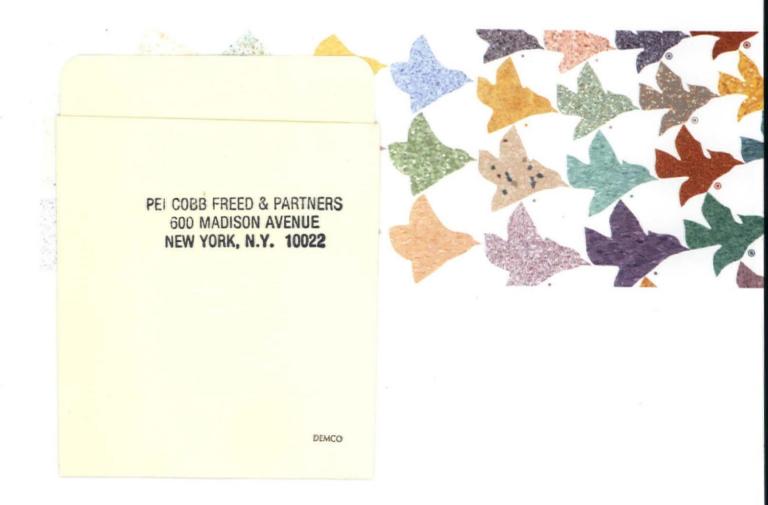


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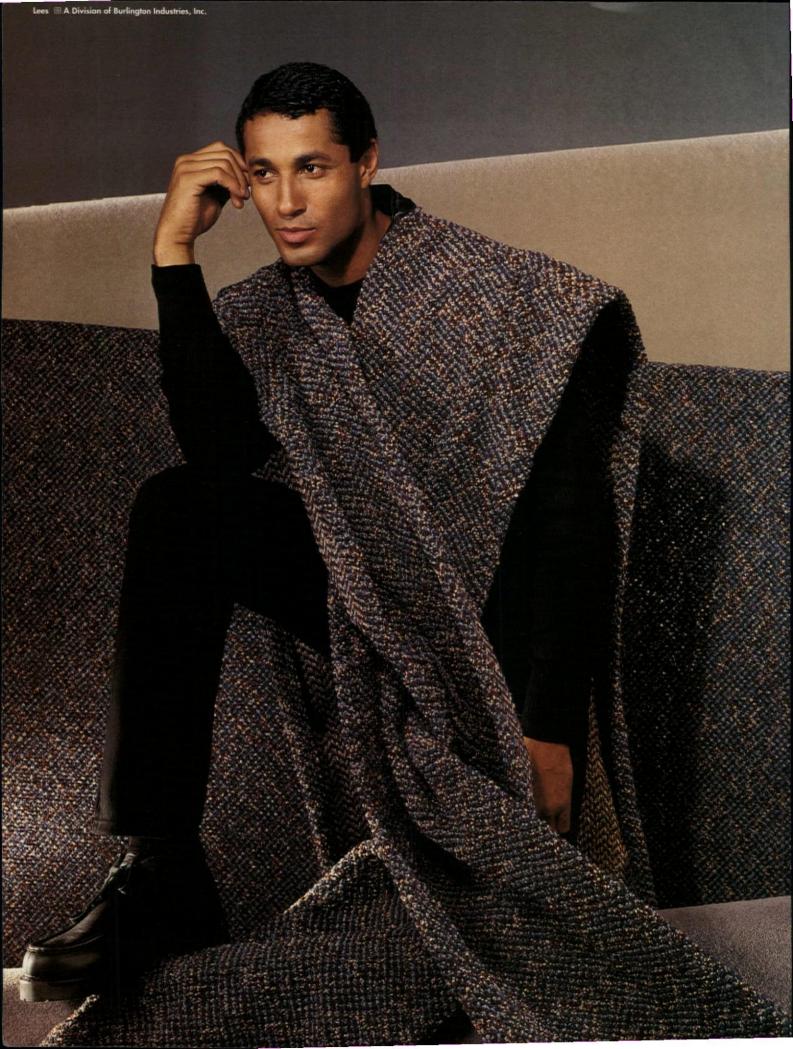
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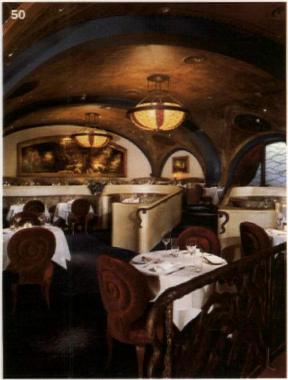
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On the cover: Eat with the fishes: Pat Kuleto's drop-dead new restaurant Farallon features a school of glass jellyfish floating above the bar. Photo: Dennis E. Anderson.

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A Jami Company



Jough room, tough crowd, tough tables.



Pretty tough stuff."

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I I D A

No designer labels here

In a recent reorganization of top publishing management here at BPI Communications, the Design Division—Interiors, Architecture, and Photo District News—has been realigned under the leadership of Craig Reiss, former editorial head of the Adweek magazine group. Over a get-acquainted lunch, he asked a question that made me rethink that loaded word, "style." What he wanted to know was, Do interior designers argue the aesthetics of one style versus another—and is there a dominant style in interior design today? Tempted by words like "miminalist" and "eclectic," I begged the issue. "Not really. Contract designers—and increasingly, residential designers—are less concerned with definitions of style than how well an interior functions to meet the client's needs." It

was the only proper response, but somehow it felt wimpy. Designers not passionately involved in matters of aesthetics and style? Welcome to the MBA school of interiors.

But. Designers, as we all know, do care passionately about how things look. It just isn't cool, marketwise, to wear the brand of this or that stylistic camp, because clients feel entitled to a one-on-one solution of their special problems rather than a knee-jerk reiteration of a designer's "signature style," whatever that might be.

The conversation stayed with me as we put this February issue together. Ironically, though its nominal focus is on West Coast Style, there's simply no one look that the projects in this issue share. Each is a unique expression of how a design firm has responded to the needs of its West-Coast based client. Solutions might include adding regional flavor through the choice of materials (Callison uses woods of the Northwest for the KCPQ Broadcast Studio in Seattle), or taking inspiration from natural forms as in Koonce Pfeffer's design for the Anchorage Primary Care Center. They might mean reconfiguring an

existing space to serve a new tenant, as Christine Chatterton has done for the Dailey & Associates Advertising offices at the Pacific Design Center in West Hollywood. Or carrying out a gut rehab, like AI's transformation of a San Francisco warehouse into Sony's West Coast design offices. Or result in an imaginatively conceived restaurant like Pat Kuleto's Farallon, where handblown glass lighting fixtures create an undersea mood in what had been the lobby of a hotel. This issue's singular non-West Coast project, a sleek apartment designed by Smith-Miller + Hawkinson for a New York client, is the contrarian proof of the pudding: It would work as well in Chicago or Los Angeles. Like the other projects in the issue, it looks just great, visual proof that designers do care about style—passionately.

What they don't do, for good reason, is hang a label on it.

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Agenda'98

February

18-21: TED8: Technology,

Entertainment, and Design Conference. Monterey, CA. 401-848-2299

19-21: Luminaire Asia '98. Singapore. fax 65-431-2268

22-26: New York International Gift Fair/Accent on Design. Javits Convention Center. 800-272-SHOW

March

4-8: EDRA 29 (Environmental Design Research Association) Annual Conference. St. Louis. 405-330-4863

5-7: RemodelAmerica '98. Chicago. 703-575-1100

6: 10th Annual IIDA Leaders' Breakfast. St. Regis Hotel, New York

12-14: Restoration&Renovation/ Boston, 508-664-6455

City. 212-445-8891

15-17: 2nd European International Conference on Design Management. Amsterdam. 617-338-6380

15-17: 30th Annual Tryon Palace Decorative Arts Symposium. New Bern, NC. 800-767-9111

18: 10th Annual IIDA Calibre Awards Gala. 310-654-0244

18-19: WestWeek 98. Pacific Design Center, Los Angeles. 310-657-0800

19-20: NeoCon West. Los Angeles Convention Center. 312-527-4141

20: Design Walk '98. West Hollywood. 213-650-2688

19-20: International Tile and Stone Showcase. Los Angeles Convention Center. 800-881-9400

20-22: International Window Coverings Expo. Baltimore. 770-984-8016

20-23: ART San Francisco. Showplace Design Center, San Francisco. 440-891-2716

25-26: Tile West '98. Anaheim, CA. 203-847-9599

April

1-5: Interior Design Educators Council International Conference. New York City. 317-816-6261

1-10/31: New Designers in Business exhibition. Charles Rennie Mackintosh

house, Helensburgh, Scotland. fax: 44-171-431-6329

14-19: Milan Furniture Fair. Italy.

fax 39-2-4813580

16-19: Kitchen/Bath Industry Show; Custom Builder Conference & Expo; Multi-Housing World InfoExpo. Chicago. 800-843-6522

19-21: Color Marketing Group International Conference. Colorado Springs. 703-329-8500

21-24: Coverings '98. Orlando. 800-881-9400

23-5/1: Spring International Home Furnishings Market. High Point, NC. 910-888-3700

28-29: SAE Digital Human Modeling for Design and Engineering Conference & Expo. Dayton, OH. 412-772-7131

29-5/1: 5th Annual Conference for Managing Ergonomics. Las Vegas. 703-739-4480

30-5/2: Hospitality Design '98. Las Vegas. 800-765-7615

May

4-6: Renewable Energy Technologies in Cold Climates Conference. Montreal, Canada, 613-234-7004

3-6: Designing for the 21st Century: An International Conference on Universal Design. New York City. 617-695-1225x0

7-8: alt.office '98 East Conference. New York City. 212-714-1300

14-16: Soft Furnishing Asia '98. Singapore. fax (65) 431 2268

14-17: 1998 AIA National Convention & Expo. San Francisco. 202-626-7395

14-18: IFDA Conference. New York City. 212-686-6020

16-19: International Contemporary Furniture Fair; Surtex. Javits Center, New York City. 800-272-SHOW

15-17: Hometextil Americas Fair. Miami Beach Convention Center.

770-984-8016

27-29: Lightfair International. Las

Vegas. 800-856-0327

27-29: National Ergonomics Expo & Conference. Javits Center, New York City. 212-370-5005

27-30: 25th Annual Society for Environmental Graphic Design Conference. Washington, D.C. 202-638-5555

June

3-6: International Design Conference in Aspen. 970-925-2257

7-10: World Workplace/Europe. Maastricht, Netherlands. 713-623-4362

8-10: NeoCon 98, Buildings Show, Decorex USA, New Hospitality, BPIA MarketPlace, TechnoCom. Chicago. 312-527-4141

18-21: Designing for the 21st Century: International Conference on Universal Design. Hofstra University, New York. 617-695-1225x0

24-27: California Summer Market. San Francisco Design Center. 415-490-5800

Competition Deadlines

2/16: IDSA/*Business Week* Industrial Design Excellence Awards. 703-759-0100

2/28: Seminar proposals for the 1998 International Hotel/Motel & Restaurant Show. 517-372-8800

3/2: 1998 IALD International Lighting Awards, 312-527-3677

3/2: Presentation proposals for ASID/Design Power, InterPlan and Batimat. 202-546-3480

3/3: 5th International Ceramics Competition '98 Mino, Japan. fax: 81-572-25-3400

3/6: Nominations for ASID 1998 Design for Humanity and Designer of Distinction Awards. 202-546-3480

3/7: Society for Environmental Graphic Design Annual Design Awards. 202-638-5555

3/9: 1998 DuPont Benedictus Awards for Innovation in Architectural Glass. 202-393-5247

3/15: 1998 Assopiastrelle Design Award for installations using Italian ceramic tiles, 718-783-3160



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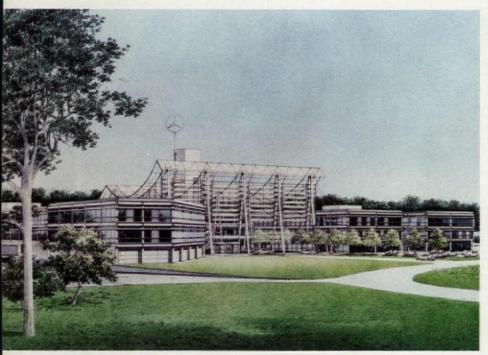
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February'98

by Kristen Richards



Lord, wontcha buy me a new corp. HQ...

Lauber + Woehr Architects of Munich, Germany, has won a competition to design the new corporate headquarters for Mercedes-Benz of North America in Pearl River, New York. The \$50 million, 400,000-square-foot building will feature a soaring, light-filled atrium that will serve as a meeting space for employees, as well as for corporate and community events. Skylit openings, 30 feet high, will separate four three-story wings, and ensure an abundance of natural light in all office spaces. The project is scheduled to begin this spring, and be fully operational by the fall of 1999.

How now? Dow wow.

Philadelphia-based Kling Lindquist has won a competition to design a new, 450,000-square-foot administrative office building on the Dow Jones & Company's 210-acre campus in South Brunswick, New Jersey. Its predominately limestone facade blends with neighboring buildings on the campus. The office interiors, also by Kling Lindquist, will be organized around a central linear atrium meant to bring the corporate community together, as well as provide natural daylight to the internal structure. A visitors center and a fitness facility will be part of the new addition, which includes parking for 1,200 cars. The project is scheduled to be completed within a year.





