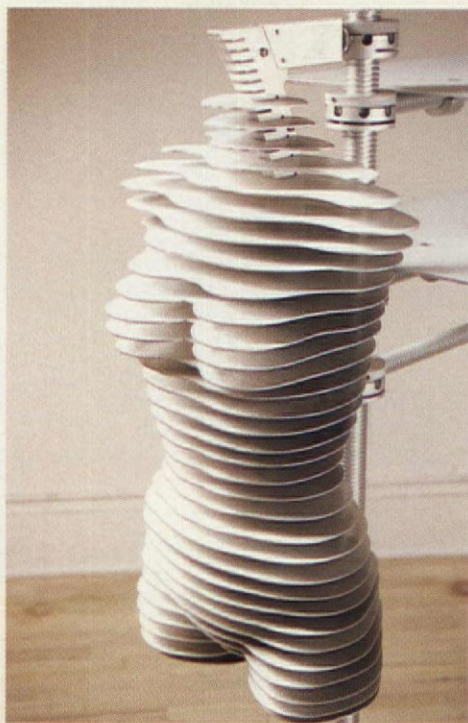


in any direction. It's the coordinating candle holders that make the collection stand out: the bendable candelabra, an eight-candle chandelier, and single-candle wall sconces. Combined, they yield a look that's versatile enough for retail, hospitality, and even residential settings.

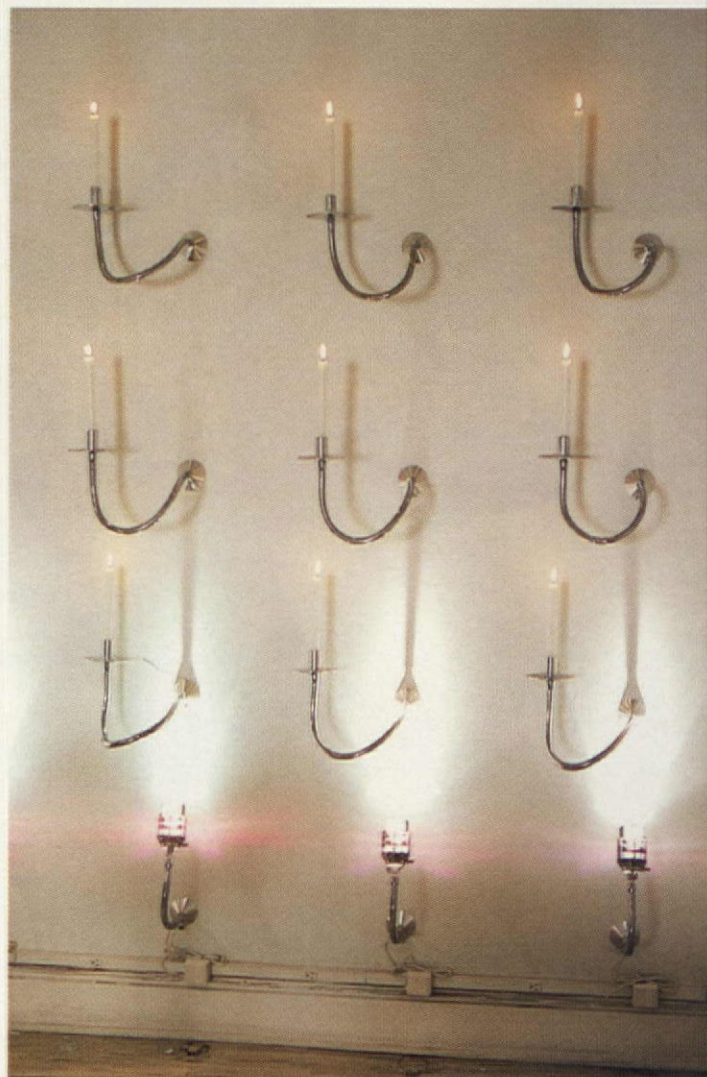
The Thread system can also accommodate another of Alu's recent introductions: Lamina Form, a clothing fixture designed originally for Nike but now a standard item in the line. Circle 208 ●

Thread's table system accommodates as many as four tops, which are offered in 14- or 26-inch diameters in frosted acrylic or in black ash, white ash, or mahogany. The tops may be mounted at any height on a 36- or 60-inch-high pole.

The new Thread Collection includes these single candle holders with flexible arms that can extend 24 inches from the wall. A ceiling-mounted hanging fixture can hold eight candles.



Alu's newest mountable aluminum clothing fixture, Lamina Form, is now a standard item in size 8. It comes in black, white, or chrome.



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Introduction

*Kevin Walz experiments with color and texture
for DesignTex's edgy One Plus One program*

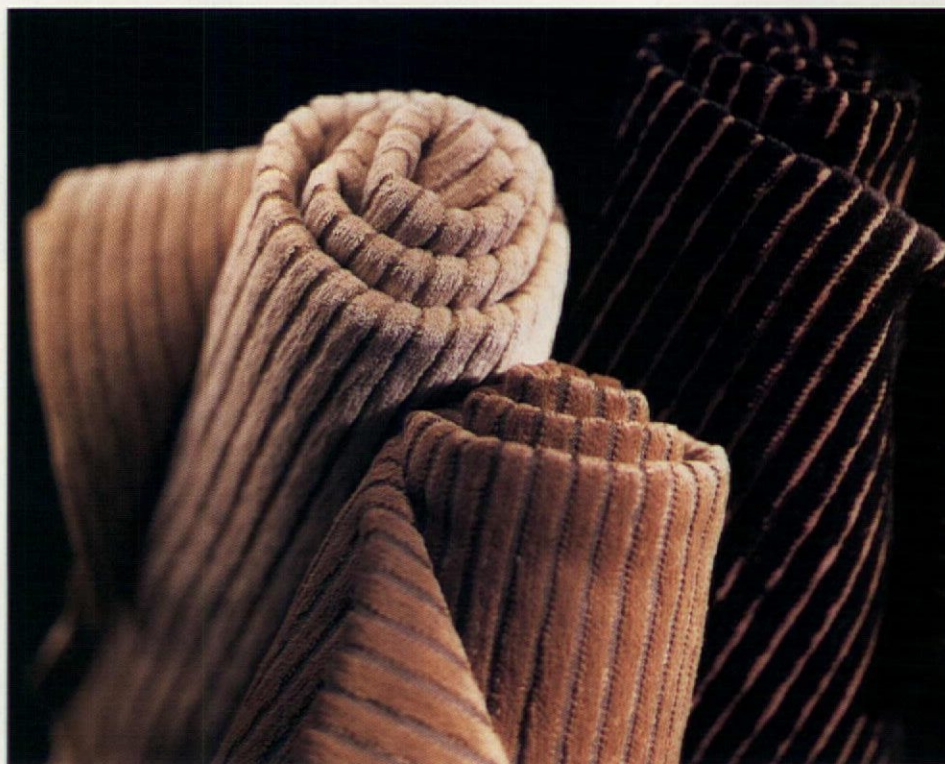
by Marilyn Zelinsky

THOUGH ROME Prize winner Kevin Walz is extending his stay abroad, he's been busy designing a new group of textiles for DesignTex's One Plus One division. Initiated last year in response to client demand for inventive fabrics, the One Plus One program supports "exploratory" textile designs like Walz's, which are suitable for crossover applications.

The new Walz group offers six fabrics in sixty-eight colorways. Some, like *Altered States*, express the designer's belief that a textile should have surprising texture and detail that emerges only on close-up examination. Walz characterizes many of the gray and copper tones in the collection as "murky"; he uses lime and other acid colors to add an edge.

Parallel Lines resembles a cotton chenille, but is in fact made from olefin, which wears three times as long.

Walz designed two laminated, highly durable cork fabrics, one with a dash, and one with a checkered motif inspired by ancient mosaics.





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continued from page 32



Altered States is designed so that as you approach the fabric, you become aware of its textured weave which begins to look like the shapes of Texas, Nebraska, and Oklahoma.



Metallic inks with a dash of pattern wash over a heavily textured striated vinyl.

One day at Lake Como, Walz sketched a couple of fabric ideas. The resulting Lake Como Texture captures the way light ripples across the water's surface.

Some of Walz's fabrics are studies in the integrity of materials such as cork and vinyl. Perhaps the most unusual textile in the group is an updated version of Cork line, a fabric that's been around since the 1920s. Walz's version is constructed from two types of cork sliced 3/8-inch thick and glued together, integrating light and dark tones. The cork fabric with its distinctive natural scent is surprisingly durable; it can withstand 30,000 double rubs.

Walz has also designed Vinyl Behavior, a vinyl that doesn't pretend to be anything else. "Vinyl has been forced to impersonate other materials," says Walz. His version is undeniably vinyl, printed with transparent inks, including metallics, over a heavily textured and durable striated grain.

The Walz line of fabrics is priced from \$35 to \$66 a yard. Circle 216 ●



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Seating round-up

Here's a look at stylish new stacking and side chairs by Marilyn Zelinsky



Trendway's lightweight Cameo stacker conforms to the body. It can be ganged and fitted with table arms and book baskets. Options include a four-leg or sled base, six polypropylene shell finishes, upholstered shells, and eight frame colors. Circle 209



Enviro, known for automobile seating, offers the Enviro stacking chair that also has a ganging option. Chrome back legs attach to a one-piece wood arm/front leg. A notepad rest is another option. Circle 210



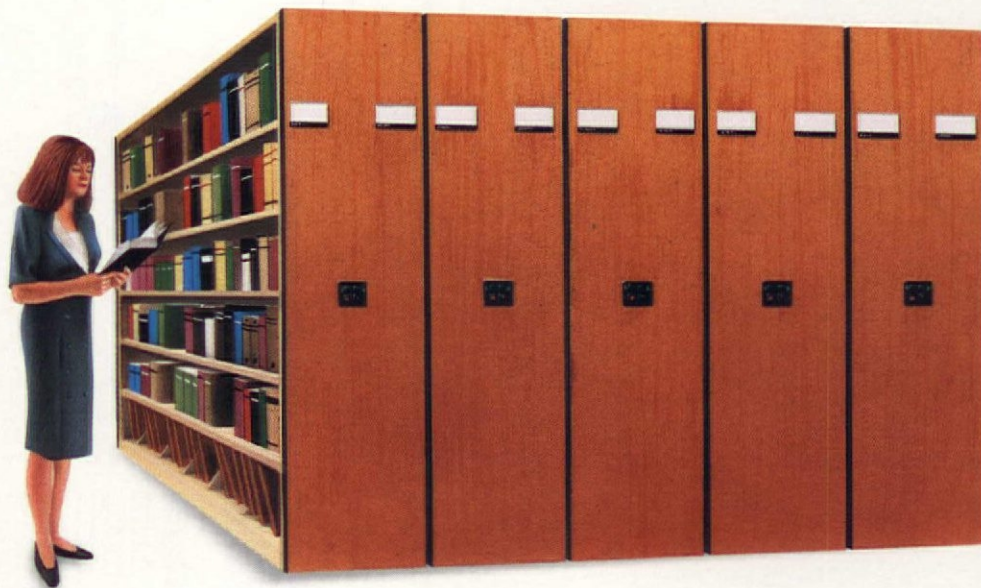
Carolina Business Furniture introduces the Abstract stacker. The tubular steel frame with its arcing arms has either a wood panel back or a fully upholstered panel back and seat. Circle 211

continued on page 36

Harter introduces Aliesa, a lightweight resin stacking chair with a contoured shell and arms molded to fit the body comfortably. Shells come in an array of bold or neutral colors, mounted on a polished chrome frame. The chairs stack 16 high. Circle 212



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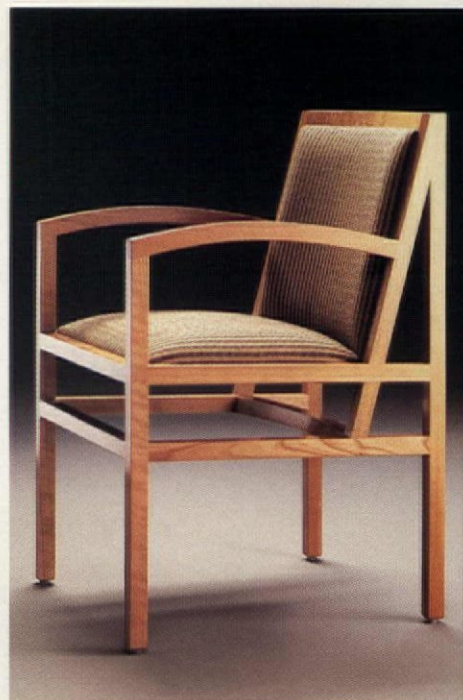
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continued from page 34

Charles McMurray Designs introduces the Nile and Luxor guest chairs. Both chairs have cherry wood frames with upholstered seat and back. Featured here is the Nile Chair with substructure stretchers. Luxor comes without stretchers. Circle 213



Geiger's Pinpoint guest seating comes in a wood or upholstered back option. Both models feature double-doweled solid beech hardwood frames with slightly arced full-length arms. The featured chair has a wood back with a curved, perforated molded plywood panel insert. Circle 215



