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## 60th ANNIVERSARY ISSUE

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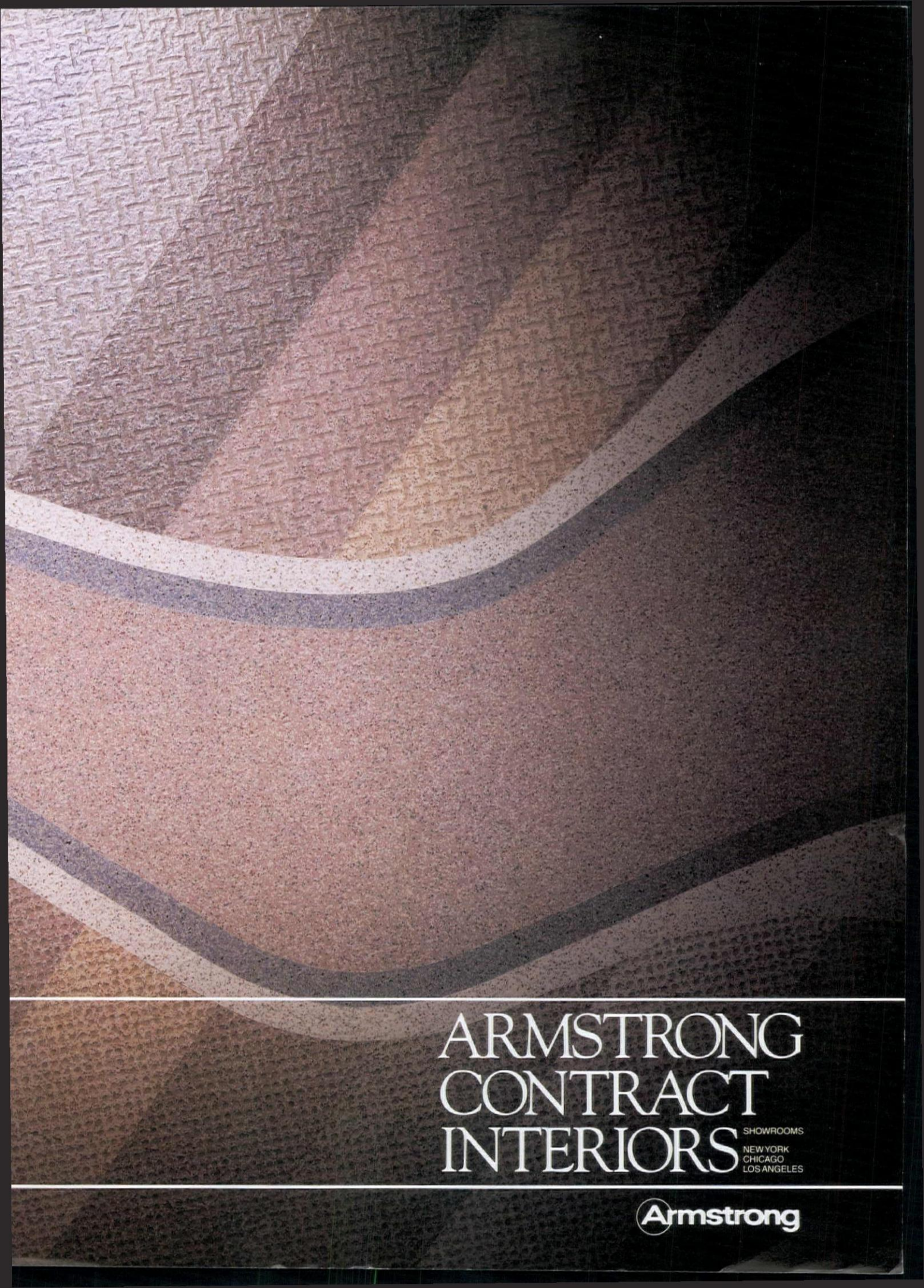
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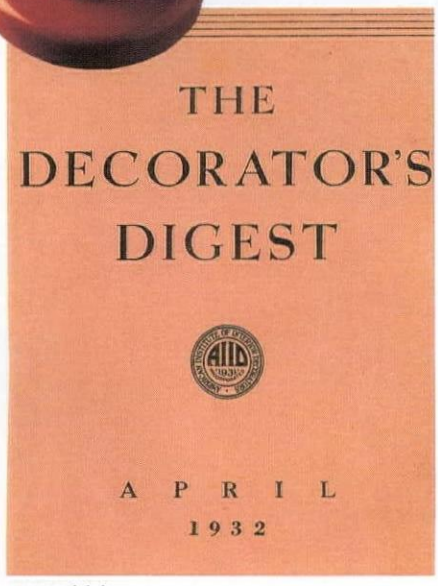


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VOLUME 63

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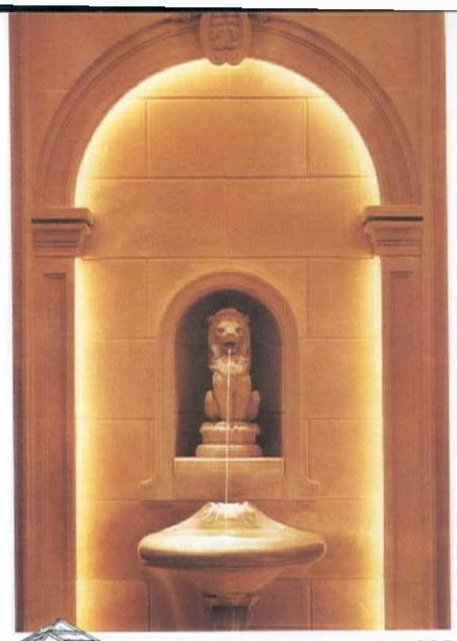
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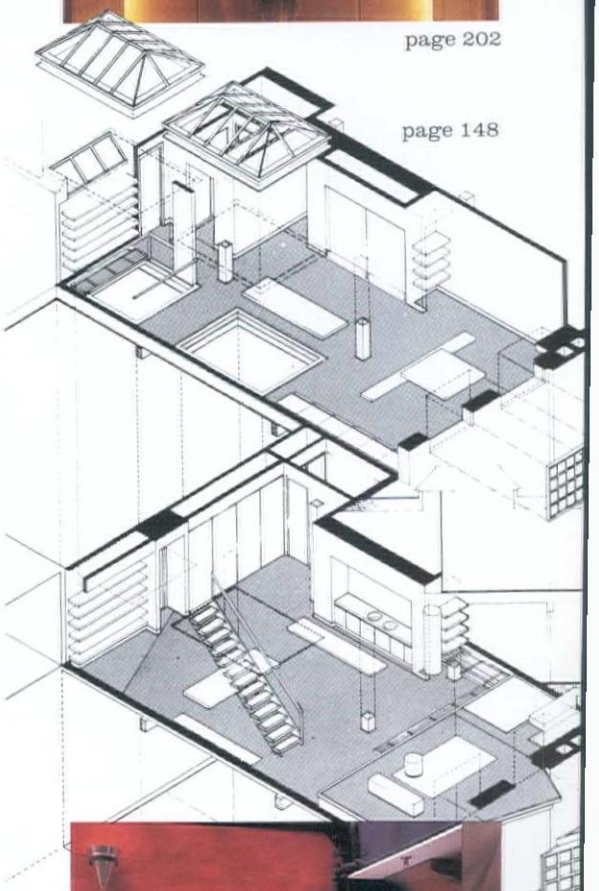
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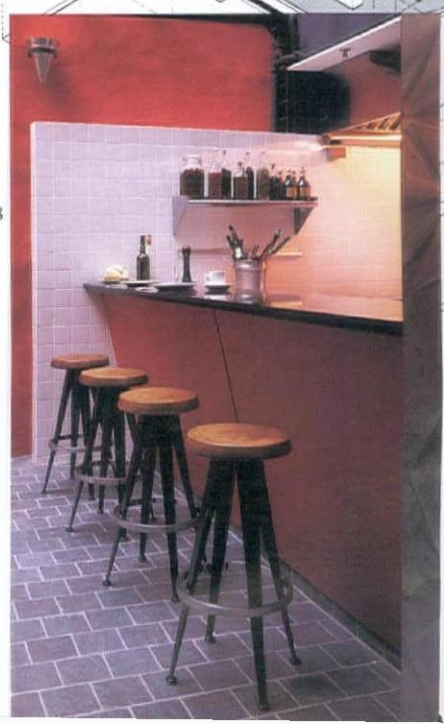
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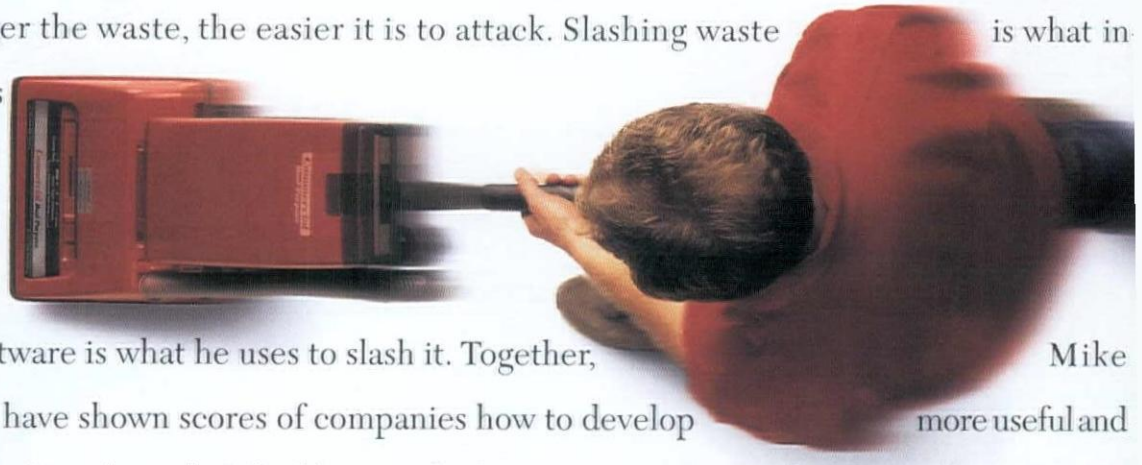

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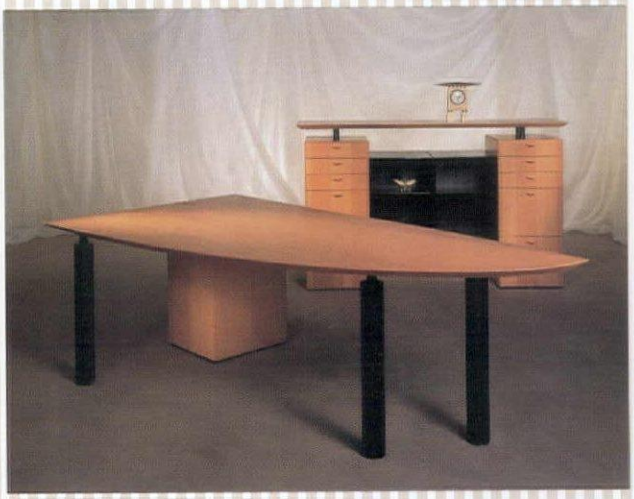
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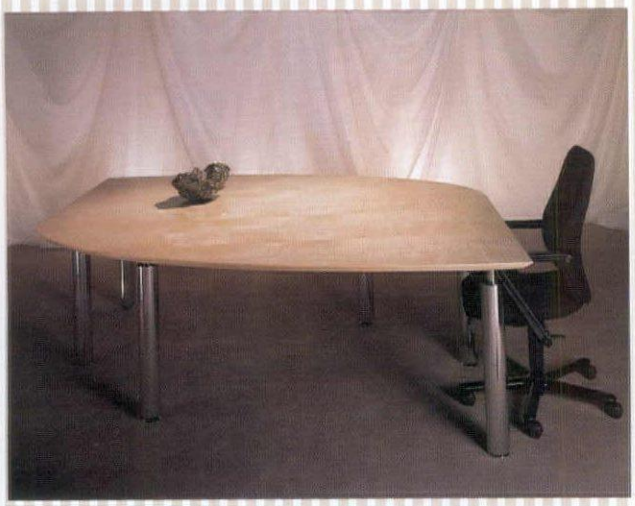
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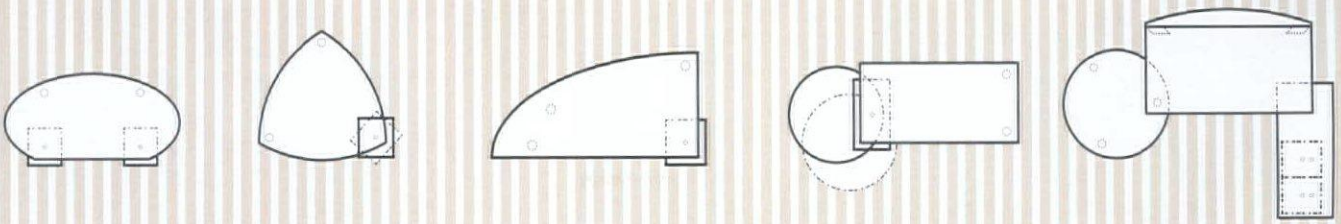
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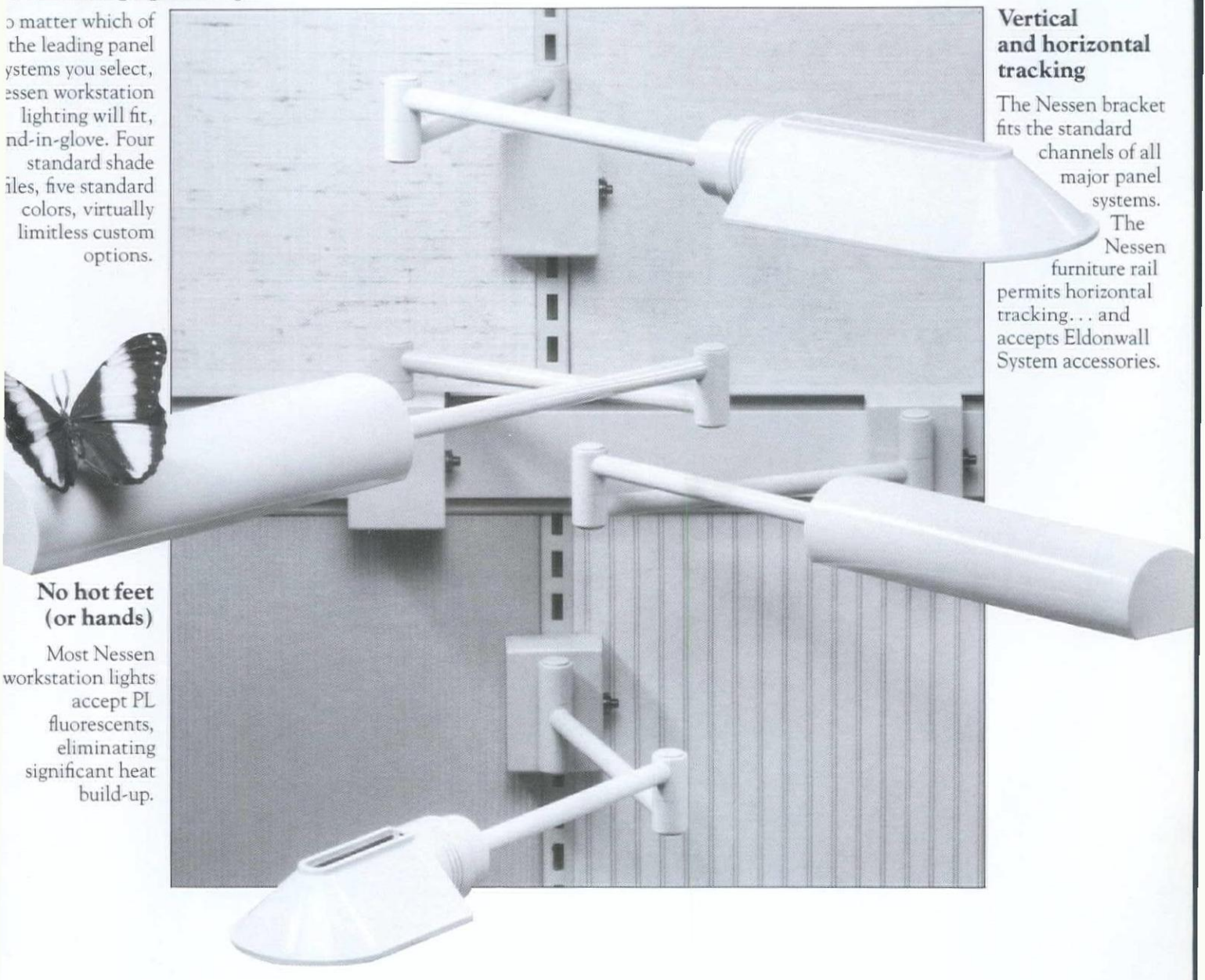
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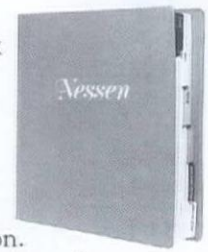
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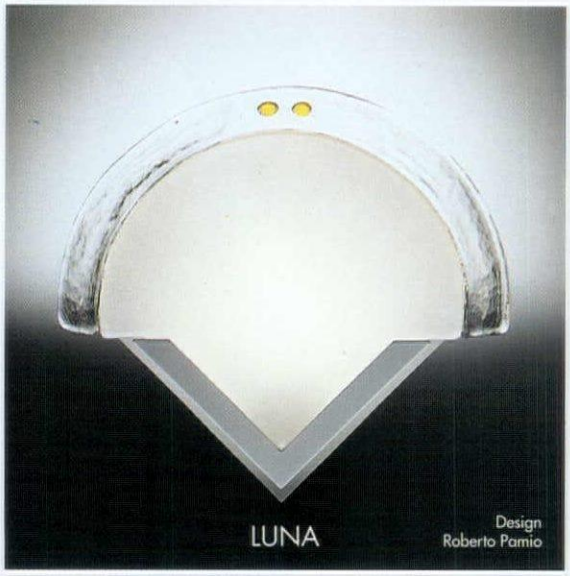
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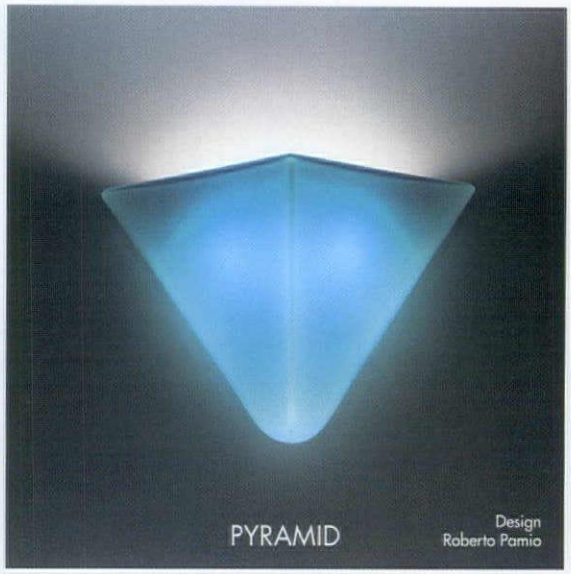
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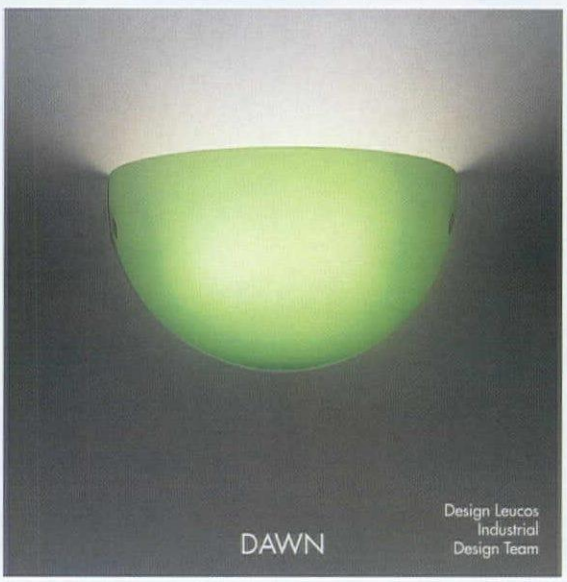
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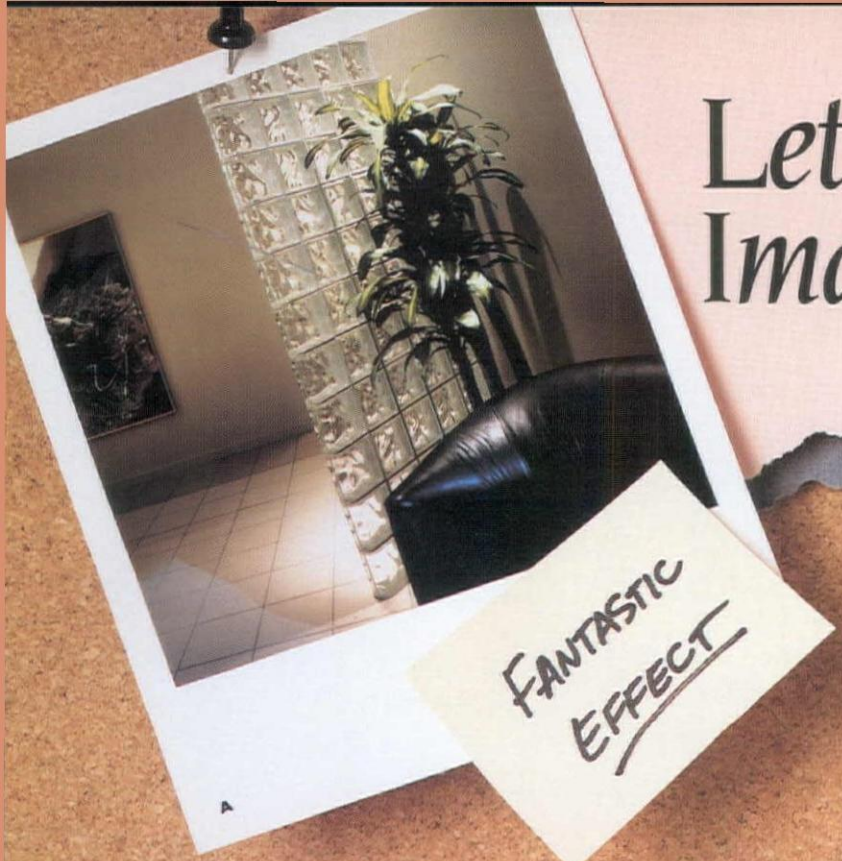
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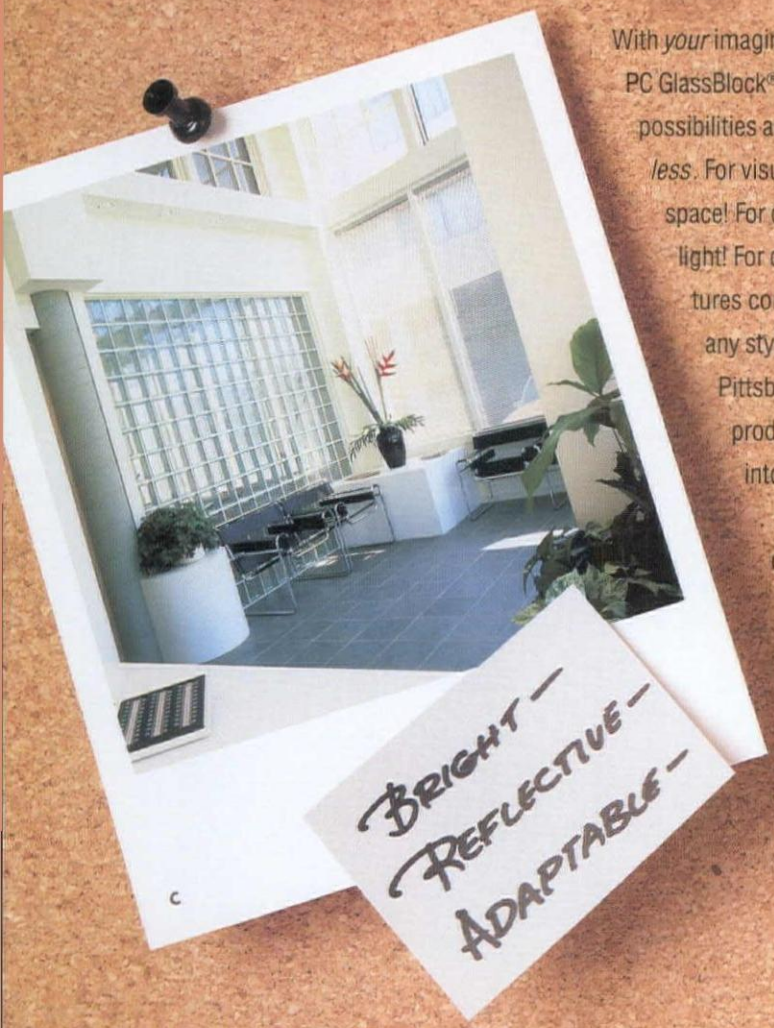
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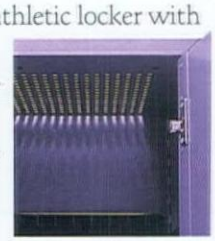
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Circle 17

# calendar

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**1-3** Furniture and Accessory Market, Pomona, CA. Contact KEM, (305) 534-7469

**2-5** Marble Institute of America Convention, Seattle. Contact MIA, (313) 476-5558

**3-5** Trimmings Expo, New York. Contact NKSA, (212) 683-7520

**4-5** Symposium on Tropical Hardwoods, Grand Rapids, MI, (616) 771-3935

**4-6** Fabric Show, Hong Kong. Contact German-American C. of C. (212) 974-8830

**4-6** Techtextil Asia, Osaka, Japan. Contact (212) 974-8856

**4-7** EQUIP' BAIE (windows, doors, shutters exhibition), Paris. Contact Trade Exhibitions in France, (703) 351-5670

**5-6** Casual Market and Sample Sale, San Francisco Mart, (415) 552-2311

**6-8** Modernism Show, Winnetka, IL, (708) 446-0537

**7-10** Hotel, Motel and Restaurant Show, New York. Contact G. Little Management, (212) 686-6070

**7-13** New York Tabletop and Accessories Show, 225 Fifth Avenue, (212) 684-3200, and 230 Fifth Avenue, (212) 512-9555.

**8-10** Furniture and Accessories Market, ExpoCenter, Chicago. Contact KEM. (305) 534-7469

**9-10** Home/Work 92, Chicago Merchandise Mart, (312) 527-4141 or (800) 677-6278

**10** AIA/San Francisco Interior Architecture Awards banquet, San Francisco, (415) 362-7397

**10** Interior Designers for Legislation in NY, benefit for Furnish a Future, (212) 496-1394

**11** *Interior Design* Marketing Seminar, Chicago Merchandise Mart. Contact Lisa Miske, *Interior Design*, (800) 952-7808

**12-13** Designer Client Sample Sale, L.A. Mart, Los Angeles, (213) 749-7911

**12-14** BIFMA Management Conference, Newport Beach, CA. Contact BIFMA, (616) 243-1681

**13-15** Remodelers' Show, Pittsburgh. Contact NAHB, (202) 822-0211

**13-15** Antiques Show, Three Arts Club, Chicago, (312) 944-6250

**14-18** Hospitality Fair, Genova, Italy. Contact Italian Trade Commission, (404) 525-0660

**17** *Interior Design* Marketing Seminar, Boston Design Center. Contact Lisa Miske, *Interior Design*, (800) 952-7808

**17-23** EQUIP' HOTEL. Paris. Contact Trade Exhibitions in France, (703) 351-5670

**18-21** Boston Builds, Boston, MA. Contact BSA, (617) 951-1433 Ext. 221

**19-21** IIDEX, Toronto. Contact Association of Registered Interior Designers, (416) 921-2127

**19-22** National Symposium on Healthcare Design, San Diego. Contact (510) 370-0345

**20-22** Washington Crafts Expo, Washington DC. Contact Crafts America. (203) 254-0486

**20-22** High Museum Antiques Show and Sale, Atlanta, (404) 898-1152.

**DECEMBER**

**2-4** A/E/C Systems, Canada, Computer Show, Toronto. Contact A/E/C, (800) 451-1196

**2-4** Antiques Show, Greenwich, CT, (203) 869-6899

**3** Interior Design Magazine Hall of Fame dinner-dance, Waldorf-Astoria Hotel, New York.Contact Jennifer Davidson, *Interior Design*, 249 West 17th Street, New York 10011, (212) 463-6693

**4-7** Furniture Fair, Tokyo. Contact International Information Centre, IDAFIJ/22, 1 Appleton Street, Boston, MA 02116, fax (617) 451-1193

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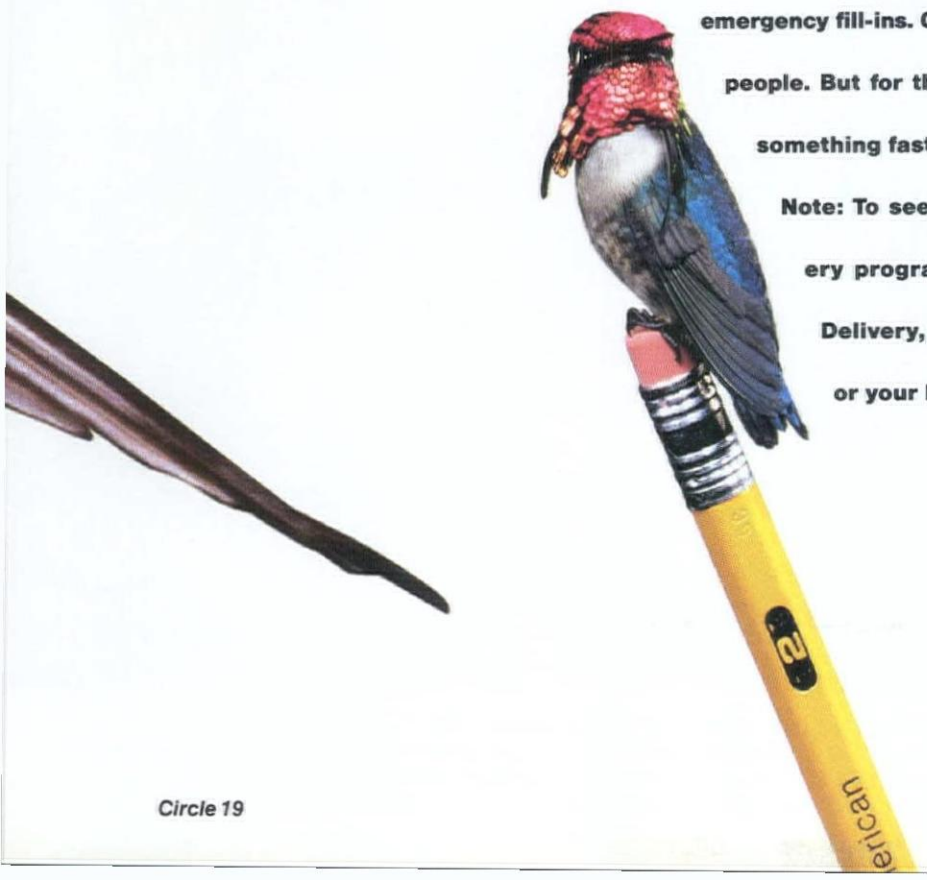


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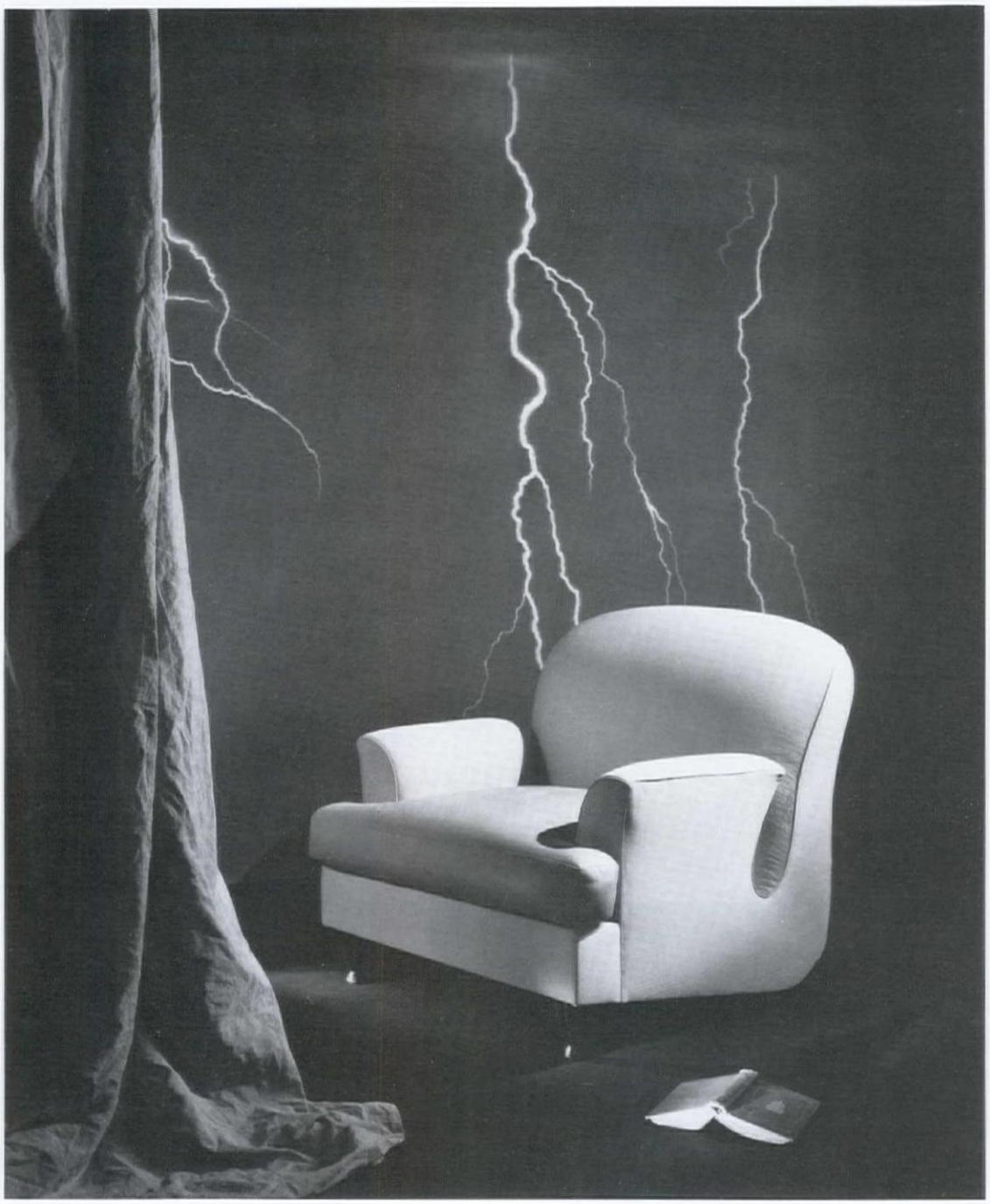



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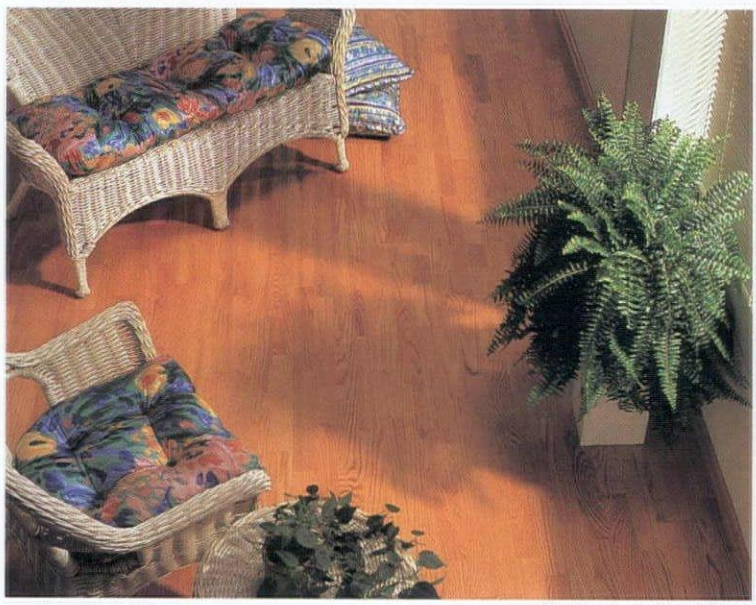
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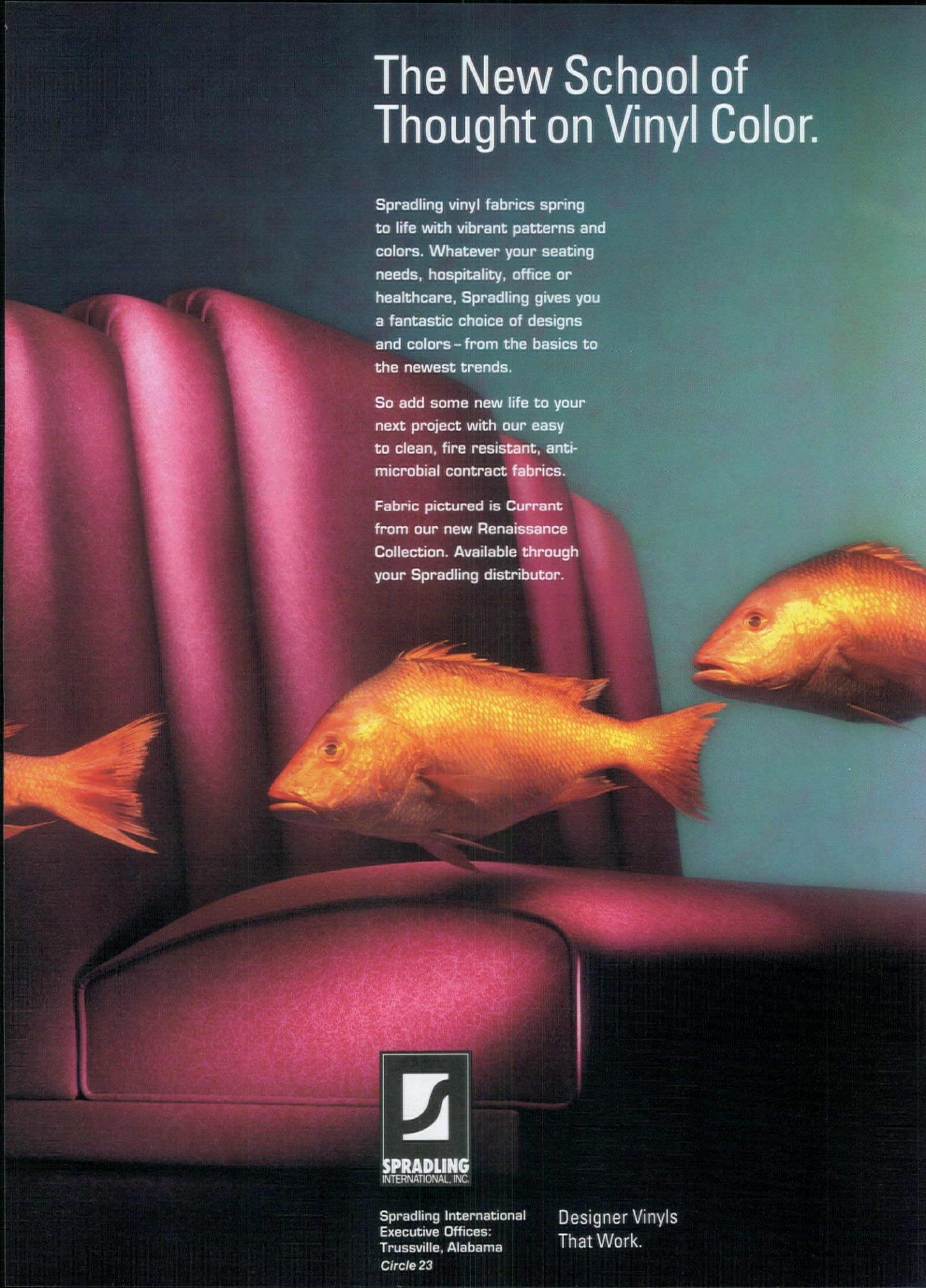
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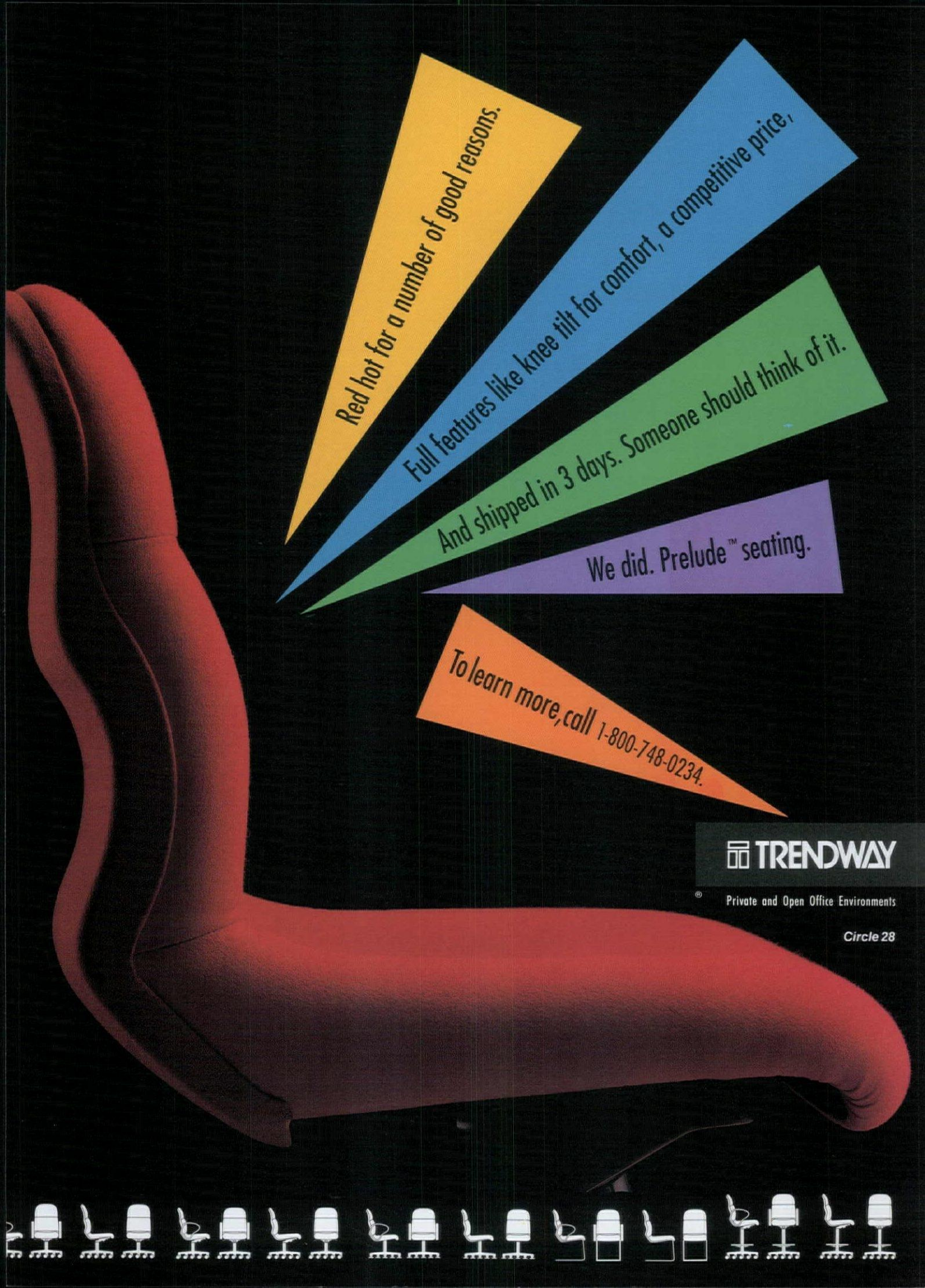


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# INTERIOR DESIGN forum

UNIFIED VOICE

## UNITED WE STAND: AN UPDATE ON THE UNIFICATION PROCESS

Late last August, members of the Unified Voice Task Force (UVTF) met once again at the Milliken and Company guest facilities in LaGrange, Georgia, to discuss progress on the process of unifying the various interior design professional organizations. Although long-range timetables for the monumental merger are still difficult to pin down, several significant moves were made at the meeting.

Perhaps the most tangible development was the creation of five subsidiary task forces within the UVTF organization to focus on five different aspects of the unification process. Each of these groups will consist of members drawn from the seven parent organizations: American Society of Interior Designers, Institute of Business Designers, International Society of Interior Designers, Council of Federal Interior Designers, Interior Designers of Canada, Interior Design Educators Council and Institute of Store Planners.

Three of these task forces—Structure, Membership and Chapters—are expected to begin work in October in anticipation of individual task force meetings in November. The results of these meetings will subsequently be reported at the next UVTF summit in January of 1993. The remaining two subsidiary task forces—Program and Finance—will most likely be mobilized after the start of the New Year.

Another development at the August summit was the decision to include representatives from industry as part of the newly created task forces. Manufacturers have long been involved in the work of the myriad design organizations through financial support of programs and awards; they consequently have shown a keen interest in supporting the cause of unification (see letter on next page).

Michael Kroelinger, IBD's past president and current representative to the UVTF, expressed optimism about the progress of the talks generally and the results of the August meeting specifically. In particular, he cited the creation of the new task forces as a way to bolster immediate chapter involvement in the proceedings—a subject much discussed by the individual UVTF members. Kroelinger also cited as positive the fact that the UVTF has decided to meet via conference call at least once a month both to keep abreast of current developments and move the process along between actual meetings. "We still have some mountains to climb," he said, "but I think we've finally put a process in place to do just that."

***Subsidiary task forces will address specific issues.***

ASID president Martha Rayle concurred with Kroelinger in expressing optimism about the prospects for unification and the current movement towards that goal. "Developing consensus within our own constituencies will take some time," she said, "but the new task forces will go a long way in addressing the important concerns of our members."

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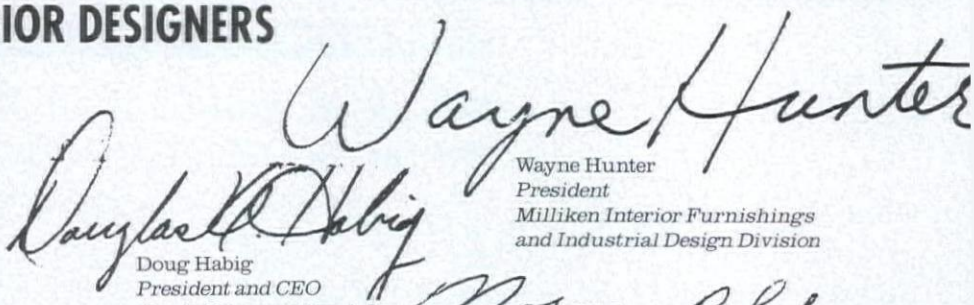

Edited by Mayer Rus

# forum

UNIFIED VOICE

## AN OPEN LETTER TO INTERIOR DESIGNERS

*The following statement was circulated among many of the industry's leading manufacturers—companies that have long provided crucial support for the various design organizations and their myriad programs.*



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*Steelcase Inc.*

The 90's will be remembered as the decade of walls coming down. Walls coming down between ideologies, between governments, between manufacturers and designers, and hopefully between interior design organizations.

Today's market challenges designers and manufacturers to work more closely together. This is the decade of partnerships—alliances that combine unique strengths and economize on resources. Precious resources are too limited to meet the requirements of seven separate interior design organizations.

For the past two years, leaders of these seven organizations have been working towards a unified organization. That effort is now at a critical crossroads. Members of each organization have the opportunity to cast deciding votes. Your approval of this initiative is important for our industry.

We manufacturers strongly urge you to support a unified design voice for North America.

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*President*
*Scalamandré*

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*Interface Flooring Systems, Inc.*

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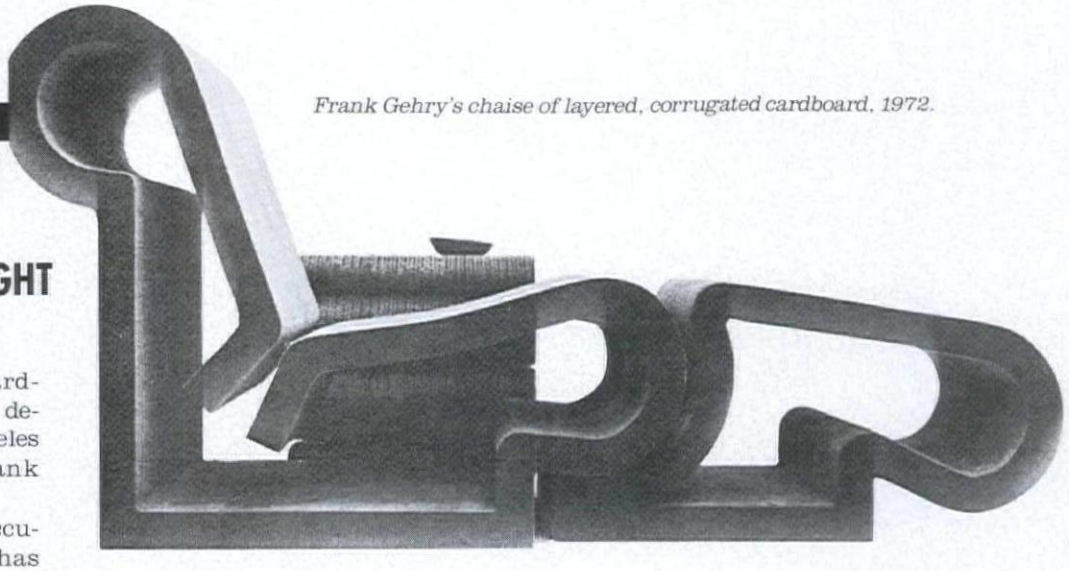
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CRITICAL VIEWS

# NEO-MATERIALISM AND THE UNTOLD STORY OF SIGNATURE AND COPYRIGHT

*TEXT BY JOSEPH GIOVANNINI*



*Frank Gehry's chaise of layered, corrugated cardboard, 1972.*

"No, we would never use cardboard," says Fro Zakili, a designer in the office of Los Angeles architect Brian Murphy. "Frank Gehry owns it."

For philosophers, a word is "occupied"—and unusable—when it has become over-identified with a particular thinker. In art, something similar happens when an artist lays claim to a material: Dan Flavin "occupies" the fluorescent tube, and Tony Berlant, tin, and other artists cannot use those materials without seeming derivative or imitative.

Since the time Frank Gehry fixed his gaze on a contoured site model made out of cardboard in the early 1970s and developed layered cardboard into a line of chairs, designers have conspicuously "occupied" certain materials. Gehry's perception about a material seemingly as common as oxygen somehow made him its author, and cardboard became an artistic property. But if Gehry—inspired by the materialism of artworks by Robert Rauschenberg, Jasper Johns, Robert Irwin and Carl André—made cardboard untouchable by others, he and other designers working in a climate heavily influenced by art culture brought the possibility of signing materials from art into architecture and design, greatly expanding their expressive range. The potential of what has been called Neo-Materialism was that the most commonplace materials and the objects they constituted could be charged with an artistic identity. Signing "found" materials adds an identity to design beyond signature forms.

Cardboard with a signature differs from the way Modernists used materials. When Charles Eames and Eero Saarinen submitted their winning design for a molded plywood chair in 1940 to the Museum of Modern Art, plywood was simply a silver design bullet—sturdy, cheap and sculpturally plastic, a generic wonder material that could be affordably mass produced. Plywood was to furniture what nylon was to clothes, fiberglass to boats, and aluminum to buildings; the materials themselves represented progress and the promise of technology. Revealing the inherent nature of the material was the subject, not any perception of originality and signature. Patents were the issue, not artistic copyright.

***Signing "found" materials adds an identity to design beyond signature forms.***

Brian Murphy has pushed the changed attitude about materials perhaps more than any other American designer, verging on a wildness that seems indigenous to the Southern California locale where he practices (and where materiality has emerged as a primary subject of design investigation). Murphy began his career working more like a hands-on sculptor than a designer drawing something to be built by someone else. In 1982, he clad a low-budget house in tar products, such as asphalt shingles, used in a harlequin pattern. He has since gone on to weave palm fronds into a garage door, use grass skirting for light fixtures, and convert eucalyptus tree trimmings into awnings. Art culture rather than design culture deeply influenced Murphy, who was an art student before going, briefly, to architecture school where the premises of industrial production—standardized products and the economies of repetition—have long been an assumption and cornerstone.

Murphy, an action designer for whom designing is spontaneous and gestural, is not sure the attitude transfers into rationalizing processes of industrial design: he is doubtful there is a market for his wood two-by-four, earthquake strapped tables with yellow rubber-dipped ends, and if there is, he is not sure he has interest in designing for the market. "We'd probably have to move onto something else," he says.

*Continued*

# forum

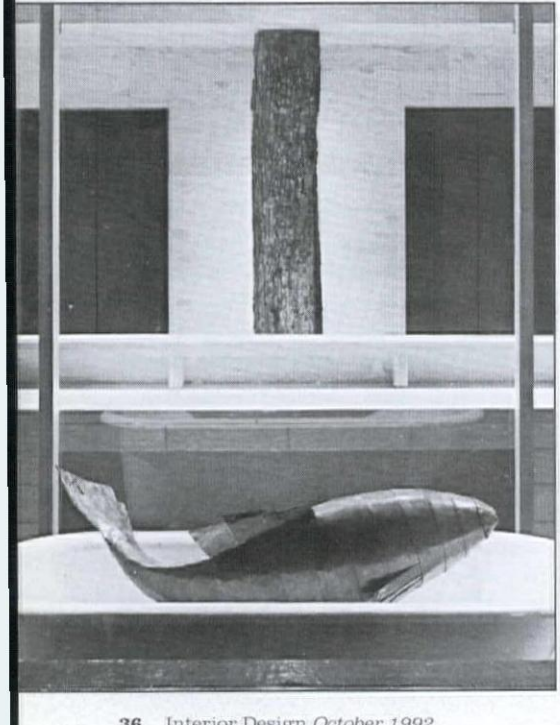
## The test of signed materiality as an aesthet

First and most conspicuously used in architecture, the artistic ownership of a material through unique interpretation has seeped into industrial design, often through architects and interior designers creating products. The attitude leads to an alternative to conceiving seamless objects as prototypes for industrial production, with material subordinate to form and idea.

Los Angeles lighting designer Ron Rezek has tried to bridge the gap between one-of-a-kind, site-specific pieces emphasizing signature materials and industrially manufactured products that emphasize signature materials. As though he just visited a hardware store and discovered garden-variety water buckets, Rezek produced in the late 1980s his Zink lamp. He took non-galvanized steel and dipped it into a tank of zinc to achieve a uniquely variegated and "ugly" surface of drips and sags. Even though designers have historically pursued refinement and consistency of materials, Rezek was increasingly frustrated in the search for perfection and decided to cultivate imperfection. Rather than aspiring, for example, to the glasswork coming out of Italy—the achingly beautiful Venetian glass with suspended bubbles, languorous ribbons and consistently pure colors—he cultivated an aesthetic of roughness. In his Scroll sconce, he took a common 12-in. spiral culvert pipe found in storm drains, and made a female mold from one-half its section to cast glass for use as sconce shades. The look fit neatly in upscale interiors—a response to informal turns in contemporary taste and a desire for furniture with a buzz.

Rezek says it's a balancing act to design a product with a strong sales potential and a "heated" artistic expression based in an unusual material. "It's a line I have to walk and keep in mind. I'm in an interesting but difficult position as both a designer and entrepreneur, trying to be innovative and perhaps influential, and still sell. The greater the need for a return, the calmer your design becomes."

The test of signed materiality as an aesthetic seems to be its applicability to product design. On the one hand, the heat of a hands-on approach does not translate easily through the cooling processes of the assembly line. And, on the other hand, industrially produced uniqueness often seems phony. The galvanized metal vases carried by Pottery Barn—made of the same material as Rezek's Zink lamp—are merely a conspicuous attempt at originality: gimmicky efforts at packaging a product that makes a display of "discovering" a cheap and ordinary material. The idea is a difficult one to translate into mass consumption, and it is easily corrupted.



*Left: Bark-sheathed maple trunk columns and a lead carp sculpture highlight Frank Gehry's design for the Toronto offices of Chiat/Day, 1989.*

Southern California never underwent the strong postmodernist influence that subordinated materials to images, and it is in that region that many American designers have cultivated materiality. Gehry, who initiated the approach there among designers, has reinforced it, making a strong statement for its potential in industrial design when he took the wood strap that bands fruit bushels and developed it into the furniture collection recently introduced by Knoll. This, again, was one of his Cinderella transformations of a trash-can material, and the orginality of the insight survives the fabrication process. The material and the brightness of the idea still read through the form, and the straps avoid being cloyingly cute and self-conscious. While the material has affinities to molded plywood and bentwood furniture, no one else can touch the straps because Gehry has indelibly signed them. That the chairs were produced in a factory context disproves the notion that the artistic signature on the material prevents serial production. This is an art-design crossover, and the tension of the various pieces resides in the blurred distinction.

As with the discovery of any other good idea in the marketplace, the designer-discoverer risks aesthetic poaching, and the result can be that the material gets used up by others. For a short while, Michael Graves "owned" glass block until so many others used it that he had to disown it. When Murphy used cracked plate glass for a one-off chandelier in an installation in Santa Monica, it was an original use of a material, but when Philip Johnson cracked the plate glass walls lining his executive offices in New York, it was an elegant yawn. When California designer Robert Mangurian saw a spiraling concrete column that had been formed with a galvanized spiral culvert in a house in the Hollywood Hills

**:ems to be its applicability to product design.**

by Fred Fisher, he stalked out: Mangurian had used the culvert before, and he suspected aesthetic infringement (this was the same culvert that Rezek later used to cast glass for his sconce).

The proprietorship is not only aesthetic, however: it often represents an investment in research, time, money and risk. Using a known material successfully in an unexpected application involves a complex professional commitment as well as insight. Materials materially used, then, have become a minefield of territorial claims, a cycle of discovery, infringement, saturation, abandonment and rediscovery.

"I avoid plywood, though I love it," says Craig Hodgetts, the Los Angeles architect, "and I avoid corrugated metal."

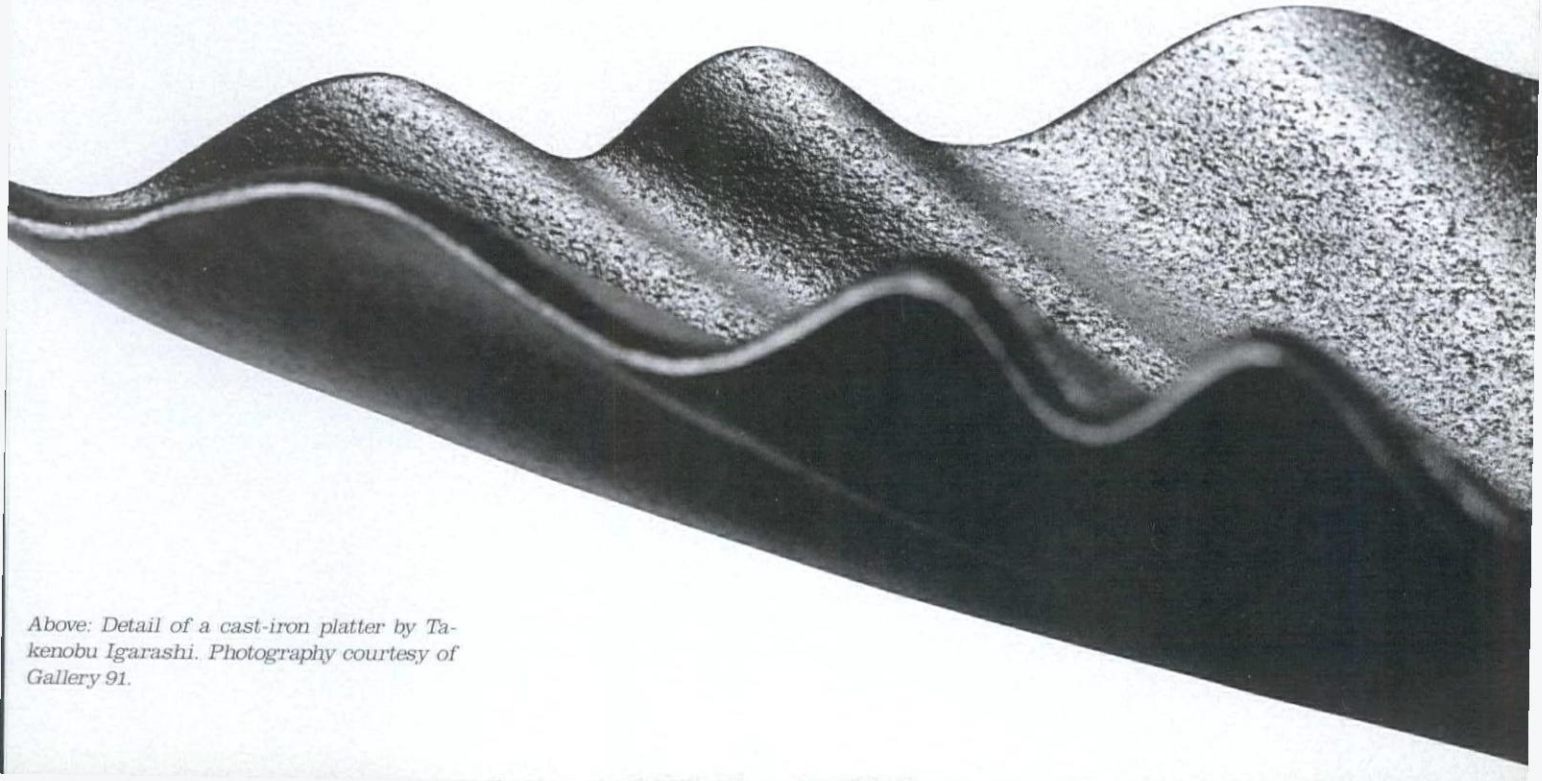
"I won't touch Zolotone paint anymore, even though I used it ten years ago," says Fred Fisher. "I won't touch glass block—it's too loaded. But I'm still willing to use concrete block in my own signature way."

"The one material I avoid now is Finn Ply," notes Gehry, who pioneered its use in America. "It went wild. Every time I go to use it, I see stuff by other people and I realize it's been denigrated. But I still use a lot of raw plywood, though some people are using it the way I do. When I see it in some publication, I sometimes stop and think I did that building. You get used to it. But that keeps us all moving, on our toes."

Ironically, the aesthetic of materiality, which was partially an escape from self-conscious design preoccupied with style, risks becoming a style, as designers appropriate attitude without the spirit. There is, it seems, an attempt at authenticity in taking a material and using it frankly in an unexpected context. But just as Pottery Barn's galvanized metal vases are forced, there has been a generation of design that makes a conspicuous display of bolts, sheets of corrugated metal, and fiberglass, as though materials themselves were a substitute for content, a guarantee of authenticity and a passport to meaning. For the renovation of a luxury plumbing supply company in Manhattan, designer Kevin Walz collaged metal grilles, exposed electrical conduit and Masonite paneling in a design that wears materials on its sleeve: they are displayed for the sake of materiality in an otherwise conventional design.

The emphasis on using materials originally, to the point of signature, can simply fall into another form of superficial image-making. The materials themselves may not exactly be copied, but the strategy is. Such efforts have little power because they represent a style rather than an insight. The cross-fertilizing cross-over from art to design has great potential, but it is tricky, success depending on two exacting standards: the quality of the work as art and the quality of the work as design.

*Joseph Giovannini is a New York-based author and practicing architect.*



*Above: Detail of a cast-iron platter by Takenobu Igarashi. Photography courtesy of Gallery 91.*

# forum

HEALTHCARE DESIGN

## HOME IS WHERE THE HEALTHCARE IS

*TEXT BY WAYNE RUGA*

In 1990, during a program at the Third Symposium on Healthcare Design, Robin Orr, director of national hospital projects for Planetree of San Francisco, made a shocking prediction. She told 300 designers that "the future of healthcare is in your living room." This prediction, if true, will have a major impact on the design and construction of healthcare facilities, the provision of design services, and the development and specification of products.

In 1991, Cynthia Leibrock, principal of Easy Access in Aurora, Colorado, presented a six-hour program at the Fourth Symposium on the subject of "Residential Design: The New Frontier in Healthcare." As our nation becomes increasingly concerned about the escalating cost of healthcare, it has become clear that all services that can be delivered in the home are far more economical than the same services provided in an institutional setting. Furthermore, according to a recent study by the American Association of Retired Persons, 85 percent of senior citizens would prefer to remain in their homes until they die rather than become "institutionalized."

In the U.S., babies have traditionally been born in the hospital, at least in metropolitan areas, during this century. Yet, in the United Kingdom, for example, it is unusual for a child to be born in a hospital. Typically, the first child is delivered in a maternity home (which is more like a U.S. nursing home than a hospital), and subsequent children are born at home. Why should a child be born in a hospital? Neither the mother or child is sick. And why would anyone who is not sick want to stay in a hospital? It is now becoming common for first-time mothers in the U.S. to deliver their children at home. In many ways, the experience can be far more healthy, rewarding and economical than a hospital delivery.

Many procedures that used to require hospital stays of three to seven days are now routinely performed on an outpatient basis. According to the American Hospital Association, outpatient surgical procedures have risen from 2.5 million in 1980 to 10.5 million in 1990. This means that the home must also accommodate a convalescent function: all the usual activities of daily living need to be performed from a state of relative disability. Herein lies the challenge to the contemporary design professional. Can an environment be designed that encourages and supports functional independence and at the same time preserves the scale and ambiance of a home?

The same sensitivities apply to the home for one who is physically challenged or aging. It is easy to find widgets, gizmos and contraptions that expand the capabilities of the home. However, the true test of a designer's skill is how well a home can be equipped to respond to contemporary functional needs—often involving extremely complex modern electronics—without sacrificing its essentially non-threatening, non-institutional feeling.

A recent study by *U.S. News & World Report* identified healthcare design as being one of the 20 most needed and rewarding occupations in the next decade. The study focused particularly on healthcare's new residential frontier. This is a great opportunity for interior designers, especially those who prefer to operate a small, personal practice. Not only is this service one that every home may come to require, it is also one that is socially responsible, offering the ultimate reward for designers: enhancing the quality of another's life.

Designers, however, are faced with three obvious problems. The first is that most homes are not at all designed to serve as healthcare settings. The second problem is that most residential designers are not trained to provide the appropriate level of expertise to design or remodel the home for its new role, and in those firms where the expertise does exist, they cannot afford to deliver the necessary professional services at a fee that the average homeowner can afford. The third problem is that there are very few products available that respond to the functional issues and still respect the true residential character of a home.

To meet the challenges of home healthcare, schools need to better prepare a new generation of designers who are equipped with the technical expertise required for today's fully integrated healthcare delivery systems. Designers and product manufacturers should prepare now for the future of healthcare design—a new future where technical expertise and quality personal service will provide ripe opportunities for both creative expression and flourishing business.



*Above: Residential bathroom, designed by Susan Behar, with universal design elements such as wall-hung vanity and sink and no threshold at shower entrance. Photo: Dan Forer*

*Wayne Ruga is an architect and interior designer based in Martinez, California. He is vice president, of counsel, of Anshen + Allen Architects, and the president and CEO of the National Symposium on Healthcare Design.*

MANUFACTURING NEWS

# ARTISANS/ MANUFACTURERS FORM SOURCE NEW YORK

At the northernmost tip of Manhattan Avenue in Greenpoint, Brooklyn, is a cluster of brick industrial loft buildings dating to the 1860s. This eight-building complex, now known as the Greenpoint Manufacturing and Design Center (GMDC), supports local artisans and manufacturers in 361,164 sq. ft. on four floors encompassing studio spaces, furnishings showrooms and hands-on production facilities.

Officially known as Source New York, the GMDC bills itself as a "one-stop shopping center for furniture, cabinetry, fine art, fixtures, metal work, glass etchings, painting and finishing custom millwork," offering custom products and the talents of craftsmen and artisans at reasonable prices to architects, designers and specifiers. While the bulk of the GMDC's business is to the trade, the facility is also open to the public.

The GMDC is presently working with local, city and state governments and local schools to create a number of educational programs, one of which has been specifically created for the design community to educate interested professionals in production processes such as woodworking, finishing, upholstery and shop drawing. A second program is geared to the city's young people, establishing apprenticeships in the trades performed by the center's various tenants.

The GMDC's evolution began around 1985 when an architectural woodworking firm was priced out of its Manhattan quarters. Seeking alternative accommodations, the company became a subtenant in the ramshackle complex. In the late '80s the landlord abandoned the site, whereupon other craftspeople leased space (from the city) and established work areas there. As word got around, local artisans moved into the buildings; the tenants subsequently developed the Woodworking Center Equity Corporation, an organization dedicated to the buildings' management and maintenance.

During the past three years, the organization, along with the North Brooklyn Development Corporation (NBDC), has transformed the GMDC complex from vacant factories into a viable working environment by establishing a six-person internal staff, bringing the structures up to code and rehabilitating and renting more than 55,000 sq. ft. of space. Annual rents have nearly doubled; tenant occupancy is up from 20 to 50 leased spaces.

Presently the GMDC Local Development Corporation is seeking a long-term lease agreement with the City of New York with a purchase option for the buildings. The terms, expected to be ironed out by year's end, should allow the GMDC to offer existing tenants long-term leases and to market 80,000 sq. ft. of supplemental manufacturing space.

Thus far the tenants have been responsible for building out their own work spaces. Because of the present condition of the structures, the New York-based firm KCA Architects has been selected to do the major renovation work. Proposed plans include a centrally-located products showroom/gallery space to display the tenants' designs.

For further information, call (718) 389-5168.

## BUSINESS NOTES

**Harpers, Inc.**, a wholly-owned subsidiary of Kimball International, will relocate its headquarters and manufacturing operations from Torrance, California, to a 30-acre site in Post Falls, Idaho. The move, expected to be implemented in 1994, was planned in response to the high cost of real estate in Southern California, escalating leasing rates, and the spiraling costs of workers' compensation insurance, utility rates and emissions permits. Harpers is reportedly working with the City of Torrance (its home since 1968) to arrange training programs to assist those workers wishing to remain in the community in finding new employment opportunities.

**In a reversal of planned strategy,** Helikon Furniture Co. has decided to remain in Taftville, Connecticut, rather than move its operations to New York. The decision was the direct result of Connecticut's providing loans and grants totalling 2.1 million to keep the facility open.

## OBITUARIES

**Gary B. Vowels**, an architect and planner long associated with the office of Edward Durell Stone, died on August 24th at his home in Dobbs Ferry, New York. He was 57 years old. He spent more than 30 years with the Stone operation, serving as its principal designer since 1974. His best-known works include the Museo del Arte in Ponce, Puerto Rico (which received an award from the national AIA), the Financial Square and Park Avenue Atrium buildings in New York, and the College of Staten Island, which is still under construction. Like Stone, Vowels was a native of Arkansas, and he received his degree in architecture from the University of Arkansas. Vowels' wife, Lenore Lucey, FAIA, is the executive director of the New York chapter of the AIA.

**Douglas Kaylor**, the southeast regional manager for Decorators Walk, died of AIDS on August 25th in Miami. Kaylor, who began his career with Decorators Walk as a road salesman, was associated with the company for more than 33 years. Contributions in his memory can be made to: The Health Crises Network, Box 42-1280, Miami, FL 33242-1280.

# forum

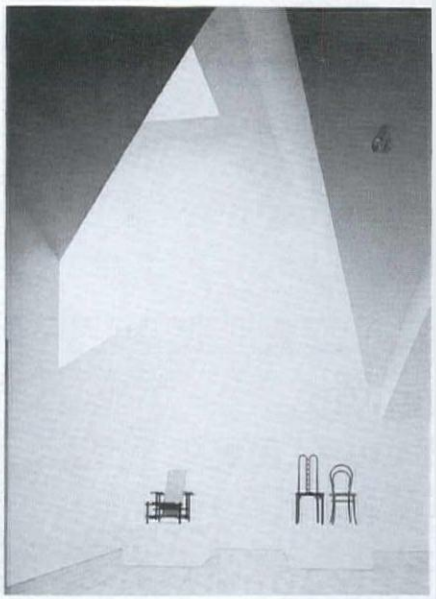
EXHIBITION

## INTERIOR DESIGN'S BIRTHDAY BONANZA

Elsie de Wolfe vs. John Saladino in the House of Tomorrow. Mario Buatta meets Mario Botta at Studio 54. Andrée Putman and Florence Knoll Bassett go over the Rainbow Room. Lost classics of the decorator sci-fi genre? Not quite. These names and places are but a few of the many luminaries that figure prominently in "60 Years of Interior Design: The Birthday Exhibition," a show that encapsulates six decades of contract and residential design as they have been chronicled in the pages of *Interior Design* since the magazine's debut in 1932.

Using actual published images and quotes, "The Birthday Exhibition" provides a compelling visual history of the industry, told in 60 units highlighting the freshest, boldest, hippest and most beautiful installations of each year. Photo captions recalling significant events in politics, pop culture, science, technology and the arts put the innovations of myriad design potentates into an engaging social context. Designed by Tucker Viemeister, vice president of Smart Design and a design potentate in his own right, the exhibition reverberates with the energy, imagination and passion of the professionals who have shaped this country's (and the world's) work and play spaces. Curatorial coordinator Victoria Milne, collaborating with *Interior Design*'s indefatigable senior editor Judith Nasatir, has labored to edit 60 years of remarkable material into digestible nuggets of fabulous innovation. Noted design pasha David McFadden of the Cooper-Hewitt Museum has served as the exhibition's advisor/*éminence grise*. The show was sponsored by Wilsonart and Herman Miller, Inc.; directed and produced by *Interior Design* auteur Janice Langrall.