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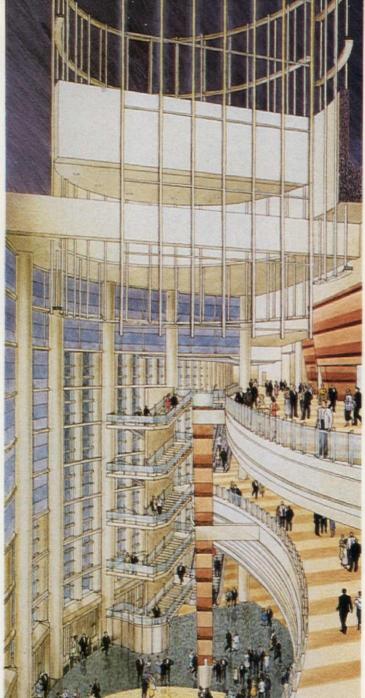
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Up front



Jorge Szendiuch has been promoted to principal at the New York City office of Einhorn Yaffee Prescott. He began his career at Mayers & Schiff, which recently merged with EYP, almost 20 years ago while still an undergraduate at Pratt Institute. His projects include the 500,000-squarefoot Ernst & Young office relocation in New York City, numerous Times Square projects such as the \$40 million Two Times Square and Renaissance Hotel, the master plan for the revitalization of downtown New Brunswick, New Jersey, and currently, a study for a new hotel in Times Square. Hugh Williamson, formerly a principal at HOK, joins EYP as a principal, and will oversee operations in the New York headquarters. Andrew Wong, also from HOK, joins the firm as a

principal.



Anaheim Convention Center: ever bigger

Construction is underway on the \$125 million, 850,000-square-foot phased renovation and expansion of the Anaheim Convention Center, designed by HOK's Los Angeles office and its convention center group. The design concept reflects a Southern California spirit, with forms, colors, and materials relating to the surrounding area. The major portion of the expansion includes a new, 200,000-square-foot exhibit hall, 145,000 square feet of meeting rooms and a ballroom, 200,000 square feet of prefunction space, and back-of-house areas. The phased construction will allow uninterrupted use of the facility until the project is completed in October 2000.

Project briefs

Project Istanbul, Turkey: Turkiye Is Bankasi headquarters **Design team:** Hillier New York; Eren Talu Mimarlik Architects **Size:** 370,000 sf **Completion:** Fall '99

Project East Cambridge, MA: Monitor Company headquarters **Interior Design:** Sasaki Associates **Size:** 160,000 sf **Completion:** May '99

Project: Columbus, GA: Family Life Assurance Company **Design team:** Hecht, Burdeshaw, Johnson, Kidd & Clark; TVS Interiors **Size:** 135,000 sf **Completion:** Oct. '98

Project New York City: Cartier renovation **Designer:** Butler Rogers Baskett **Size:** 50,000 sf **Completion:** late fall '98

Project Atlanta: American Security Group headquarters **Interior Design:** Stevens & Wilkinson Interiors **Size:** 250,000 sf **Completion:** fall '98

Project New York City: Loews Regency **Designer:** Connie Beale **Size:** All guestrooms, six new one-bedroom suites, restaurant, lobby **Budget:** \$25 million **Completion:** Oct. '98

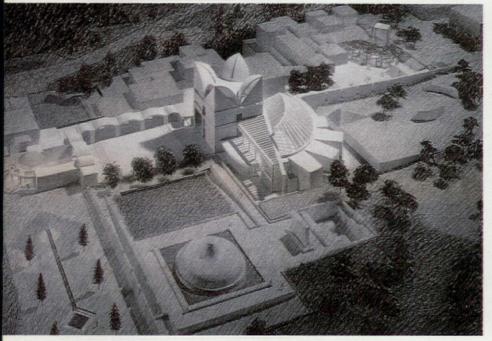








circle 10



The Israel Museum gets a new visitor center

James Ingo Freed of New York City-based Pei Cobb Freed & Partners has been commissioned to design a \$50 million, 130,000-square-foot visitor orientation center for the Israel Museum in Jerusalem. The new building will serve as a gateway to the museum's 20-acre campus, which includes the existing six-building, 500,000-square-foot complex and a six-acre sculpture garden. Visitor resources, orientation, and special programming in the new center will prepare visitors to experience fully the museum's diverse collections and programs. The project, which is expected to take about four years to complete, was made possible by a \$42 million gift from the late Caroline and Joseph Gruss, and an additional \$8 million from the Israeli government.

rendering: Paul Stevenson Oles

MONTREAL, TORONTO, PARIS, LONDON, ROMA, COLOGNE, SINGAPORE, AND REPRESENTED

THE WAVE SEATING DESIGNED BY STANLEY JAY FRIEDMAN

All they need is a troll

Since the mid-1970s myriad plans for the granite and terra-cotta housing that camouflages the steel structural cage on the Manhattan side of the Oueensboro Bridge have been considered, but never acted upon-until now. When it opens in May 1999, the new \$25 million, 100,000-square-foot Bridgemarket, designed by New York City-based Hardy Holzman Pfeiffer Associates, will be anchored by a Conran's retail shop and restaurant, a Whole Foods market, and smaller retail operations. Outdoors, a public plaza on the 59th Street side will include a historic Municipal Arts Society fountain, and a greenway along the street to the East River. From its completion in 1909 until the 1930s the interior space designed by Rafael Guastavino-a forest of steel columns rising to arched vaults—the space was used as a public market. More recently, it has been used as a storage area for the Department of Transportation, which is currently doing the exterior restoration as well as replacing damaged tiles and terra-cotta details in the vaults.

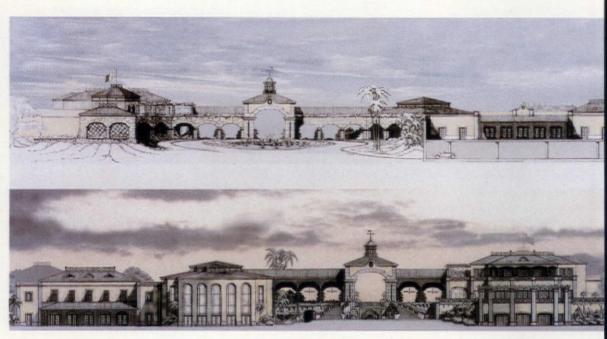




Up front

Fast resort?

Allegro Resorts, a Dominican Republicbased hotel and resort developer, has commissioned Concepts 4 of Torrance, California, to design Royal Hideaways, an \$18 million, 192-room luxury resort in Playacar, Mexico. The firm is working in association with Guadalajara-based architects Gomez, Vasquez and Aldano. When completed this November. the oceanfront property will include four restaurants, a health spa, and recreational facilities.





What a dive...

The Professional Association of Diving Instructors has commissioned Irvine, California-based H. Hendy and Associates to design the interiors of the association's new, 70,000-square-foot headquarters in Rancho Santa Margarita. Working in association with the architectural firm Pacific Response of Sacramento, the project includes offices, a training center, warehouse, and distribution center. When completed this July, the PADI headquarters will feature a 25-by-75-foot pool and a recreation area for employees.



Richard T. Norfolk has been appointed a vice president of Chicago-based Merchandise Mart Properties, Inc. He will be handling special projects and leasing efforts for a new MMPI healthcare trade show. Most recently he was general manager of Market Square Real Estate and International Catering. heading operations for International Market Square in Minneapolis, From 1987 to 1993 Norfolk served as president of the Pacific **Design Center in Los** Angeles. His extensive experience includes directing the leasing and marketing efforts of TradeMart Singapore, and as transition director for the World **Fashion Centre Amsterdam.**



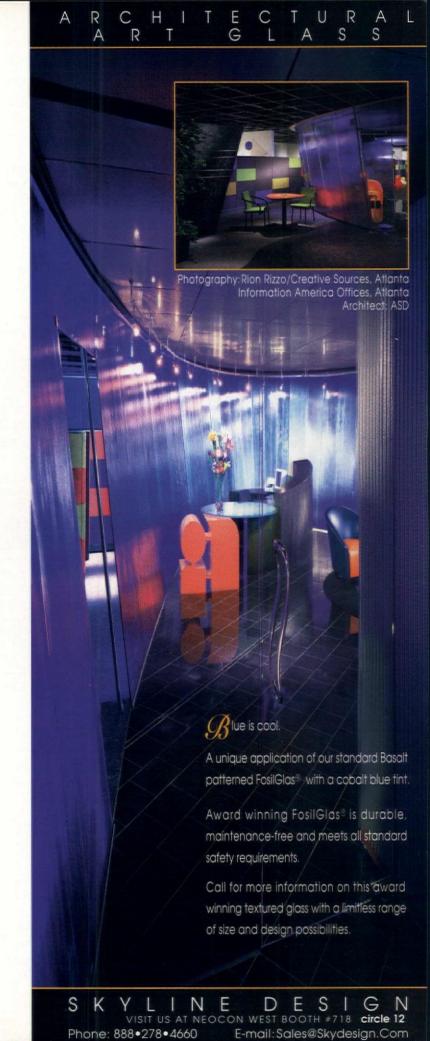
Dupont Plaza now the Doyle

The Doyle Hotel Group of Dublin, Ireland has commissioned the Washington, D.C. office of Brennan Beer Gorman/Architects and Brennan Beer Gorman Monk/Interiors to design the complete renovation of the Doyle Washington Hotel, formerly the Dupont Plaza in Washington. The \$11 million project includes redoing the 311 rooms in a classic contemporary design, enlarging the restaurant and bar, and adding an 8,000-square-foot conference center, an exercise facility, and six spacious suites. A large oval reception/lobby area will have an open view to a central rotunda. The Doyle is expected to be open for business later this fall. Rendering: Maria Morga



Hotel Thayer privatized

Developer Hudson River Partners has retained the Washington, D.C., office of Heery International and Dallas interior design firm Daiker to design the renovation/restoration and expansion of the Hotel Thayer, located on the grounds of the U.S. Military Academy at West Point, New York. The hotel, which overlooks the Hudson River, was built in 1926 and, until this long-planned privatization, was operated by the U.S. Army Community and Family Support Center. The project involves the historic restoration of the lobby, renovation of 130 guest rooms and the addition of about another 120 rooms. Included in the expansion are a new 26,000-square-foot conference center, a 14,000-square-foot health/fitness center, and a new 175-person dining room with a 2,300-square-foot buffet. The hotel should be fully operational by summer 2000.



Up front

And the winners are...

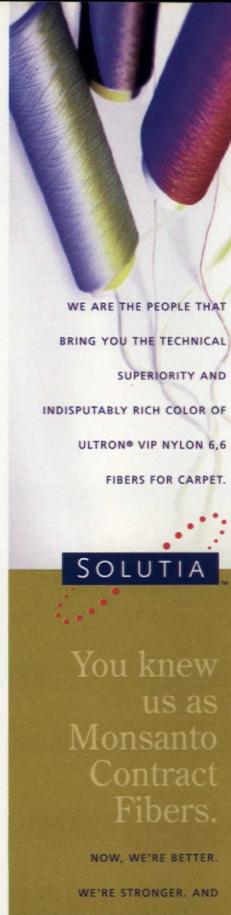
- The International Furnishings and Design Association Educational Foundation awards its first Universal Design Grant to Irma Laufer Dobkin to write and publish a photo-essay book entitled "Gracious Spaces: Universal Design Principles in Practice."
- IFDA's Tony Torrice Professional Development Grant is awarded to
 Cindy V. Beacham, founder of Odyssey Design Group, Blacksburg, VA, to pursue a doctoral degree in child development/children's interior environments at Virginia Polytechnic Institute & State University.
- The Center for Health Design receives a \$50,000 donation from the Norman and Elaine Polsky Fund of the Jewish Community Foundation of Greater Kansas City to help establish a permanent endowment to provide ongoing financial support of the organization's work.

Briefly noted

Harold L. Adams, FAIA, chairman of RTKL Associates, is named chairman of the National Building Museum in Washington, D.C....Richard C. Nelson, vice president emeritus and consultant of Hyatt Hotels and Resorts, is named chairman of the board of directors of the 1998 International Hotel/Motel & Restaurant Show...Guy Pritchard-Davies is named managing director of IA/UK, the firm's new London office...Domenic Giordano, AIA, is named a partner at the Washington, D.C. office of Brennan Beer Gorman/Architects and Brennan Beer Gorman Monk/Interiors...Mekus Johnson, Chicago, changes its name to Mekus Studios... Griskelis + Smith Architects, Chicago, acquires the interior design practice David MacKenzie, Inc. MacKenzie joins the firm as vice president of interiors...Keith R. McLoughlin is appointed managing director of DuPont Corian, replacing Steven R. McCracken, who is taking the leadership role for the Lycra strategic business unit...Linda S. Mayer joins Moen as senior vice president, marketing and product development...Randy Drucker is named vice president of design and marketing of Duralee Fabrics design studio...Geiger Brickel names Rodney C. Larsen national sales manager for the U.S. and Canada...R. Dixon Mitchell is named national sales manager of Milling Road Furniture, a division of Baker Furniture...David Edward acquires exclusive rights to manufacture and distribute the Jack Lenor Larsen furniture line...Steelcase and Tate Access Flooring form a marketing alliance...JJI Lighting Group acquires Hoffmeister-Leuchten GmbH, a European manufacturer of contemporary, commercial lighting fixtures.