Danko's molded plywood side chairs have unusual frame treatment. The elongated front seat rails have a curved design with a contrasting wood trim option. Circle 214



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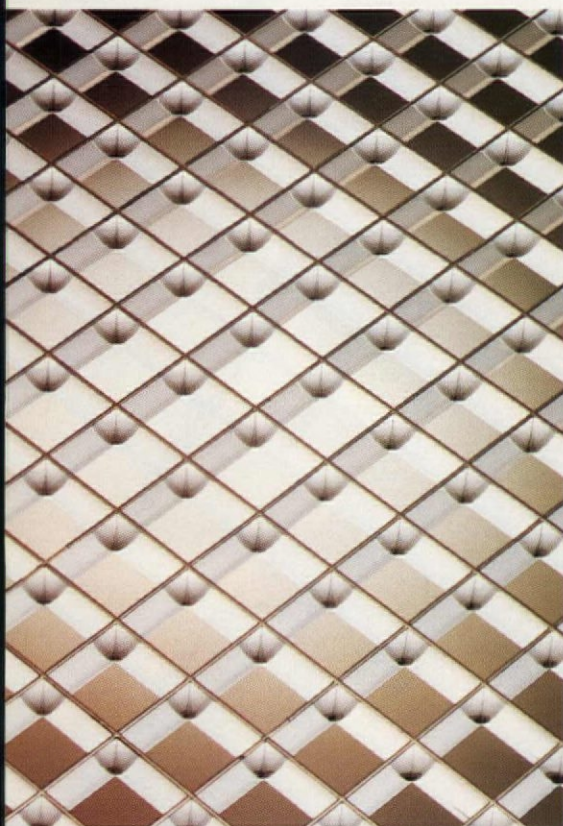
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circle 17

Ceiling round-up

New ceiling options give designers more leeway for creativity

by Marilyn Zelinsky



Scientific Lighting Products introduces P5 to its collection of Parasquare injection molded plastic parabolic lighting louvers meant to be used in lieu of

ceiling tiles or in a T-bar ceiling design. The louvers reduce glare from ceiling mounted lighting fixtures, and are available in silver and gold. Circle 205



Gordon's Aluma-Vault Ceiling System is a curved, free-formed and vaulted aluminum ceiling product offered as a non-modular solution for smooth flowing runs of gently

curved or undulating ceilings. Various finishes are available. The panels come in four-foot by ten-foot lengths. Circle 207

Interfinish, a division of Chicago Metallic, introduces Planar in steel or aluminum. The linear metal system is flexible to allow for convex and concave radius applications. Four profiles and a wide range of finishes, including wood laminates, are offered. Circle 206



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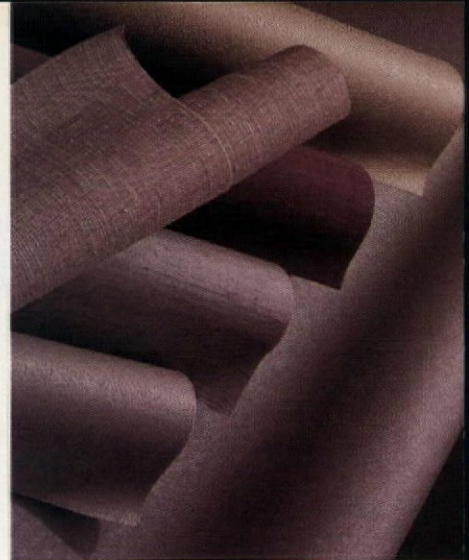
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Wallcovering round-up

New wallcoverings include washable textile constructions and an embossed collection made of all-natural materials by Marilyn Zelinsky

J.M. Lynne's Embassy collection of washable textile wallcoverings is constructed of natural materials and is available in jacquard, plain, or textured weaves. The collection is comprised of 15 designs in 77 colors. Circle 201



Wolf-Gordon introduces Tremont, a Teflon-coated acrylic backed textile wallcovering that feels like silk. The washable finish allows

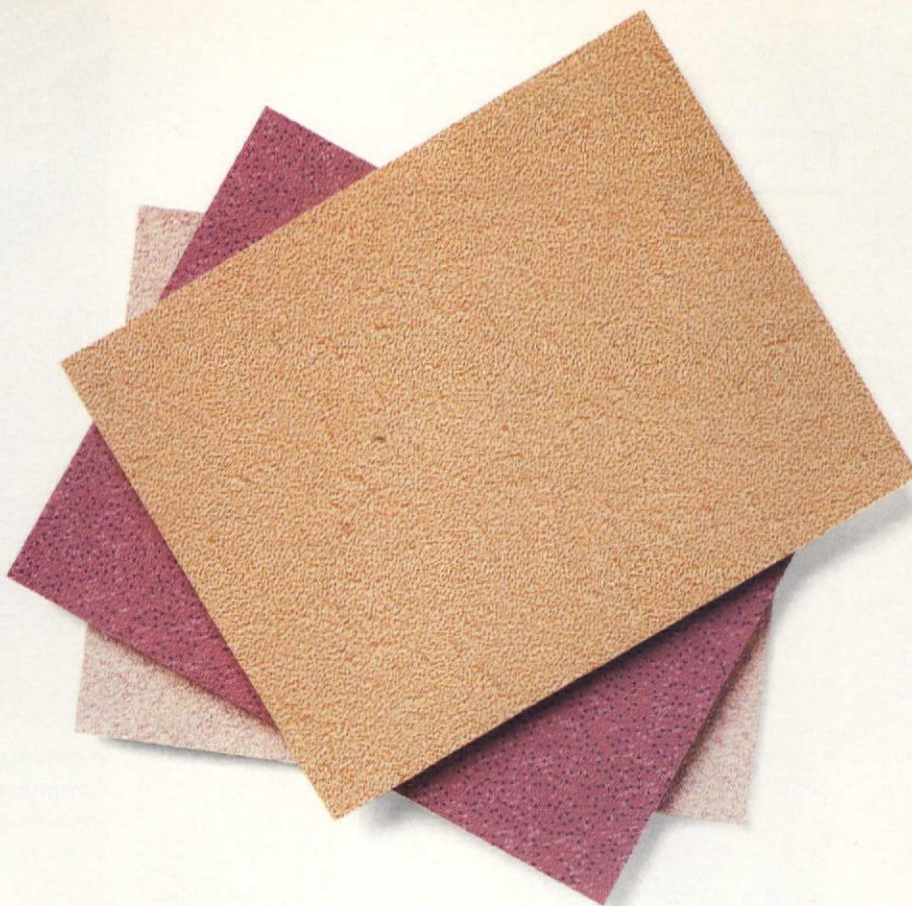
stains to be removed with a damp cloth. Tremont is class "A" fire rated. Circle 204



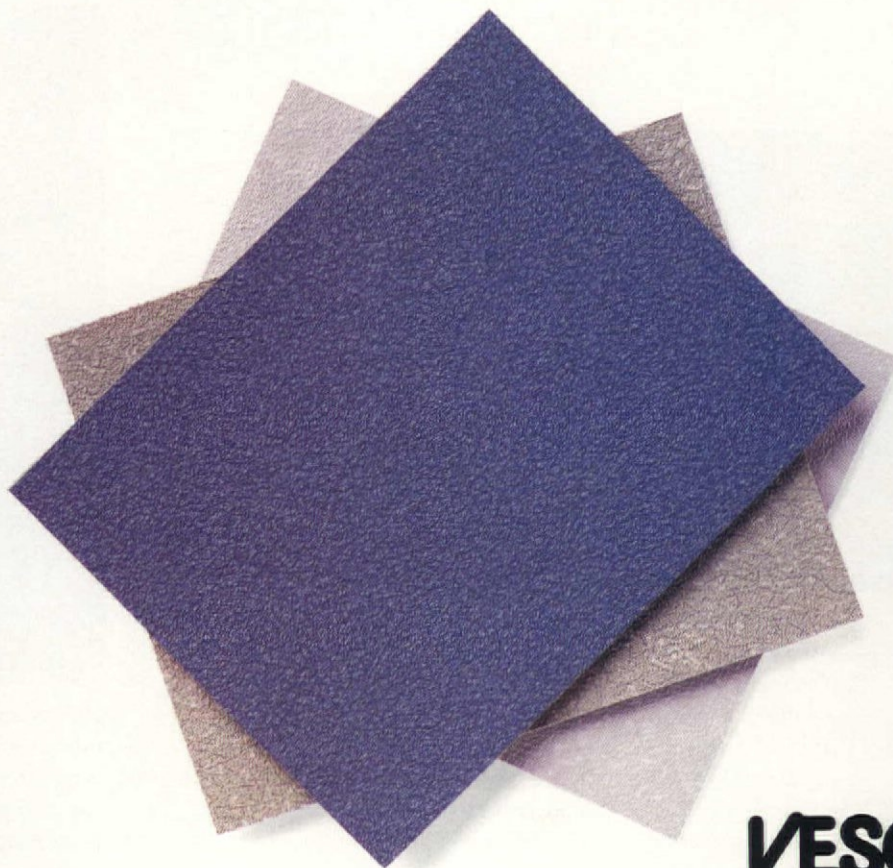
Crown Decorative Products now makes its textured, paintable Anaglypta line from an acrylic plastisol instead of blown vinyl. The water-based formula makes its newest line lighter weight and more finely textured. Circle 202



Blumenthal's new wallcovering collection designed by Suzanne Tick offers Field Grass, a woven texture, and City Block, a coordinating checkerboard design. The wallcoverings are constructed out of polyester, rayon, and cotton blends in 54-inch widths; they can also be used for panel or upholstery applications. Circle 203



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Preview

The Ninth Symposium on Healthcare Design takes place November 14 through 17 in Boston by Marilyn Zelinsky

Adden's new Westford Chair and Two-Seat Sofa are tailored for healthcare environments. Options include waterproof interliners and other provisions to meet current and proposed fire codes including Boston and California 133. Circle 217



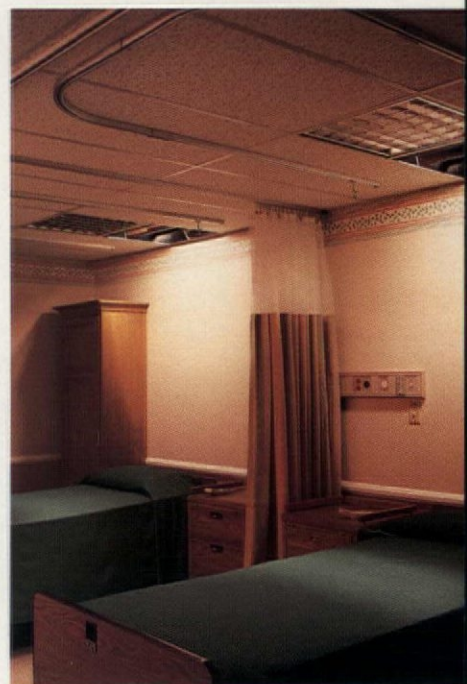
American Seating introduces its Hastings 1050 seating under the Condi label for institutional and healthcare reception areas. Constructed of plied maple, the

bentwood design comes in 13 finishes and options of armless, open arm, or panel arm. Featured in the ground is the Framework Nurse's Station. Circle 220

For more information on the Ninth Symposium on Healthcare Design, held at the Boston Marriott, Copley Place Hotel, call 510-370-0345.