"The Birthday Exhibition" will premiere during Designer's Saturday at the IDCNY, following which it will travel to design centers and conferences across the country.



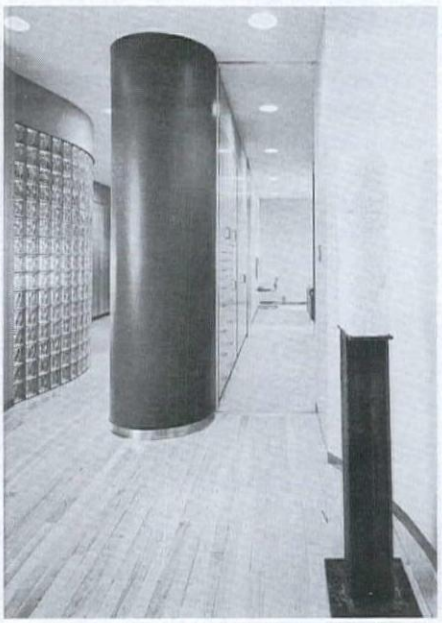
*Vitra Design Museum, Weil am Rhein, Germany, by Frank Gehry, 1990*



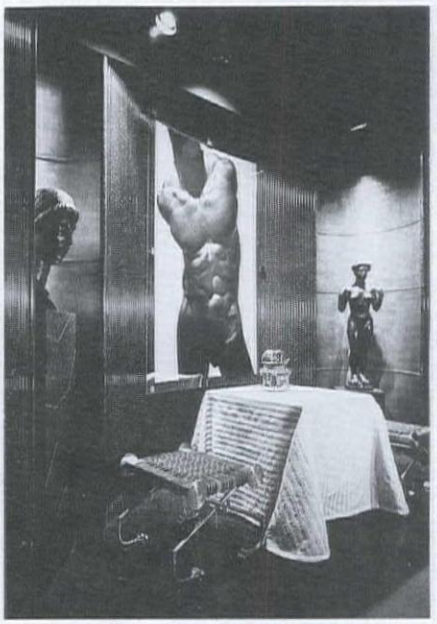
*Neiman Marcus coat department, Dallas, by T.H. Robsjohn-Gibbings, 1941*



*Shun Lee Dynasty restaurant, New York, by Russel Wright, 1966*



*Swid apartment, New York, by Gwathmey Siegel, 1979*



*Installation at Andrew Crispo gallery, New York, by Bruce Gregga, 1977*



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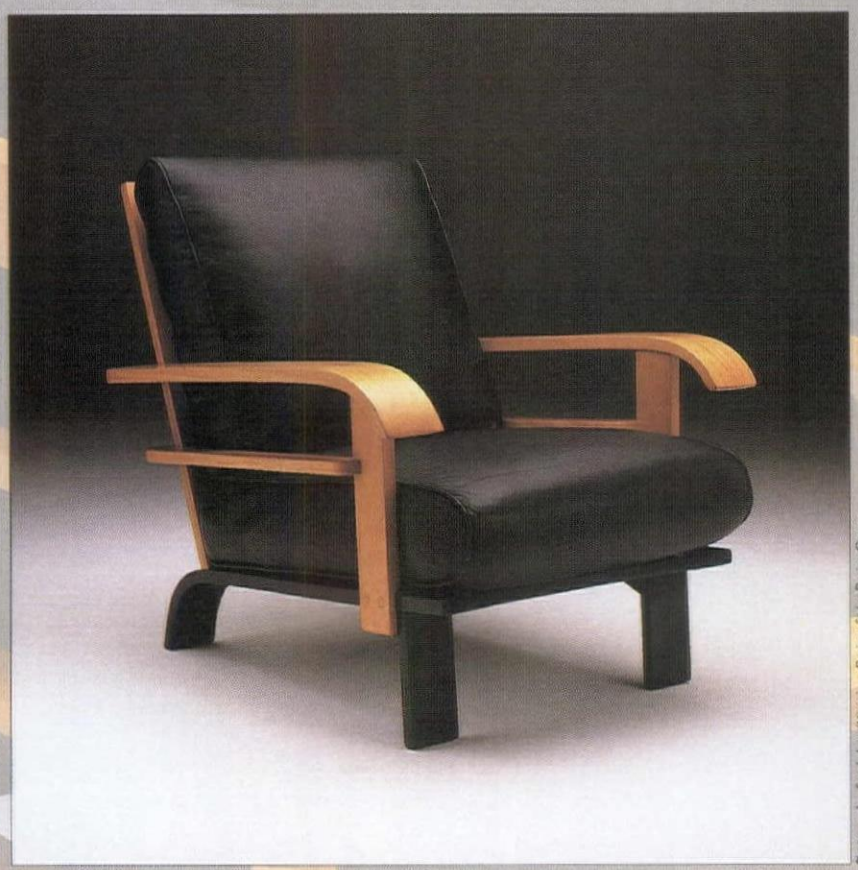

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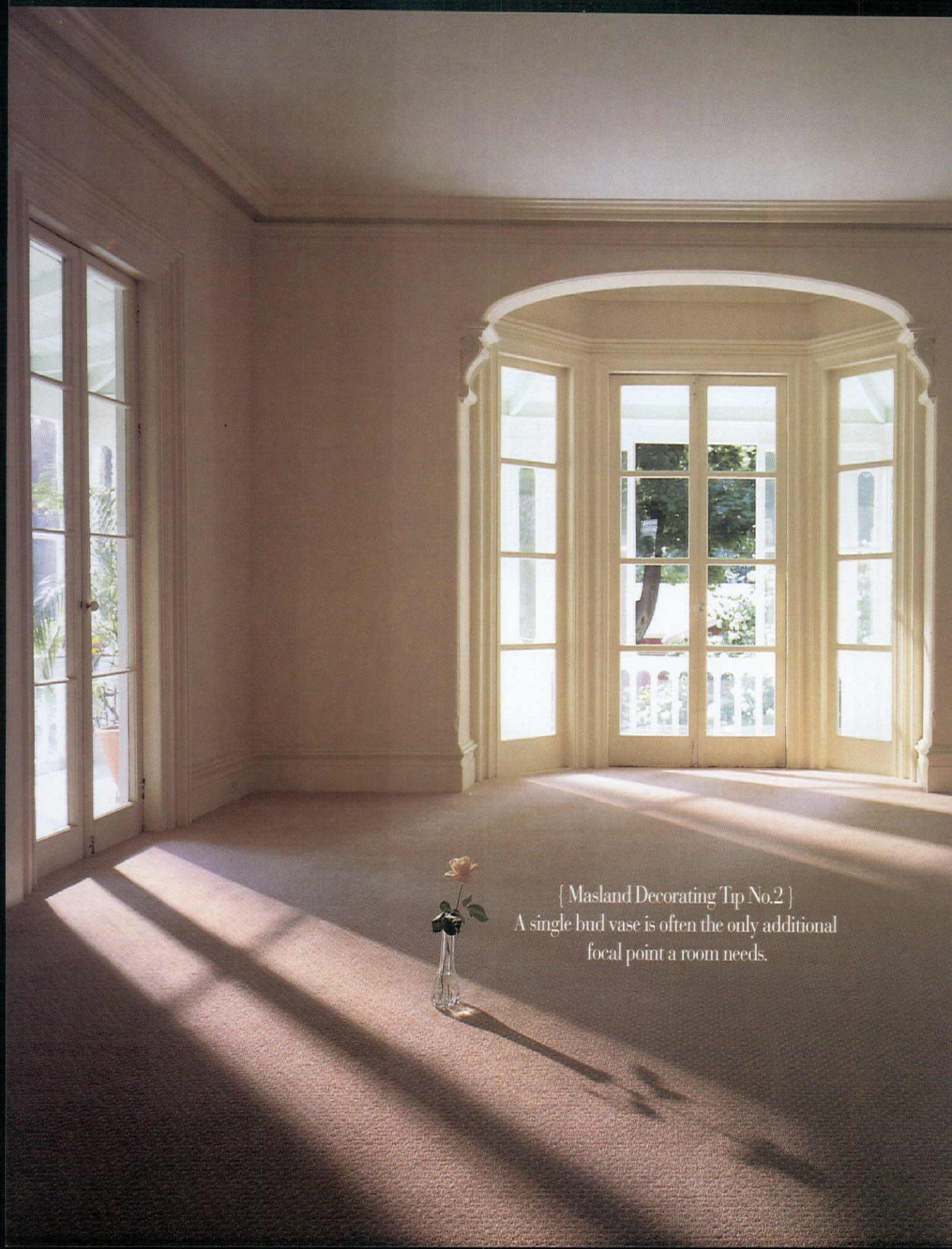
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# technology

## Wood Renewal

Lynco Power Constructors has developed a method to rehabilitate structural wood elements that have rotted or been damaged by natural and/or mechanical factors. The system involves injecting a solid structural urethane formula into a beam's eroded cavity, where it bonds with the undamaged wood to form an internal splint. Restored beams are reported to be as strong as new wood and meet ANSI standards for new wood poles. For more information and/or a brochure, contact Lynco in Tuscon, Arizona, at (602) 882-2320. ***circle 308***

## Model Maker

Scale Models Unlimited of Melo Park, California, has created LaserCAMM, a high-speed, computer-controlled laser cutter for model-making and manufacturing. It can be set to cut up to ¼-in.-thick sheet material from most CAD drawings in a DXF format, enabling users to produce detailed laser cut models, prototypes and graphics in less time than conventional hand cutting methods take. Three versions are offered in a range of power levels, bed sizes and cutting speeds. Pricing starts at $49,500.

***circle 311***

## Lock on Lighting

Fulgencio Bengochea, director of product design at Edison Price, has created a patented locking device that permits the company's Anglux accent light sources to be re-lamped without disturbing the fixture's original focus. The mechanism, particularly useful in maintaining lighting positioned to create a particular aesthetic or directed to specific work areas, features one-finger rotation and lamp tilt, a less than seven-in. depth for shallow installations, a conical reflector that provides a low brightness appearance, and the ability to accept spread lenses for beam control and color filters. ***circle 310***



*Park Avenue, a reproduction fixture from Rejuvenation Lamp & Fixture Company, can be fitted with energy saving compact fluorescent lamps.*

## New Lamps for Dated Designs

The Rejuvenation Lamp & Fixture Company, manufacturer of authentic reproduction period light fixtures, has begun customizing its product line with energy-efficient compact fluorescent and metal halide lamps. Both are reported to last more than 13 times longer than incandescent lamps while using only 20 percent of the electricity. Currently, 70 of the company's 250 fixtures can operate with compact fluorescents; 12 of them can be refitted to accommodate metal halide lamps. ***circle 309***

## Sun Block

The Martin Energy Products division of Courtaulds Performance Films has introduced Vista window film, a solar insulation product for most types of glass used in residential applications. The laminate, composed of polyester and metallized coatings that are bonded together by adhesives, is said to screen out 99 percent of the harmful ultraviolet rays of the sun, thereby protecting interior furnishings from solar discoloration. Vista also protects windows against heat gain and loss. Its scratch resistant surface is said to be tougher than conventional window film and to withstand peeling and cracking. The film is neutral in appearance and is reported to be nearly invisible from the inside looking out. Vista has a seven year warranty although it can last 10 or more years. ***circle 312***

## Foam for Furniture

Douglass Industries is introducing Air-Core perforated foam for upholstered furnishings. When compressed, the foam cells expand into the pin holes' air spaces, helping to prevent the foam from crushing into itself. This helps reduce structural damage in the foam, thereby extending its resiliency. Moreover, the punch holes allow air to pass between the foam and the upholstery fabric. While the product has been used for bedding, it is new to the upholstery market. Two grades are being offered, Enduro and Perma-Last in fire retardant high density slabs, as well as firm and medium firm compositions. ***circle 313***

## Sink Resin

Blanco America of Blackwood, New Jersey, has upgraded the company's Silacron 2000 material, a composite formula used in the manufacture of its sinks. The material, a combination of 80 percent quartz silicate and 20 percent hard resins, has a ceramic-like appearance and is offered in a broad range of colors, including a metallic version. Sinks made of Silacron 2000 feature a smooth surface that resists staining and scratching and are covered by the company's limited five-year warranty. ***circle 314***

**The National Lighting Products Information Program**, *sponsored by the Lighting Research Center at Rensselaer Polytechnic Institute and other organizations, provides objective performance/efficiency information on various lighting products. Lighting issues and options are published in two journals, the* Guide to Performance Evaluation of Efficient Lighting Products *and the* Specifier Reports. *The first publication features performance ratings, testing methods, and regulations and standards for different technologies. The other journal, a 10- to 12-page periodical, provides educational text and generic and brand-name performance information for various efficient lighting categories. The* Guide *costs $20;* Specifier Reports *are $30 each. Contact the Lighting Research Center at Rensselaer Polytechnic Institute in Troy, New York, at (518) 276-8716.*

**The Home Automatation Group**, *an alliance of five South Florida companies, has been formed to educate the public about home automation and promote the construction of such residences. Automated homes are equipped with electronic systems that monitor house-wide environmental and mood conditions, as well as entertainment, security devices, appliances and motorized furnishings. For more information and a demonstration, call Louis Gelb at (305) 486-3342.*

**Shaw Industries,** *manufacturer of tufted broadloom carpet, has implemented programs to reduce waste, recycle scrap, and research environmentally sound carpet production and maintenance. Efforts include replacing paper yarn cones with re-usable synthetic ones, as well as recyling waste into carpet pads. Current research is aimed at developing a totally recyclable carpet.*

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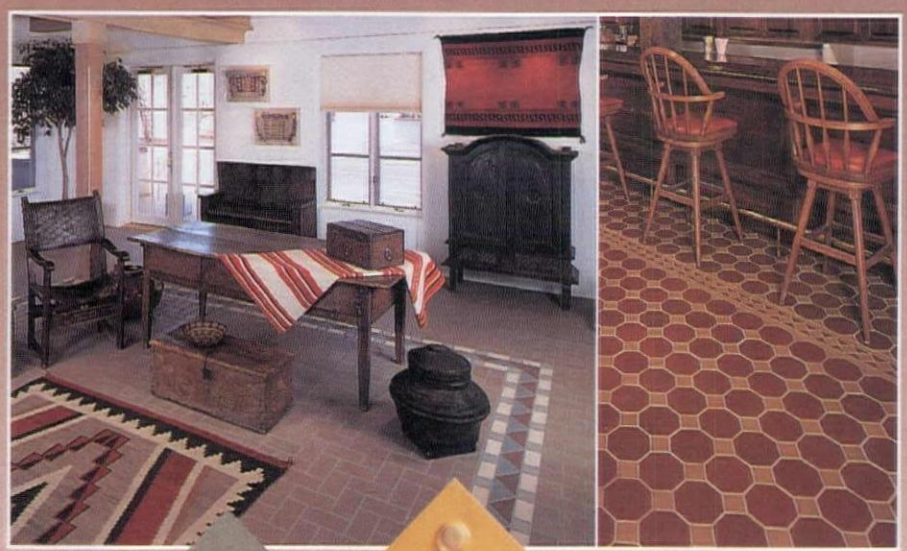
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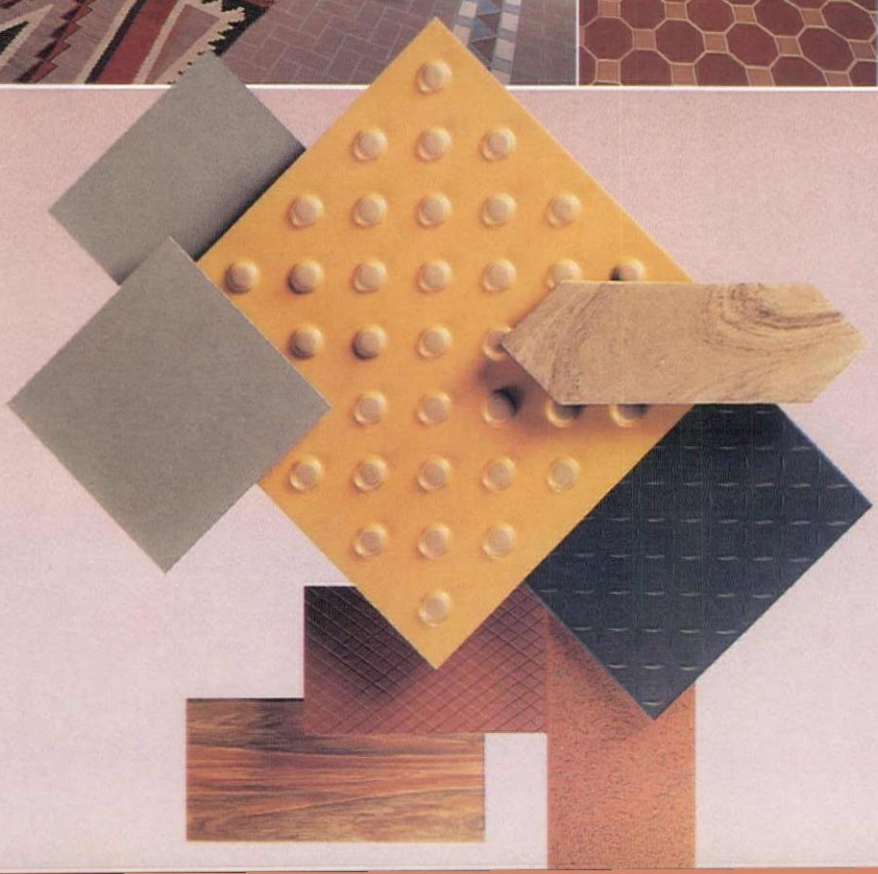
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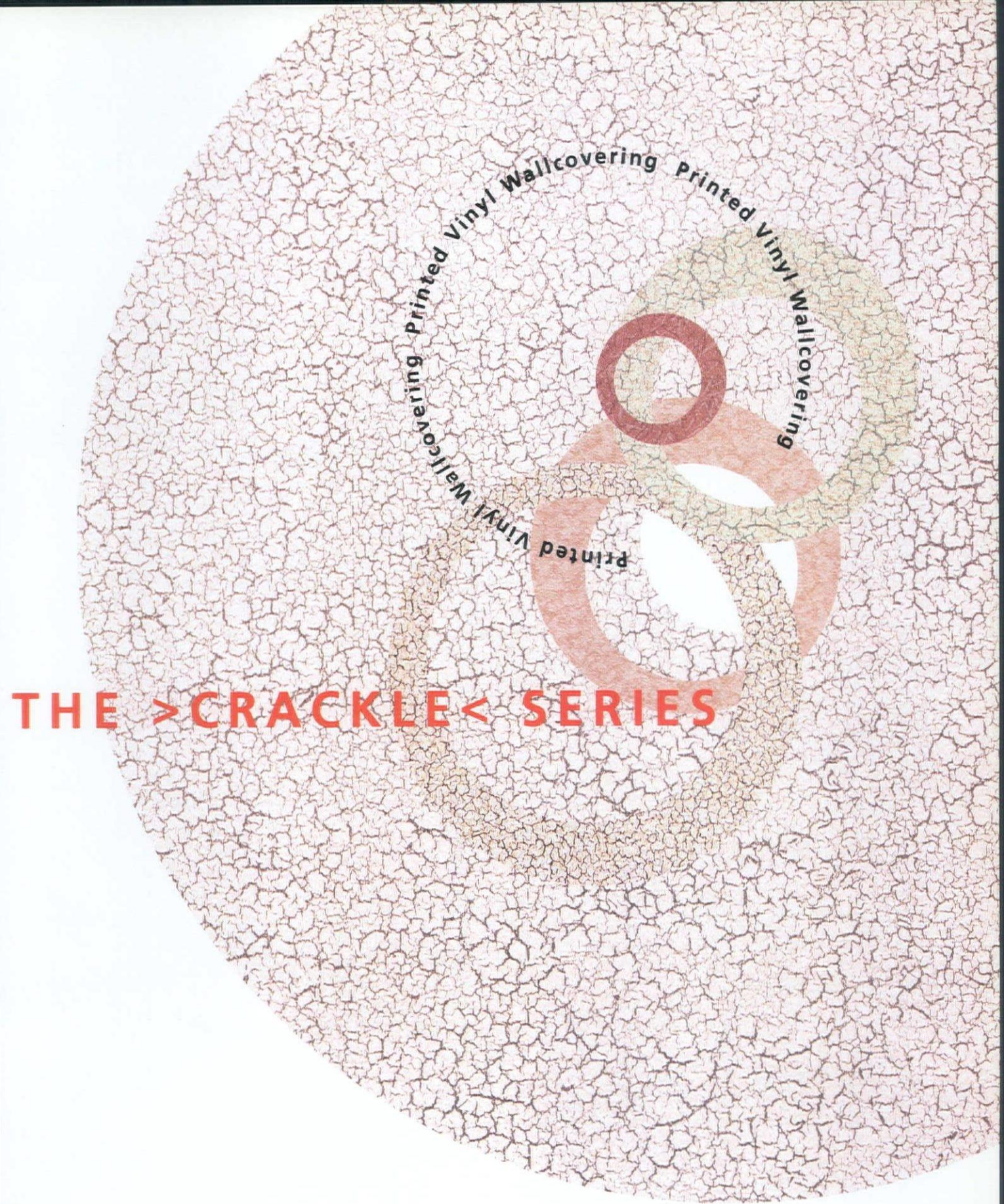
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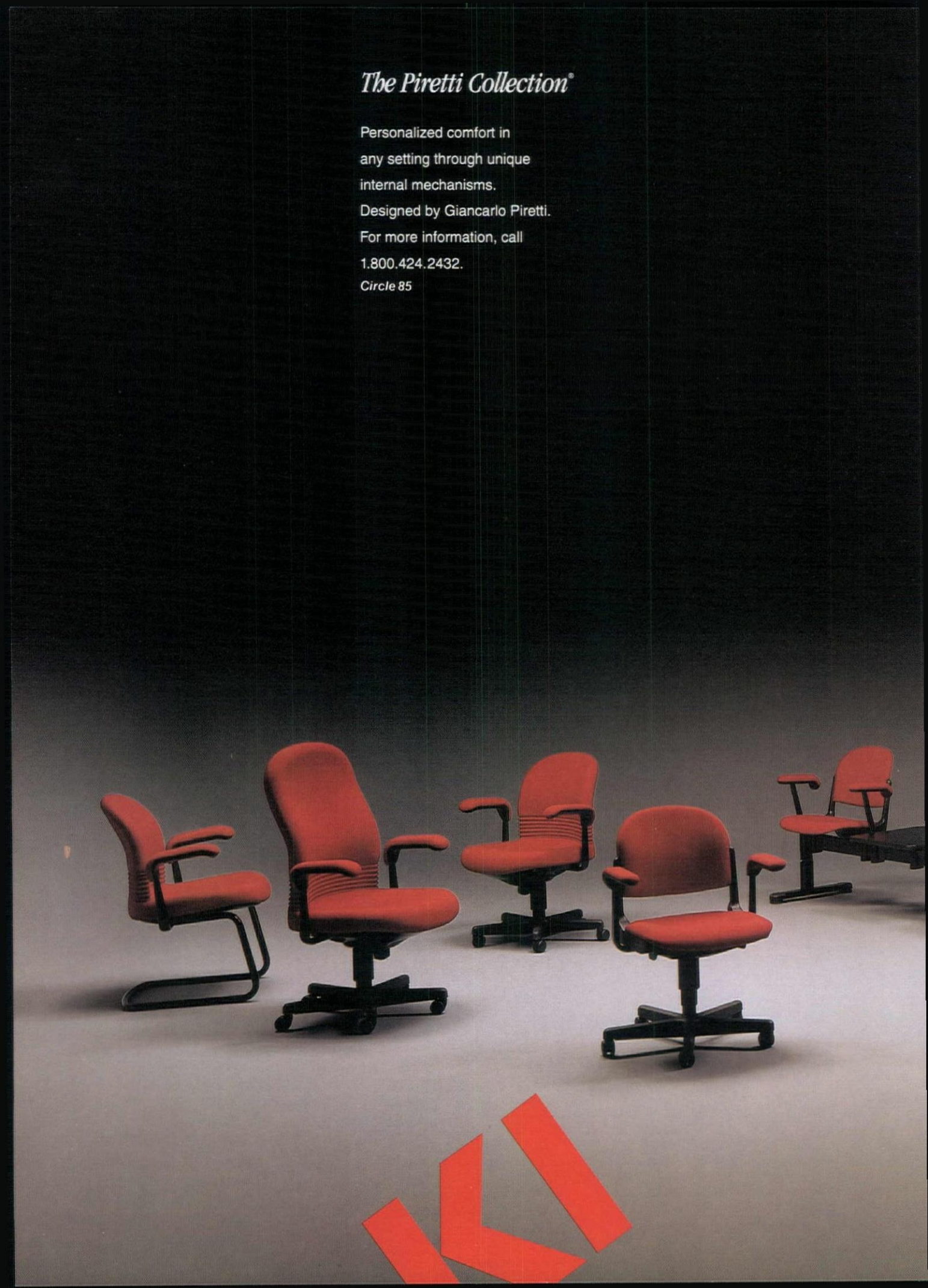

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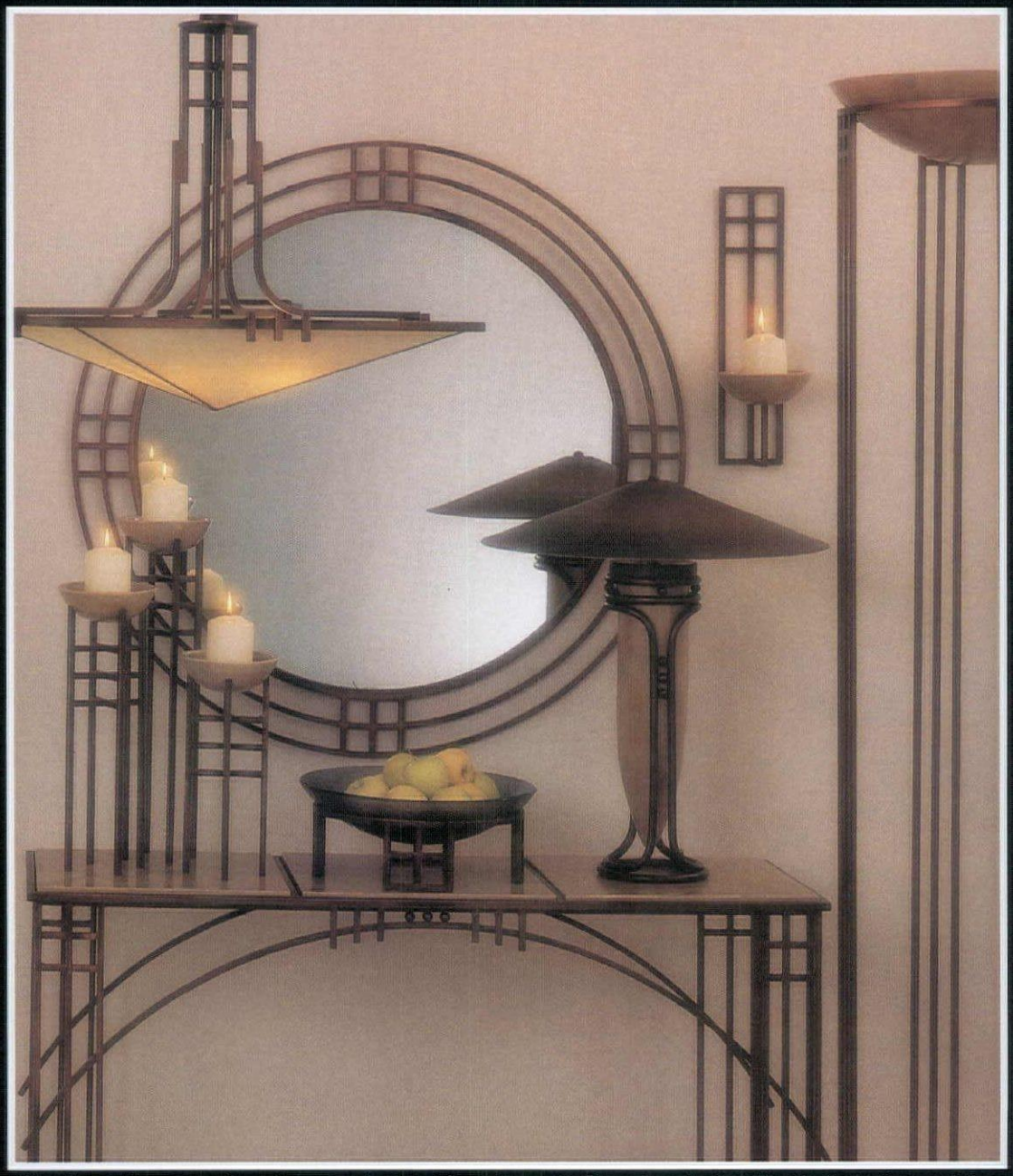
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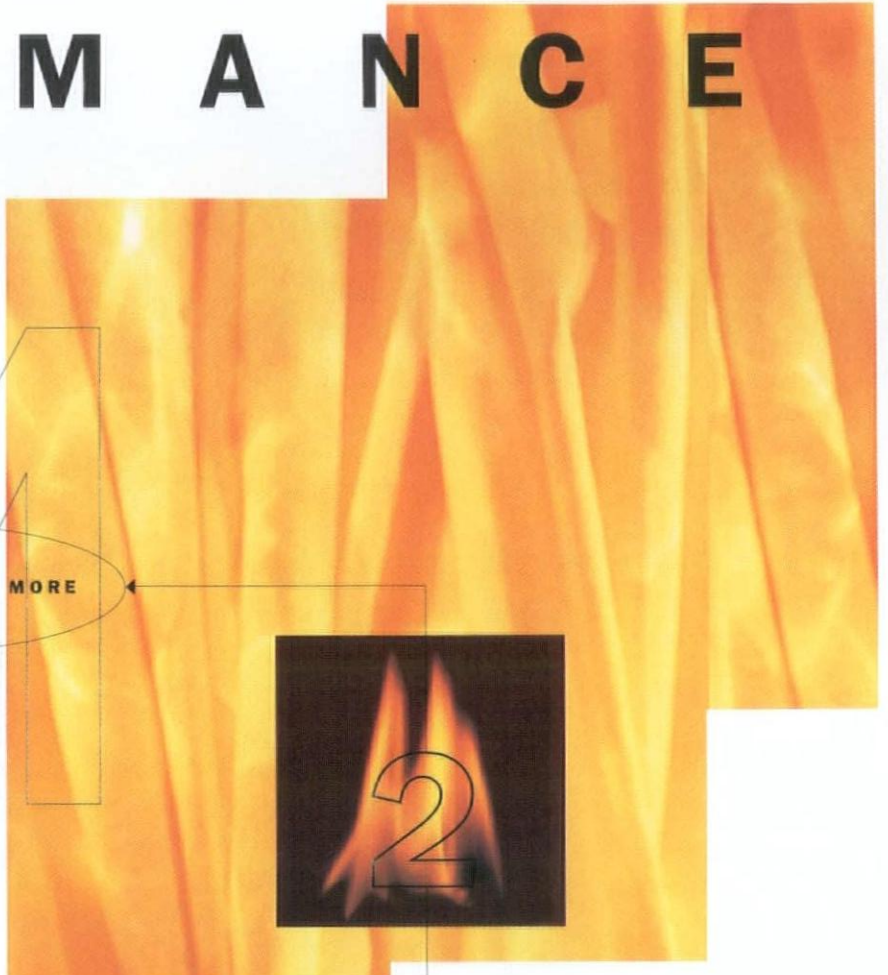
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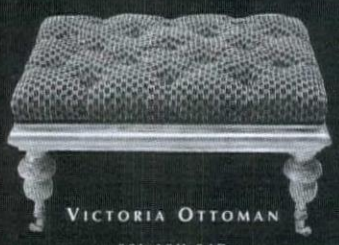
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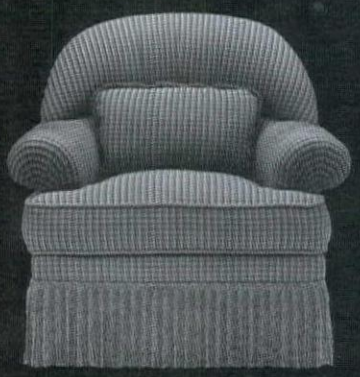
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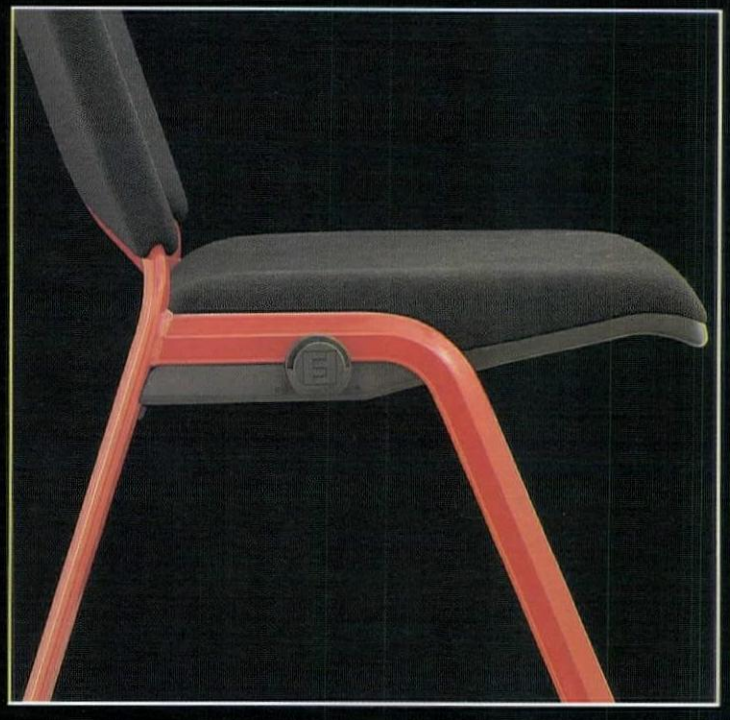
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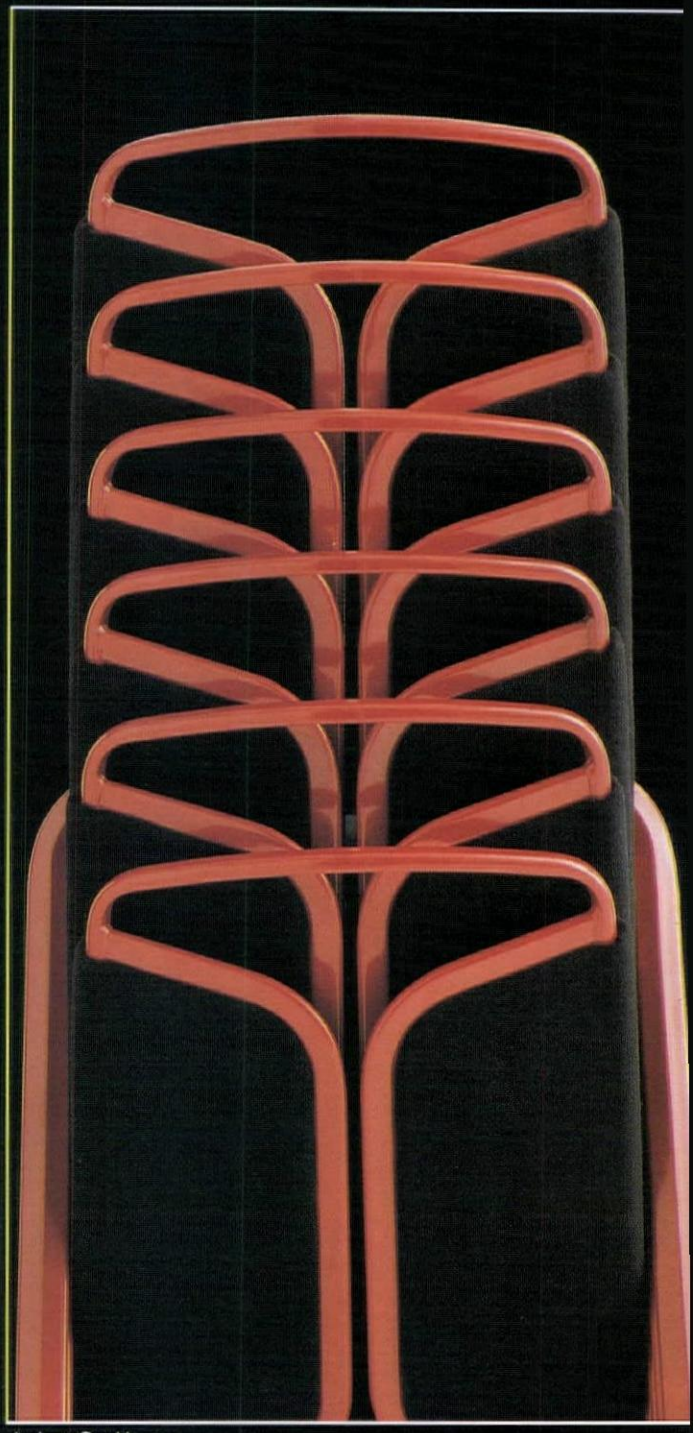
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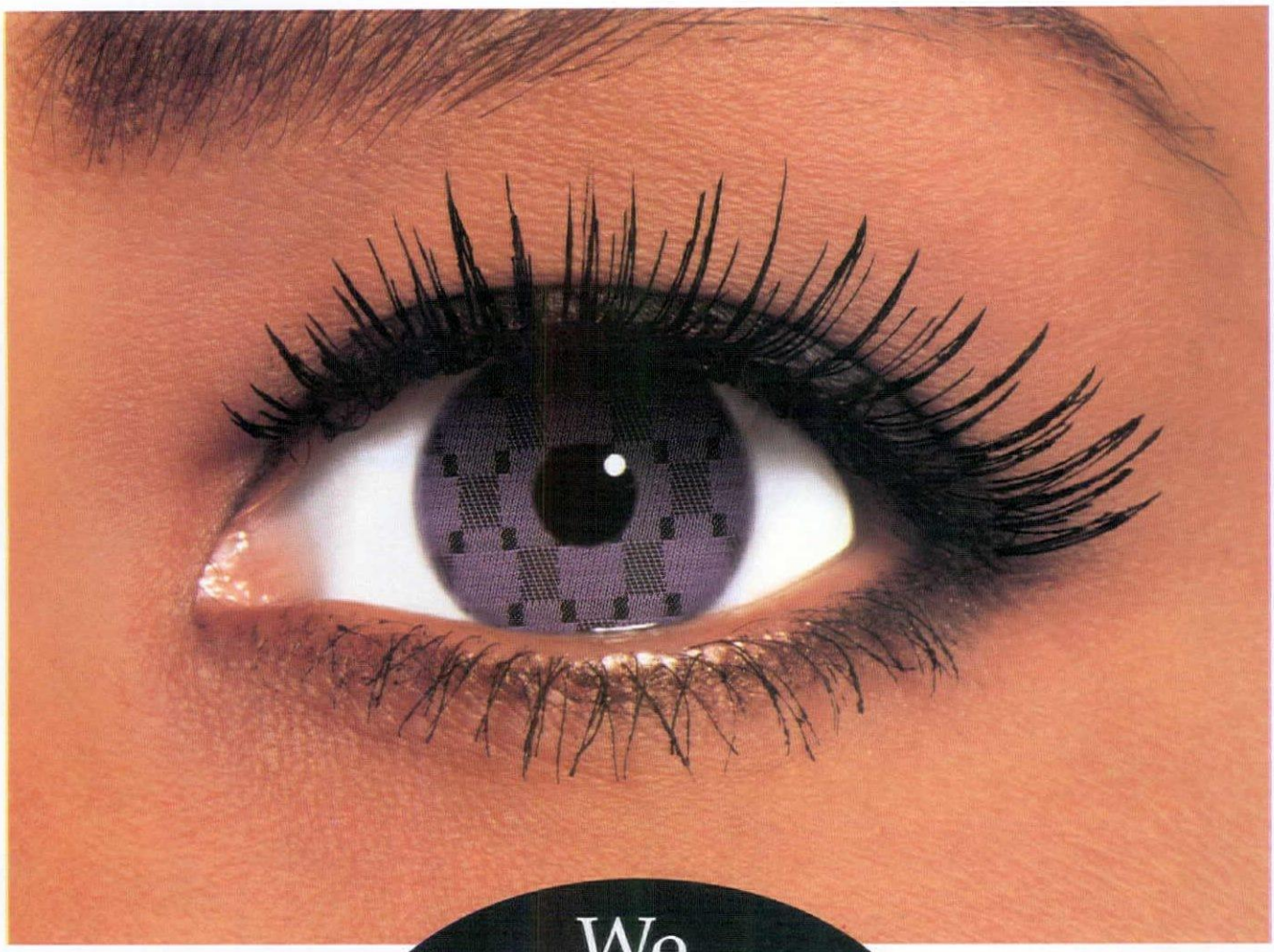


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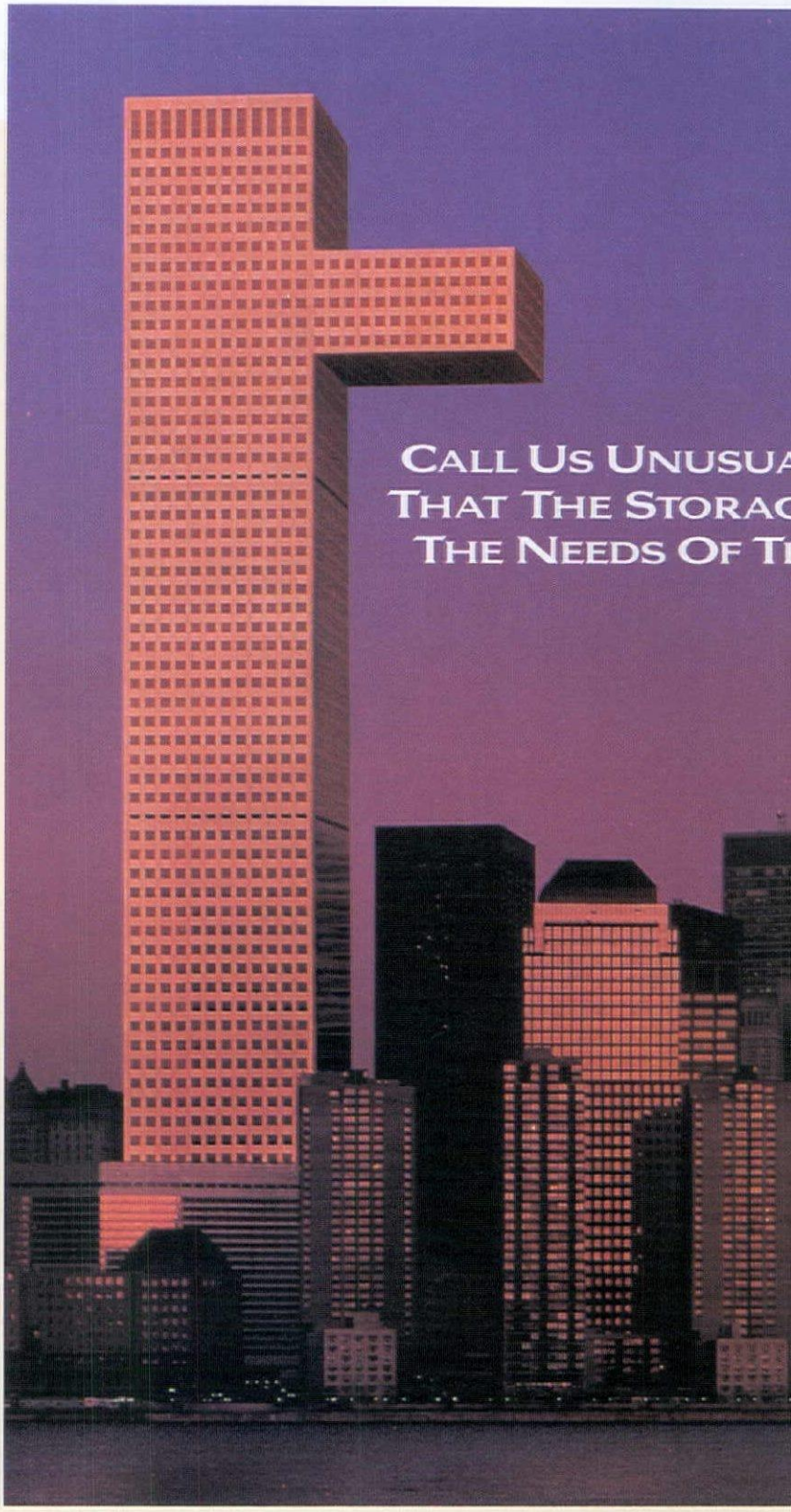


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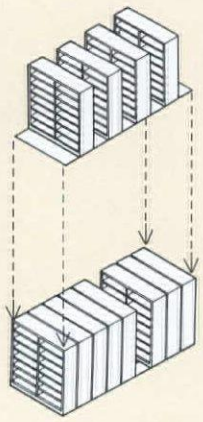


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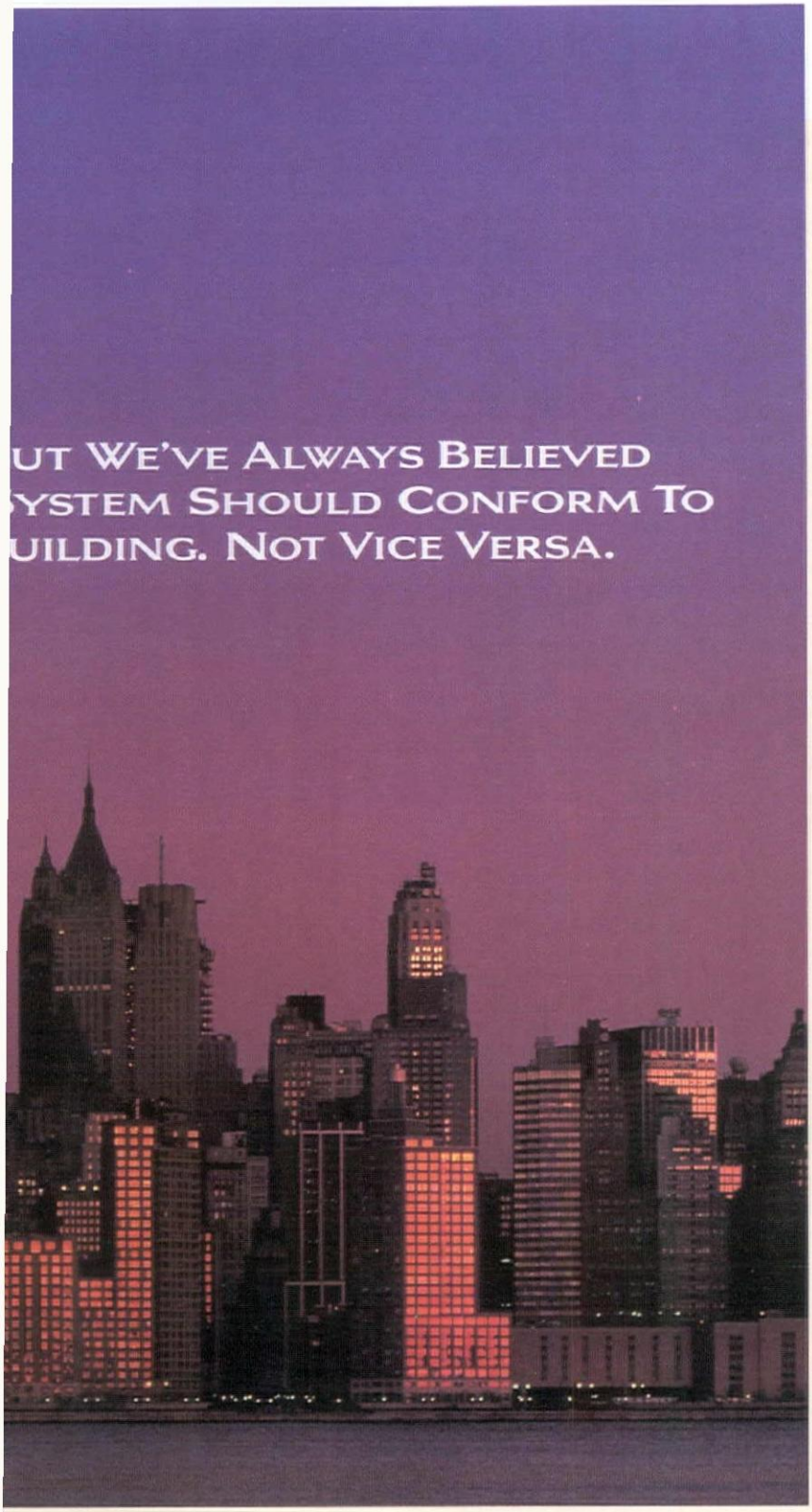


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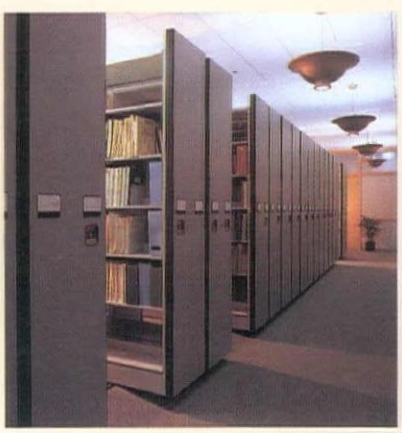

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## Bringing Back Brueton

Wood warms up the stainless steel sending Brueton in new directions

Brueton is recapturing its roots," says J. Wade Beam, the company's marketing director. When Brueton started selling its own line in the early 70s, it was making both wood and stainless steel furniture. After a period of time, the company dropped the wood and became known for its stainless steel production. Taking an honest look at his company, Beam determined that the old image of black, ultra sophistication was actually just plain cold and forbidding. He moved quickly to change this image with a recent large introduction of wood. "There are plenty of fine wood, stone and glass craftsmen producing furniture these days, but I don't think anyone is combining them all together the way we are," he says. His aim, also, is to maintain his contract business while redirecting sales back into residential. "While other companies are scrambling for residential business, we've always been there. We are both."

The new Brueton is exemplified in the following illustrated pieces: Jena and Lucerne have been designed by Stanley J. Friedman. Jena has a metal tubular structure that visually pierces the independent wood cases. The floating wood top has three drawers, and the pedestals are offered in various configurations. Lucerne, which comes as a desk, as shown, or credenza, has horizontal stainless steel pulls and legs connected by three metal bars. Wade Beam's Fusion table, through a process made possible by advanced adhesive technology, has four metal tube legs effortlessly attached to a glass top. Concerto, a low table designed by Victor Dziekiewicz, may be specified with various material tops inset in a wood ring encircled by metal. Tango, a seating group by the same designer, has angular forms that defy the soft material of which it is made. ***circle 301***





**Tango**

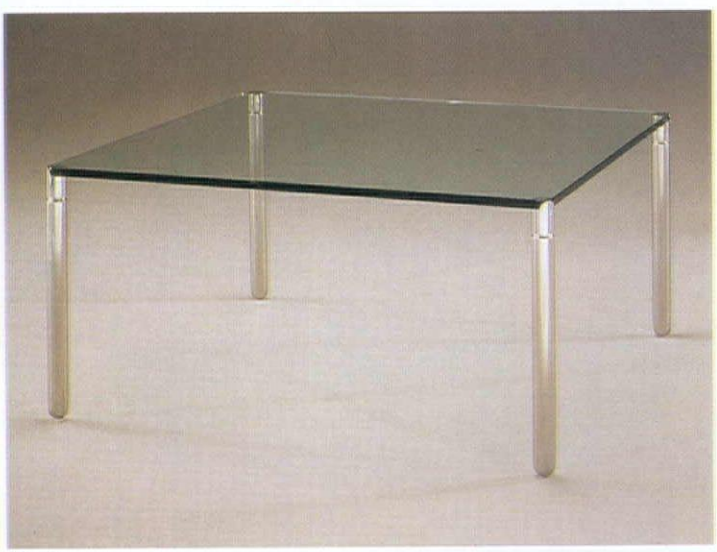


Concerto

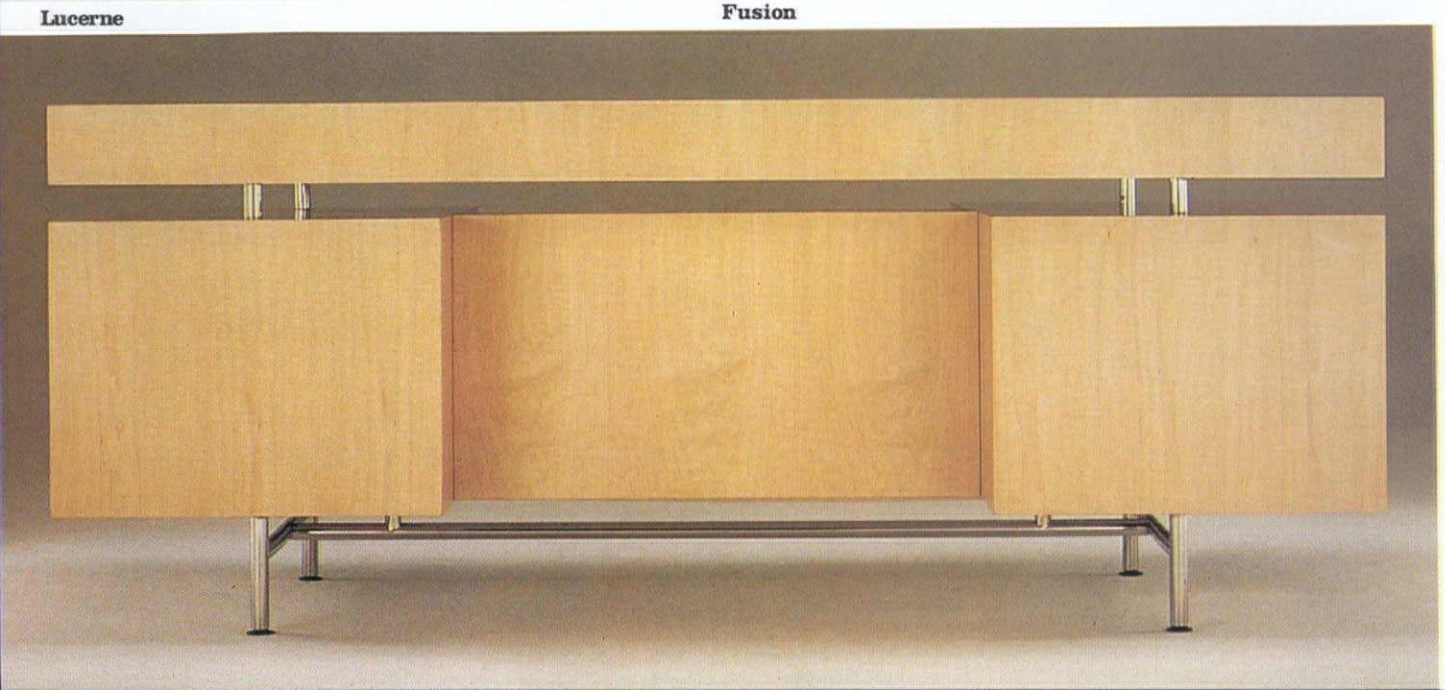
Jena



Lucerne



Fusion





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## Sina Pearson Explores Japan

Pacific Treasures, second in a trilogy of cultural explorations of the Pacific Northwest by textile designer Sina Pearson, was inspired by Japan. "The Japanese, along with Native Americans and Scandinavians, are three totally different cultures that live in the Pacific Northwest. They all share a great love of nature," says Pearson, who also grew up there, and has translated her own love of nature into various fabric collections throughout the years.

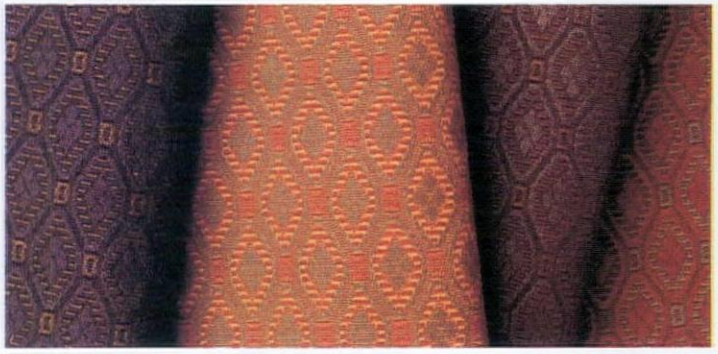
Pacific Treasures came about after Pearson's trip to Japan and explores more specifically the architecture and textile designs of this Far Eastern country. Drawing parallels between the five weaves of Pacific Treasures and those composing a traditional Japanese kimono, Pearson notes that her collection likewise concerns the relationship of texture, pattern, scale and fabric weight. Karakusa, which means arabesque, is a larger scale damask inspired by an Edo period Kimono fabric; Katsura, is a calm fabric inspired by the 17th-century villa of the same name in Kyoto; Kimono was derived from an antique, hand-woven interfacing of a kimono; Yukata, inspired by the patterns found on light weight kimonos, is a moderately priced fabric; and Obi, like the heavy brocaded sash that it was taken from, complements the other fabrics in the Pacific Treasures collection. Sina Pearson Textiles, 37 West 17th Street, New York, NY 10011. ***circle 304***



**Kimono**



**Pacific Treasures Collection**

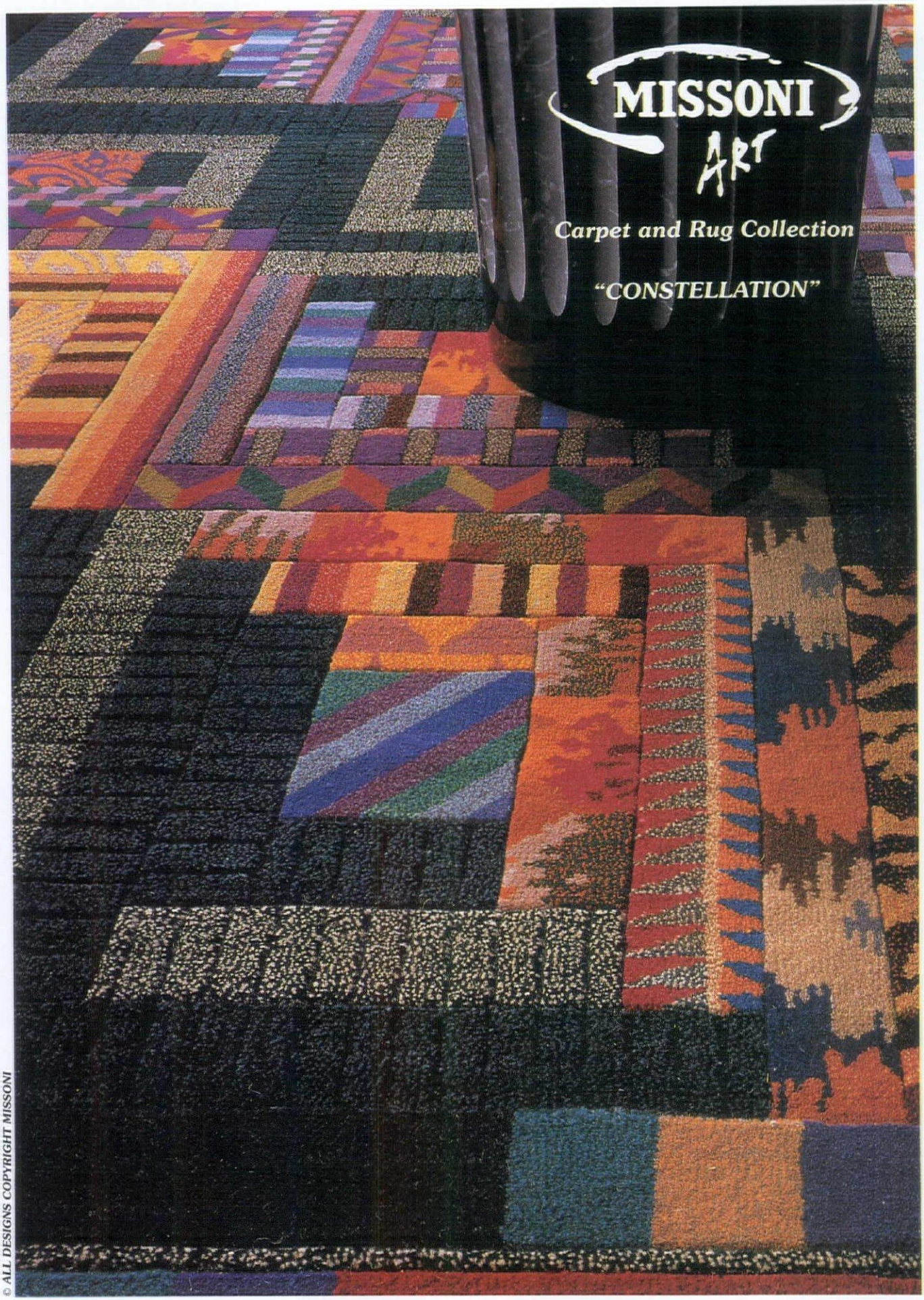


**Obi**

**Pucci International:** Representing the French company Ecart, this company offers a re-edition of a veneered and varnished natural oak table designed in 1935 by Jean-Michel Frank for Jean-Pierre Guerlain. It measures 7 ft. 3 in. long by 46 in. wide and retails for $5,950. Pucci International, 578 Broadway, New York, NY 10012. ***circle 305***



**Jean-Michel Frank table**

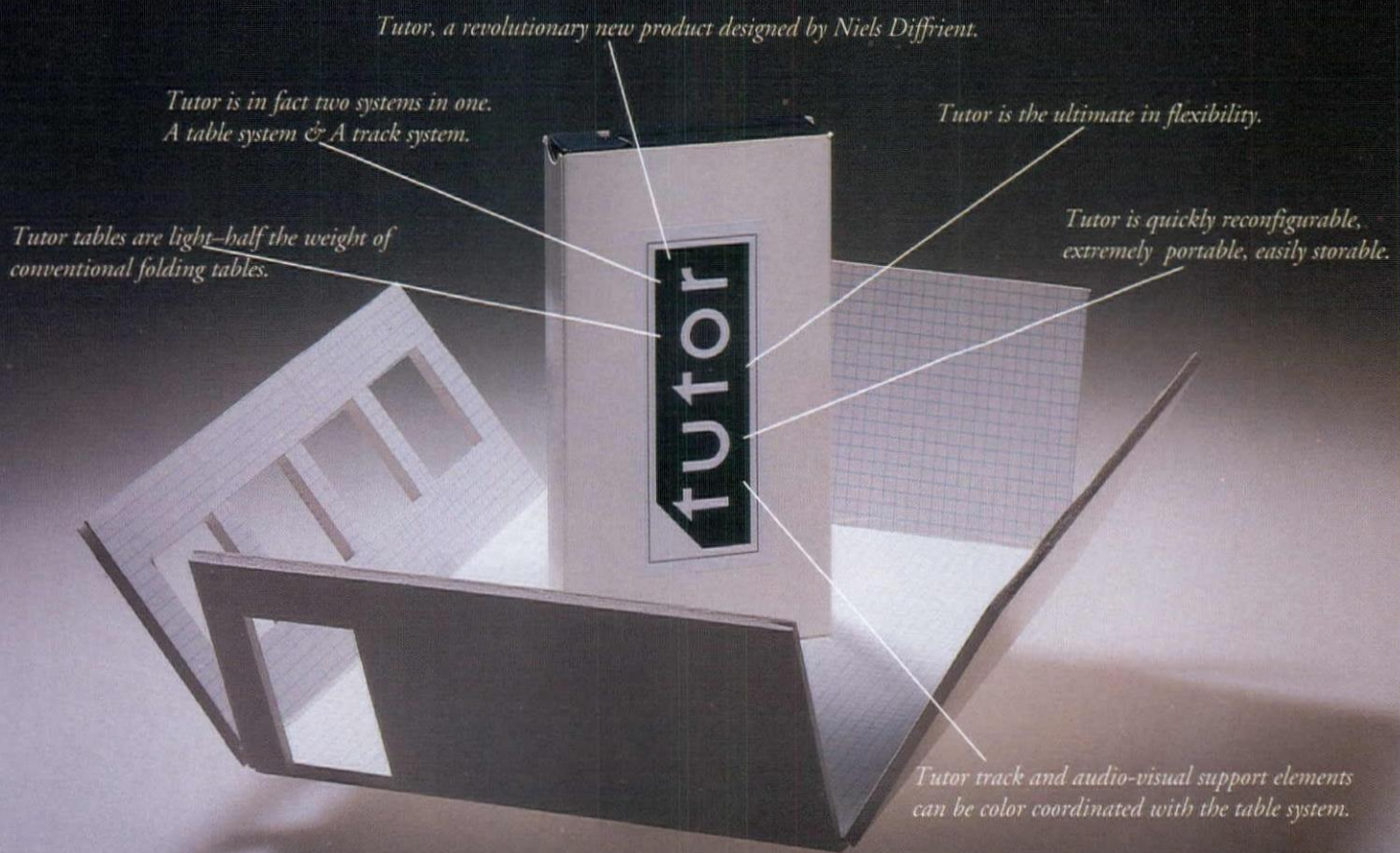



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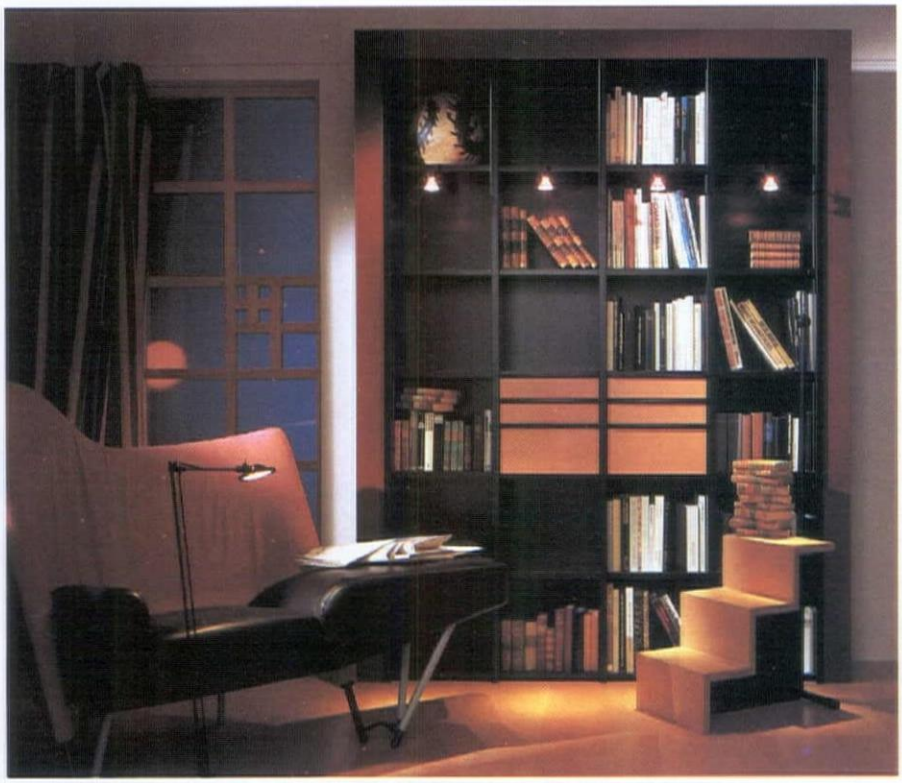
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## Beverly Interiors

Beverly Interiors/Stewart Furniture Manufacturing has been in operation for 40 years. Originally producing upholstery, the company has branched out over the years to also offer carved chairs, tables and casegoods, all manufactured in Los Angeles. The current standard collection encompasses about 300 items available in 36 custom finishes that include crackels, antique, gold and silver leaf, and stains. Custom sizing is also available. Shown is the Florentine eight-drawer chest featuring a combination of three finishes; the Finley Club chair shown with wood feet and contrast piping; and the Cocotier sofa, offered also as a sleep sofa. Beverly Interiors/ Stewart Furniture, 4859 Greeg Road, Pico Rivera, CA 90660.

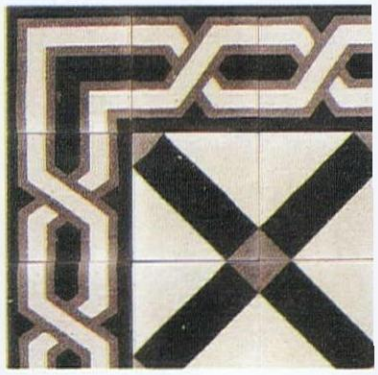
***circle 306***

**Paris Ceramics:** This British company has opened headquarters in the US to offer its collection of tiles. The European firm started out selling antique terracotta and stone floors found in French country houses and quickly branched out with new product offerings of its own design that included Spanish tiles made in the Moorish method, hand-cut mosaics of natural stone and marble from the Middle East, ceramic murals as well as three dimensional tiles featuring architectural details. We show: Arcadia, a terrazzo corner design; a combination antique and new floor of slate with pink octagonal insets; Estrella, a mosaic taken from an original Roman design; and color washed limestone flags. Paris Ceramics, 31 East Elm Street, Greenwich, CT 06830. ***circle 307***



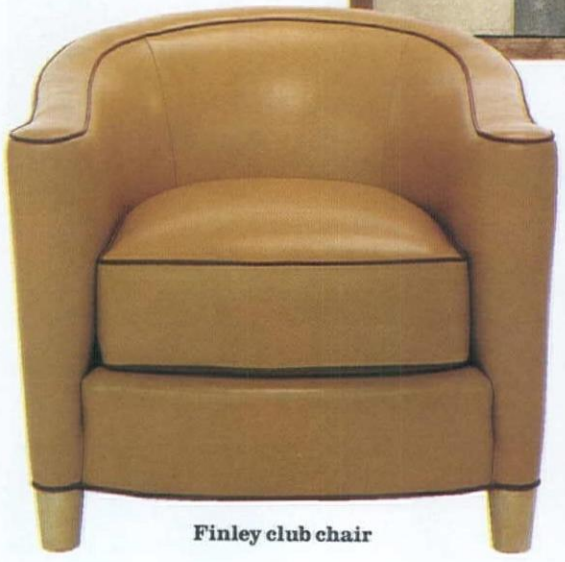
**Estrella**

**Arcadia**

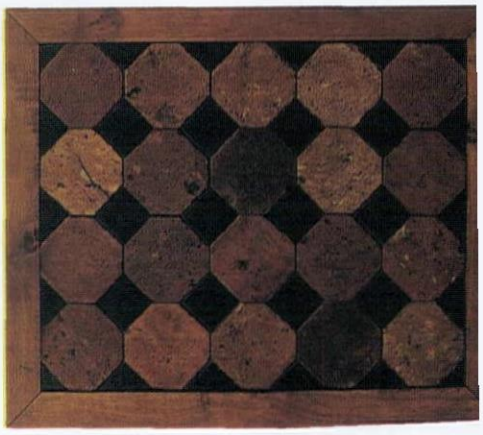




**Limestone flags**



**Finley club chair**



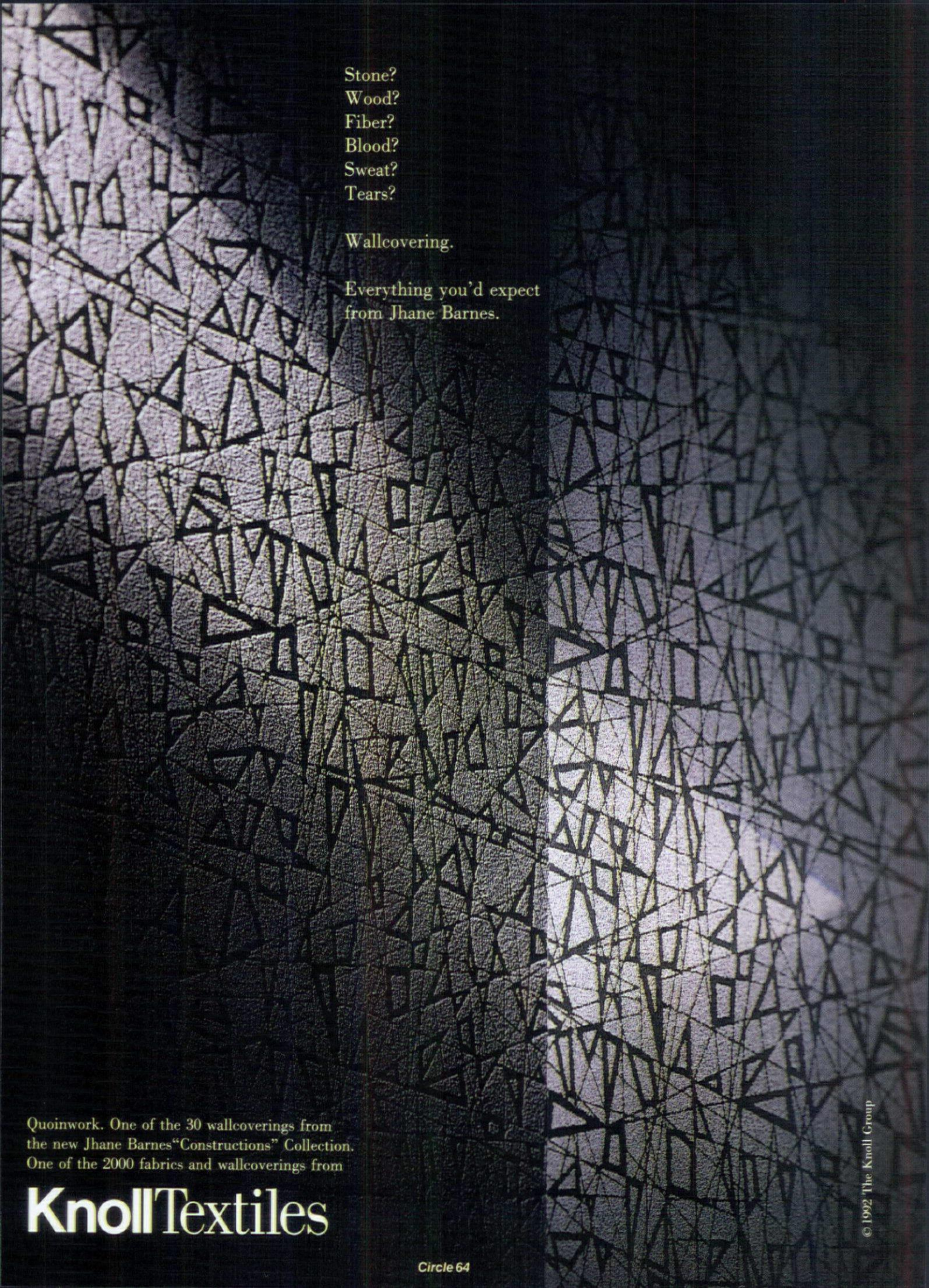
**Antique and new tiles combined**



**Florentine dresser**



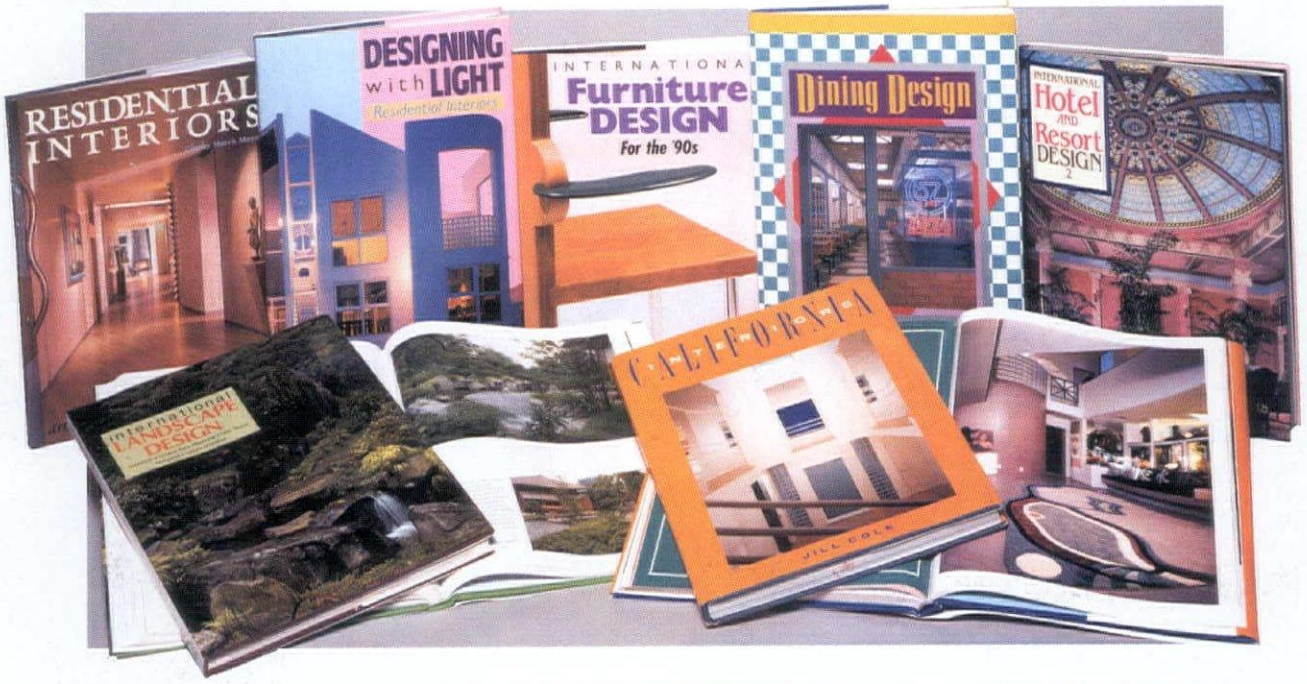
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Maharam has introduced Tek-Wall Four and Five, two collections that advance the evolution of the 100 percent polyolefin woven fabrics first introduced in 1984 as washable, durable, anti-microbial-treated wall coverings. The new designs, many with jacquard constructions, have been developed for a wider range of applications, including executive office and, of course, health care installations. There are 182 colorations in the two collections; the total SKU count for all new patterns is 108. Additionally, certain existing designs have been recolored. Each 54-in.-wide fabric is finished with DuPont Teflon.