Editor's note

- In November's story on the Flying Fish Café, project credits should have included the names of Wing Chao, executive vice president, and Paul Kahn, senior development manager, Walt Disney Imagineering, and Walt Disney World's Dieter Hannig, for the restaurant/menu concept.
- On page 63 of the December issue, the mohair fabric pictured in the apartment lobby renovated by Sarah Tomerlin Lee should have been credited to Souveran.



WE'RE COMMITTED TO





Tapping into the Web's resources

In little more than four years, the World Wide Web has become a preferred way of accessing information from anywhere around the globe, so it's a great way to market your firm. The Web exists to give its users access to cross-referenced information. Web sites—pages of information posted on the Internet for anyone to call up and read on their computers—allow users to get information from other sites by employing a Hotlink or Hyperlink system. (To move from one Web site to another information resource, a user clicks on any highlighted picture, word, or phrase that appears on the site. This will reference another computer file elsewhere on the Internet, thus creating a "Web" of cross-referenced information.)

To tap into the resources of the Web, you need to use a viewer called a Web browser, an interface that translates the Web's language, Hyper Text Markup Language (HTML), into graphic information you can see and read on your computer.

The two most popular Web browsers are Netscape Communications Navigator (http://www.netscape.com) and Microsoft's Internet Explorer (http://www.microsfot.com/ie). Web browsers have become so sophisticated in the type of information that can be viewed and processed

through them that they are becoming the standard platform for disseminating business information worldwide.

When accessing Web sites through a Web browser, a user sees one "page," or screen of information, at a time. The first page of a Web site, called the home page, is the most important element of a the site in terms of marketing, because it's the first thing a potential client is exposed to. The home page also presents the options needed to navigate other "pages" on your site to find additional information about your firm.

In developing a Web site for your firm, you will proceed through six stages: planning, content, graphic design, programming and technical help, marketing and promotion, and maintenance. Creating a useful site is not unlike a construction job. First, you must obtain a good blueprint, perhaps with the help of an architect; then you may wish to hire individual contractors to perform the other stages of the process, or perhaps hire a general contractor (Webmaster) who will take care of all the pieces for you.

Think of your Web site as developing over three distinct generations: Web Automating, Web Connecting, and Transparent Web Customization. Web Automating is the first step: You "automate" your existing marketing plan by creating a Web site that is, in effect, an electronic brochure for your firm. (Keep in mind that a Web site can enhance your existing marketing, but does not replace it.) Your site should be an information resource, educating your clients as to what you do. This can help place a potential client's expectations in line with yours.

The second generation site moves on to Web Connecting: allowing informational transactions to take place. Typical second-generation sites have mechanisms for feedback and response, such as e-mail or forms that visitors can fill out. A second-generation site allows project team members in different locations to share design and construction project information, or work together to perform a task. Used in this manner, your Web site moves beyond being a static, one-dimensional tool into a two-dimensional communications device. At this stage you can

Think of your Web site as a broadcast: constantly being updated, making project information available in at different levels of security, with public areas and private ones where the general public does not have access.

think of your site as a broadcast: constantly being updated, making project information available in at different levels of security, with public areas and private ones where the general public does not have access to confidential material.

A third-generation site involves Transparent Web Customization, tapping the full potential of the Web as an interactive, customized experience for each visitor. Web pages on these sites are created on the fly, by accessing and publishing data only when requested by a specific Web visitor. The operative word in this environment is collaboration: Using collaborative tools to make decisions via whiteboards, accessing the latest project information, and solving problems while inside your browser are all possibilities when your site is a sophisticated "third generation" model. But the key is to take it one step at a time, increasing the sophistication of your Web site as your marketing needs dictate. • Paul Doherty

Paul Doherty, AIA, is president of The DIGIT Group (http://www.thedigitgroup.com) and is author of Cyberplaces: The Internet Guide for Architects, Engineers & Contractors (http://www.cyberplaces.com).



circle 14

Products

Designers rate...Keilhauer's tom chair

Edited by Katherine Day Sutton

Basics: Introduced at NeoCon '97, tom is a highly adjustable office chair designed to reduce stress on the body. Named after its designer, Tom Deacon, tom is manufactured of strong lightweight glass-reinforced nylon. It features a synchro-tilt mechanism, pneumatic lift, forward tilt lock, and five back position locks. Options that add up to 576 versions include three back heights, four upholstery options, three seat depths, two widths, and two shell colors; back height, arm height, and arm width are also adjustable. Tom has a padded seat using CFC-free polyurethane foam that supports without restricting movement. All parts are recyclable.



2

- 1 Left: #9561, with contour back, mid back, adjustable arms with urethane cap Right: #9662, with contour back with slim pad, mid back, adjustable arms with upholstered cap
- 2 Left: #9763, with fully upholstered slim back, mid back, arc arm Right: #9875, with fully upholstered border back, high back, fully upholstered arc arm





Jim Horan Associate Interior Architects New York

Best feature: Comfort. Let's face it: If you're at work for eight hours or more, much more in most cases, you begin to appreciate the value of a chair that will ease your fatigue, not add to it.

Strengths: The chair's appearance. Its lines are clean, simple, and graceful. The look is current but not trendy, important when a client is looking to make a longterm commitment to a space. Tom provides great comfort as well. Controls are easy to locate and operate and do not discourage the user from adjusting the chair to the specific task at hand. The specification options allow a designer to provide consistent design and ergonomic benefits for different types of users. For example, in the task model, you can vary the back height and select a thin pad or border back, you can opt for arms that are arced or adjustable, and you can choose from several seat depths. For an IA-NY office relocation, one of my jobs was to evaluate seating. The tom chair was recommended and ultimately specified. We selected the mid-back chair with perforated contour back and adjustable arms. After six weeks of use, tom has been a welcome addition. Weaknesses. The adjustable arms: The arm pads can swivel in and out but the connection of the arm structure feels loose. The rest of the chair has a very solid, supportive feel and the adjustable arms need to be an integral part of the chair, not an add-on. Keilhauer's response: Adjustable arms were designed to be an addon in order to provide more arm options and a retrofit feature to the product. However, we have made adjustments in the part mold to tighten up the structure.



Inger Bartlett, ARIDO, ASID
President
Inger Bartlett & Associates
Toronto

Best feature: Its combination of high technology with aesthetics and comfort. Strengths: Tom presents himself in many clothes: plastic back, plastic front, upholstered back, or fully upholstered. Tom is able to take on the character of any assignment: technical operator's chair with variable arm adjustments, fully upholstered management chair, and leather executive chair. Clean lines and a classic contemporary approach enhance tom's appeal to a wide audience. To top it off, tom is reasonably priced and beats the competition in terms of value for chair quality. On one of our recent projects, Arthur Andersen's 80,000-square-foot Canadian head office in Toronto, tom won out over Herman Miller's Aeron chair. The user groups testing the chairs felt that tom was close to the Aeron in technology but could also be dressed up or down; the variety of textiles in the Keilhauer collection makes tom easy to outfit for any occasion. Arthur Andersen opted to use tom in three situations: operator, management, and executive. The excellent price point-lower than any comparable chairmakes a definite statement with costconscious corporate clients. In the design business, we measure success by complaints and so far we have received none. The Keilhauer brochures and pricelists accompanying tom are simple, humorous, and give the chair a personality. Its firstgrade primer format is quite clever. Weaknesses: The only difficulty we have experienced is with the new plastic-back toms specified for our own office. The spring adjustments for the backs were stiff and it took about two months to

work out the tension.



Gary Koshaba Principal RMW Architecture + Design San Francisco

Best feature: Tom offers an entire family of tasking options. We have used the chair for secretarial, conferencing, and executive applications with an array of options.

Strengths: One of the major strengths of the chair is that it is offered as an entire collection. If uniformity is required for a project, this line presents a great solution. One can modify the aesthetic of the chair slightly without drastically affecting its overall design. I've found that, upon first glance, more conservative clients are "turned off" by its contemporary stylebut if you can get them to "road test" it, their opinion changes in a hurry. After letting clients use tom at their offices in different situations for several weeks, their attitudes are affected by the chair's comfort level as well as its overall ergonomics. We have designers in our office using the chairs as demos at their workstations who are reluctant to give them up. The photography in the promotional literature reflects the same great aesthetics and clean lines of the real chair. It catches your eye. It has a unique appeal. Weaknesses: The back of the chair has a

Weaknesses: The back of the chair has a tendency to wobble slightly. Keilhauer's response: We have decreased the size of the opening where the back adjusts to improve the fit. The current line of chairs does not come with manual height adjustments, a disadvantage for designers who choose this option to give conference rooms a more uniform appearance. Keilhauer's response: This is a great suggestion which we will address.

Products

Introduction

Baker breathes new life into Finn Juhl's masterpieces

Fifty years after bringing the furniture of Danish designer Finn Juhl (pronounced *fin yule*) to the United States, Baker reintroduces six pieces from Juhl's original collection to a new generation of interior designers—a smart move, given today's nostalgia for the sleek style and refined use of materials characteristic of Scandinavian design. The collection includes two chairs, a cocktail table, a side table, a writing table, and a conference table.

Juhl (1912-1989) was an architect who, feeling restricted by the staid furniture of the '20s and '30s, turned to designing his own tables and chairs. He treated his home furnishings as architectural details to be left freestanding in a room where light and shade could highlight their forms on all sides. As an art lover, Juhl was inspired by primitive African wood carvings and abstract sculpture; this dual appreciation for architecture and craftmanship is evident in the fluid lines of his furniture and in his reverent treatment of materials. In Denmark in 1937, Juhl allied himself with cabinetmaker Niels Vodder, who produced all of his handmade furni-

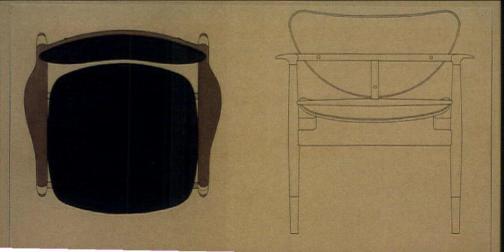
ture. In 1951, when he decided to produce his Chieftain chair in America, Juhl turned to the artisans at Baker because they were able to handle his simple yet technically demanding forms. Nearly every one of his chairs is designed with a "floating" seat on crossbars, a signature detail which extends the tension of the wood to its maximum potential. His tables often position organically shaped tops on tripod bases of turned-walnut tapered legs joined by stretchers.

Juhl wanted his designs to provoke people into seeing furniture from a new perspective. He wanted his pieces to be practical, comfortable, beautiful, and inspiring—anything but decorative. "I was never trained to design anything but houses," Juhl wrote, "which seems to have influenced me so that I look at any piece of furniture as a construction based on the natural character of the material, more than as a collection of câbinetmaker's joints, as many furniture designers are apt to do." Circle 206 •Katherine Day Sutton





Juhl's drawing of the #742 Armchair shows his signature floating seat and organic shapes sculpted in a walnut and maple frame.



Products

Material things

Sam Kasten's custom textile studio creates utilitarian works of art

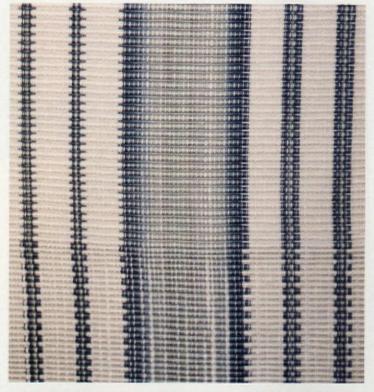
Sam Kasten Handweaver has been doing his magic in Stockbridge, Massachusetts, since 1985. His studio of five people provides a unique service by enabling designers to create their own textiles in small quantities—something not possible with the big mills. Before striking out on his own, Kasten trained for 14 years at Nantucket Looms, where he developed relationships with

architects and interior designers across the country. He established his own business 12 years ago with the mission to fabricate textiles to suit any designer's request. Known for subdued palettes and simple textures, Kasten's atelier now produces upholstery, drapery, and wallcovering fabrics, as well as rugs, exclusively in custom textures, colors, and patterns. His handmade goods can be woven up to 12 feet wide and to any length. Therefore, all textiles are easily railroaded for installations in hotels, corporations, and theaters (i.e. run horizontally, instead of vertically, along the walls to ensure a seamless look).