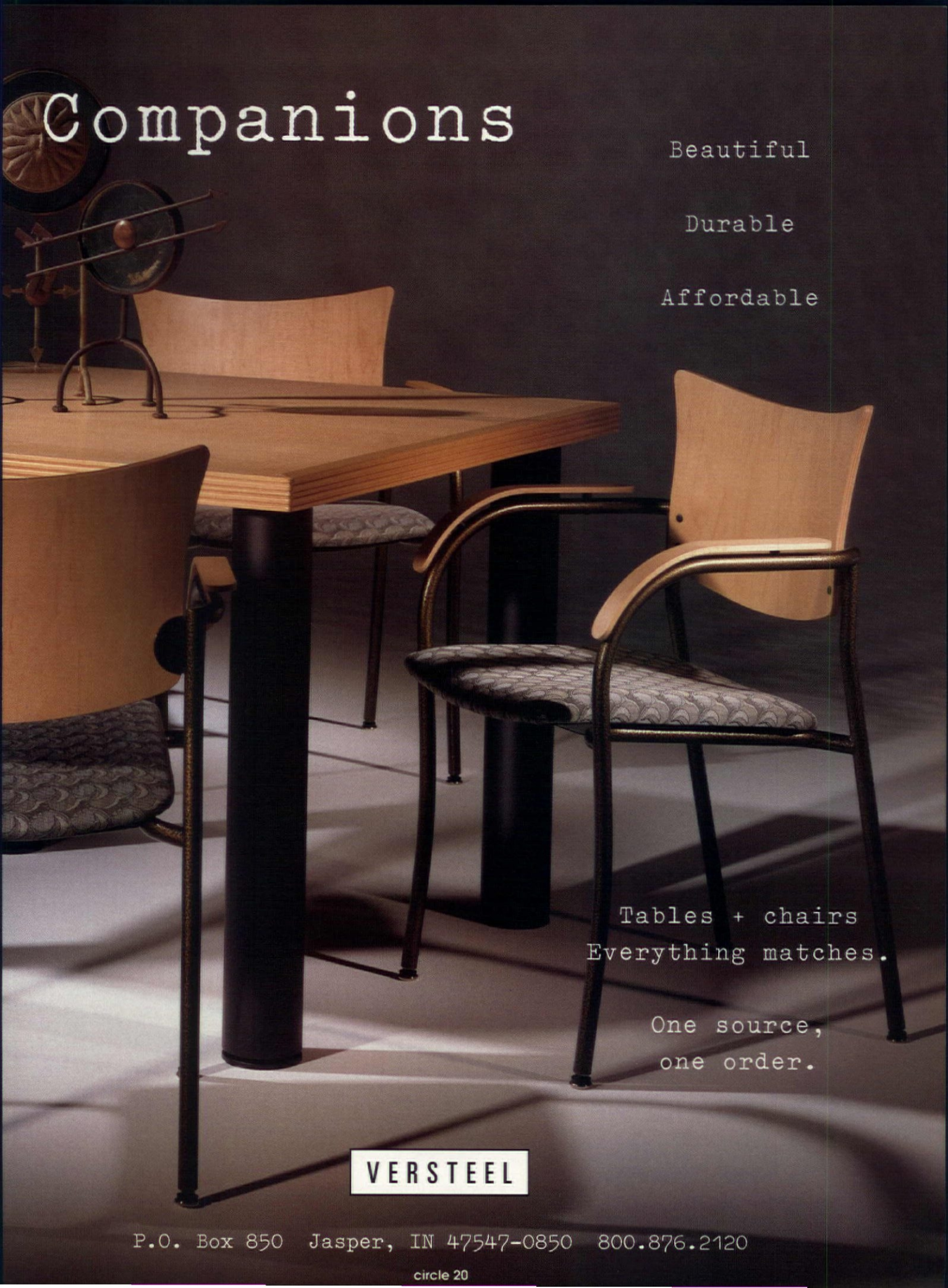
Mannington Commercial introduces its BioSpec sheet vinyl line. Six exclusive Low Contrast patterns specifically developed for healthcare,

lab, and clean room environments make it easier to spot dropped materials for faster clean-up and surgical inventory. Circle 218



Lightolier's MD*4 multi-function commercial fluorescent fixture for healthcare interiors combines four lights in one fix-

ture. It serves as an all-in-one ambient, reading, examination, and nurse's night light. Circle 219



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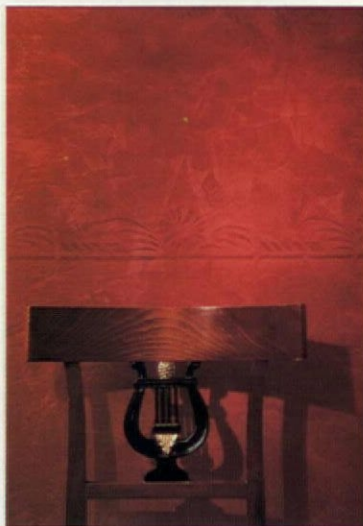
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9-12: International Hotel/Motel & Restaurant Show. Javits Center, New York City.

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9-17: Design Futures '96.

London, England.

Fax 171-435-5487

11-12: IFMA

Asian Conference on Facility Management. Hong Kong.

800-359-4362

14-17: 9th Symposium on Healthcare Design. Boston.

510-370-0345

14-16: IIDEX '96.

Metro Toronto Convention Center.

416-921-2127

17-19: U.S. Green Building Council's 3rd Annual Conference & Trade Show: Thriving in the Green Building Marketplace.

San Diego.

619-535-0050

22-24: Lighting

Dimensions International Design and Technology Show. Orlando.

303-220-0600

December

5-10: Divine Design '96. Pacific Design Center, Los Angeles.

310-289-9950

January

8-11: Heimtextil '97. Frankfurt, Germany. 404-984-8016

11-14: Domotex Hannover '97:

World Trade Fair for Carpets and Floorcoverings.

Hannover, Germany. 609-987-1202

13-19: International Furniture Fair. Cologne, Germany. 212-974-8835

15-22: L.A. Mart Gift, Decorative Accessories and Furniture Market. Los Angeles.

800-LAMART4

23-26: 4th Annual Miami Modernism Show. Miami Beach.

313-886-3443

24-27: The Builders Show. Houston.

800-368-5242x191

25-29: Premiere '97: International Frankfurt Fair.

770-984-8016

31: Interiors Awards Breakfast. Waldorf-Astoria, New York City. 212-536-5141

February

1-5: San Francisco Gift Fair/Accent on Design.

800-272-SHOW

9-11: Home

Automation Show & Conference. Orlando.

203-840-5658

14-18: Ambiente '97: International Frankfurt Fair.

770-984-8016

20-22: Surfaces '97. Sands Expo Center, Las Vegas.

800-624-6880

23-27: New York International Gift Fair/Accent on Design. Javits Convention Center.

800-272-SHOW

25-3/1: Cevisama '97: 15th International Exhibition of Ceramics. Valencia, Spain.

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20-22: World of Home Fashion International Fair and Convention.

Orlando.

770-984-8016

26-27: Tile West '97. Anaheim, CA.

203-847-9599

March

7: IIDA/NY 9th Annual Leaders' Breakfast. St. Regis Hotel, New York City. 212-382-8891

14-16: National Association of the Remodeling Industry Annual Convention: Remodel America '97.

Philadelphia.

703-575-1100

19-20: WestWeek '97. Pacific Design Center, Los Angeles. 310-657-0800

20-22: Interior Design Educators Council International Conference. Cincinnati.

513-491-5041

Competition deadlines

12/2: 8th International Design Competition, Osaka.

Fax 81-6-346-2615

12/13: 1997 Rudy Brunner Award for Excellence in the Urban Environment. 617-492-8400

12/15: 1997

Interior Design Educators Council/American College in London Summer Study Scholarship in Interior Design.

800-255-6839

12/31: Society for Environmental Graphic Design student grant program. 202-638-5555

1/3: Proposals for Joel Polsky-Fixtures Furniture-FIDER research grant.

616-458-0400

1/3: Requests for application forms for the 1997 Rotch Travelling Scholarship. 717-951-1433

x221

1/10: IALD Student Scholarship & Grant applications. 212-206-1281

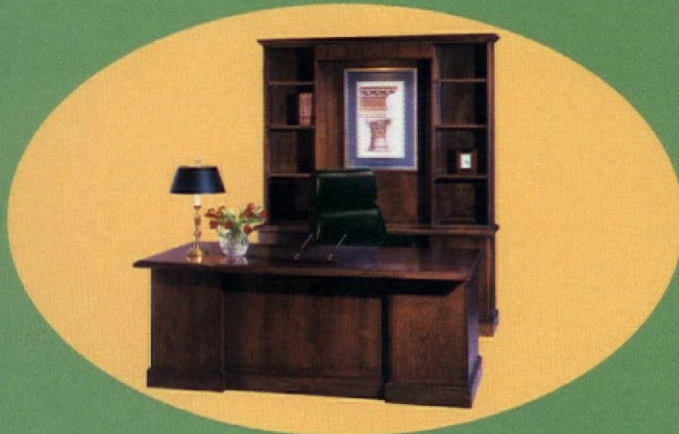
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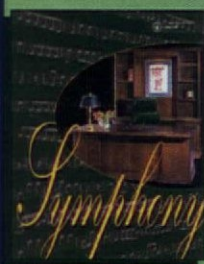
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Traveling

FOR BUSINESS is what we all seem to be doing too much of lately. Despite mindboggling advances in telecommunication, nothing seems to substitute for face-to-face meetings—and it's likely nothing ever will. Of course, vacation travel is another story; who ever gets enough of that?

In this special issue, we focus on projects that make life a little easier for the business traveler, and a lot more pleasurable for those traveling at leisure. For starters, there's a sleek corporate jet redesigned with (almost) all the comforts of home, including seats that convert to real beds. On the airport scene, the concessions at Miami's new Concourse A make getting a bite, or a newspaper, much more palatable. In London, right in the heart of trendy Covent Garden, there's a new small hotel that's really much more like a house in the country. For the vacation-bound, we spotlight the Sun Princess—the latest in cruise ship comfort. Or how about a permanent vacation home, one situated on the remote, and still unspoiled, Caribbean island of Nevis?

If you're doing a bit of traveling in southern New England, you might want to get an eyeful of the truly innovative new Connecticut Children's Medical Center. It makes a hospital stay as close to pleasant as one can be. And then, when you're ready to go home again, think about how great it would be to come back to a renovated winery like the Greene House in California's Napa Valley. (And they say the joy is in the journey! Hmmm.)

—MJ Madigan

Resort Villas



Luxurious vacation homes respect the character of an unspoiled Caribbean island by MJ Madigan



This "Paradise Palm" villa overlooking the strait to St. Kitts is landscaped with native plants.

Paint: Benjamin Moore; louvered windows and doors: Rouxel-Travaux; tile: Edilcuogh; walls: Acrocrete.

Four Seasons Resort Estates

Nevis, West Indies

Frank Nicholson

Zeigler Roberts Partnership

TINY NEVIS dozes lush and green below the cloud-veiled peak of its dormant volcano. Once home to Lord Nelson and Alexander Hamilton, the former British colony has remained off the beaten path of Caribbean tourism; its first and only international resort, the Nevis Four Seasons, opened in 1991 as a joint venture between Four Seasons Regent Hotels and Paris-based land developer Lyonnaise des Eaux-Dumez.

Since then, Four Seasons has worked closely with local authorities to preserve the island's untouched quality while providing training and employment for hundreds of Nevisians.

The five-star hotel consists of 196 guestrooms and public spaces contained in a series of two-story beach bungalows that the Zeigler Roberts Partnership Architects snuggled into tropical palms and shrubbery along a pristine stretch of shoreline. From a spectacular 18th hole at beachside, a Robert Trent Jones golf course climbs the flanks of Mt. Nevis. The guestrooms and public spaces, designed by Frank Nicholson in his signature style, are traditional and luxurious with a nod to indigenous motifs.

From the outset, Four Seasons/Dumez planned to include private homes in the resort's master plan, and ground was broken for the first of the villas last year. According to Michael Sneyd, development manager and a vice president of Dumez North America, the eight-year project will eventually comprise 150 units laid out on 180 acres surrounding the golf course in "neighborhoods" of varying density, landscaped with native flowers, vines, trees,

and shrubs. Nearest the beach and hotel are the Palm Grove villas, made up of 48 semi-attached one- and two-story units on a total of 15 acres, while on higher ridges, larger villas with views of the Caribbean will occupy lots of up to three acres in the Belmont Estates, Mahogany Hill Estates, and Sunset Hill Estates divisions.

Designed by Zeigler Roberts Partnership in the West Indian plantation vernacular with wide verandas, overhanging eaves, gingerbread trim, double-louvered doors and windows, and "great rooms," the villas are constructed of steel and concrete block faced with Acrocrete painted in island pastels. Ceilings are vaulted to vent heat, and constructed of laminated Douglas fir or cypress—"woods that won't rot in this damp climate," says construction manager Allan LaFrance, who trained a cadre of island workers to build the villas. Each house has an efficient tiled kitchen, oversized marble baths, and central bedroom air conditioning. Flooring is quarry tile throughout. Depending on size, location, and customized options, the houses sell for \$330,000 to \$1.5 million, and buyers are encouraged to select furnishings packages designed by Frank Nicholson.

