Focus on Restaurants 1991

A Restaurant that Jaded San Franciscans Just Can’t Get Out of Their Minds

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The Student Center that Brings Joy—and Profit—to the University of California

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Possibilities™ vinyl sheet flooring features three fabric-like visuals designed to work together. Heathered pattern in 2’ width serves as a border or accent for dot or weave visuals. All available in 10 contract colors.

For more information, call 1 800 233-3823 and ask for Possibilities.

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Introducing the Delfino Group by Falcon.
Three versatile stacking chairs available in your choice of 34 finishes and upholstered to your specifications. Accessories available. A new addition to the Flight Collection by Falcon.

FALCON

For complete information contact Kelley Green at 1-800-673-3252. 9387 Diehlman Industrial Drive, St. Louis, MO 63132.

Circle 2 on reader service card
PRODUCT FOCUS

22 RESTAURANT SEATING
A review of restaurant seating options for all types of ambiance and cuisine.

30 SHIP TO SHOWROOM
The Pace Collection has a new specialty of the house with Adam Tihany's Grand Lounge Collection.

DESIGN

33 RONALD MCDONALD HITS MIDDLE AGE
The food service industry is asking designers to help keep America's appetite from flagging—but is decor what's eating the nation?

34 FAT CITY
The Venus of Willendorf meets the '40s detective novel at San Francisco's Cypress Club, designed by Jordan Mozer & Associates.

38 PLAY IT AGAIN, ADAM
Designer Adam Tihany wouldn't dream of telling diners in his Los Angeles Remi they're enjoying the same fine fare and ambiance featured in the original restaurant in New York.

42 FASHION PLATE
Fast food is transformed into fashionable fare every day at San Diego's Cafe Design Center, with help from a stylish interior designed by BSHA.

44 DAMN THE CHOLESTEROL.
HUGE STEAKS AHEAD
Real men and women who don't eat quiche swear there's always been Gibson's, a 1930s-style Chicago steakhouse designed by Knauer, Inc.—but they're wrong.

48 A THINKING MAN'S DINNER
At P.J. Wolf in San Diego, by Natsios & Associates, patrons get an architectural armwrestling match along with their steak and lobster.

52 PRESTO!
Even the staff may not know when or where space gets remodeled in Towers Perrin's new Philadelphia office, designed by the Hillier Group.

56 SCANNING THE CROWD
Brigham & Women's Hospital in Boston has dramatically improved its bedside manner with its CT Scan Suite, designed by Tsai/Kobus & Associates.

60 STRANGE BEDFELLOWS
Kaplan McLaughlin Diaz Architects mixes academia with private enterprise at UC San Diego's Price Center.

BUSINESS

65 WHO'S AFRAID OF OCCUPANCY COST CONTROL?
By the time many clients get architects and interior designers involved in project development or budget, they may already be losing the battle of the bulge.

69 ASTROLOGERS NEED NOT APPLY
How can designers project staff needs despite a rapidly changing society and a volatile economy?

TECHNOLOGY

73 KNOCK ON SOLID WOOD
Many of today's designers can't tell why solid wood furniture differs in telling ways from veneers.

76 FISHING IN THE OFFICE
A kinder, gentler status symbol for the 1990s that can cost up to $10,000 and weigh 20,000 pounds.

78 FUZZY SIDE UP
Years after it conquered the floor covering market, carpet tile faces realistic limits about what it can do.

DEPARTMENTS

8 EDITORIAL
10 TRENDS
16 MARKETPLACE
80 DESIGN DETAIL
81 BOOKSHELF
81 PROFESSIONAL LITERATURE
82 CLASSIFIED
83 AD INDEX
84 PERSONALITIES

Cover Photo: Doorway and wall details in Cypress Club, San Francisco. Photography: Dennis Anderson Photography.
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Lisa Nicholson, IBD. A designer at Seattle’s Callison Partnership. Ask her about creative blocks, and she’ll tell you about the first time she sketched with Context, a freestanding furniture system from Steelcase:*

While working on a new headquarters for Boeing Employees’ Credit Union (BECU), Lisa felt challenged to keep Context from looking panel-based. But she was so used to working with panel-supported components that she kept arranging the workstations in neat, formal rows.

Lisa tried to show her client how Context would distinguish their new headquarters. She’d already intrigued BECU with the system’s curved shapes. And pointed out that a minimal line of stand-alone pieces would be easier and cheaper to manage on a day-to-day basis.

But the sketches! They made Context look so ordinary. And BECU continued researching other furniture systems.

Lisa kept sketching. And sketching. Until one night. A night when she was working at home. Shortly before the big presentation.

That’s when she saw Context’s freestanding units as building blocks that could carve space instead of simply fill grids. She drew on saw-tooth angles from the building’s exterior and created a stair-step layout that would accommodate privacy and maximize views. The building’s curves, well, they were already reflected in the furniture.

That night, Lisa pretty much put the competition to rest. After dinner. At the kitchen table. To an audience of three dogs and two cats.

Steelcase

The Office Environment Company®

NOTE: Since the first time Lisa Nicholson worked with Context, we’ve collected new ideas for designing with the system. If you’d like some application thought-starters and case studies, or need to check a specification, please call your Steelcase A&D representative.