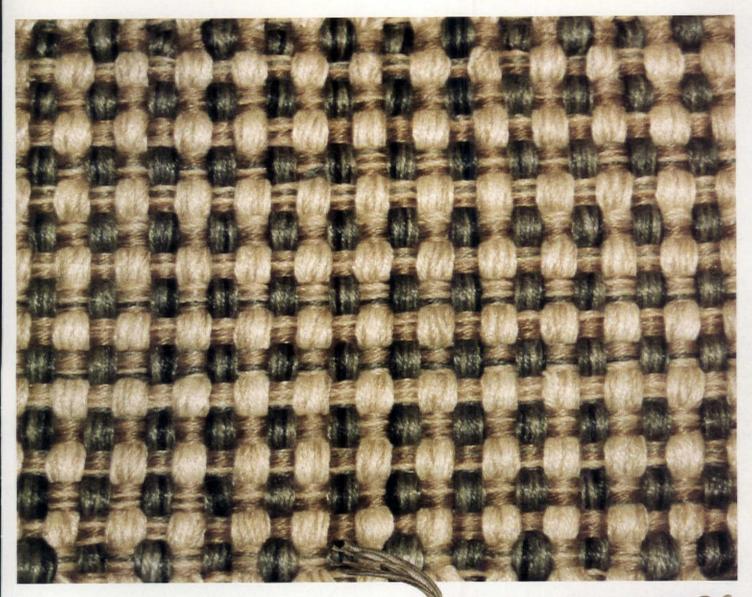
"I enjoy working with people who are doing the design process as opposed to just shopping for interior products," says Kasten. "You

design for a special place to make it a perfect environment—but remember, we make fine art to walk on and sit on."

The production process begins with designers exploring Kasten's full range of sumptuous natural fiber samples: cotton, silk, wool, cashmere, mohair, ramie, and jute. (His selection has recently branched out to include some nylon and copper wire as well.) Kasten's extraordinary attention to quality and detail helps both extra heavy and extra delicate yarns achieve stability and desired texture. While ramie is the fiber of choice for his wallcoverings and upholstery fabrics, Kasten is exceptionally talented when working with fine sewing threads. "Working with these filaments is like painting," he says. "There are

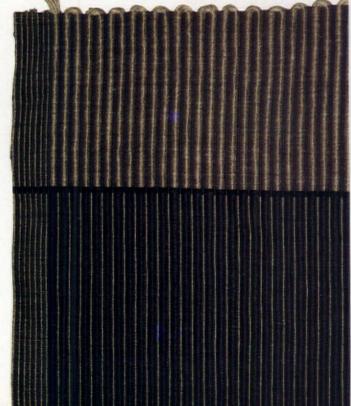






so many companies out there with such a vast choice of colors." He does his own sample dyeing, which means that strikeoffs are available in just a week or two. His fabrics are tested for flammability on a case-by-case basis since residential, executive, corporate, and private hospitality applications are not held to the same standard as public installations. For a 300-yard minimum, Kasten can also machine-weave his textiles on newly acquired power looms. "This way I can still deliver a good, high-end product for corporate settings and hotels if the volume is there, but time is scarce and the budget is low."

Kasten's studio is always open for tours and site visits by appointment. As the demand for fine handwoven textiles increases, the artisans working at SKH encourage designers to get closer to the techniques and excitement involved in creating their own fabrics. • Katherine Day Sutton Sam Kasten Handweaver, Stockbridge, Mass. (413) 298-5502. Circle 218



Products

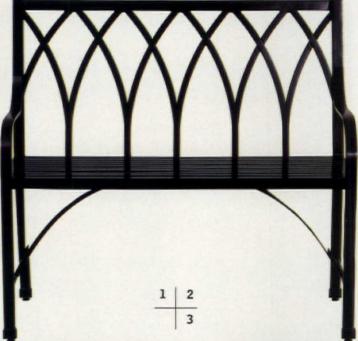
Site furniture

that invites you to relax in public



- 1 Richard Schultz's outdoor
 Topiary collection, designed
 from irregularly perforated
 aluminum to imitate filtered
 sunlight, includes a full range
 of tables and chairs including
 this bench. Pieces can be finished in anodized aluminum or
 green powder coat, Circle 211
- 2 McKinnon and Harris manufactures the Gothic Bench in wrought iron or powder-coated aluminum. Two- and three-seat versions are standard and vertical bars are available as an option to the arch design. Circle 212
- 3 Haddonstone molds a full line of classical outdoor furniture from reconstructed limestone, in four colors. Shown here is the Raphael Seat D500, which measures 87 inches long. Custom sizes and shapes available. Circle 213
- 4 Mosaix table tops are slabs of limestone sandblasted to simulate Mediterranean tilework, with varying degrees of fragmentation. This unique fabrication means the "tiles" will survive any weather condition.

- Sizes and stains are made to spec. Circle 214
- 5 Munder Skiles produces their two- or three-seater Kelso Bench from mahogany or teak in a natural or painted finish. The collection also includes a matching Chair and Folding Coach Table, and is available in custom sizes and woods. Circle 215
- 6 Decor Cable frames their
 Cable Concept collection with
 brushed stainless steel tubes
 and wire mesh. The grouping
 includes tables, chairs, benches, and chaises. Shown here is
 the Air One rocker, which
 comes unupholstered or in
 COM. Circle 216
- 7 Home On The Range incorporates standard or custom graphics into table tops of wood, laminate, or solid surfaces. Designed to withstand high-volume food courts in malls or plazas, they are complemented by a line of indoor and outdoor seating. Circle 217
 - Katherine Day Sutton







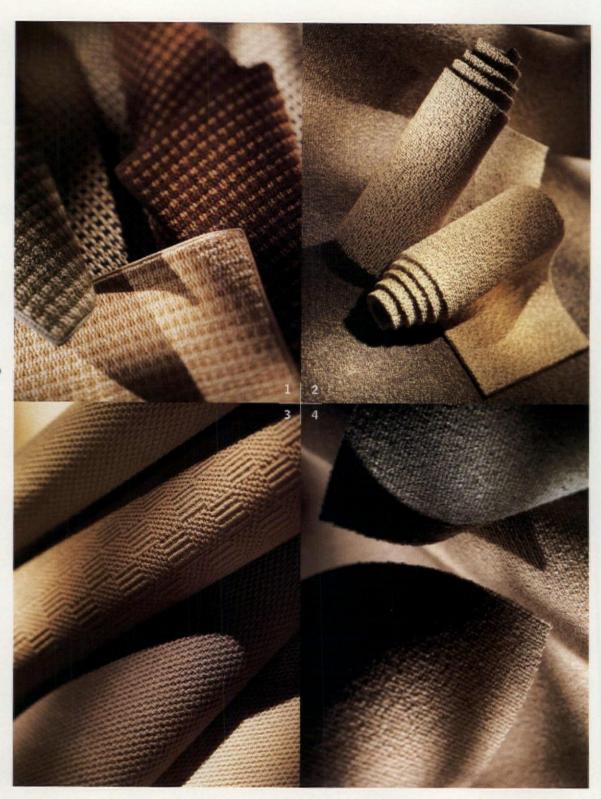
Broadloom carpeting roundup

Contract wools prove that beige does not mean boring

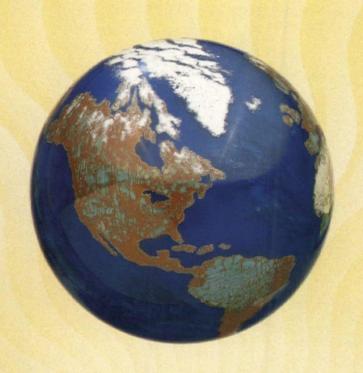
- 1 Bellbridge Carpets introduces Marquetry, a 100 percent wool, 40ounce, tufted-textured loop in eight colorways. Rated Heavy Duty Contract. Circle 207
- 2 Woolshire makes Cottage Weave, an 80 percent wool, 50-ounce, tuftedtextured loop in 10 colorways. Rated Heavy Duty Contract and winner of Contractwool Innovations' Best Overall Product. Circle 208
- 3 Karastan Contract offers Makara and Makara Square. Each is a 42-ounce, textured-loop karaloc woven that passes Heavy Duty Contract. Seven colorways. Circle 209
- 4 Glen Eden Wool manufactures Harris Tweed, a 100 percent wool, 45-ounce tufted-level loop in ten colorways. Rated Heavy Duty Contract. Circle 210

Note: The above mills manufacture carpets that meet Wools of New Zealand "Fernmark" standards for the ratings indicated.

Katherine Day Sutton



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Products

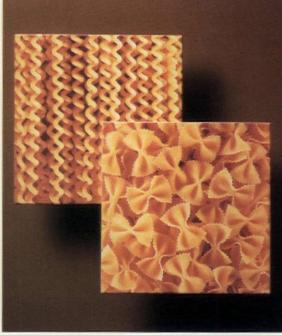
Good stuff

- 1 Herman Miller produces Unlimited Boundaries as part of its Custom Choices strategy. **Unlimited Boundaries** builds individual workstations from standard Ethospace components and finishes, but adds casters for flexibility and a canopy to baffle glare and sound. A full range of options includes mobile shells, tables, and storage units. Circle 201
- 2 Nancy Koltes Fine
 Linens imports the
 Marzotto collection of
 washable, lightweight
 wool blankets. High-tech
 weaving and old-world
 style make these
 durable blankets
 suitable for corporate
 apartments, VIP healthcare, and hospitality
 suites. Shown is Capri.
 Circle 202
- 3 Intarsia combines dyes and wood grains to create a collection of 40 handcrafted wood mosaics for interior architectural use. Customized or standard, the mosaics may be used on walls, doors, and millwork. Sheets come 4 feet wide by 8 or 10 feet long. Circle 203
- 4 Imagine Tile manufactures indoor/outdoor photographic floor and wall tiles for heavy commercial traffic. The tiles are frost resistant, waterproof, and nonslip. Custom images can be done for a minimum of 2,500 square feet. Shown are Bowties and Spirals. Circle 204
 - Katherine Day Sutton









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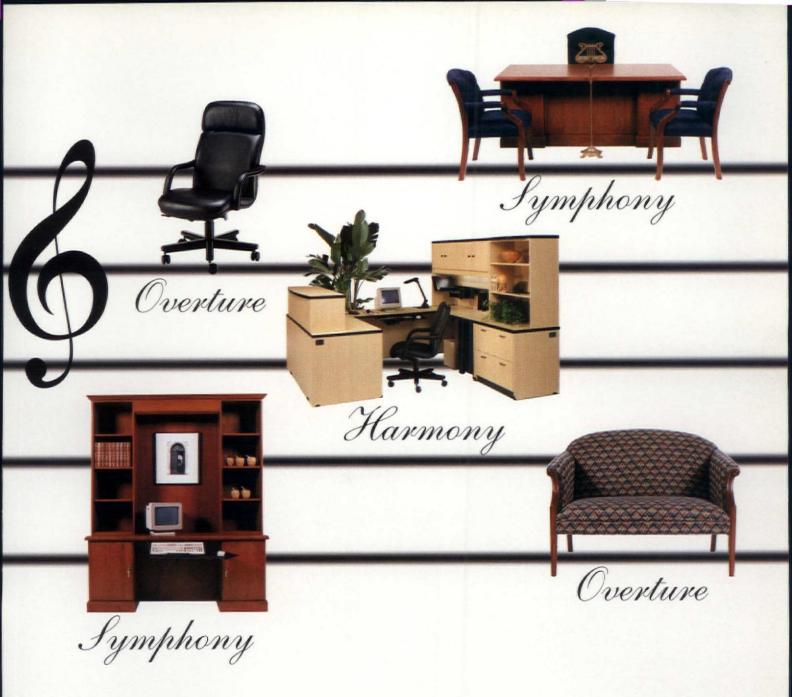
Heavy Duty Upholstery



Test: 30,000 double rubs (Wyzenbeek method)
40,000 rubs (Martindale method)

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Hospitality (public areas, restaurants)
Healthcare (reception areas, patient rooms, nurses stations)

- Abrasion resistance is the ability of a fabric to withstand surface wear from rubbing.
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 - •Katherine Day Sutton



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Products

Green market

Created as an alternative to nonrenewable and petroleum-based materials, Syndecrete has become a mainstream product

In 1983, architect David Hertz developed Syndecrete, a handcrafted, precast, lightweight cement-based composite, using natural minerals and recycled materials. Manufactured by Syndesis, Inc., Sydecrete is molded in forms at a factory in Santa Monica for site installation—thereby eliminating labor and seaming. The end product, finished with either a smooth or rough surface, exhibits a beautiful consistency of color, texture, and aggre-

gate, resembling contemporary terrazzo. Although Syndecrete is primarily
specified for reception desks, table tops,
basins, and planters, it is also available
for walls and floors in slabs or tiles.
Hertz sees Sydecrete as a highly personalized material and encourages
designers to invent new applications of
their own. Its cost is equal to or higher
than that of granite, but because each
job is custom, price is based on time
and materials.

Basically, Syndecrete is constructed from 20 percent industrial waste sources like milled carpet scraps and fly ash (powder residue from the combustion of pulverized coal in electric generating plants). Added to this is 25 percent recycled aggregates (marbles, record chips, golf tees, chains, video cases, wood chips, eyeglass frames; whatever is in the client's waste stream). The remaining 55 percent is water, sand, and cement. Like standard concrete, Syndecrete is chemically inert and not subject to off-gassing. It can be resold and modified for new uses after its original purpose has ended.