For owners who elect to participate in the resort's rental pool, explains Nicholson, "it is important that their villas offer a general image, quality, and overall guest experience the consistent with that of the hotel. But the villas contain from two to six bedrooms, requiring more design variety than a single hotel guestroom. So we developed a number of different interiors packages with sophisticated but strongly colored fabric patterns to allow for individual buyer's preferences." For overall consistency, the paint colors, floor tiles, and architectural backgrounds of the villas are oyster white, as in the hotel. The fabrics, furnishings, and floorcoverings, all by top-of-the-line manufacturers, reflect Nicholson's penchant for artworks and antique reproductions. "We have designed special carpets, fabrics, and accessories that

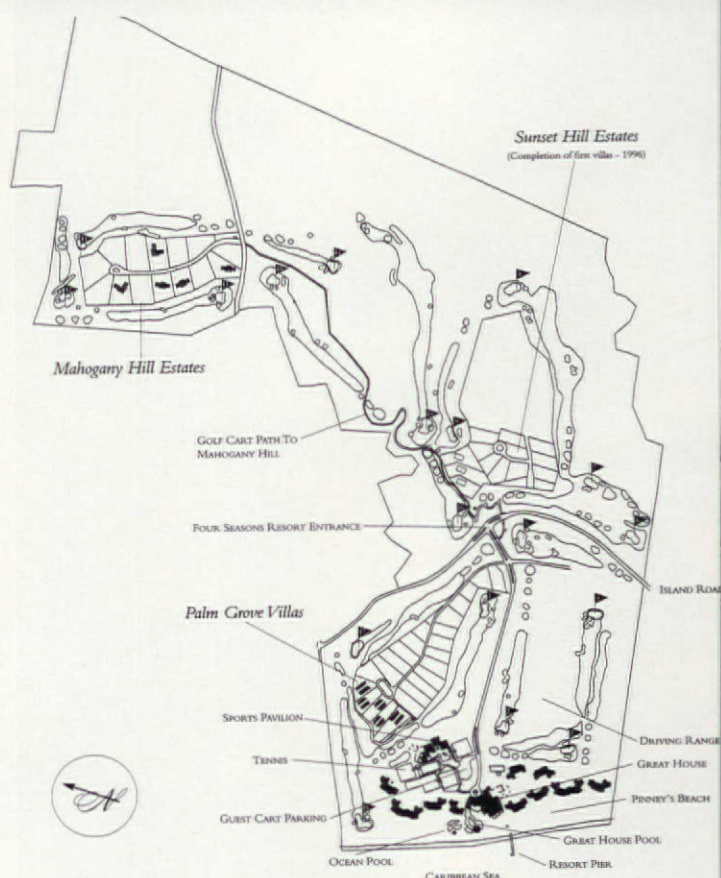


Buyers can request custom exterior colors, as in this violet-and-yellow version of "Paradise Palm." Note the deep verandas and louvered windows.

Paint: Benjamin Moore; louvered windows and doors: Rouxel-Travaux; tile: Edilcuogh; walls: Acrocrete.

Frank Nicholson Incorporated

is based in Concord, Massachusetts. For 25 years, principal Frank Nicholson has specialized in top-of-the line hotel interiors around the globe, employing artworks and antiques for a residential look. The firm has designed most Ritz Carlton hotels and many Four Seasons Hotels including those in Tokyo, Berlin, and Istanbul. Current projects include the Four Seasons hotels in Cairo and Bombay.



Hotel facilities are ranged along the shoreline, while the Estate villas are grouped in neighborhoods around the golf course.



The Great Room
in a "Gingerbread Palm" villa
is kept cool by
sea breezes and
a 23-foot open
ceiling.

Dining table,
chairs: McGuire;
sideboard: Pierce
Martin; buffet:
Nancy Corzine;
mirror: Dennis &
Leen; lamps:
Hallmark Lighting
(verdigris),

Originals 22;
carpeting: Elte;
floor tile:
Edilcuogh; chande-
lier: Bruce Eichor;
paint: Benjamin
Moore; ceilings:
Timber Systems;
caned host chair:

McGuire; caned
chairside table:
McGuire; sofa
table: McGuire;
kitchen counter:
Corian; kitchen
stools: McGuire.

emphasize the birds and botanical species of the area," he says. The coordinated packages include "Setting Sun" in shades of pink, "Caribbean Calypso" with a yellow palette, "Gingerland" in coral, "Nevis Peak" in greens, and "Pinney's Beach" in shades of rose and beige. The packages are constantly updated to add new selections when items are taken out of stock.

"A number of villa owners who do not plan to rent out have come to us on a separate basis for an even higher quality, more individually designed interior," Nicholson says. "For these as well as standard packages, we have provided interiors that relate to the indigenous character of the island while being responsive to the practicalities of the location. The tropical setting requires much brighter, stronger color palettes as well as materials that stand up to humidity, bright light, and recreational use." But the biggest challenge, he says, was "to provide quality furnishings with small quantity purchasing



Attached "Hibiscus" villas facing the 18th fairway, with Mt. Nevis behind, are part of Palm Grove Villas. Paint: Benjamin Moore; walls: Acrocrete.

A typical open concept kitchen as installed in a "Gingerbread Palm" model has ceramic tile flooring and a view of the ocean. Swivel stools: McGuire with Brunswick & Fils upholstery; countertop: Corian; ceilings: Timber Systems; ceiling fan: Casablanca; cabinets: Crystal Key Line Plus; floor tile: Edilcuogh.



average as opposed to the large volume purchasing for the overall hotel."

Typically, a Resort Estates buyer would first select a site and one of the 14 house plan options, then meet with Four Seasons' on-site interiors coordinator to review Nicholson-coordinated "books" of watches and samples to select the furnishings package desired. When selections have been made, IntraSources, a Texas purchasing firm, places the orders and arranges for the goods to be shipped to Miami where they are consolidated and sent on to Nevis for installation. Even with the cost of shipping, the interiors package at an average \$60,000 to \$100,000 is attractive, because purchases made through Four Seasons are exempt from Nevis's 10 percent import tax. ●

The master bedroom in this "Gingerbread Palm" villa opens onto a veranda.

Bed: Lineage; spread/sham fabric: P.Kaufmann; night stands: Ficks Reed, Baker; chair: Lexington with

Stroheim & Romann fabric; floor tile: Edilcuogh; lamps: Wildwood; paint: Benjamin Moore; ceiling fan: Casablanca; hardware: Upper Canada Specialty Hardware; veranda rocker: Lexington.

Project credits

Client: FSR Estate Limited
 Architecture: Zeigler Roberts Partnership Architects
 Design team: Ian Grinnell, Robert Eley, Andrea Richardson
 Interior Design: Frank Nicholson Incorporated, Zeigler Roberts Partnership
 Design team: Frank Nicholson
 General contractor: FSR Estates Limited
 Purchasing: G. Proulx; Intraresources
 Lighting consultant: Curtis Lighting
 Photography: Joy von Tiedemann

Hotel

Once a dreary hospital, a small hotel in the heart of London takes on the inviting look of a country cottage by Michael Webb

The Covent Garden Hotel is the latest and most ambitious of the four small London hotels in the Firmedale Hotels group. Developer and managing director Tim Kemp and his wife, designer Kit Kemp, have given each the charm and intimacy of an English country house—not the palatial variety that Americans saw in “Brideshead Revisited,” but the chintz-and-polished-walnut kind that the English still consider the most desirable. Actually, the whole project is an artful delusion: Real country houses are seldom as elegant, sybaritic, and well-heated as this.

The hotel was transformed from a decrepit red brick hospital on the edge of Covent Garden, once a bustling produce market that now centers a chic neighborhood of theaters, shops, and restaurants. Architect Peter Instone retained the building's outer shell and ward floors, inserting stairs and room partitions. Flanking the first-floor lobby are the Brasserie Max and the Cafe Min; the second floor houses the drawing room and library where breakfast and afternoon tea are served; and the remaining floors accommodate guest rooms and suites which have been individually fitted out by Kit Kemp.



As a designer, Kit Kemp admits to being an amateur (in a country where that term is the highest compliment). Her career began by chance 12 years ago, when she was asked to plan the interiors of Tim's first hotel, and since then she has developed her own, evolving style. "Too often you travel and end up in a place that's 'international,' with no distinctive taste, smell, or look," she observes. "A hotel room has to be alive, and one has to mix things up and dare to be different."

The Covent Garden Hotel hides its exuberance behind a facade that Jane Austen would have found familiar—a prim early 19th-century storefront—and the wicker and leather bench in the lobby and bowed metal counter in the brasserie have a similar restraint. A stone staircase is flanked by a tapestry and lit with an iron chandelier.

Tiffany's Library, named for the Kemps' youngest daughter, features cherry paneling and a carved stone chimneypiece from Wales.

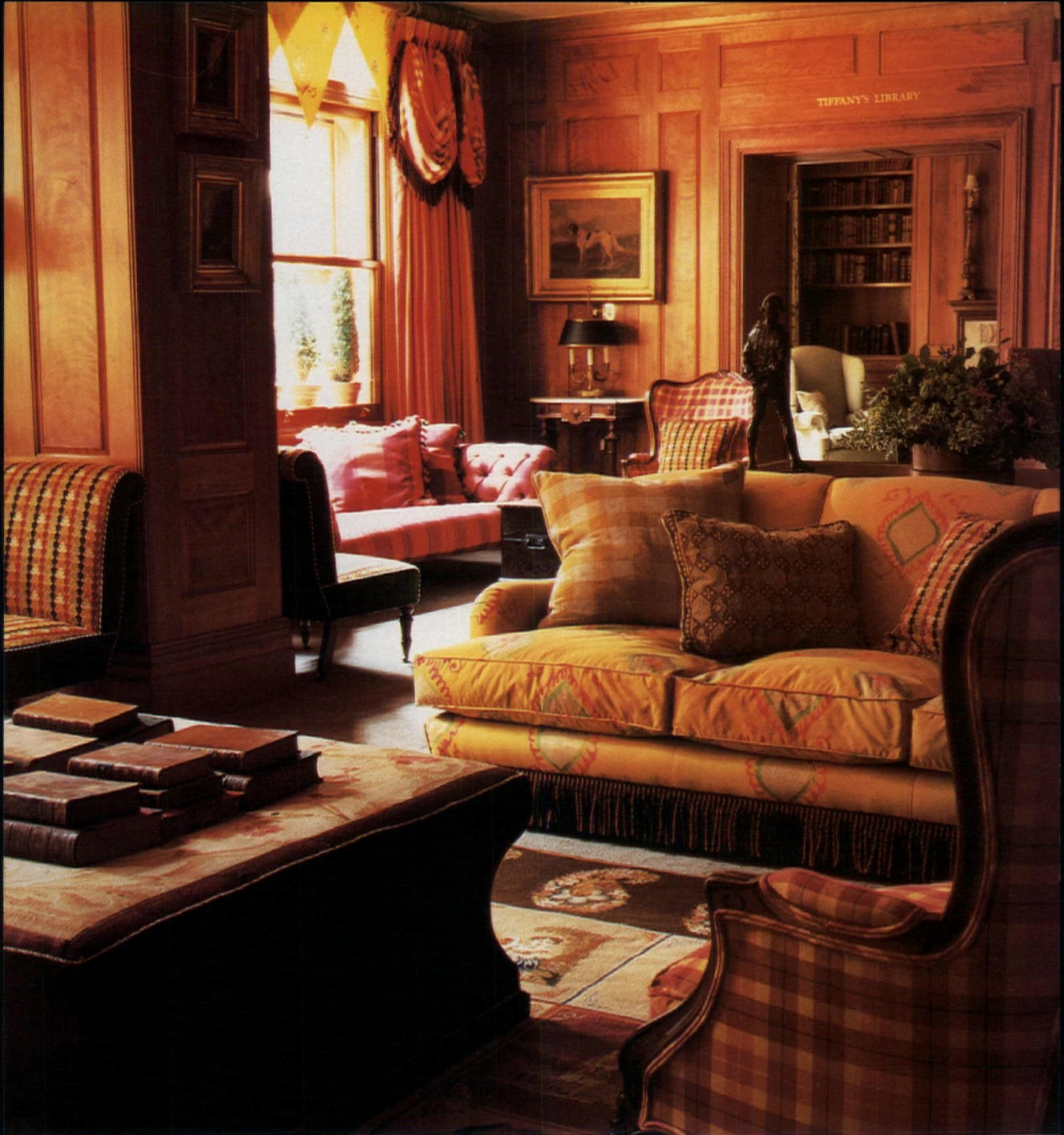
Chair: Zimmer + Rhode; sofa: velvet by Colefax + Fowler; curtains: hand crewel work by Chelsea Textiles

Covent Garden Hotel

London

Kit Kemp





The two-part maple-paneled drawing room, set off from the library at rear, offers three distinct areas for conversation

and informal meetings.

Sofa, curtains:
Designers Guild;
check chair fabric:
Pierre Frey.



Kit Kemp

worked for the London architects Novitsky & Partners before her marriage to developer Tim Kemp. In 1985 they created the first country house hotel in London, the Dorset Square. Since then they have opened four more London establishments, most recently the Fox Club in Mayfair, all designed by Kit Kemp.

On the second floor, the cherry-paneled library is set off from a two-part maple-paneled drawing room, creating three distinct areas for conversation and informal meetings. The paneling was salvaged from the recently demolished Commonwealth Institute. Kit has fulfilled her promise to mix things up, juxtaposing a carved stone chimneypiece from Wales with a richly inlaid Japonaise writing desk, a contemporary chair, and a dozen patterned fabrics. The decor is poured on—landscape paintings and table lamps, potted plants and cut flowers—and it should be, by rights, as claustrophobic as a San Francisco B&B. But Kit has used her eye to coordinate and edit the assortment, avoiding preciousness by using, for example, an old wood detergent box as a planter, or introducing a chipped garden table.

The guest rooms and suites offer the same inspired eclecticism, each with its own quirky character and palette. Humorous touches—a dressmaker's dummy, turn-of-the-century texts on law and psychology as bedside reading—lighten the artful collection of damasks and crewel work, gingham and florals on the inviting chairs, canopied beds, and lined drapes. The tones are alternately subtle and bold to meet the different tastes of demanding guests. The latest electronics are deftly concealed within the rooms, but the bathrooms are solid granite and mahogany. If one wants to sample a life of make-believe, with one foot in the present and the other in a cozy version of the past, this is the place to do it. ●

Room 101 features furnishings reminiscent of a B&B, but with a light, airy touch.