Tek-Wall Four includes Alura, a textural stripe, in twelve colors; Odyssey, an all-over textural pattern in sixteen colors; Prisma, a small-scale floating diamond motif, in twelve colorations; Saga, a dimensional design with a subtle swirl motif, in twelve colors; and Tek-Wall 1000, updated with twenty new colors, several based on a black warp thread.

Tek-Wall Five consists of five patterns. Beta is an all-over crepe offered in twelve colors. Forum has an abstract stained glass design in twelve colors. Laser is a solid texture available in sixteen colorations. Sonic, a herringbone weave, is offered in twelve colors. Lustra, combining matte and lustrous yarns, is available in thirty-six colorations.

Pictured are Sonic, Saga, Prisma, Alura, Forum, and Odyssey. Prices are less than ten dollars per yard for bolt yardage.

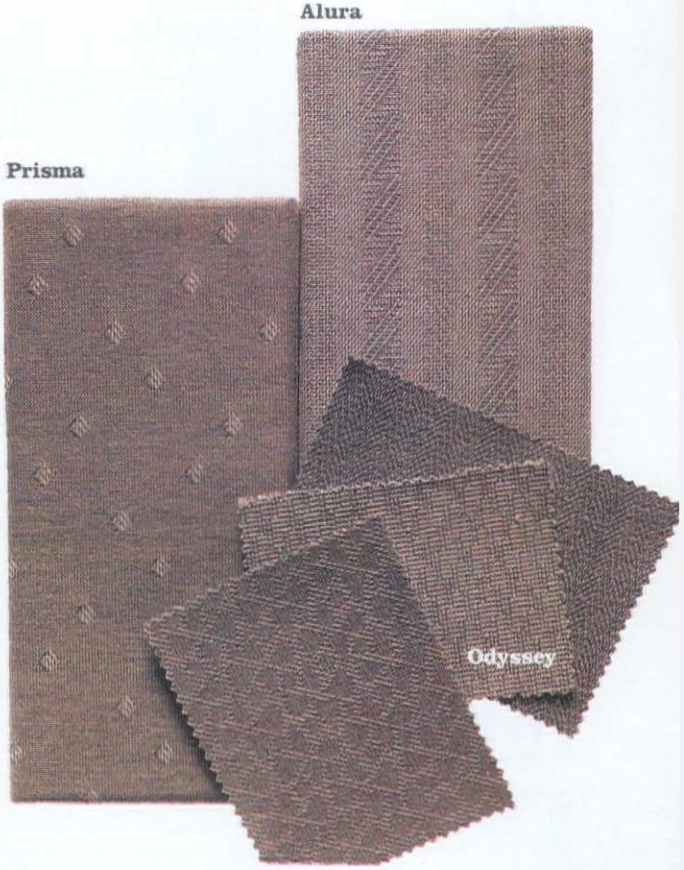
***circle 335***

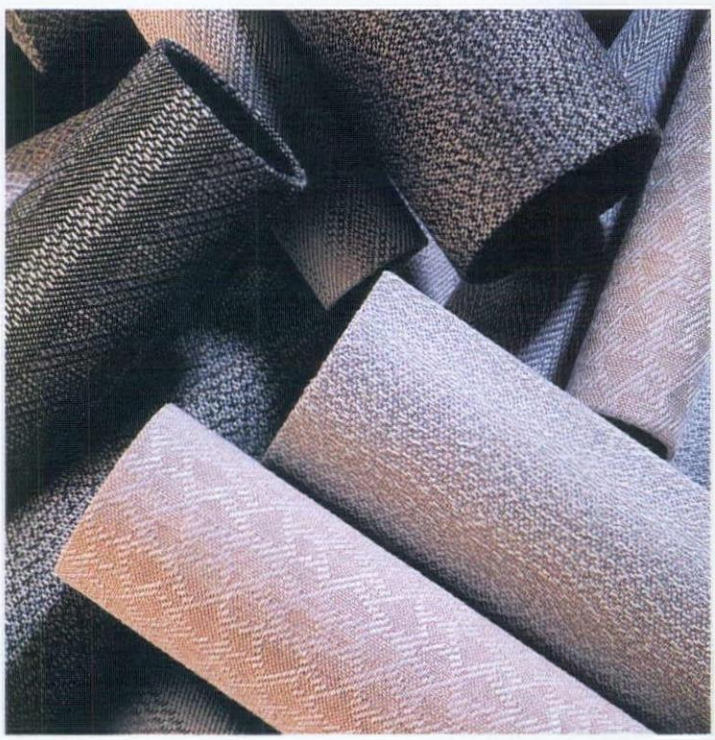


Sonic



Saga



Tek-Wall

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## David Edward

In the face of adverse economic conditions, David Edward has drawn sword with the introduction of 11 chairs in 40 variations. A group of five cherry guest chairs, designed by Ken Reinhard, includes the illustrated Chelsea with a circle back motif. They start at under $600 (list). Ribbon, also shown, was designed by Max Moussally of cherry and lists at $896. A contemporary and contract-oriented Biedermeier interpretation, Linzer, shown in a new ebony finish, is also available with an upholstered back and in a settee version. It lists for $875. David Edward, 1407 Parker Road, Baltimore, MD 21227. ***circle 302***



Chelsea

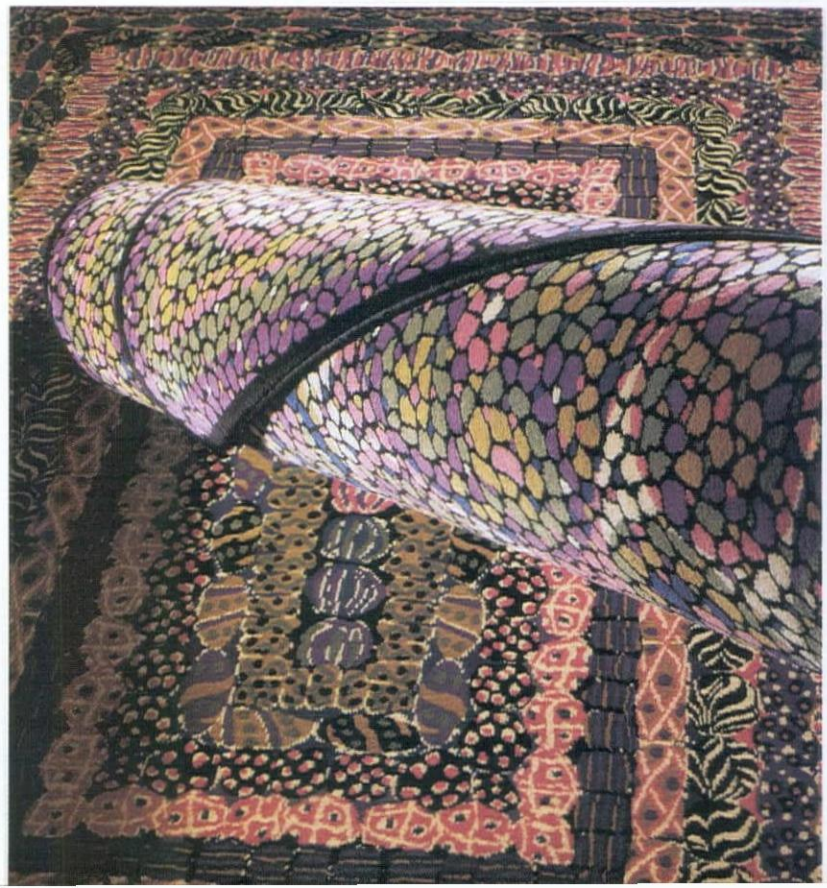
Linzer

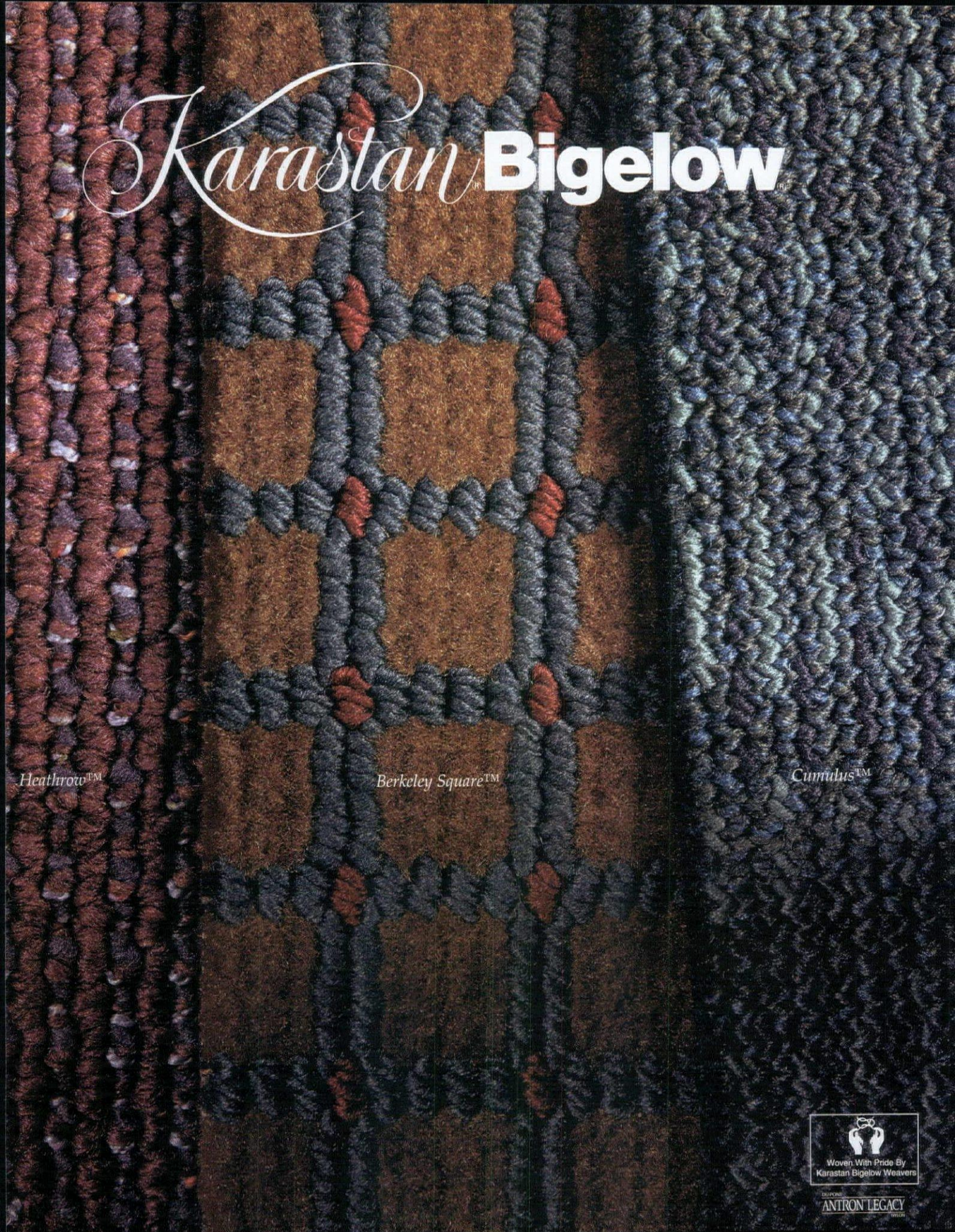
Ribbon

## More from Missoni at Roubini

From the latest collection of Missoni-designed area rugs come Paréo and Murano, two five-by-eight-ft., machine-made products that retail for approximately $2,100. Three other machine-made rugs, and four signed and numbered hand-made rugs have been recently introduced. The line is available through Roubini, 443 Park Avenue South, New York, NY 10016. ***circle 303***

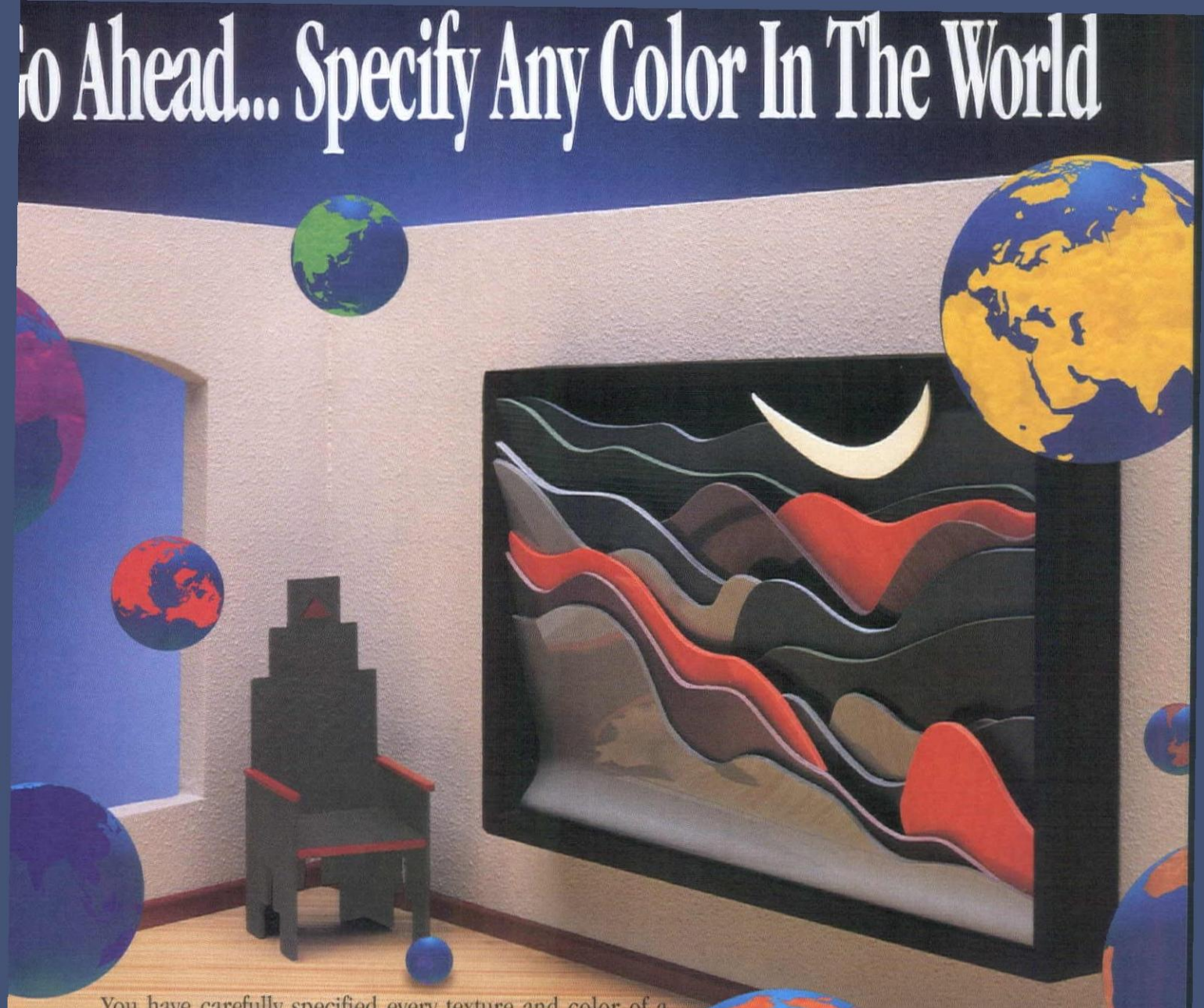
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# Andrée Putman

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## Skeleton Clocks

Clock collectors are probably the most enthusiastic hunters of antiques in the world. And of all the clocks that are bought, sold and prized by dealers and collectors alike, none is more fascinating than the skeleton clock.

The term skeleton clock includes any clock that has been designed with the purpose of displaying its intricate mechanism as completely as possible. With a bracket or long case clock, the movement is usually enclosed in a wooden or metal case, concealing it from view; a skeleton clock exhibits, by means of its carved-out frame and the absence of any protective case other than a glass dome, its innermost workings.

The history of the skeleton clock begins in France in the middle of the 18th century with the presence of an unusual number of talented and creative clockmakers. Artisans like Lepine, Lepaut, Robin, Janvier, Berthout, Bouchet, Motel and Breguet were all turning out mantel clocks of great quality and ingenuity. Success fueled their ambition; they wanted to showcase their skills for the appreciation of their affluent patrons. They produced a series of table regulators in glazed gilt metal and mahogany cases in which the movement could readily be seen. Some of these were fully skeletonized and placed under a glass cover so that the artistry and resourcefulness of the maker could be admired. Many were simple timepieces but others had additional complexities like solar and mean time, sunrise and sunset, day and night time, lunar calendars and even full perpetual calendars.

These clocks, marvels of precision, painstaking skill and beauty, were very expensive and could be afforded only by the wealthy few who exhibited them as the works of art they were. The only skeleton clocks that were turned out in appreciable quantities in France were made much later. These attractive but less complex little clocks were produced in the middle of the 19th century for the Great Exhibitions in Paris and London.

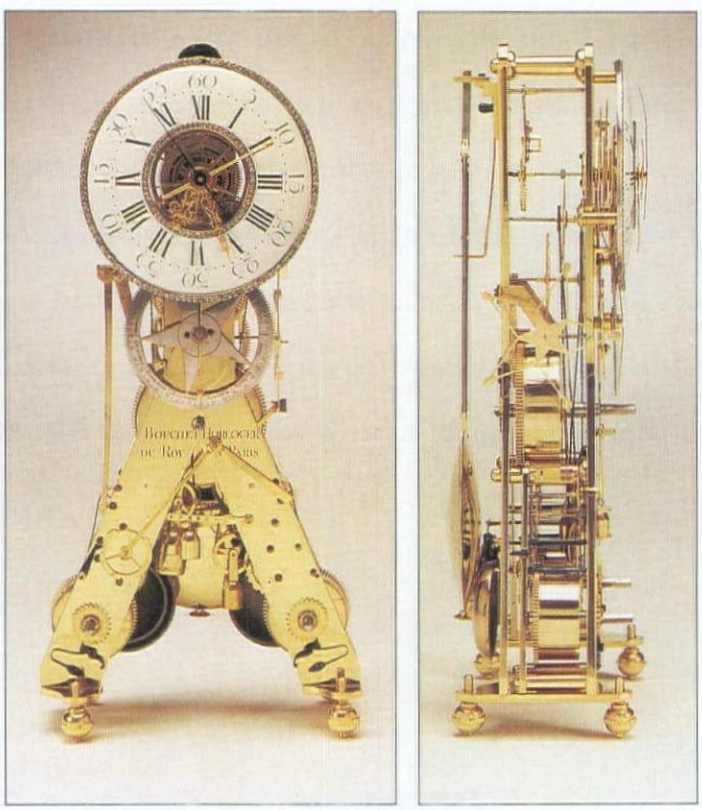
Although the French skeleton clock evolved gradually over a long period of time, in England it seems to have appeared almost overnight. In 1820 British clockmakers began by copying the inverted Y frame used extensively in France, but they soon established their own distinctive identity. A simple scroll frame with visible spokes and dials was the most common design, although Gothic, Moorish, architectural and even floral motifs were used. During the period from 1820 to 1850 a few fine makers like Condliff, Strutt & Wigston and Parker & Pace created beautifully crafted, highly ingenious skeleton clocks, but only in limited numbers. By the middle of the 19th century production increased dramatically, roughly matching the rapidly growing industrial wealth of England. At this stage they were made by a few specialized firms like Smith of Clerkenwell and Evans of Handworth. Skeleton clocks were popular in the 30 to 40 years following the Great Exhibition of 1851. By the end of the century, as people grew tired of the ornate and elaborate artifacts of the Victorian era, the production of these unique clocks began to taper off.

It has been suggested that English skeleton clocks originated as one-of-a-kind thesis pieces made by graduate apprentices of the clockmakers guild. This theory is discounted by the earlier history of the skeleton clock in France. The crafting of the skeleton clock, however, with all its intricate gears and wheels exposed, would seem to be a perfect way to test the creativity and skill of an aspiring artisan, and a great number of English skeleton clocks were constructed for this purpose.

The clock in the accompanying photographs, shown in front and side view, is a rare French skeleton made by Jean-Louis Bouchet in 1780. The inverted Y-shaped brass frame is signed Bouchet Horloger du Roy a Paris; the enamel dial is partially skeletonized and has its outer and inner edges accented with clear semi-precious stones. The clock has threaded feet for regulation adjustment and sits on a white marble base. This clock and other superb examples of the genre are available at Fanelli Antique Timepieces on Madison Avenue at 84th Street in New York.

Skeleton clocks are very hard to find and consequently expensive. One turns up occasionally on New York's University Place at Kentshire, Garvin Mecking or Hyde Park galleries. I have seen skeleton clocks at Christie's and Sotheby's auctions, but I would be reluctant to bid on one without a consultation with Joe Fanelli or some equally knowledgeable clock expert. □

TEXT BY ROSLYN BEILLY, ASID



*Two views of a priceless French skeleton clock with a month-long movement, a yearly calendar and quarter hour striking bells. The side view demonstrates the enormous complexity of its mechanism.*

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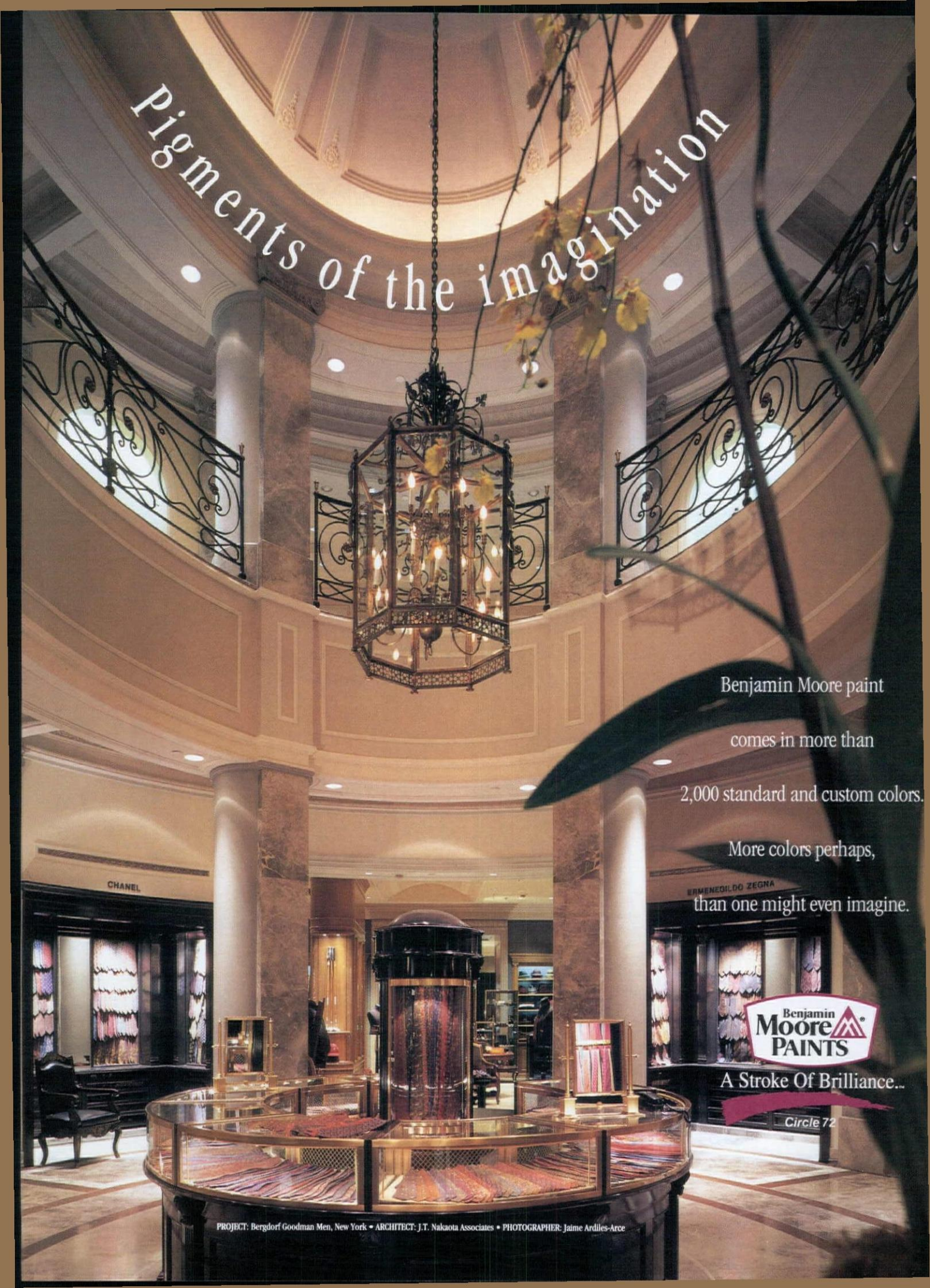
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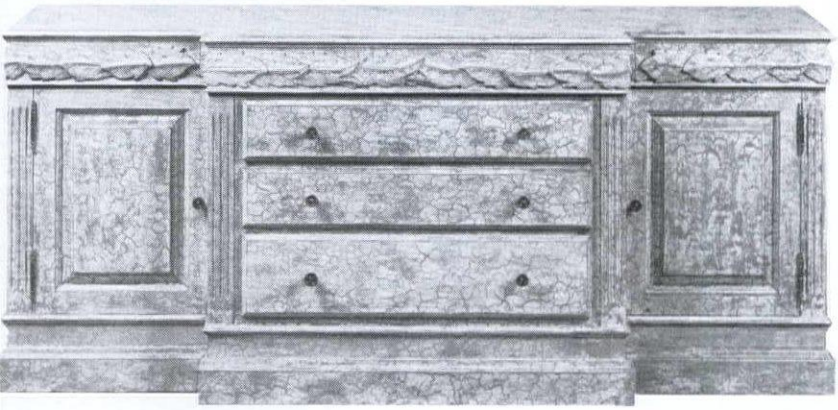
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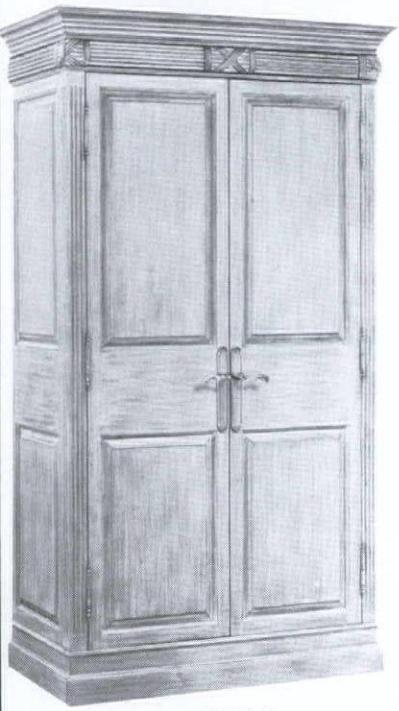
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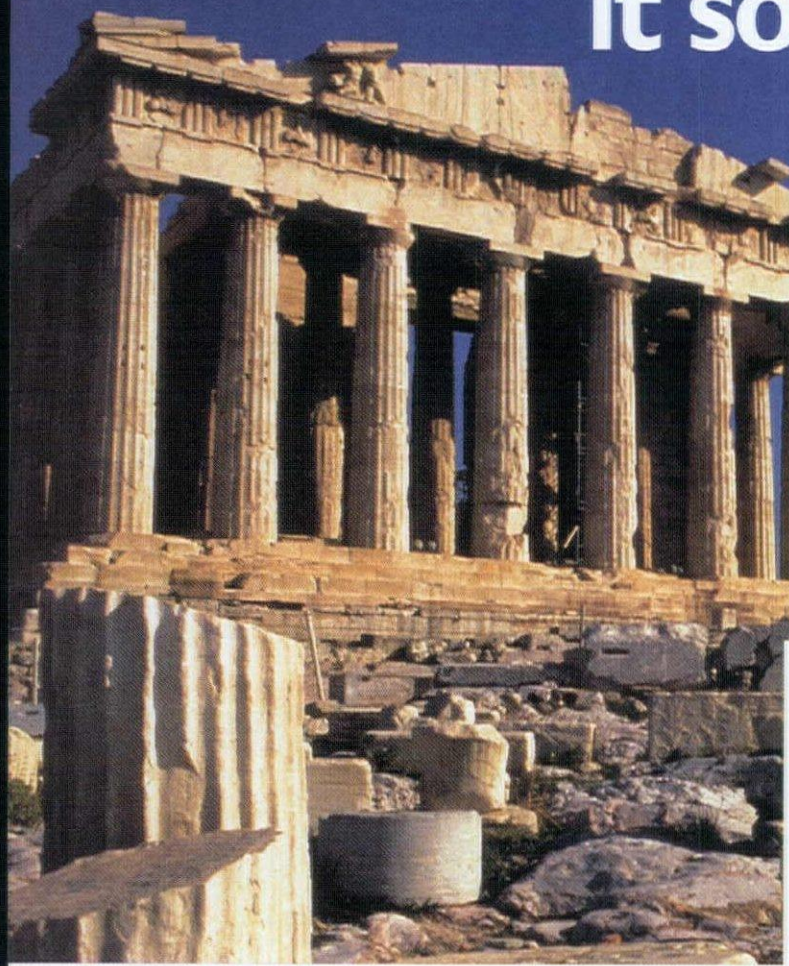
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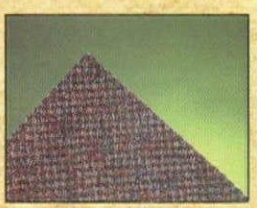
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R O D O L P H



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# reviews

**The Great Country Houses of Central Europe: Czechoslovakia, Hungary, Poland**
*By Lord Michael Pratt; photography by Gerhard Trumler*
*New York: Abbeville*
*380 pages, 650 illustrations, 350 in color, $95.*

The publisher's publicity describes this new book as "magisterial," and so it is. It is a lavish presentation of the important, beautiful castles, fortresses, villas and palaces of Hungary, Poland and Czechoslovakia, along with the histories of the families that built and inhabited them and with much of the furniture and decorative arts that filled their interiors. The great delight afforded by this book derives from the fact that the houses have, until now, been so little known in the west, a situation that is sure to change. Until we can visit them in person, we are here given a delightful introduction to dozens of magnificent houses. The quality of the photography is also exemplary. One minor complaint is that the inclusion of floor plans would have added substantially to our pleasure and understanding.

**Fin De Siècle Architecture in Barcelona**
*By Ignasi de Solà-Morales; translated by Graham Thompson*
*Barcelona: Gustavo Gili*
*240 pages, 354 color and 20 b&w illustrations, 6,700 pesetas/approximately $71 American currency.*

At this time of unprecedented interest in the design wonders of the city of Barcelona, and of particular interest in its highly individual turn-of-the-century architecture style, Catalan *modernisme*, this is a very welcome book. It is also a very beautiful one, with handsome and restrained layouts focusing on color photography by Eugeni Bofill, Francesc Morera and Rose Puigdefàbregas.

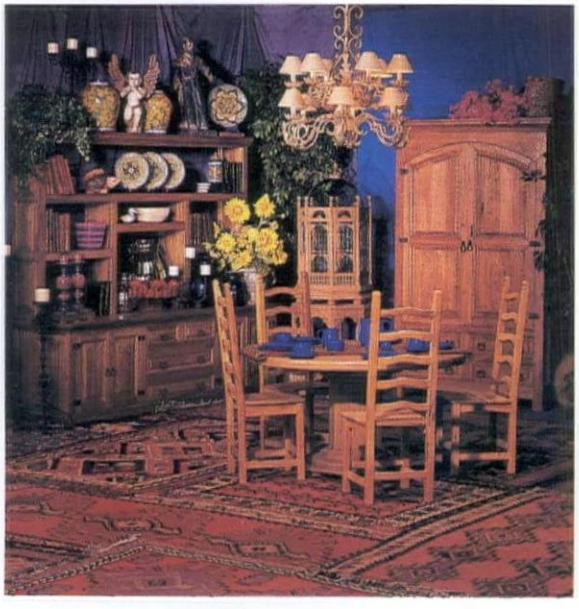
**Design for the Real World: Human Ecology and Social Change**
*By Victor Papanek*
*Chicago: Academy Chicago*
*405 pages, b&w illustrations throughout, $14.95 paperbound.*

A new printing of the 1984 revision of Papanek's justly famous book. When it first appeared, it was recognized as a badly needed antidote to design that was wasteful, frivolous and even dangerous. (Papanek singled out Detroit auto makers as special villains.) We still need it.



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It is not, however, an ingratiating book. Papanek is often petulant, self-congratulatory, patronizing, even insulting. For example: "In a world that is screwed up visually, physically, and chemically, the best and simplest thing that architects, industrial designers, planners, etc., could do for humanity would be *to stop working entirely.*" And, rather than simply agreeing with E.F. Schumacher that "small is beautiful," Papanek typically goes too far: "Nothing big works."

But the reader should ignore such rhetorical excesses, for the book is really about working positively and sensitively. It continues to deserve a place on the short list of essential reading for all designers, including interior designers. SA

**The American Directory of Architects: South/Southeast Edition**
*Compiled and published by Pinhaus Publications, Miami, FL*
*112 pages, color photographs throughout, $29.95.*

Covering a wide range of projects from private residences and office towers to civic centers and stadiums, this volume showcases recent work of national and international architectural firms, with emphasis on those in Florida, Georgia, Louisiana, North Carolina and Texas. Address and phone number is included with photos of each firm's work. A valuable sourcebook for architects and developers as well as prospective clients and historians.

**Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State**
*Clement E. Conger, curator; Alexandra W. Rollins, editor*
*New York: Abrams*
*496 pages, 434 illustrations, 427 in color, $95.*

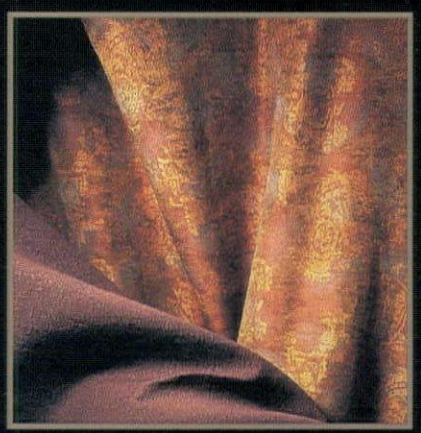
With the possible exception of flying from Kansas to Oz, no more wrenching example of culture shock is possible than entering Washington's 1950s-modern State Department building and taking an elevator to the 18th century. The building's two top floors, their steel structure masked by Ionic pilasters, now boast a wonderland of brass hardware, polished mahogany, Oriental carpets and flickering candlelight. Purchased with private donations, more than 4,000 museum-quality treasures pack 40 rooms designed for disabusing foreign visitors of any notion that this country's citizens are "bumptious and inhospitable" or its arts "crude or at best homespun." (The quotations are from one of several essays in the book.) Whatever one may think of the nature of this enterprise or the skill of its assemblage, one must admit that the collection includes

*Continued*

R O D O L P H







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Circle 81

# reviews

*Continued*

many objects of great beauty and value, 316 of which are shown and described in this appropriately lavish book. SA

**Human Resources Management: The Complete Guidebook for Design Firms**
*By Mark C. Zweig*
*New York: John Wiley & Sons, Inc.*
*294 pages, unillustrated, $55.*

*Reviewed by Ruth Y. Peabody*

Mark Zweig's book on Human Resources for design firms should be read in its entirety by anyone in the industry, and kept on hand as a ready reference when specific problems arise. Zweig has done a very thorough job of generally addressing problems existing in all businesses and, most specifically, in design firms. It should be read by the principals of every design firm, and their key line managers.

I believe a lot of design firm owners and managers genuinely care about their employees and want them to be happy. Happy and secure people do better work and, thus, increase firm profits. A professional firm's greatest assets are its people. Most graduate architects and engineers aspire to become partners one day. Since only a few people can make it to the top, what does a firm do to keep those who don't productive, happy and secure? A visible human resources function can begin to provide answers to this question.

I suspect that Zweig is having many a sleepless night. The timing of the publication of his book may be unfortunate. In many parts of the country the declining economy has had a disastrous effect on design firms—many have gone "belly up" or, at best, reduced their staffs to the minimum. Entire departments have been dissolved.

We must pray that the economy will turn around. When it does, and plans for construction begin anew, design firms may learn from their past mistakes by bringing on board professional human resources people to advise and assist them in implementing programs that will encourage the creative growth of their employees, and their long-term security. If the principals of the firms that do survive these bad times are forward-thinking, and the future principals of firms that will be established once the economy improves are smart, they will read this book. It can do nothing but improve their future profits.

*Ruth Y. Peabody has developed and directed the Human Resources departments of the New York offices of Skidmore, Owings & Merrill, architects, and Flack & Kurtz, consulting engineers.*

**Modern Furniture Classics Since 1945**
*By Charlotte and Peter Fiell*
*Washington, DC: AIA Press*
*192 pages, 335 illustrations, 144 in color, $49.95.*

An extremely attractive survey of international furniture design since the end of World War II. The text and generous illustrations are particularly good at focusing on personalities, novelties and innovations; not covered so well are the important underlying trends. George Nelson's slat bench is pictured, for example, as an isolated object; ignored is its role as a base for a *system* of modular storage and seating units. And the most dramatic and revolutionary postwar furniture development—that of open-plan office furniture—goes unmentioned. SA

**New Spirit in Architecture**
*By Peter Cook and Rose Llewellyn-Jones*
*New York: Rizzoli*
*208 pages, 300 illustrations, 100 in color, $50 hardcover, $35 paper.*

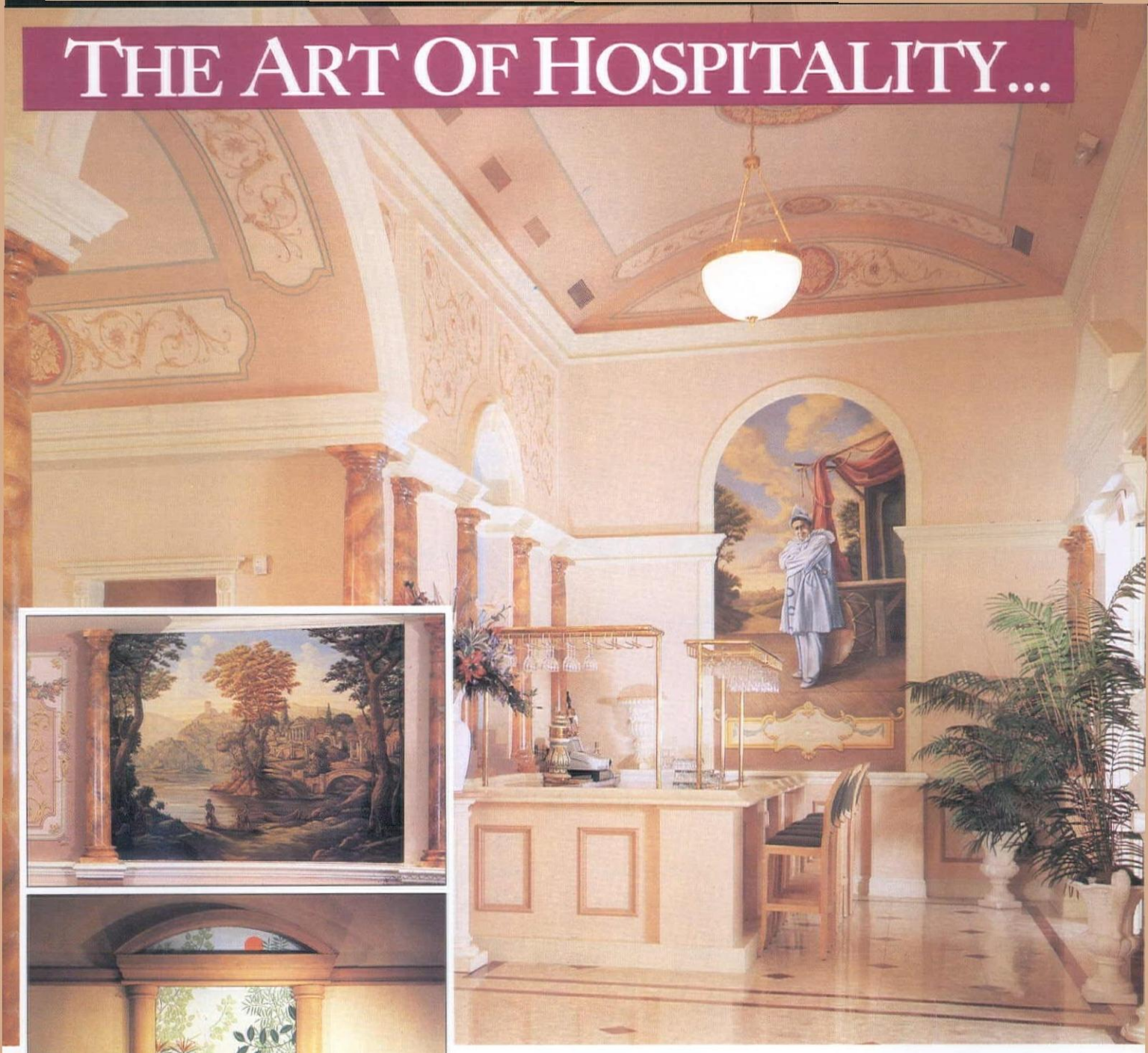
Two London-based critics' choices of 40 current architects, with the work of each shown in four pages of photographs and drawings (for many of the projects are unbuilt). The common characteristic of the chosen 40, the authors say, "is that they each display a certain spirit." Some are well known (Morphosis, Coop Himmelblau, Frank Gehry), others not yet (Imre Makovecz, Aks Runo, Volker Giencke), and, despite an undeniable variety of styles, they share a high degree of nervous energy, movement and agitation. While the collection (and its appropriate graphic presentation) may leave one gasping for a touch of repose, the invention and vigor demonstrated here demand respect and support an optimistic view of architecture's future.

**The Architecture of Mott B. Schmidt**
*By Mark Allen Hewitt; introduction by Robert A.M. Stern*
*New York: Rizzoli*
*164 pages, 200 illustrations, 24 in color, $50.*

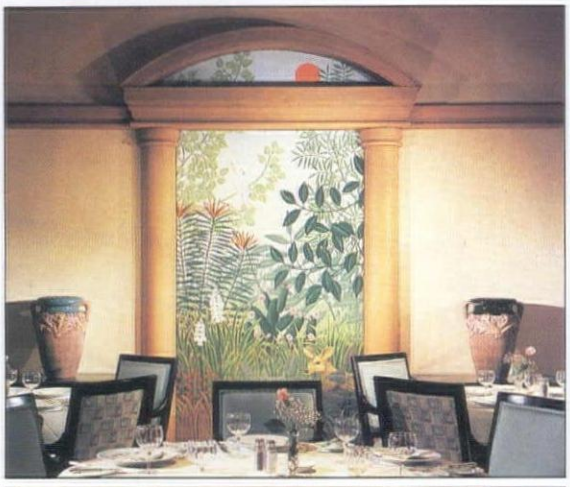
Monograph of New York architect Mott B. Schmidt (1889-1977), "one of the last American masters of traditional domestic architecture." Included are houses for Vanderbilts, Astors and Rockefellers as well as the 1966 addition to Gracie Mansion. Generous page size, ample plans, excellent photography by Cervin Robinson and Peter Mauss, bibliography and chronology of Schmidt's buildings. *Continued*

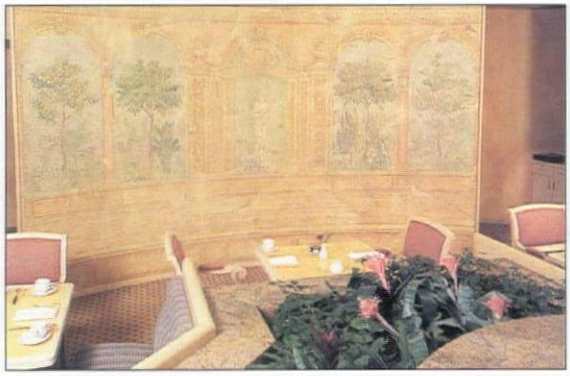


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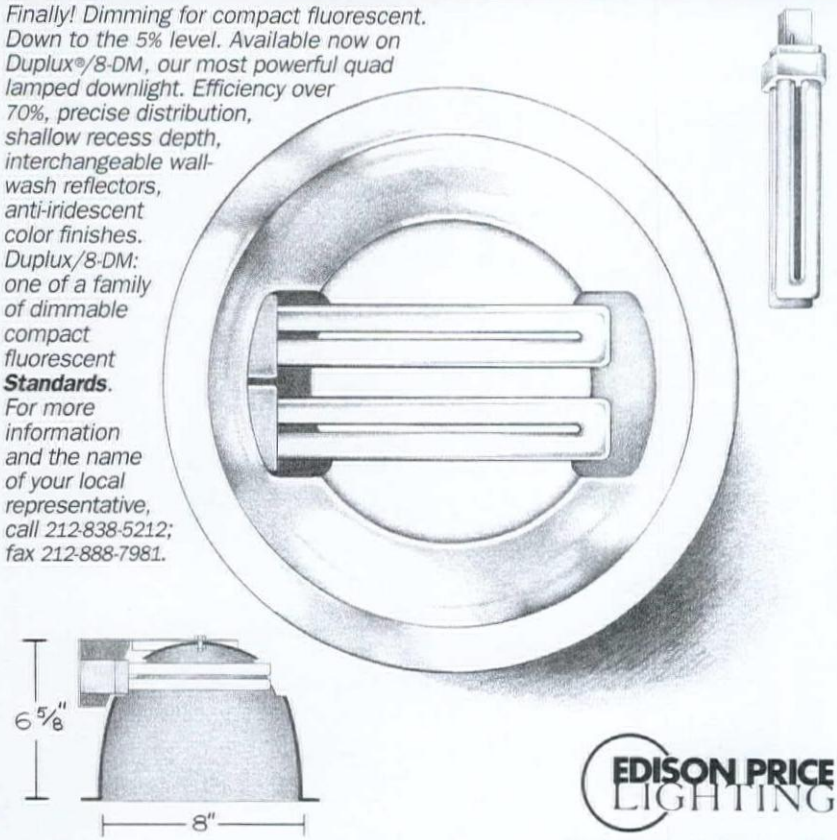
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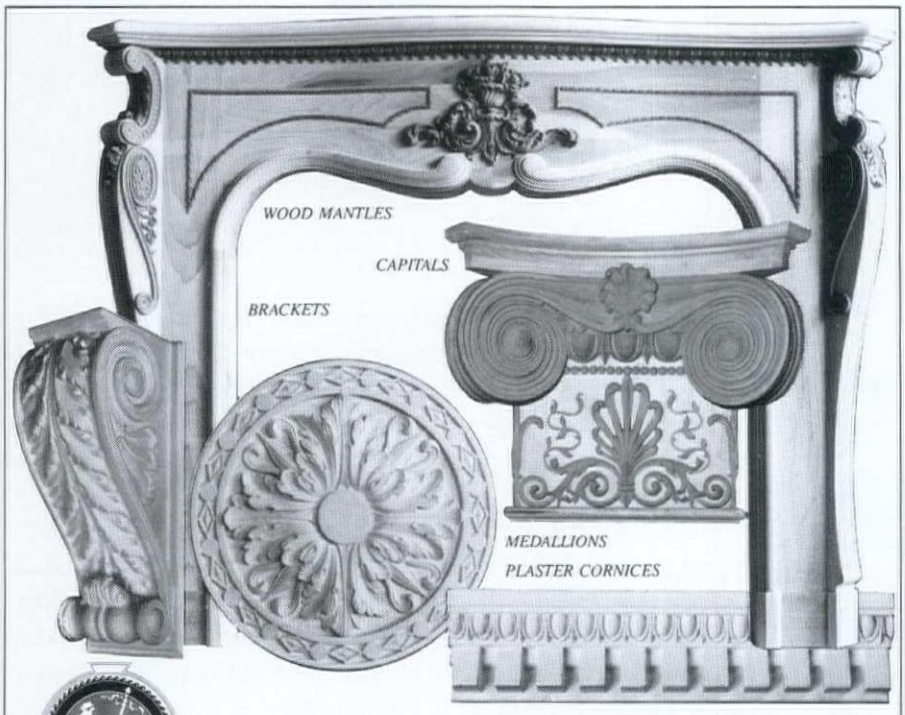
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# reviews

*Continued*

**The Thames and Hudson Manual of Dyes and Fabrics**

**The Thames and Hudson Manual of Textile Printing**

*By Joyce Storey*

*New York & London: Thames & Hudson*

*192 pages, 121 & 160 illustrations, $14.95 paperbound.*

New editions of textbooks first issued in the '70s. Both are attractive, comprehensive and highly informative, and the textile printing manual has been given a new chapter on computer-based printing technology of the '90s. The author is a professional designer and teaches at the Philadelphia College of Textiles and Science.

**Palm Beach Houses**

*By Shirley Johnston; photography by Roberto Schezen; introduction by Robert A.M. Stern*

*New York: Rizzoli*

*324 pages, 300 illustrations, 270 in color, $75.*

It wasn't all Mizner. Although roughly half this book is devoted to the archetypical Palm Beach houses designed by Addison Mizner, there is also work by Carrère & Hastings, Joseph Urban, Maurice Fatio, Marion Sims Wyeth and others. Many of the houses are spectacular, the photography by Roberto Schezen is handsome, and the book's layouts by Massimo Vignelli are elegant. There is also an entertaining, graceful and informative introduction by Robert A.M. Stern. These high standards don't prevail throughout, unfortunately: after Stern's essay, the text focuses more on the houses' owners than on the houses themselves, feeble captions tell of dining rooms "set for a sumptuous repast," there are no floor plans and no index. Although not as useful a book as it might have been, it's undeniably a beautiful production that any designer will enjoy. SA

**English Vernacular Furniture, 1750-1900**

*By Christopher Gilbert*

*New Haven: Yale University Press*

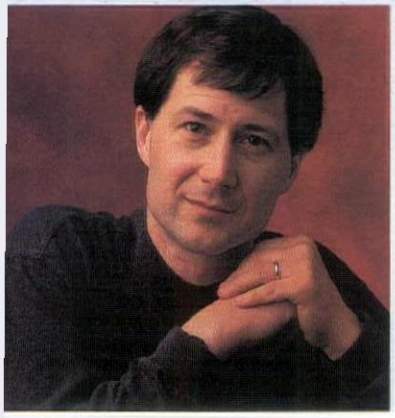
*294 pages, 345 illustrations, 45 in color, $65.*

Both scholarly and fascinating, Gilbert's book is a wonderfully informative survey of furniture made for modest houses, almshouses, alehouses, workhouses, asylums, prisons and ships. There are cradles, dunking stools, pews, counting-house desks, settles, drinking tables, bedsteads and much more. Appendices give information about 19th-century price books, and there are a glossary, bibliography, notes and index. □



Circle 84

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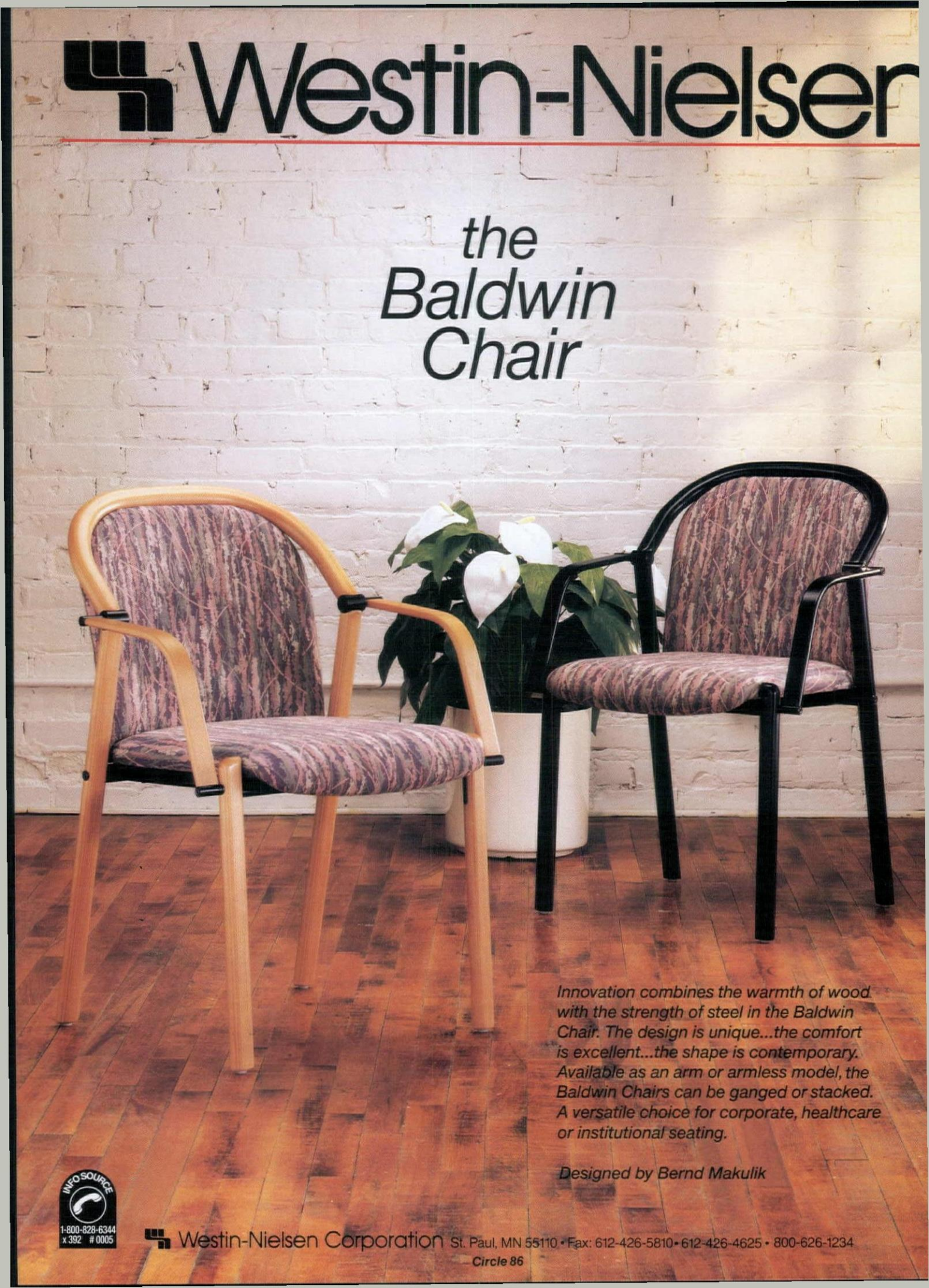
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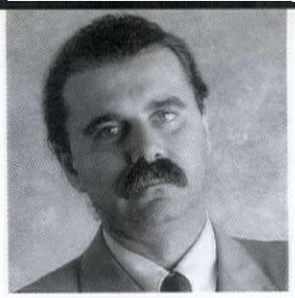
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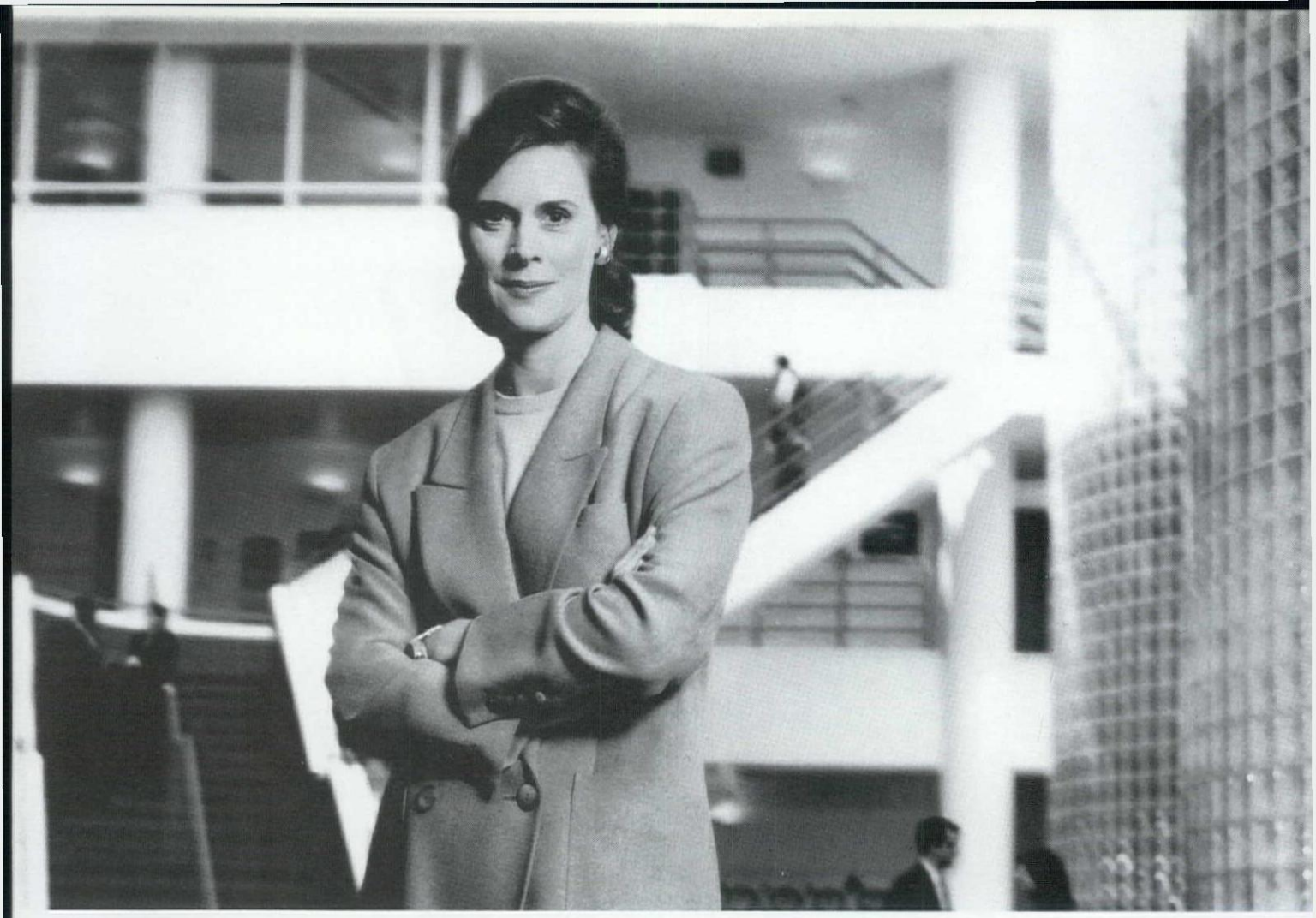


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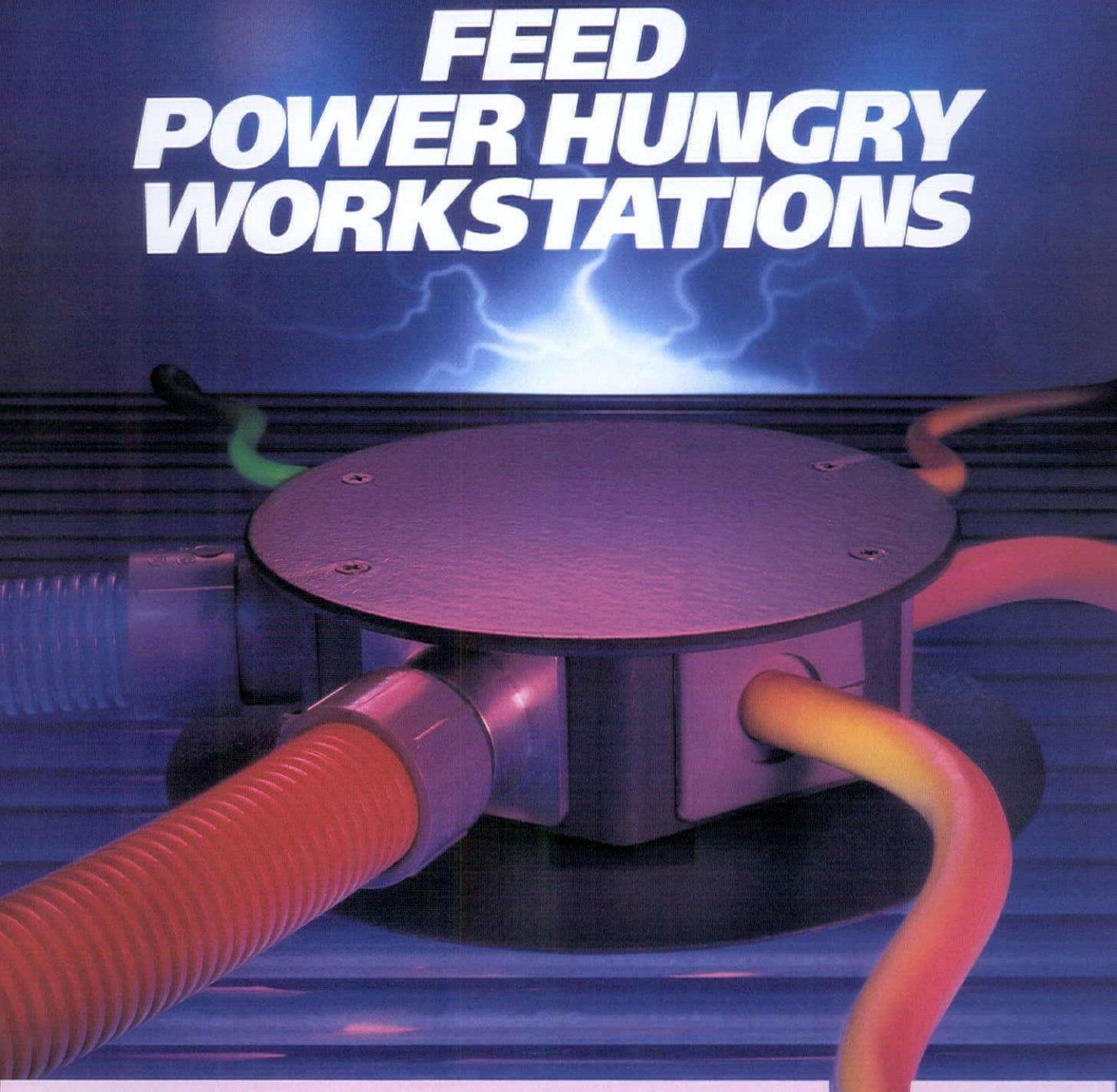
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The annual Hall of Fame Gala Dinner-Dance is the industry's most dazzling affair. Please join us in toasting the 1992 award recipients on Thursday, December Third in the Grand Ballroom of New York's Waldorf-Astoria.

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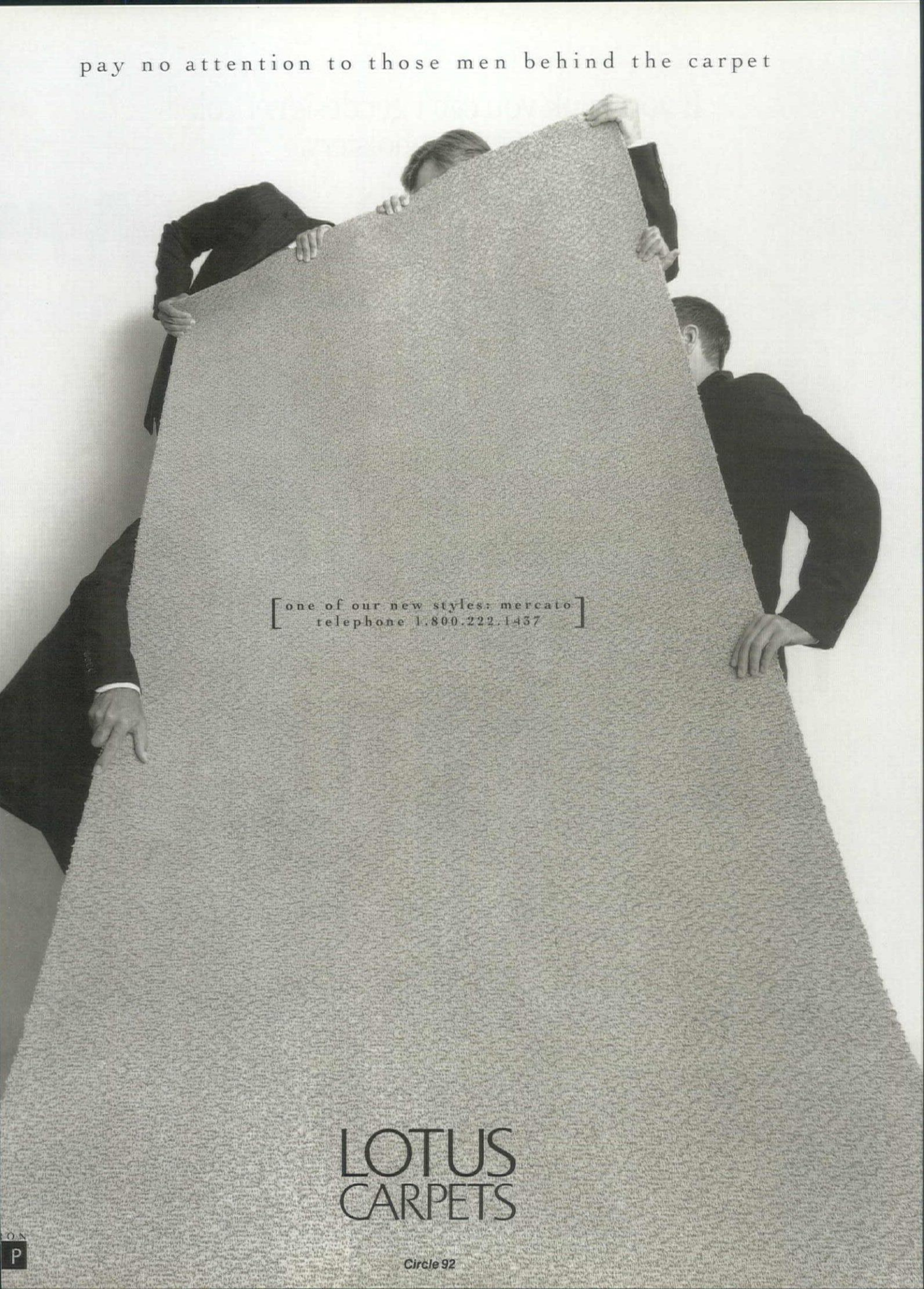
JACK HEDRICH
*Hedrich-Blessing*

This year, look for the Hall of Fame Souvenir booklet that includes a portfolio of installations by selected Hall of Fame members, as well as work by our newest inductees. This handsome souvenir will also be available on the newsstand and to all subscribers to Interior Design Magazine.

Seating is limited, so to avoid disappointment, please make your reservations as soon as possible. Patron tables are available for $5,000; sponsor tables are $3,500; corporate tables can be reserved for $2,500; individual tickets can be purchased for $250.* All tables will be listed in the Hall of Fame Souvenir Book.

For more information please contact Jennifer Davidson, Interior Design Magazine Hall of Fame, 249 West 17th Street, New York, NY 10011, (212) 463-6693.

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Crider galleries, the recently-opened La Boutique Fantasque shop at Rockefeller Center, and private residences for furniture gallery owner Antony Delorenzo. Myerberg is currently working on a 25,000-sq.-ft. addition to the Bryn Mawr College Art and Archaeology Library. Henry Myerberg Architects, 6 West 18th Street, New York, NY 10011, (212) 924-7222.

**Pierre-Yves Rochon** (Essex House, New York), eponymic founder of his Paris-headquartered office, went into business for himself in 1979 after ten years' experience with other design firms. He was graduated from the National Superior School of Beaux-Arts, and today does commercial and residental interiors along with graphic design. Work for his clients, representing major companies and institutions, takes him all over Europe as well as the U.S., Caribbean, Middle and Far East regions. **John Fitler-Ellis**, v.p./project manager, opened PYR International in New York four years ago to work on the Essex House project. He is a graduate of Parsons School of Design, began his career with Dorothy Draper (becoming the legendary lady's design director), and thereafter worked independently in Philadelphia and San Francisco. PYR International, Inc., 601 Madison Avenue, New York, NY 10022-1954, (212) 750-5454. Société Pierre-Yves Rochon, 12, avenue Malignon, 75008 Paris, 42.25.54.54.

**Venturi, Scott Brown and Associates'** (Tiger Bar and Grill) architectural and urban design divisions are led by principal **Robert Venturi, FAIA**. He is a graduate of Princeton University, where he earned an M.F.A. Venturi has been internationally recognized with numerous exhibitions as well as architectural and design awards, including the Pritzker prize. He is the author of several books. Associate **Ann Trowbridge, AIA**, joined VSBA more than 10

*Continued*




Circle 106

# The Portofino Chair

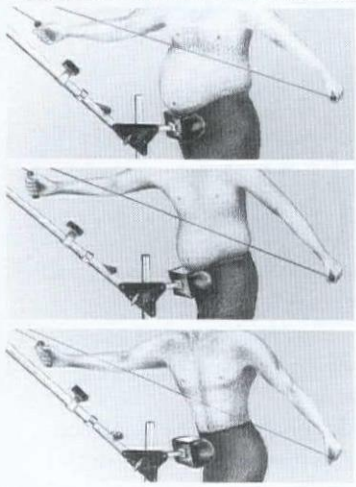


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# designers

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years ago, prior to which she worked Bull Field Volkman and Stockwell of Francisco. She received a B.A. from T University and M. Arch. from the Unive ty of Pennsylvania. Current projects clude Bard College Library Expansion, the National Museum of the American dian for the Smithsonian Institution. P ject manger **Jeffrey F. Krieger, RA**, gr uated from Princeton University and ceived a M. Arch. from Carnegie-Mell Among his projects are the Sainsbu Wing of the National Gallery and the N Donald Medical Research Building UCLA. Venturi, Scott Brown and As ciates, 4236 Main Street, Philadelphia, 19127, (215) 487-0400.