Syndecrete's other significant properties:



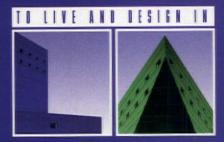
- The quality of stone with the workability of wood (it can be repaired or drilled in the field)
- Less than half the weight of concrete (therefore easier to transport and install), with twice the compressive strength ranging in density from 35 lbs to 100 lbs per cubic foot
- Heat and flame resistant, with excellent thermal and acoustical properties, it may be coated with an FDA-approved sealer (resistant to food stains and water absorption)

Synthesis's holistic viewpoint extends to its manufacturing plant as well. Polishing water is filtered and recycled, form building materials are recycled and reused, as is Syndecrete dust. All marketing literature is printed on recycled paper with soy-based inks, and packaging materials are made from shredded in-house wastepaper and periodicals. Syndesis has its own Web site: www.syndesisinc.com. Circle 205 •Katherine Day Sutton

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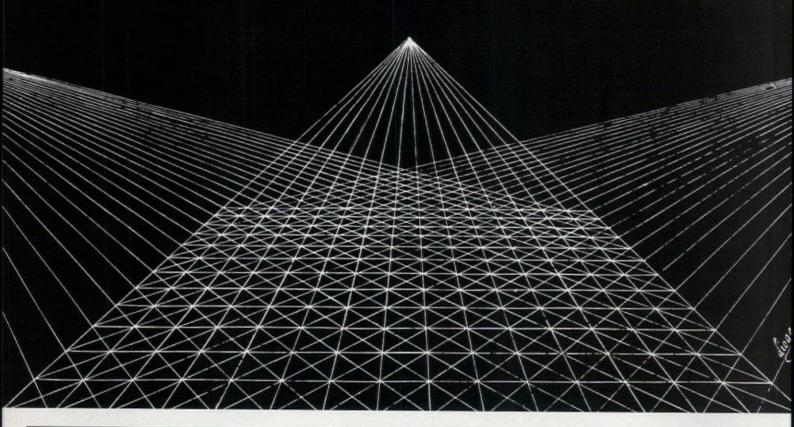
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February

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WEST COAST STYLE



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Design Center that retain a storefront sensibility



56

Farallon

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defies tv station taboos with natural light
and regional materials



Taylor Apartment

New York City
Smith-Miller + Hawkinson creates an alluring aerie for an art-gallery owner in a typical urban highrise





West Hollywood, California Dailey & Associates Advertising

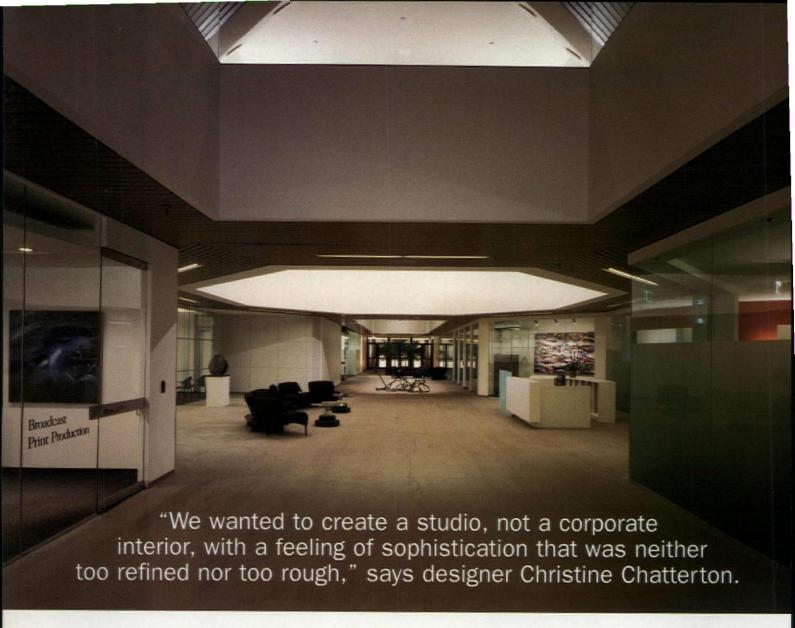
Christine Chatterton & Associates

When Cliff Einstein became CEO of Dailey & Associates, he decided to move the 210-person agency to the Pacific Design Center, exchanging 72,000 square feet on four floors of an office tower for 55,000 on the third and half the fourth floor of the green building, which was newly open to non-design-sector clients. "We were doing fine where we were but, in advertising, we have always to be thinking of the next big idea and seeking new energy," he says. The move has revitalized the agency with fresh spirit, in what he calls "one of the most innovative buildings in L.A."

Of several architects interviewed for the conversion, all but one wanted to clear out the existing showrooms to make a bold new statement. The exception was Christine Chatterton, who had just moved her own studio to the PDC. She won the commission with her proposal to keep as much as possible of the "mish-mash of existing spaces and decor," eliminating and cutting through walls to achieve a functional plan, and adding new walls, enclosures, and a mix of standard and custom elements. Glass-fronted departments would line the two-story, 200-foot-long concourse, and communicate with each other internally. For Einstein, it

Behind a glass storefront, the accounts area is partitioned with wood dividers and colorful screens.

Tower: Steelcase; ambient lighting: Garcy; partitions: Zook.



The sparely furnished "street" also serves as a reception and meeting area.

Seating: Cassina; coffee tables: Al; desks: Artcrafters Cabinets; custom security hardware: Frank & Frisch; sculpture: Deborah Butterfield.

Right: Wavy ceilings, designed by Morphosis for Vecta's showroom, add visual interest to work areas.

Seating: Brayton, Al; system furniture: Steelcase, Zook; carpet: Azo; lighting: Zumtobel; paint: Dunn & Edwards.

was "a village, with showrooms of ideas opening off a street of dreams."

It began, as villages do, with the main street. The carpet was taken up, the concrete polished and "planted" with silk bamboo. The glass facades of the showrooms were screened with translucent film to a height of six feet. "We'd like people to stream through and see us, maybe hire us," says Einstein, who has enlivened the concourse with a skeletal metal horse by Deborah Butterfield, one of many artworks from the important collection that he and his wife have built. These paintings and sculptures give another dimension to the interiors without turning them into an art gallery. The sparely furnished street also serves as a reception and meeting area.

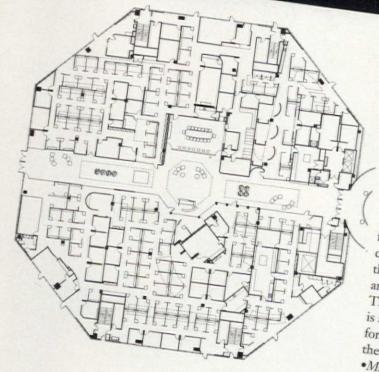
Behind the glass doors, the workspaces are woven together with a network of winding lanes.

The goal was to pull people together and improve the work flow. "If I'm across the street, I come over to borrow a cup of sugar; if I'm four floors up, I send an e-mail," says Einstein. "Chris had done our previous office and knew our company like a den mother. We had endless discussions on where everyone should work and how much space they needed." Chatterton had designed other agencies, and understood the needs of different departments. "Creative has bare floors and laminate worksurfaces; accounts prefer carpets, wooden dividers, and a sense of enclosure," she explains. "We wanted to create a studio, not a corporate interior, with a feeling of sophistication that was neither too refined nor too rough."

Wavy and gridded ceilings, a sequence of rounded glass bays that Morphosis had designed for Vecta, and a handsome wall of glass boxes in what is now a conference room, provided a landscape that was richer and more varied than Chatterton would have created from scratch, and gave each space its distinctive personality. Another bonus was the continuous band of perimeter windows. This is







the only floor of the PDC that enjoys abundant natural light and a view, and the open plan ensured that these assets would be widely shared. Designer and client agreed that overhead ductwork should be painted black, and relieved with "architectural clouds"—taut vinyl membranes. Suspended light fixtures sparkle like candles as you approach, drawing attention away from the fluorescent tubes; white uplights bounce off the soffits and fill the space with a flattering luminescence.

Workstations combine standard drawer units, closets, and pedestals, with custom worksurfaces, drywall enclosures, and maple panels and cabinets. Color was used sparingly, in deference to the client's personal preference for black and white, and the need not to upstage the creative elements. The result of this restrained, but eclectic approach is a three-dimensional collage of planes and angles, forms and voids, which shift as you walk through Michael Webb





Christine Chatterton & Associates

is a Los Angeles-based firm specializing in planning and interior architecture for corporate clients, including creative companies such as Saatchi Pacific, Team One Advertising, Paramount Pictures, and Disney, as well as law firms and a range of other corporations.

An existing wall of glass boxes in what is now the conference room.

Seating: Vecta; conference table: Zook Woodwork; carpet: Tek Stil Concepts; wallcovering: Maharam; ceiling: Barrisol.

A sequence of glass bays designed by Morphosis for Vecta enlivens the lanes behind workspaces.

Seating: Knoll, Steelcase; lighting: Zumtobel; transition panels, screens: Zook; ceiling: Barrisol; window shades: Mecho Shade.

Project credits

Client: Dailey & Associates

Interior Design: Christine Chatterton & Associates Design team: Christine Chatterton, Daniel Fried,

Tracy Simms, Javier Michael Tuma
General contractor: Corporate Builders
A/V consultant: Reflections in Video
Acoustical engineer: Marshall Long
Photography: Tom Bonner

San Francisco

Farallon

Pat Kuleto Restaurants

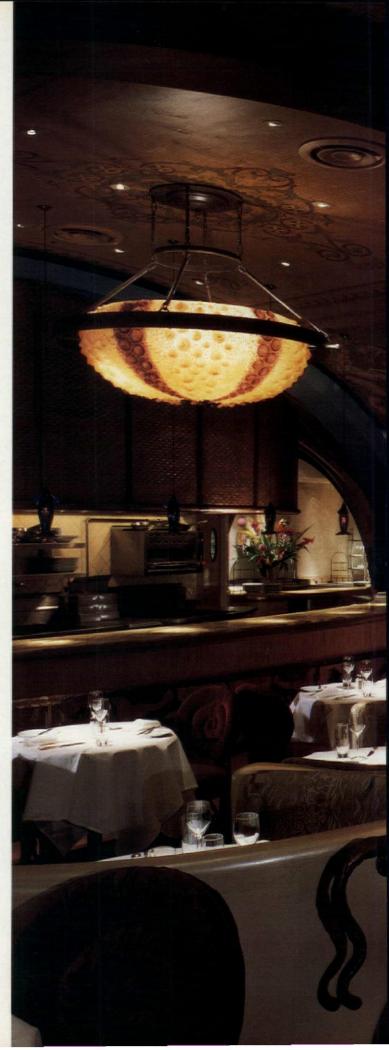
"I wanted this space to be artistic and fun, not a theme park, and to appeal to that part of us that was once a fish," says Farallon designer and co-owner Pat Kuleto.

Over the past ten years, Pat

Kuleto has created some of the most handsome and successful restaurants in San Francisco, including Fog City Diner, Postrio, Boulevard, and Jardiniére, but none posed a greater challenge than Farallon. Named for a windswept group of islands 24 miles offshore, it occupies the ground floor of a former Elks Club, much of which is now a hotel, a half block from Union Square. What Kuleto found there was unpromising: a narrow room, 22 feet high and divided up by massive concrete columns, leading back from the street, and a corridor linking this tunnel-like space to a sunken swimming pool with a vaulted ceiling. But the once seedy Union Square district has now become as upscale as any in the world, and the designer-entrepreneur took the gamble that he could turn this eccentric interior into a restaurant that would justify the cost of a radical remodel.

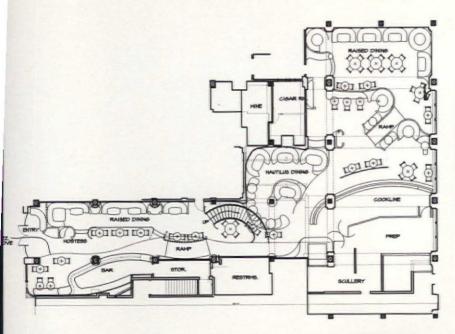
Kuleto is a Pisces who has lived on a Sausalito houseboat for 12 years and has sailed his own boats around the world, so he naturally thought of creating a top-flight seafood restaurant with whimsical underwater decor to compensate for Kuleto's underwater fantasy features cast glass jellyfish chandeliers, seaweed-like bronze railings, and the original faux mosaic-painted vaults.

Chairs: custom by
International Upholstery;
booths: Congress Seat Co.;
carpet: Atlas Carpet Mills;
lighting: Sirmos; acoustical
wall: The Finish Line; paint:
Peter Bricca; ceiling restoration: Wendy Mardigian;
paintings: Hollis Rhodes;
railings: Sirmos.









In the main dining room, polished white banquettes are set off by red velvet chairs.