Bedsprad, pelmet, chairs: Mulberry.

Project credits

Client: Firmdale Hotels

Architecture: Peter Instone

Interior Design: Kit Kemp

Photography: Jan Baldwin (pp. 58-60), Stephen Ward (p. 61)

News and Food Stands

In a new airport concourse, Spillis Candela & Partners Interiors creates concessions that celebrate flight by Kate Hensler

IN 1992, Miami-based Spillis Candela & Partners won the plum job of designing a new 350,000-square-foot concourse for Miami International Airport—the airport's first major project in nearly 20 years. To ensure a continuity between the interiors and architectural shell, the Metro-Dade County Aviation Department also commissioned Spillis Candela's interiors division to design food service and retail concessions for the concourse.

Client and design team conceived of Concourse A's three restaurant-bars and two newsstands as a single project, eliminating the typical airport clutter in favor of a streamlined design statement. Using images that relate to aerodynamics, technology, and speed, the designers created spaces that "look like they belong in an airport and weren't just plopped there." According to project designer and manager Marjorie Fichthorn, IIDA, "We developed a visual vocabulary of forms that suggest wings and flight, repeating them for effect. We wanted passengers to perceive a consistency, a commonality, while moving through the building." Thus, the firm edited the materials palette rigorously, and designed the lighting to integrate with the metal surfaces that define the restaurants.

The Mid-Concourse Snackbar expands from a clubby bar area to a double-height restaurant space that's visible from the moving sidewalk on the floor above.

Cafe chairs: Zanotta; bar stools: Indecasa; table bases: Ycami Edizioni; table tops: Confamart; terrazzo: John Caretti & Co.; lighting: Lightolier, Starfire, John Caretti & Co.; wall panels: Wilsonart, Formica; ceiling paint: Benjamin Moore; bar, food service equipment: Edward Don Co.



Concourse "A" Concessions

Miami International Airport

Spillis, Candela &

Partners Interiors

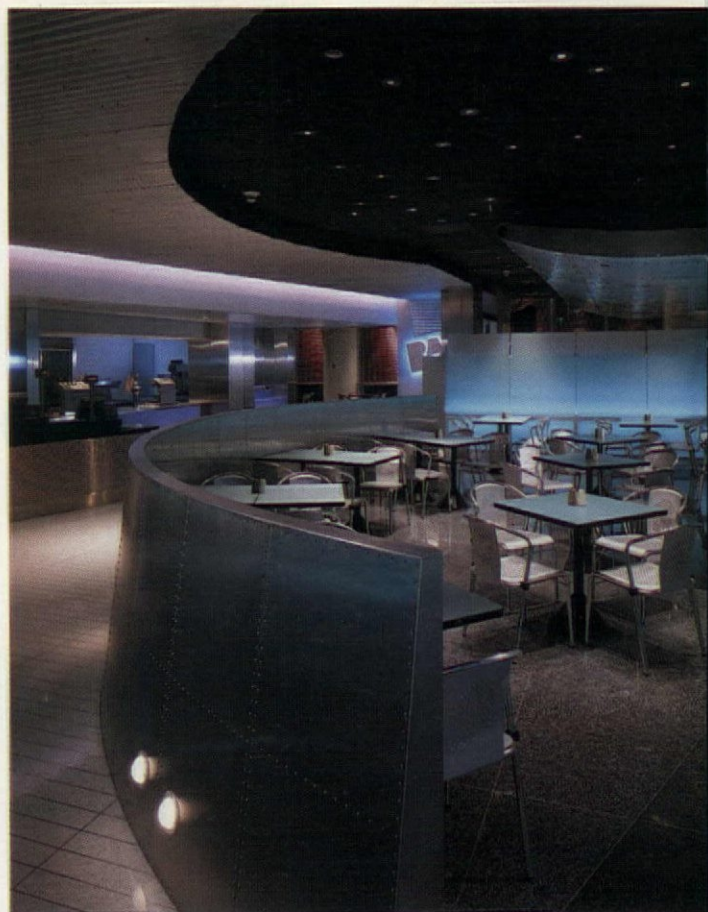


Concourse A serves as the airport's international terminal, connected to the main terminal by a moving sidewalk, then by escalators down to the gates and holding rooms. Travelers first encounter the Mid-Concourse SnackBar, a 1,500-square-foot, 78-seat space which opens into an open dining area visible from the level above. To make the bar the priority in the narrow, deep space, Spillis Candela put it right up front, where the ceiling is lower. From the entrance, a neon-yellow "lightning bolt" directs movement into the space, zinging through the bar and back into the double-height dining area, where it courses through massive gyroscopes hung in midair. "The gyroscopes are almost like a canopy, breaking the verticality of the space," says Fichthorn. While the bar is accented by soft, clubby lights and cherry-wood finishes, the dining space is brighter, introducing the flight-inspired (and durable) stainless steel, aluminum, and laminates that characterize Spillis Candela's interior statement. Pivoting perforated metal screens on the right-hand side visually screen people in the restaurant from an adjacent flight gate.

The concourse culminates in a four-story stainless steel rotunda, a massive space encircled by flight gates. Off the rotunda is the Plaza SnackBar and Bar, at 4,650 square feet over three times the size of the midconcourse restaurant, and equipped with a kitchen to serve both food outlets. Fichthorn describes the floor plan as "very fast-food": The customer is directed from food stand to cashier to takeout to an 187-seat dining area. The designers also used visual cues to lure people towards the rear bar—a corrugated metal ceiling extends and wraps onto the bar, while an 800-square-foot suspended "wing" soars across the bar's partition wall. The eye-catching wing is set against a monolithic black ceiling, dotted with randomly placed light fixtures to create a starry night sky.

In the Plaza SnackBar and Bar, the corrugated metal ceiling and terrazzo floor cue traffic to the food stations and toward the bar area at rear.

Seating: Ycami Edizioni; table bases: Baleri Italia; table tops: Confamart; terrazzo: John Caretti & Co.; lighting: Lightolier, Perfeclite, Ek's Neon; metal ceiling: Southeastern Metals; ceiling tile: USG Interiors; ceiling paint: Benjamin Moore; partition: Globe Amerada; millwork, cabinetry: Forms & Surfaces, Wilsonart.



The massive wing element, set against a "starry night sky," hovers between restaurant and bar.
Cafe chairs: Ycami

Edizioni; bar stools: Indecasa; table bases: Baleri Italia; table tops: Confamart; terrazzo: John Caretti & Co.; lighting: Lightolier,

Perfeclite, Ek's Neon; wall panels: Wilsonart, Formica, Westinghouse; ceiling tile: USG Interiors; ceiling paint: Benjamin

Moore; partition: Globe Amerada; millwork, cabinetry: Forms & Surfaces, Wilsonart; bar, food service equipment: Edward Don Co.

One of the two newsstands is at mid-concourse; the other is in the rotunda. The designers pared the floorplan down to the central cash/wrap as focal point, eliminating the usual signage and ads in favor of a neutral palette of brushed stainless steel and aluminum that would not compete with the merchandise. (Spillis Candela also designed a food concession in the "sterile" customs holding area on the floor above.)

The project's airport-specific challenges included meeting ADA requirements for both customers and employees, making certain the paging system and flight monitors were accessible from any point, and making do with a limited amount of space for storage and kitchen functions. In addition, aisles had to be wide enough for people with luggage, and all the surfaces and furniture had to stand up to hard wear. Finally, there was the "coordination challenge" of a public-private commission. "We really had two clients: the aviation department and the retail and food service concessions," says Fichthorn. "The concessions censees' priorities were function and easy maintenance; the aviation department wanted function and aesthetics." Each step of the three-year project required approval from both sets of clients.

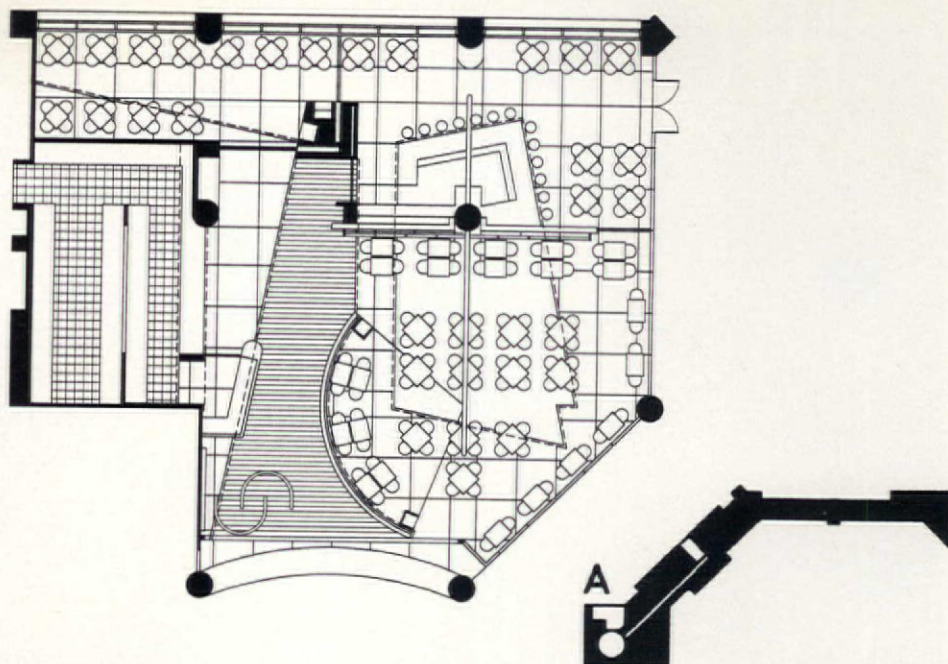
Despite the logistical challenges, the Spillis Candela team envisioned this project as a once-in-a-lifetime opportunity. says Fichthorn, "With these spaces, we have a chance to touch so many people, from all over the world." ●

Spillis Candela & Partners Interiors

was founded in 1963 as a division of Spillis Candela & Partners, which was established in Miami in 1926. The interiors team is currently providing services for corporate, financial, hospitality, judicial, and institutional projects located in the United States, Central America, and South America.

The newsstands use neutral colors to focus attention on the merchandise.

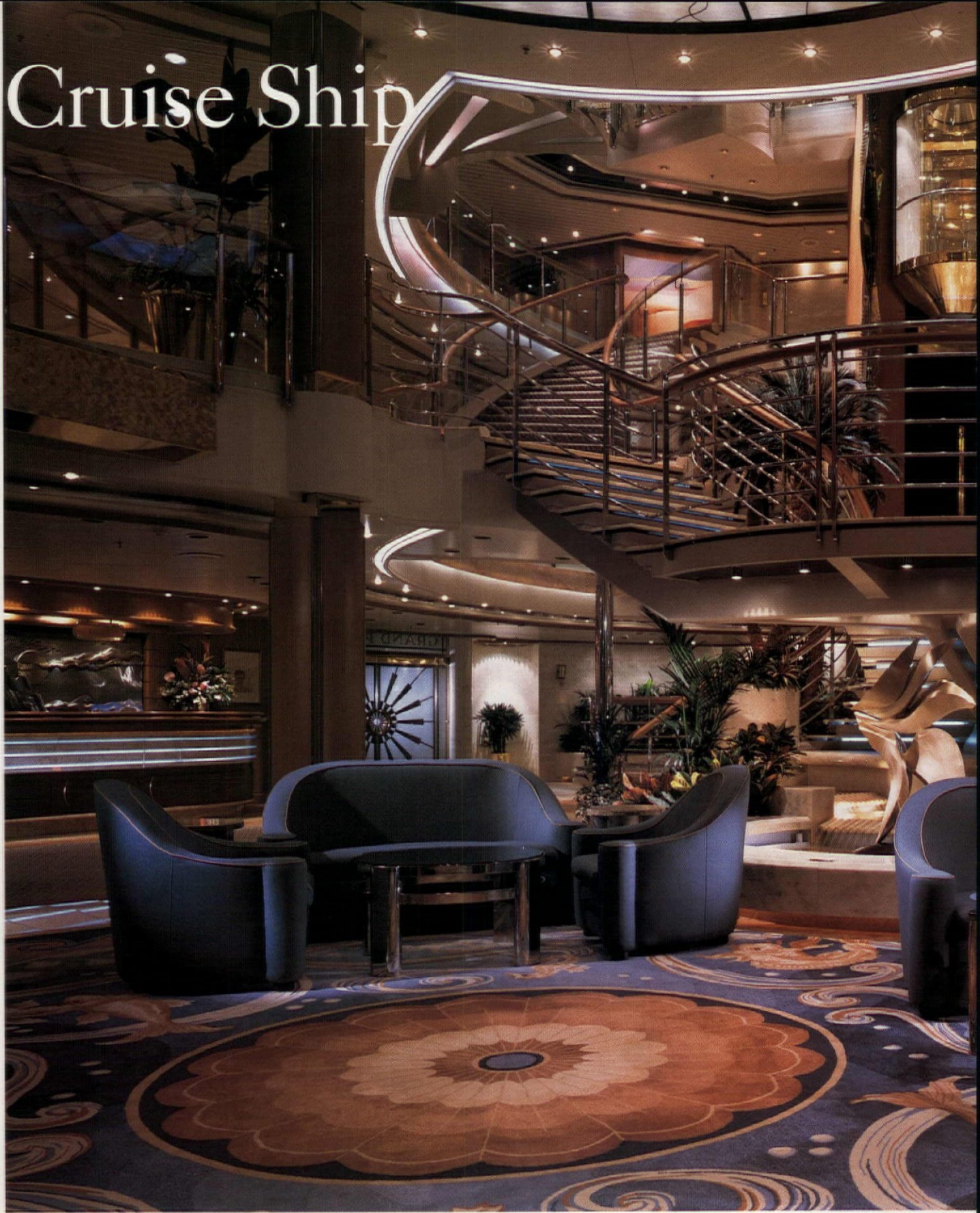
Terrazzo: John Caretti & Co.; lighting: Lightolier, Hubbell; slatwall: Omniwall; acoustical ceiling tile: USG Interiors; door hardware: Atlas Rolling Grilles; custom store fixtures: Confamart, Alpha; millwork, cabinetry: Nevamar, Westinghouse.