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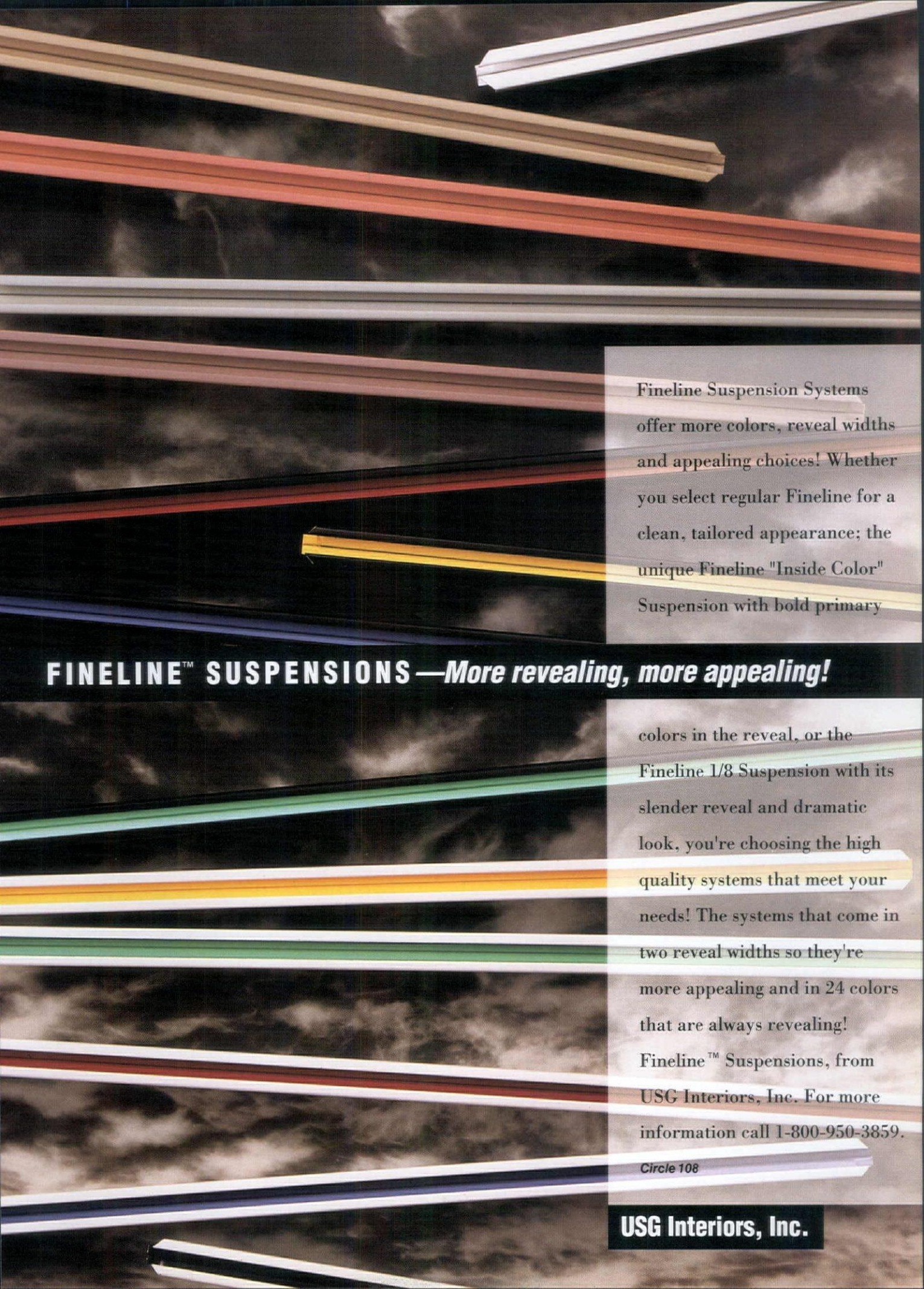
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# The Price Is *Wrong*

If I could have just one wish come true about the future practice of interior design, I think it would be this: that designers charge for their services only on the basis of their time or of the scope of the work performed, not on the basis of mark-ups on products purchased. (Granted two wishes, I would also ask for the unification of our professional organizations.)

It's not what you do, as someone must have said, it's how you charge for it, for it seems to be a rule of human nature that people naturally value the things they have to pay for. If designers are more than personal shoppers (and they are), and if the design process is more than the accumulation of roomfuls of goods (and it is), compensation should be based not on merchandise but on the time needed for the application of design skills. Especially now, when more and more to-the-trade showrooms are welcoming consumer visitors, the mystique of to-the-trade products and their pricing is not a reasonable basis for fees. (There's a corollary to the rule stated above, too, and that's that people fail to value the things they *don't* pay for. Which means that requests for free design services are often invitations to a miserable client relationship.)

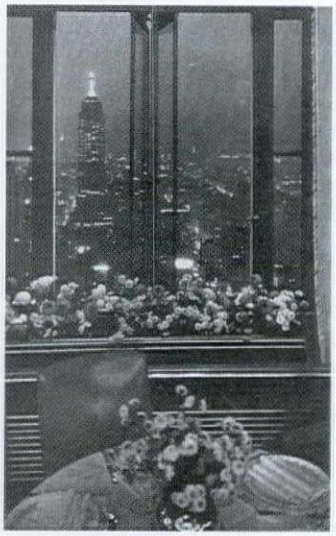
Okay, it's nobody else's business how a designer charges, and I know that a lot of designers whose work I highly respect charge for it wholly or partly in mark-ups. But I also think that fees based on time or scope will do much to gain professional designers the respect they deserve.

STANLEY ABERCROMBIE, FAIA

# 1932-1942

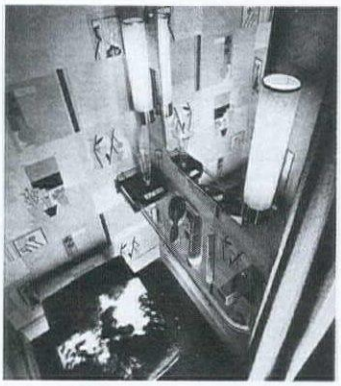
## *Celebrating Six Decades of Interior Design*

Harry V. Anderson founded The Decorator's Digest in 1932 as the "official organ" of the American Institute of Decorators. In 1936, the two parted ways; and, in 1937, we changed our name to Interior Design and Decoration.



*1934: Interiors of The Rainbow Room at Rockefeller Center were a collaborative effort by designers Reinhard and Hofmeister, Corbett, Harrison and MacMurray, architects Hood and Fouilhoux, and assisted by Mrs. Mott B. Schmidt.*

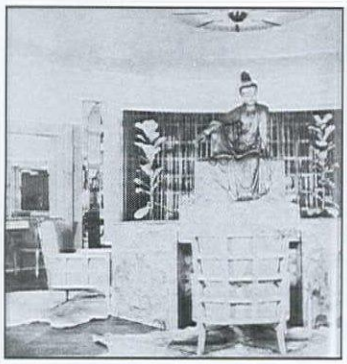
**We believe that it is the prerogative of this magazine, serving the entire profession as it does, to take issue with this terminology. Therefore we suggest that INTERIOR DESIGNER replace Decorator or Interior Decorator as the appellation designating your profession. Harry V. Anderson, editor/publisher**



*1934: The powder room in a modern apartment designed by Eugene Schoen, AID.*

*1935: Alexander H. (Sandro) Girard, RA, AID, designed the interiors of his own New York townhouse.*





*1937: The main salon at the headquarters of milliner Lilly Daché was designed by Robsjohn-Gibbings, Ltd.*



*1937: The Hedrich-Blessing Studio, Chicago, by Abel Faidy.*



***The very advanced or as it has been called, the Vodka school of design, has no place at all for anything that is not 100 percent useful, or at least has the appearance of being so, and lighting, like everything else, must be built in and often made dismally uninteresting. A. B. Reid***

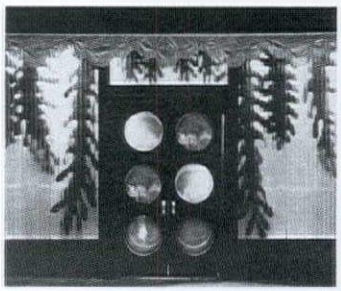
*1941: Rainbow Shops were designed by architect Morris Lapidus for Ross-Frankel, Inc.*

**It has been the acceptance of obsolescence by manufacturers that has made America the industrialized country that it is today. But, due to our increased culture, the manufacturer now has another form of obsolescence: Design Obsolescence. Harry V. Anderson, publisher**

***The return of bars to polite society since the repeal of the Eighteenth Amendment has opened up a new field of activity to the interior decorator.***

**In a course** on Interior Decoration I once had to mark the papers of a lesson on framing and hanging of pictures. One particular student had a very original idea. She answered all the questions about eye level and lighting very sensibly and correctly. Then she added, "But I have the feeling that pictures should also be hung according to their subject. For example, *Madonnas* and *Mountains* should always be hung high." Nancy McClelland, AID.

Unlike every other, this profession is entirely without legal status.



*1941: Entrance to New York's Monte Carlo Beach night club by Franklin Hughes.*

**The public has to be cajoled or frightened into accepting new forms and designs, even when these are sound and artistic. I believe that the architect should try to guide his client along the path of creative design and educate him to the point where he accepts it. Lescaze once told me that his procedure with a client was to show him something extremely radical in order to scare him to death, and then to compromise with him. John W. Root, Holabird & Root**

**Who are** these people who are suffering from *indefinitis?* They are the Members of the American Institute of Decorators. I can hear you say: "It isn't possible." "The dictionary certainly tells what a decorator is." "There must be some mistake about it." I assure you that there *is* a mistake and it is a mistake made by the dictionaries. Here is an art that has existed for generations and still has no definite definition. Nancy McClelland

***Researched and edited by Judith Nasatir***



*1935: The Richard H. Mandel house in Mt. Kisco, New York, was designed by Edward Durell Stone with interiors by Donald Deskey*



*1936: The bar of the cocktail lounge at Hotel Pierre, New York, designed by A. Kimbel & Son.*



*1937: The duplex apartment residence of Parisian interior designer Captain Edward Molyneux.*

**As allied professions, Interior Decoration and Real Estate offer unlimited possibilities.**



*1937: Taylor and Low Ltd. decorated the interiors of the Cheneys' country residence. Shown is a corner of the bedroom.*

**Certain well known decorators of today have had but little academic training, having come up through the ranks with only practical experience as their instructor. Others have had both academic and practical training. However, there is another group, who, having nothing but social contacts and the desire to occupy their spare time, have become a serious menace to this profession. Harry V. Anderson, editor/publisher**



**Plastics** are not substitutes; they have virtues of their own. Those virtues must be realized and developed. Walter Dorwin Teague

***Now I can single out some one example and make a reductio ad absurdum: if I baldly maintain that a tea set is architecture there will be an excuse for treating me to the tender mercies of the Spanish Inquisition. C. Grant LaFarge, FAIA***

*1941: McMillen Inc. designed the interiors of this Boca Raton, Florida, residence.*



**With the coming of repeal, a new sense of humor has crept into wallpaper design.**

***Various suggestions have been made that decorators should work on a professional basis similar to the architect's, the thought being that we receive too large a profit above the cost of the article sold.***

*1941: Dorothy Draper, Inc. whipped up interiors for Coty, Inc., New York. Pictured is a "treatment room." Ladies, be on the lookout for Jungle Red.*

**WAR ACTIVITIES:** Although interior designers have been called upon to make donations to worthy causes, either from their purses or from merchandise in their shops, it is only recently that they have been nationally identified with charitable activities. And their efforts and talents for organization have never been evidenced better than in the Decorators War Relief Shop.

*1941: What's left of The Houses of Parliament, London, by Sir Charles Barry, RA.*



# 1949-1962

Interior Design and Decoration resumes publication with this issue, April 1949, after seven years' suspension.



***If I were a psychiatrist instead of an interior space planner and designer, I could present equally learned proof that the executive who is forced to work in a setting that goes against his grain can't reach his full creative potential. Marvin B. Affrime, director, The Space Design Group***

*1949: The showroom of D'Orsay Perfumes, New York, designed by man-about-town decorator James Amster.*



*1951: The Architects Collaborative—Jean and Norman Fletcher, Walter Gropius, John and Sarah Harkness, Robert McMillan, Louis McMillen, and Benjamin Thompson—designed this contemporary residence in Massachusetts. What you don't see is that the pages included sketches of the fashionably-attired women whom our editor imagined to inhabit it.*

It just isn't fair to lead readers down the primrose do-it-yourself path. Michael Greer, president, NSID



*1955: Lippincott & Margulies designed the interiors for Sanborn's Department Store in Mexico City, of which one notable feature was a mural by Rufino Tamayo, Mexican artist and immortalizer of the watermelon.*

California is the last frontier of design.

**Interior designers should try to get through to the unpersuaded. And by unpersuaded, I don't mean the unwashed. Income has little to do with taste. It's the well-heeled solid citizen who lives in this—not house beautiful—but house horrible. Bernice Fitz-Gibbon**



*1955: Michael Saphier Associates, New York, designed the offices of Sabena Belgian Airlines.*

*1957: The Eden Roc Hotel in Miami Beach was designed by Morris Lapidus, AID, and Leo Kornblath, AIA.*





*1959: The Pool Room of The Four Seasons restaurant, New York, with interiors by Philip Johnson, AIA, NSID, and William Pahlmann Associates, AID, looks the same today.*

***Rosy Future:*** **Some months ago we made note of the fact that pink was making a comeback as a fashionable color in interior design. We are now able to report that this trend has gone a step further: the combination of pink and red in more formal rooms is again high fashion. This of course makes gladsome the hearts of interior designers since the combination of pink and red is as tricky as they come and had best be attempted only by the professional.**

**The following** is an official transcript of the change in nomenclature to interior designer and decorator, as well as a definition of function as it will appear in the next edition of the ***U.S. Department of Labor, Bureau of Labor Statistics, Dictionary of Occupational Titles:*** **Interior Designer and Decorator** (including **Consulting Decorator**)—Designs, plans and furnishes interiors of houses, commercial and institutional structures, hotels, clubs, ships, theatres, as well as set decorations for motion picture arts and television.



*1960: At one time, we thought the fallout shelter was going to be the next family room. This one was designed by David Feldman, AID. The man inside is reading Interior Design, probably searching for suitable decor.*

**In our immediate present I do not find any sense of greatness or of urbanity in our interiors, nor any understanding—even though we have had forty years of Freud to help us comprehend the human mind—of what makes interior space a truly pleasant enclosure. Ralph Walker, vice-president, Union Internationale des Architectes**

**Originality** has been endlessly overvalued in our times; some of the greatest designers have fought harder to be recognized as original than as excellent. This attitude reflects the power attributed to traditional design—strong, tried and true, effective—it had to be opposed. Such a point of view might have been unavoidable as late as 1925 or '30. Today traditional Western design is but a wraith, however beautiful; the world has changed around it until its perspectives have been drawn out too fine and its proportions, withered. Edgar Kaufmann, jr.

***Too many interior designers today consider the camera before the client. Sherman R. Emery, editor***

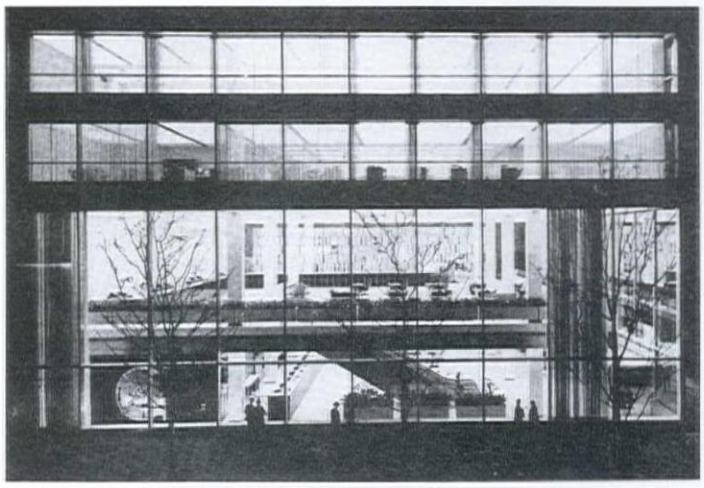


*1952: The offices of Webb & Knapp, New York, were designed by I. M. Pei, director of its architecture division, and associate architect, William Lescaze and staff. You might know the firm by its president, real estate tycoon William Zeckendorf.*



*1953: The Museum of Modern Art's penthouse dining room and lounge were designed by Philip Johnson.*

*1954: The Manufacturers Trust Company, New York, inhabited an SOM-designed structure on Fifth Avenue. Interiors were designed by Eleanor LeMaire. 1954, by the way, heralded our first all contract issue.*



**The color sybarite can express the extremes of his or her hedonism by using colors directly expressive of the personalities who inhabit the rooms: May I suggest a lovely livid-green bedroom for the jealous wife; or maybe, a puce parlor for the prim maiden aunt.**



*1957: Henry End, AID, and Tom Lee, AID, IDI, redesigned the interiors of Los Angeles' famed Cocoanut Grove.*

The American Institute of Decorators is now the American Institute of Interior Designers.



*1958: The distribution of interior furnishings was changing rapidly from retail stores to a nationwide network of wholesale showrooms, as marked on this map.*

**No, Mr. and Mrs. Consumer, you cannot buy wholesale at a wholesale showroom! Harry Anderson, editor/publisher**



*1961: Davis B. Allen of SOM designed David Rockefeller's offices at The Chase Manhattan Bank, New York.*

**Never forget that a decorator's favorite color should be green—currency green. Harry Siegel, CPA**

**The first standard of good modern design is still function—despite the dictates of the hair-shirt school. Elizabeth Gordon, editor, House Beautiful**

**The office-within-a-home is another tangent to anticipate in the field of office design. The commuter with a briefcase is a common sight, but the commuter with a suitable place at home to do his briefcase work is far less common. The "second office" potential has scarcely been tapped.**



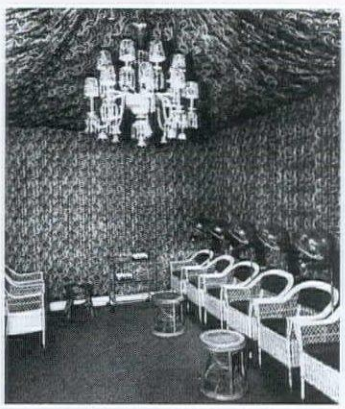
*1961: The cocktail lounge and bar of the Colony Hotel, Palm Beach, had these "fabulous" interiors designed by Valerian S. Rybar.*



*1962: Maurice Weir, AID, designed interiors for the Hansen residence in New York. Mr. Hansen owned Hansen Lamps.*

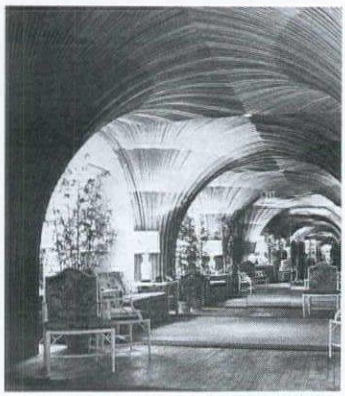
# 1963-1972

## What, after all, can one say about this decade of upheaval and profound social change?



*1963: The Kenneth Beauty Salon, New York, by interior designer Baldwin and Martin, Inc.*

**Actually**, the only occupant who finds it confusing is our pet Airedale. When he settles on the terrace-balcony for a nap and awakens, after the house has rotated, to find a different view, he's naturally disoriented and, after giving a little bark of surprise, pads back to the spot overlooking the area where he first dozed off. Richard Foster, architect, on his rotating house in Connecticut



*1964: The I. Miller Boutique, New York, with interiors by Barbara Brown, Claire Morrow and Burt Wayne.*

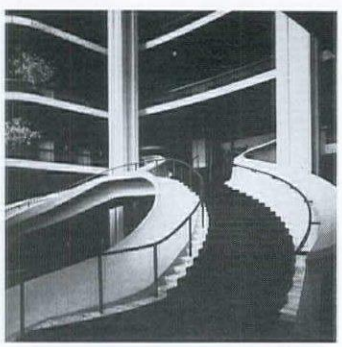


*1964: Lower lobby of the Kahala Hil ton in Honolulu, with interiors de signed by David T. Williams, AID, an Roland Terry as associate.*



*1966: The entrance hall to the new entertainment wing of Gracie Mansion, New York. Interiors were a collaborative effort by Mrs. Francis Henry Lenygon, FAID, Mrs. Ellen Lehman McCluskey, FAID, and Stephen J. Jussel, FAID.*

**Since we were in school, you don't have to have children anymore, and if there's any interior designer in this room who seriously thinks that you can separate the sex act from procreation at the volition of man and woman and not change things—maybe not for you but for an awful lot of people—you're crazy. Dan Moore, assistant to the publisher, Los Angeles Times**



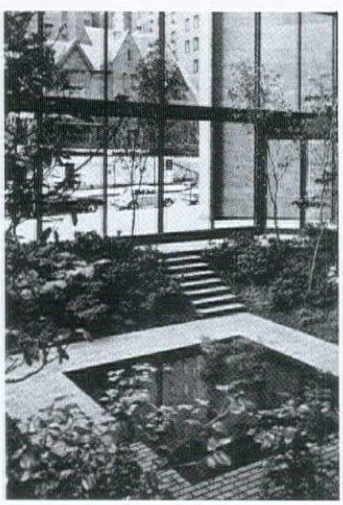
*1966: The Metropolitan Opera House, New York, by Wallace K. Harrison, of Harrison & Abramovitz.*

The subject of plastics, alas, stirs little lively controversy. Monica Geran

*1968: The Hunca Munca discotheque in San Juan, Puerto Rico's El San Juan Hotel had interiors by Alan Jonathan Lanigan, with Robert W. Carpenter and Robert Logie as associate designers.*

**We salute the extraordinary men and women who are artist-historian-designer-colorist-entrepreneur-teacher-idealist-psychologist-sophisticate-romantic ace-shoppers of the world. Spinners of the tangible dream. The Decorators. Sarah Tomerlin Lee, editor-in-chief, *House Beautiful***

**European** designers and design educators have as many problems as we do. They differ from ours, but these differences seem to get smaller in a shrinking world. Arnold Friedmann, professor, Pratt Institute



*1968: The Ford Foundation, New York, was designed by Kevin Roche John Dinkeloo and Associates. Roche and Warren Platner, head of the interior design department, were responsible for the interiors.*

**By and large, office landscaping is a matter of semantics, a cleverly engineered promotion campaign which has no relationship to human factors and aesthetics. Lawrence Lerner, Saphier, Lerner, Schindler, Inc.**

*1969: Idiosyncratic California architect John Lautner designed the Palm Springs residence of interior designer Arthur Elrod, AID. By all accounts, it was very much a collaborative effort. Elrod designed his own interiors.*



**Professionalism is an expanding of our minds without LSD. To be a professional designer in America these days means calling on a computer-size reservoir of knowledge, including the latest on the Id and the Superego. In England, to be loyal to the Crown, one needs a pot of cream paint and Chippendale. In France, a designer need only know Versailles. (*Mon Dieu*, what else is there?) In America we need to think British for the daughters of the Tories. We need to think French because there might be a commission from Air France. If Margaret Mead should call, we need to understand Samoa. If LBJ should call, we must whip out something early Pedernales. If the Marquesa Merry del Val should call...give her my phone number. James Merrick Smith, president, AID**

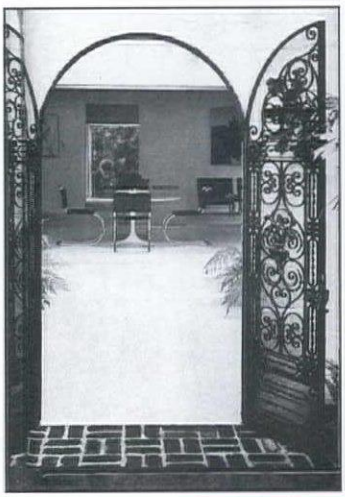
The mysterious interior designer programmers of the future will be the giants in our profession. A. Allen Dizik



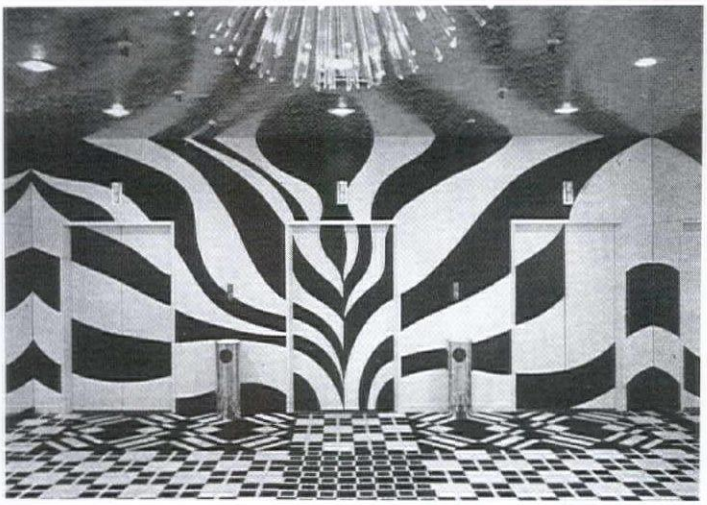
*1965: One of Barbara D'Arcy's stellar model rooms at Bloomingdale's in New York.*

*1966: Howard Perry Rothberg designed the interiors of his Coconut Grove, Florida, residence.*

**The new** urban environment is the opening of the most fantastic new market any industry could wish for. But we cannot move into this new market like a dinosaur. The question of our age is: are we going to enter this new environment humanly, consciously, discriminately, reverently? Paolo Soleri







**Both the NSID and AID should certainly be involved with education, but it is here that unity is needed most. Therefore, this is an appeal to the statesmen in both organizations to step forth and close their ranks in this effort so that schools, colleges and universities sadly in need of direction can find in it a single unit representing the entire profession. Harry Anderson, editor/publisher**

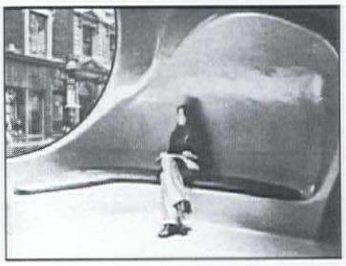
*1968: An up-to-the-moment interior for Chicago's Bonwit Teller department store was designed by Joseph Braswell, AID.*

**To be socially responsible, we must make the poor, the disadvantaged, our clients, which they have never been. Never been because they cannot offer fees for service, they cannot speak with a single organized voice and they want no monuments. These non-clients need their own trained designers, planners, spokesmen, with their own offices, deep in the ghettos. Unlike the standard client, they need massive legislative and financial support. George T. Rockrise, FAIA, AIP, vice president, The American Institute of Architects**



*1970: Marcel Breuer, FAIA, and Tician Papachristou, AIA, designed interiors for the New York offices of Vera Industries, Inc.*

The average interior environment built even today is basic peas-in-a-pod, with not too much choice of pods. Jack Lenor Larsen



*1971: Billy McCarty designed interiors for The Vidal Sassoon Hairdressing Salon, London. Actually, he created a one-piece fiberglass structure that was slipped (or backed by truck) into the existing envelope.*

# 1973-1982

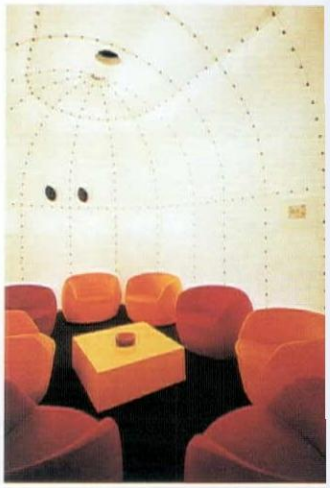
During this decade we recorded the growth of high tech, the birth of post-modernism, and the emergence of ergonomics and open plan systems.



*1973: Susan Kimber, textile artist, and Stephen Kiviat, president of ai, designed their own New York apartment, using (surprise, surprise) lots of Italian furniture.*

*1974: Architect Paul Segal, AIA, designed the offices of Ampersand Productions, a film company. The conference room, carved out of a corridor, was constructed with a rib frame of pre-bolted electrical conduits and acrylic sheeting.*

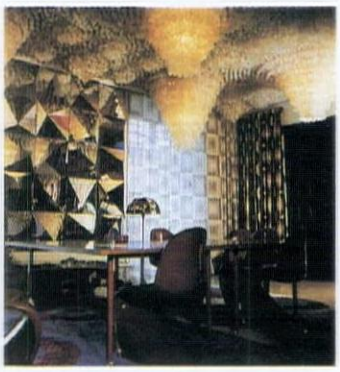
**Design and art are a way of life. You can be trained in the field but as "subjects" they cannot be taught. Herbert Bayer**



**The image of "interior designer future" still remains to be formed. There are many factors which will influence that image, not the least of which is a solidly unified professional organization. The plan for consolidation of AID and NSID will again be put to vote on the final day of the conference. It is our hope to return from Denver and be able to say: "the AID and NSID are dead, long live the ASID!" Sherman R. Emery, editor**

*1976: Paul Mayen designed interiors of this Manhattan residence for a design polymath and collector.*

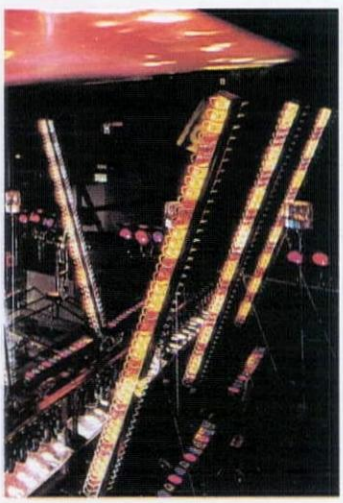




*1978: Verner Panton designed his own unique residence in Basel, Switzerland.*



*1977: The townhouse residence of Pe ter and Adela Holzer, New York, by Ruben de Saavedra, ASID.*



*1978: Girard's disco, Baltimore, by Robin Jacobsen.*

**In 1969, a new word entered the designer's lexicon: NEOCON, an acronym for National Exhibition of Contract Interior Furnishings. Sherman Emery, editor**

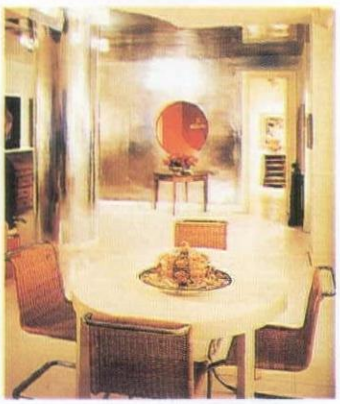
**Possibly** as a result of sexual liberation, bathrooms no longer have to be little white-tiled closets. They are merging with bed rooms and, where money and space permit, they even may be located in greenhouses. John Saladino

No, Miss Kent, decorator is not a dirty word, it is merely old hat. Sherman R. Emery, editor

*1980: Davis B. Allen, senior interior designer at SOM, New York, designed his country house to accommodate his marvellous things.*



**When architects finally turned—were *forced* to turn—their attention to interior design, they made two very pleasant discoveries. The first was that interior design was serious, challenging and satisfying. As Charles Gwathmey of Gwathmey Siegel put it recently, he finds interiors work "gratifying because of its thoroughness, its level of detail and its specificity." The second surprise for architects was that they found interior design profitable, in many cases *more* profitable than that majestic old architecture they had been obsessed with. That did it. Architects have fallen in love with interior design and plan never to be separated from it. Some have even gone to Bendel's and asked in vain for the big flowered hat department. Stanley Abercrombie, AIA, practicing architect and senior editor, architecture, *AIA Journal***



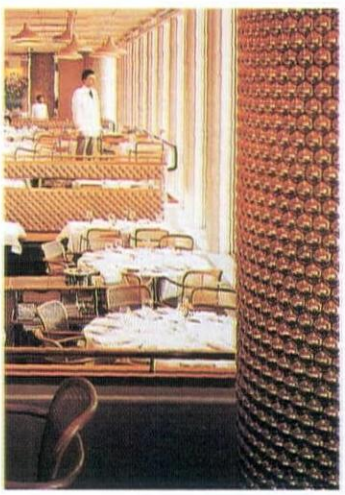
*1975: The Miller residence, New York, was designed by Kenneth Walker, AIA, of Walker/Grad, when mylar was a material of choice.*

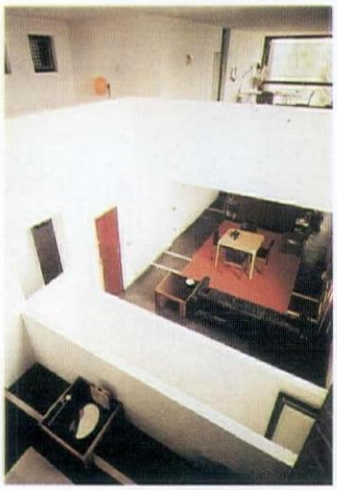
*1976: Windows on the World, New York, which we hailed as a masterpiece, was designed by Warren Platner Associates.*

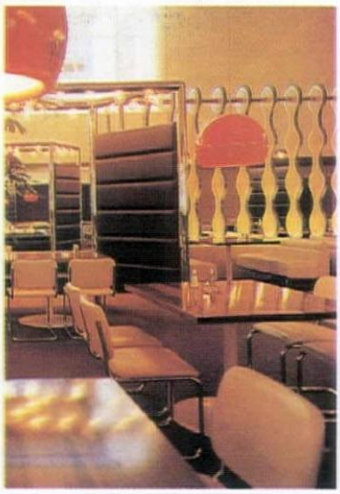
*1976: Afra and Tobia Scarpa designed their country house outside Venice.*

**I can taste color, it's like jelly beans, or the feeling of sunshine. Elizabeth Wynters.**

**The economy** has accelerated into an unsustainable boom. Charles B. Reeder, economist







*1977: The Johns-Manville World Headquarters, Denver, by The Space Design Group with Marvin B. Affrime, principal in charge.*

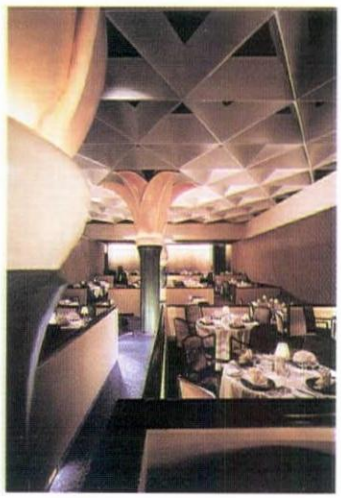
**There is** far too much emphasis on decoration around. Just look at some of the pictures in this magazine—the overcrowding, masses of patterns, those elaborate curtains. It's ludicrous. What does it have to do with the way people live and dress? All this surplus decoration resulting from too much money makes me think that the recession could produce a welcome purge. Billy Baldwin



Another problem of open landscape is one of necessary space. Marco Zanuso

*1977: The Calvin Klein showroom, New York, by Joseph D'Urso.*

**Well, naturally** our emasculated commission reacted in typical helpless rage. If you can't control the source of so many fires, then flameproof their surroundings, the world. And more specifically, our world of interior furnishings and finishes. In all the testimony last month before the commission on the staggering costs to the consumer and the industry, no one suggested my favorite solution: Mandate concrete slipcovers and let the government underwrite the costs of a national program to alleviate the pain of piles. Norman De Haan



*1981: The Americana Hotel in Fort Worth had architecture by 3D International, with interiors by Benjamin Baldwin, assisted by Jonathan Warwick, and in association with Roger Ferri.*

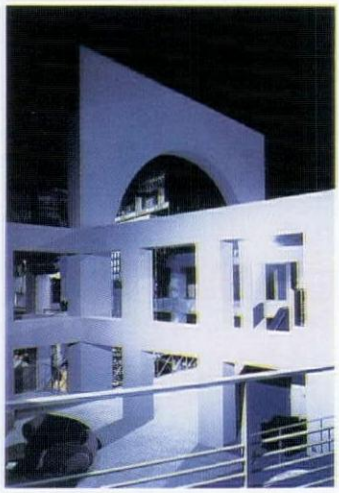
**I can't imagine decorating the public spaces. Office buildings are for people who come and go, not for any one person. They are neutral and undefined, and even the Seagram Building spaces are only marginally better. I.M. Pei**

*1982: George Ranalli renovated The Callender School in Newport, Rhode Island, and converted it to six apartments.*



# 1983-1992

The industry has experienced excess and regress. We have seen a push toward a unified voice, the triumph of the licensing crusade, and the AIDS epidemic. What, we wonder, comes next?



**The interior design industry is evolving in a fundamental way. A fragmented individualistic industry is consolidating and finding value in the institutions, rather than the individuals that comprise it. For the first time, design firms created by people who may become important in the industry can outlast their founders' direct involvement. Andrew Loebelson**

*1985: The Chicago firm of Powell/Kleinschmidt designed interiors for partner Donald Powell in Mies' 860 Lakeshore Drive Towers.*

*1985: The Palladium, New York, by Arata Isozaki.*







*1986: Foster Associates designed interiors and exteriors for the Hongkong & Shanghai Banking Center at One Queen's Road Central, Hong Kong.*





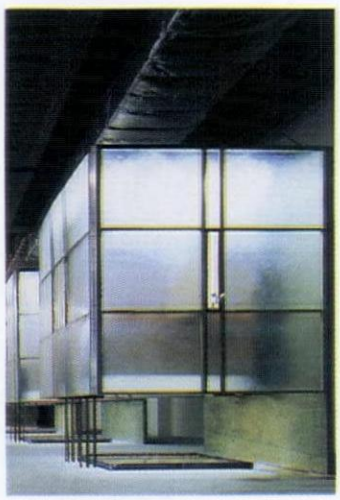
*1987: Roman Holiday: Marta Lonzi designed a penthouse flat atop a 1930s building by architect Giulio Gra.*

*1987: Mario Botta's first built work in the U.S. was a Long Island City, New York, showroom for ICF.*

The recession can give us the time to ennoble our visions.

Stanley Tigerma

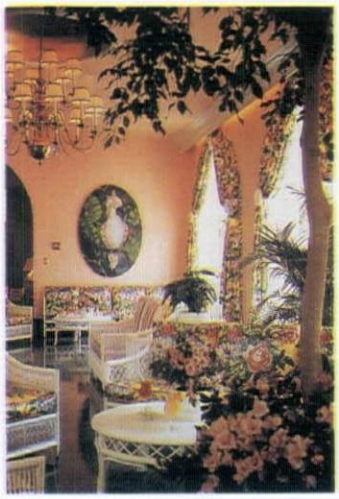
**I've seen operators tied up like pretzels by their furniture. David Eisen, research and information director, Newspaper Guild**

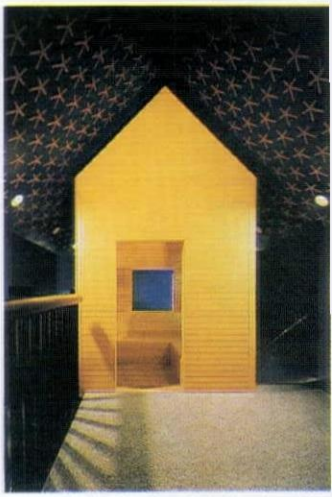


*1988: Thom Mayne and Michael Rotondi of Morphosis designed a temporary showroom in the Pacific Design Center for Vecta, which virtually hid the company's furniture.*

*1989: The Greenbrier Hotel in White Sulphur Springs, West Virginia, was most recently redone by Carleton Varney of Dorothy Draper & Co.*

*1990: The Il Palazzo hotel in Fukuoka, Japan, featured an all-star designer cast of Aldo Rossi, Morris Adjmi, Gaetano Pesce, Sottsass Associati, Shigeru Uchida and Shiro Kuramata. Shown is Sottsass' design for the Zibibbo bar.*








*1985: Remember DIFFA*

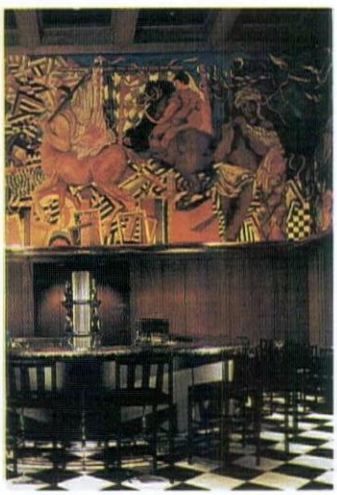
**Trying to understand** the collection reminds me of a story about Louis Armstrong who, when asked for an explanation of his music, said "if you don't dig it, nobody can explain it to you." MEMPHIS is not what the immortal Louis was playing—it is more like a Punk rock performance with the stops pulled all the way out, and in a more general sense, it can be taken as a kind of Polaroid of a society in a state of dissolution looking for the new forms it needs to live with and by. Put another way, it can also be seen as an act of vandalism, an effort to destroy or deface what is already there, without any very clear notion of what might make a better replacement. There are a lot of ways to look at this material, but the least one can say about it is that it makes the viewer start thinking, assuming that the equipment required is available. There are a lot of non-thinkers walking the streets these days with a pair of Sony Walkman head phones. George Nelson

*1986: Lella and Massimo Vignelli designed the Vignelli Associates' offices in Manhattan.*

*1986: SOM, New York, designed New York's Equitable Center, including Palio restaurant.*

**The Italians have bombed us back into the Stone Age, design-wise, year after year, and in every single field in which the US could be expected to be Top Dog. Peter Blake**

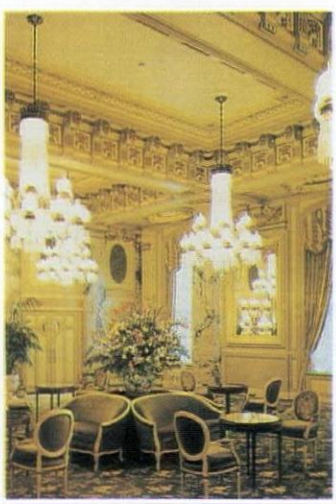
***Perhaps all design professionals could profit from acquiring a sense of humor and not being pre-occupied exclusively with being shapers of the world. Arnold Friedmann***



The current economic climate makes me feel that I have just signed on as the captain of the Titanic. Ken Walker

**One of the illuminating messages that has emerged from all this assembled scholarly labor is that this century, for all its achievements, does not appear to be one in which the decorative arts carry much weight. George Nelson**

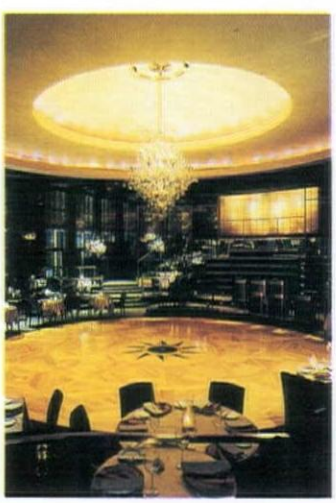
***The ecology revolution is not just an alarm signal to alert us to the need for salvaging our natural resources; it is an aesthetic and spiritual revolution as well. James Wines***



*1987: Sarah Tomerlin Lee of Tom Lee Ltd redesigned the interiors for Washington, DC's venerable Willard Hotel.*

*1988: Hardy Holzman Pfeiffer Associates were responsible for the most recent incarnation of The Rainbow Room, as well as its ancillary spaces.*

**And the very latest fashion step, beyond steps, is endless patterning using tiles and colors, which creates disorientation. Combine visual confusion with steps and, boy, are you in trouble! You'd need a cane to tell if it goes up or down, if it's horizontal or vertical. Alexander Kira**



**However** well-meaning they may be, designers who are not affiliated with any solid professional society cannot effectively campaign for the recognition of their profession. Granted that many of these loners may be gifted or even illustrious, they cannot guarantee the competence of others. Louis Tregre, FASID

***Badly designed products work because we can adjust to them. But surely one of the purposes of design is to make the built environment fit us. Ralph Caplan***



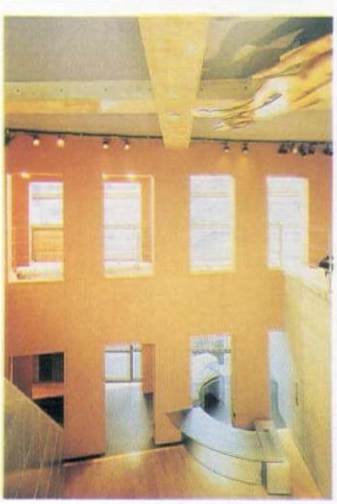


**There is a bad taste left over from the rush to solar technology that occurred during the energy crisis of the late 1970s. People still seem to think that saving energy means being cold and living in a dimly lit interior. Randolph Croxton.**

*1990: John Saladino designed a "low budget" interior for this small Manhattan residence.*

*1990: Philippe Starck designed interiors for the re-opened Paramount Hotel, New York.*

*1991: Mario Bellini designed a Tokyo showroom for Cassina in a building by Tadao Ando.*



# Six Predictions

After reflecting on six decades past, we invited six present leaders from different areas of the design industry to read the tea leaves of an always unpredictable future.

## The Future of Residential Design



by John Saladino

Interior design is alive and well and growing. If one goes into any respectable store selling magazines, one has only to scan dozens of publications catering to dream shelter readers. As long as our egos are intact, there will always be the desire to improve our caves. The immediate condition of the economy has slowed things down in many parts of the world, but others are still prospering. The number of antique furniture fairs, modern furniture exhibitions and showhouses continues to proliferate! The public is insatiable to learn more about residential design. As the population grows so will the number of potential clients. While the clients of the future will be better informed, they will also be more difficult. After reading ten articles they become self-proclaimed authorities, especially in America where "do-it-yourself" is seen as morally better. How many of us professionals have labored three years on a major complicated residence only to hear through the grapevine that "Mr. and Mrs. Front Porch" actually designed the house themselves and we only assisted?

With the collapse of Wall Street, we now have clients who are more conservative, budgets are closely watched, and the bulk of the expenditures no longer goes into the walls or floors to create lavish backgrounds. Clients of the '90s want money invested in movable furnishings. Antiques have not betrayed them the way their junk bonds did.

To design and orchestrate an interior with its hundreds and hundreds of details is labor intensive. I personally hope that professional designers will look to billing by the hour rather than by a percentage. It is my opinion that it is more professional to bill for your knowledge than to put a percentage on furnishings. The paranoia that exists between you and the clients is eradicated when they see the wholesale price. In addition, they can make many changes for which you can bill them without resentment. I predict that hourly billing becomes the standard for the future, just as it is for law firms. In fact, most of the Monday morning quarterback phone calls evaporate when the meter is ticking. Also, as professionals, we then are elevated above the interference of competition from Correspondence School Interior Design graduates and the showrooms that are forced to honor their newly printed resale numbers. I would like all showrooms to be open to the public, as they are in Europe. In fact, this is already beginning here. Design centers across the United States are all opening their doors to the public one or two days a week. This trend will carry into the 21st century. After all, shouldn't good design be available to the public? And by educating them, won't it also make it easier for us?

The globalization of interior design is beginning to give a uniformity to the look of a lot of new residential work. Personally, I would always favor reaching into the vernacular influences and the climatic influences that used to make dramatic differences.

I know, as a traveller, I do not want to stay in a hotel in Venice that makes me feel as though I could be in Cleveland. One recalls Elsie De Wolfe's dictum, "Do what is appropriate." *Appropriate* to me is not recreating Santa Fe on the 38th floor. I think elements of non-technological cultures are wonderful, but only as elements! If work is going to be regional, you have to walk a subtle line between explicit and implicit. Yes, I like Fortuny cotton in Cleveland as long as the house doesn't recreate a Venetian palazzo. It will become increasingly difficult to make a residence or a hotel room in London different from one in San Francisco. International companies now own chains of hotels and they hire designers from all corners of the globe who often apply their signature work

***We now have houses smeared with bad Palladian detail like so much rancid mayonnaise.***

without respect for the culture or the geographical location of their clients. Or am I small-minded? By the 22nd century, won't residences on Earth have their own identified style different from houses on Mars?

Future residential design constraints will imitate contract design materials as our laws become more specific with regard to government agencies such as OSHA. These laws are double-edged swords. I see the need for accessible bathrooms in commercial areas but I don't understand it in residences, which are so highly personal, unless the client, in fact, is disabled. Nonetheless, that is the wave of the future. Residential work must address, at the least, the laws in America!

Products, such as metal, will cover walls and floors in finishes that we are not yet familiar with. Of all the futuristic materials, the one that would be closest to Buck Rogers' heart is a new glass whose molecular structure can be altered instantly from opaque to transparent when electricity passes through it. Watch out Darth Vader, here we come!

If taste could parallel our sophistication in technology, perhaps we could be the cultural leaders. However, the scale of residential work in America seems to push the standard of good taste in both directions. We now build vulgar acre-size houses on acre-size lots. We also populate the landscape with small trailers, which in fact are not trailers and can only be described as filing cabinets for the living.

While the client and contractor eliminate the architect and the designer in pursuit of "do-it-yourself" beauty, we now have houses smeared with bad Palladian details like so much rancid mayonnaise. Miles of shiny ¼-in.-thick marble tiles cover acres of megalomaniacal bathrooms, and the marble starts to resemble petrified salami. As do-it-yourselfers pursue their own untutored Arcadia, I always say that World War I put a crack in the hull of good taste and World War II sank the boat. The 21st century will inherit a lot of extraordinarily ugly houses and interiors from the last four decades. The challenge, short of making bad taste a federal offense punishable by death, will be the education of our youth. We must bring our schools to understand the cultural importance of learning to draw and to embrace a knowledge of history. If 40 percent of the patrimony of the Western World resides in Italy, it is because there has been a tremendous respect for making beauty that lasts. Without tradition there is no future.

I would like to see an awareness of how to egress from the second or third floor of a house in case of fire. Smoke and heat detectors are great inventions and fire extinguishers will be in every room of the house. Codes will continue to encourage using fire-retarding materials. The nicest house-warming present you can give someone for the future is a big bright red fire extinguisher.

Technologically, there will be a lot of changes with regard to invented new materials. Materials will be used in different contexts. Fabrics taken from industry such as industrial-use netting, i.e., fabric used at construction sites, have already been discovered by Jack Lenor Larsen with the introduction of his new Cumulus collection, which is completely artificial. Saran and polyethylene most likely will become common household furnishings materials. I predict that photo-sensitive paint, that is paint that collects light and releases it at night, will reach residential interiors in the next century, as will fiber optics, which we presently use to conduct a continuous light inside swimming pools.

Computers will continue to manage our environments. We can call from our cars to alter the temperature of our homes before arriving or to start our dinners cooking. And they will do even more for us by the year 2000.

It is not ¼-in.-thick marble with fiberglass backing or pre-finished paneling that draws us to Europe. As interior designers, we should all seek to design residential interiors that move us emotionally. Rooms should do more than keep us warm, or cool, or the rain off our heads! That's what caves did for us. Our environments should nurture us spiritually and be built to last for those who follow.

***John Saladino** is a New York-based designer of residential and commercial interiors who also has a namesake line of furniture and lighting.*

# The Future of Contract Design



## by Margo Grant

We are in the midst of a global business revolution, and as designers we must redefine how we do business. Understanding this revolution is the key to survival and future growth in our industry. This revolution involves people who are seeking more control of their lives, more value to the things they do, and more personal freedoms. The mandate for us, as designers, is to deliver even higher quality projects at far better prices and with far more rapid service response.

We are not in the same business we were in five years ago. We are working with clients who are themselves experiencing fundamental changes in the way their businesses operate. We are asked to adhere to restricted budgets and schedules, which are having tremendous impact on the way we design. We are designing for a world that is bursting with social, political and ecological upheaval. A look ahead at contract design involves an exploration of a wide variety of changing paradigms.

**Quality**

Quality, not as an abstract but as a truly measurable factor, will become an increasingly important part of the interior design process. How can we arrive at a better solution in a more cost-efficient way? What are we doing now that we can do differently in order to effect a more desirable

*Continued*

# Six Predictions *Continued*

result? We define quality services as continually meeting or exceeding the client's expectations. Quality is not something imposed from above. It is a value, a perception, an attitude, which must be rooted in the corporate culture.

**Competition and Partnering**

As designers, we will be challenged to compete even more intensively for business services and solutions. We will be challenged to be more creative with the use of our technology, to provide better services at a more economical value. We will be challenged to keep the costs of projects low, maintain accelerated schedules, and provide a broader scope of services with reduced teams. To survive, we must develop an approach to quality service that demands a high level of partner involvement with every client, every consultant, and every manufacturer, regardless of size, industry or location.

Competition is more intense and diverse than ever before. In today's competitive business environment, our clients are faced with challenges from every direction, from both domestic and foreign based companies. They are therefore turning to professional advisors for help in practically all areas of their business. In short, clients want to work with design firms that are prepared to contribute as a partner in helping to solve their business problems.

It will become increasingly important for design firms to form viable partnerships with both large and small firms all over the world. All of these partners will work from an in-depth knowledge of the client's operations and industry. No single company today can provide all the technologies, all the experience and all the special services being demanded by our clients. Design firms will discover the advantages of broadening the spectrum of offerings and gaining strength by reaching out through partnerships. By teaming up with other companies, a design firm can gain access to new markets and specialized skills. The challenge in the next few years will be not only to use our resources, but also to expand, adapt, and reconfigure them in a constantly changing way in order to bring about dynamic partner relationships.

**A Struggling Economy**

As we all know, harsh economic conditions—a weakened economy and high vacancy rates—have prevailed in most of our important markets. Due to the excessive overbuilding, particularly in the commercial sector, it may be a decade before we can recover the level of prosperity we enjoyed just a few years ago.

The contract design industry is extremely vulnerable to economic downturns. Many of our clients—companies that are dependent on the private economy—are experiencing high levels of unemployment as well as reduced profits. Some experts maintain that the long-term outlook is good, although short-term problems persist. Nevertheless, the general economic weakness has eroded the demand for design services. Short-term profitability and success are important, but long-term growth is essential. Looking ahead, there is tremendous potential for growth in bio-technology, technology, transportation and government-related projects. In commercial markets, the greatest amount of work will be concentrated in renovating and refurbishing existing facilities.

**A Changing Work Environment**

We should see an increased demand to design work environments for start-up firms rather than for the traditional corporate giants. Since these young companies typically employ fewer workers, their space requirements will not be as great. The million-sq.-ft. project (or for that matter the 100,000-sq.-ft. project) will recede into the background.

There will also be more assignments to design space for expanding firms that are relocating on th fringes of metropolitan areas in or der to reduce rental costs. The major ity of new office construction wil focus on build-to-suit facilities. Nev speculative office buildings will al but disappear in many parts of th country. To retain existing tenant and to entice new occupants, build ing owners will continue to incorpo rate amenities (i.e., child care cen ters, fitness facilities, cafeterias and small retail stores) in office park and office buildings.

**Legislation and Design**

New legislation will also presen challenges to designers in the near future. The Americans with Disabil ities Act is civil rights legislation prohibiting, among other items public access discrimination against disabled persons. One aspect of the legislation requires that both new construction and existing commer cial facilities address the needs o people with disabilities. In response to the ADA, designers will increas ingly be asked to retrofit or renovate work spaces to provide access to the elderly and handicapped. Indoor air quality is another issue that is cur rently receiving a great deal of scru tiny and that may be a subject for future legislation.

***Our most important strategy is to be sensitive to the needs of our environment.***

**Continued Growth in Technology**

Tremendous pressures are also at work to shrink and streamline busi ness operations at all levels. "Lean and Mean" has become a catch phrase for today's management style. New technology is fueling this drive toward greater efficiency by making operations more productive. Imaginative use of technology is changing the nature of work itself, and all these manifestations of change have a profound effect on the design and utilization of the spaces we will be designing.

Technology will continue to play a critical part in planning and design-

ing the work environment. Incorporating the proliferation of computers, printers, facsimile machines, as well as complex audio-visual equipment, will challenge designers. There will also be an increased demand to develop executive suites equipped with a variety of state-of-the-art high technology and to integrate installation of the latest security and fire systems into new work spaces.

**Globalization**

By reducing exposure to local economic downturns, geographical diversification is integral in keeping a design firm strong and busy during these turbulent economic times. Designers will be asked to address the urgency of globalization, the need for cultural change, and opportunities in Europe and Asia.

As design firms follow their clients into the international business world, many enticing design opportunities will occur outside the U.S. A large number of professional service firms are venturing into Europe in anticipation of the barrier-free EEC market this year. Our current clients recognize that their businesses must expand internationally, and, to support their efforts, we must be prepared to follow them.

On the other hand, while American businesses have understood for many years the role that quality facilities can play in their business operations, this fact is just becoming apparent and important to European and Asian businesses. Our business arrangements will expand to include assignments from foreign clients, both in their own localities and in the United States.

Working abroad can foster the understanding that, as American designers, we need to develop a greater appreciation of cultural distinction and different customer patterns and priorities. International projects can provide essential lessons in patience and accommodation, while presenting the opportunity to analyze whether certain design responses are appropriate in different cultural circumstances.

***We are not in the same business we were in five years ago... a look ahead involves a variety of changing paradigms.***

**Diversification of Services**

The fundamental restructuring of corporate America is proceeding at a bewildering pace. During the past few years the U.S. has witnessed the greatest reshuffling of corporate assets in our history. Mergers, acquisitions, consolidations, divestitures and employee turnovers continue to dominate the business news. Companies are recognizing that office space, equipment and furnishings are assets that must be adapted to fit changing personnel and space needs.

Because of the continued downsizing and merging of many corporations, new opportunities will continue to exist in all the predesign services, such as facilities strategic planning and rapid response to changes in client organization. There will be an increased need for interior space planning in order to maximize use of existing space, develop flexible floor plans and accommodate possible sublease options. Designers will be called upon to provide an increasingly broad scope of predesign services (including feasibility studies, facilities management, site acquisition, project scheduling, lease negotiation) that emphasize the phases of a project prior to schematic design. Clients will turn to designers who can work with them on formulating long-range facilities strategic planning, on developing databases of existing facilities, and on evaluating potential building sites and configurations prior to initiating a design project.

**Environmental Concerns**

Environmental awareness is pervasive in all aspects of our daily lives. As designers, we face the paradoxical responsibility of building and shaping the environment while at the same time striving to preserve it. As designers of the business environment, we must first create an interior environment that promotes the health and well-being of all who use it. Secondly, we must try to use materials and methods that will not adversely affect global resources.

The issue of environmental awareness will, we hope, spark continued innovation and creativity in design methodology and materials specifications. As designers, we can address this concern in a variety of ways. We can specify energy-efficient lighting, which accounts for one-third of a building's energy consumption (illumination as well as cooling). We can encourage manufacturers in their growing concern regarding the toxicity of building materials, especially any that emit dangerous fumes. We should avoid the extravagant use of endangered species such as mahogany, teak and products of rain forests. Our most important strategy is to be sensitive to the needs of our environment, and to make that "Earth Day" mentality an integral part of the design process. Being a responsible designer in today's world involves maintaining a positive attitude that the ecological situation is not impossible or disastrous, and that there are many corrective steps available to us that can make a difference.

**Conclusion**

In light of all of the above, a designer may shake his or her head and yearn for the days when designing addressed primarily aesthetic and functional issues. However, the key to success in the next few years is to recognize that our profession and our world have changed. Change is a fact of life. We must learn to design for the '90s, not for the '60s.

***Margo Grant*** *is the founder and managing principal of Gensler and Associates/ Architects, New York office and a member of the Interior Design Magazine Hall of Fame.*

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# Six Predictions

*Continued*

## The Future of
# Furniture Manufacturing



by Michael Sorrentino

Looking into the future is a little like looking into a kaleidoscope. All those beautiful patterns! But with just a flick of the wrist, they can change dramatically. So it is with prognostication. The patterns all look very clear today, but just a flick of fate and everything changes. Given a flood, earthquake, riot, revolution or some less dramatic event and it's a whole new picture.

Of course the more "mega" the trend the more likely it is to hold up to changes. The trouble is that it's difficult to take too broad a trend and find appropriate application for it. For example, saying the trend is that the world population is expanding has little practical application. We need to look at the more "micro" trends to find ways of giving them meaning and effecting changes for ourselves. Saying that, in the U.S., the population of people over fifty is expanding at an ever-increasing rate has more chance of application. The more "micro" the trend, however, the more likely it is to resemble that kaleidoscope.

With all precaution thrown to the wind and with all my caveats in place, I will proceed to rush in where angels fear to tread and whip out my crystal ball.

The first trend that I see getting stronger and stronger is the trend towards niche marketing. Gone are the days of "one size fits all." Consumers are demanding and getting an ever more specialized response to their needs. Just take a look at the salad dressing section of your supermarket the next time you're there. Or take a look at the cereal section. Remember when there were just Corn Flakes and Cheerios?

Another indicator of this fragmentation of the marketplace is obvious in the publishing business. Publishers have found a rich field in answering specialized demands of readership. Again, just take a look at your local newsstand. It seems that with every passing day the publications are getting a narrower and narrower focus. *TV Guide* is a good example of a magazine that serves an already specific interest group but continues to cut it into ever finer slices. They publish not only regional editions, but now they even publish according to the area cable system.

This fragmentation is placing a great deal of pressure on the way we manufacture. This ever-increasing need for flexibility in manufacturing affects the small manufacturer, but puts even more demand on the larger manufacturers. The economies of scale that were once an integral part of our business are disappearing and we are being forced to create new models of manufacturing efficiencies. Luckily, the increase in technology, especially microchip technology, will help enormously in this area.

That this trend will continue and intensify, I have no doubt. The winners of tomorrow will be those that have the ability to uncover these narrow but deep markets and address them. Something called "database marketing" will become more and more important: that is, uncovering those customers who will be most likely to use our product or service. The shotgun approach will become less and less effective as the background noise of the information glut continues to grow.

Paradoxically, as we become better at narrow band marketing, larger companies with more advanced technology will be able to better satisfy more limited customer groups. At the same time, our industry is maturing. These two trends combined will lead to further consolidation in our industry. This doesn't just mean the big guys buying up the little guys. It also means the forming of alliances within groups. All manner of new alliances will appear. They will only be limited by the individual imaginations of the players. Perhaps a furniture manufacturer will create an alliance with a textile manufacturer. Perhaps several smaller manufacturers will consolidate some of their operations. Perhaps professional organizations will agree to pool their interests into one unified voice. This is what I meant when earlier I spoke of finding new models of efficiencies.

Another powerful trend is the growing concern for quality. Those who are saying that the '90s will be the decade of quality are "right on the money." Is it any surprise that the hottest programs today are involved with "TQM—Total Quality Management?" This quality will not simply be the product-focused quality that we now know. The major difference will be the litmus test for quality for the '90s. Does the particular feature that we are assigning value to really make our product or service better for our customer? This simple statement has major implications. It

***Unless we engage ourselves in our communities things will only get worse.***

***The message that we need to cooperate for survival is finally sinking in.***

means looking at the way we do business from the vantage point of our customers. Product quality has as much to do with the delivery of the product (be it a service or a tangible product) as it does with the product itself.

Every contact a customer has with us will be judged by this new quality standard. We will all be searching for new standards of how to interface with our clients. The only set standard is that it will have to be satisfactory to the client. How we display, distribute and deliver our products and services will change. Customers will no longer pay for features or services that they deem superfluous. They will also demand a menu of services that they can tailor to their specific needs.

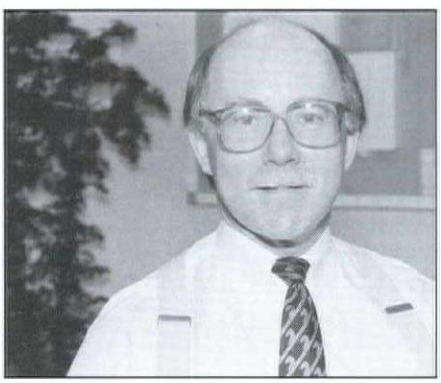
The next five years will be tough as new models or paradigms emerge. Both customers and suppliers of service and product will be searching for ways to interact more efficiently and satisfactorily. There will be a good deal of experimentation as the envelope is stretched. Some of our current shibboleths will be sorely tested. I also see some of the clear lines of demarcation that currently exist slowly blurring. We can already see the lines between contract and residential design and product becoming less distinct. Design centers are searching for new ways to serve their constituents, and designers are trying new ways of interacting with their clients. Fee-based rather than product-based billing seems to be gaining in popularity. On the product side, the lines between "to the trade" and retail are becoming harder and harder to determine.

Now I'll really go out on the limb. I see growing and persistent indicators that the next decade will see a rebirth of the social compact. I think we are seeing the final death throes of the "me" generation. The message that we need to cooperate for survival is finally sinking in. Volunteerism is growing. Concern for the environment is becoming essential, and will play an ever increasing role in the way we design interiors and manufacture product. People are beginning to realize that unless we engage ourselves in our communities things will only get worse. More and more we are seeing evidence that it is possible to run, but impossible to hide. Moving to a more bucolic setting doesn't slow down the depletion of the ozone layer. We are beginning to realize that if you're not part of the solution, you're a part of the problem. As I look around, I see evidence that people in ever-increasing numbers are taking part in the solutions.

The future, therefore, looks pretty good. It will be exciting and challenging as we look for new paradigms. I'm sure Michelangelo didn't turn to da Vinci one day and say, "You know what? I think we're in the Renaissance." Who knows. Maybe five hundred years from now, they will describe the 1990s as the Renaissance II.

***Michael Sorrentino*** *is the president of Donghia Furniture and Textiles. Prior to that, he was vice presdient of marketing for The Steelcase Design Partnership.*

# The Future of Design Marketing



by Dave Mayfield

The marketing myth of the '80s—that in the '90s there will only be mega-firms and boutique firms—is just that, a myth. There is a market-driven reconfiguration among firms taking place, and it is in flux right now. But the shake-out, I predict, will create a much different size and kind of firm than expected. And the changes that the design community is experiencing now— more sophisticated clients, down-sizing by tenants of all sizes, out-sourcing for design services, and the higher expectations of more service for lower fees—will continue to have an impact on how design services are marketed, sold and produced.

The most visible change will be in the tools we have come to rely on, and the most exciting change will be in who does what in the process. Regardless of good times or bad, Democrats or Republicans, Elvis-sightings or not, these are some things we should prepare ourselves for:

Marketing, as an in-house function, will gradually cease to exist. Costs and technology will drive it out of business. What will take its place will be companies that provide designers with everything from proposal preparation to custom slide presentations for a fee. Data bases will be available on-line that will give a designer every conceivable kind and configuration of information needed to blanket any market and to pursue any prospect. Today, so many critical overhead dollars, both salary and resource costs, are wasted on gathering information that already exists. Competing firms gather the same data on essential market information (lists of buyers of services, for example). In the future,

*Continued*

# Six Predictions

*Continued*

that information, which is clearly non-proprietary, will be "for sale," eliminating the wasteless duplication of effort and energy that today represents an inordinate commitment by both large and small firms alike and freeing up time to spend on strategy or getting to know a prospect better.

Brochures and slide presentations, the tried-and-true marketing tools, will cease to exist as we know them. While four-color, glossy printed brochures are rapidly becoming dinosaurs already (but more for budgetary reasons than technological), they will be replaced by "disk" brochures that can be changed, updated, edited, adapted, tailored or made project-responsive directly from your office and modemed to a prospect. Slide presentations, the biggest "crutch" designers use, and one which is the death of more presentations than the other way around, will also be computerized but will, instead of single images, be videos on disk. All of this will be developed and maintained by the "company" mentioned above.

In addition to freeing up time and resources, this out-sourcing of marketing mechanics will give the designer more time to feed and nourish a network (which will never change), develop and maintain prospect relationships (which will never change), and strategize sales and marketing opportunities (which will never change). Equally important, it will free up time to spend on really servicing an existing client's needs, whether they be design, details, dollars, resources or problems in the field.

The following innovations will level the playing field among firms competing for a project and will bring about some major changes in both the players and the clients.

Consultants will play an increasingly pivotal role in the process. Today those consultants are called either project managers or owners' representatives; in the future they will be called quarterbacks. Even for companies with in-house facility relocation capabilities, there will be an increasing reliance on this special breed of consultant both to assemble teams and execute projects.

The number of large, complex projects in the private sector will decrease, creating a pool of specialized talent that will, in effect, "float" from project to project, much as a free agent, and will be provided to a client under the umbrella of an established firm. This will enable small firms to compete with large firms and will eventually bring about a redundancy of medium to large size firms.

With the continued constriction of the market, especially with non-institutional clients, there will be an explosion of small firms that specialize in very specific areas: conference room specialists, systems specialists, lobby and reception specialists, even "coffee room" specialists. As clients become more and more budget conscious and the downsizing trend continues, opportunities will open up for "single shot" projects. This will breed the specialists, who, if able to provide an exceptional level of service, will create relationships that will later pay other dividends with the same client. Firm loyalty has always been the *expectation* of a design firm; client loyalty will be the *guarantor* of survival and success in the future. The size of a firm will no longer be an indication of strength. Stability and client loyalty (i.e., relationships) will. Tasks that once took ten people now require one, making size irrelevant as a sales and marketing advantage.

**Marketing as an in-house function will gradually cease to exist. Costs and technology will drive it out of business.**

We will continue to see a distinction between firms that provide consultative analysis services and those that provide traditional design services. And clients will be more aware of the potential conflict between the two, which will give birth to a new generation of specialists who will provide non-design services only performed by designers.

The changes within the markets will eventually eliminate the multi-office firm; the changes within the profession will at the same time create many new small firms. The large firms, as we know and identify them today, are first generation. Successful transfer of ownership and especially transfer of relationships are the exceptions, not the rule. Second generation ownership traditionally is more interested in protecting its investment than in taking risks and in perpetuating a culture already identified with the firm. Many of the "giants" will disappear. A whole new body of small, energized, spin-off firms, formed by the layer of talent and leadership directly under the new second generation owners, will appear. To survive, and to prosper, a firm will have to be nimble. Few bureaucracies, whether ten-person or 200-person, can be.

While the mechanics of marketing will change dramatically, and while those changes will themselves change dramatically the nature of firms, the transition—both short and long term—will not have an impact on traditional marketing truths:

- The Four Cs of marketing—chemistry, comfort, capability and credibility—will always be the fine line between winning and losing projects.
- Clients will always buy service; they may not buy design.
- Cold-calling will continue to be a fact of life.
- Ours is a relationship business. It always has been. It always will be.

*Dave Mayfield is president of The Mayfield Group, which provides management and marketing consulting services to principals only of interior design firms. Prior to 1990, he was a senior principal in two of the ten largest firms on this magazine's Design Giants' list.*

# The Future of Design Education

***Future education of the professional designer requires that we address current needs and maintain current strengths.***



by Joy Dohr, PhD

Our challenge in interior design education is to demonstrate readiness in reaching out to the public and to educational leaders. I see this occurring in two ways: through interior design education for professional service and business, and through design education about the built environment for citizens in general. For the latter, I look to, and call for, curriculum development on design and the built environment for kindergarten through 12th grade. Better understanding of people in their settings requires an educated knowledge of design methods and of the contents and forms of interiors. Team efforts of educator, scholar, practitioner and industrialist joined with interior design, architecture, landscape architecture, industrial design, and urban and regional planning, must bring such understanding to younger students as well as college students. This combined effort would help us achieve broader diversity of future designers—a need currently being discussed—and bring new experiences and thoughts to the field. It could also increase appreciation of design's contributions to society. It would ensure our pursuit toward higher standards and expectations in colleges. Students would enter with more advanced preparation than they do today. With greater academic interest in design and interior environmental studies, in addition to professional interest, graduate education would also be enhanced. Renewing of knowledge is life-giving.

Future education of the professional designer requires that we address current needs and maintain current strengths. I believe that our future is dependent upon our design thinking, expressed through our production. The development of strong conceptualization skills is a critical need for our future. Focus on programming and building evaluation, joined with conceptualizing purposes and criteria in interiors, means that these segments of our process might take the form of profit centers in our practice.

Focus on conceptualization also means that we may bring new metaphors to building interiors. It has been said that in the past century the dominant metaphor for building is the "machine." This concept will not meet future human needs. We need spirit in our interiors; we need new metaphors to guide and envision new interiors. Designers should offer the sensibilities to ensure it. We of all professionals should be able to deliver new human, organic, celebratory places and an understanding of them. However, it is also understood that such thinking only becomes reality if students have equally strong technical and communication skills. Educated designers not only think about what they are saying in interior design, but also know what meaning it has and how they are formulating and presenting it.

Further, from research we know that interior designers, architects and design engineers, to a greater extent than the normal public, use rational systematic reasoning in concert with intuitive, futuristic imaginative capacities. This is the type of decision-making approach needed by future societies, and we need to be leaders in helping other individuals study and achieve it. Thus thought, production, and presentation of designer processes, of facility and product design, and of user, client, market, and designer criteria comprise an integrated educational framework.

Future interior design education also needs to offer understanding of regional and global culture and international business. Rather than developing a "design" culture, which may serve as a barrier to public understanding, we need *cultured design* that brings celebration to the uniqueness and richness of environments. Might we build cultural design learning centers related to interiors and cultural uniqueness? Would this not bring new markets for service and business? Expanded understanding of economics of production, material resources and communication forms become part of this challenge for education.