Chairs: custom by International Upholstery; booths: Congress Seat Co.; carpet: Atlas Carpet Mills; lighting: Sirmos; acoustical wall: The Finish Line; paint: Peter Bricca; ceiling restoration: Wendy Mardigian; paintings: Hollis Rhodes; railings: Sirmos.

the claustrophobic interior. The concept came quickly, but he spent many weeks sketching the details. "This was my comeback after a two-year sabbatical working on my house, and I had to be sure it wouldn't turn into a Disneyesque theme park," he says. "I wanted it to be artistic and fun, and to appeal to that part of us that was once a fish." One cue was provided by the arching vaults over the pool, painted in the 1920s with mermaids and tritons in faux mosaic, but the designer found these too stodgy to serve as a visual theme. In search of inspiration he revisited the Monterey Aquarium, and reread Jules Verne's 20,000 Leagues Beneath the Sea, imagining he was aboard a submarine peering out at marine life. He sketched fantastic cast-glass chandeliers, nacreous shells, backlit kelp forests that would be wrapped around the concrete columns, and bronze railings that would evoke a tangle of seaweed.

As the design took shape, Kuleto located artists and artisans who would realize his ideas, working on a scale far beyond anything they had previously attempted. "How do you suspend a 350-pound glass jellyfish from a ceiling in an earthquake zone, or make a seven-foot-wide sea urchin?" he asks. "In all the years I've been working, I've never heard 'it can't be done' so often." But it was done, as wanted and at extraordinary speed, though a truck carrying the chandeliers and railings made in New York got lost in Nevada and barely arrived on time.

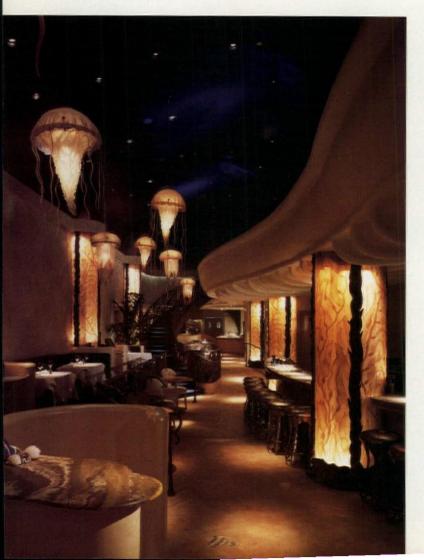
Meanwhile, Kuleto was restructuring the spaces. To animate the front room and achieve a sense of intimacy, he inserted a mezzanine dining

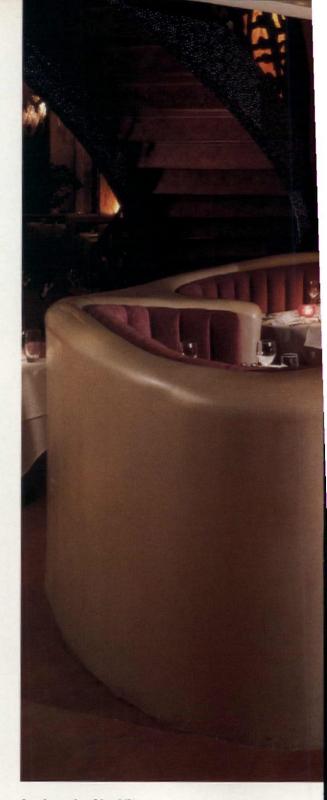


gallery with an undulating parapet that is reached by a sweeping staircase. Fifty thousand iridescent, indigoblue marbles were set into its balustrade. A coppertopped bar was tucked in beneath the gallery, looking across the room to two stepped-level lines of tables and booths, a linear plan that has become one of the designer's signatures. Mosaic fish swim across tiled concrete floors, and lights sparkle from the deep blue ceiling high above. Guests enjoy the sensation of floating through this softly illuminated room.

In contrast, the main dining room feels like a low-ceilinged grotto. The pool has been covered and the original vaults have been cleaned and complemented with new paintings on marine themes, and backlit patterned windows. "The room could have been horrendously noisy," says Kuleto. "To preserve the painted vault and achieve good acoustics, we dampened the sound with carpet and drapes on every other surface in the room." Tables and booths occupy a raised perimeter; in the well, coiled red velvet chairs draw the eye. Serving as a hinge between the two principal spaces is the Nautilus room. Polished white booths cluster around a segmented shell column, and spirals set into the floor strengthen the image of a marine organism.

Farallon seats 160, and cost about \$4 million. • Michael Webb





A colonnade of backlit kelp forests illuminates the raised dining area.

Chairs: custom by International Upholstery; booths: Congress Seat Co.; carpet: Atlas Carpet Mills; floorcovering: Ahrens Studio; ceiling: Peter Bricca; columns, railings: Sirmos.



The Nautilus Room, clustered around a shell column, is nestled between the two principal spaces.

Booths: custom by Congress Seat Co.; mosaic floor: Delos Mosaic; lighting: Ahnalisa Moore; linen walls, painted walls, sand texture ceiling: Peter Bricca; column: Sirmos.

Project credits

Client: Pat Kuleto and Mark Franz

Architecture: Architectural Design and Restoration Architecture team: Church Hildreth, Rick Brereton

Interior Design: Pat Kuleto Restaurants Design team: Pat Kuleto, Maria Tenaglia,

Alexandra Peoples

General contractor: Terra Nova Industries

Photography: Dennis E. Anderson

Anchorage, Alaska

Anchorage Primary Care Center

Koonce Pfeffer Inc.



"We were asked to drop an additional building in front of the Alaska Native Medical Center that would not be a copy of it, but part of the overall campus theme," recalls Mark Pfeffer,

> Spacious, calming, and created with the lifestyle of its native Alaskan patients in mind, the Anchorage Primary Care Center, built in the shadow of the dramatic Alaskan Native Medical Center (Interiors, September 1997), is an intriguing story of exceptional scheduling and design challenges. In December 1995, just 18 months before the new medical center complex was to be finished, administrators realized they'd need an additional outpatient center to be up and running by June 1997. To speed the process, they engaged the design firm Koonce Pfeffer Inc., which frequently partners with the construction company Alaska Facility Developers, to mastermind the entire outpatient center project, from land purchase and financing through design and construction.

> "We were asked to drop an additional building in front of the new hospital that would not be a copy of it, but part of the overall campus theme," recalls principal Mark Pfeffer. In just two weeks, after meetings with physicians and administrators, the firm estimated space needs and developed a basic design concept to accommodate a pharmacy, radiology, lab, clinics for women,

Tile and brick cladding patterns reference the gradual merging of earth and sky.

Brick: Summit Tile; tile: Buchtal Ceramics; doors, windows: U.S. Aluminum. A sculpture of sea, sky,

and spirit masks dances across the atrium.

Tile: Crossville; light fixtures: Litecontrol; plastic laminate: Formica; paint: Benjamin Moore; ceiling: Armstrong; tree grate: Neenah Foundry; artwork: Susie Bevins.



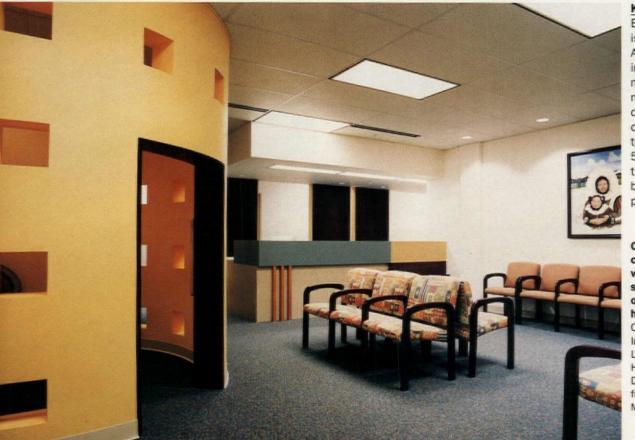
pediatrics, mental health and family medicine, and a wellness center, plus space for native healers to practice plant-based medicine. With the 39,000-square-foot, boxlike plan in hand, the client, Cook Inlet Region, Inc. and its nonprofit health subsidiary, sought federal funding, while Alaska Facility Developers purchased the land, calculated total development costs, and to save time, arranged development financing in its own name. The next task was to turn the concept into an appropriate environment for the five major native Alaskan peoples: the Eskimo, Yupik, Athabascan, Tlingit-Haida, and Aleut.

Lead designer Bruce Williams carved away two opposite corners of the footprint to create dynamic entrances and specified lighter brick towards the top of the exterior to reflect the cladding of the hospital. But his main interest was the interior. Believing that the architecture of many medical facilities does not promote healing, Williams conceived the circular two-story atrium as a "healing drum" in the shape of the community house found in native Alaskan villages (a form repeated in the bright yellow children's waiting room), incorporating references to the natural world so familiar to villagers. "Earth" is represent-

ed by the basketweave tiled floor pattern, water sounds emanate from a circular steel grate in the floor, and the sky is seen through a large skylight. The focal atrium sculpture, *Spring Song* by Alaskan Susie Bevins, is also inspired by the cycles of nature. The atrium functions both as a place for socializing and place for healing—and in the future, it may also be a venue for performances.

Elsewhere, the design team specified window glass etched with healing plants for the room used by native healers, and covered rooftop mechanical equipment with triangular sculptures that call to mind breaking ice. Elements of the building's construction inform visitors of how it was made. In the atrium, bands of carpet and floor tile lie parallel with ceiling beams, and maple, mahogany, and Douglas fir are left in their natural state. Light sconces and lighting alcoves enliven the long corridors, and many small apertures reduce the scale of the large curved walls.

Together with Cook Inlet Region, Inc., Koonce Pfeffer reached into its own pocket for a combined contribution of \$75,000 for artwork. Completed on schedule within its \$5.5 million budget, the heavily used center receives many compliments from both staff and patients. • Karin Tetlow



Koonce Pfeffer Inc.

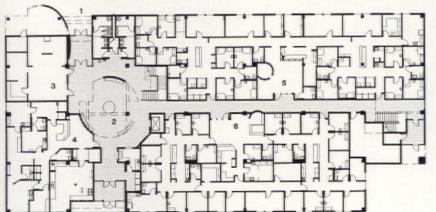
Established in 1981, KPI is one of the largest Alaskan firms specializing in architecture, masterplanning, programming, interior design, and design/build. With a staff of 24, KPI has completed the design of more than 500 projects throughout the state of Alaska, for both government and private-sector clients.

Children have their own circular playroom in the women's clinic on the second floor. A painting of an Inupiat woman hangs on the wall.

Chairs: Krueger International, with fabric by Liz Jordan-Hill; carpet: Harbinger; light fixtures: Daybrite; ceiling: Armstrong; front desk: Ritter Cabinet Mfg.; painting: John Oscar.

"The atrium has a very nice feeling; it's a comfortable place to pause and catch your breath," says facility manager and optometrist Dr. Don Bigelow.





Project credits

Client: Cook Inlet Region, Inc., Southcentral Foundation

Architecture/Interior Design: Koonce Pfeffer Design team: Mark Pfeffer, Bruce Williams, Ric Monsarrat, Clark Yerrington, Judie Bunkers General contractor: Neeser Construction

Equipment consultant: Pro-Med

Engineers: EDS, Inc., Bruce Mattson, P.E.,

DOWL Engineers

Photography: Ken Graham



San Francisco Sony West Coast Design Center

Interior Architects

For high-tech client Sony, San

Francisco-based Interior Architects was given a very modest budget to transform a 7,500-square-foot warehouse space into a team-oriented studio for Sony's West Coast Design Center. "We wanted it to look like—and be—a creative rather than an extravagant environment," says IA's design principal Anthony Garrett.

In keeping with the industrial aesthetic of the space and budget constraints, interior structural elements, such as concrete columns and an epoxy-coated concrete floor, were left exposed. To create a light-filled, loftlike quality, specially lamped H.I.D. exterior fixtures mounted upside-down reflect color-correct, shadow-free lighting off of the 16-foot-high exposed white ceiling. Inexpensive acidetched glass panels and doors of the main presentation/conference room provide privacy while allowing natural light from exterior windows to reach the reception area. A suspended ceiling canopy over the two reception desks flanking the entry to the design studio adds another spatial dimension.

observes, "IA has created a space that effectively communicates and accommodates the dichetomy of

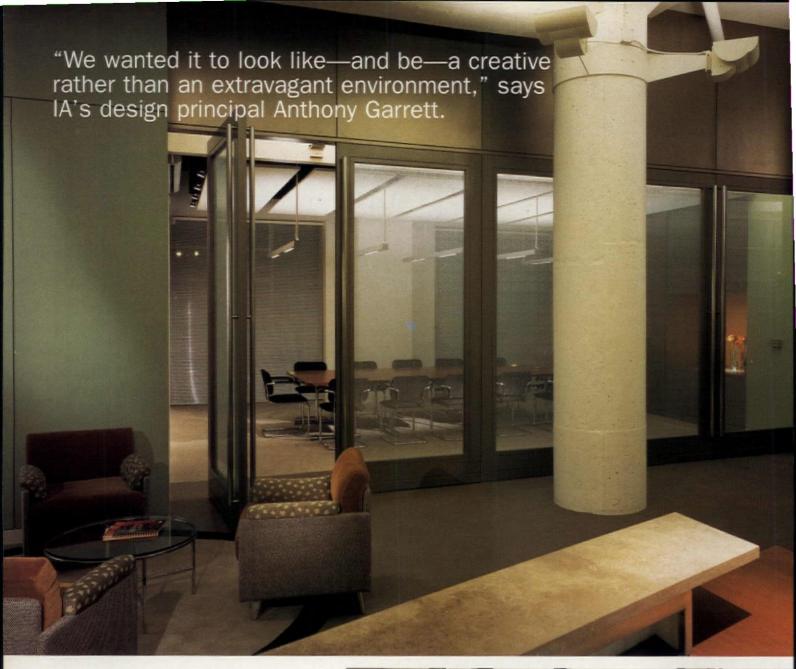
the dichotomy of our design

Sony's Jim Wicks

approach."