Project credits

Client: Metro-Dade County Aviation Department
 Architecture/Interior Design: Spillis Candela & Partners Interiors
 Design team: Dean K. Newberry, IIDA, Marjorie Fichthorn, IIDA, Antonio Cintas, Martha Oliver
 General contractor: Balfour Beatty Construction
 Design consultant: Robert Whitton Design Studio
 Lighting consultant: T. Kondos & Associates
 Kitchen consultant: Cini-Little International
 MEP/structural engineering: Spillis Candela & Partners
 Custom metal fabrication: Bohnert Sheet Metal Co., A. Zahner Co.
 Custom millwork and cabinetry: Confamart
 Signage: Ek's Neon
 Photography: Nick Merrick/Hedrich-Blessing (pp. 62, 65, 64 bottom), Dan Forer (p. 64 top)

Cruise Ship



*The newest "Love Boat" in the Princess Cruises fleet is suitably dramatic
with a focus on comfort by Kristen Richards*



The Grand Plaza, a four-story atrium, is the first space passengers enter when boarding the ship.

Seating: Zinelli & Perizzi, with fabric by British Teplin and Elmo Leathers trim; custom carpet: Edward Fields; coffee tables: Cattelan Italia; leaded glass dome: Jancik Arts; fountain sculpture: John Richen; fabricator: Vitrani Arredamenti.

Sun Princess

Princess Cruises

Teresa Anderson/Princess Cruises

FOR THE moment, the \$300 million, 1,950-passenger Sun Princess is the largest cruise ship afloat. Such a massive vessel requires special attention to interior spaces to avoid intimidating vacationers. Teresa Anderson, Princess Cruises' director of interior design, says, "When spaces are overdesigned, it can create a sense of confinement even in a large room."

The design team, which included Norwegian cruise ship architect Njal Eide and Italian architect Giacomo Mortola, had already worked on several Princess ships. Their goal was to create a warm and inviting—but not overdesigned—floating resort, with appropriately dramatic areas for special functions. When passengers board they enter the Grand Plaza, a four-story atrium topped with a stained-glass dome. The space is centered by a graceful circular marble and stainless steel stairway floating above a custom-designed carpet. The atrium, which includes two glass elevators, is the social hub from which radiates most of the shopping, dining, and entertainment areas.





The 550-seat, Deco-inspired Princess Theatre harkens back to the golden days of Broadway.

Theater seating: Moroso, with fabric by Testori; wallcovering: Testori; carpet: Ulster Mills; custom sconces: New Metal Crafts; murals: Istvan Bernath; fabricator: Mivan Marine.

For quiet moments, the Bay View Reading Room offers overstuffed leather audio chairs facing bay windows in a cozy room.

Custom audio chairs: Englender Ltd., with leather upholstery by Elmo Leathers; other leather chairs, desks, tables: Zinelli & Perizzi; carpet: Ulster Carpets; picture lights: R.S. Robertson; custom cabinetry: Gerolamo Scorza; painted ceiling: Istvan Bernath.



Special areas convey excitement through the use of striking colors, materials, and lighting. The Grand Casino is finished in deep red and features a stained-glass ceiling fitted with synchronized fiberoptics simulating a roulette wheel. The Shooting Stars Disco sports a dance floor built over video screens and a fiberoptic star-studded ceiling. The 480-seat Vista Lounge is a contemporary cabaret-style theater that converts to a dance floor or a meeting room. A layered ceiling of intricate mirrored panels detailed with inlaid beechwood and brass has satu-

rated fiberoptics to create the Milky Way galaxy overhead. Marble details in the curving walls have been placed so the veins form starburst splashes, and inlaid marble and beechwood patterns radiate from the center of the floor. Blues, corals, and yellows in the artwork and upholstery enhance the curvaceous geometry of the room and the floor-to-ceiling windows. In contrast, the 550-seat Princess Theatre offers entertainment in a classic golden-days-of-Broadway venue with a 36-foot-wide proscenium stage. Burgundy velvet upholstered walls with subtle shaped welting and



Teresa Anderson/ Princess Cruises

Princess Cruises' interior design department, headed by Teresa Anderson, is part of the company's Hotel Operations division, and employs a team which includes three architectural technical designers. Anderson joined Princess in 1994 from the H. Chambers Company in Baltimore. She and her team are currently working on the interior design of three new Princess ships set to launch over the next three years as part of a \$1.3 billion expansion project.

Ornate Austrian swags are highlighted by four large Deco-inspired paintings in ornate frames and wall sconces. The ceiling is made of layers of gold panels, like iridescent fish scales, that mask mechanical and lighting equipment. The seats have pull-out wood tablets built into the armrests to accommodate business uses.

For quieter moments, the cozy Bay View Reading Room offers a place for passengers to lounge in camel-brown leather audio chairs, each facing a bay window. The 27-seat room has a comfortable, Old World feel, with light mahogany paneling and molding, and a hand-painted ceiling depicting astronomical and nautical symbols. At critical places in the plush carpet are Old World maps marking ancient explorer routes, and other nautical images. Trumps Card Room, which seats 18, also offers a traditional setting for card or board games or meetings, with dark mahogany walls, leather furniture, and a specially designed chessboard carpet. The 12-seat Rendez-Vous offers champagne, wine, and caviar in coves paneled in marble and wood with bay windows, and is one of the most intimate and secluded spots on the ship.

The two main dining rooms, which seat 552 each, are asymmetrically designed with different levels to create intimate, wood-toned dining areas with granite and etched glass details. Less formal dining is provided by the 300-seat Horizon Court, a 24-hour cafe. Finished in bamboo, rattan, verdigris wrought iron, and cream, aqua, and beechwood tones, it has an airy ambiance that doesn't distract from the 270-degree floor-to-ceiling ocean views. For more informal moments, there are a patisserie, ice cream bar, pizzeria, additional lounges, and poolside snack bars.

Of the 1,011 passenger cabins, 411 feature private balconies, and 19 are wheelchair accessible. They are finished in light wood tones, and offer large, elegant bathrooms and a lot of storage space. "The cabins are the ultimate experience in comfort," says Anderson. "They're restful, not aggressive, so passengers are glad to be back in their rooms." ●

Horizon Court restaurant is a bright and airy 24-hour food court with panoramic views to the sea.

Tables, chairs: Gervasoni, with custom fabric by Carnegie; carpet: Britons; fabricator: Mivan Marine.

Project credits

Client: Princess Cruises
Architecture: Njal Eide, Giacomo Mortola
Interior Design: Teresa Anderson/Princess Cruises
Lighting consultant: Maggie Giusto
Photography: Fred Licht

Corporate Jet

Chicago

Powell/Kleinschmidt

Powell/Kleinschmidt turns an overdesigned aircraft into a sleek "plane in a gray flannel suit" by Kristen Richards

THE INTERIOR of the second corporate jet that Powell/Kleinschmidt was asked to redesign for a Fortune 500 client was a lesson on what *not* to do in a confined space. "The client bought the plane 'as is,' and it looked like something out of a Jules Verne novel, done up in seven shades of tan and brown with a lot of heavy walnut paneling, more suitable for a traditional board room than an aircraft," says principal Robert Kleinschmidt, AIA. "But we're entering the 21st century; we wanted the interior to express a strong, contemporary spirit with a timeless quality."

Powell/Kleinschmidt's greatest challenge was to bring visual unity to the main cabin, where a jumble of colors and patterns made the space seem small and cluttered. Now, a simple color palette in shades of gray with red and blue accents creates a dignified, peaceful environment. The walls, ceiling, and mechanized window shades placed between layers of glass are all covered in gray wool suede. The designers customized four standard airline chairs with lumbar supports to provide



comfort during long flights. Two custom-designed sofas can be converted to standard single beds. In the deep gray wool carpet, an ultramarine blue stripe flanked by red stripes runs the length of the cabin to "subliminally recall the extension of a runway." The sleek look of the cabin is carried through the bathroom and the galley, which have been refinished in stainless steel for easy maintenance and high-tech style.

The bathroom and the galley, which had been finished in walnut with "goopy fittings," are now sheathed in stainless steel.

Wallcovering: Jack Lenor Larsen; fixtures: Dornbrecht.

Powell/Kleinschmidt

Founded in 1976 by Donald D. Powell, AIA, and Robert D. Kleinschmidt, AIA, the 14-person firm does corporate, hospitality, retail, and educational projects; current clients include Mayer, Brown & Platt, LaSalle Partners, Vector Securities, and Reef Funds.

Airplane



Kleinschmidt considers designing planes to be highly labor-intensive; everything must serve a purpose in the confined space. Stringent fire codes mean finishes must be flameproofed. And weight counts—each excess pound burns extra fuel. Kleinschmidt specified inherently flame-resistant wool carpet and wool wall and ceiling covering with a tight weave for durability, and stuck with natural materials that don't produce highly toxic smoke.

The client was so pleased with the transformation of his plane that he has engaged Kleinschmidt to work on yet another private aircraft. ●

The back cushions on the sofas can be removed to create comfortable beds. Storage bins are located underneath.

Upholstery: Manuel Canovas; wall and ceiling covering: Unika Vaev; carpet: Edward Fields.

Project credits

Architecture/Interior Design: Powell/Kleinschmidt
Design team: Robert D. Kleinschmidt, AIA, Donna Rasinski
General contractor/purchasing/fabrication: K.C. Aviation
Photography: Bud Shannon

Children's Hospital



**Connecticut Children's
Medical Center**

Hartford, Connecticut

The Hillier Group/

Karlsberger Companies

Hillier and Karlsberger deliver a lively children's medical center

with a special wayfinding system by Karin Tetlow

**he black ceramic
le wall of the
emergency wait-
ing room echoes
the exterior's
black glazed
brick.**

carpet: Lees
commercial
carpet; tile:
Florida Tile; paint:
Inneran & Haley;
ball bumpers: C/S
group; seating:
Weiland, Fixtures
furniture; tables:
Add Interior
systems, Fixtures
furniture.

RESEMBLING A child's toy box on the outside, Connecticut Children's Medical Center is a feast of color inside. In the lobby, an armature is fitted with an observation platform and canted glass-walled decks, casting sundial-like shadows and giving kids in wheelchairs a rare look into space. This rainbow of colors, interactive toys, and art is a far cry from the traditional hospital. In addition, an unusual wayfinding system may prove a useful role model for children's healthcare facilities.

The eight-story, 295,000-square-foot, 137-bed, \$59 million replacement hospital for Newington Children's Hospital, Hartford Hospital, and the University of Connecticut Health Center provides general and specialty pediatrics and emergency services. After HKS of Dallas had completed schematic design for the architecture, the client requested interiors proposals from five firms. Finding itself on the interview list, but lacking significant children's healthcare experience, The Hillier Group allied with Karlsberger Companies, children's hospital architects, and won the commission. Karlsberger took the lead in conceptual design and Hillier concentrated on project management and technical aspects.



To organize the look and flow of the interiors, the designers used the sciences of light and space as both a design concept and foundation for wayfinding. Dichroic sconces reflect rainbows of light, and bands of nine colors were painted on folded corrugated soffits at the public elevators on every floor. Black ceramic tile—a favorite color for children's clothing—sheaths the corridor walls. Huge cube, cone, and sphere forms signal the entrances to outpatient and emergency on the first level, and the main entrance on the second. (Plans to loop bundles of fiber optics around the corridors and atrium to reflect off the glossy black wall are on hold, waiting for a donor.)

Colors and shapes were used to create an intriguing wayfinding system that maps the building and guides people through the public spaces. At the main entrance, for example, a radiology patient will follow the blue circle icon. As patient and family move through the large circular corridor behind the entrance, the colors on the continuing soffit appear to change. As long as the colors are visible, the family knows that it is on a main circulation route. Black or white indicates a nonpublic destination such as a staff area.