In summary, the picture is becoming clearer as to directives that we shall take: 1. Reach new and diverse audiences through K-12 education and graduate education; 2. Communicate our integrative educational model; 3. Develop team work; 4. Document new creative thinking and strengthen production and expression; 5. Increase cultural design through regional and global understandings of people and their settings; 6. Strengthen study in materials and economics of interior design resources.

If future designers are to have greater challenges and opportunities, they must be educated to meet them.

***Joy H. Dohr*** *is a professor of interior design at the University of Wisconsin, Madison, president of the Interior Design Educators Council and the author of a report entitled "Interior Business Design: Patterns of Career Development."*

*Continued*

# Six Predictions

*Continued*

## The Future of
# Design Legislation



by Barry B. LePatner

The forecasting of legal trends is akin to predicting the weather. We all expect to hear good news from the weatherman and act surly when warned that tomorrow's long-awaited outdoor festivities will be forced indoors. So it is with furrowed brow that one assumes the task of surveying developments in the legal world that will have a decided impact on how design professionals will be conducting business in the future.

It is within a framework of evolutionary change that we must view the legal trends affecting designers as we head toward the waning years of the 20th century. The law's impact on design issues in recent years has been dramatic but not traumatic. Below are listed eight current legal and quasi-legal developments and the ways in which designers will be required to adjust their professional services to meet them.

**Working with Independent Contractors**

In order to weather the recession, many design firms have trimmed staff to the bone. These firms learned that it is possible to function with fewer permanent employees while relying on "independent contractors" to cope with a temporary increase in the firm's workload. This results in substantial savings in salary and benefits expense.

Many firms adopted such a strategy believing it would help avoid certain tax expenses as well. However, this is not necessarily the case.

The Internal Revenue Service has taken a fresh look at "independent contractor" relationships and has questioned many taxpayers' classifications of so-called freelance workers. For example, according to the IRS, individuals performing design services through a temporary placement agency may be considered employees of the agency, not independent contractors. In addition, state unemployment insurance authorities may also question an employer's classification of a particular worker in the event that worker applies for benefits. Although there is substantial variation from state to state, many state labor authorities may find that benefits are payable to a laid-off freelance worker despite an employer's objections.

A mistake in classifying a worker as an independent contractor rather than an employee can be costly. On the federal level, cost and penalties include the employer's full share of FICA taxes. Penalties are substantially higher if the employer did not file information returns or otherwise deliberately misclassified the individuals.

Design professionals will, more than ever, need to seek advice from counsel and accountants to confirm that they are complying with the IRS requirements and any related provisions of state law.

**Copyright Law**

The Federal Copyright Act protects drawings and plans as "pictorial and graphic works." In 1990, Congress extended the protection of the Copyright Act to a new category, "architectural works," including plans and buildings. This is a significant change in the law, since previously a number of courts had determined that construction of a building from copyrighted plans (without copying the plans themselves) and copying of an existing structure did not constitute copyright infringement. The Copyright Act was also amended to extend protection to "artists' rights." This legislation, the Visual Artists Rights Act, is based on European law, which recognizes certain "moral rights" of the artist. Such rights include the right to prevent intentional modification of a work that is prejudicial to the artist's reputation. The law also sets out requirements regarding attribution and removal of works that are likely to be damaged in the removal process. These new rights will be of interest to design professionals since they are applicable to a project that will be incorporating newly commissioned works of art.

These changes in the law will focus new attention on the rights available to design professionals under the Federal Copyright Act, which include the exclusive right to distribute and duplicate their work. By maintaining the copyright in their work, design professionals can prohibit clients from reusing their design documents on a cost-free basis. They can also preserve the right to draw on their own design vocabulary and commercially exploit special elements such as fabric designs. Designers who value their artistic work product should carefully craft agreements that ensure protection of their rights.

**Doing Business Abroad**

As the pool of new project opportunities in the U.S. continues to shrink, many firms have actively sought new clients abroad. This trend will not abate, as many design professionals have learned that foreign markets will present a continuing

source of new business in the 1990s.

Servicing a project in a foreign country entails more legal and business obstacles than the language barrier. Aside from starting with a working knowledge of local customs to avoid inadvertently offending others, design professionals must learn how the design and construction process differs from the rules of the game in the U.S. Without this information, it may be impossible to produce a design that will yield the desired result when local contractors undertake the work.

The local financial and legal environment may pose significant problems as well. For example, are design fees taxable in the host country? Does performance of services in connection with the project constitute establishing an office and legal presence in the host country? Such a legal presence may trigger not only tax liability but also an obligation to comply with other legal requirements such as currency controls. If the firm works with employees abroad, it may discover that the employment relationship is not the same as in the U.S. Different standards with respect to benefits and termination may apply. It is also necessary to evaluate insurance coverage, not only to make sure that the firm's regular coverage will be applicable but to be certain that there is adequate protection in light of local requirements.

Fees for overseas work are generally higher than in the U.S. To navigate these waters safely and avoid costly surprises, sophisticated design professionals will assemble a team of consultants who will furnish them the necessary information regarding the requirements of their new environment.

**Alternate Dispute Resolution**

A growing number of construction-industry disputes are being resolved through an alternative dispute resolution process (ADR). This supplementary procedure—a form of mediation—seeks to resolve disputes in their early stages and avoid preparation normally required for a court-initiated lawsuit or an arbitration proceeding. The advent of ADR arose from an effort to assist parties in reaching an early settlement of a claim by negotiation. An independent party is appointed to act as an impartial arbiter, advising and consulting with each involved party to help reach an agreement acceptable to the disputants.

Both arbitration and litigation have long been recognized as costly creatures of a log-jammed legal process. Neither is viewed as being a ready forum for resolving the often-complex issues bound up in an owner-designer-contractor dispute.

The increasing costs of litigation and arbitration often apply to make mediation seem to be a panacea. While this has not been proven to be so in the face of the limited experience of the design and construction community, the trend will be for continued offering of mediation as an alternative to the traditional dispute mechanisms. Care must be given to the precise strategies for triggering mediation to its best advantage.

**Asbestos in Buildings: A Continuing Concern**

In the last few years, the concern over the presence of asbestos in commercial and residential buildings has posed an ominous problem for the real estate industry and the design profession. The liability problems for designers involved in removing and/or encapsulating asbestos are particularly vexing because the vast majority of design professionals have no specialized training or experience in this area.

Unlike manufacturers of asbestos, design professionals face asbestos-related liability not so much from claims linked to its original installation, but from the economic issues implicated in the renovation of older buildings originally built with asbestos. Hard choices must often be made about whether to leave existing asbestos in place, whether to remove some or all of it, and whether to employ one or another of various techniques for achieving these ends.

Recent studies at the Federal and State levels indicate serious questions as to the absolute need to remove asbestos in all cases. Clearly, the issue will remain hotly debated in design, construction and legal forums for years to come.

***The law's impact on design issues in recent years has been dramatic but not traumatic.***

We have encouraged our clients (where appropriate) to go on record as recommending the retention of an air quality consultant to a project. We have also advised clients to implement monitoring systems for indoor pollutants that are designed to function over the useful life of a building.

The design professional can attempt to reduce liability through contractual exculpatory clauses and should likewise avoid responsibility for asbestos. One method is to include a clause in the agreement that requires the owner to retain a consultant to arrange for the prompt identification, testing, treatment, removal and storage of asbestos. The designer should let it be known to the owner at the outset that he or she does not have the expertise to deal with asbestos materials and that a consultant should be hired for this purpose. The agreement should specifically exclude the design professional from responsibility for all work related to asbestos materials.

For further protection from exposure to damages for injuries, the design professional might request a clause in the agreement requiring the owner to indemnify and hold him or her harmless from liability related to the existence of asbestos materials at the project.

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IIT Chicago-Kent College of Law looks to the future without sacrificing the stability of tradition.

# Powell/Kleinschmidt

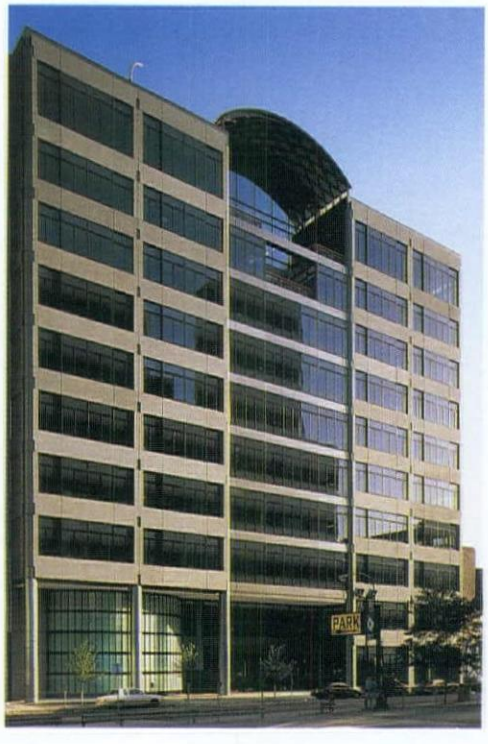
The law must be stable, but it must not stand still," wrote the eminent American jurist Roscoe Pound in his *Introduction to the Philosophy of Law*. Edmund Burke (someone I *had* heard of before consulting my *Bartlett's*) stated that "To execute laws is a royal office." In its design for the Chicago-Kent College of Law, the firm of Powell/Kleinschmidt has contrived an interior architectural analogue to both these views—a space (or, more precisely, a series of spaces) that celebrates and ennobles the study and practice of law while providing forward thinking, high tech capabilities that anticipate numerous future developments in our legal system.

Established in 1888 and part of the Illinois Institute of Technology since 1969, Chicago-Kent was rapidly expanding beyond the capacity of its former quarters when a decision was made to commission the new 280,000-sq.-ft., 11-story facility illustrated here. The venerable Chicago firm of Holabird & Root was engaged as building architect, and, after an extensive search process, Powell/Kleinschmidt was brought in to handle all aspects of interior design and planning.

Having worked together previously on the Northwestern University School of Law, both firms were com fortable in undertaking the intens ly collaborative venture. Robe Kleinschmidt, principal in charge d design and project spokesman, ex plains that because his firm was en gaged early in the construction pro cess, many aspects of the building' design—from general program ming to specific details such as th color of the interior/exterior colum covers—were developed mutually Given the fiercely competitive cli mate of design practice in Chicago some degree of friction between th building architects and interior ar chitects might easily have been ex pected. "We *challenged* each other t develop the best design possible, Kleinschmidt asserts diplomatica ly. "P/K looked to the base buildin for inspiration. Before thinkin about chairs and tables, we tried t enhance the sense of the base build ing materials in order to provide solid interior foundation."

Holabird & Root's modernist exc skeleton of pre-cast concrete panel and bands of green glass was but on of many pressing factors demandin attention from the P/K design team Another was the special faculty/ad ministration committee formed t aid/oversee/critique the school' planning and design. One professor

Continue



*Above: Holabird & Root's building of pre-cast concrete panels and dark green glass. Photo: Don DuBroff, Sadin Photo Group*

*Opposite: Royal blue carpeting and warm cherry paneling convey a strong sense of welcome in the first-floor entry area. With characteristic attention to detail, P/K designed the custom lounge seating with rounded back elements to echo the curved cherry wall and the round glazed structure flanking the building's entry portal.*

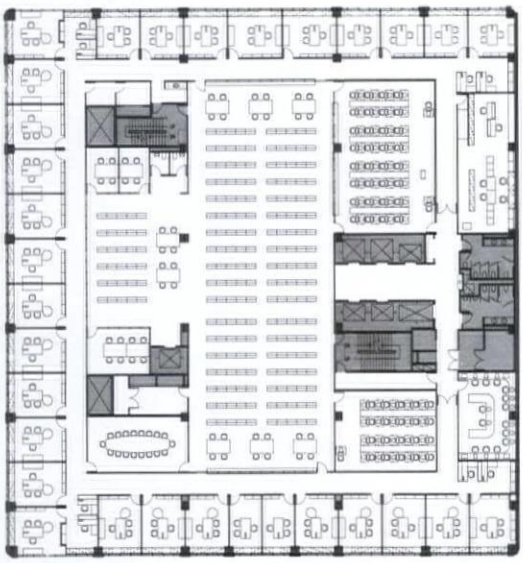
***Carpet:*** *Bentley Carpet Mills.* ***Custom millwork (throughout):*** *Parenti & Raffaelli, Ltd.* ***Plants (throughout):*** *Plants Incorporated.* ***Lounge chairs:*** *Interior Crafts.* ***Fabric for all chairs throughout:*** *Maharam.* ***Tables:*** *Herman Miller.*

***Photography: Jon Miller, Hedrich-Blessing***

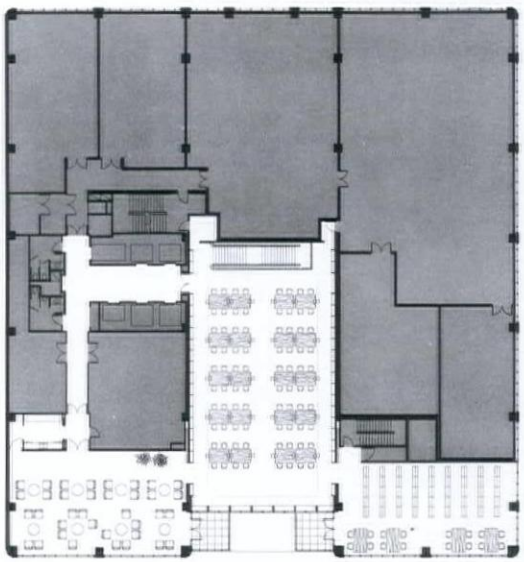
remembers Kleinschmidt, suggested a *faux* Gothic fantasyland with all the requisite arches, oak paneling and stone walls; needless to say, economic, aesthetic and social concerns (as well as the unavailability of neo-Gothic maestro James Gamble Rogers) precluded the implementation of that vision. Still, the faculty committee was indispensable in many areas, from the selection of furnishings (Herman Miller's Relay system was chosen after walk-throughs and mock-ups of several options) to the deployment of color (P/K's original palette of vibrant primaries and secondaries was eschewed in favor of slightly deeper "medium brights" with a bit more gray).

Yet another factor influencing the design—one that affected virtually every area of the building—was Chicago-Kent's status as a pioneer in the exploration of computer technology as it applies to the study and practice of law. Specifically, Kent's Center for

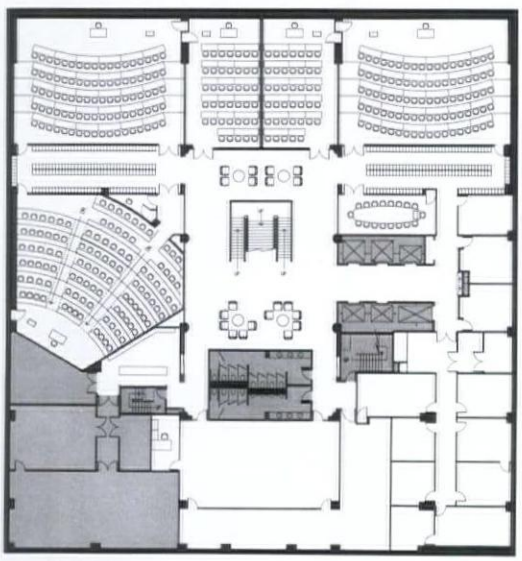
Every seat in every classroom and lecture hall is wired to handle computer power access, anticipating the day when computers will routinely be utilized in all scholastic and legal venues.



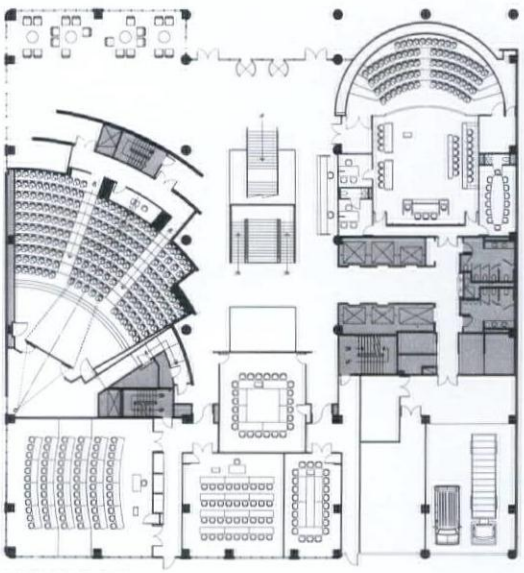
TYPICAL OFFICE/LIBRARY FLOOR



RESERVE READING ROOM



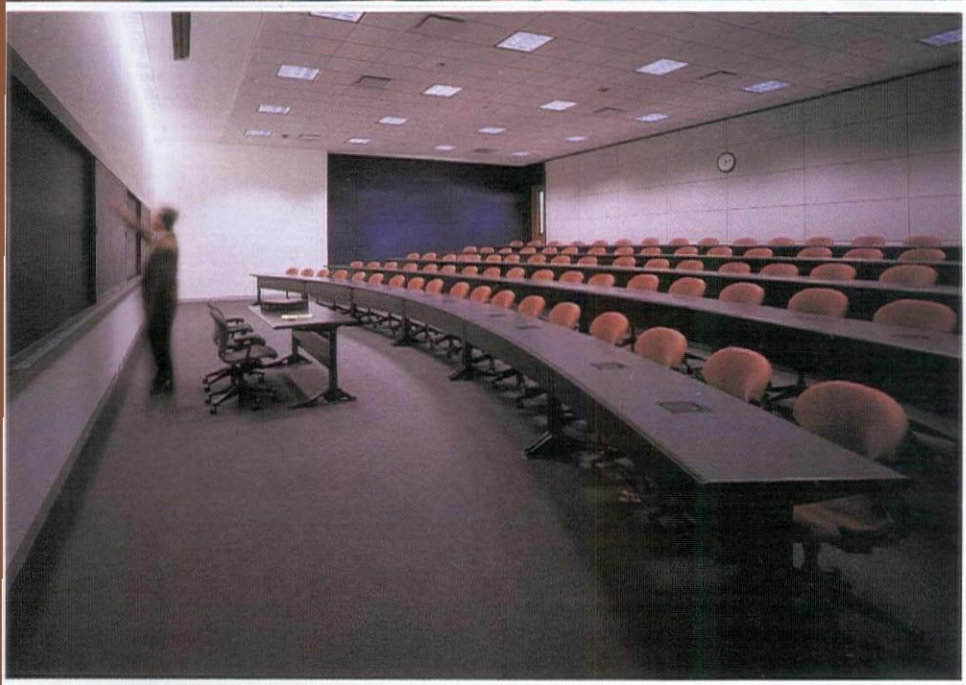
CONCOURSE FLOOR

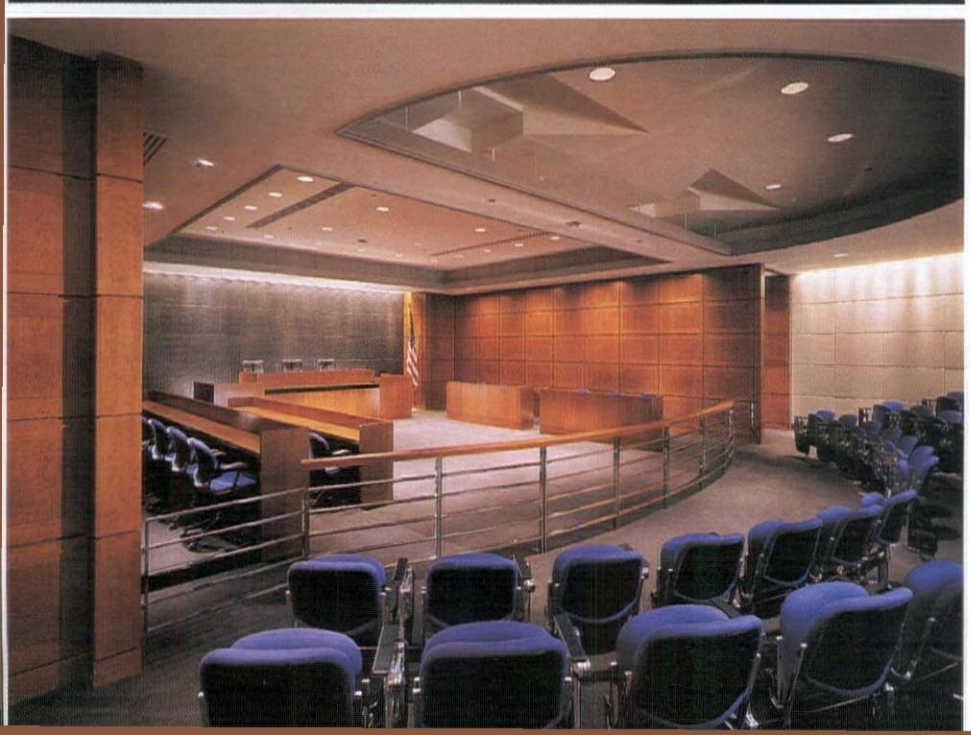


LOBBY FLOOR









Law and Computers is one of the nation's leaders in analyzing the myriad ways in which computers will some day be routinely utilized in lecture halls and courtrooms for instant access to information from a bewildering array of sources. P/K consequently ensured that every seat in every lecture hall, auditorium, moot courtroom and classroom was equipped with computer power-access capability through outlets mounted on tables or concealed in chair tablet arms. Given the profusion of grommets and miles of conduit and cabling necessary to accomplish this feat, it's remarkable that the classrooms do not in the slightest resemble some bad sci-fi movie in which high-tech hardware rises up to crush humanity and rule the world. P/K's rigorous attention to equipment handling as well as the customizing efforts of the furniture manufacturers involved in this project assured that technological imperatives remained subservient to comfort factors and P/K's overriding aesthetic vision.

Nowhere is the marriage of modern/modernist technological ad-

*Continued*

*Above: A movable cherry-paneled wall, which slides into a pocket when the rear projection screen is needed, provides a dignified background for speakers in the largest lecture hall. Seating here, as in all classrooms and lecture halls, is equipped to accommodate personal computers.*

***Seating:*** *KI.* ***Acoustic panels (throughout):*** *Lencore (fabric: Jack Lenor Larsen).* ***Carpet:*** *Prince Street Technologies.* ***Lectern:*** *Herman Miller.*

*Center: Typical classroom (one of 23) features a palette of complementary colors, in this case orange chairs and purple side panels.*

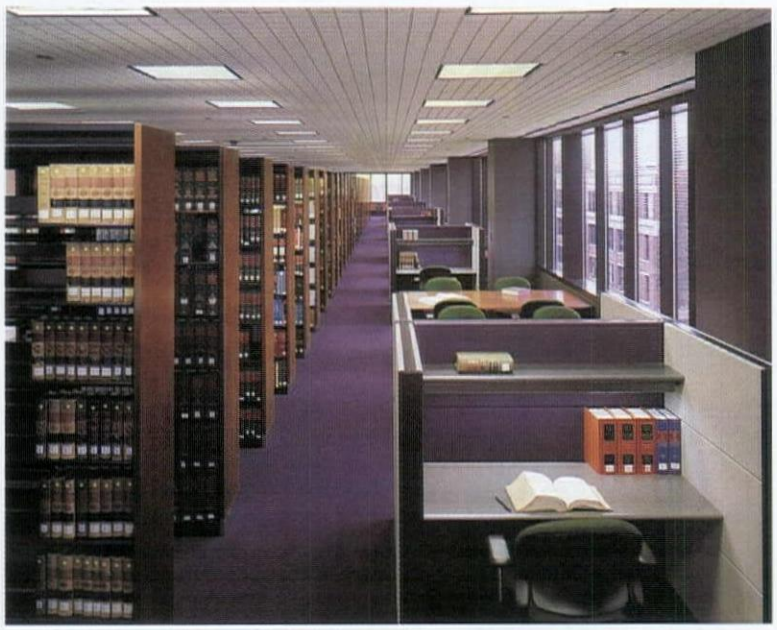
***Tables and chairs:*** *Herman Miller.* ***Carpet:*** *Bentley.* ***Panel fabric:*** *Newcastle Fabrics.*

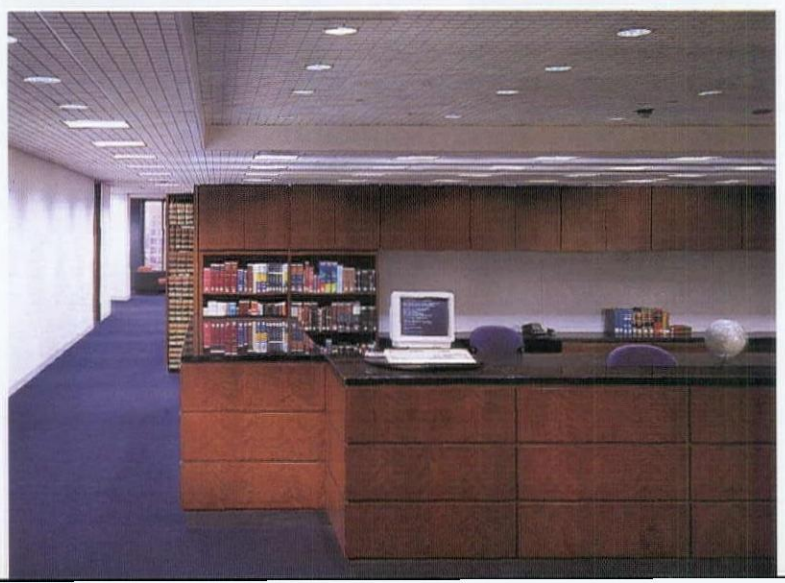
*Below: Upgraded finishes and details, such as the gridded wall of woven leather behind the judges' bench, signal the distinguished function of the moot court. Ceiling openings will eventually house monitors.*

***Judges', lawyers' chairs:*** *Herman Miller.* ***Fixed seating:*** *KI.* ***Carpet:*** *Prince Street Technologies.* ***Leather:*** *Barksdale Rudd.* ***Lighting design:*** *Gary Steffy Lighting Design.*



The interior architecture enhances the sense of the base building, respectfully acknowledging materials and details.





vancements and traditional/romantic scholastic mise-en-scène more deftly handled than in the reserve reading room—literally and figuratively the design's crowning achievement. Despite its focal position as the building's culminating gesture, the vaulted reading room had originally been planned to house mechanical services. Credit for delivering this noble space to a noble purpose belongs to Donald Powell, principal in charge of planning, who forced the building's engineers to re-evaluate their plans. The room's lamella truss roof, constructed of tubular steel members with perforated acoustical metal decking panels, spans 48 ft. across, 96 ft. long and rises to its highest point of 36 ft. Another essential component of P/K's scheme to develop a modern interpretation of a turn-of-the-century library reading room (with generous, broad tables supporting integrated lighting fixtures) is the Nomos table system from the Italian company Tecno. Designed by architect Norman Foster for his Hongkong & Shanghai Bank, Nomos expresses state-of-the-art technical characteristics wholly ap-

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*Above: Typical private office features black built-in window unit and corner column that respectfully acknowlege the building structure and stress continuity between interior and exterior elements.*

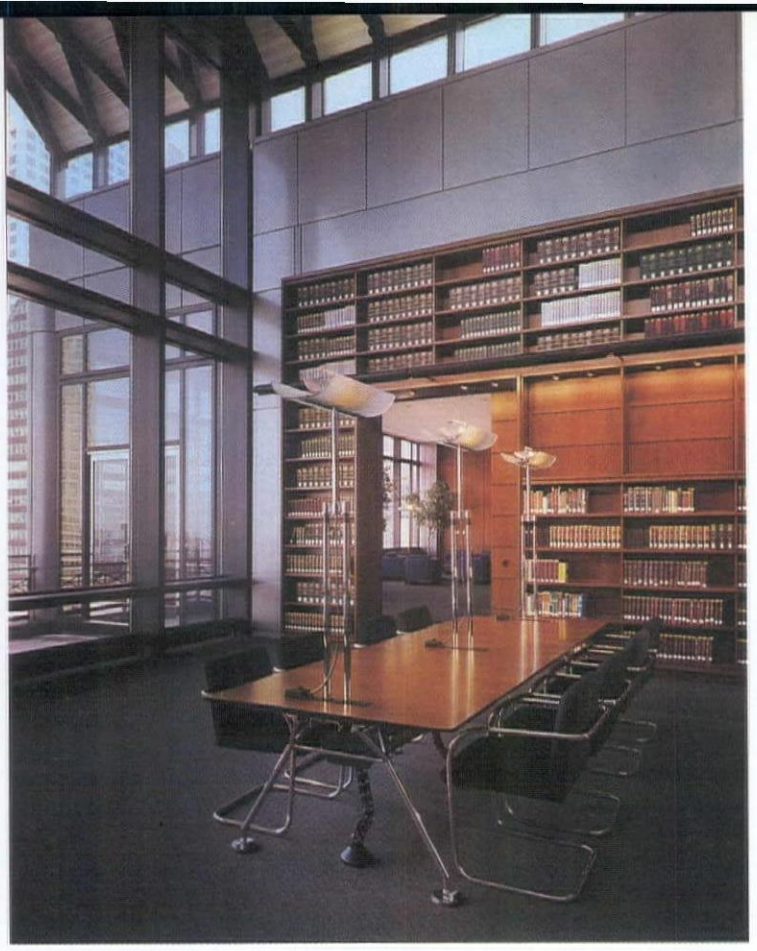
***Desk, credenza, chairs:*** *Herman Miller.* ***Filing:*** *Artopex.* ***Shelving:*** *Bradford Systems.* ***Carpet:*** *Bentley.* ***Desk lamp:*** *Luxo.* ***Accessories:*** *McDonald Products*

*Center and below: Movable stacks accommodate the extensive library holdings, allowing individual collections to be grouped together despite tight spatial constraints on the various floors.*

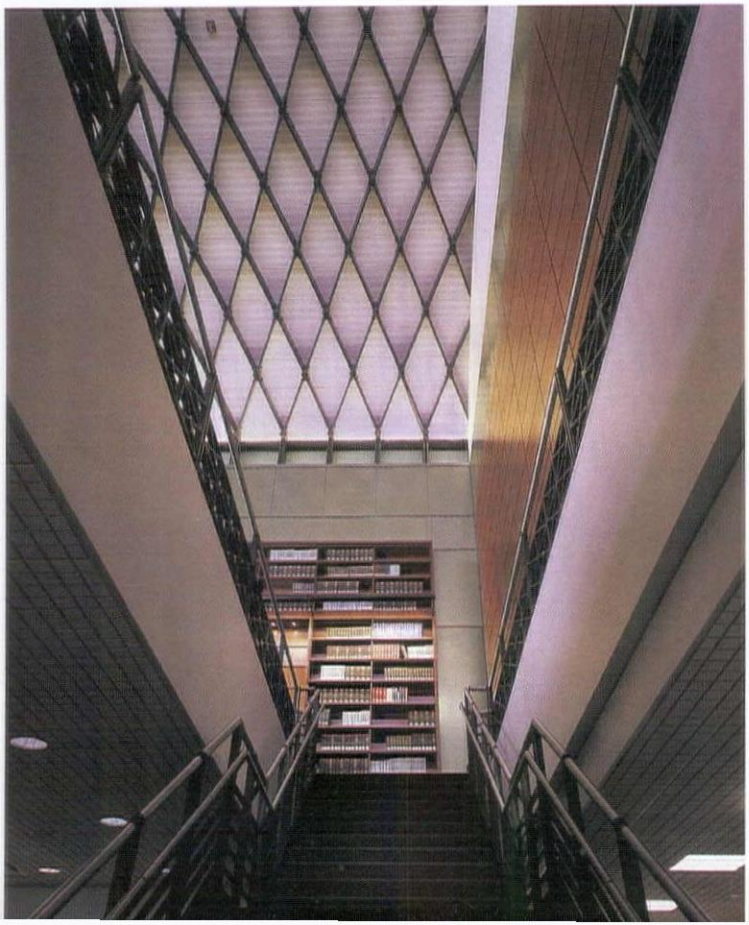
***Carrels, chairs:*** *Herman Miller.* ***Carpet:*** *Bentley.* ***Stacks, shelving:*** *Bradford Systems.*

*Opposite: Vivid red carpeting differentiates the cafeteria from academic areas, signifying a deliberate change of mood. Glazed walls facilitate the spread of daylight and provide a strong connection between student social areas and outlying administrative offices.*

***Carpet:*** *Bentley; Interface.* ***Tables:*** *Herman Miller.* ***Cafeteria chairs:*** *KI.* ***Lounge chairs:*** *Interior Crafts.* ***Panel fabric:*** *Newcastle Fabrics.*



The crowning achievement literally and figuratively is the building's vaulted main reading room.



propriate for the state-of-the-art facility: the plane of the wafer-thin table-top is a technical triumph, constructed of a compressed plastic laminate no more than ½ in. thick with an applied cherry veneer surface; a perforated metal tray guides cables to an alien-like spine that connects to floor outlets; graceful integrated lighting fixtures cast light up as well as down. As this was the first electrified usage of this system in the U.S. (a previous installation in Iowa did not utilize integrated lighting), P/K worked closely with Tecno in developing custom mechanisms before going through necessary U.L. testing procedures.

Although finer materials and upgraded finishes were specified for high-profile areas such as the reading room and the moot court, overall budgetary constraints, as is typical of academic installations, were tight. "They couldn't afford the maintenance costs of a design done in the high corporate world," Kleinschmidt explains, "but we still insisted on giving them the highest taste level possible." As a final note, all spaces within the building strictly comply with the recently-passed Americans with Disabilities Act: ramps, elevators, handicapped seating and approved signage guarantee universal accessibility.

Along with the above-mentioned principals, credit extends to project manager Donald Los, project designer Robert Piotrowski, project architect Thomas Boeman, senior designer Richard Twiss and color/materials specialist Donna Rasinski.

MAYER RUS

*This page, opposite and on the cover: The vaulted reading room is the building's architectural tour-de-force. To mitigate the ceiling height, P/K layered clerestories, metallic-lacquered millwork panels (which match exterior metalwork), stacks for special material and cherry niches above accessible shelving. The top plane of the table-mounted lighting fixtures also helps to foster human scale.*

***Carpet:*** *Bentley; Prince Street Technologies.* ***Norman Foster tables:*** *Tecno.* ***Chairs:*** *Interior Crafts.* ***Lighting design:*** *Gary Steffy.*



A Florida residence, transparently designed as a showcase for contemporary studio glass and for maximum exposure to Gulf of Mexico views.

# Ronald King

It all began with an old glass cameo uncovered by the clients in France over a decade ago. This sparked an interest in art glass generally, eventually narrowed down to modern studio glass specifically. Today Mr. and Mrs. Marvin Danto own an uncommonly fine collection of the genre, much of it seen here in their winter residence at Long Boat Key, off Sarasota in Florida. And as Danto is the founder of the DCOTA and Michigan design centers, not coincidentally major ingredients of the abode come from his tenant sources.

Picking up the background tale, designer Ronald E. King notes that the clients had wanted circa 4,000 sq. ft. of space to accommodate standard public/private areas plus media center, office, guest quarters and utility rooms. This required the conjoinment of two 2,800-sq.-ft. units, leaving about 1,600 sq. ft. of current-

*Continued*

*Opposite: Media room as seen from foyer. Glass sculptures (on center shelf) are by Harvy Littleton and (in rear) Robert Palusky; painting is by Stabilito. Cast bronze chair is by Terence Main.*

***Wall covering**: Norton Blumenthal through Design West. **Lighting**: Lee's Studio (track); Boyd (floor). **Leather/chrome chair, ottoman**: Saporiti Italia.*

*Below: Living room, its three-sided sofa placed to overlook the Gulf of Mexico, contains fine glassworks including custom table hand-made by Maxwell Davis, bowls by Matei Negreanu and Stephen Maslach, and sculpture by John Wolfe. Three mezzotints are by Mario Auanti.*

***Custom cabinetry throughout**: Village Woodworking. **Wall covering**: Norton Blumenthal through Design West. **Wall covering installation throughout**: Jergen Seyfried, Inc. **Carpet throughout**: Design Source. **Club chairs**: Gina B.; fabric: Donghia. **Custom sofa**: Menage (fabrication); fabric: Design West. **Card table**: Judith Norman Collection. **Card table chairs**: The Pace Collection; fabric: Donghia. **Lighting**: Lee's Studio (ceiling track lights); The Lamplighter Shop (pendant); Boyd (floor)*

***Photography: Dan Forer***







requisite restructuring, King created two galleries and carved out special display niches for choice exhibits. Ceiling centers in foyer and anteroom were raised from 8 to 9 ft. and coffered, creating, via concealed fixtures, the effect of central skylights. All rooms look to the Gulf of Mexico, though premium sighting is from most frequently used zones.

Since art is the heart of interior design, the centerpiece among display vehicles is an adjustable custom unit. It is made of white ash, a wood chosen as prime cabinetry/flooring material to inject a warming tone; the full-height unit's scale and style also are in tune with the rest of the apartment. Three adjustable glass shelves facilitate change-abouts of vari-sized showpieces. The open center provides visibility to the glass collection and to the Dantos' sculptures and paintings.

MONICA GERAN

Unobstructed sight lines draw the eye to the Dantos' glass collection as well as to their sculptures and paintings.

*to right is balcony with curved glass-bric privacy wall.*

***Custom bed**: Boyer (fabrication); Jury (upho stery workshop); Brunschwig & Fils (fabric). **Be spread, drapery fabrics**: Brunschwig & Fil workshops: Designer's Workroom (spread); Cu tom Draperies. **Bedside table, bench**: Judit Norman Collection; bench fabric: Tressar through Todd Wiggins. **Chair**: Terry G.; fabri Kreiss. **Bed pillows**: Quaresimo (fabrication fabric: Kreiss. **Wall light**: Cedric Hartman.*

*Opposite, below: Marvin Danto's office Bracket-held trio titled is by Robin Grebe.*

***Wall fabric**: Seabrook. **Sleeper sofa**: Intrex; up holstery leather: de Sede. **Arm chair**: Brayto International; leather: Jerry Pair. **Desk**: Ekse Dux. **Desk chair**: Leathercraft; fabric: Maharam **Window blinds throughout**: Designer Services **Lighting**: Lee's Studio (track); Artemid through Lumen (Tizio lamp).*

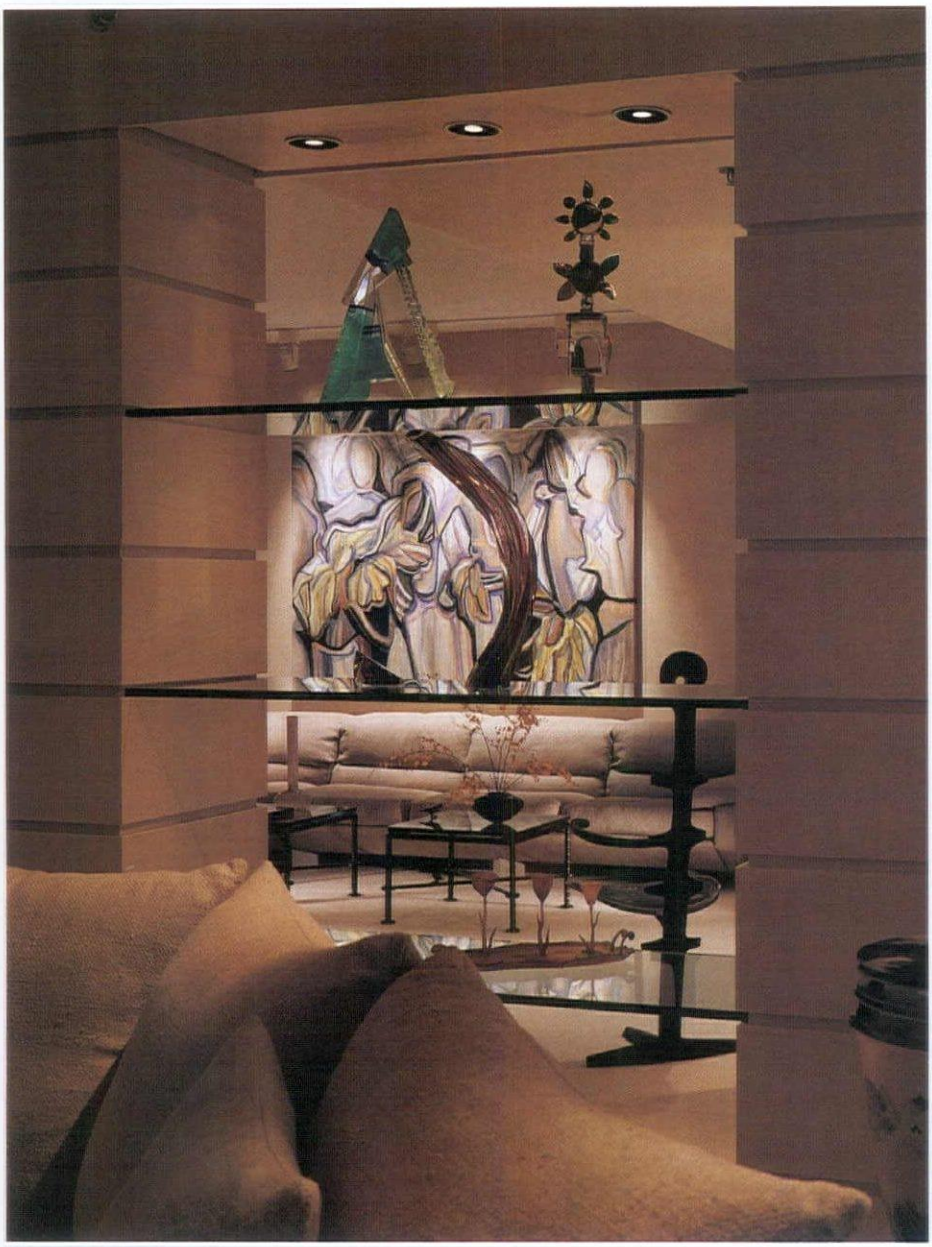
*Below: Large sculpture in display niche one of three "carved" into foyer/dining dividing wall, was commissioned from art ist Dale Chihuly; sculptured glass trio o table is by Harvy Littleton, painting a right by Babe Shapiro.*

***Wall covering**: Norton Blumenthal through De sign West. **Lighting**: Lee's Studio (track); Th Lamplighter Shop (recessed spots)*



# process

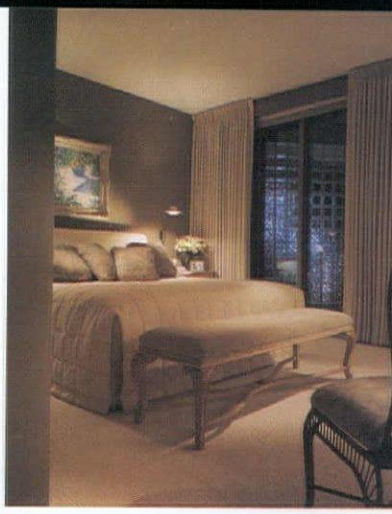
Ron King details the intricacies of constructing the main display unit for his clients' studio glass collection.

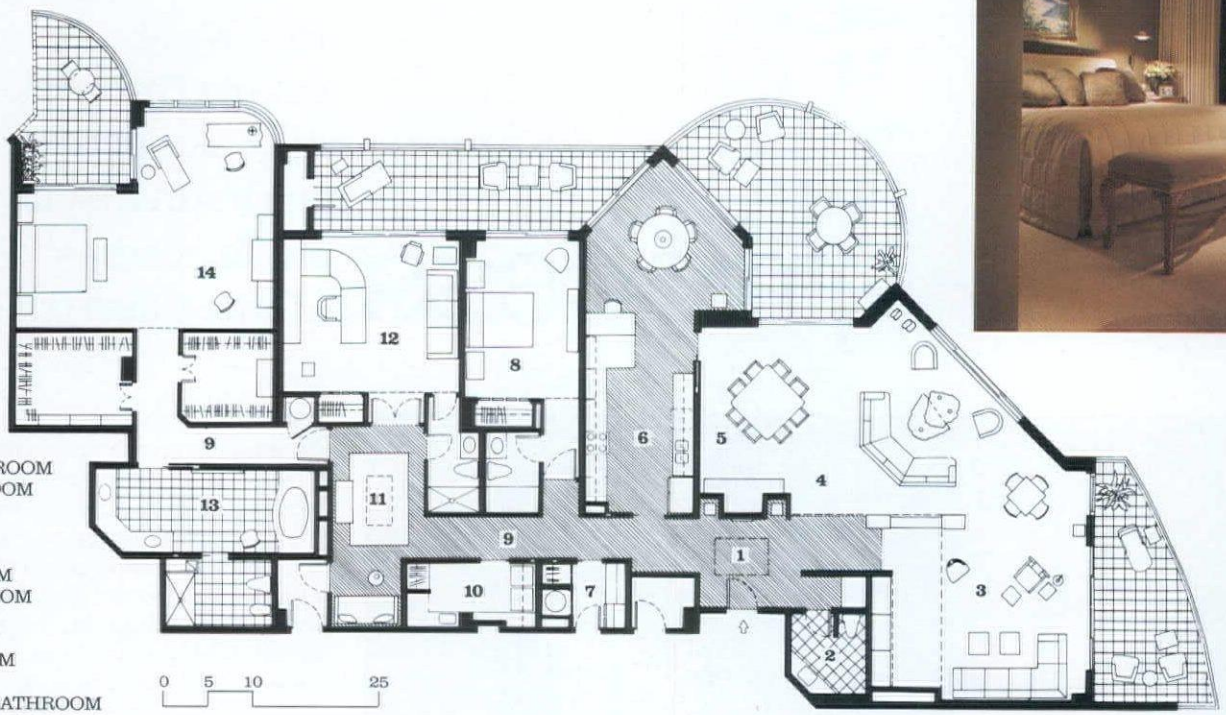


Just as the Dantos' studio art plays a star role in dominating the interiors scheme, so Ronald King's custom design for its display unit merits top attention. The designer explains:

Once it had been resolved that deployment of wood would add the wanted material for injection of warmth, white ash was selected as most suitable medium. For this species has the coloring desired to continue the "light and airy feeling" of the residence; withstands the yellowing effects from exposure to sun; and answers the pragmatic needs of intricately detailed construction.

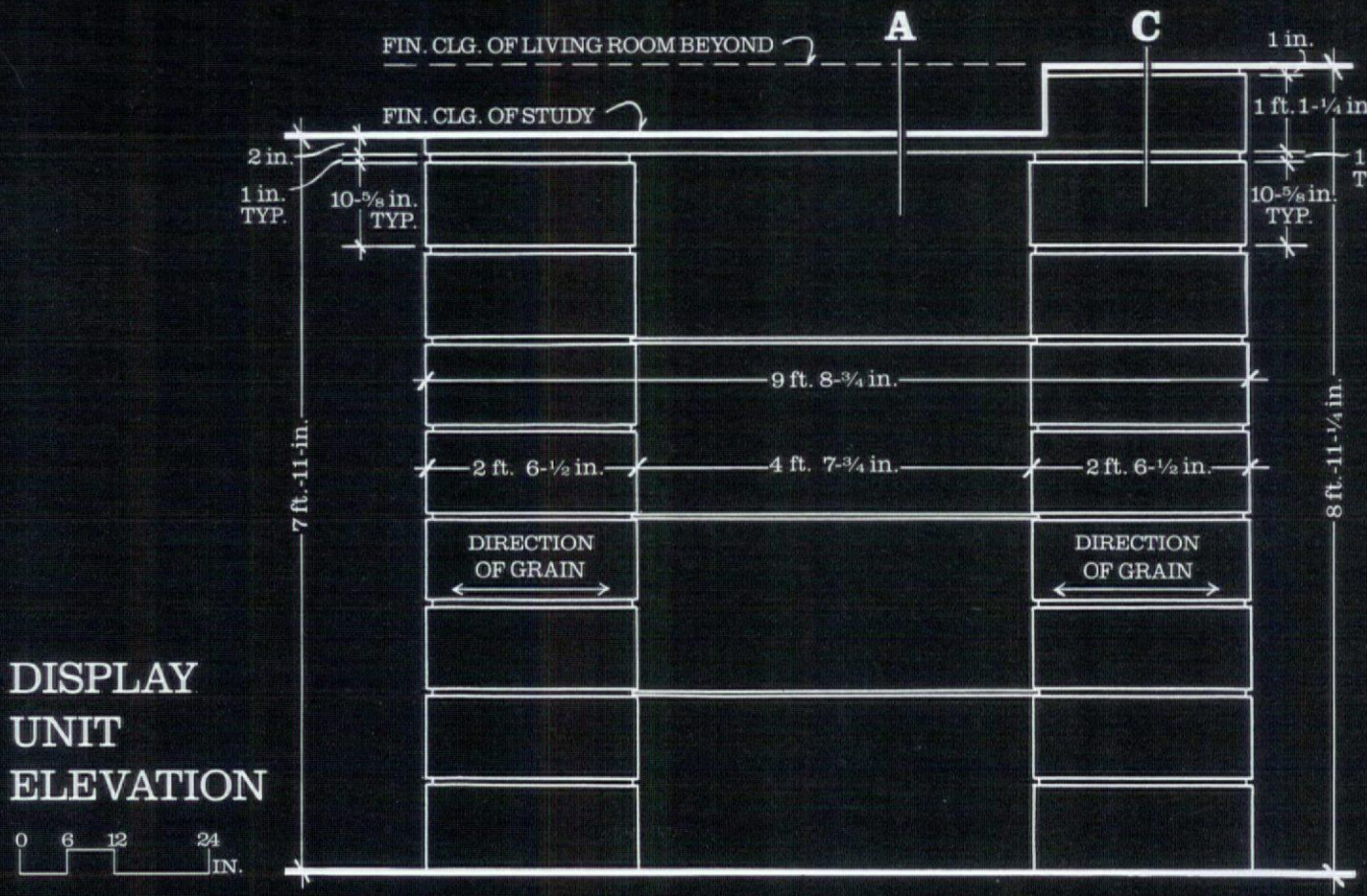
For best placement, the designer chose the border line between living space and foyer/media room. There an existing support column, a leftover from the two-into-one apartment conversion, was paired with a faked double, both covered with ¾-in. ash veneer and boxed-out to 21-in.-deep by 30-½-in.-wide base dimensions. On the living room side, the height is 9 ft. to reach the raised and coffered ceiling; on the other, it is one ft. lower. The 5-ft.-wide center span was bridged with the exhibit case proper, this after calculation to assure identical distances between ¾-in.-thick sliding glass shelves and, placed at 10-⅝-in. increments, supporting grooves. Aside from reinforcing prevailing symmetry, the adjustability of display ledges facilitates addition or rotation of varisized studio glass. The top of the unit runs flush with the ceiling; wood shims against veneered drywalls allow for slight irregularities in surfacing. Further precision cutting was needed for mitering of all corners, done in the manner of old lapped ship construction. King's sketched design ideas and dimensions formed the basis for shop drawings by Village Woodworking. MG



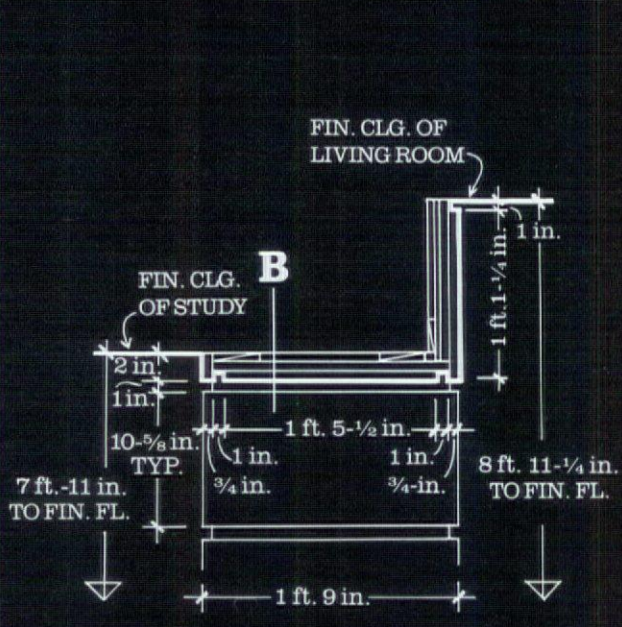



1 FOYER
2 POWDER ROOM
3 MEDIA ROOM
4 LIVING
5 DINING
6 KITCHEN
7 MUD ROOM
8 GUEST ROOM
9 GALLERY
10 LAUNDRY
11 ANTEROOM
12 OFFICE
13 MASTER BATHROOM
14 MASTER BEDROOM



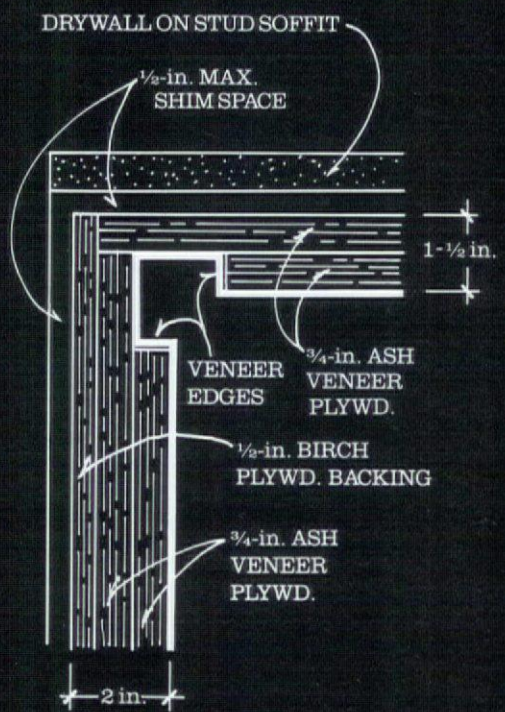



## DISPLAY UNIT ELEVATION



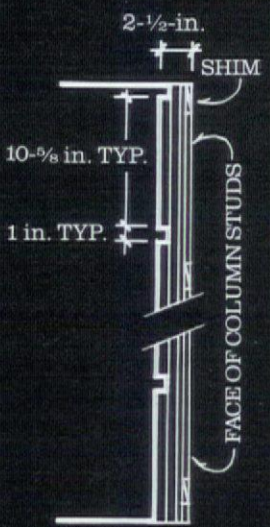

## A HEAD ABOVE SHELVING

0 3 6 12 IN.




## B VERTICAL SECTION AT HEAD/JAMB

0 1 2 4 IN.




## C VERTICAL SECTION AT FACE OF UNIT

0 3 6 12 IN.





# Neil Frankel

The Perkins & Will v.p./design principal's Chicago residence, co-designed with his wife Cindy Coleman to serve their living and business needs



*Opposite: Lower-level seating area on elevated platform. Caster-supported drawers under step-up slide out for use elsewhere. Painting is by Terrance La Noue.*

*Above: Looking through opening in the fifth-floor ceiling to top of two-level reference library. Railed bridge provides footing for reaching topmost glass shelving.*

***Photography: Marco Lorenzetti/Hedrich-Blessing***

Even before he moved from a beach cottage in Indiana to a two-story loft in Chicago, Neil Frankel, senior vice president of Perkins & Will, favored wide open spaces for his habitats. In the present location—an 1864 commercial building in the Windy City's historic printers' district, converted to residential status in 1979—he began by renting, thereafter buying, a full floor. Five years later, by then wed to interior designer Cindy Coleman, he acquired the level immediately above, giving the couple a 3,200-sq.-ft. penthouse duplex subsequently transmuted by them into a living/working domicile.

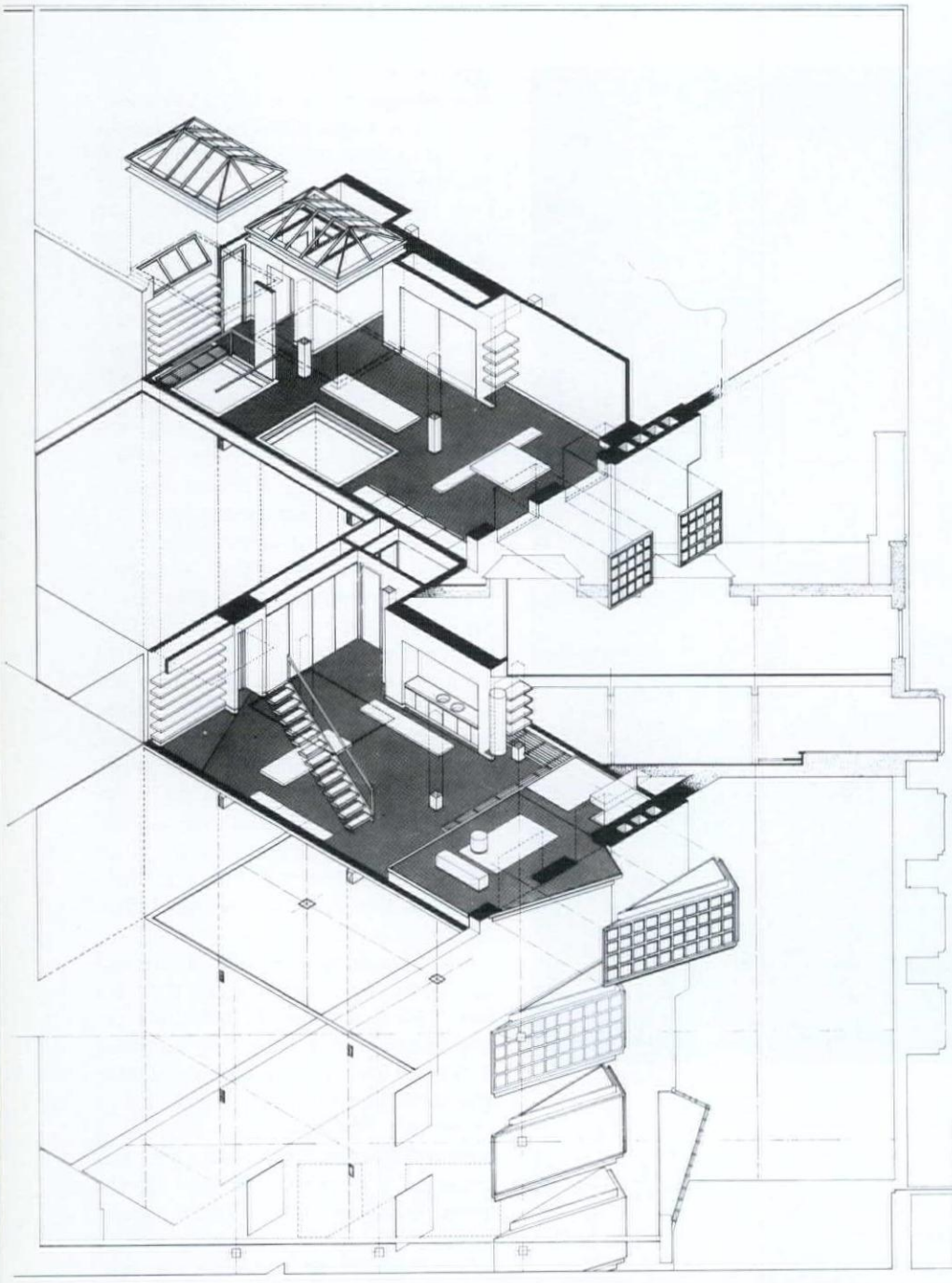
The developer already having rejuvenated plumbing/HVAC innards, structural changes were few. Frankel eliminated a sleeping berth on the upper level, deleted the existing kitchen, and cut two openings into the lower ceiling to install a floors-piercing book tower and metal stairs. (To construct the latter, welders had to hook up cables to the power source in a parked truck so as to work on the site.) A previously installed pair of skylights and clerestory funnel light through the overhead glazing into a public hallway.

In explaining the overall design approach, Frankel reveals that for him and his wife, "home" does not mean cosy-comfy hideaway. Instead it is the locale for experimentation and laboratory for ideas execution, a supersize studio/office extension where they continue to practice their trade at all hours and days of the week. Reference books and drawing implements are kept at easy reach; colleagues are apt to drop in to take part in round-table discussions and presentations plans. Function allocations, such as they are, are suggested by an 18-in.-raised platform elevation and millwork placement.

Obviously, then, strict conven-

*Continued*

Audio and visual connectivity between both floors is enhanced by stairs and library stack rising through ceiling.



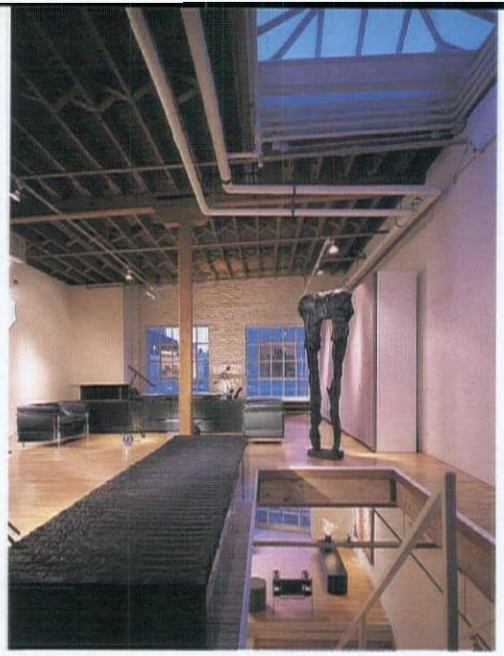
*Opposite: Metal stairs rising from dining area through ceiling cut-out to upstairs work sector. Landing is ringed with subway grating (rails to be added, now that a grandchild has arrived). Artworks by Jim Dine and Richard Serra.*

tionality is an alien concept here. Frankel and his wife believe that space should be flexible and totally responsive to evolutionary change, that, moreover, it should be "reductive" so that something always can be taken away to make room for something else. Their extensive art collection, for example, is constantly rotated; paintings, not confined to suspension from walls, may be propped on coat pegs fronting swing-back doors to a closet (storing fabric and finish samples, CADD and A/V equipment). A 16-ft.-long bench doubles as flat file. Three 20-ft.-long/15-ft.-deep drawers on casters slide under the platform and can be wheeled across the floor. "There are no permanent commitments," the spokesman expounds.

This is not to say that laissez-faire is the rule of the way. There is, instead, an implied sense of organization, verbalized by Frankel as the "connectivity between the two floors." It is expressed most strongly by the levels-linking stairs and double-height reference library, both set in a milieu uninterruped by static partitions. Subway grating, used as transitional material between components of varying heights, appears on stair treads, landing surrounds and bridge. The spatial singularity fosters vertical and horizontal intercommunication between people upstairs and below. Last in the series of oneness producers is the "typology" or "clarity of intent" principle, the spokesman's label for consistency and simplification of design. Thus all seating, including the bed, is covered with black leather; horizontal counters are of black laminate; walls are white; and floors are of maple.

*Continued*





Rotated artworks may be propped on coat pegs fronting a storage closet that, in turn, holds the designers' tools of their trade.

As for the distaff side of the design team, Cindy Coleman admits that initially she would have preferred more emphasis on residential living aspects. But now, as head of her own business conducted from home base, she appreciates the advantages of adaptability to business and personal needs. Since Frankel's transfer to Perkins & Will's New York office, both live in Manhattan, though return to the Chicago flat often. Their eastern outpost is a duplex too, with the same minimalist/flexible/bifunctional assets. No difference at all? Yes, Frankel replies, brown replaces black. Last Q: is there anyone else who should be credited? Yes again. Isabel Prado, he says, was the consultant. She also is the couple's housekeeper. A darn good one on all counts, for she forever changes around the furniture, occasionally giving the designers some really fine ideas. MONICA GERAN

***Seating***: *Atelier International (lounge); Knoll (dining, conference, Wassily chairs); ICF (behind desk).* ***Upholstery materials***: *Spinneybeck (leather); Atelier International (fabrics).* ***Custom desk***: *Parenti & Raffaelli.* ***Tables***: *Atelier International (round); Interna (Gae Aulenti wheeled coffee table); Architectural Supplements (drums).* ***Custom storage/filing/shelving***: *Meilach Woodwork Midwest; Parenti & Raffaelli; Imperial Woodwork; LaSalle Glass.* ***Hardware***: *Ironmonger.* ***Lighting***: *Lightolier (tracks); Artemide (all other).* ***Window- and motorized skylight-shades***: *Mecco Shade/Joel Berman through Marvin Feig & Co.* ***Accessories***: *Align Inc.; Knoll; Gallery 91.* ***Artworks***: *through Pace Gallery; Perimeter Gallery; Klein Gallery; Zola-Liebman Gallery.* ***Paint***: *Pratt & Lambert.* ***Plastic laminates***: *Formica Corp.* ***General contractor***: *Steinberg & Company*



*This spread: Top and opposite, seen here are Dine lithograph, Mary Walker sculpture, Cameron Zebrun painting. 1971 BMW motorcycle provides designers' transport. Above, round-table meeting center and work area with 6-ft.-sq. table.*



# Vicente Wolf

It is significant that the offices of designer Vicente Wolf are illustrated on these pages as a collage of vignettes. For this is much the way in which Wolf himself treats his interiors commissions. Too, the objects that create this *mise-en-scene* hint at the eclectic tastes that have come to be a hallmark of both his interior and product design.

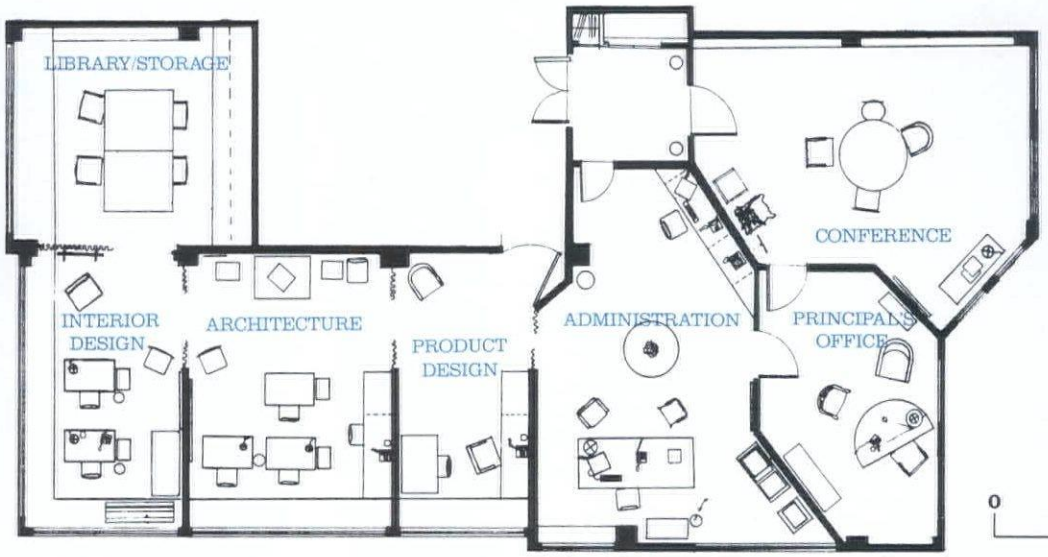
The 3,000-sq.-ft. space on West 39th Street was selected for its quasi-loft quality with north, south and west exposures, its proximity to Wolf's residence and its workable plan. An existing series of rooms would function as reception space, conference area and principal's office; a large open space could easily be partitioned with full-length black draperies to provide smaller departmental centers for product design, architecture and interior design. Treating the envelope in true minimalist manner, Wolf painted the walls white and covered floors, except for the conference room, with an industrial quality gray carpet. The exception is white-painted concrete, creating, in effect, a seamless white background for presentations. Except for a few interior cut-outs to maximize light penetration, structural alterations were nonexistent.

While the background may speak of a minimal approach, Wolf does no such thing in developing his own design vocabulary. Clearly, he likes things—quality things, quirky things, arty things, found objects. The office is filled with a changing array of items, purchased for both himself and clients. Arranged mostly in still-life fashion, these elements include some of the custom upholstered pieces that always figure in a client's project (see **process** following); a glass-topped center table whose base is an antique French trash receptacle; black and white photographs; Art Deco-era sculpture; a Donald Desky console found in a thrift shop; plus chairs of varying origins, including bona fide antiques, finds from the Paris *marché aux puces*, and nondescript models dressed up with slipcovers. "It's hard to be a minimalist with so much stuff," Wolf says. Commenting on his office as a self-portrait, he responds, "It says that I'm eclectic and a consumer."

The project was completed in three months for $35,000.

EDIE LEE COHEN

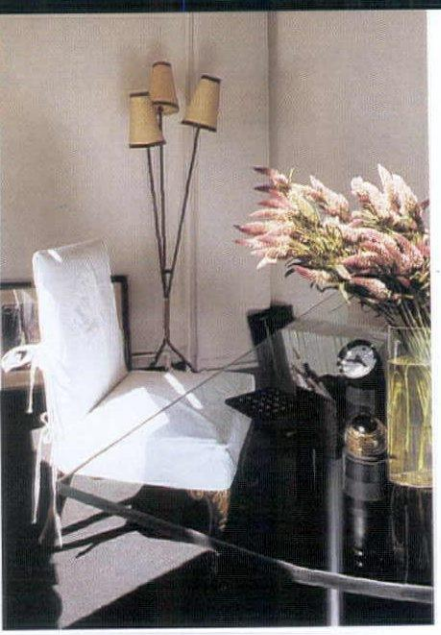
As a reflection of his eye, the designer's offices present a series of object-filled and changing vignettes. The result is a stylish and tranquil retreat from New York's mean streets.



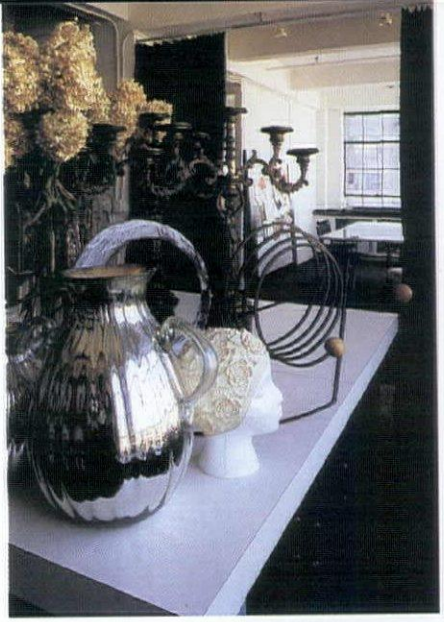

*Opposite: Views illustrate conference room (center), part of Wolf's office (upper left), work areas and objects.*

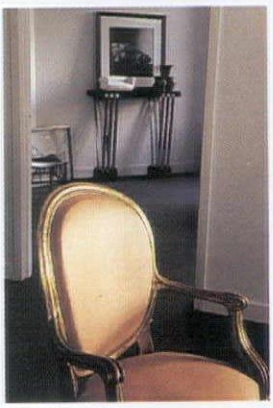
***Roman shades and slipcovers:*** *Monte Coleman.* ***Cabinetry, custom cork frames:*** *Navedo Woodcraft.* ***Chair in Wolf's office:*** *LaMode Upholstery.* ***Carpet:*** *Stark.* ***Lighting:*** *Lightolier through Light Inc.* ***Painting contractor:*** *Borjo Radaly.*

***Photography: Lizzie Himmel***

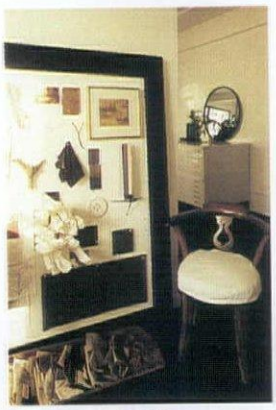


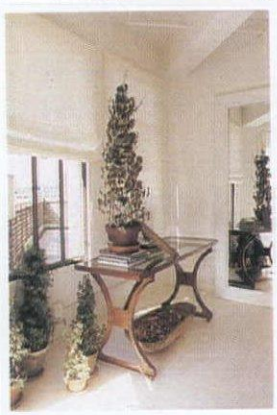


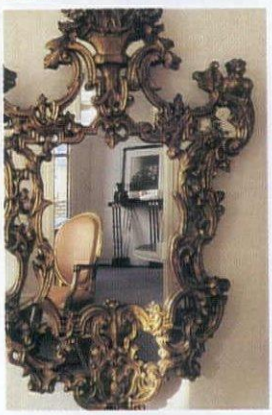


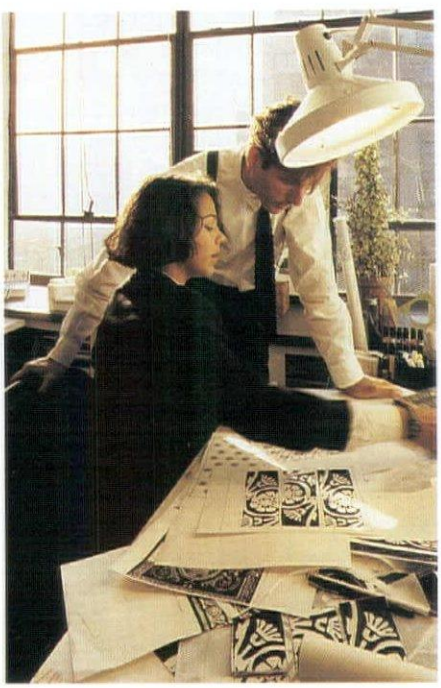




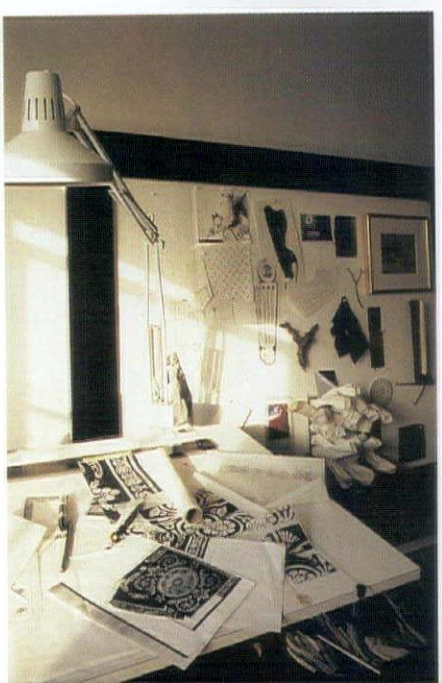








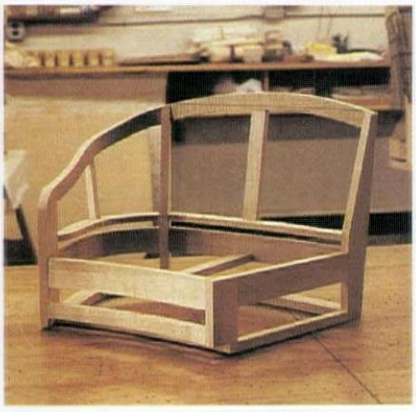




# process

## Vicente Wolf and Michelle De Angelis, principal of Thomas De Angelis, demystify the procedures of working with a custom upholstery workroom.