Two reception desks flank the entrance to the design studio.

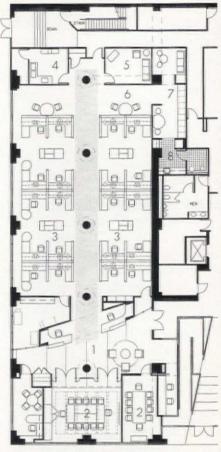
Seating: Herman Miller; carpet: Prince Street; lighting: Lightolier, Artemide; glass: Milgard; paint: Benjamin Moore; artwork: Jennifer Bain from Erickson & Elins Gallery.



The design studio has fixed workstations complemented by mobile tables and storage pedestals that allow easy customization of individual and team workspaces. There is also a model shop, and an A/V simulation room, which Garrett describes as a "funky, residential Everyman's living room" with a one-way mirror through which Sony staff can observe people using newly designed products. Design center director Jim Wicks observes, "IA has created a space that effectively communicates and accommodates the dichotomy of our design approach, with refinement and formality in the entry and conference areas, and open, flexible design areas that promote communication and personal creativity."

•Kristen Richards





Concrete structural columns are fitted with exterior lighting fixtures turned upside down to provide color-correct, shadow-free lighting.

Seating: Bernhardt, Knoll with Knoll and Carnegie fabric; carpet: Prince Street; tables: Geiger-Brickel; lighting: Peerless, Lightolier, Kim; glass: Milgard; conference room ceiling; Wall Technology; paint: Benjamin Moore.

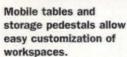
Acid-etched glass panels and doors in the main conference room ensure privacy while still admitting natural light.

Seating: Knoll; table: Howe; carpet: Prince Street; lighting: Peerless, Lightolier; wallcovering: Stratford Hall; glass: Milgard; ceiling: Wall Technology; paint: Benjamin Moore.

- 1 Reception area
- 2 Conference room
- 3 Design studio
- 4 Model shop
- 5 Video room
- 6 Team workspace
- 7 Employee lounge/lockers
- 8 Pantry

Interior Architects

Established in 1984, IA has grown to 11 offices with a staff of more than 250. The firm specializes in providing programming, facility management, and full design services. Ninety percent of IA's current delivery and implementation proiects are for national and international corporate clients with which the firm has longstanding on-call contract agreements.



Seating: Herman Miller; system furniture, tables: Haworth; storage/filing: Meridian, Haworth, Mayline; lighting: Nessen, Lightolier, Artemide, Kim; paint: Benjamin Moore.

Project credits

Client: Sony

Architect/Interior Design: Interior Architects
Design team: Anthony Garrett, Charles Uehrke,
Bill Cooper, Leticia Sanjuan, Ann Pradenas
General contractor: Dinwiddie Construction Co.

Lighting consultant: Lindsley McCoy

Photographer: Beatriz Coll

Seattle

KCPQ Broadcast Studio

Callison Architecture



"We wanted a Northwest flair, but we didn't want to neglect the dynamic influence of Fox," says Callison's Shannon Rankin.

The designers unified the two volumes with a central gallery that also brings in natural light. The large second-floor windows brighten the conference room.

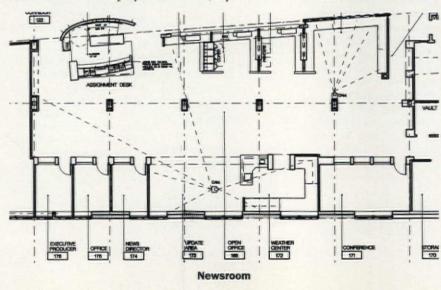
Exterior cladding: Rheinzink; glazing: Herzog Glass; canopy: Evergreen House; exterior finish: EIFS; exterior signage: Callison.

For independent television station KCPQ Channel 13, a self-titled "Northwest tradition" that recently became the Seattle market's FOX affiliate, it was time to redefine itself. The

FOX affiliate, it was time to redefine itself. The station needed a new headquarters to accommodate its new production and all-digital broadcast needs, and one worthy of its new status as one of Seattle's major stations.

KCPQ looked to Seattle-based Callison
Architecture for everything from site studies and
planning, to architecture, interior design, and
graphics. (Interestingly, the same Callison team
members moved through all phases of the design.)
Callison recommended the adaptive reuse of an
abandoned candy factory on Lake Union, in a light
industrial/residential neighborhood. The factory
consisted of two main volumes, one fronting the
street (to house the offices), and one set into a hill
on the lake side (removed from light and noise,
perfect for the studio).

The Callison team inserted a new entry and circulation "gallery" between the two buildings that both unifies the architecture and opens it up to natural light. To reflect both the building's history and the station's strong community ties, the designers constucted a palette that blends industrial and regional materials; for example, ingrained fir (both "industrial" and "local") is used as flooring in the lobby and gallery; other indigenous woods, steel, glass, rubber flooring, and nature-inspired colors were also employed. However, says team leader Shannon





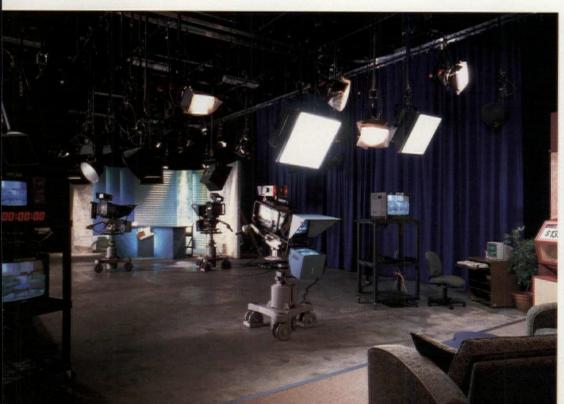
KCPQ's news director instructed Callison, "If you've seen this before in any newsroom, I don't want it," and the designers took heed.

Rankin, "We wanted a Northwest flair, but we didn't want to neglect the dynamic influence of Fox"; edgy spatial relations and forms enliven the interiors.

The lobby has a residential feel that belies its security function; Kevlar and bulletproof glass are concealed in the architecture. The gallery, animated by light and shadowplay from a skylit trellis, leads to a staircase up to a large second-floor conference room, signaled by a massive steel door salvaged from the candy factory. At the end of the gallery is the 30-person newsroom, from which general news updates and weather updates are broadcast. Callison designed a "visually active" room, anchored by the raised assignment desk, with several vantage points for on-air reports. All materials used in the newsroom were chosen for durability and for their attractiveness on-air. "The whole environment is a backdrop," says project director Kyle C. Gaffney. The weather center was atypically placed along a window wall adjacent to private offices; natural light is usually taboo in on-air situations. But KCPQ's new, energetic news director had instructed Callison, "If you've seen any of this before in any newsroom, I don't want it," and the designers took heed.

On the second floor is the 10,000-squarefoot studio, and studio support suites. The concrete-block studio, with 30-foot-high ceilings and 22-inch-thick walls, anchors the building.

Callison suggested to KCPQ that they add a third floor for additional workspace, and midway through construction, the clients agreed. The top floor is the most people-friendly space, offering lake views and light to 45 administrative, business, and advertising staff members. Since the floor is primarily open workspaces, private meetings or gatherings are held in the second-floor conference rooms, or in a series of small "telephone rooms" lit with gabled skylights. Most alluring is the new expansive glass-covered terrace, strategically angled for great views, which allows weathermen to do reports outdoors—and staffers a breath of fresh air. • Kate Hensler



Callison Architecture

Based in Seattle, with offices in Hong Kong and San Diego, Callison Architecture is one of the largest architectural design firms in the United States. With a diverse range of projects around the world, Callison's clients include Nordstrom, Microsoft, Nike, Samsung, and Hewlett-Packard.

The broadcast studio is constructed of concrete block, with soundproof 22-inch-thick walls.

Floor: Sellen Construction; studio, general lighting: Stagecraft; lighting grid: Unistrut; walls: Acoustical Wall Assembly; paint: Sherwin Williams.





KCPQ's residential-style reception area has a television for a "fireplace."

Seating: Design America, with fabric by Cortina Leather; table: Optimer International; area rug: Pande Cameron; floor: Oregon Lumber; downlights, wallwashers: Halo; paint: Sherwin Williams; windows: Herzog; custom casework: Custom Interiors.

The "telephone" rooms serve as meeting rooms for small groups. Gabled skylights make the rooms glow.

Carpet: Collins & Aikman; lighting: Poulsen; acidetched glass, doors frame: Herzog.

Project credits

Client: KCPQ/Kelly Broadcasting Company Architecture/Interior Design: Callison Architecture Design team: David Olsen, AIA, Chuck Pautz, AIA, Shannon Rankin, Don Hill, AIA, Kyle Gaffney, Kelly Griffin, Elik Grin, Teresa Weisinger General contractor: Sellen Construction Structural consultant: Coughlin Porter Lundeen Electrical engineer, a/v, cabling: Sparling Mechanical/plumbing: Holaday-Parks Acoustics: C.M. Salter Associates

Technology consulting, cable/data engineering:

Lighting consultant: Candela

Studio lighting: Stagecraft Photography: Patrick Barta

New York City **Taylor Apartment** Smith-Miller + Hawkinson

Frank Lloyd Wright professed to hate highrises, but defended his Price Tower in Bartlesville, Oklahoma, as "the tree that escaped from the forest." Even in Manhattan, there are still a few low-rise neighborhoods where a tower is an anomaly, and art dealer Fredericke Taylor moved to such a highrise, built in the 1960s on the edge of the West Village, for the sake of the abundant natural light and expansive, south-facing terrace. There were spectacular views up and downtown, and a guarantee that no more towers would be built in the vicinity. However, the apartments were miniscule, so she bought a row of four and commissioned Henry Smith-Miller and Laurie Hawkinson to convert them into one spacious living area with room to display art and entertain; plus an adjacent master suite and a guest bedroom. Smith-Miller Hawkinson was a natural choice: the firm had done four previous living and gallery spaces for Taylor.

"I worked closely with Henry and Laurie," says Taylor, who owns the TZ'Art & Co. Gallery in SoHo. "They weren't wild about the cramped spaces and low ceilings when they first saw them, but we tried to turn the limitations into assets." Out of their discussions, sketches, and models came "the big idea," as the client describes it: a stripping away of the room divisions and other nonstructural

> The interior is layered by a sliding partition that provides additional surface for art display. Carpet/sculpture: Mary Ellen Carroll (TZ'Art & Co.); door





elements to reveal pipes and concrete columns. "We chipped away until we realized we had to stop," says Taylor, "and the forest of columns makes the apartment."

After the archaeology came the architecture. Project architect John Conaty explains how they made the low ceiling appear higher by inserting an angled maple soffit that is supported by the columns and lit from behind, with a track from which to spotlight art on the walls. A new subfloor and maple strips were laid atop the existing floor, raising its level. This makes the pitted steel window sills appear to be lower and subtly changes the proportions of the room. Every exposed surface, except the raw concrete columns, was given a new treatment. For Taylor, the lacquered and waxed hotrolled steel, used in combination with maple, and the steel trowelled and waxed interior walls constituted a work of art-a celebration of the properties of the materials.