Different shapes and colors identify the soffits of particular departments. For example, the circular soffit of the radiology reception window is painted blue with an undersurface in orange. Reflecting the shape is a circular cutout in the floor.

Another equally influential concept, recalls Karlsberger principal Joe Kuspan, was the notion of "prospect and refuge," a theory which states that pleasurable settings include both a "prospect" or place to see, and a "refuge" or place of concealment. "Prospect" is translated into vistas up into the three-story-tall atrium, and down from lookout platforms whose walls are canted at a 33 degree angle. "Refuge" is found in the patient rooms, which have places for personal treasures and a day bed and roll-away trundle bed for family members. Their soft neutral colors, wood-finish laminate doors, and cabinet fronts edged in light maple to contrast with the vibrance of the public spaces; star-shaped dichroic foil laminated to the foot wall adds a cheery note. Beside each doorway is a painted niche where patients can hang their artwork.

The hospital serves a wide socioeconomic spectrum, and representative parent focus groups helped the design team create full-scale patient room mock-ups, says Hillier principal Gerard F.X. Geier II. For example, the space between the bed and nurses' work counter was declared too tight, so the design team added another foot to each room, making up the footage elsewhere.

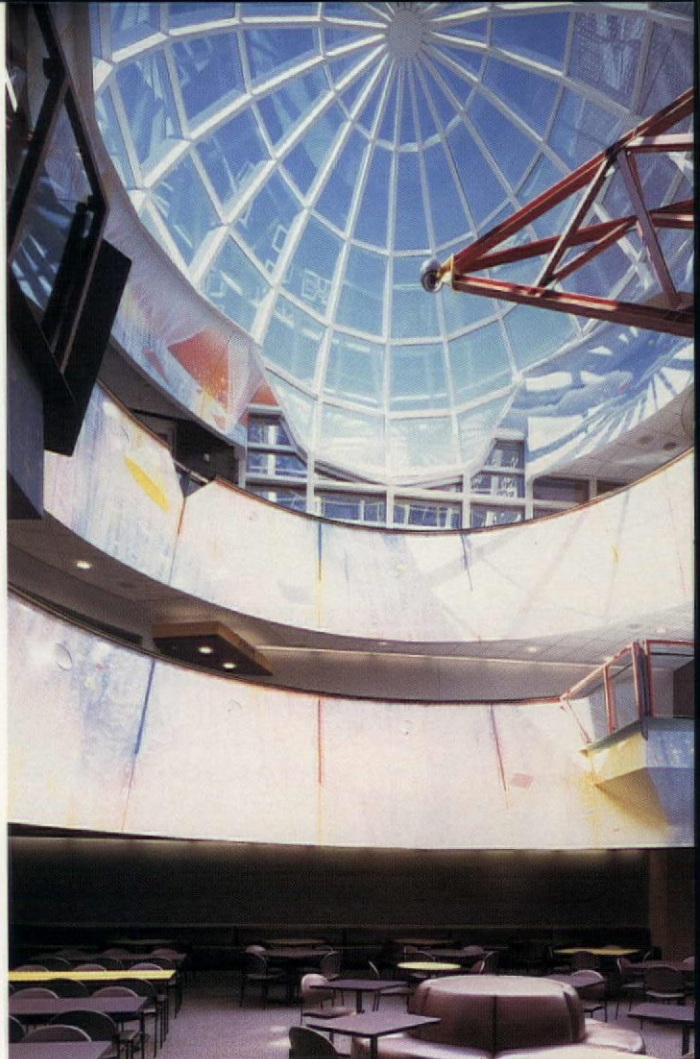
Completed last April, the hospital is an overwhelming success with patients and their families. In the spring the designers will conduct post-occupancy evaluations. ●

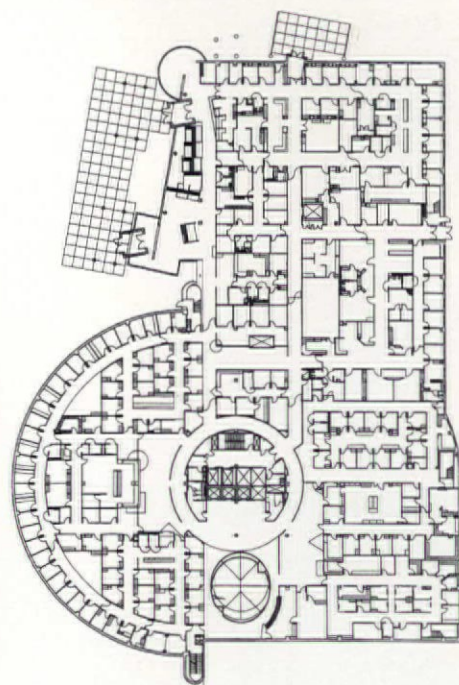
Soaring three stories above the dining room, the atrium is pierced by look-out platforms and the gantry-like armature.

Mural: David Rock; carpet: Lees Commercial Carpet; wall fabric: Carnegie; seating: Krueger; tables: Berco; banquettes: Chairmasters.

A circular soffit of painted folded metal marks the waiting play room and public elevator lobby on a typical floor.

Flooring: Gerbert/DLW; carpet: Bentley; paint: Bollen International, Finneran & Haley, Benjamin Moore; agam: Pittcon; millwork: U.C. Millwork; laminate: Nevamar; wall bumpers: C/S Group; signage: City Sign; seating: Fixtures Furniture, Wieland; tables: Add Interior Systems.





Patient rooms have a day bed and roll-away cradle bed for family members.

Day bed: custom by Kisabeth, with fabric by Guilford, Knoll; Chair: KI; flooring: Gerbert linoleum.

The Hillier Group

Founded in 1966, The Hillier Group provides services in architecture, interior design, planning, historic preservation, landscape architecture, construction management, and graphic design from offices in Princeton, NJ, Philadelphia, New York, Dallas, Washington, D.C., Clarks Summit, PA, Kansas City, MO, and Sydney, Australia. The firm has worked on a wide variety of project types of all sizes in 41 states and 18 foreign countries and has received nearly 200 design awards to date.

Karlsberger Companies

Established in 1928, Karlsberger Companies has provided planning and design services to 52 children's hospitals, more than any other architecture firm in North America. With 130 professionals on staff, the firm maintains headquarters in Columbus as well as offices in New York City and Birmingham, AL. Current clients include Saint Vincent's Hospital and Medical Center of New York, Children's Hospital of Philadelphia, University of Miami Medical Center, and the Cleveland Clinic Foundation.

Project credits

Client: Connecticut Children's Medical Center
 Architecture/structural engineer: HKS Architects
 Interior Design: The Hillier Group/Karlsberger Companies
 Design team: The Hillier Group: Gerard F.X. Geier, AIA, Brenda Nyce-Taylor, Jennifer Connell, Julie Goff, Ken Lill, AIA, Susan Quinion, ASID, Keri Schiereck
 Karlsberger Companies: Daniel Clements III, Linda Gabel, IIDA, Joseph Kuspan, AIA, Terry Bell, AIA, Steve Elbert, AIA, Matt Rumora, Jana Maniace, Colleen Hart-Ryan
 Associate, landscape architect: Russell Gibson vonDohlen
 M/E/P: Smith, Seckman, Reid; Van Zelm Heywood & Shadford
 Lighting: The Lighting Practice
 Project manager: Quorum Health Resources
 Civil engineer: Close Jensen & Miller
 Food service consultant: Mulhauser/McCleary Associates
 Medical equipment consultant: Facilities Development
 Art consultants: Contract Art Incorporated, Harrison Jenkins Design
 General contractors: Robins & Morton, Industrial Construction
 Photography: Robert Benson

Greene House

Saint Helena, California

Kuth/Ranieri



PHILANTHROPHIST and art patron Marion Greene was living in what had been a Napa Valley winery when the 1989 Loma Prieta earthquake tore into the century-old stone building. A gaping crack from foundation to roofline called for a seismic upgrade, so Greene commissioned her son, San Francisco-based architect Byron Kuth, AIA, and his partner, Elizabeth Ranieri, AIA, to reinforce and remodel the structure.

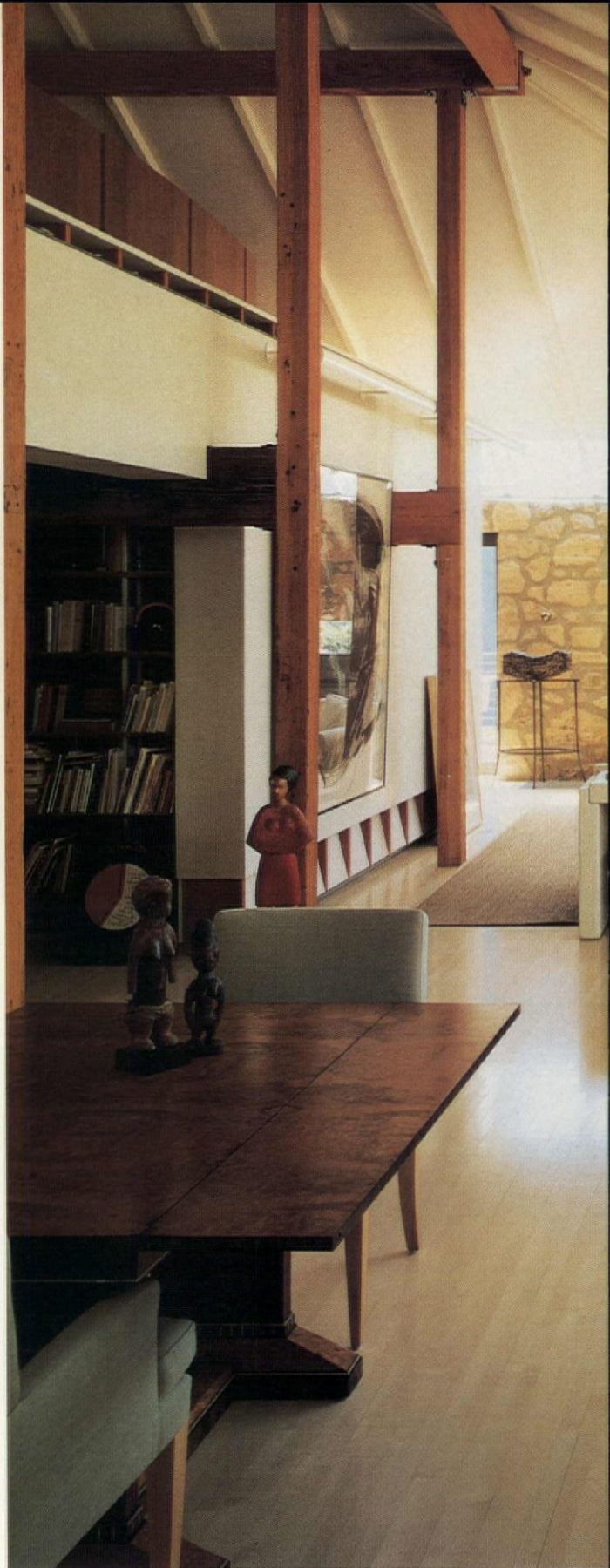
Kuth/Ranieri began by bracing the stone walls and wood structure within. The designers resheathed the entire middle floor with plywood to create a sheer membrane, and anchored it to the wall around the perimeter. They boldly expressed the steel reinforcing straps, and used steel verendale trusses to raise a new pitched roof above 86 perimeter skylights, creating a continuous clerestory that washes the masonry with natural light throughout the day. The steel grids and lacquered surfaces make the stone appear rougher.

The designers added a bowed metal balcony to the century-old structure.