Vicente Wolf almost always opts for custom upholstered pieces. Why? "I try to fulfill the name of what I do. As a designer, I design. In a room, that means balancing forms, periods and styles."

Creating a custom made piece, however, is more than a matter of style since it is tailored to fit the client as well as the room decor. Linear proportions are devised in response to a client's height. The degree of pitch and the hardness or softness of seat and back can be adjusted to accommodate individual preferences. These are some of the tangible pluses. Too, there is the aura that accompanies a hand-crafted piece. Sure, says Wolf, "it's a snobbish, elitist attitude." But attitude or not, there are, he says, no minuses.

The procedure is straightforward. As expressed by both Wolf and Michelle De Angelis, the key to success is in the designer's preparatory drawings. The more detailed the working drawings, the less leeway for misinterpretation. Wolf goes a few steps further by providing a room rendering and models in ¼-in. scale. "The models," says De Angelis, are an added plus, but not essential." Before ordering the hardwood frame (from an outside source), designer and principal discuss specifics and/or potential problems. Specific details, says Wolf, should be drawn, talked about and written for the designer's records. Once the frame arrives, it should be checked before work begins. Inspection by the designer, often with the client to confirm the comfort factor, is repeated at the muslin stage and at completion. The process, a hand operation that is begun by the foreman who takes responsibility for the padding and fabrics and completed by one craftsmen generally takes about two weeks at De Angelis. But 16 weeks is a customary lead time.

In selecting a workroom, Wolf offers advice to designers. Most important is to walk through the premises to see the quality of workmanship. At De Angelis, everything is done in-house and by hand. That means the firm makes its own cushions, individually channeled and pocketed, with filling that is manually applied and not machine-blown. The filling is 80/20 white goose down, not Dacron, polyurethane or a combination of synthetic materials. Webbing is secured with tacks, not staples, as is the muslin. Tacks ensure longevity; with staples, the material eventually frays, De Angelis explains.

Given a choice between using only a mediocre workroom or a production-line piece, opt for the latter, Wolf advises. Mediocrity, according to De Angelis, means using rubber or polyurethane for back and arm stuffing and only a thin layer of down for seats, using staples not tacks, recovering a piece without removing existing fabric, using inferior quality materials and even ordering frames with joints joined by staples or nails as opposed to dowels.

Finally, one broaches cost. Wolf quotes a net price of $7,000 (plus costs for fabric and commission) for an eight-ft. custom sofa. A similarly-styled piece, designed for a High Point manufacturer, has a price tag of $1,600 wholesale or $3,200 retail.

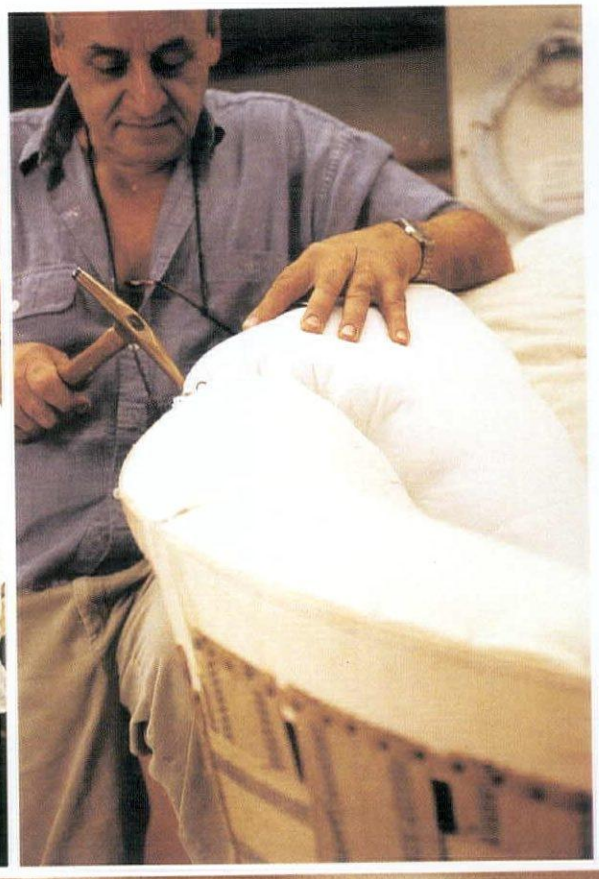
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*Left: Models at ¼-in. scale are visual aids.*

*Opposite: Wolf observes a craftsman upholstering a frame (top, left); securing muslin with tacks (top, right); men working on fabric and muslin stages (below).*

***Photography: Ashod Kassabian***







# Smith Hinchman & Grylls

## With new headquarters in downtown Detroit, one of America's most venerable architecture firms proclaims a vibrant presence.




The Motor City may prompt thoughts of Motown and sou music for some and the automotiv industry for others. But for those i the design world, Detroit brings a association with Smith Hinchman & Grylls, one of America's oldest archi tecture/design concerns with root dating to 1853. It was then that Shel don Smith began practicing archi tecture; he was joined by son and grandson who established the firn in 1907. For the past 20 years, SH&G had held quarters in a five-story free standing building, originally de signed by the firm in 1910 as an in dustrial structure and subsequently remodeled prior to its 1972 occupan cy. The move to five floors of a 26 story tower in the heart of Detroit's business district was prompted by the usual exigencies. The firm had grown. A library and resource areas had been scattered throughout the premises. And SH&G needed to enliv en its public image.

As compensation for loss of the strong identity factor that comes from single tenant occupancy, this new site offered some fine assets in the form of expansive dining ter races plus views of the Detroit River and Windsor, Canada. Organization

*Continued*

*Left and opposite: Views of the lobby, situated about 20 ft. above street level. Youngren, active in promoting the arts in Michigan, assembled a collection of modern works for SH&G. Included are the ceramic piece by Jun Kaneko, painting by David Hockney and wood sculpture by Hague Raval.*

***Carpet:*** *Prince Street Technologies; Durkan Enterprises.* ***Seating:*** *B&B.* ***Cocktail table:*** *Design Seating.* ***Reception desk, millwork (throughout):*** *Trend.* ***Custom lighting:*** *Nelson Ironworks.* ***Paint (throughout):*** *Sherwin Williams.*

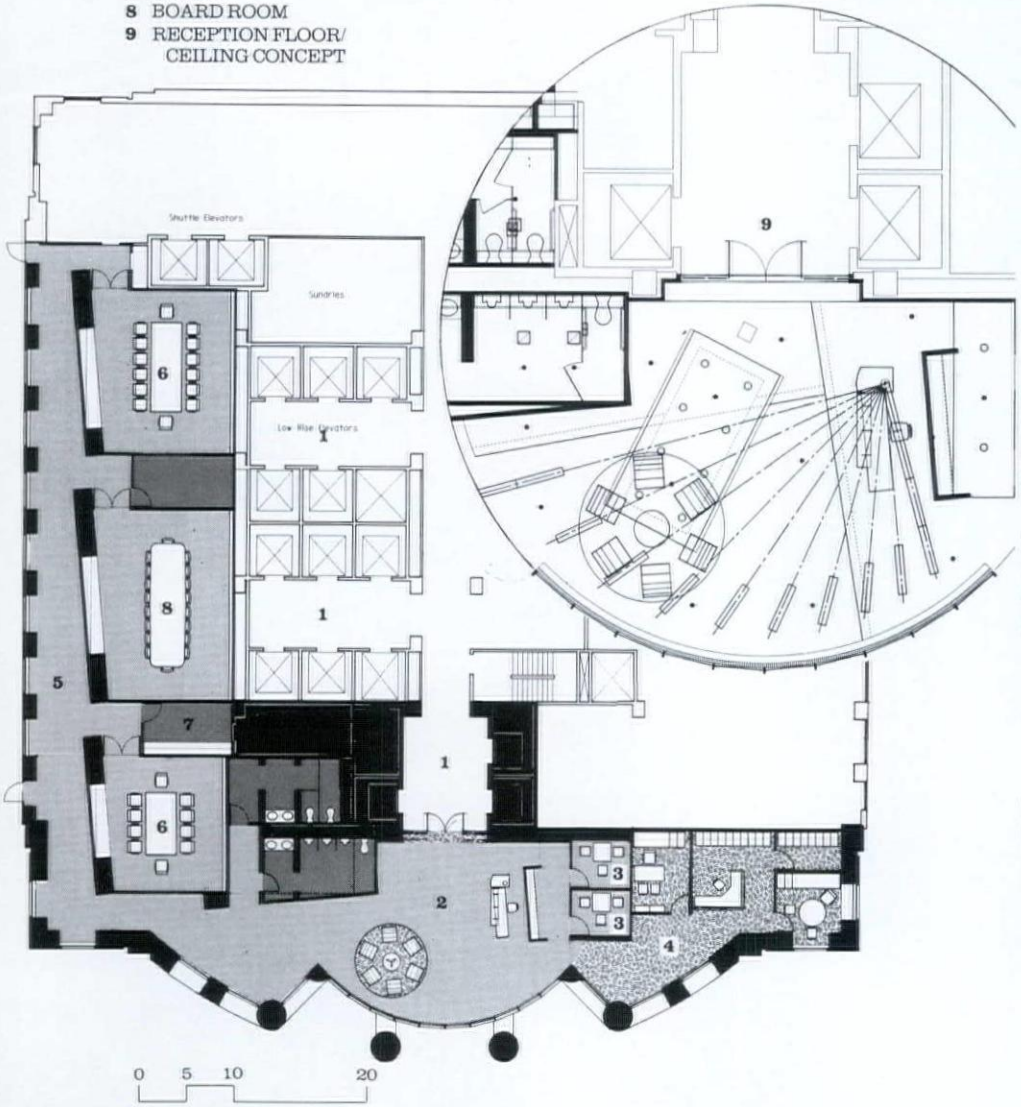
***Photography: G. Quesada/B. Korab Ltd.***



The lobby is where SH&G proclaims its proclivities for design that is lively and tries to shake things up a bit without being over the top. It is meant to be design that defies dating.

LOBBY FLOOR PLAN

1 ELEVATOR LOBBY
2 RECEPTION & WAITING
3 VENDOR CONFERENCE
4 PERSONNEL
5 GALLERY
6 CONFERENCE
7 PANTRY
8 BOARD ROOM
9 RECEPTION FLOOR/ CEILING CONCEPT




of the headquarters, on the lobby level through fifth floor, has each of the firm's divisions (health care, commerce and industrial) occupying a single floor from one to three. The fourth floor accommodates the design studio, a large resource center and administrative offices. But it is the lobby where SH&G proclaims its proclivities for design that, in the paraphrased words of design director Ralph Youngren, is lively and tries to shake things up a bit without being over the top. Too, this is meant to be design that defies dating since the office is often involved with clients over the duration of large building projects.

A striking glass entrance, with trapezoidal panes and the logo situated between a pair of I-beams, was created as a link to the previous site where two of the building's faces had been transformed into glass elevations. Given the 19-ft. ceiling height and the curve of full-height windows, the lobby space itself presented a strong volume. Youngren chose to insert only four elements—a blue vaulted canopy, a circular seating ensemble, a wood and steel reception desk plus a group of pendant lighting fixtures. This last component implies a directional move to the floor's circulation gallery, the term gallery apt for an impressive visual composition of single chairs, contemporary art, and custom suspended lighting fixtures. The lights, composed of steel cables, perforated metal and fluorescent lamps, proved to be quite controversial, says Youngren; staffers were heard to inquire when the "real" fixtures were to be installed.

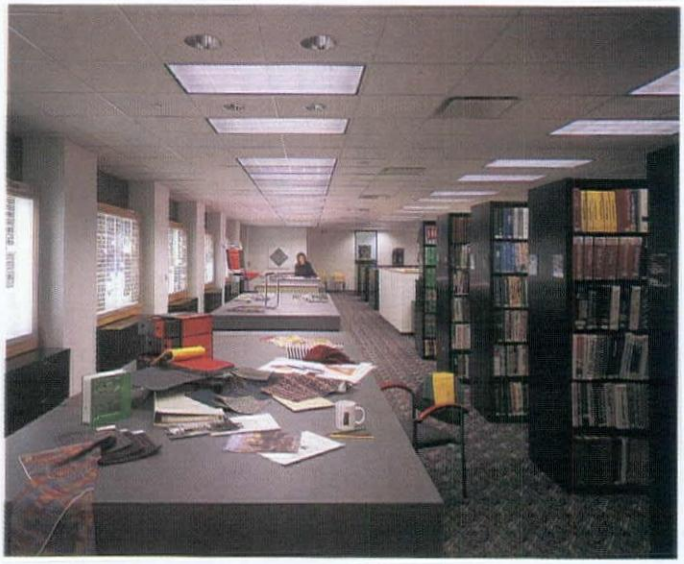
*Continued*

*Opposite: A sun-filled gallery links SH&G's three main meeting rooms on the lobby level. Paintings are by Andrew Spence and David Barr.*

***Carpet:*** *Prince Street Technologies.* ***Seating:*** *Charlotte.* ***Custom lighting:*** *Nelson Ironworks.*



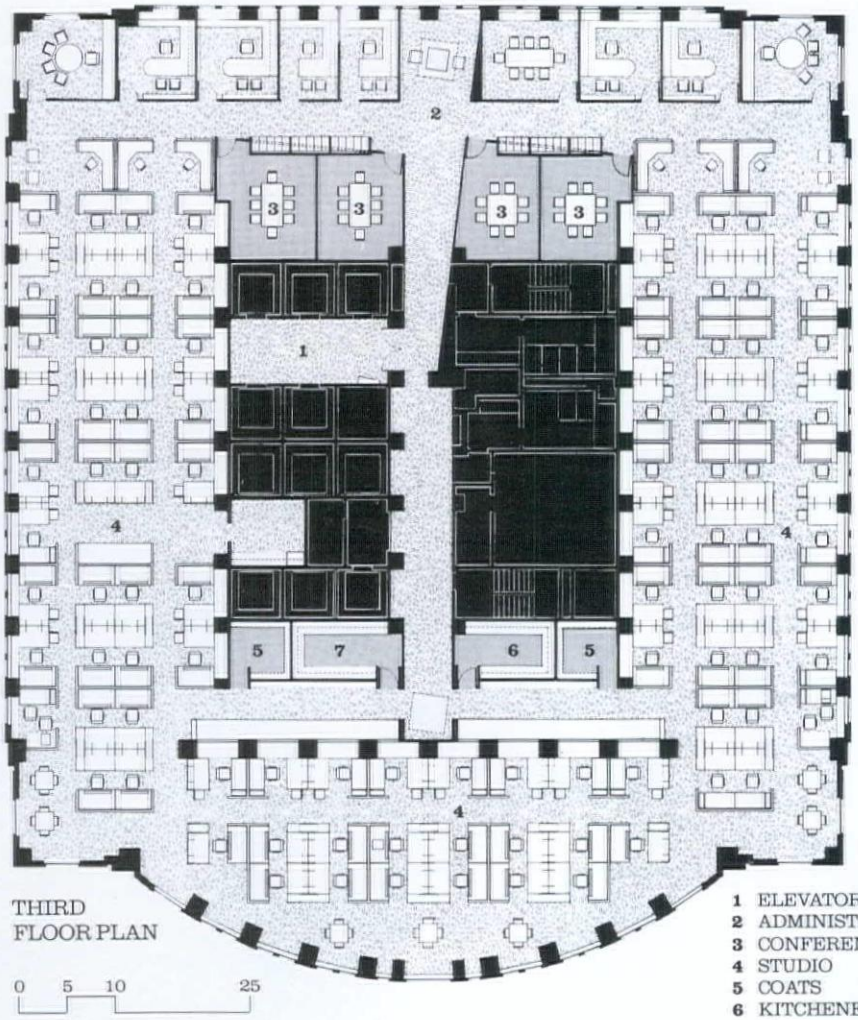




Unifying factors include a skewed geometry, panels of lacquered plywood plus the repetition of patterned carpet.

This gallery provides access to the suite of conference rooms occupying the west wing of the floor plate. Following cues from the firm's client roster of law offices, SH&G designers opted to group their main meeting facilities on a single floor. Introduced here—as the exterior walls of the conference room—is an aesthetic that pervades the headquarters. Black lacquered panels of Finnish birch plywood with exposed steel fasteners are used on select walls throughout the 90,000-sq.-ft. facility. Additional unifying factors are the skewed geometry governing the configuration of each floor and the repetitive carpet pattern with differing colorways according to floor.

Collaborating with Youngren was associate James L. Luckey, a.k.a. The Hinchman, who appears in shadow form througout these photographs. The project was completed on a fast-track schedule of three months; construction costs came to $35.50 per sq. ft. EDIE LEE COHEN




THIRD FLOOR PLAN

0 5 10 25

1 ELEVATOR LOBBY
2 ADMINISTRATIVE
3 CONFERENCE
4 STUDIO
5 COATS
6 KITCHENETTE
7 COPY

*Above: About one-third of the fourth floor is given over to a consolidated resource center, which includes samples, a library plus the firm's slides, files and promotional material.*

***Carpet:*** *Durkan Enterprises.* ***Lighting:*** *Lithonia; Lightolier.* ***Shelving:*** *Borroughs.* ***Ceiling:*** *Armstrong.* ***Files:*** *Steelcase.* ***Custom tables:*** *Trend.* ***Laminate finish:*** *Nevamar.* ***Chairs:*** *Knoll (on table); Fixtures Furniture.*

*Opposite: above and below, right: Overlapping views of the fourth floor secretarial area and elevator. Art includes works by Henry Moore, Vasa, Charles McGee, George Ortman and Andrew Spence.*

***Carpet:*** *Durkan Enterprises.* ***Secretarial station:*** *Herman Miller.* ***Barcelona table:*** *Knoll.* ***Upholstered seating:*** *SunarHauserman.* ***Custom lighting fixture:*** *Nelson Ironworks.* ***Lighting:*** *Lightolier; Lithonia.* ***Ceiling:*** *Armstrong.*

*Opposite, below left: View from inside the board room shows the lacquered birch plywood panels fronting storage doors.*

***Carpet:*** *Prince Street Technologies.* ***Wall fabric:*** *Carnegie.* ***Lighting:*** *Lightolier.*

# The High Cost of High-Tech

Several weeks ago, NASA sent up one of those High-Tech satellites that is supposed to explore ways in which we can all move out to outer space when real estate prices in suburbia get completely out of hand. This one was designed to launch a kind of baby-satellite that would follow its mother on a 12-mile long leash, or tether. The leash was made of copper and fiber, and it was meant to produce several thousand volts of electricity while being dragged through the Earth's magnetic field.

Well, it didn't work.

The experiment cost $379 million, according to NASA (but probably a good deal more when you figure in PR, administrative, and other overhead expenses); and it generated exactly 36 volts of electricity!

Now, 36 volts at a cost of $379 million, or about $10,000,000 per volt, is not quite as mindboggling an outlay as the $200 billion of our money that the S & L banks threw away over the past few years; and it is almost comprehensible: my own electric bill, last month, was $39.84—a bit high, I thought, until I realized that my bill was only .000001 percent or so of that paid by NASA in our behalf; and my bill included airconditioning for a 1,500-sq.-ft. apartment.

Needless to say, this made me feel much better. For one thing, I had been able to arrive at all these sophisticated fractions and percentages without the use of a single computer.

Which brings me, slowly but surely, to my point: some years ago, in this space, I suggested that we were all about to be reduced to babbling lunacy by the electronic revolution, and probably bankrupted as well. No words I ever typed, one-finger fashion, on my ancient Olympia portable, elicited more outrage: every reader of this publication who had invested his or her treasure in amassing an arsenal of electronic hardware and software wrote in to say that I was a menace to progress, creativity, the future of the human race, and the American way of life (all of which was probably true). The editors of this magazine were so shaken by this outpouring of anger that they devoted several pages to reproducing it in print—which only served to further publicize my subversive notions.

## The future, my friends, isn't going to be what it used to be—it may turn out to be one hell of a lot more interesting.

Well, it is now eight years later, and half of us are unemployed. And in design offices around the globe those who are still employed (usually the upper echelons) are having meetings to determine how our professions can be restructured to make operations more efficient and more competitive, in the event that we ever pull out of the present recession.

Since our corporate capital has long been exhausted by the purchase of all those electronic gadgets, the upper echelon types usually decide that even more of the lower echelon employees will have to be let go—to be replaced by the amassed hardware. The way to restructure our professional offices, it seems, is to staff them exclusively with chips and disks. (Except for upper echelon slots, which will continue to be staffed by humans, needless to say.)

All this sounds pretty persuasive—unless you are one of those who has been let go, and until you start taking a closer look.

One such look was taken, recently, by Robert J. Samuelson, who writes an interesting column on science, technology and related matters for *Newsweek* magazine. Mr. Samuelson, who knows much more about these things than I do, decided to address something he calls "retarded technology"—the opposite of advanced technology. Retarded technology, according to Mr. S., is technological overkill—"new and expensive ways of doing things that were once done simply and inexpensively...Worse, to do things that don't need doing at all."

He then proceeded to list a couple of examples: a $9,000 book-reading computer that can read just one book at a time (unless it happens to be "down" that day), while a library of 1,000 books can serve 1,000 readers simultaneously for about the same price; a $1,000-"personal digital assistant" that can do precisely the same job as today's fancy $20 address book (with attached pencil); and other, enormously expensive gadgets that consume space, time and energy, and contribute virtually nothing to human knowledge or creativity.

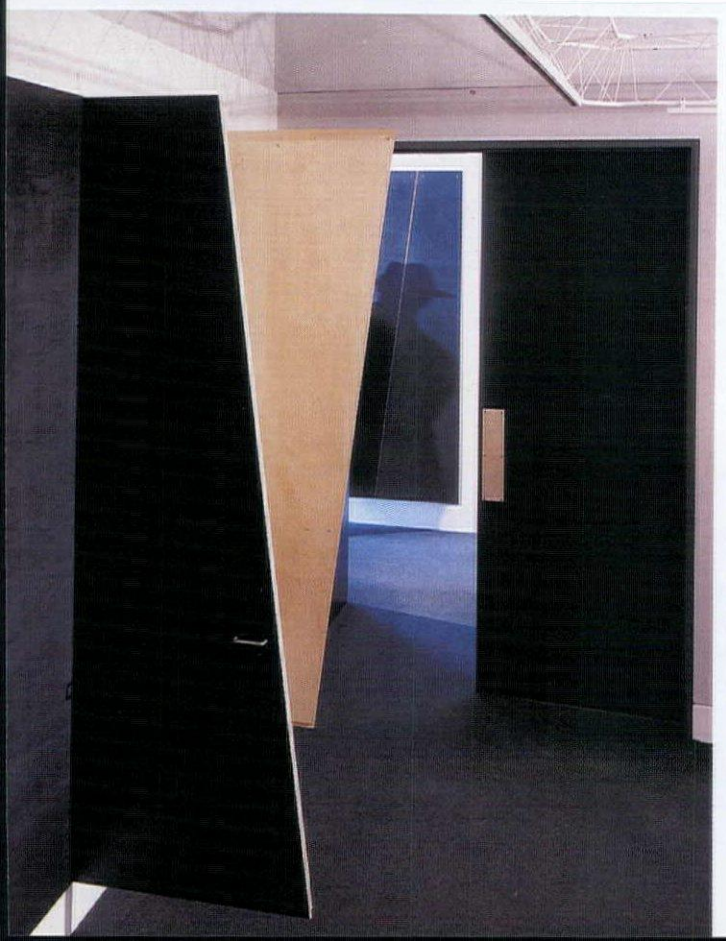
Mr. S. is not alone. More recently, I came across a wonderfully succinct statement in *Bottom Line* magazine by Dr. Neil Postman, who is chairman of the Department of Communication Arts and Sciences at New York University. Dr. Postman, whose livelihood, I would assume, depends upon the usefulness of all those High-Tech gadgets, had this to say: "Most of us have begun to think and act in ways that serve the ever-growing demands of technology *rather than the needs of humanity* [my italics]...there is such a glut of information coming from so many sources...that we can't decide what's relevant and what's not. As a result, our ability to make decisions tends to become paralyzed." I would have said "creative decisions," but I guess that is implied.

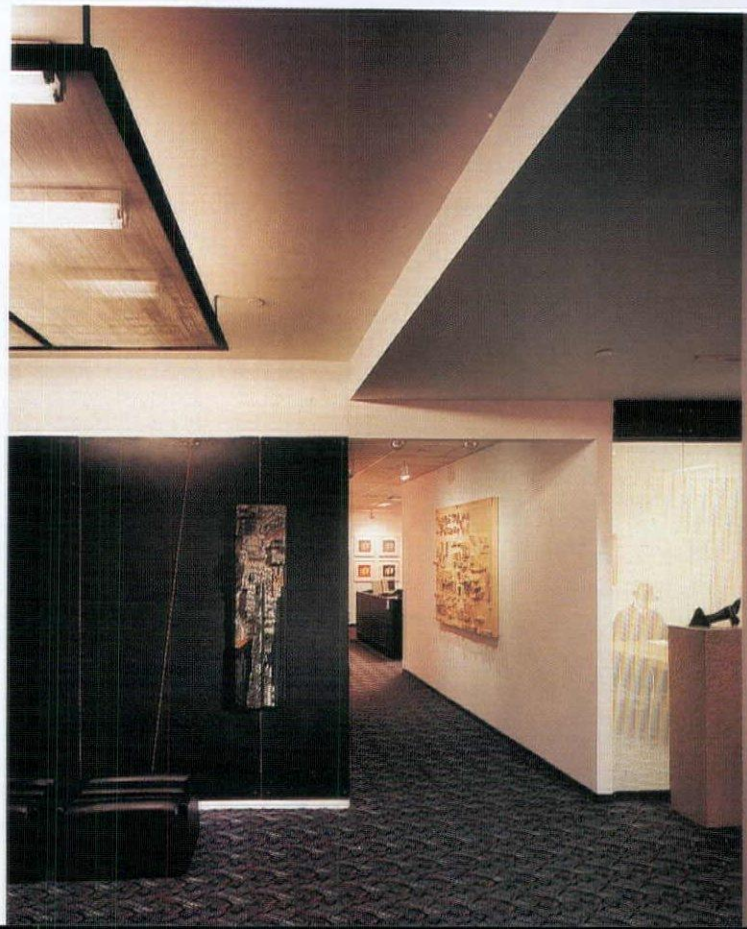
In short, vastly expensive electronic gadgets that shoot largely irrelevant bits of information around the universe may be fun to play with if you have nothing better to do; but they won't replace human creativity, or even assist it to any significant degree.

The great French poet, Paul Valéry, once said that "the future isn't what it used to be." It may, in fact, turn out to be one hell of a lot more interesting. Almost as interesting, indeed, as our pre-electronic past, which produced such works of art as Fallingwater, Ronchamp, the Barcelona Pavilion, Brancusi's sculpture, Breuer chairs, Eames chairs and Pollock's "Lavender Mist"—to name just a few achievements of recent years. Not one of them was designed with the help of electronic zips and zaps. Just genius. PETER BLAKE, FAIA

peter blake







1992 INTERIOR DESIGN

# HOTEL & RESTAURANT giants®

BY ANDREW LOEBELSON

If fiscal 1990, as reported here in mid-1991, was "a tough year, a very tough year," then fiscal 1991, as viewed in mid-1992, was absolutely treacherous. Fees for the top Hotel & Restaurant Giants are down 19 percent to $134 million and purchasing fees are down 29 percent to $49 million, notwithstanding an increase in overall volume of 16 percent to $2.38 billion. And that volume barely gets close to the 1989 volume of 2.4 billion. This ostensible contradiction is based on costs rising on the most common hotel work, average hotel size increasing, and the number of responding firms shrinking.

About twenty-six of last year's hospitality giants closed their doors, sold out to other firms, or had such a drastic drop in business that they chose not to be part of this survey, while sixteen joined us for the first time. Although the total number of hospitality giants has shrunk substantially, the statistics are not affected proportionally. The work that would have been done by those firms no longer independent or in business at all was instead done by some other firm. That "other firm" is probably on our list. The last ten firms on last year's list did less than one percent of the total work. This has been the toughest year for hospitality firms since this survey began fifteen years ago. The figures our respondents reported—and the reasons given by those who chose not to respond this year—prove this.

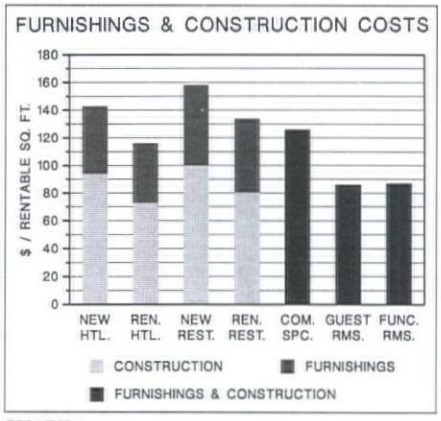


CHART 1

Sixty seven of our respondents describe themselves as interior design firms, thirteen as architects, three as hospitality firm interior design departments, and two as hotel purchasing firms with interior design departments.Seven of these firms earned more fees from their purchasing activities than from their design activities.

The amount of work constructed and installed, as mentioned before, rose a bit this year. The average size of both new and renovated hotels rose 13 percent to 227,000 sq. ft., and the furnishings cost rose 11 percent and 9 percent, respectively, while construction stayed about the same. With proportional weighting of those two averages, the total cost went up just about two percent in each case. The average size of new restaurants dropped from 7,400 sq. ft. last year to 6,300 sq. ft. this year with construction costs dropping some four percent in both cases and furnishings costs increasing just one to two percent (CHART ONE).

The number of restaurant projects done by this year's firms dropped precipitously from 810 last year to 492 this year, and, similarly, the number of guest seats dropped from 126,000 to 79,000. For hotels, the number of guest rooms also dropped from 70,566 last year to 54,401 this year. The amount of common areas constructed dropped from 9.4 million sq. ft. to 8.7 million sq. ft. And the number of function room projects dropped from 398 to 166.

According to our respondents, the "fair fees" for public spaces went up nine percent to $5.31 per sq. ft., dropped eight percent for guest rooms to $2.69, rose six percent for restaurants to $6.21, and rose seven percent for conference centers to $4.18 (CHART TWO). *Continued*

Hospitality Special Section

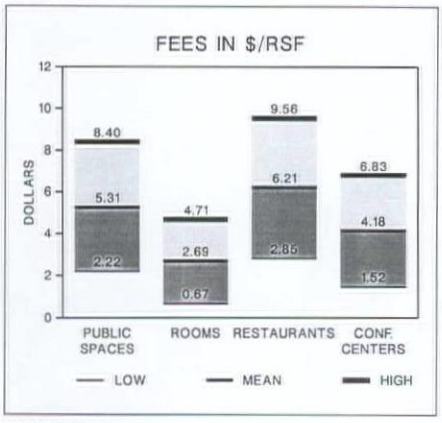



CHART 2

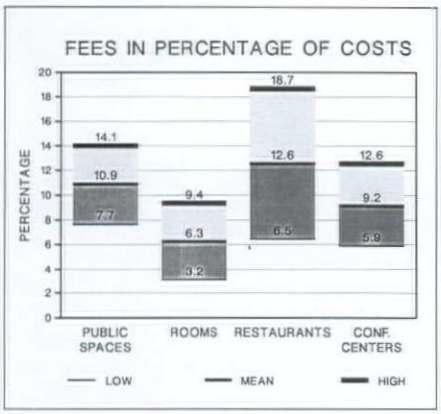



CHART 3

This increase in fair fees seems to reflect a trend of incipient recovery evidenced by this year's respondents with the much-ballyhooed possible recovery being touted on every newscast. Fees as a percentage dropped a trifle (between one and two percent, which is statistically insignificant) for public spaces and restaurants while dropping over seventeen percent for guest rooms (CHART THREE).

Fees in dollars per hour rose in most cases (seven percent for conference centers, three percent for public spaces and two percent for restaurants) while dropping only in the case of guest rooms (a five percent drop from last year) (CHART FOUR).

Keep in mind that the actual fees as a percentage of total volume dropped some 28 percent last year. So, when many of our respondents answer our question of what a "fair fee" should be, they may be tallying up all the wishful thinking they can muster into the answers. Next year, perhaps we should ask these same questions of the clients.

The above numbers suggest that the billing rates should have risen for this year's firms, as indeed they have for many categories. Billing rates for partners were up slightly, up more but still less than the rate of inflation for project managers and job captains, up less than one percent for senior drafters, and up over four percent for project designers (the highest increase). But other categories—senior designers, junior drafters, junior designers and CADD operators—were all down slightly (CHART FIVE).

Strangely enough, the salaries did not exactly follow this pattern. Nearly all categories, with the exception of senior designers, took a payroll cut compared to last year. This pattern implies that firms are paying more to get new (and good) juniors while keeping their senior people in spite of small pay cuts, and paying their marketing people. To be fair, both senior and junior designers made a bigger increase than did the marketing people, but no other category did (CHART SIX).

This suggests that the people who really control the overall price and value parameters of the job have become more important to the project and to the client, and their value is holding steady. The soldiers who get the job done are facing price competition and their billing rates are lower while their salaries rise as firms try to maximize their efficiency with the best people available. *Continued on page 174*

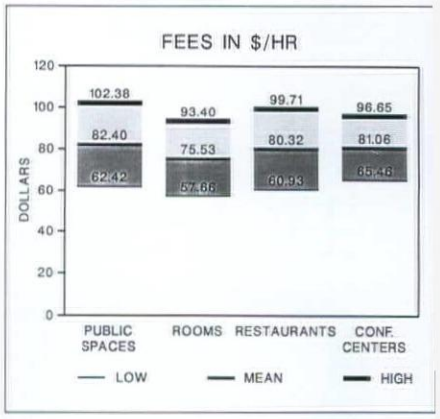



CHART 4




CHART 5

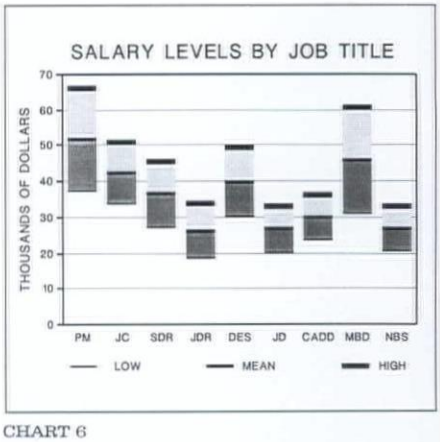



CHART 6

| RANK 1992 (RANK 1991) | FIRM NAME<br>HEADQUARTERS & BRANCH | INTERIOR DESIGN FEES IN MILLIONS | TOTAL FIRM FEES IN MILLIONS | DOLLAR VOLUME IN MILLIONS | STAFF DATA<br>NUMBER OF EMPLOYEES | CATEGORY | AVERAGE SALARY IN $1000's | AVERAGE BILLING RATE $/HOUR | NUMBER OF EMPLOYEES | CATEGORY | AVERAGE SALARY IN $1000's | AVERAGE BILLING RATE $/HOUR | 1991 INSTALLATIONS | 1992 INSTALLATIONS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1<br>(1) | **Hirsch/Bedner Associates**<br>Santa Monica, CA<br>Atlanta, Hong Kong, Singapore, London | 10.17 | 10.17 | 252.0 | 4<br>—<br>21<br>16<br>13 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>—<br>53<br>47<br>40 | 250<br>—<br>85<br>85<br>65 | 42<br>15<br>—<br>2<br>141 | DES<br>JD<br>CADD<br>MBD<br>TID | 55<br>36<br>—<br>65<br>— | 105<br>65<br>—<br>75<br>— | Grand Hyatt, Bali, Indonesia<br>Grand Hyatt, Jakarta, Indonesia<br>Palace Hotel, Guam<br>Ramada Renaissance, Sapporo, Japan | Hyatt Regency Roissy, Paris<br>Diamond Hotel, Manila, Philippines<br>Sheraton Chicago Hotel & Towers, Chicago<br>Sheraton Airport Central Hotel, Sydney, Australia |
| 2<br>(3) | **Bent Severin & Associates**<br>San Francisco<br>Bangkok, Hong Kong,<br>Singapore, Kuala Lumpur | 8.20 | 8.20 | 135.0 | 1<br>20<br>15<br>12<br>60 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>60<br>38<br>33<br>24 | 220<br>120<br>75<br>50<br>40 | 15<br>20<br>2<br>3<br>160 | DES<br>JD<br>CADD<br>MBD<br>TID | 49<br>30<br>27<br>50<br>— | 78<br>50<br>50<br>NA<br>— | Hilton Hotel, Concord, CA<br>Nusa Indah Hotel/Convention Ctr., Bali, Indonesia<br>Radisson Victoria Hotel, Kings Cross, Australia<br>Century Hotel, Hong Kong | East 21 Hotel, Tokyo<br>Sheraton casino complex, St. Maarten, W. Indies<br>Holiday Inn Crowne Plaza, Edmonton, Canada<br>Daugava Hotel, Riga, Latvia |
| 3<br>(2) | **Graham Design Ltd.**<br>Woburn, MA<br>London, Tokyo, Seoul, Bangkok, Brussels,<br>Guadalajara, Mexico; Istanbul, Turkey | 8.05 | 8.94 | 192.0 | 2<br>7<br>—<br>8<br>4 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>68<br>—<br>40<br>28 | NA<br>135<br>—<br>110<br>53 | 10<br>2<br>2<br>—<br>45 | DES<br>JD<br>CADD<br>MBD<br>TID | 45<br>36<br>48<br>—<br>— | 115<br>53<br>118<br>—<br>— | Sheraton St. Regis Hotel, New York<br>Shangri-La International, Bangkok, Thailand<br>Shangri-La International, Kuala Lumpur, Malaysia<br>La Jardin du Palmeraie Villa, Casablanca, Marcc | Conrad International Hotel, Istanbul, Turkey<br>Seven Seas International Resort, Side, Turkey<br>Princess Penta Resort Hotel, Eilat, Israel<br>Hilton International, Algiers, Algeria |
| 4<br>(5) | **Wilson & Associates**<br>Dallas<br>New York, Los Angeles, London,<br>Singapore; Johannesburg, South Africa | 7.35 | 7.50 | 175.0 | 3<br>15<br>—<br>15<br>10 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>60<br>—<br>45<br>30 | 200<br>110<br>—<br>90<br>60 | 15<br>12<br>8<br>3<br>107 | DES<br>JD<br>CADD<br>MBD<br>TID | 45<br>25<br>35<br>35<br>— | 90<br>55<br>70<br>NA<br>— | Waterfront Centre, Vancouver, BC<br>Hotel Bel-Air Cap Ferrat, St. Jean Cap Ferrat, France<br>The Inn of the Anasazi, Santa Fe, NM<br>Ritz-Carlton Huntington Hotel, Pasadena, CA | The Palace/Lost City, Bophuthatswana, S. Africa<br>Euro Disney Hotels, Marne la Vallee, France<br>Hyatt Regency, Osaka, Japan<br>Royal Park Hotel Nikko, Yokohama, Japan |
| 5<br>(8) | **DiLeonardo International, Inc.**<br>Warwick, RI<br>San Francisco, Hong Kong, London | 5.98 | 6.10 | 160.0 | 1<br>9<br>4<br>4<br>2 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>92<br>52<br>37<br>29 | 195<br>100<br>100<br>75<br>75 | 13<br>2<br>10<br>2<br>56 | DES<br>JD<br>CADD<br>MBD<br>TID | 41<br>27<br>25<br>NA<br>— | 100<br>75<br>60<br>NA<br>— | New World Hotel, Kowloon, Hong Kong<br>Panorama Restaurant, Kowloon, Hong Kong<br>Catwalk, Kowloon, Hong Kong<br>Hatsfield International Airport, Atlanta | Ramada Renaissance Hotel, New York<br>Stouffer Concourse Hotel, Atlanta<br>Royal Abjar Hotel, Dubai, United Arab Emirates<br>Istanbul Penta Hotel, Istanbul, Turkey |

*ıe interior design fees reported here represent terior design work only, excluding architec- re. All figures have been rounded off for the ırpose of this listing.*

| RANK 1992 (RANK 1991) | FIRM NAME<br>HEADQUARTERS & BRANCH | INTERIOR DESIGN FEES IN MILLIONS | TOTAL FIRM FEES IN MILLIONS | DOLLAR VOLUME IN MILLIONS | STAFF DATA | | | | | | 1991 INSTALLATIONS | 1992 INSTALLATIONS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | NUMBER OF EMPLOYEES | CATEGORY | AVERAGE SALARY IN $1,000's | AVERAGE BILLING RATE $/HOUR | NUMBER OF EMPLOYEES | CATEGORY | AVERAGE SALARY IN $1,000's | AVERAGE BILLING RATE $/HOUR | | |
| 6<br>(7) | **Lynn Wilson Associates International**<br>Coral Gables, FL<br>Miami, Los Angeles, Paris, Bangkok, Mexico | 5.68 | 5.68 | 137.0 | 6 PP<br>5 PM<br>4 JC<br>4 SDR<br>4 JDR | NA<br>85<br>60<br>60<br>50 | 150<br>100<br>95<br>75<br>50 | 8 DES<br>4 JD<br>3 CADD<br>4 MBD<br>48 TID | 43<br>50<br>30<br>70<br>— | 85<br>50<br>50<br>—<br>— | Hotel duPont, Wilmington, DE<br>Hyatt Hotel, Orlando, FL<br>Frangipani Resort, Anguilla, British West Indies<br>Stouffer Vinoy Hotel, St. Petersburg, FL | Yona Hills Golf Resort, Marianas Island, Guam<br>Llao Llao Ski Resort Hotel, Argentina<br>Leo-Palace Hotel, Tumon Bay, Guam<br>Ocean Reef Resort, Key Largo, FL |
| 7<br>(10) | **L.E. Seitz Associates, Inc.**<br>Coral Gables, FL<br>London | 4.20 | 4.20 | 147.0 | 2 PP<br>2 PM<br>4 JC<br>2 SDR<br>6 JDR | NA<br>NA<br>38<br>NA<br>30 | NA<br>NA<br>60<br>NA<br>40 | — DES<br>— JD<br>— CADD<br>— MBD<br>20 TID | —<br>—<br>—<br>—<br>— | —<br>—<br>—<br>—<br>— | Sands Hotel & Casino, Atlantic City, NJ<br>Sands Hotel & Casino, San Juan, PR<br>Country Court Hotel, Bromsgrove, UK<br>Country Court Hotel, Dartford, England | Interncontinental Hotel & Casino, Dorado, PR<br>Plantation Bay Hotel & Casino, Oranjestad, Aruba<br>Sheraton Suite Motel, Miami Beach, FL<br>Aurora Riverboat, Aurora, IL |
| 8<br>(11) | **Barry Design Associates, Inc.**<br>Los Angeles<br>Rome | 3.50 | 3.50 | 100.0 | 3 PP<br>5 PM<br>5 JC<br>3 SDR<br>— JDR | NA<br>50<br>40<br>35<br>— | 200<br>100<br>65<br>60<br>— | 9 DES<br>3 JD<br>— CADD<br>— MBD<br>34 TID | 45<br>30<br>—<br>—<br>— | 90<br>45<br>—<br>—<br>— | Grand Hyatt Wailea, Maui, HI<br>Loews Coronado Bay Resort, Coronado, CA<br>Emerald Shapery Center, San Diego<br>BFR Country Club, Japan | Hyatt LAX, Los Angeles<br>Hilton International, Bangkok, Thailand<br>Sheraton Grande Laguna Beach, Phuket, Thailand<br>Eureka Restaurant/Imperial Hotel, Tokyo |
| 9<br>(12) | **Carole Korn Interiors, Inc.**<br>Miami<br>Aventura, Fisher Island & Naples, FL | 3.41 | 5.50 | 89.0 | 1 PP<br>6 PM<br>— JC<br>2 SDR<br>— JDR | NA<br>45<br>—<br>34<br>— | 150<br>95<br>—<br>75<br>— | 10 DES<br>10 JD<br>2 CADD<br>2 MBD<br>50 TID | 38<br>22<br>35<br>35<br>— | 75<br>60<br>60<br>—<br>— | Sheraton, Bal Harbour, FL<br>University Club, Miami<br>Fisher Island Spa, Fisher Island, FL<br>Hamlet Golf and Country Club, Long Island, NY | Sheraton lobby, Bal Harbour, FL<br>Airport Hilton, Palm Beach, FL<br>La Fontana, Naples, FL<br>Fisher Island Hotel, Fisher Island, FL |
| 10<br>(16) | **Harold Thompson & Associates**<br>Sherman Oaks, CA<br>Mebourne, Australia | 2.40 | 2.40 | 150.0 | 2 PP<br>2 PM<br>4 JC<br>6 SDR<br>— JDR | NA<br>NA<br>50<br>40<br>— | 150<br>100<br>75<br>60<br>— | 4 DES<br>2 JD<br>— CADD<br>— MBD<br>20 TID | 40<br>25<br>—<br>—<br>— | 60<br>50<br>—<br>—<br>— | Douglas House at Walker Hill, Seoul, Korea<br>Sheraton, Perth, Australia<br>Oxford Hotel, Los Angeles<br>Sheraton Walker Hill, Seoul, Korea | Sheraton Southgate, Melbourne, Australia<br>Safari Park, Nairobi, Kenya<br>Sheraton Walker Hill, Seoul, Korea<br>Beverly Hilton, Beverly Hills, CA |
| 11<br>(19) | **Concepts 4, Inc.**<br>El Segundo, CA | 2.20 | 2.20 | 14.5 | 3 PP<br>3 PM<br>2 JC<br>3 SDR<br>— JDR | NA<br>55<br>37<br>38<br>— | 125<br>88<br>83<br>75<br>— | 3 DES<br>3 JD<br>— CADD<br>1 MBD<br>22 TID | 50<br>33<br>—<br>NA<br>— | 93<br>75<br>—<br>NA<br>— | Westin Mission Hills Resort, Rancho Mirage, CA<br>Sheraton/San Francisco Airport, Burlingame, CA<br>Quality Suites Hotel, Santa Clara, CA<br>San Remo Hotel, Las Vegas, NV | Pacifica Hotel & Conference Center, Los Angeles<br>Best Western All Suites Hotel, Orlando, FL<br>Holiday Inn Mission Circle, San Diego<br>Hilton Towers, New Orleans, LA |
| 12<br>(21) | **James Northcutt Associates**<br>Los Angeles | 2.07 | 2.07 | 25.0 | 1 PP<br>1 PM<br>3 JC<br>2 SDR<br>2 JDR | NA<br>NA<br>45<br>24<br>20 | NA<br>NA<br>150<br>75<br>65 | 5 DES<br>— JD<br>— CADD<br>1 MBD<br>19 TID | 40<br>—<br>—<br>40<br>— | 175<br>—<br>—<br>NA<br>— | The Peninsula, Beverly Hills, CA<br>Four Seasons Biltmore, Montecito, CA<br>Four Season Newport, Newport Beach, CA | The Doral Telluride Resort & Spa, Telluride, CA<br>Hyatt Regency, Irvine, CA<br>Ocean Grand Hotel guestrooms, Palm Beach, FL<br>Airport Hilton, Los Angeles |
| 13<br>(26) | **Design 1 Interiors**<br>Los Angeles<br>Hong Kong, Paris | 2.04 | 2.40 | 24.5 | 5 PP<br>4 PM<br>2 JC<br>4 SDR<br>3 JDR | NA<br>52<br>45<br>35<br>28 | 150<br>110<br>110<br>50<br>40 | 12 DES<br>8 JD<br>— CADD<br>4 MBD<br>57 TID | 39<br>26<br>—<br>NA<br>— | 63<br>40<br>—<br>NA<br>— | Disney Vacation Resorts, Orlando, FL<br>Disneyland Hotel, Anaheim, CA<br>Hotel Indian Wells, Indian Wells, CA<br>Nauru Tower, Honolulu | Disney Contemporary Resort, Orlando, FL<br>Westin Resort, Landkawi, Malaysia<br>Hotel Jalam Imbi, Kuala Lumpur, Malaysia<br>Merlin Inn Resorts, Kuala Lumpur, Malaysia |
| 14<br>(18) | **Project Associates (Texeira, Inc.)**<br>Los Angeles<br>Hong Kong | 2.03 | 2.70 | 110.0 | 2 PP<br>3 PM<br>1 JC<br>3 SDR<br>1 JDR | NA<br>63<br>55<br>43<br>25 | NA<br>125<br>80<br>75<br>45 | 5 DES<br>2 JD<br>— CADD<br>1 MBD<br>21 TID | 44<br>25<br>—<br>NA<br>— | 75<br>45<br>—<br>—<br>— | Four Seasons Olympic Hotel, Seattle, WA<br>Ritz-Carlton, Chicago, IL<br>Hillcrest Country Club, Los Angeles<br>Ryokan Center meeting rooms, Atami, Japan | Sazale Hills Resort Hotel, Diamond Peak, Japan<br>The Melrose Hotel, Dallas<br>Omni Berkshire Plaza, New York<br>Century Plaza Hotel, Bangkok, Thailand |
| 15<br>(15) | **Pacific Design Group**<br>Sydney, Australia Singapore, Hong Kong, Gold Coast, Brisbane, Melbourne, Saipan, Guam; Jakarta; Suva, Fiji; Christchurch, NZ | 2.00 | 2.00 | 52.0 | 11 PP<br>6 PM<br>9 JC<br>4 SDR<br>8 JDR | NA<br>75<br>60<br>36<br>28 | 120<br>95<br>85<br>75<br>45 | 6 DES<br>2 JD<br>9 CADD<br>4 MBD<br>69 TID | 41<br>28<br>37<br>NA<br>— | 90<br>75<br>85<br>NA<br>— | Plumeria Resort, Saipan<br>Hilton International, Sydney, Australia<br>Hilton International, Melboure, Australia<br>Inn on the Park, Sydney, Australia | Holiday Inn, Auckland, NZ<br>Mana Island Resort, Fiji<br>Naviti Resort, Fiji<br>Reef Hotel, Fiji |
| 16<br>(39) | **The Callison Partnership, Ltd.**<br>Seattle<br>San Diego | 1.80 | 8.00 | NA | — PP<br>6 PM<br>3 JC<br>— SDR<br>— JDR | —<br>37<br>28<br>—<br>— | —<br>72<br>50<br>—<br>— | 18 DES<br>8 JD<br>7 CADD<br>— MBD<br>44 TID | 32<br>22<br>27<br>—<br>— | 56<br>38<br>45<br>—<br>— | The Benson Hotel, Portland, OR<br>Holiday Inn, Santa Monica, CA<br>Sea Tac Holiday Inn, Seattle<br>Holiday Inn, San Diego | ANA Hotel, San Francisco<br>Int'l Airport Holiday Inn, Los Angeles<br>Crowne Plaza Airport Hotel, Los Angeles<br>Holiday Inn, San Diego |
| 17<br>(22) | **Hochheiser-Elias Design Group, Inc.**<br>New York<br>Richmond, VA; Wayland, MA | 1.77 | 1.79 | 15.6 | 2 PP<br>4 PM<br>— JC<br>3 SDR<br>— JDR | NA<br>60<br>—<br>46<br>— | 125<br>85<br>—<br>65<br>— | 5 DES<br>2 JD<br>— CADD<br>1 MBD<br>19 TID | 46<br>32<br>—<br>40<br>— | 65<br>45<br>—<br>—<br>— | Sheraton public spaces, Washington, DC<br>Sheraton Manhattan guestrooms, New York<br>New York Hilton, New York<br>Waldorf Astoria, New York | Sheraton guestrooms, Washington, DC<br>Sheraton Manhattan public spaces, New York<br>Waldorf Astoria, New York<br>Galey Yam Catering, Rockaway, NY |
| 18<br>(20) | **Media Five Limited**<br>Honolulu<br>Gardena, CA; Tamuning, Guam | 1.58 | 2.10 | 25.0 | — PP<br>2 PM<br>3 JC<br>— SDR<br>3 JDR | NA<br>NA<br>NA<br>—<br>26 | NA<br>175<br>98<br>—<br>55 | 3 DES<br>4 JD<br>— CADD<br>— MBD<br>18 TID | 36<br>31<br>—<br>—<br>— | 78<br>55<br>—<br>—<br>— | Sheraton lobby/tower, Poipu, Kauai, HI<br>Otani Kaimana Hotel penthouse suites, Honolulu<br>Tobu Hotel, Urawa, Japan<br>Hotel Nikko, Tumon Bay, Guam | Koshien Miyako, Nishinomiya, Japan<br>Talofofo Golf Resort, Guam<br>S.S. Independence public areas, Honolulu<br>International Corporate Retreat, Island of Hawaii |
| 19<br>(—) | **Indesign Design Consultants**<br>Studio City, CA | 1.50 | 1.50 | 16.5 | 1 PP<br>2 PM<br>2 JC<br>2 SDR<br>2 JDR | NA<br>65<br>55<br>45<br>35 | 120<br>100<br>75<br>75<br>45 | 6 DES<br>2 JD<br>— CADD<br>1 MBD<br>20 TID | 58<br>35<br>—<br>60<br>— | 80<br>50<br>—<br>—<br>— | Namseoul Century Plaza Hotel, Seoul, Korea<br>Sheraton Hotel guestrooms/suites, Seoul, Korea<br>Cheju Washington Hotel suites, Cheju Island, Korea | Namseoul Hofficetel Hotel/Office Tower, Seoul, Korea<br>Wilshire Plaza Hotel, Los Angeles<br>Cheju Washington Hotel, Cheju Island, Korea |
| 20<br>(13) | **Brennan Beer Gorman Monk/Interiors**<br>New York<br>Washington, DC; Hong Kong | 1.43 | 3.11 | 22.3 | 2 PP<br>1 PM<br>2 JC<br>2 SDR<br>3 JDR | NA<br>75<br>47<br>34<br>26 | 150<br>135<br>84<br>61<br>47 | 4 DES<br>3 JD<br>1 CADD<br>1 MBD<br>20 TID | 44<br>26<br>26<br>80<br>— | 79<br>47<br>47<br>—<br>— | The St. Regis Hotel, New York<br>The Surrey Hotel, New York | The Sutton Hotel, New York<br>The Sherry-Netherland, New York<br>Quality Inn Central, Washington, DC<br>Great Neck Hotel, Great Neck, NY |
| 21<br>(—) | **AiGroup/Architects, P.C.**<br>Atlanta | 1.22 | 1.22 | 15.6 | 1 PP<br>4 PM<br>1 JC<br>— SDR<br>— JDR | NA<br>50<br>48<br>—<br>— | 150<br>125<br>115<br>—<br>— | 3 DES<br>2 JD<br>1 CADD<br>— MBD<br>15 TID | 48<br>45<br>35<br>—<br>— | 100<br>90<br>75<br>—<br>— | Radisson Plaza Hotel, Kalamazoo, MI<br>Underground Suite Hotel, Atlanta<br>Sheraton Hotel, Southfield, MI<br>Master's Cafe, Atlanta | Holiday Inn Crowne Plaza/Ravinia, Atlanta<br>Holiday Inn Crowne Plaza/Union Sq., San Francisco<br>Conrad Hilton Praha, Prague, Czechoslovakia<br>Atlanta Hilton & Towers, Atlanta |
| 22<br>(27) | **Concept Interior Consultants Corporation**<br>Westlake Village, CA<br>Pensacola, FL; Brisbane, Australia | 1.16 | 1.29 | 38.3 | 2 PP<br>— PM<br>— JC<br>2 SDR<br>— JDR | NA<br>—<br>—<br>45<br>— | 120<br>—<br>—<br>65<br>— | 4 DES<br>2 JD<br>— CADD<br>1 MBD<br>14 TID | 45<br>18<br>—<br>65<br>— | 65<br>45<br>—<br>NA<br>— | Anaheim Hilton & Towers, Anaheim, CA<br>Westlake Hotel & Inn, Westlake Village, CA<br>Hides of Cairns, Cairns, Queensland, Australia<br>Outrigger Waikiki, Honolulu | Sheraton Los Angeles Airport, Los Angeles<br>Hilton Hotel, Stockton, CA<br>Royal Waikaloan, Kona, HI<br>Vomo Island, Vomo, Fiji |
| 23<br>(—) | **Bikey Llinas Design Associates, Inc.**<br>West Palm Beach, FL<br>London; Bangkok, Thailand | 1.14 | 1.14 | 12.5 | 2 PP<br>— PM<br>1 JC<br>1 SDR<br>2 JDR | NA<br>—<br>NA<br>NA<br>NA | NA<br>—<br>NA<br>NA<br>NA | 8 DES<br>3 JD<br>— CADD<br>1 MBD<br>20 TID | 42<br>23<br>—<br>NA<br>— | 68<br>35<br>—<br>NA<br>— | Grand Hyatt Erawan, Bangkok, Thailand | Le Meridien Hotel/phase II, Cairo, Egypt<br>Hyatt Regency Johor/phase I, Bahru, Malaysia<br>President Meriden Hotel/phase III, Bangkok, Thailand<br>Hyatt Regency/phase III, Prague, Czechoslovakia |
| 24<br>(30) | **Design Development Co.**<br>Tarzana, CA | 1.12 | 1.12 | 7.5 | 1 PP<br>2 PM<br>— JC<br>2 SDR<br>1 JDR | NA<br>NA<br>—<br>NA<br>NA | 85<br>75<br>—<br>65<br>55 | 3 DES<br>1 JD<br>— CADD<br>— MBD<br>10 TID | NA<br>NA<br>—<br>—<br>— | 70<br>55<br>—<br>—<br>— | Pazzo, Portland, OR<br>Holiday Villa Senior Living, Santa Monica, CA<br>Sunnyside Convalescent Hospital, Torrance, CA<br>Jeremia's Steak House, Colton, CA | Dick Clark's American Bandstand, Overland Park, KS<br>Jeremia's Steak House, Reno, NV<br>Spoons Grill & Bar, El Toro, CA<br>Fiori Restaurant, Seattle |
| 25<br>(50) | **Culpepper, McAuliffe & Meaders, Inc.**<br>Atlanta | 1.11 | 1.30 | 10.0 | 3 PP<br>2 PM<br>2 JC<br>— SDR<br>3 JDR | NA<br>50<br>27<br>—<br>21 | 135<br>95<br>65<br>—<br>40 | 3 DES<br>3 JD<br>— CADD<br>— MBD<br>19 TID | 41<br>24<br>—<br>—<br>— | 75<br>45<br>—<br>—<br>— | Hyatt Regency ballroom, Atlanta<br>Hyatt Regency, Greenville, NC<br>Hyatt Dorado conference center, Dorado, PR<br>Delta Crown Room, Memphis, TN | Hyatt Regency, Rochester, NY<br>Hyatt Regency lobby renovation, Atlanta<br>Hyatt Regency Crown Center, Kansas City, MO<br>Hyatt, Grand Cayman, British West Indies |

indicates information not available * Rankings determined by fees before rounding — indicates information not applicable to category and/or firm

HOTEL•RESTAURANT

# giants

| RANK 1992 (RANK 1991) | FIRM NAME<br>HEADQUARTERS & BRANCH | INTERIOR DESIGN FEES IN MILLIONS | TOTAL FIRM FEES IN MILLIONS | DOLLAR VOLUME IN MILLIONS | STAFF DATA | | | | | | 1991 INSTALLATIONS | 1992 INSTALLATIONS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | NUMBER OF EMPLOYEES | CATEGORY | AVERAGE SALARY IN $1,000's | AVERAGE BILLING RATE $/HOUR | NUMBER OF EMPLOYEES | CATEGORY | AVERAGE SALARY IN $1,000's | AVERAGE BILLING RATE $/HOUR | | |
| 26 (29) | **Aumiller Youngquist, P.C.**<br>Mt. Prospect, IL | 1.02 | 1.02 | 20.0 | 2<br>4<br>3<br>3<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>50<br>35<br>35<br>— | NA<br>67<br>57<br>57<br>— | 4<br>—<br>1<br>—<br>19 | DES<br>JD<br>CADD<br>MBD<br>TID | 35<br>—<br>28<br>—<br>— | 60<br>—<br>57<br>—<br>— | Winner's Circle, Chicago<br>Marabella's, Philadelphia<br>Brasserie Bellevue, Chicago<br>Caffe Lampara, Boston | Skipjack's Fishhouse, Cambridge, MA<br>Carnivale's, Naperville, IL<br>El Chico, Tyler, TX<br>Marabella's Seafood, Avalon, NJ |
| 27 (35) | **Daroff Design Inc. &<br>DDI Architects, P.C.**<br>Philadelphia | 1.00 | 2.50 | 50.0 | 5<br>4<br>3<br>4<br>3 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>50<br>40<br>40<br>30 | 175<br>100<br>75<br>65<br>50 | 6<br>2<br>—<br>3<br>35 | DES<br>JD<br>CADD<br>MBD<br>TID | 48<br>30<br>—<br>NA<br>— | 75<br>50<br>—<br>NA<br>— | Disney's Dixie Landings Resort, Lake Buena Vista, FL<br>Disney's Contemporary Resort, Lake Buena Vista, FL<br>Sagamore Hotel, Lake George, NY | Marriott Convention Center Hotel, Philadelphia<br>All Suites Hotel, Philadelphia<br>Sagamore Hotel, Lake George, NY<br>Disney's Contemporary Resort, Lake Buena Vista, |
| 28 (25) | **Lee-Rovtar Associates**<br>Santa Monica, CA | 1.00 | 1.00 | 15.0 | 2<br>—<br>4<br>2<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>—<br>40<br>30<br>— | 175<br>—<br>80<br>65<br>— | 4<br>—<br>—<br>—<br>14 | DES<br>JD<br>CADD<br>MBD<br>TID | 48<br>—<br>—<br>—<br>— | 100<br>—<br>—<br>—<br>— | Ramada Renaissance Airport, Los Angeles<br>Sheraton Grande, Los Angeles<br>Sheraton Universal Hotel, Universal City, CA<br>Sheraton Grand Harbor Island, San Diego | Sheraton Park Central, Dallas<br>Sheraton, Albuquerque, NM<br>Omni Adams Hotel, Phoenix |
| 29 (17) | **Victor Huff Partnership, Inc.**<br>Denver<br>Cripple Creek, CO | .99 | 1.01 | 14.0 | 2<br>2<br>2<br>2<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>NA<br>NA<br>NA<br>— | 105<br>105<br>50<br>40<br>— | 6<br>3<br>—<br>1<br>21 | DES<br>JD<br>CADD<br>MBD<br>TID | 43<br>21<br>—<br>NA<br>— | 63<br>40<br>—<br>NA<br>— | Washington Hilton & Towers, Washington, DC<br>The Charles Hotel, Cambridge, MA<br>Marriott, St. Louis<br>Marriott Society Center, Cleveland | Washington Hilton & Towers, Washington, DC<br>Hiddenbrooke Clubhouse, Vallejo, CA<br>Guest Quarters Suites, San Diego<br>Hilton Hotel, McLean, VA |
| 30 (32) | **David Stevens and Associates Inc.**<br>San Diego<br>Scottsdale, AZ; Maui, HI | .99 | .99 | 4.3 | 3<br>5<br>4<br>2<br>3 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>40<br>40<br>20<br>15 | 150<br>85<br>85<br>45<br>110 | 5<br>2<br>1<br>—<br>25 | DES<br>JD<br>CADD<br>MBD<br>TID | 45<br>23<br>20<br>—<br>— | 125<br>80<br>80<br>—<br>— | Dimensions Entertainment Complex, San Jose, CA<br>Zaxx Night Club, Winnipeg, Canada<br>Elks Lodge 888, Long Beach, CA<br>Johnny's Other Place, Yuma, AZ | Saint Johns River Restaurant, Orlando, FL<br>Kobe Steak House, Vancouver, BC<br>Emerald City Night Club, Honolulu<br>Paparazzi and Cafe Ole Restaurant, Cincinnati |
| 31 (38) | **Image Design, Inc.**<br>Marietta, GA | .95 | 1.00 | 2.4 | 2<br>4<br>—<br>—<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>44<br>—<br>—<br>— | 100<br>75<br>—<br>—<br>— | 9<br>4<br>—<br>—<br>24 | DES<br>JD<br>CADD<br>MBD<br>TID | 31<br>24<br>—<br>—<br>— | 60<br>45<br>—<br>—<br>— | Manele Bay Hotel public areas & conf. ctr, Lanai, HI<br>Hammock Dunes Club, Palm Coast, FL<br>Callawassie Country Club, Callawassie Island, SC<br>Sherwood Tennis/Fitness Club, Thousand Oaks, CA | Sandalwood Club, Maui, HI<br>Medallion Club, Columbus, OH<br>Royal Lokelani Hotel, Honolulu<br>Country Club of the North, Dublin, OH |
| 32 (—) | **Urban West, Ltd.**<br>Chicago<br>Miami, San Francisco, Los Angeles | .90 | .95 | 40.0 | 1<br>4<br>—<br>—<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>35<br>—<br>—<br>— | 125<br>75<br>—<br>—<br>— | 4<br>1<br>1<br>1<br>15 | DES<br>JD<br>CADD<br>MBD<br>TID | 38<br>30<br>30<br>40<br>— | 65<br>55<br>40<br>—<br>— | Amway Grand Plaza, Grand Rapids, MI<br>Hyatt Regency, Hilton Head, SC<br>Ramada, Waukegan, IL<br>The Shore Line Towers, Chicago | Hyatt Regency, Columbus, OH<br>Doubletree, San Diego<br>Hyatt Regency Coral Gables, Miami<br>Hyatt Regency, New Orleans |
| 33 (24) | **Joyce/Snoweiss Design Group**<br>Coconut Grove, FL | .90 | 1.20 | 31.2 | 2<br>4<br>5<br>1<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>50<br>40<br>NA<br>— | 150<br>75<br>65<br>50<br>— | —<br>2<br>1<br>—<br>15 | DES<br>JD<br>CADD<br>MBD<br>TID | —<br>NA<br>NA<br>—<br>— | —<br>45<br>75<br>—<br>— | Port Orleans Disney Resort, Orlando FL<br>Dixie Landings Resort, Orlando, FL<br>Palace of Kendall, Miami<br>Royal Carribean/Viking Serenade, San Diego | Port Orleans Disney Resort, Orlando, FL<br>Royal Carribean/Nordic Prince, Norfolk, VA<br>Royal Carribean/Majesty of the Seas, St. Nazaire, F |
| 34 (23) | **Beckham/Eisenman**<br>Irvine, CA | .83 | .85 | 3.5 | 2<br>3<br>3<br>3<br>1 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>75<br>40<br>25<br>20 | 85<br>85<br>60<br>45<br>45 | —<br>—<br>—<br>2<br>18 | DES<br>JD<br>CADD<br>MBD<br>TID | —<br>—<br>—<br>60<br>— | —<br>—<br>—<br>NA<br>— | Hacienda Hotel, Las Vegas, NV<br>Prima Donna, Temecula, CA<br>Casino Royale, Las Vegas, NV<br>Long Boards Bar & Grill, Santa Barbara, CA | Geezers Garlic Grill, Santa Fe Springs, CA<br>The Spa, Costa Mesa, CA<br>Fish & Chips, Redondo Beach, CA<br>Long Boards Bar & Grill, Ventura, CA |
| 35 (41) | **Haverson/Rockwell Architects, P.C.**<br>New York<br>Greenwich, CT | .83 | 1.10 | 1.5 | 2<br>3<br>2<br>—<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>45<br>32<br>—<br>— | 110<br>85<br>NA<br>—<br>— | 1<br>2<br>—<br>—<br>12 | DES<br>JD<br>CADD<br>MBD<br>TID | 35<br>28<br>—<br>—<br>— | NA<br>NA<br>—<br>—<br>— | Le Bar Bat, New York<br>Tatou, Aspen, CO<br>Amanda's, Hoboken, NJ<br>540 Park Avenue Restaurant/Regency Hotel, New York | Tatou, Los Angeles<br>Planet Hollywood, Chicago<br>Planet Hollywood, Los Angeles<br>Tatou, South Miami Beach, FL |
| 36 (31) | **Blair Spangler<br>Interior & Graphic Design**<br>San Francisco | .79 | .99 | 7.0 | 1<br>3<br>2<br>1<br>1 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>42<br>NA<br>NA<br>NA | 125<br>90<br>68<br>63<br>53 | 5<br>2<br>—<br>1<br>18 | DES<br>JD<br>CADD<br>MBD<br>TID | 38<br>NA<br>—<br>NA<br>— | 63<br>40<br>—<br>55<br>— | Hyatt Regency, Monterey, CA<br>Hyatt Regency, Minneapolis<br>Holiday Inn Fisherman's Wharf, San Francisco<br>Kapalua Bay Hotel, Maui, HI | Kannabe Resort, Honshu, Japan<br>Holiday Inn Fisherman's Wharf, San Francisco<br>Hotel Nikko, San Francisco<br>Hilton Hotel, San Francisco |
| 37 (43) | **Ahearn-Schopfer & Associates**<br>Boston | .75 | .79 | 9.1 | 2<br>2<br>2<br>2<br>1 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>NA<br>NA<br>NA<br>NA | NA<br>NA<br>NA<br>NA<br>NA | 4<br>2<br>—<br>1<br>18 | DES<br>JD<br>CADD<br>MBD<br>TID | NA<br>NA<br>—<br>NA<br>— | NA<br>NA<br>—<br>NA<br>— | Sheraton, Hartford, CT<br>Hilton, Lake Placid, NY<br>Omni Hotel, Richmond, VA<br>Season's Restaurant/The Bostonian Hotel, Boston | Equinox Hotel Resort/Spa, Manchester Village, VT<br>Sheraton Needham Hotel, Needham, MA<br>Club Moscow, Moscow, Russia<br>Snaps Restaurant, New York |
| 38 (40) | **Hatch Design Group**<br>Costa Mesa, CA | .75 | .75 | 4.4 | 2<br>3<br>—<br>2<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>NA<br>—<br>NA<br>— | 110<br>85<br>—<br>50<br>— | 1<br>—<br>—<br>—<br>8 | DES<br>JD<br>CADD<br>MBD<br>TID | NA<br>—<br>—<br>—<br>— | NA<br>—<br>—<br>—<br>— | Summit House, Fullerton, CA<br>Water Grill, Los Angeles<br>Zuni Grill, Irvine, CA<br>Trattoria Spiga, Costa Mesa, CA | Metropolis, Irvine, CA<br>Planet Hollywood, Santa Ana, CA<br>Odd Fellows Hall, Santa Monica, CA<br>Cheesecake Factory, Newport Beach, CA |
| 39 (56) | **Daiker-Howard Inc.**<br>Dallas<br>New York, Pittsburgh | .75 | .75 | 4.9 | 2<br>—<br>—<br>1<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>—<br>—<br>30<br>— | 110<br>—<br>—<br>NA<br>— | —<br>1<br>—<br>1<br>7 | DES<br>JD<br>CADD<br>MBD<br>TID | —<br>28<br>—<br>NA<br>— | —<br>NA<br>—<br>—<br>— | Vista International Hotel, Washington, DC<br>Vista Hotel, Pittsburgh<br>Guest Quarters, Philadelphia & Plymouth Meeting, PA<br>Bucks County Holiday Inn, Trevose, PA | Four Seasons Houston Center, Houston<br>Vista International Hotel, New York<br>Shangri-La Fijian Resort, Fiji<br>The Golf Club, Salzburg, Austria |
| 40 (—) | **The H. Chambers Company**<br>Baltimore<br>Boston; Washington, DC;<br>Lyford Cay, Nassau, Bahamas | .72 | 3.60 | 5.7 | 3<br>2<br>7<br>2<br>2 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>50<br>40<br>33<br>20 | 125<br>95<br>80<br>55<br>45 | 6<br>6<br>1<br>2<br>52 | DES<br>JD<br>CADD<br>MBD<br>TID | 34<br>24<br>27<br>36<br>— | 65<br>50<br>65<br>—<br>— | Hotel Edison/public spaces, New York<br>Sheraton Inner Harbor, Baltimore<br>Sheraton, Ann Arbor, MI<br>Holiday Inn, Fishkill, NY & Newark, NJ | Washington Court Hotel, Washington, DC<br>Radisson Hotel, Manhattan Beach, CA<br>Holiday Inn, Phillipsburg, NJ & Cleveland<br>The Tides Inn, Irvington, VA |
| 41 (37) | **MDI International Inc.**<br>Toronto<br>London; Hong Kong; Port of Spain, Trinidad | .64 | .85 | 10.0 | 1<br>—<br>1<br>—<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>—<br>80<br>—<br>— | 95<br>—<br>75<br>—<br>— | 1<br>—<br>1<br>2<br>7 | DES<br>JD<br>CADD<br>MBD<br>TID | 45<br>—<br>30<br>45<br>— | 65<br>—<br>33<br>—<br>— | Raciette Restaurant, Toronto<br>Piazza Manna, Toronto<br>Faema Espresso, Toronto<br>Faema Cafe, Toronto | Sheraton Hotel, Niagra Falls, Ontario<br>Flo Brasseries, Paris<br>Trattoria Manna, multiple locations, Canada |
| 42 (—) | **JMI Designs, Inc.**<br>Los Angeles | .63 | .63 | 30.0 | 2<br>—<br>2<br>—<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>—<br>35<br>—<br>— | 150<br>—<br>65<br>—<br>— | 3<br>1<br>—<br>—<br>8 | DES<br>JD<br>CADD<br>MBD<br>TID | 35<br>25<br>—<br>—<br>— | 75<br>55<br>—<br>—<br>— | Disneyland Hotel at EuroDisneyland, Paris<br>Palm Springs Riviera, Palm Springs, CA<br>Grand Floridian conference center, Orlando, FL<br>Grand Floridian hospitality suites, Orlando, FL | Colette Restaurant/Beverly Pavilion, Beverly Hills, CA<br>Il Cielo Restaurant, Beverly Hills, CA<br>Ritz Carlton Hotel/Harbor Island, San Diego<br>Grand Floridian/Gasparilla's Restaurant, Orlando, FL |
| 43 (54) | **Jeffrey Howard & Associates**<br>Coral Gables, FL | .60 | 1.50 | 12.0 | 2<br>2<br>2<br>8<br>3 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>NA<br>NA<br>40<br>30 | 200<br>150<br>75<br>75<br>75 | 3<br>—<br>1<br>4<br>25 | DES<br>JD<br>CADD<br>MBD<br>TID | 35<br>—<br>NA<br>33<br>— | 75<br>—<br>75<br>—<br>— | Turnberry Hotel & Club, Miami<br>The Peach Hotel, Key West, FL<br>One Island Place, North Miami Beach, FL | Hacienda Belen, San Jose, CA & Costa Rica<br>Quail West Country Club, Naples, FL<br>Williams Island, North Miami Beach, FL |
| 44 (36) | **FORMA**<br>Seattle<br>Hong Kong | .54 | .90 | 20.0 | 4<br>2<br>—<br>1<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>55<br>—<br>43<br>— | 150<br>90<br>—<br>70<br>— | 4<br>—<br>—<br>3<br>46 | DES<br>JD<br>CADD<br>MBD<br>TID | 43<br>—<br>—<br>NA<br>— | 68<br>—<br>—<br>—<br>— | The Westin Hotel Renaissance Center, Detroit<br>The Westin Hotel/phase I, Ottawa, Ontario<br>Harbor View Hotel/Kelley House, Edgartown, MA<br>Ida Culver House, Seattle | Ocean Pointe Resort, Victoria, BC<br>The Westin Hotel, Seattle<br>Holiday Inn Crowne Plaza, White Plains, NY<br>The Westin Hotel/phase II, Ottawa, Ontario |
| 45 (—) | **Shea Architects, Inc.**<br>Minneapolis | .52 | 2.06 | 20.0 | 1<br>2<br>7<br>5<br>9 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>34<br>33<br>25<br>15 | 85<br>65<br>50<br>39<br>22 | 4<br>3<br>5<br>1<br>42 | DES<br>JD<br>CADD<br>MBD<br>TID | 31<br>23<br>22<br>33<br>— | 45<br>35<br>33<br>49<br>— | Morton's, Minneapolis<br>Austin's, Milwaukee<br>Au Bon Pain, Chicago<br>Favore's, St. Paul, MN | Gavidae II Food Court, Minneapolis<br>Morton's, Nashville, TN & St. Louis<br>Mick's at the Forum, Minneapolis<br>SWSU student club/banquet ctr., Marshall, MN |