There is a free flow of space from one end of the new apartment to the other, but the interior is layered by a sliding partition that provides an additional display surface. The door to the bedroom is set flush as though it had been drawn onto the wall, and a swing door to the bar-pantry is fully mirrored on the reverse to create the illusion of

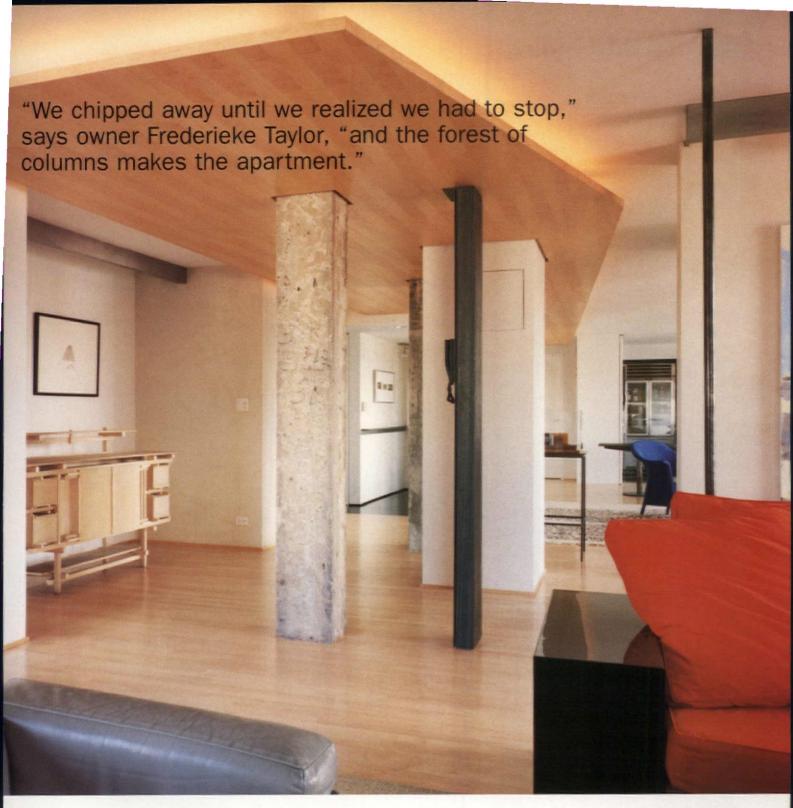
Smith-Miller + Hawkinson

is a 24-person architectural firm with offices in New York and Los Angeles, Founded in 1977 by principals Henry Smith-Miller and Laurie Hawkinson, the firm's projects range from small to large interiors, from additions to freestanding single or multiuse structures. Recent projects include a mixed-use building for Samsung in Seoul, Korea; the Wall Street Ferry Terminal for Pier 11 in lower Manhattan; and the Corning Glass Center Project, presently under construction.



columns are a structural vet aesthetic element. Dishwasher: Bosch; stove:





even more space. Steel is extensively used—as a one-sixteenth-inch veneer that steps down from the maple floor to define an entrance hall, for bookshelves that are cantilevered out from a concealed plywood backboard, and for sliding doors that economize on space in the bath and dressing rooms. The bedroom is carpeted in a neutral sisal, and area rugs of the same material float on the woodstrip floor. A limited-edition reproduction of Gerrit Rietveld's articulated sideboard is a standout among the restrained furnishings. • Michael Webb

Project credits

Client: Frederieke Taylor

Architecture/Interior Design: Smith-Miller +

Hawkinson Architects

Design team: Laurie Hawkinson, Henry Smith-Miller,

John Conaty, Sam Leung, Caryn Brause

General contractor: Noah and David Construction

Lighting consultant: Claude Engle Associates

Cabinetmaker: Philip Meskin Photography: Michael Moran A limited-edition Gerrit Reitveld sideboard reproduction is a standout among the furnishings.

Sofa: Eileen Gray; sideboard: Cassina; print over sideboard: Mary Ellen Carroll (TZ' Art & Co.).

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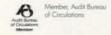
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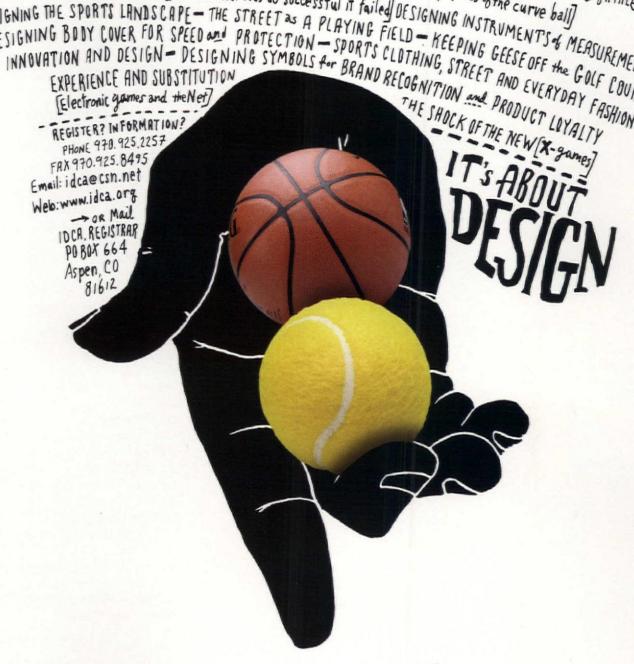
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FAILURE AND SUCCESS IN DESIGN [the bike that was so successful it failed] DESIGNING INSTRUMENTS of MEASUREMENT

OR OTHER TIGHT - SPORTS LANDS CAPE - THE STREET AS A PLAYING FIELD - KEEPING GEESE OFF the COURT FAILURE AND SUCCESS IN DESIGN [the bike that was so successful it failed by the instruments of measurement of the sports lands cape — The street as a playing field — Keeping Geese off the Golf Course and protection — Sports Clothing, street and every day four course ESIGNING THE SPORTS LANDSCAPE - THE STREET AS A PLATING FIELD - KEEPING GEESE OFF the COLFTON OF SPORTS CLOTHING, STREET AND EVERYDAY FASHION

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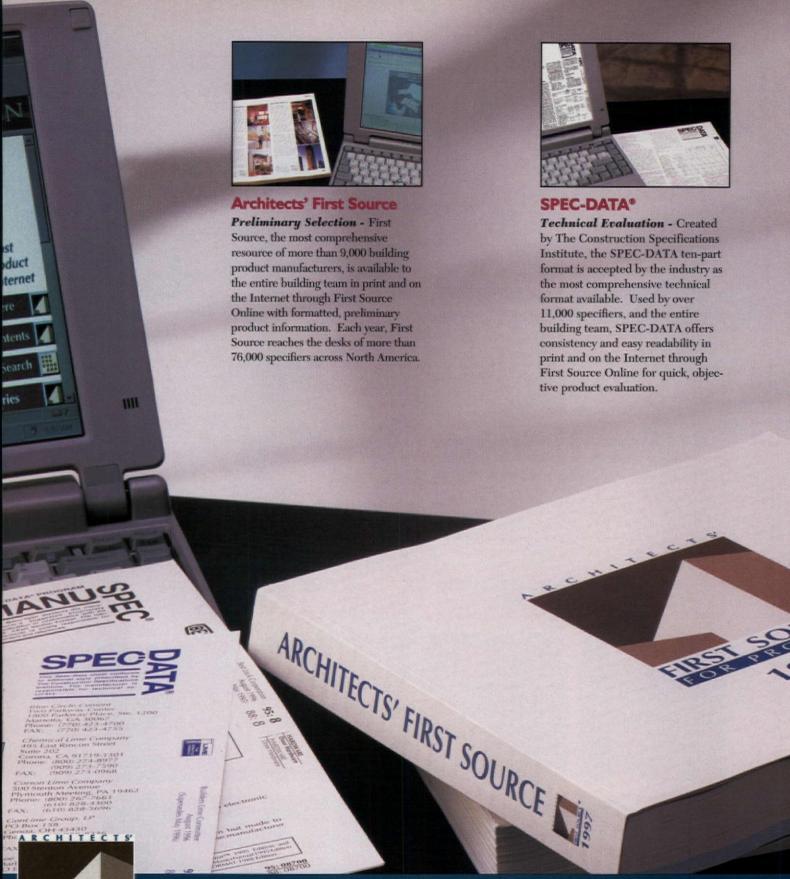
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Last word

Have you made plans for the millennium?

by Neil P. Frankel, AIA, FIIDA



It's almost time to celebrate the new millennium. What are your plans? The Concorde, the Rainbow Room, the light-and-sound show at the Pyramids are already booked. So how should we celebrate? Here's an idea: Why don't we all get together and do something about interior design? We'd better start now unless we want to forget about being at the party altogether.

That image so familiar to designers—four empty leather chairs around a gleaming glass table—has grown as old as the 20th century. It's time to invite others to join us at the table, time to fill those chairs with experts who know more than we do about the specialized issues that concern our clients, time to pull up extra chairs and learn the meaning of teamwork. While we're at it, let's make sure there's a clock on the wall, one that reads out the time in 24 zones.

Take a global view, you say? Expand the design team to

include experts in technology, real estate, economics, anthropology, human resources, corporate strategy, and change management? Is this what large firms do? Some large firms do, and now, as the century ends and the workplace changes at an accelerated pace, every large firm must. More importantly, small firms must, as well.

Small firms must expand the design team even if they're producing small projects for small clients. Being small is no excuse. Technology is a great leveler. Small firms can create a multidisciplinary design team through the Internet, Web sites, E-mail, the fax machine, and overnight courier. That's the way large firms do it. Whether we're allied with large firms or small, let one of our resolutions for the new millennium be to forget the idea that design is an independent act. Interior designers and architects need to include whatever experts and consultants are required, because if we don't bring them in on a project, the client will.

Clients well know that the days of client-centered design are here. The crucial question for interior designers is, Do we? Can we produce when the client wants information about the long-term economics of a project, not just a budget for walls, floors, outlets, and furniture? Can we accommodate the client who needs employees to be highly effective and flexible, not simply highly efficient and aesthetically pleasing, feet flat on the floor? Can we come through for the client who wants a workplace built to accommodate changes in technology, that can expand or contract with the economy and the size of the work-

force, that can turn on a dime?

Until now, designers have never needed to learn the meaning of diversified teamwork. Leonardo da Vinci put man at the center of the universe, and the design community has taken Leonardo's image as its personal logo. Unless we reframe our image of ourselves and change the way we produce interiors, we'll be able to look back at the turn of the millennium and say that Leonardo did us in.

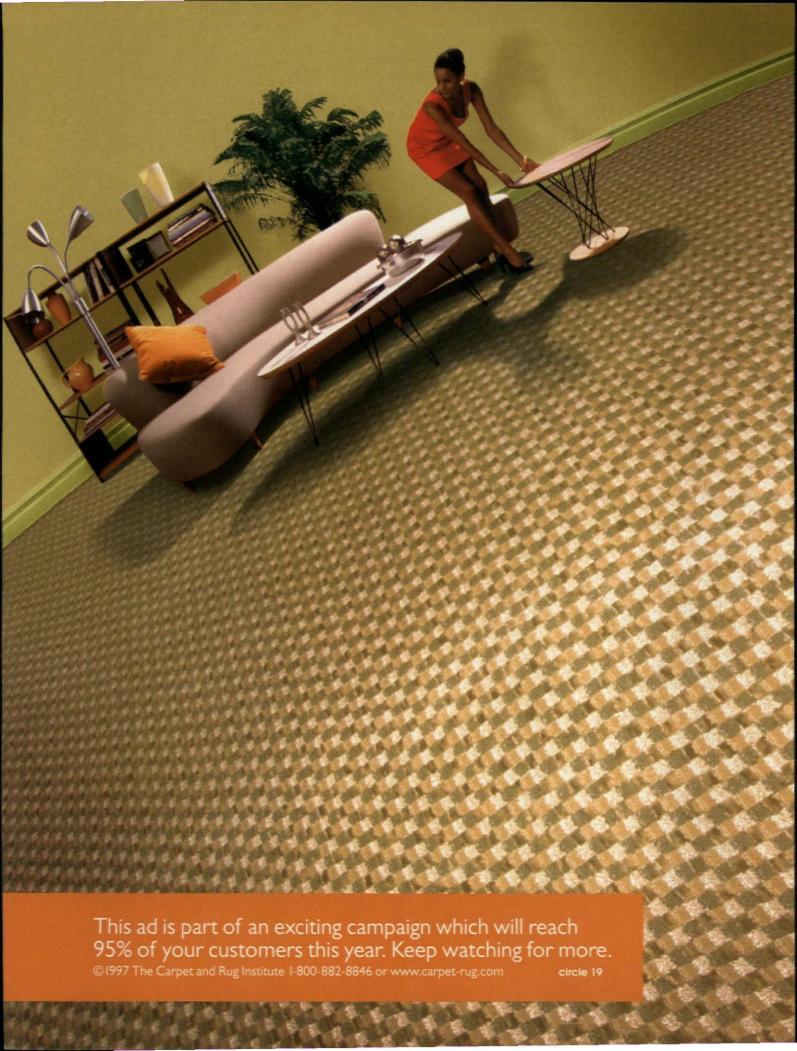
Its not entirely our fault, however. If we believe we're at the center of the universe, it's because our training put us there. In today's business climate, the hard truth is that our design education has left us ill-equipped for the new kinds of multifaceted assignments our clients need and the economy demands. Is a

Expand the design team to include experts in technology, real estate, economics, anthropology, human resources, corporate strategy, and change management? Some large firms do, and now, as the century ends and the workplace changes at an accelerated pace, every firm must.

designer with beaux-arts training the one to lead a team that might also include an MBA, a CPA, and a Ph.D.? Why not? Some days it's the interior designer's turn. Tomorrow or the next day, the interior designer can step aside and let the MBA or the Ph.D. take the lead. To borrow a phrase from *Virtual Teams*, by Jessica Lipnack and Jeffrey Stamps, let's expand our thinking and accept the idea that an effective team is leader-full, not leaderless.

Whether our firm is large or small, the millennium approaches and the 24-time-zone clock on the wall is ticking, reminding us that leadership means being inclusive. It's time to bring in others with expertise that complements our own, to take a holistic, global view of design—for our clients, for the ultimate quality and usefulness of our work, and for ourselves. It's a resolution we must be prepared to keep.

Neil P. Frankel, AIA, FIIDA, is president-elect of the International Interior Design Association and director of Skidmore, Owings, and Merrill's Chicago interior design practice.



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