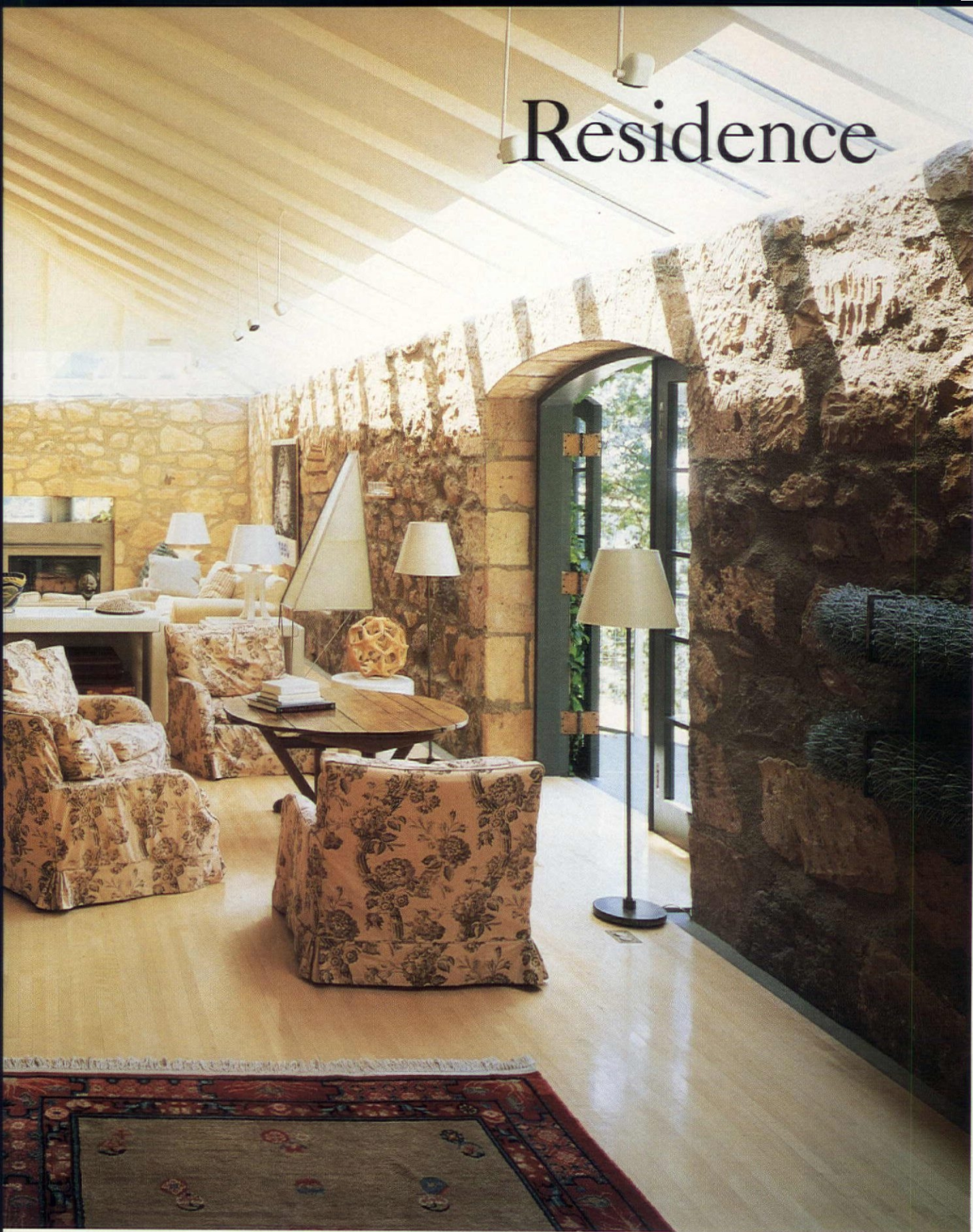
Fabricator: Superior Erections.

A new pitched roof with perimeter skylights illuminates the living room.

Sofa slipcovers: Barbara Barry; tables: John Dickerson; lighting: Lightolier; skylights: custom by B&L Glass.



Residence



Kuth/Ranieri remodels a residence in an earthquake-ravaged old stone winery by Michael Webb

Kuth/Ranieri

The San Francisco-based firm specializes in the design of interiors, residential and commercial projects, as well as furniture and product design. Founded by RISD graduates Byron Kuth, AIA (who previously renovated colonial and Victorian-era houses in Boston) and Elizabeth Ranieri, AIA, the firm projects its interdisciplinary approach across a full range of architectural services. Work by Kuth/Ranieri has been displayed in galleries, and has received regional, state, and national honor awards from AIA.



The kitchen features a custom-designed island and cabinets of laquered fiberboard and steel, and a liquor cabinet and bar stools made of steel mesh.

Chairs: Barbara Barry; tables: John Dickerson; lighting: Artemide; skylights: custom by B & L Glass; cabinets: Paul/Scott & Assoc.

The building's ground floor became the headquarters for the LEF Foundation, which Greene established in 1985 to support inner-city arts organizations and exhibit work by emerging artists. Wheeled storage-display walls run on tracks set into the concrete floor, so that the space can be easily reconfigured.

After finishing this office-gallery, the architects installed new steel staircases inside and out, and created a free-flowing, 3,500-square-foot apartment in what had been a storage loft. For her living spaces, Greene wanted to preserve the masonry shell, yet achieve a high level of comfort and refinement within. So Kuth/Ranieri repointed the stones and laid a new floor of rift-sawn maple over the plywood, set in from the walls and framed with steel and a border of grout. Other additions also float free of the walls to foster a dialogue between new and old.

An attic room was raised within the roof vault on two-foot-thick walls and on new timbers that were sandblasted to match the massive posts already in place. The structure, which houses storage and utilities, was constructed off-site, disassembled, and rebuilt here. Partially enclosed public and private spaces flow around this core. The bedroom is divided off by vertical louvers; the bathroom is enclosed with shop forms of fiberboard sprayed with metallic automobile paint. The open kitchen has a central island, brushed with the same auto paint and topped with marble.

Inspired by the tower at Sissinghurst, Vita Sackville-West's Elizabethan country house, Greene asked the architects for a contemporary equivalent as a more private retreat. They added a poured-in-place concrete "tower" of two rounded rooms stacked one atop the other on the south side, with six-foot-tall awning windows.

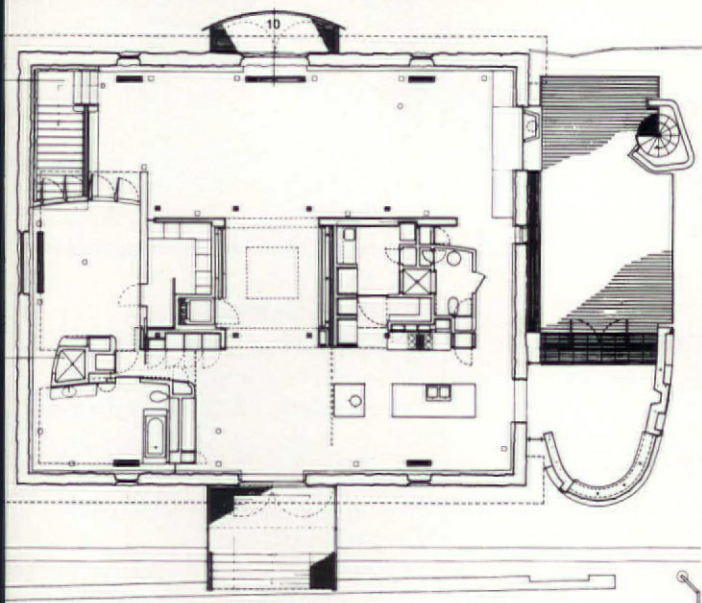


Vertical louvers can divide the owner's bedroom from the loftlike space.

Louvered wall, steel rail: Robert Owing Design; skylight: custom by B & L Glass.

For the living room and tower spaces, Barbara Barry helped the owner select fabrics, duplicate a favorite chair, and create some comfortable upholstered sofas to complement vintage John Dickinson tables. She took her color cues from the stone, the lighting, and the sage green of the plantings outside.

Construction stretched out over three years, as architects and client debated every move and every meticulous detail. "Precision, craft, and good proportions were the priorities," says Kuth. "We took the time to get it right." The effort has paid off in a remarkable collage of forms, textures, and materials. ●



Partially enclosed public and private spaces flow around the core.

Slipcovers: Barbara Barry; desks: John Dickerson; skylights: custom by B & L Glass.



Project credits

Client: Marion Greene
 Architecture: Kuth/Ranieri with Jim Jennings
 Architecture team: Byron Kuth, AIA, Elizabeth Ranieri, AIA
 Interior design consultant: Barbara Barry
 Lighting consultant: Linda Morrison
 General contractor: Cello Madran
 Photography: Erhard Pfeiffer

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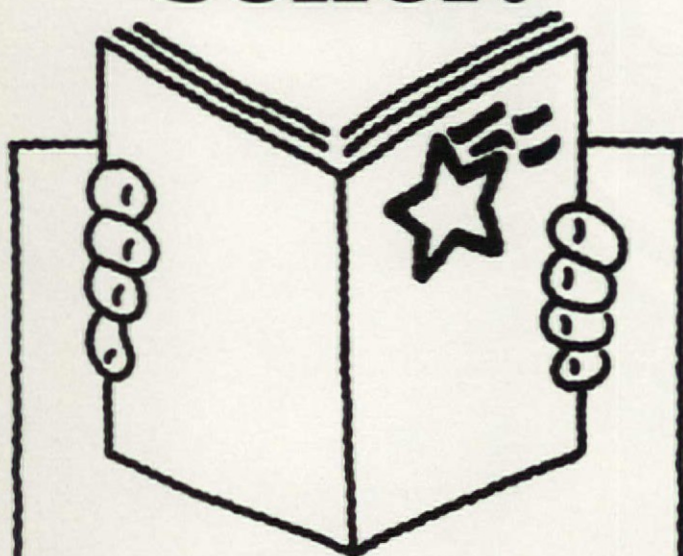
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Airport '96 by Michael Bierut

IT SEEMED LIKE it was going to be an uneventful flight. My partner Jim and I were off to Cleveland for a day of meetings. The plane wasn't quite full, and to our delight we were able to switch our seats to an exit row with its extra leg room. Now we sat on the runway at LaGuardia, waiting for takeoff, looking at the morning paper, and not really paying much attention to anything, certainly not to those routine announcements.

Suddenly, a not-so-routine announcement from the cockpit came over the public address system: "Flight attendants, Easy Victor, forward, wing," repeated twice. Suddenly I was paying attention. I remember thinking, "Oh, that guy isn't supposed to be broadcasting to the passenger cabins." That was the last thinking I did for a while.

A second later, the flight attendants were rushing up the aisle. "Everyone out now! Unfasten your seat belts and get out of the plane *now*! Use all the exits! *Everyone out now!*" Oddly, it took me a second to process this new information. I unfastened my seat belt, stood up, and looked at Jim blankly. He pointed to the emergency exit and said, "Well, open it."

The door opened as easily as the top of a can of peanuts. As it came off, Jim took it from me (he later said I "threw it at him") and we jumped out onto the wing. We then jumped from the wing to the tarmac (a feat I would have hesitated to attempt at my neighborhood swimming pool) and then ran away from the plane, fleeing what we knew would surely follow from our familiarity with the oeuvre of Bruce Willis: a stupendous fireball capable of propelling us into Long Island Sound.

The explosion never came. The problem, as it turned out, had been signs of a small, easily extinguishable fire on one of the plane's rear engines. "Easy Victor" is aviation talk for "EV," short for evacuation. We watched as the plane was hosed down with foam, were taken by bus back for the terminal, waited in the airline's lounge to be reunited with our belongings, and were put straight back onto the next—totally uneventful, completely routine—flight to Cleveland.

I've thought about that day many times since then. And what it stands out in my mind isn't the door, or the jump, or the run across the runway; it's that first announcement—"Easy Victor, forward, wing"—and the way those incomprehensible words so completely disrupted the morning's routine.

Once upon a time, what Jim and I and the other passengers on that plane were expecting to do was anything but routine.

"It was a love of air and sky and flying, the lure of adventure, the appreciation of beauty," wrote Charles Lindbergh on the seduction of air travel in *The Spirit of St. Louis*. "It lay beyond the descriptive powers of men—where immortality is touched through danger, where life meets death on an equal plane; where man is more than a man." Today, nearly 70 years after Lindbergh's celebrated flight to Paris, over 4,500 airplanes make over 20,000 flights a day in the United States alone, carrying over 1,000,000 passengers. Each flight is a nearly impossible feat, the hurling of heavy metal machines into the sky and their safe return to earth. Most of the passengers inside the machines desperately want to avoid contemplating the physical specifics of the act, not to mention the ways that immortality is touched through danger.

In response, airlines have traditionally done everything they can to anesthetize us, to shield us from the terrifying and thrilling act of flying. For years, airports set the gold standard for mind-numbing featurelessness, and aircraft interiors were predictably fitted out in soothing beiges. Even today, the announcements with which the cabin crew alert passengers to everything from aircraft safety features to turbulent weather are scripted in the soporific cadences of a hypnotist's incantation. It's only when the script changes, as it did in four words that morning at LaGuardia, that the spell is broken and the flying is exposed as the feat of "godlike power" that Lindbergh called it.

Is there a happy medium between requiring passengers to play daredevils or treating them like sheep? Those among us old enough to have experienced the golden days of commercial aviation can recall a time when flying was an event, something for which you got dressed up. Flights featured educated, multilingual attendants, live piano music, steak and champagne. Deregulation and fare wars put an end to all that and made bad airline food and horrible airline coffee an easy target for every second-rate comedian.

But perhaps what rising costs took away, design can restore. Certainly the design of new airports like Chicago's O'Hare, Denver, and Miami (see pages 62-65) is proof that an airport needn't be a mere people-processor, but can conjure up the romance of travel like grand train terminals did in the past. Clearly, designers need to continue to focus on transforming the traveler's experience and replacing ennui with at least a small measure of exhilaration. And as airlines tempt their favorite business- and first-class passengers with more comfortable seats, better food and more luxurious lounges, there's a hope that the improvement will work their way down to the rest of us.

In fact, United Airlines is now serving Starbucks coffee to all its passengers on all its flights. I can't say for sure that this makes me feel as godlike as Lindbergh, but it's a start, it's a start. *Michael Bierut is a partner in Pentagram, the international design consultancy, and is design consultant to Interiors.*

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