**NA** indicates information not available * Rankings determined by fees before rounding — indicates information not applicable to category and/or

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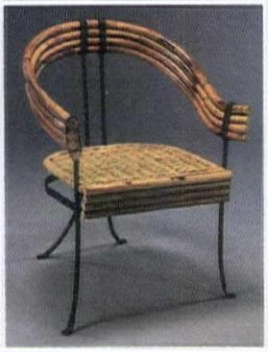


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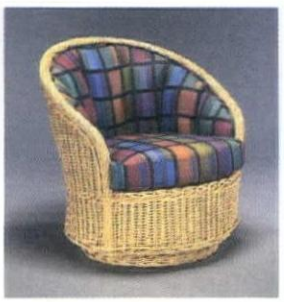
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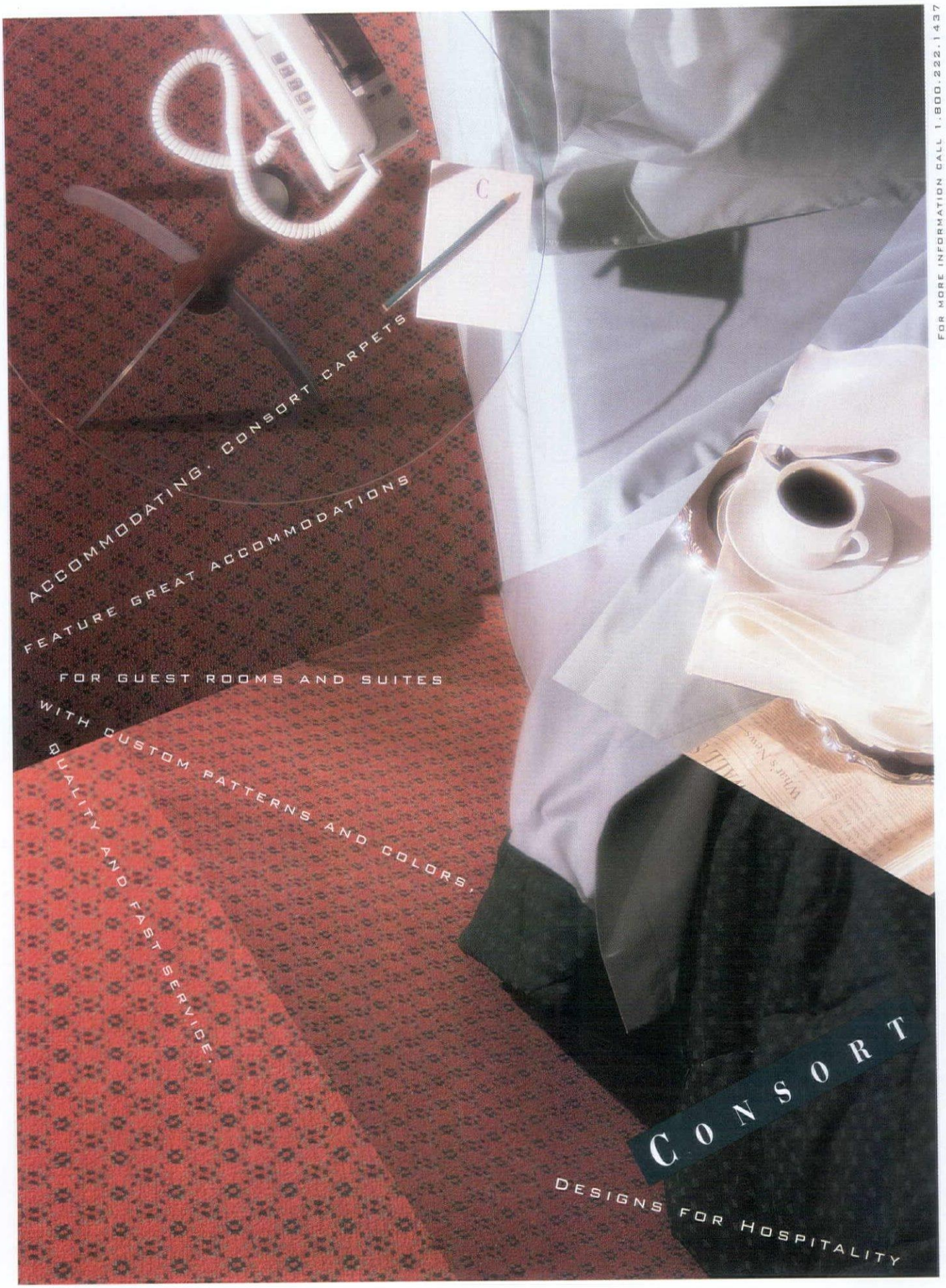
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# HOTEL•RESTAURANT giants

| RANK 1992 (RANK 1991) | FIRM NAME HEADQUARTERS & BRANCH | INTERIOR DESIGN FEES IN MILLIONS | TOTAL FIRM FEES IN MILLIONS | DOLLAR VOLUME IN MILLIONS | STAFF DATA | | | | | | 1991 INSTALLATIONS | 1992 INSTALLATIONS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | NUMBER OF EMPLOYEES | CATEGORY | AVERAGE SALARY IN $1,000's | AVERAGE BILLING RATE $/HOUR | NUMBER OF EMPLOYEES | CATEGORY | AVERAGE SALARY IN $1,000's | AVERAGE BILLING RATE $/HOUR | | |
| 46 (55) | **Hugh W. Dear & Assoc. Inc.**<br>Williamsburg, VA | .51 | .51 | NA | 2 PP<br>— PM<br>— JC<br>1 SDR<br>— JDR | NA<br>—<br>—<br>NA<br>— | 100<br>—<br>—<br>75<br>— | 1 DES<br>— JD<br>— CADD<br>— MBD<br>5 TID | NA<br>—<br>—<br>—<br>— | 75<br>—<br>—<br>—<br>— | Hospitality House Hotel, Williamsburg, VA<br>Sheraton, Charleston, SC<br>Commander Hotel, Ocean City, MD<br>Howard Johnson Hotel, Washington, DC | Hospitality House Hotel/phase II, Williamsburg, V<br>George Washington Inn, Williamsburg, VA<br>Ocean One Resort, Virginia Beach, VA<br>Ramada Inn, Manassas, VA |
| 47 (44) | **Aiello Associates (formerly Aiello-Rosselot Associates)**<br>Denver | .49 | .50 | 25.0 | 2 PP<br>— PM<br>— JC<br>2 SDR<br>1 JDR | NA<br>—<br>—<br>40<br>25 | 95<br>—<br>—<br>75<br>NA | 3 DES<br>2 JD<br>— CADD<br>— MBD<br>13 TID | 35<br>25<br>—<br>—<br>— | 65<br>65<br>—<br>—<br>— | Vail Athletic Club, Vail, CO<br>Embassy Suites Hotel, Denver<br>Sheraton Diablo, Sedona, AZ<br>Poco Diablo, Sedona, AZ | Bullwhackers Casinos, Central City & Blackhawk,<br>Embassy Suites DTC, Denver<br>Bull Durham Casino, Blackhawk, CO<br>Westin Hotel, Denver |
| 48 (53) | **Barbara Elliott Interiors, Inc.**<br>Concord, CA | .47 | .50 | 4.6 | 1 PP<br>1 PM<br>— JC<br>— SDR<br>— JDR | NA<br>NA<br>—<br>—<br>— | NA<br>NA<br>—<br>—<br>— | — DES<br>2 JD<br>— CADD<br>— MBD<br>10 TID | —<br>NA<br>—<br>—<br>— | —<br>NA<br>—<br>—<br>— | Mariner's Inn, Hilton Head, SC<br>Pacific Islands Club, Tamuning, Guam<br>Claremont Resort & Spa, Oakland, CA<br>Pacific Islands Club, Saipan, CMNI | Eldorado Hotel, Santa Fe, NM<br>Hilton Resort, Hilton Head, SC<br>Claremont Resort & Spa, Oakland, CA<br>Fechin Inn, Taos, NM |
| 49 (51) | **Q5 Incorporated**<br>Wayne, NJ<br>Northvale, NJ | .46 | .51 | NA | 2 PP<br>1 PM<br>1 JC<br>2 SDR<br>1 JDR | NA<br>NA<br>NA<br>NA<br>NA | 90<br>75<br>45<br>40<br>30 | — DES<br>2 JD<br>— CADD<br>— MBD<br>11 TID | —<br>NA<br>—<br>—<br>— | —<br>35<br>—<br>—<br>— | Telok Ayer Market, Singapore<br>Riverboat decks and restaurants, Singapore<br>A&W Restaurants, multiple locations, Singapore<br>Multi-food facility, Rockefeller Center, New York | Mongolian Bar-B-Que Restaurant, Singapore<br>Steak House Restaurant, Singapore<br>Boston Chicken Restaurants, multiple locations, N<br>Somerset Shopping Center, Bridgewater, NY |
| 50 (62) | **Judd Brown Designs, Inc.**<br>Warwick, RI | .45 | .45 | 3.5 | 2 PP<br>2 PM<br>— JC<br>1 SDR<br>— JDR | NA<br>NA<br>—<br>40<br>— | 100<br>75<br>—<br>75<br>— | 2 DES<br>1 JD<br>— CADD<br>2 MBD<br>13 TID | 38<br>25<br>—<br>NA<br>— | 63<br>35<br>—<br>100<br>— | Alpine Country Club, Cranston, RI<br>Airstreams Roadside Cafe, Avon, CT<br>Company C Rotisserie & Grill, Springfield, OH<br>Ninety-Nine Restaurant, Woburn, MA | Westwood Country Club, Amherst, NY<br>Hartford Golf Club, West Hartford, CT<br>Celebrities Sports Bar, Boston<br>Civic Pub Cafe, Hartford, CT |
| 51 (95) | **Adams Design, Inc.**<br>Honolulu | .45 | .45 | NA | 1 PP<br>— PM<br>— JC<br>2 SDR<br>— JDR | NA<br>—<br>—<br>NA<br>— | NA<br>—<br>—<br>NA<br>— | 1 DES<br>— JD<br>— CADD<br>— MBD<br>5 TID | NA<br>—<br>—<br>—<br>— | NA<br>—<br>—<br>—<br>— | Zippy's Restaurant, Honolulu<br>Merrill Chase Galleries, Kauai, HI<br>Grand Hyatt Hotel, Kauai, HI | Retirement hotel/condominium, Honolulu<br>Ocean World Recreation complex & hotel, Maui, H |
| 52 (52) | **Dorf Associates**<br>New York | .44 | .49 | 1.5 | 1 PP<br>1 PM<br>— JC<br>1 SDR<br>— JDR | NA<br>NA<br>—<br>NA<br>— | 110<br>95<br>—<br>60<br>— | 2 DES<br>— JD<br>1 CADD<br>— MBD<br>7 TID | NA<br>—<br>NA<br>—<br>— | 60<br>—<br>60<br>—<br>— | Checker's Bar & Grill, Philadelphia<br>Market Street Cafe, Philadelphia<br>Dolce, New York<br>Daffy's Cafe, East Hanover, NJ | Hebrew National, multiple locations, NY<br>Food Court, Long Island, NY<br>Wildflower Cafe, New York<br>Supreme Bakery, West Orange, NJ |
| 53 (58) | **Vivian/Nichols Associates, Inc.**<br>Dallas | .37 | .41 | 8.2 | 2 PP<br>1 PM<br>— JC<br>— SDR<br>— JDR | NA<br>48<br>—<br>—<br>— | 120<br>80<br>—<br>—<br>— | 1 DES<br>1 JD<br>— CADD<br>— MBD<br>6 TID | 33<br>20<br>—<br>—<br>— | 60<br>40<br>—<br>—<br>— | Hyatt Regency, Denver<br>Westchase Hilton/phase I, Houston<br>Twin Towers Complex, Dallas<br>Doubletree Hotel-Lincoln Center/phase I, Dallas | Westchase Hilton/phase II, Houston<br>Doubletree Hotel Park West, Dallas<br>Doubletree Club Hotel, Schaumburg, IL<br>Doubletree Hotel-Lincoln Centre/phase II, Dallas |
| 54 (74) | **Bufete De Diseño**<br>Guadalajara, Mexico<br>Mexico City | .36 | .48 | 6.2 | 3 PP<br>1 PM<br>1 JC<br>1 SDR<br>1 JDR | NA<br>NA<br>NA<br>NA<br>NA | 130<br>100<br>NA<br>NA<br>NA | 2 DES<br>— JD<br>1 CADD<br>— MBD<br>12 TID | NA<br>—<br>NA<br>—<br>— | 45<br>—<br>NA<br>—<br>— | Gorham Hotel, New York<br>Hotel Fiesta Americana, Guadalajara<br>Restaurante Brazz Country, Guadalajara<br>Promotora Inmobiliaria Puerta de Hierro, Guadalajara | Club Puerta De Hierro, Guadalajara<br>Hotel Meson De Jobito, Zacatecas, Mexico<br>Hotel Posada San Francisco, Tlaxcala, Mexico<br>Centro de Egresados, Guadalajara |
| 55 (—) | **L. Bogdanow & Associates**<br>New York | .36 | .60 | 1.1 | 1 PP<br>1 PM<br>1 JC<br>2 SDR<br>1 JDR | NA<br>45<br>40<br>33<br>27 | 100<br>85<br>70<br>55<br>45 | — DES<br>— JD<br>1 CADD<br>— MBD<br>8 TID | —<br>—<br>35<br>—<br>— | —<br>—<br>55<br>—<br>— | Kin Khao Restaurant, New York<br>Washington Square Hotel, New York<br>Cafe Claudia, San Francisco<br>Angelica Kitchen, New York | Follonico Restaurant, New York<br>Tuscan Oven, Mt. Kisco, NY<br>Moroccan Kosher Cuisine, New York |
| 56 (87) | **Braselle Design Company**<br>Newport Beach, CA | .35 | .35 | 3.2 | 1 PP<br>2 PM<br>— JC<br>— SDR<br>— JDR | NA<br>40<br>—<br>—<br>— | 115<br>95<br>—<br>—<br>— | 2 DES<br>1 JD<br>— CADD<br>1 MBD<br>7 TID | 19<br>17<br>—<br>34<br>— | 50<br>35<br>—<br>35<br>— | Sheraton Hotel, Anaheim, CA | Black Orchid, Honolulu<br>Sweet Basil Trattoria, Irvine, CA<br>Sheraton Hotel/suites, Anaheim, CA<br>Medical center, Newport Beach, CA |
| 57 (—) | **Farrington Design Group**<br>Atlanta<br>Washington, DC | .35 | 2.70 | 1.2 | 1 PP<br>9 PM<br>— JC<br>— SDR<br>— JDR | NA<br>48<br>—<br>—<br>— | NA<br>90<br>—<br>—<br>— | 2 DES<br>4 JD<br>1 CADD<br>2 MBD<br>26 TID | 37<br>27<br>—<br>—<br>— | 73<br>53<br>—<br>—<br>— | Belleview Mido Resort, Clearwater, FL<br>Pacific Bar & Grill, Atlanta<br>Holiday Inn Worldwide, Ft. Lee, NJ | Cafe Intermezzo, Atlanta<br>Holiday Inn Worldwide, White Plains, NY |
| 58 (67) | **Wm. B. Dodson, Inc.**<br>Ormond Beach, FL | .34 | .36 | 11.2 | 1 PP<br>2 PM<br>— JC<br>2 SDR<br>— JDR | NA<br>NA<br>—<br>NA<br>— | NA<br>NA<br>—<br>NA<br>— | — DES<br>— JD<br>— CADD<br>— MBD<br>8 TID | —<br>—<br>—<br>—<br>— | —<br>—<br>—<br>—<br>— | Holiday Inn, Richmond, VA<br>LaPlaya Resort, Daytona Beach, FL<br>Embassy Suites, St. Louis<br>Sea Wake Resort, Clearwater Beach, FL | Sheraton Bucks County, Langhorne, PA<br>Holiday Inn Glades Road, Boca Raton, FL<br>Holiday Inn Surfside, Clearwater Beach, FL<br>Columbia Inn, Columbia, SC |
| 59 (—) | **The Gettys Group, Inc.**<br>Chicago<br>Toronto | .33 | .37 | 4.5 | 1 PP<br>3 PM<br>— JC<br>2 SDR<br>— JDR | NA<br>34<br>—<br>25<br>— | 100<br>85<br>—<br>65<br>— | — DES<br>2 JD<br>— CADD<br>1 MBD<br>10 TID | —<br>18<br>—<br>NA<br>— | —<br>50<br>—<br>NA<br>— | Hyatt on Printers Row, Chicago<br>Quality Inn, Kalamazoo, MI<br>Hyatt Regency, St. Louis<br>Hyatt, Orlando, FL | Radisson at Keystone Crossing, Indianapolis<br>Hyatt Regency Woodfield, Schaumburg, IL<br>Hilton Lisle/Naperville, Lisle, IL<br>Holiday Inn, Lawrence & Manhattan, KS |
| 60 (34) | **Joszi Meskan Associates**<br>San Francisco | .33 | .65 | 19.0 | 1 PP<br>— PM<br>— JC<br>1 SDR<br>— JDR | NA<br>—<br>—<br>32<br>— | 135<br>—<br>—<br>60<br>— | — DES<br>1 JD<br>— CADD<br>— MBD<br>6 TID | —<br>26<br>—<br>—<br>— | —<br>50<br>—<br>—<br>— | Scripps Hotel, La Jolla, CA<br>The Inn at National Hall, Westport, CT<br>Kohala Ranch, Kohala, HI | Bally's Restaurant By The Sea, Atlantic City, NJ<br>Seven Oaks Country Club, Bakersfield, CA |
| 61 (—) | **Ascher, Inc.**<br>South Barrington, IL | .32 | .35 | 3.0 | 2 PP<br>1 PM<br>— JC<br>1 SDR<br>— JDR | NA<br>40<br>—<br>35<br>— | 100<br>75<br>—<br>75<br>— | — DES<br>— JD<br>1 CADD<br>— MBD<br>6 TID | —<br>—<br>30<br>—<br>— | —<br>—<br>50<br>—<br>— | Sidd Finch's Bar & Grille, Oakbrook, IL<br>Millrose Brewing Company, South Barrington, IL<br>Ristorante Chianti, Geneva, IL<br>Goose Island Brewing Company, Chicago | Elgin Riverfront Brewery, Elgin, IL<br>Eagle Ridge Resort, Galena, IL |
| 62 (70) | **Miller & Jedrziewski Associates**<br>Salt Lake City, UT | .30 | .32 | 5.6 | 2 PP<br>1 PM<br>— JC<br>1 SDR<br>— JDR | NA<br>36<br>—<br>30<br>— | 75<br>50<br>—<br>45<br>— | — DES<br>— JD<br>— CADD<br>— MBD<br>5 TID | —<br>—<br>—<br>—<br>— | —<br>—<br>—<br>—<br>— | Silver Smith Casino Resort, Wendover, NV<br>State Line Inn, Wendover, NV<br>Holiday Inn, Boise, IN<br>Gene's Deli & Pub, Wendover, UT | MGM Grand Hotel, Las Vegas, NV<br>State Line Hotel & Casino, Wendover, NV<br>Deer Valley Club, Park City, UT<br>Horseshoe Hotel & Casino, Las Vegas, NV |
| 63 (49) | **Raygal, Inc.**<br>Irvine, CA | .29 | .29 | NA | 1 PP<br>4 PM<br>3 JC<br>3 SDR<br>— JDR | NA<br>75<br>52<br>45<br>— | 100<br>100<br>50<br>40<br>— | 4 DES<br>— JD<br>— CADD<br>2 MBD<br>27 TID | 38<br>—<br>—<br>NA<br>— | 60<br>—<br>—<br>NA<br>— | Norm's, Whittier, CA<br>Shakey's, Victorville, CA<br>The Carlisle, San Francisco<br>The Breakers, Long Beach, CA | The Rusty Pelican, Woodland Hills, CA<br>Tsunami, Santa Barbara, CA<br>Spices Thai Cafe, San Diego<br>Ralph's, Compton, CA |
| 64 (69) | **Lawson Design Corporation**<br>Annapolis, MD | .29 | .29 | NA . | 1 PP<br>1 PM<br>— JC<br>— SDR<br>— JDR | NA<br>45<br>—<br>—<br>— | 110<br>68<br>—<br>—<br>— | 1 DES<br>— JD<br>— CADD<br>— MBD<br>5 TID | 35<br>—<br>—<br>—<br>— | 48<br>—<br>—<br>—<br>— | Caracalla Restaurant, Washington, DC<br>Cafe Amadeus Restaurant, Bethesda, MD<br>Griffins Restaurant West, Annapolis, MD<br>Red Hot and Blue Restaurant, Annapolis, MD | Fitzgerald's Restaurant, Garner, NC<br>Jasper's Restaurant, Baltimore<br>Soccer's Restaurant, Richmond, VA<br>O'Brienstein's, Richmond, VA |
| 65 (65) | **Kenneth E. Hurd & Associates, Inc.**<br>Boston | .28 | .28 | 5.5 | 1 PP<br>1 PM<br>1 JC<br>— SDR<br>— JDR | NA<br>NA<br>NA<br>—<br>— | NA<br>NA<br>NA<br>—<br>— | 1 DES<br>1 JD<br>— CADD<br>— MBD<br>6 TID | NA<br>NA<br>—<br>—<br>— | NA<br>NA<br>—<br>—<br>— | Waldorf-Astoria, New York<br>Westin Copley Place, Boston<br>Fountainebleau Hilton Resort/Spa, Miami Beach, FL<br>Hilton Hotel, New York | Beverly Hilton, Beverly Hills, CA<br>Hilton at Walt Disney World, Orlando, FL<br>Waldorf-Astoria, New York<br>Westin Copley Place, Boston |

**NA** indicates information not available * Rankings determined by fees before rounding — indicates information not applicable to category and/or


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|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 66<br>(63) | **One Design Center, Inc.**<br>Greensboro, NC<br>Ft. Lauderdale, FL | .25 | .36 | 12.0 | 2<br>2<br>—<br>1<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>38<br>—<br>NA<br>— | 65<br>50<br>—<br>25<br>— | 2<br>1<br>—<br>1<br>11 | DES<br>JD<br>CADD<br>MBD<br>TID | 30<br>21<br>—<br>NA<br>— | 50<br>40<br>—<br>—<br>— | Ham's Restaurant, Burlington, NC<br>Hawthorn Suites, Charleston, SC<br>Newmarket Grille, Charlotte, NC<br>Rock-Ola Restaurants, multiple locations | Embassy Suites, Greenville, SC<br>North Ridge Country Club, Raleigh, NC<br>Ramada Beach Resort, Ocho Rios, Jamaica<br>Sheraton Hotel & Marina, New Bern, NC |
| 67<br>(76) | **IDI Inc.**<br>New York<br>Redding, CT | .22 | .28 | .66 | 2<br>—<br>—<br>1<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>—<br>—<br>NA<br>— | NA<br>—<br>—<br>NA<br>— | —<br>1<br>—<br>—<br>5 | DES<br>JD<br>CADD<br>MBD<br>TID | —<br>NA<br>—<br>—<br>— | —<br>NA<br>—<br>—<br>— | Waldorf-Astoria Towers, New York<br>Capital Hilton, Washington, DC<br>Tarreytown Hilton, Tarreytown, NY | Hilton Hotel, Washington, DC<br>Capital Hilton, Washington, DC<br>Radisson Empire Hotel, New York<br>Hilton Hotel, Pittsburgh |
| 68<br>(80) | **CAM Designs, Inc.**<br>Danville, CA | .22 | .29 | 1.6 | 1<br>1<br>—<br>1<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>NA<br>—<br>NA<br>— | 100<br>80<br>—<br>45<br>— | —<br>3<br>—<br>—<br>7 | DES<br>JD<br>CADD<br>MBD<br>TID | —<br>NA<br>—<br>—<br>— | —<br>40<br>—<br>—<br>— | The Summit, Morgantown, WV<br>Pierpont House, Morgantown, WV<br>Francisco Torres, Santa Barbara, CA<br>Fontana Hall, Tampa, FL | Carlos Bee Hall, Hayward, CA<br>Alberto's Cantina, Pleasanton, CA<br>Naismith Hall, Lawrence, KS<br>The Regent, Madison, WI |
| 69<br>(92) | **Dow/Fletcher**<br>Bellevue, WA<br>London; Taipei, Taiwan | .19 | .19 | 5.0 | 1<br>1<br>—<br>1<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>NA<br>—<br>NA<br>— | 85<br>85<br>—<br>NA<br>— | 1<br>2<br>—<br>1<br>7 | DES<br>JD<br>CADD<br>MBD<br>TID | NA<br>NA<br>—<br>NA<br>— | 70<br>NA<br>—<br>NA<br>— | West Coast International Inn, Anchorage, AK<br>Ramada Inn, Seattle<br>Nendel's Inn, Tacoma, WA<br>Ramada Inn, Olympia, WA | Holiday Inn, Bellevue, WA<br>Best Western Icicle Inn, Leavenworth, WA<br>Ramada Inn, Corvallis, OR<br>Best Western Grays Harbor Inn, Aberdean, WA |
| 70<br>(85) | **Shervan Design Group, Ltd.**<br>Port Washington, NY | .18 | .30 | 1.5 | 1<br>1<br>—<br>1<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>40<br>—<br>22<br>— | 75<br>75<br>—<br>NA<br>— | 1<br>—<br>—<br>1<br>5 | DES<br>JD<br>CADD<br>MBD<br>TID | 45<br>—<br>—<br>25<br>— | 75<br>—<br>—<br>NA<br>— | Raynham-Taunton Greyhound Park, Raynham, MA<br>Polo Club Banquet Facility, Brockton, MA<br>Brookville Health Care Center, Irvington, NJ<br>Castle Hill Health Care Center, Union City, NJ | Derby Sports & Exposition complex, Raynham, MA<br>Sidelines Court Restaurant & Lounge, Brockton, MA<br>Bristol Manor Health Care Center, Rochelle Park, NJ<br>Paterson Health Care Center, Paterson, NJ |
| 71<br>(88) | **Interior Design Force, Inc.**<br>New York | .16 | .21 | 2.4 | 2<br>—<br>—<br>2<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>—<br>—<br>33<br>— | 100<br>—<br>—<br>65<br>— | —<br>1<br>—<br>—<br>6 | DES<br>JD<br>CADD<br>MBD<br>TID | —<br>28<br>—<br>—<br>— | —<br>65<br>—<br>—<br>— | Fuddrucker's, Howard Beach, NY<br>Cafe Nicole/Princeton Novotel Hotel, Princeton, NJ<br>Kutsher's Resort & Hotel, Monticello, NY | Sugar Bay Plantation Resort, St. Thomas, USVI<br>Kutsher's Resort & Hotel, Monticello, NY<br>Gotham Motel Suite, New York<br>Chalet Vim, Woodburn, NY |
| 72<br>(91) | **M.J. Macaluso & Associates**<br>Middle Village, NY | .16 | .35 | NA | 1<br>1<br>—<br>—<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>NA<br>—<br>—<br>— | 200<br>150<br>—<br>—<br>— | 1<br>—<br>—<br>1<br>4 | DES<br>JD<br>CADD<br>MBD<br>TID | NA<br>—<br>—<br>NA<br>— | 100<br>—<br>—<br>100<br>— | Francesca's Ristorante, Riverdale, NY<br>Cono & Sons, Brooklyn, NY<br>Jackson Hole, New York | Palm Club, Bayside, NY<br>Goodfellas, Rego Park, NY<br>Jackson Hole, New York |
| 73<br>(77) | **Engstrom Design Group, Inc.**<br>Corte Madera, CA | .16 | .18 | NA | 1<br>1<br>—<br>1<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>42<br>—<br>31<br>— | 95<br>55<br>—<br>45<br>— | —<br>1<br>—<br>—<br>5 | DES<br>JD<br>CADD<br>MBD<br>TID | —<br>NA<br>—<br>—<br>— | —<br>30<br>—<br>—<br>— | Blackhawk Grille Restaurant, Danville, CA<br>Harrah's Casino Hotel/corridors, Lake Tahoe, NV<br>Cafe Del Rey Restaurant, Marina del Rey, CA<br>California Cafe Bar & Grill, San Jose, CA | Harrah's Sports Casino & Bar, Lake Tahoe, NV<br>Cafe Lido Nightclub/Restaurant, San Francisco<br>Johnny's Bar & Lounge, Calistoga, CA<br>Mount View Spa, Calistoga, CA |
| 74<br>(83) | **Ann Gray & Associates, Inc.**<br>Chicago | .15 | .25 | .20 | 2<br>3<br>—<br>1<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>40<br>—<br>NA<br>— | 108<br>63<br>—<br>50<br>— | —<br>—<br>—<br>—<br>7 | DES<br>JD<br>CADD<br>MBD<br>TID | —<br>—<br>—<br>—<br>— | —<br>—<br>—<br>—<br>— | The Belmont, Galveston, TX<br>The Little Nell, Aspen, CO<br>Fitzpatrick, Galveston, TX<br>The Merchant Prince, Galveston, TX | Skokie Country Club, Glencoe, IL<br>The Little Nell, Aspen, CO<br>Habor House/Pier 21, Galveston, TX<br>The Merchant Prince, Galveston, TX |
| 75<br>(—) | **Annino Associates**<br>Attleboro, MA | .15 | .15 | .75 | 1<br>—<br>2<br>—<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>—<br>32<br>—<br>— | 60<br>—<br>45<br>—<br>— | 1<br>—<br>—<br>—<br>4 | DES<br>JD<br>CADD<br>MBD<br>TID | 35<br>—<br>—<br>—<br>— | 45<br>—<br>—<br>—<br>— | Bertucci's Brick Oven Pizzeria, Taunton, MA<br>Bertucci's Brick Oven Pizzeria, West Roxbury, MA<br>Bertucci's Brick Oven Pizzeria, Peabody, MA<br>Pasta Eleganza, Newton, MA | Bertucci's Brick Oven Pizzeria, Westport, CT<br>Bertucci's Brick Oven Pizzeria, Swampscott, MA<br>Bertucci's Brick Oven Pizzeria, Glastonbury, CT<br>Bertucci's Brick Oven Pizzeria, West Springfield, MA |
| 76<br>(78) | **George Conte Design Consultants, Inc.**<br>Greensburg, PA | .12 | .16 | 3.2 | 1<br>1<br>—<br>—<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>NA<br>—<br>—<br>— | 55<br>45<br>—<br>—<br>— | 1<br>1<br>—<br>—<br>5 | DES<br>JD<br>CADD<br>MBD<br>TID | NA<br>NA<br>—<br>—<br>— | 45<br>35<br>—<br>—<br>— | Courtyard By Marriott, Bensalem, PA<br>Crown Plaza, Harrisburg, PA<br>Holiday Inn, Johnstown, PA | Hampton Inn, York, PA<br>Hampton Inn, Dover, DE<br>Holiday Inn, Clarion, PA |
| 77<br>(—) | **Karson & Associates Architects, Planners, Creative Consultants**<br>Northbrook, IL | .11 | .15 | 12.5 | 1<br>2<br>—<br>2<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>NA<br>—<br>NA<br>— | 85<br>75<br>—<br>65<br>— | —<br>—<br>—<br>—<br>5 | DES<br>JD<br>CADD<br>MBD<br>TID | —<br>—<br>—<br>—<br>— | —<br>—<br>—<br>—<br>— | Holiday Inn Downtown convention center, St.Louis<br>Holiday Inn, Appleton, WI | Holiday Inn, Naperville, IL<br>Days Inn, Daytona Beach, FL<br>Days Inn Lake Buena Vista, Orlando, FL |
| 78<br>(79) | **Rita St. Clair Associates, Inc.**<br>Baltimore | .10 | .47 | .18 | 1<br>1<br>2<br>—<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>55<br>37<br>—<br>— | 163<br>125<br>110<br>—<br>— | 4<br>—<br>—<br>1<br>16 | DES<br>JD<br>CADD<br>MBD<br>TID | 30<br>—<br>—<br>—<br>— | 98<br>—<br>—<br>—<br>— | Palmer House & Towers (Hilton Hotel), Chicago<br>The Inn at the Colonnade, Baltimore<br>Grand Slam Deli/Restaurant, Baltimore<br>Golden Tulip Hotel, Aruba | Bonnie View Country Club, Baltimore<br>The Fountains Restaurant, Wheaton, MD<br>Poulet Restaurant, Pikesville, MD<br>Palmer House & Towers (Hilton Hotel), Chicago |
| 79<br>(45) | **Morris * Architects**<br>Houston<br>Washington, DC; Orlando, FL;<br>Long Beach, CA | .10 | 1.70 | .20 | 1<br>2<br>4<br>2<br>3 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>53<br>43<br>33<br>25 | 120<br>75<br>63<br>65<br>45 | 4<br>1<br>—<br>1<br>19 | DES<br>JD<br>CADD<br>MBD<br>TID | 34<br>25<br>—<br>35<br>— | 56<br>45<br>—<br>NA<br>— | City Club, Washington, DC | Moody Gardens/phase II, Galveston, TX<br>Rotary House International Hotel, Houston |
| 80<br>(—) | **Studio Arquitectura**<br>Santa Fe, NM | .10 | .10 | NA | 2<br>1<br>1<br>1<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>40<br>35<br>35<br>— | 75<br>NA<br>NA<br>NA<br>— | —<br>—<br>—<br>1<br>6 | DES<br>JD<br>CADD<br>MBD<br>TID | —<br>—<br>—<br>NA<br>— | —<br>—<br>—<br>75<br>— | Red Sage Restaurant, Washington, DC<br>Cafe Escalera, Santa Fe, NM | Natural Food Restaurant, Santa Fe, NM<br>El Caracol/Tango Palace, Mazatlan, Mexico<br>Coyote General Store/Deli, Berkley, CA |
| 81<br>(94) | **Hosa Design Associates**<br>Palos Verdes, CA | .09 | .10 | 1.5 | 2<br>—<br>—<br>1<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>—<br>—<br>NA<br>— | 120<br>—<br>—<br>70<br>— | 2<br>—<br>—<br>1<br>6 | DES<br>JD<br>CADD<br>MBD<br>TID | NA<br>—<br>—<br>NA<br>— | 70<br>—<br>—<br>40<br>— | LA Mart/lobby & public areas/phase I, Los Angeles<br>Restaurant/College of Design, Pasadena, CA<br>Commissary/CBS-MTM Studios, Studio City, CA | LA Mart/lobby & public areas/phaseII, Los Angeles<br>LA Mart/banquet facilities & restaurant, Los Angeles<br>Paradise Restaurant, Palos Verdes, CA |
| 82<br>(84) | **Innerspace Design**<br>Santa Barbara, CA | .09 | .18 | .50 | 1<br>2<br>—<br>2<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>35<br>—<br>40<br>— | 65<br>50<br>—<br>45<br>— | —<br>1<br>1<br>—<br>9 | DES<br>JD<br>CADD<br>MBD<br>TID | —<br>30<br>NA<br>—<br>— | —<br>40<br>30<br>—<br>— | Shady Business, Ventura, CA<br>The Good Earth, Warner Center, CA | The Whale's Tail, Oxnard, CA<br>The Mesa Cafe, Santa Barbara, CA<br>Cafe Au Lait, Santa Barbara, CA |
| 83<br>(—) | **David Kellen Architect**<br>Santa Monica, CA | .08 | .13 | .80 | 1<br>1<br>—<br>1<br>1 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>NA<br>—<br>NA<br>NA | NA<br>NA<br>—<br>NA<br>NA | 1<br>1<br>—<br>—<br>6 | DES<br>JD<br>CADD<br>MBD<br>TID | NA<br>NA<br>—<br>—<br>— | NA<br>NA<br>—<br>—<br>— | Kachina Grill, Los Angeles<br>Rockenwagner, Santa Monica, CA | Jezebel, Los Angeles<br>Southern Sky, Los Angeles |
| 84<br>(72) | **John Portman & Associates**<br>Atlanta | .05 | .26 | NA | —<br>1<br>1<br>—<br>— | PP<br>PM<br>JC<br>SDR<br>JDR | —<br>NA<br>NA<br>—<br>— | —<br>NA<br>NA<br>—<br>— | 1<br>—<br>—<br>—<br>3 | DES<br>JD<br>CADD<br>MBD<br>TID | NA<br>—<br>—<br>—<br>— | NA<br>—<br>—<br>—<br>— | Marriott Marquis, Atlanta<br>Peachtree Plaza Hotel, Atlanta<br>One Peachtree Center, Atlanta | Peachtree Center Complex, Atlanta |
| 85<br>(—) | **Cornoyer-Hedrick**<br>Phoenix | .04 | 2.11 | .10 | 1<br>2<br>—<br>2<br>3 | PP<br>PM<br>JC<br>SDR<br>JDR | NA<br>NA<br>—<br>NA<br>18 | 125<br>65<br>—<br>45<br>25 | 5<br>4<br>2<br>1<br>22 | DES<br>JD<br>CADD<br>MBD<br>TID | 30<br>20<br>NA<br>—<br>— | 53<br>40<br>35<br>—<br>— | Gill's Grill, Scottdale, AZ | Oscar Taylor's, Phoenix<br>Sea Galley, Mesa, AZ<br>Safari, Mesa, AZ<br>Terra Cotta Cafe, Scottsdale, AZ |

**NA** indicates information not available * Rankings determined by fees before rounding — indicates information not applicable to category and/or f



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*Circle 112*

# HOTEL & RESTAURANT giants

*Continued from page 166*

The search for better people may continue because the number of people employed by the hospitality giants continues to shrink. Last year, total design staff for the hospitality giants was 2,258; this year it is only 1,858—an eighteen percent drop. Of course, there are fewer giants this year, but having fewer people in fewer firms just proves the point (CHART SEVEN). It should also be noted that the total number of employees in the firms that have these interior design groups has dropped much more, from 3,988 last year to 2,359 this year.

While the same number of consultants (seven) were used in more than ten percent of the jobs this year, the average use of each type of consultant dropped in all cases, perhaps an average of about 75 percent of last year (CHART EIGHT). Since choosing consultants is generally done in conjunction with the client, it looks as if the clients are also trying to save money.

One can see this trend also in the diminished use of the special areas that we track each year: installation of day care centers was down 72 percent since last year, physical fitness centers were down 31 percent, conference centers were down 19 percent and business service centers were down 36 percent.

If there is one bright spot, it is that fewer jobs were awarded to the hospitality design giants by straight bidding this year, 33 percent this year compared to 37 percent last year.

The names on this year's listing may have changed a bit, but the firms most respected by their peers remain the same as for the past few years: Hirsch Bedner (Santa Monica, CA), James Northcutt & Associates (Los Angeles), Wilson & Associates (Dallas), Frank Nicholson (Concord, MA) and Pat Kuleto (San Francisco). The most admired hospitality installations are: The Peninsula Beverly Hills, Los Angeles *(see Interior Design, June 1992)*, Four Seasons Wailea, Maui, HI *(see June 1991)*, Grand Hyatt Hong Kong *(see February 1991)*, Ritz Carlton, Mauna Lani, HI, and The Paramount Hotel, New York *(see December 1990)*.

Last year's article ended with a description of corporate design firms seizing a large part of the hospitality work from hospitality specialists. This made, and continues to make, survival of these firms more difficult than ever. Last year we discussed the best firms' needing to grow stronger and become better equipped in order to last into the next millenium. As this issue goes to press, news commentators are saying that the United States may be in a "double and triple dip recession." So, while lasting into the year 2000 is indeed a desire for all the firms on our list, immediate survival seems to be all they can concentrate on for now.

*Andrew Loebelson is senior vice president of corporate real estate design and construction at Shearson Lehman Brothers in New York. Information compiled by Deana L. Luzzi. Reprints of this article are available for $2 each through Deana Luzzi at* Interior Design, *249 West 17th Street, New York, NY 10011, (212) 463-6675.*

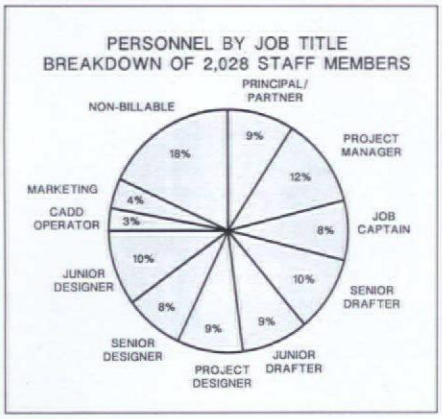



CHART 7

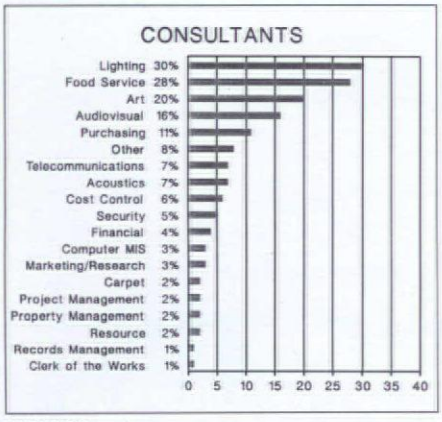



CHART 8

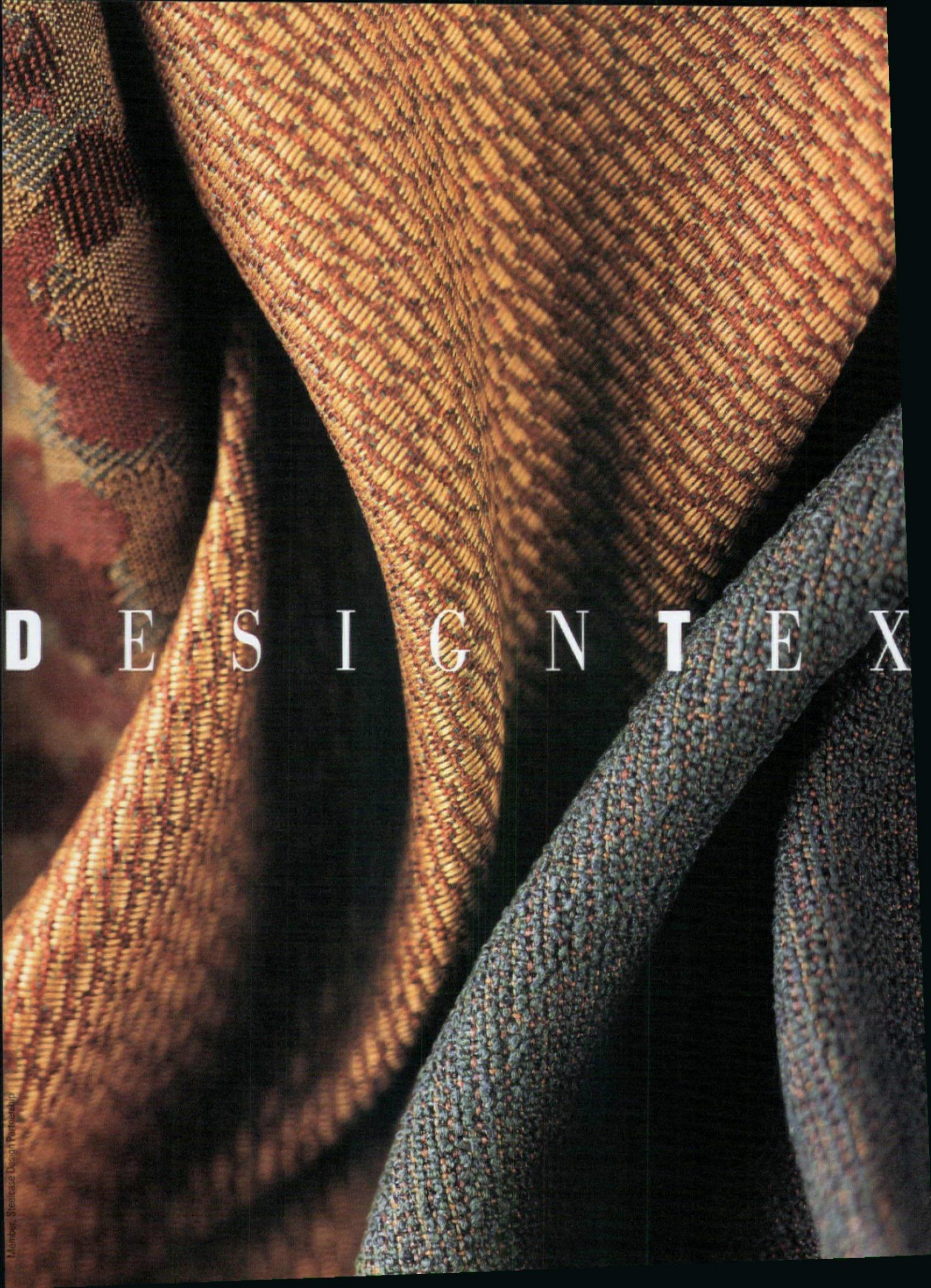
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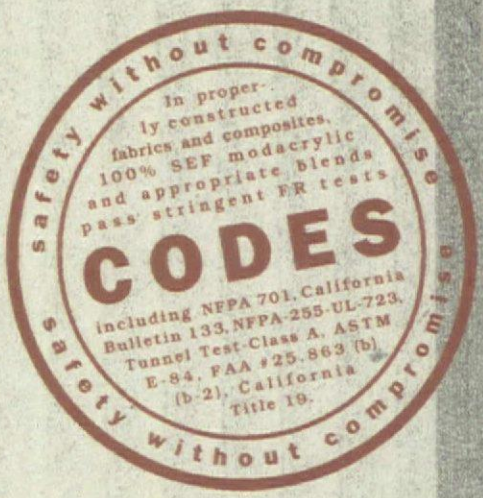
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MODENA CHANDELIER



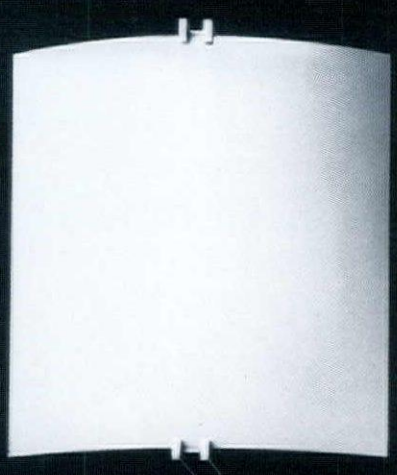
ANDRÉE PUTMAN
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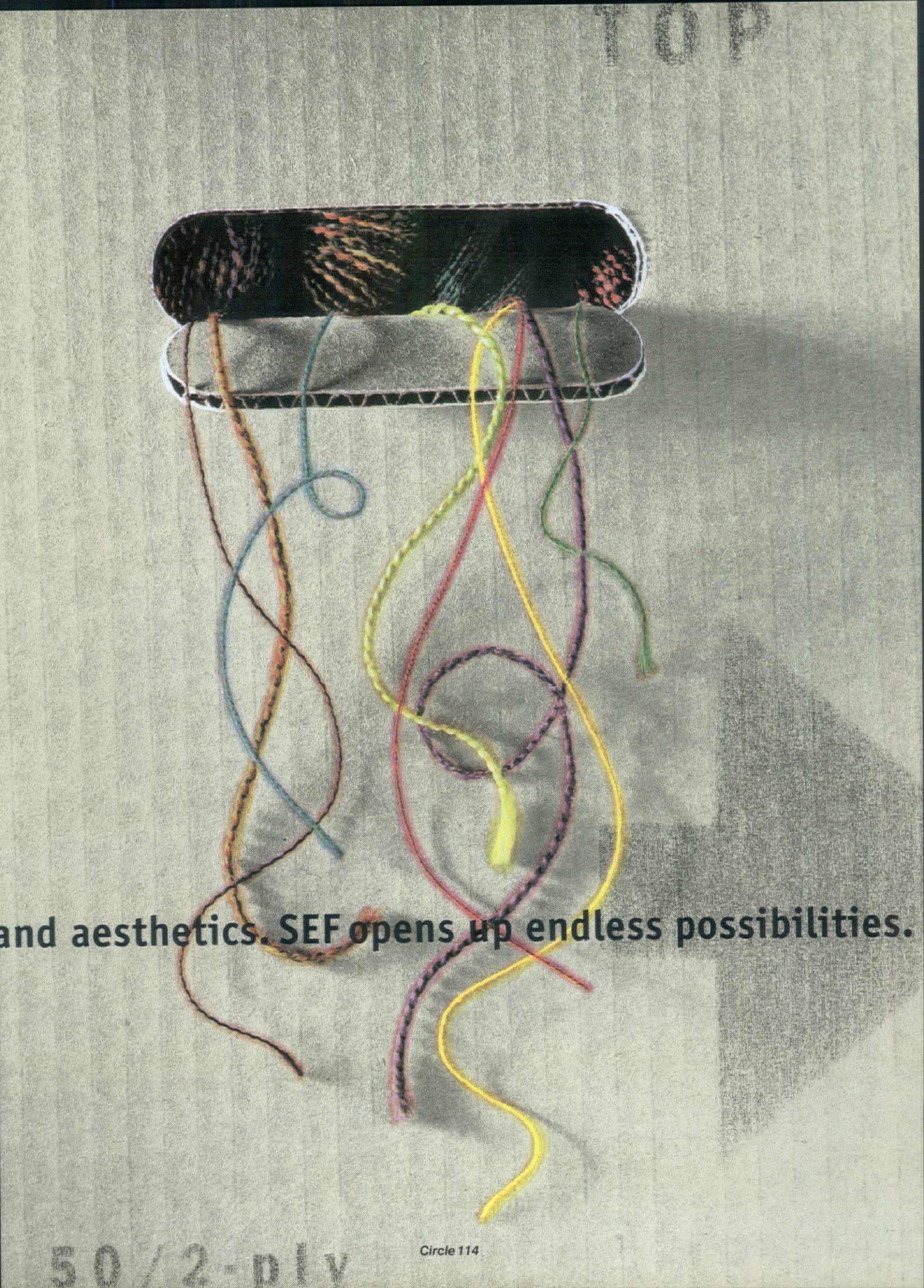


RICHARD MEIER
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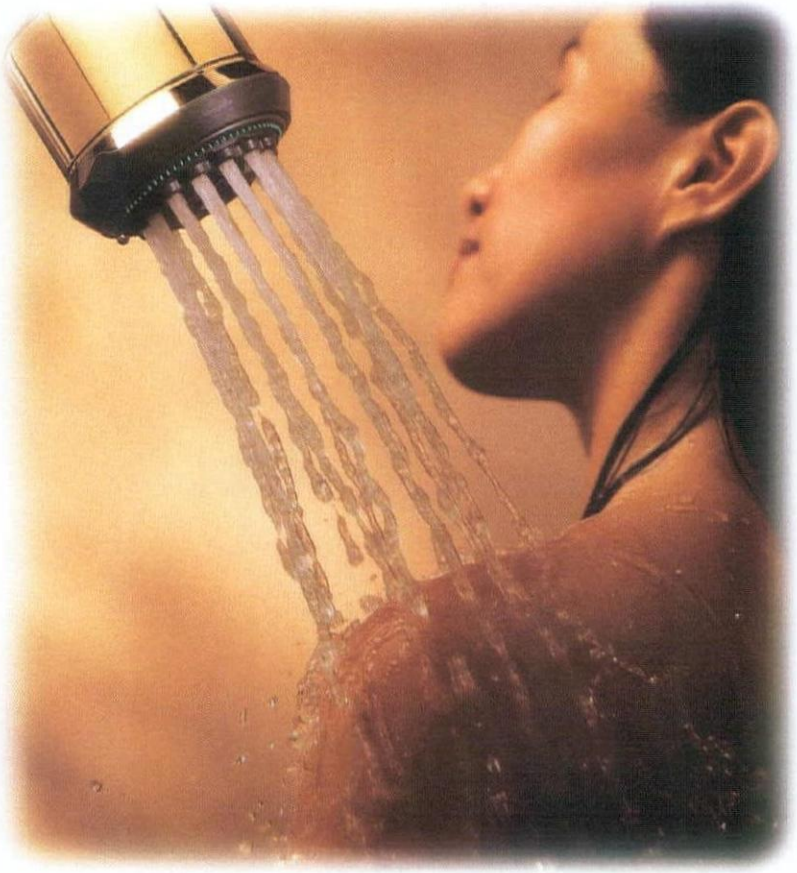


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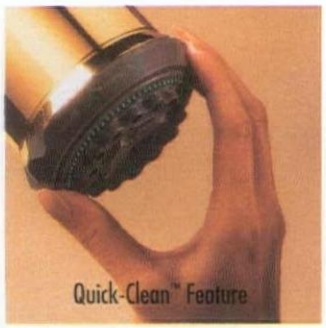


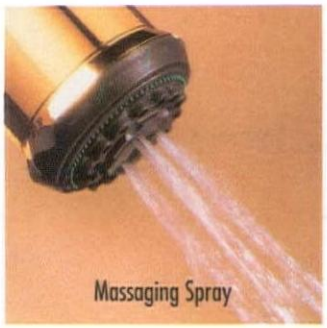

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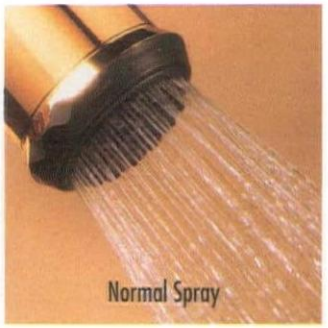


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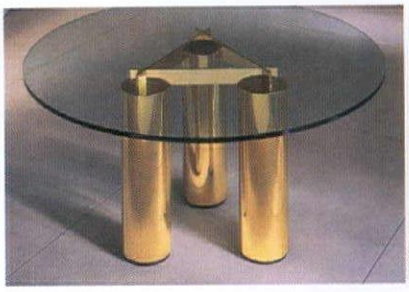
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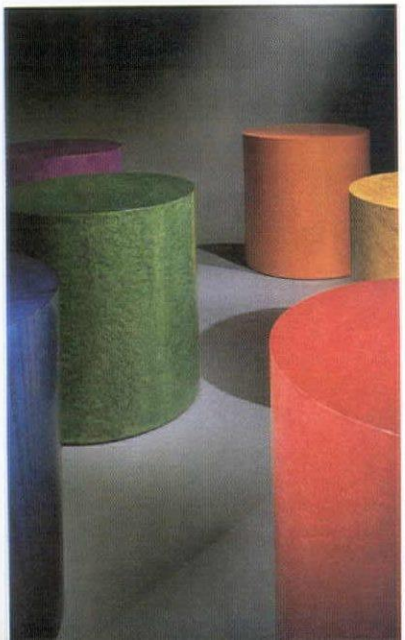


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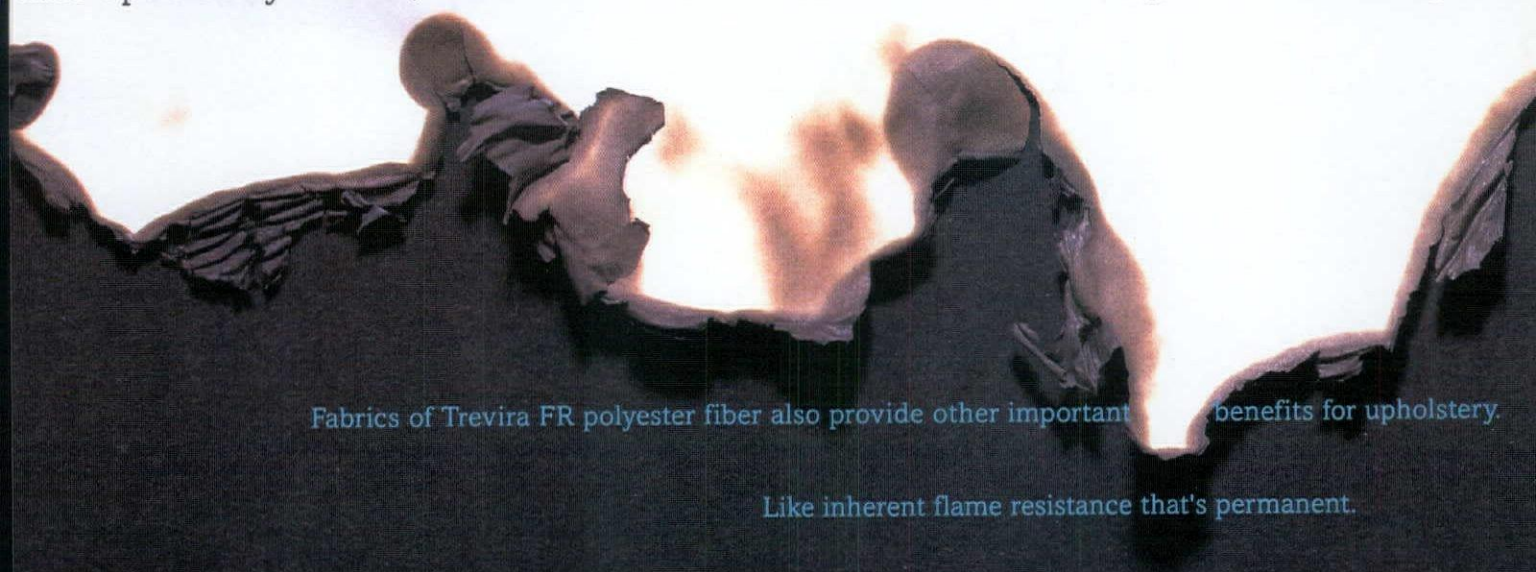
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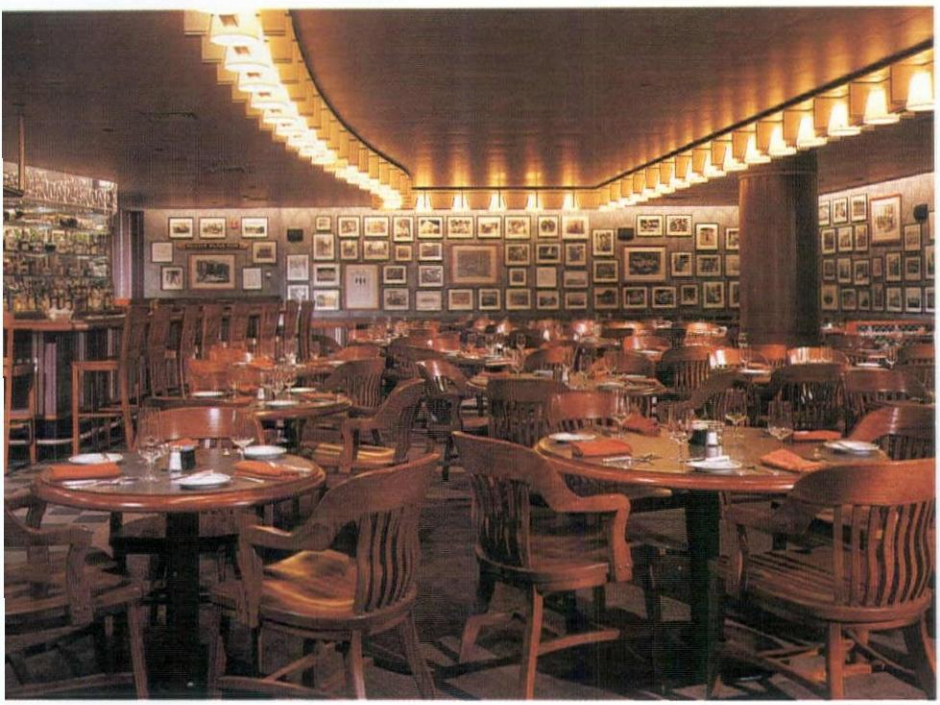
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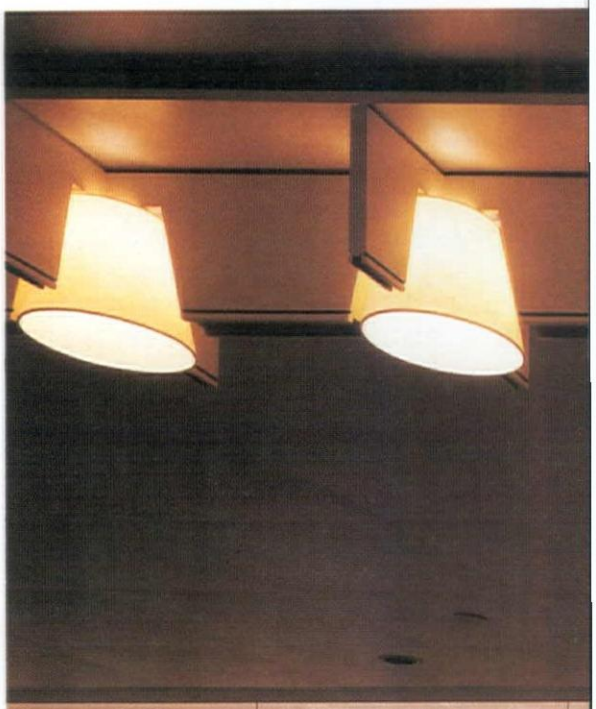
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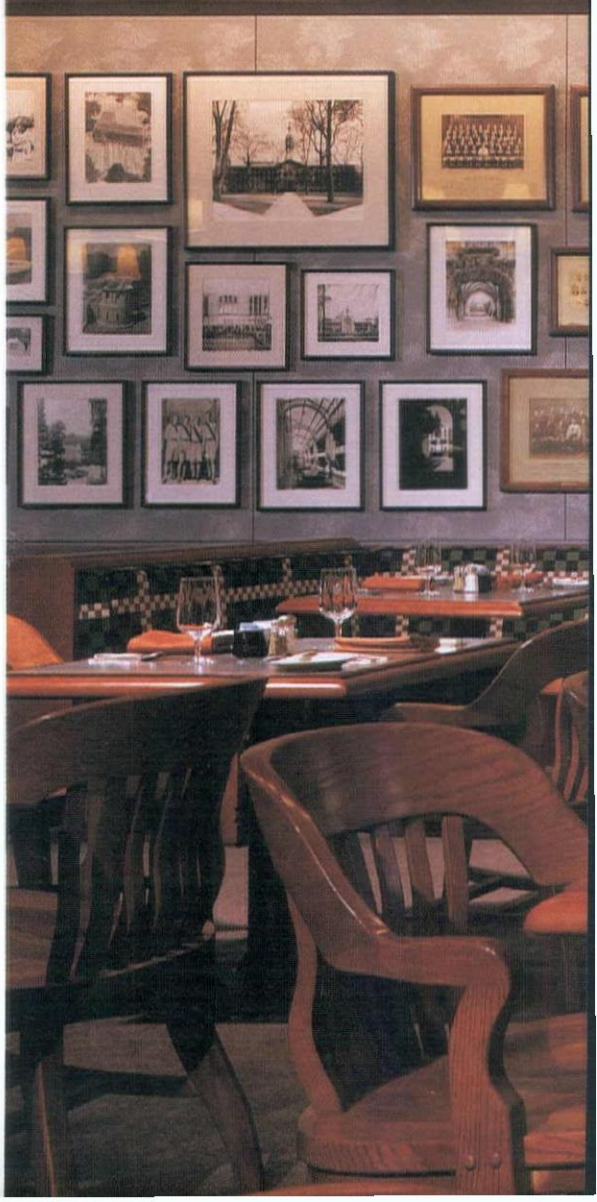
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At the Princeton Club's Tiger Bar and Grill, photos and memorabilia reca







# Venturi, Scott Brown

As part of the renovation of New York's Princeton Club, Robert Venturi of Venturi, Scott Brown and Associates revitalized the club's first-floor restaurant with a little nightclub glitter and lot of down-to-earth comfort.

Named the Tiger Bar and Grill, the 2,300-sq.-ft. space features a new bar area, banquette seating and an arrangement of freestanding tables and chairs. Low levels of illumination throughout the room create a cozy atmosphere and provide a mut-

*Continued*

*Above and opposite: Accent spotlights give the bar and grill a dash of glitter; university archives provided the room's black and white photos and wall plaques.*

***Custom tables:*** *VSBA, A/S; fabrication, Chair Masters.* ***Chairs:*** *Jasper.* ***Bar stools:*** *Shelby-Williams.* ***Banquette fabric:*** *Clarence House.* ***Carpet:*** *DesignWeave.* ***Custom woodwork:*** *Valley City Woodwork.* ***Custom painting:*** *Michael Wommack.* ***Consultants:*** *lighting, Jules Fisher and Paul Marantz; acoustics, Ostergaard Assoc.; audio visual, Nemec Designs.* ***Contractor:*** *Structure Tone.*

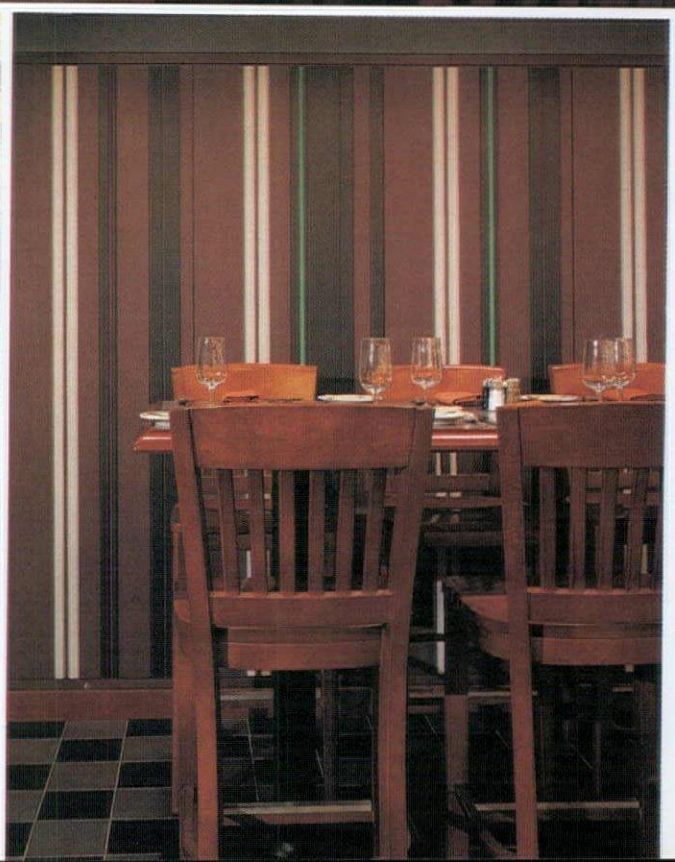
***Photography: Matt Wargo***

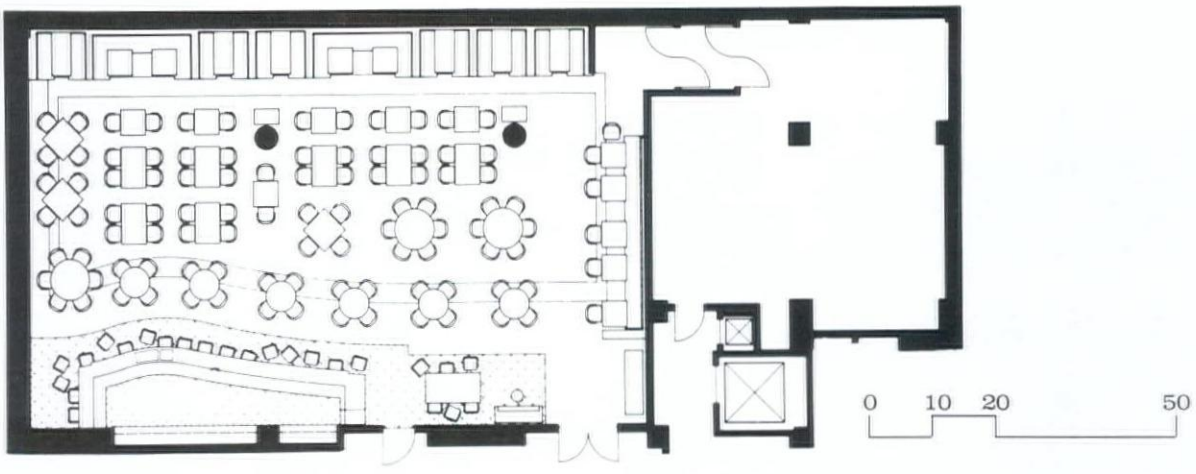
enerations of campus life and offer views of the University's history.












## Curios grant members a chronological glimpse of their alma mater's history.

ed background for bright accent lighting at the bar and along the room's perimeter. The overall effect is one of a private yet inviting establishment that sparkles with prisms of reflected light.

At 45 ft. long, the bar itself occupies the better part of one wall. Mahogany edging frames the bar's granite countertop; its vertically grooved body is painted in plum with dark green highlights–a traditional palette that colors most of the room's painted surfaces, plus the banquette seating upholstery and floors.

On the room's open floor traditional Bank of England chairs were selected for their bold design, solid construction and generous proportions. Carpeting adds warmth and absorbs sound, helping to prevent loud chatter from disturbing the room's conversational murmur.

University memorabilia and photographs adorn three walls, personalizing the space with images of campus activities. The curios, seemingly amassed over a period of time, grant members a chronological glimpse of their alma mater's history.

VSBA project team members included Ann Trowbridge, Jeff Krieger, Eric Van Aukee, John Forney, Rich Stokes and Mark Wieand. Consultants Anderson Schwartz Architects and Joseph Baum and Michael Whiteman Co. were retained as well. KAREN MASERJIAN

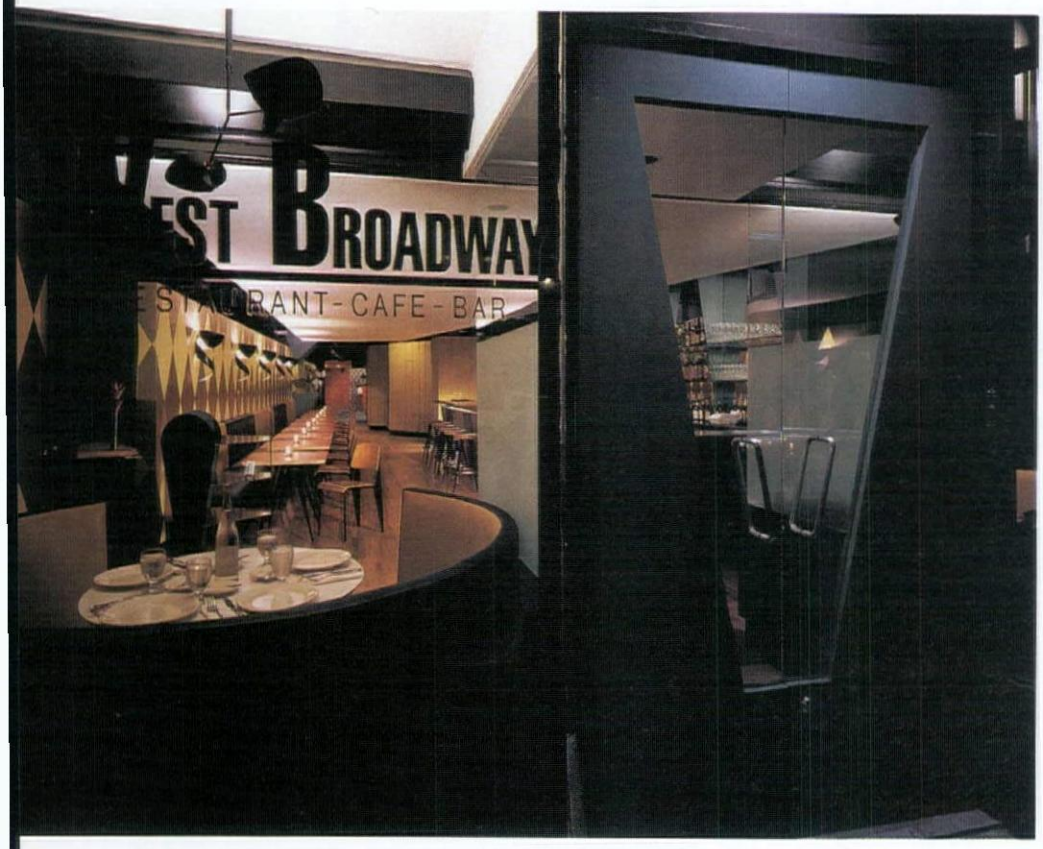
*Opposite, top: The bar's glass frieze bears the University's mascot–a row of sandblasted tigers, whose stealthy gaze seems to cast a vigilant guard over the liquor.*

*Opposite, bottom: The banquettes' checkered upholstery belies the University's conservative reputation, giving the room a liberal dose of funky styling. Traditional motifs are incorporated in the painted stripes and ceramic squares that characterize the bar area.*

*Below: The Tiger Bar & Grill tableware, designed by VSBA and made by A. Leinoff, features bold lettering topped off with a rather sassy-looking tiger.*

***Custom glass tigers:*** *Glass Options.* ***Chairs:*** *Jasper.* ***Bar stools:*** *Shelby-Williams.* ***Banquette fabric:*** *Clarence House.* ***Carpet:*** *DesignWeave.* ***Custom woodwork:*** *Valley City Woodwork.* ***Custom painting:*** *Michael Wommack.*






# Henry Myerberg

SoHo's latest restaurant/bar, West Broadway, represents an unconventional homage to '50s design and style—a decidedly unkitschy coup.

Given the recent proliferation of tedious, cliché-ridden 1950s-themed diners, it is with understandable trepidation that one greets news of the opening of a '50s-style restaurant in the increasingly cliché-ridden SoHo section of Manhattan. Mercifully, Henry Myerberg Architects' sophisticated design of West Broadway (named for the main SoHo drag on which the restaurant sits) proves that fear to be wildly off target. The particular '50s style that inspired Myerberg's work is that of the French variety—altogether more disciplined, original and genuinely beautiful than the hackneyed '50s fantasias coming soon to a shopping mall near you.

"I wanted to dispel the myth that '50s design is kitschy," Myerberg explains. "With the right setting and the right palette, it can have its own classical aspect, its own integrity." Aiding Myerberg in this effort is an enviable collection of period furniture—chairs by Jean Prouvé, lighting by Serge Mouille, tables by Isamu Noguchi—provided by furniture gallery owner Tony Delorenzo.

The charm of West Broadway, however, is not simply in the public deployment of highly sought-after vintage furniture. Myerberg's deft handling of envelope treatments and design details produces a setting that catalyzes the furnishings, transforming them from pretty window dressing into essential components of a dynamic overall scheme. In the tunnel-like entry/bar area, a floating white ceiling reinforces the

*Continued*

*This page: The Prouvé is in the planning: Envelope treatments and details, such as the trapezoidal glazing of the doors, reflect and catalyze the vintage furniture.*

*Opposite: Mouille Flame sconces add an elegant twist to the rectilinear harlequin pattern. The custom tables share a similar formal vocabulary with the Prouvé chairs.*

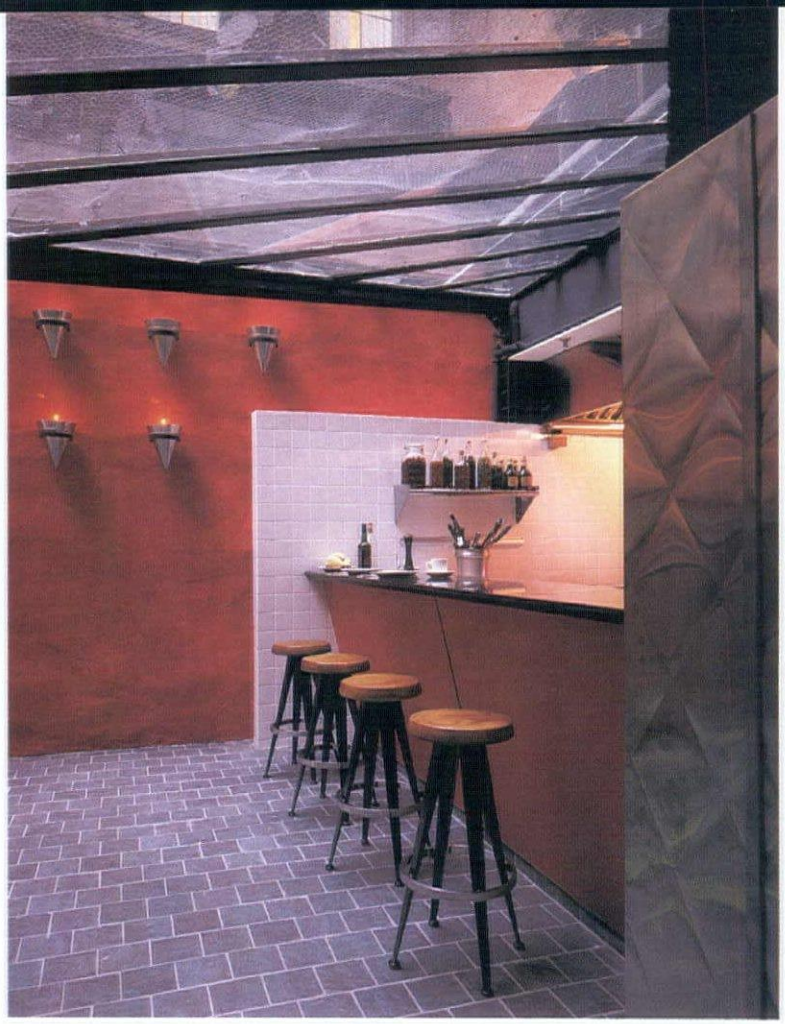
***Vintage furniture, lighting:*** *Delorenzo 1950.* ***Metal furniture components:*** *Albert's Plating.* ***Stairs, railing and sheetmetal:*** *Tom Delorenzo.* ***Banquettes:*** *French Upholstery.* ***Slate flooring:*** *Vermont Structural Slate.* ***Tile:*** *American Olean.* ***Metallic paint:*** *Sheffield.* ***Indirect lighting:*** *Starfire Lighting.* ***Plastic laminate:*** *Wilsonart.* ***Lighting consultant:*** *RL Design Assoc.* ***Mechanical consultant:*** *Sterling Engineering Services.* ***Contractor:*** *Dimos Construction.*

***Photography: Peter Mauss/ESTO***



*intime* mood while serving as a graphic element that leads the eye towards the hidden spaces in the back of the 4,000-sq.-ft. restaurant. Also in the front area, a screen painted in a harlequin pattern of yellow and gold provides a suitably lively backdrop for the Prouvé chairs and their complementary Myerberg-designed tables. Yet the most dramatic space in the restaurant is undoubtedly the tri-level area in the back. There, gold-brushed walls, oak flooring and vibrant murals painted by Pierre Bobot for the Roseland Ballroom conspire to create an intricately layered space that is at once refined and exuberant. Spindly Mouille lights sprout from the ceiling and walls, their bold diagonal lines echoed in the web of metal spikes that comprises the railings. The chamfered edge of the balcony's floor—one of many such finely wrought details—lends the upper level the appearance of an overscaled furniture drawer or tray slid into the existing space. So long to soda jerks and boomerang-patterned Formica.

Credit extends to project architect Anne O'Dell and assistants Teri D'Amico and Toby O'Rorke. MAYER RUS

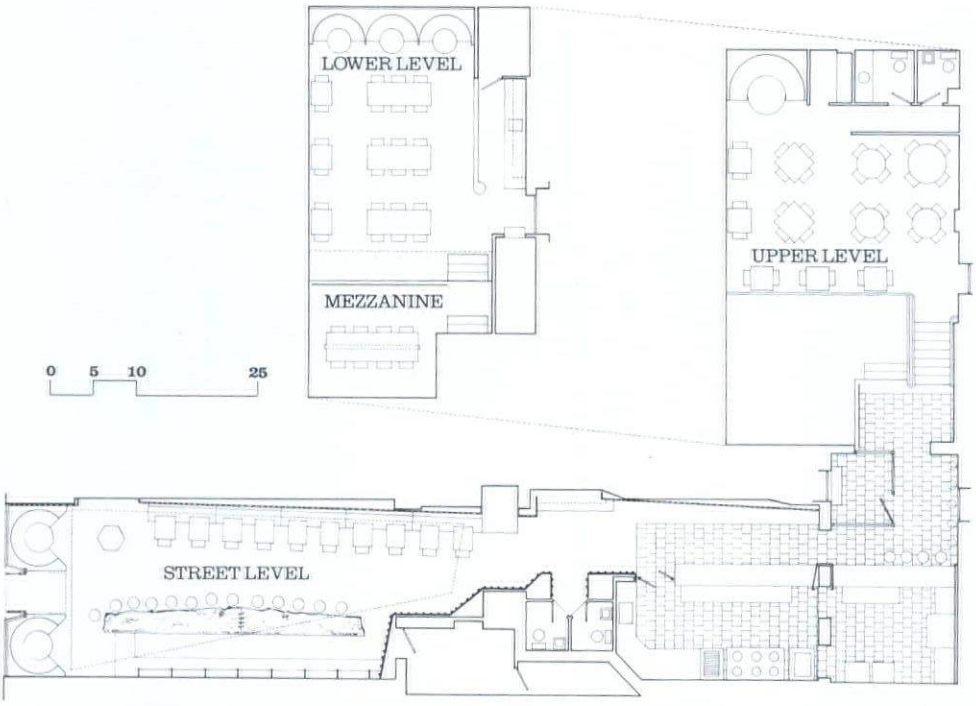


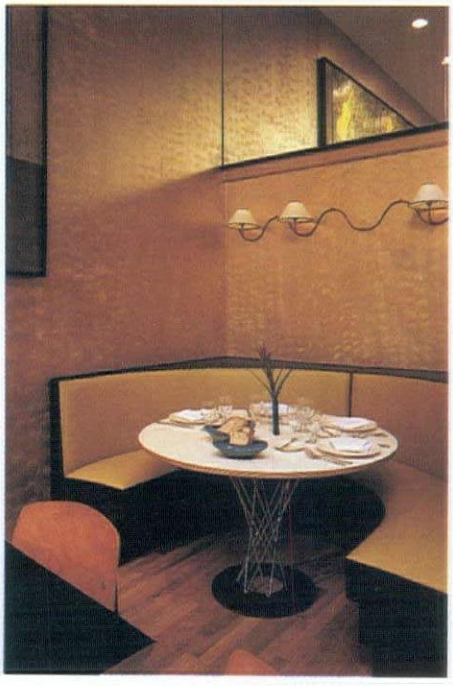
*Above: A rich red wall and purple slate flooring define the pivotal kitchen zone.*

*Below right: Minimal banquettes defer to the bold lines of the Noguchi tables.*

*Opposite: Original 1947 murals from the Roseland Ballroom add a dynamic element to the luminous, gold-bathed back area.*

A complex but wholly integrated space that is at once refined and remarkably lively.





# Samuel Botero

## The designer takes poetic license so as to imbue Orsini's restaurant with a sense of romance and personalized individuality.

The very first time he met with his clients at the installation site, designer Samuel Botero right away visualized the scheme he wanted to deploy. For Orsini's, the Manhattan restaurant intended for the 227 East 50th Street space, was to replace its same-name precursor farther uptown; and since Botero had created the forerunner (June 1988 *Interior Design*) and had been tapped to design its successor, he already knew the eponymic owners, Armando and Giorgiana Orsini, and their tastes very well. Smaller and therefore less grand, the new Orsini's was to be youthful in outlook while reflecting an aura of romance. But most decisive in creating a distinctive image for *numero due* are, in a sort of graphic underwriting of the owners' love for poetry, the painted imprints of their favorite verses.

Before implementation of the concept, however, the realities of givens had to be addressed. The space, about 7 ft. below street level, is 50 ft. long and 12 ft. across at narrowest point, covering 1,000 sq. ft. exclusive of kitchen. Botero, working on a tight budget, enclosed the entry steps and deleted an interior arch to open up the segment containing the bar. A scrolled iron gate marks the entrance to the main dining sector; an overhead truss-like track, decorated with tassels, holds light spots. Further heightening the sense of romance is the prevalence of Pompeian red tints, reported to make diners,

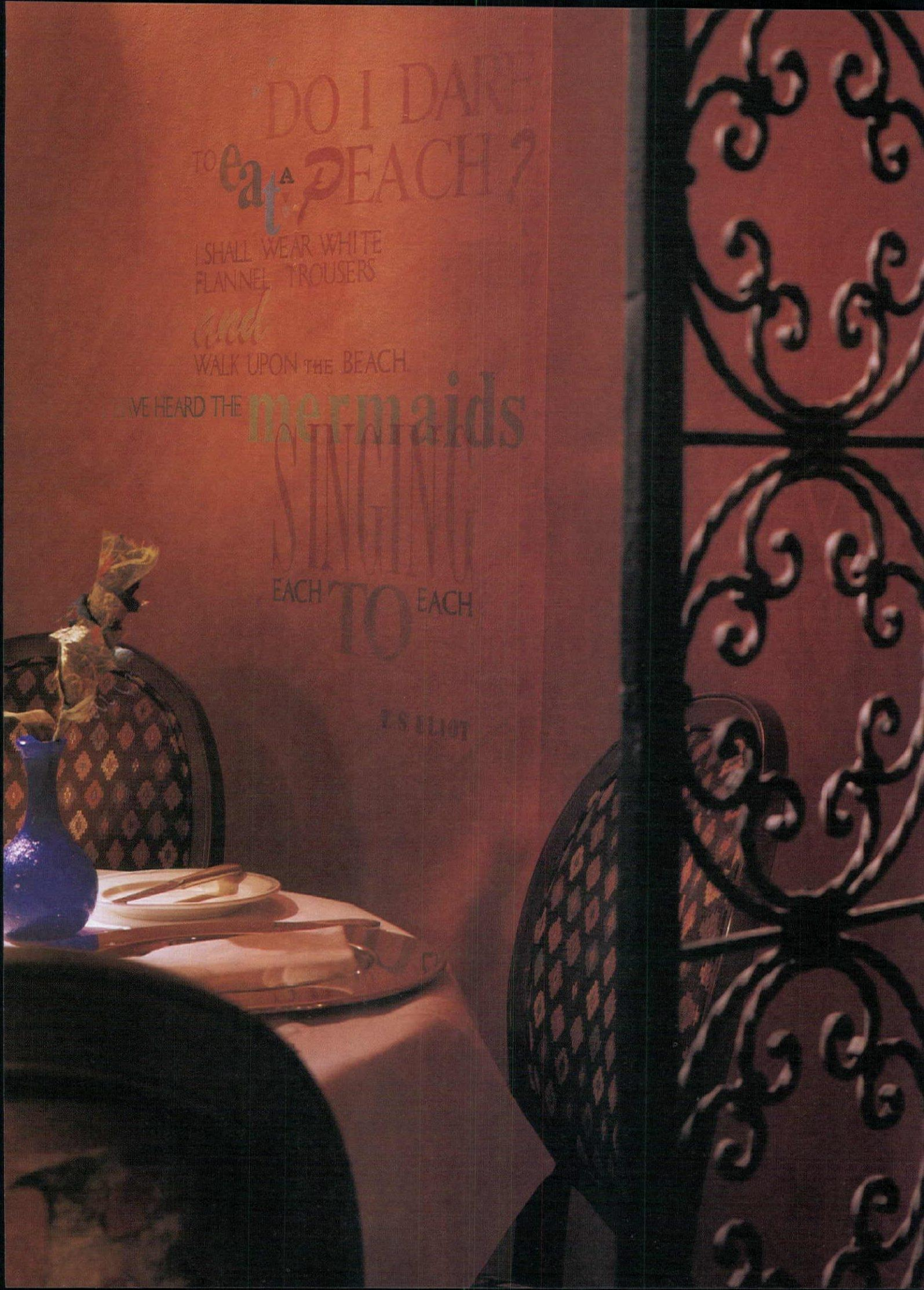
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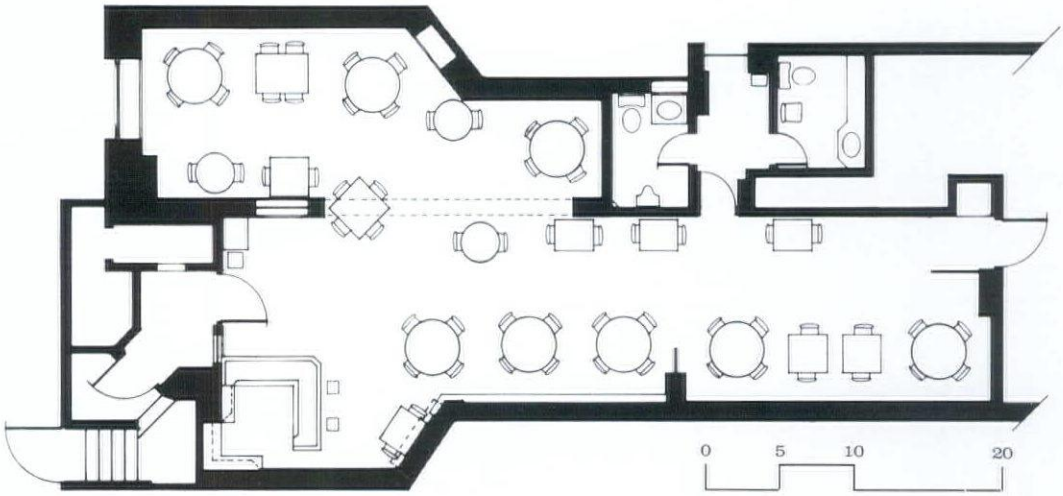


*Left: View to entry and bar, demarcated from main dining area by ornate iron gate found in a country store. Chair backs are covered with Lamontage-process fabric integrating alphabetical components of the Orsini name into the fiber-layered cloth. Italian floor tiles were retained from previous occupancy.*

*Opposite: Close-up of table grouping under T.S. Eliot quotation on sponge-painted wall. Botero-designed paper flowers are stencilled with letters from Orsini name.*

***Photography: Phillip Ennis***

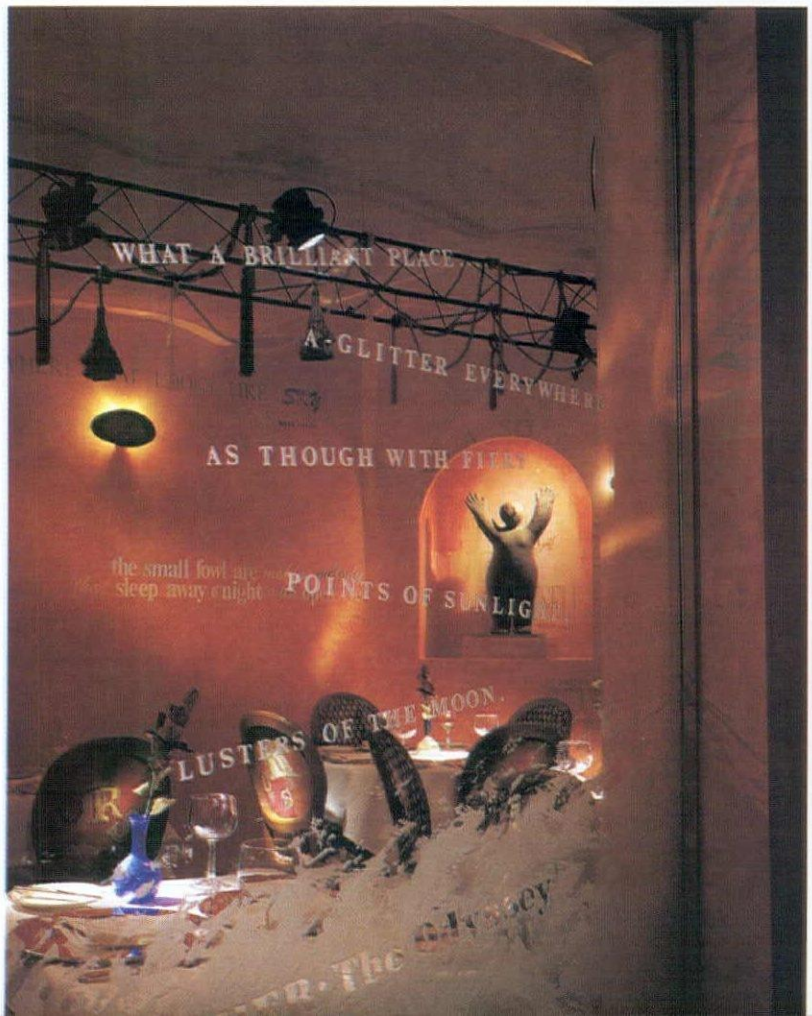

DO I DARE
TO eat A PEACH ?
I SHALL WEAR WHITE
FLANNEL TROUSERS
and
WALK UPON THE BEACH
...VE HEARD THE mermaids
SINGING
EACH TO EACH




women particularly, look their best. Seating capacity throughout is 64.

Now for the Orsini anthology of quotations. Adapted from Botero's doodles—his diurnal design ideas and annotations are sketched out in a thick journal recording the three months' work progress—the 52 inscriptions culled from the writings of poets as diverse as Homer, T.S. Eliot, Seamus Heaney et al appear on walls, glass panel, undersides of soffits and beams. Each line is a *belles-lettres* composition set in differing sizes, colors and types. The graphics are by artists Stephan Spera and Stephanie Suter who translated Botero's doodlevision into legible text. He, in turn, extended the lettering to stencilled paper flowers of his design, to O-branded sconces and to chair-back fabrics integrating the five components of O-r-s-i-n-i. "Elegant graffiti" is his term for the production. MONICA GERAN

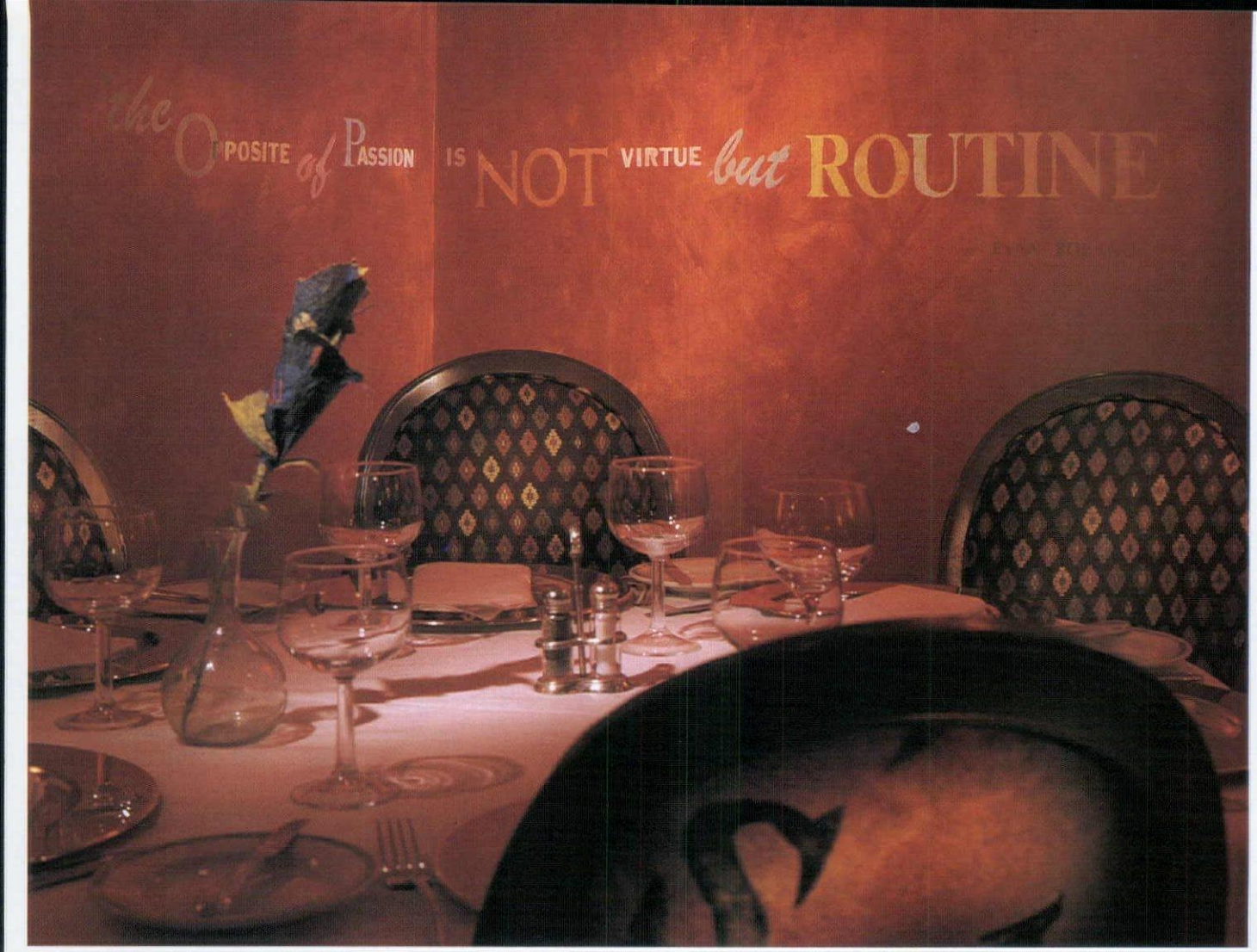
Lines from the proprietors' favorite poetry are spelled out in *belles-lettres* design dubbed "elegant graffiti" by Botero.

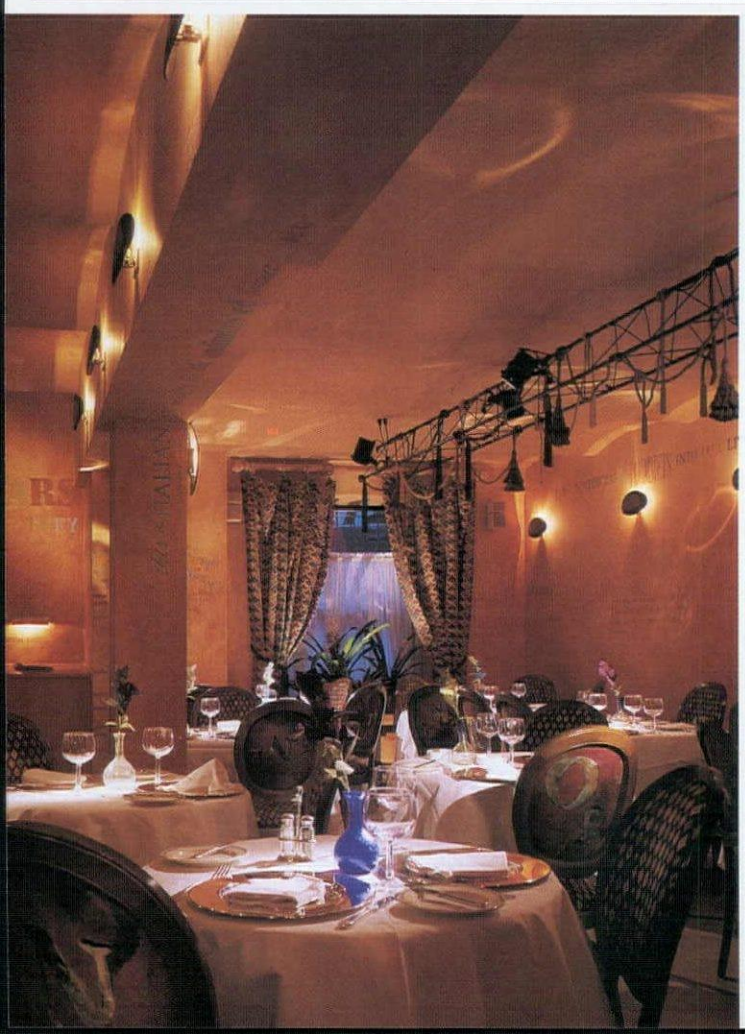


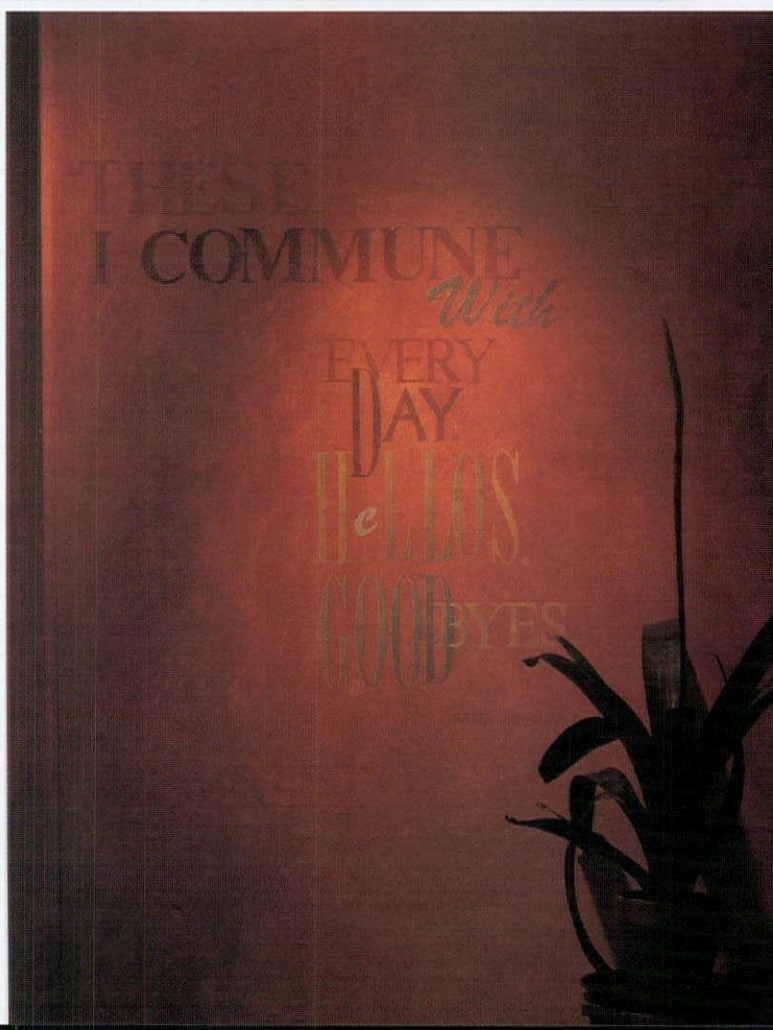

*Right: A truss-like track holds light spots and tassels.*

*Opposite: Three vignette shots of segments with poetry lines painted on walls and carved into glass panel. Pompeian-red palette, subtly lit, is said to flatter diners' complexions. Figure behind glazing is by Joy Brown.*

***Chairs**: Loewenstein; covers: Robert Allen (seat, front); Lamontage (back); Silk Surplus (trimming). **Upholstering**: Richard's Interior. **Decorative paintings**: Pictus (execution); design: Stephan Spera and Stephanie Suter. **Carved glass panel**: Duncan Laurie. **Fabrication of custom paper flowers**: Stephanie Suter. **Lighting consultant, custom sconce fabrication**: Lou Fatturusso. **Track/truss with lights**: Estructura through Times Square Lighting. **General contractor**: Michael Bradica.*


the Opposite of Passion is NOT VIRTUE but ROUTINE




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EVERY
DAY
HELLOS
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# Cole Martinez





Steeped in history, the Arizona Biltmore hotel, built in 1929 and designed by Albert Chase McArthur in collaboration with Frank Lloyd Wright as consulting architect, is the centerpiece of a 39-acre resort whose guest accommodations in cottages, out-buildings and the main structure itself number more than 500. In addition to the association with Wright, the hotel's claim to architectural fame comes from its allegedly being the first building to have pre-cast concrete blocks molded on site and used for its total construction. Over decades, the hotel has seen a celebrity register of guests. What it had not seen in almost 20 years, however, was a needed refurbishing. The owner since 1990, Equitable Life Assurance Society, which had obtained the complex in a foreclosure, was reluctant to invest in any design un-

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*Above and opposite: Lobby views. The center table is a reproduced Wright design; barrel chairs are Wright originals. Stickley furnishings include the case clock, wooden lounge chairs plus wood and tile cocktail table.*

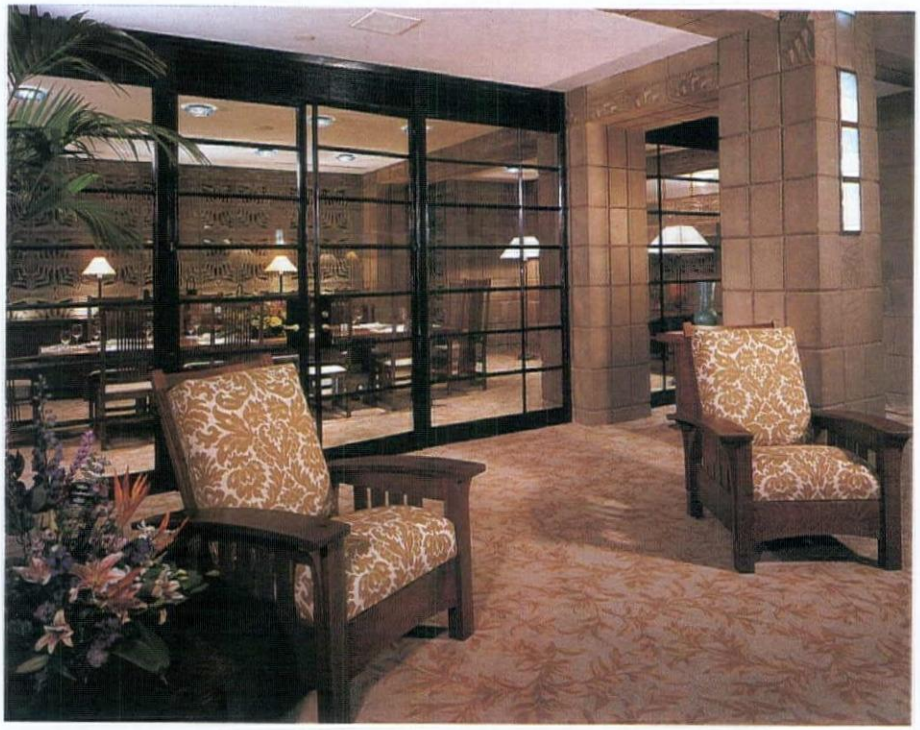
***Custom upholstered seating:*** *Beverly Interiors.* ***Leather lounge chair:*** *Jack Lenor Larsen Furniture.* ***Armless chairs:*** *R. Jones & Associates.* ***Upholstery fabrics:*** *Glant; Gretchen Bellinger; Quadrille; Brunschwig & Fils.* ***Upholstery leather:*** *Townsend Leather.* ***Drapery fabrics:*** *Gretchen Bellinger; J. Robert Scott.* ***Pillow fabrics:*** *Nobilis-Fontan.* ***Occasional tables:*** *Hickory Business Furniture.* ***Custom carpet:*** *Brintons.* ***Center table:*** *Cassina through Atelier International.* ***Custom reception desk:*** *Thoren's Architectural Woodwork.* ***Custom desk in rear, sofa table and display cabinet:*** *Architectural Response Kollection.* ***Floor lamps:*** *Paul Ferrante.* ***Custom sconces and chandeliers, pendant lights:*** *Alger Lighting.* ***Glass table lamp:*** *Lamps By Hilliard.* ***Desk lamps:*** *Boyd.* ***Limestone flooring (throughout):*** *Canoga Marble & Granite Supply.* ***Gold work (throughout):*** *Edward K. Perry.* ***Biltmore block (throughout):*** *Nesco Manufacturing.* ***Workroom:*** *Ross Carlock & Associates.* ***Pottery:*** *Buddy's.* ***Plants and flowers:*** *Greenleaf; Floral Express.*

***Photography: Tom Burt***

# Curtis

The Arizona Biltmore, grande dame of Phoenix, has had her public spaces rejuvenated as the initial phase of an overall updating.





dertaking as it had put the hotel on the market. The attitude changed last year when Cole Martinez Curtis was commissioned on the strength of studies it had done for prospective buyers. Phase one of the Biltmore's face lift was under way.

The scope of operations, recounts principal Jill Cole, centered on the public areas comprising an immense lobby of about 15,000 sq. ft., two restaurants, lobby bar, conference center, and the hotel's north patio/cocktail area. The mandate, she says, "was to make a significant impact on the appearance for the minimum amount of money." Primarily this called for the overall replacing of fabrics and carpets. These items, installed during a 1973 renovation, had their designs based on patterns used in Wright's Imperial Hotel in Japan, but their vivd chartreuse and

*Continued*

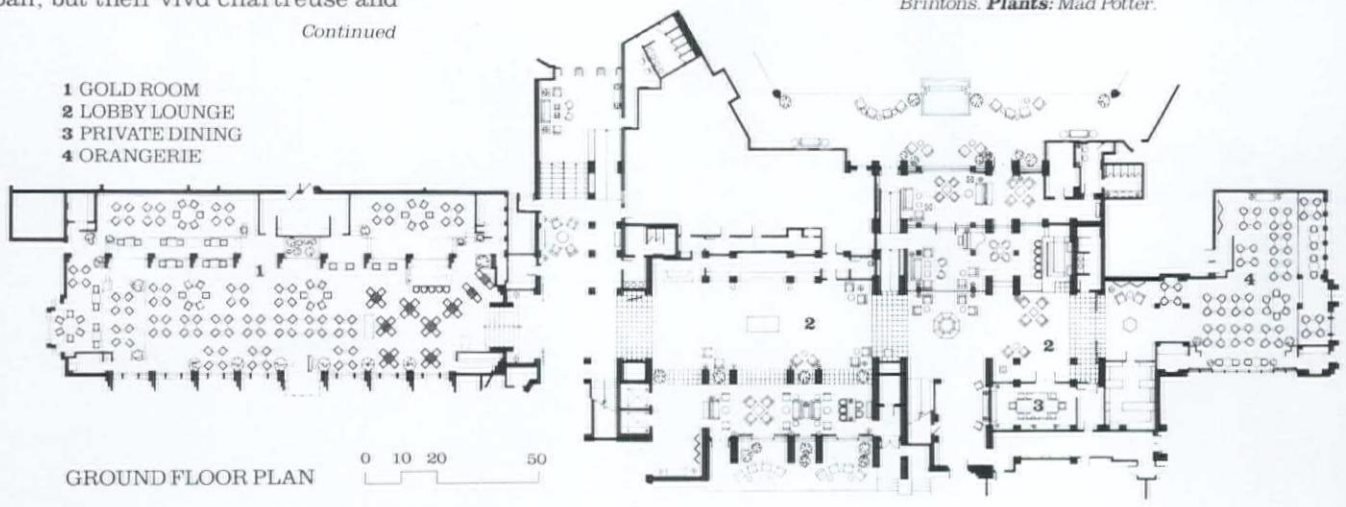
The mandate, says Cole, "was to make a significant impact on the appearance for the minimum amount of money."

*Above and opposite, below: A private dining/conference room was created by fronting an existing alcove with a glass wall. Table, chairs and lounge chairs outside the room are Stickley pieces.*

***Custom console:*** *Architectural Response Kollection.* ***Custom side cabinet:*** *Thoren's Architectural Woodwork.* ***End table:*** *Hickory Business Furniture.* ***Dining chair fabric:*** *Rodolph.* ***Lounge chair fabric:*** *Helene Wainwright.* ***Window wall:*** *Torrance Steel Window Co.* ***Custom carpet:*** *Brintons.* ***Table lamp:*** *Boyd.* ***Ceiling fixtures:*** *Lightolier.* ***Candle sticks:*** *Paul Ferrante.* ***Pottery:*** *Buddy's.*

*Opposite, above: Crossing a limestone threshold from the lobby, one enters the gourmet restaurant, Orangerie. Sheets of wavy metal that had covered the low ceiling sectors were removed as was the board and batten treatment covering the concrete block walls. Existing lighting fixtures were cleaned and left intact.*

***Upholstery fabric:*** *Jack Lenor Larsen.* ***Furniture refinishing and upholstery workroom:*** *Desert Draperies & Interiors.* ***Custom carpet:*** *Brintons.* ***Plants:*** *Mad Potter.*




GROUND FLOOR PLAN





orange colorations differed greatly from the originals. By now, the Biltmore's fabrics and carpets had come to look decidedly dated. The mandate also meant that existing furniture was to be reused to the maximum extent possible and that structural alterations to the floor plan were to be minimal. Thus, the slight rearrangement of adjacencies was a matter of a "dropping things into the architectural shell."

Physically, the only true change to the mult-leveled floor plate entailed ramping for compliance with ADA guidelines. Rearrangements within the great hall of a lobby were essentially those of demarcating function areas. One of these is a new lobby lounge. A second new area is a private dining/conference room, created by constructing a glass wall to front an existing alcove. To define additional zones in terms of dealing with an almost overwhelming scale, Cole broke up the flooring with islands of custom designed carpet bordered by limestone whose unusual color approximates that of the precast concrete blocks. Speaking of this facet of the hotel's construction, much of the existing "Biltmore block" was cleaned and repaired. On another plane, 10,000 sq. ft. of ceil-

New
to the installation
are items by
Frank Lloyd Wright
and
Gustav Stickley
plus pieces of
custom design.



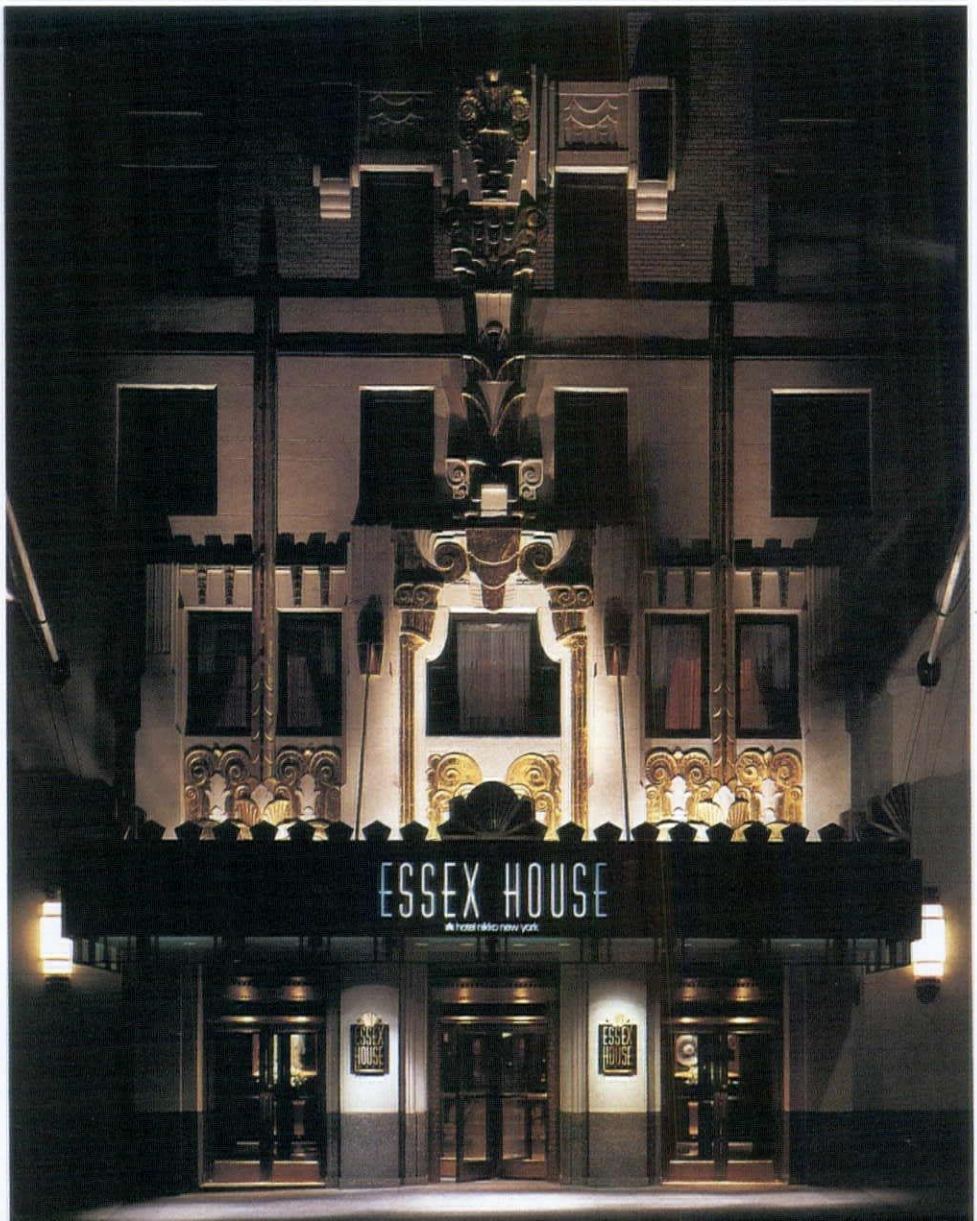
# Pierre-Yves Rochon

## The French design firm and its New York-based project manager John Fitler-Ellis revitalize the interiors of Essex House.

Since making its official debut in October 1931, Essex House on Central Park South has been something of a landmark among Manhattan hotels. At the start there were 1,286 guest rooms, each with bath chamber, radio, and stove/refrigerator-equipped pantry. Ownership was to change several times over the next six decades, yet only one major renovation—in the '60s, when new bathrooms were installed—is reported. Guest rooms gradually were reduced to 690, and condo units were introduced in the '70s. Then in 1985, Essex House was acquired by Hotel Nikko (U.S.A.), and the first big overhaul was begun; the "new" Essex House, briefly closed during structural renovations, re-opened for business in late '91. Architects were Brennan Beer Gorman. The competitive interior design commission went to Pierre-Yves Rochon, S.A., of Paris; v.p./project manager John A. Fitler-Ellis was the French firm's key man, operating from PYR International in New York.

The client's brief focused primarily on wanted image. Public spaces were to reflect the elegance of Art Deco days; focal furniture was to be custom-designed by M. Rochon; and guest quarters, now pared to 516

*Continued*



ing were treated to new gold leafing.

Furniture combines existing and new elements. In both the Orangerie and the larger Gold Room, chairs, bar stools and tables were refinished and covered with fabrics adhering to a neutral palette of beiges complemented by color accents. New to the installation are items by Frank Lloyd Wright and Gustav Stickley plus upholstered components and casegoods of custom design. Not surprisingly, the case pieces by the design firm recall the Arts and Crafts aesthetic, while an oak reception desk derives inspiration from Wright's residential cabinetry designs.

As for a commission to begin phase two of the refurbishing project, Cole Martinez Curtis will have to await word from the new owners. Yes,the Biltmore was sold following completion of the design firm's efforts. New owners are a consortium of the Aoki Development Corp. and Grossman Properties, Inc.

Credits extend to project manager Michael King plus designers Mark Sherman, Rikki Dallow and Colleen Nielson. Also credited is Allen & Philip Architects. The project was completed in three months for less than the allotted budget of $1 million. EDIE LEE COHEN

*Opposite and below: For the Gold Room, the designers created a front cocktail area to reduce the dining area's seating capacity from 300 to 200. The bar, originally opposite the reception desk, was refitted. The tables and seating were refinished. Frank Lloyd Wright stained glass windows were cleaned; the mural was in fine condition.*

***Upholstery materials:*** *Jack Lenor Larsen (dining chairs); Clarence House (bar chairs); Mark Tursi (bar stools).* ***Custom cocktail lounge tables:*** *Architectural Response Kollection (tops); Unifactor Corp. (bases).* ***Custom center table in lounge:*** *Architectural Response Kollection.* ***Custom carpet:*** *Brintons.* ***Refinishing and upholstery workroom:*** *Desert Draperies & Interiors.* ***Wood caps and bar:*** *Thoren's Architectural Woodwork.* ***Table top tile:*** *TND Tile and Design.* ***Plants:*** *Altman Specialties.* ***General contractor:*** *The Weitz Company.*

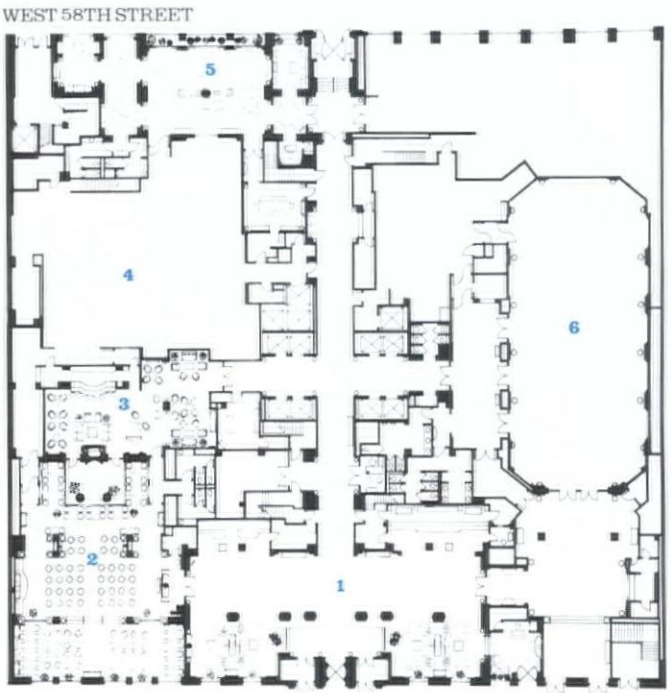


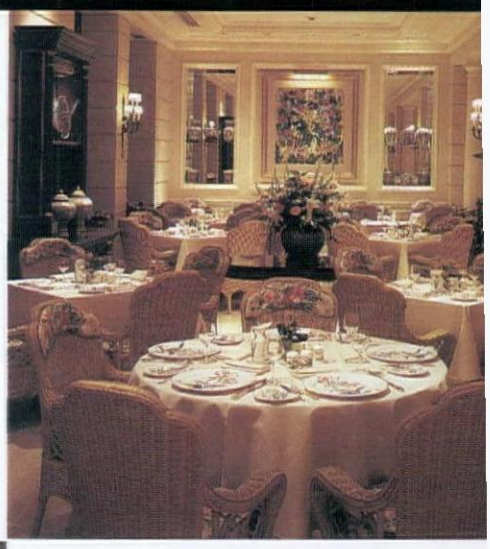
*Opposite: The 59th Street entry.*

*Above: Looking across one of two Art Deco-styled waiting areas to grille-topped reception desk. Structural columns are clad with marble; two (one supportive, one reproduced) in front of desk are mirrored. Portrait is one of a pair. The floor-crossing walkway is of Italian marbles, the fields laid out at point of origin and, upon transhipment, filled out with borders on site.*

***Chairs**: Andry; fabric: Rubelli. **Sofas**: First Time; fabric: Pierre Frey. **Custom coffee and sofa tables**: Mobil Project. **Table lamps**: Bernardaud (bases); Ruth Vitow (shades); Joseph Richter (wiring). **Carpet**: Stark. **Carpet installation throughout**: Gundolt Carpet Workroom. **Decorative accessories**: Lorin Marsh. **Metal consoles**: Metalliers Champenois. **Marblework throughout**: Innovative Marble & Tile. **Woodworking throughout**: G.E.R. Industries. **Etched glass panel**: Bolae. **Portraits throughout**: by Ying-He Liu, through Portraits, Inc. **General contractor**: Tishman Construction Company.*

***Photography: Peter Vitale***







rooms and 77 suites, were to be "classically residential." In preparation, Fitler-Ellis set up six model units for review by Nikko management.

Probably most important to revitalization was the re-exposure of main-floor interiors to Central Park. Rid of service areas and shops that had obscured exterior views in interim years, the 59th Street entry areas and dining terrace were pushed forward to enjoy light from large replacement windows.

Art Deco comes to the fore in the lobby configuration. Straight ahead is a long reception desk set against black marble and etched glass depicting cityscapes; a portrait of a 1930s gent with Rolls-Royce hangs to one side; high up are ornate brass grilles. Black marble, brass trims and gold-leafed ceiling encapsulate the period tints setting the tone for two waiting lounges; custom pieces include cocktail tables of rosewood inset with ivory and upholstered seating recalling Deco shapes and shades.

Cafe Botanica, adjacent to the lobby, is divided into an elevated terrace and main dining room. The prevailing look is Edwardian, though paintings are of mixed epochs. Walls are of Italian limestone. The *pièce de résistance* is the greenery-filled Winter Garden, an enclosure of verdigris metal and glass, topped by open-to-the-sky glazing (regrettably still covered with protective cloth). Next

The Winter Garden, part of Cafe Botanica, steals the show; a waiting lounge invites guests to linger.

in the progression is Journeys, a bar/cocktail lounge with wood-burning fireplace, its intimacy intensified by the 9-ft.-2-in.-low ceiling. (Elsewhere public areas rise 12-ft.-plus to 13-ft.-6-in. tall.) Last in this line is Les Célébrités, the dinner-only restaurant teeming with paintings perpetrated by entertainment-world

*Continued*

*Opposite: 135-seat Cafe Botanica consists of elevated terrace, above; main area is backed by screened Winter Garden with planting and fountain.*

***Raised terrace—Chairs**: Ficks Reed; fabric: Pierre Frey. **Service station**: Mobil Project. **Sconces**: Delisle; shades: Ruth Vitow. **Carpet**: Hugh Mackay. **China**: Villeroy & Boch.*

***Main dining—Chairs**: McGuire; fabric: Monkwell Borsand. **Metalwork**: Metalliers Champenois. **Lighting**: Imero Fiorentino. **Carpet**: Hugh Mackay. **Lion-head fountain in Winter Garden**: Haddonstone, Ltd. **Plants**: Blondie's Treehouse.*

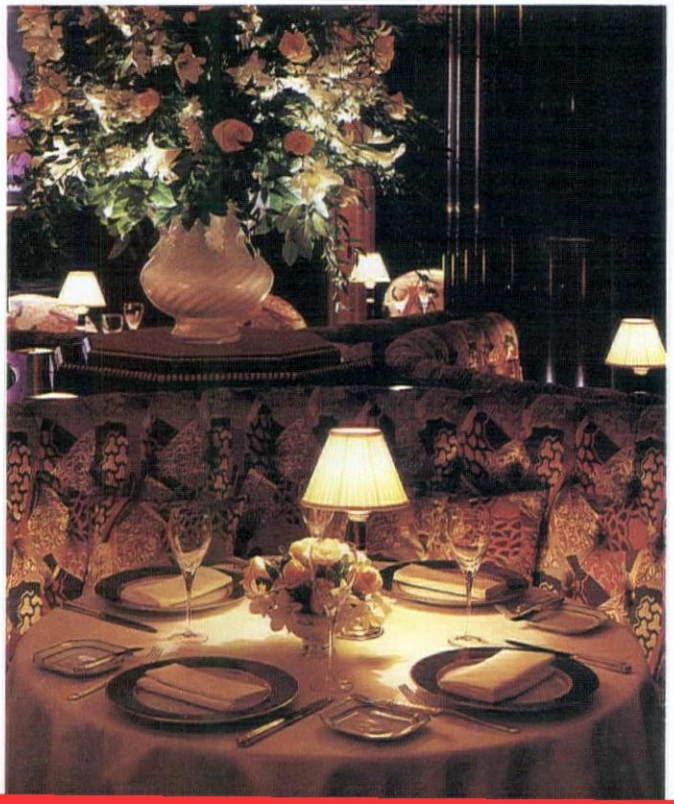
*Right, above: Waiting area for Les Célébrités, named for paintings by entertainment personalities.*

***Chairs**: Andry; fabric: Manuel Canovas. **Sofa**: Andry; fabrics: Marqueroy (upholstery), Manuel Canovas (pillows). **Cocktail table**: Laque D'Argent. **Carpet**: Stark. **Table lamps**: Bernardaud (bases); Ruth Vitow (shades); Joseph Richter (wiring). **Painted overdoor panel**: Evergreene. **Decorative accessories**: Lorin Marsh. **Wall fabric**: Marqueroy.*

*Right: Close-up of Celebrités dinner setting. Seating capacity here numbers 55.*

***Banquette**: Mobil Project; fabric: Rubelli. **Table lamps**: Puiforcat. **Custom china**: Bernardaud. **Silver cutlery**: Christofle Silver.*





personalities. Much more inviting is its waiting room, again furnished with Art Deco pieces.

This still leaves an impressive series of not-shown function areas, ballroom, business center, spa et al as well as the special touches not recordable by camera. For instance: In the corridor linking 58th and 59th street entries, seemingly seamless woodwork turns out to contain sliding door panels that open up to reveal cloak rooms (brass latches are sunk into panel edges); in the same passage, recessed custom rugs set the pattern and palette for carpeting in elevator cabs and landings (though scale and chromatic nuances are different); and more. The total job came to $75 million. MONICA GERAN.

Journeys bar resembles a gentlemen's club; guest quarters, originally comprising 1,286 chambers, now consist of 516 rooms and 77 suites.

*Opposite: Sitting area and bedroom in suite*

***Sitting area—Love seat**: Heritage; fabric: Manuel Canovas. **Bergeres, dining chairs, coffee table**: Traditional; seating fabrics: Cowtan & Tout; Pierre Frey. **End table**: Baker. **Dining table**: Drexel Heritage. **Draperies**: Phoenix Draperies (fabrication); Pierre Frey (fabric). **Lamps**: Paul Hanson. **Sconces**: Greene Lighting. **Carpet**: Shaw Carpets.*

***Bedroom—Fabric for headboard, bedspread, walls, draperies**: S.A.T. **Fabric workshop**: Phoenix Draperies. **Chair, tables**: Drexel Heritage; chair fabric: Alan Campbell. **Table & floor lamps**: Paul Hanson. **Carpet**: Shaw Carpets. **Picture**: Milton Bleier.*

*Below: Journeys bar/lounge with wood-burning fireplace suggests English club.*

***Custom pedestal cocktail tables**: Mobil Project. **Coffee table**: Century. **End tables**: Baker. **Upholstered armchairs, love seats**: Smith & Watson; covers: Lee Jofa (fabric), Moore & Giles (leather). **Fender seat**: Wm. H. Jackson; leather cover: Moore & Giles. **Pillow fabric**: Dell 'Omo. **Table lamps, sconces, shades**: Chapman. **Wall fabric**: Marqueroy. **Carpet**: Stark.*





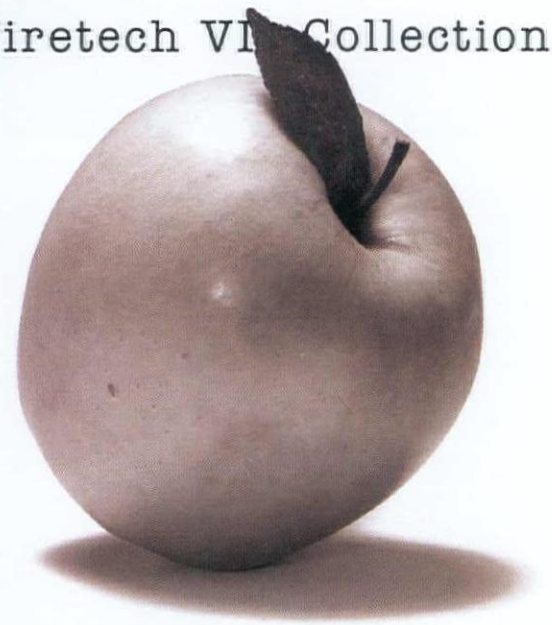


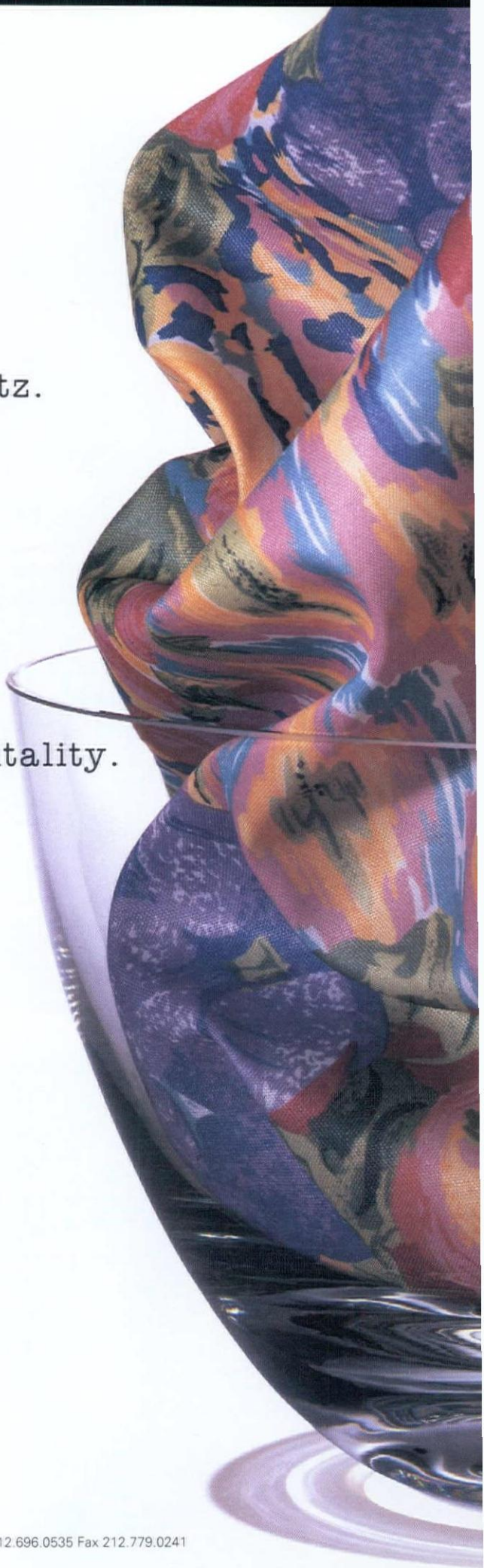
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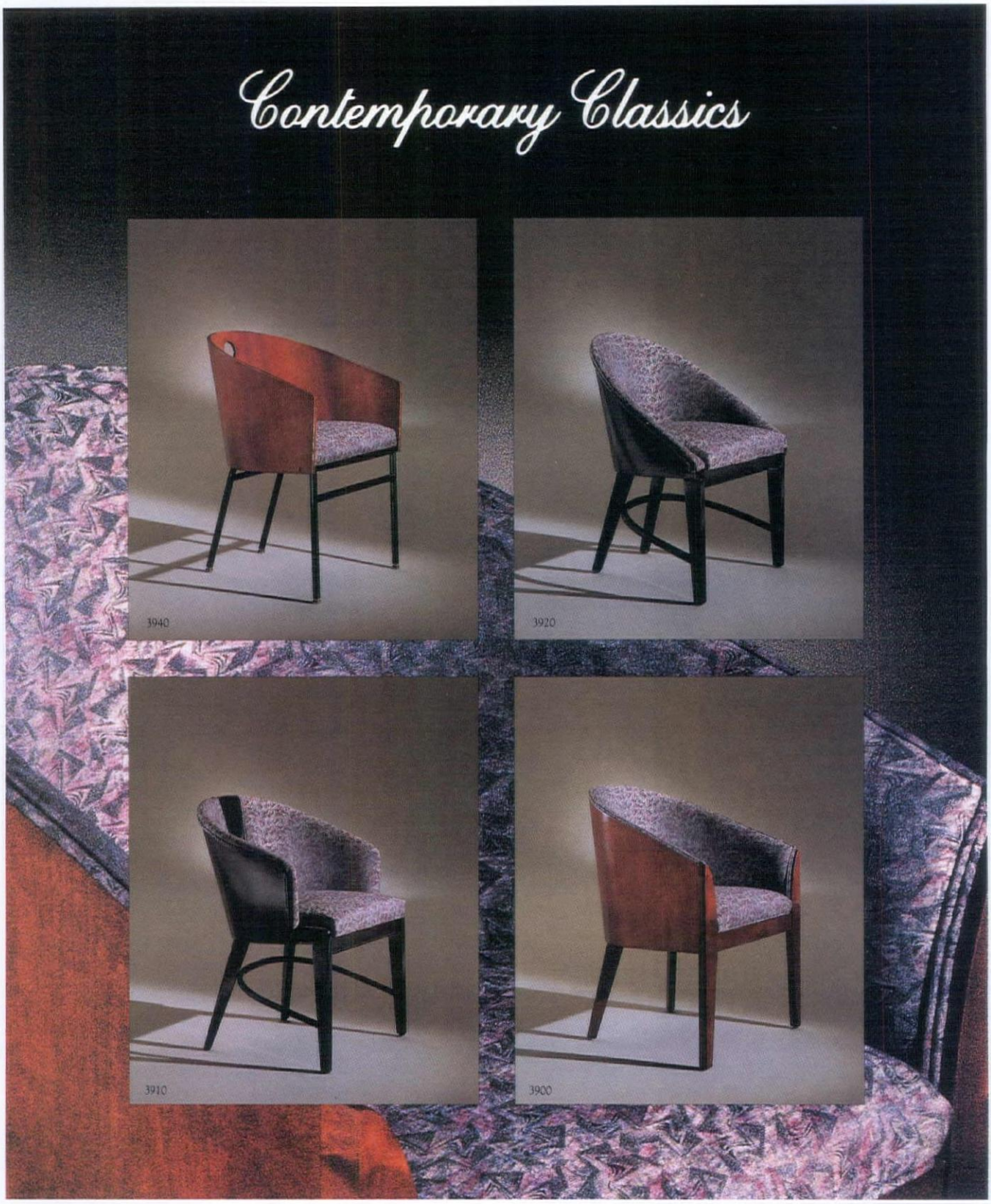
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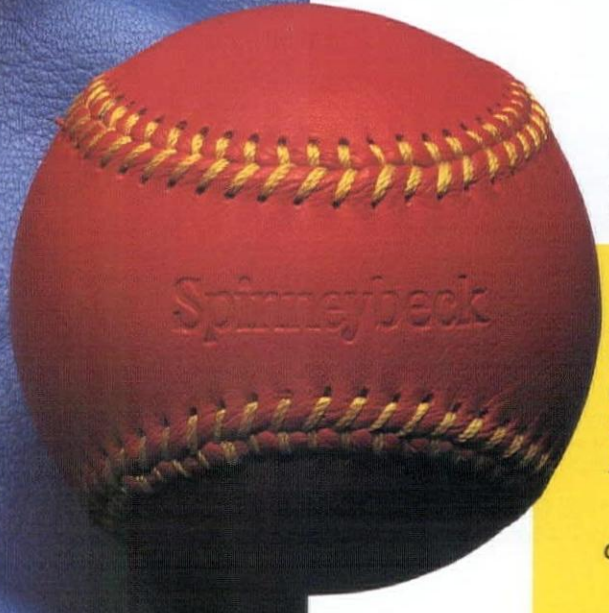
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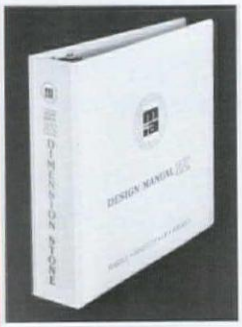
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# Six Predictions

*Continued from page 133*

**Insurance Coverage for Construction Cost Estimates**

As a result of a recent appellate court case in Maryland, an increasing number of professional liability insurance carriers are covering claims that arise out of errors made by design professionals in estimating the cost of construction.

Until recently, professional liability insurers excluded from coverage claims brought against architects and interior designers for errors in estimating probable construction costs. As a result of this exclusion, many designers sought to avoid playing an active role in the preparation of construction cost estimates. But, because owners expected this service from their designers, and all too often insisted upon it, designers found themselves having to submit statements of probable construction costs. Many designers became involved in lawsuits because their construction cost estimates were found to be in error once construction began or was completed. Since their professional liability policies excluded coverage for these claims, the design professionals were left without insurance.

The Maryland Court determined that the designer erred in two independent respects—in the overall design and in the actual calculation of the probable cost of construction. Both errors, stated the Court, contributed to the overall underestimate of cost. The Court stated as follows: "If the loss or claim arises from multiple contributing causes and any one of the causes is within the policy coverage and is not excluded, the insurer is liable even if other contributing causes are specifically excluded from the coverage...."

Designers play an important role in developing project budgets. This ruling will likely aid them in playing an even more active role in construction cost estimating. Such active participation should help cultivate a better relationship between designers and their owner-clients, who prefer this participation, and, in turn, result in larger fees for designers for providing this important service.

**Indoor Air Quality**

As new studies begin to be repor by our national testing agencies, quality of the indoor air we breath buildings will become a major sou of concern. Having labored for cades to seal buildings and deve sophisticated HVAC systems, c nation now faces reports that the circulated air we breathe in our fices, schools and factories may contaminated by harmful bacter contaminants and particula (dust). Thus we have the advent potential legal liability over issu involving sick building syndrome.

Although the problem may not as pervasive as asbestos, serious cc cerns for the quality of the indoor a we breathe will prompt designers buildings and their engineers make their systems more readily pable of bringing in fresh air, filt ing out contaminants, and monit ing air quality levels to ensure occupants that they are safe with the confines of their buildings.

Conflicts between HVAC syste requirements under local buildi codes and ASHRAE standards ha led to one important court case. standards continue to be redefined the '90s, designers should anticipa increasing concern and confusion this yet-to-be-defined area of the la

**Americans with Disabilities Act**

The passage of the Americans wi Disabilities Act (ADA) will have a si nificant impact on the design co munity in two respects. The Act se forth requirements with respect new construction and obligat property owners to modify existi structures to accommodate the di abled. How the Act will affect desig professionals was examined in deta in this magazine's August issue.

***Barry B. LePatner, Esq.*** *is a partner in t New York-based law firm of LePatn Block, Pawa & Rivelis.*



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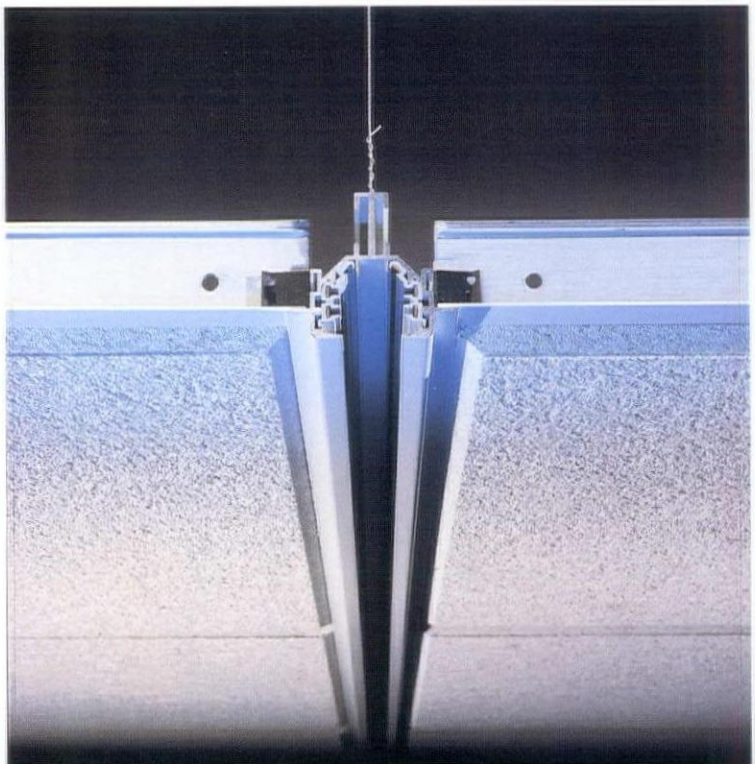


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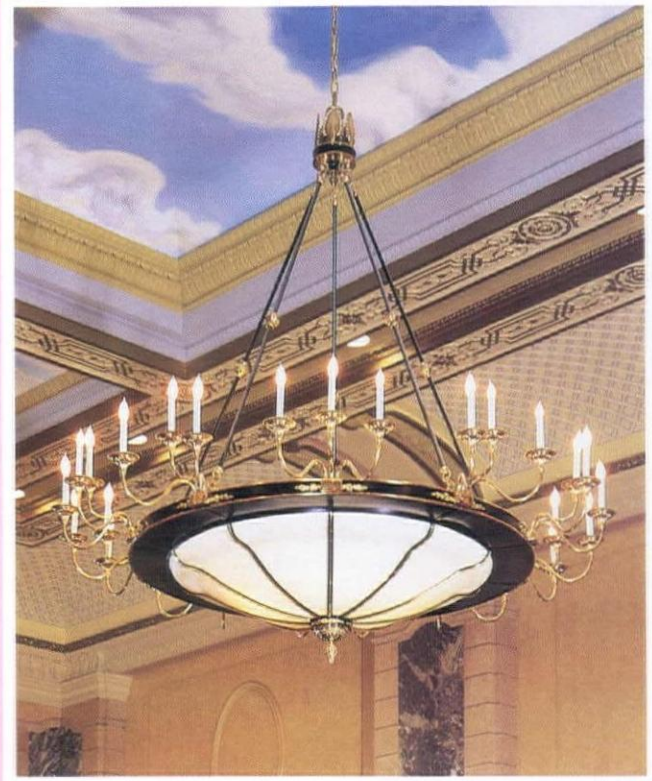
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