Circle 6 on reader service card

For more information, call 1-800-333-9939 Ext. 99
Are You a Star?

Forget for a moment the architecture or interior design firm where you work. How would you feel if you were one of 373,000 employees working for one of America's most admired corporations, the world's largest computer maker of mainframes, midrange and personal computers, and computer software, and your chief executive told you the following: "The fact that we're losing share makes me goddamn mad.... Everyone is too comfortable at a time when the business is in crisis."

Would you accept the blame for losing the company's market share? Are you too comfortable for your own good? What do you think of your chief executive's role in the company—and your own?

As the business world knows, John Akers, chairman and CEO of IBM, delivered these and similar remarks before an internal IBM management class this spring. His words were swiftly dispersed via electronic mail within IBM by a manager present at the meeting—and soon thereafter found their way to an astonished public.

Akers did nothing to hide his anger, frustration and contempt for his fellow employees. From the man who will have been CEO of IBM for a full decade when he retires (longer than any predecessor since Thomas J. Watson, Jr., son of IBM's founder), whose beleaguered company still managed to eke out a gross profit of $6.02 billion on sales of $69.02 billion in 1990, and whose pay and bonus leapt 183% to over $2.2 million in the same year, there was surprisingly little acceptance of personal blame.

No, the design world doesn't have problems on the global scale of IBM, even though such U.S. design/build firms as Fluor, Bechtel, Austin, Leo Daly and Morrison Knudsen (and their counterparts overseas) are powerful corporate entities in their own right. However, what IBM's plight reminds designers is that our society's current obsession with the "star system" in business, design, sports, entertainment and many other areas of public life is overshadowing the true nature of work in the late 20th century. Realistically, the achievements of many talented individuals should be seen as part of a communal effort. The irony of John Akers's dilemma is that he sees no contradiction in calling himself both the capable leader of his organization—and its prime victim.

Of course, the principals of a design firm set the direction for the rest of the staff just as surely as Akers does for IBM. It's what they want to do—and what their subordinates expect them to do. To such gifted leaders in our field as Philip Johnson, Robert Venturi, Aldo Rossi or Arata Isozaki goes much deserved credit.

However, there is much more to design than just pure "design." For one thing, it is no secret within the design world that most designers don't "design" as much as they "develop." After all, who produces the programming, planning, design development, production drawings or contract documents? Does anyone really believe that one practitioner has the time to study product samples, check shop drawings, review engineering specifications or inspect the building site without help? And why would one designer—no matter how intelligent, talented and efficient—take the time and expense to master design, structural engineering, mechanical and electrical services, lighting or acoustics—among the many disciplines that a single design project today can bring to bear?

If contemporary design has multidisciplinary needs, then contemporary practice requires cooperation, concurrent engineering and a basic team spirit in addition to skill and expertise to succeed. This means that the acts of one team member affect all. Perhaps the Frank Lloyd Wrights of the 1990s must listen as well as speak out, let the word filter from the bottom up as well as top down, or learn from other disciplines than design. It happens every day in good design firms. It could happen in IBM too.

Roger Yee
Editor-in-Chief
When it was time to select the furniture for Security Pacific National Bank in San Francisco, the designer preferred an architecturally-oriented system. A system that would function well with the overall form and light of the building. And of course, a system that would complement the individual space it occupied. The designer chose the Cetra System. Sectional glass panels helped create the desired architectural effect. And Cetra’s diverse laminates, finishes and fabrics fulfilled the necessities of both the designer and the bank by combining functional design with a refined sense of style. The Cetra System. Bank on it.
**An Invitation to Young Designers**

New York - Contract Design welcomes young designers and young design firms to submit recent projects for consideration in our annual review, "New Faces of 1992," in the January 1992 issue. Who's eligible? Any architect or interior designer who has been in the capacity of designer for 10 years or less within a new or established design firm, or any architecture or interior design firm that has been in business for 10 years or less is invited to enter one or more projects. Projects should be about two years old or newer.

Design firms and designers should send 35mm color slides or duplicate color transparencies (4 x 5 or 2-1/4 x 2-1/4 format) of each project along with a brief description of the problem solved for the client by the designer. (Once your story has been chosen, we will need your color transparencies to make the actual reproductions.) Floor plans, sections and/or axonometric projections are also helpful in understanding your work, and will also be incorporated in our coverage of your work. A stamped, self-addressed return envelope should also be included.

The deadline for submissions is October 18, 1990. Entries should be sent to: New Faces Editor, Contract Design, 1515 Broadway, New York, NY 10036.

**Saluting Best of WestWeek ’91**

Los Angeles - Good design doesn't respect boundaries—geographic, economic, political or cultural—and the Best of WestWeek 1991 contract showroom design competition at the Pacific Design Center was an excellent reminder of how small gestures can pack large punches. Attendees at this year's WestWeek neither expected nor saw a surge of new showroom construction. Yet manufacturers and their representatives were not to be daunted, and the mostly renovated showrooms they unveiled were characterized by wit, charm and economy.

Awards were given by the American Society of Interior Designers and Contract Design for excellence in office design for Urgent Life Firm. A sampling of Best of WestWeek 1991 awards: Girsberger (top) for honorable mention, showroom display; and Vecta (above) for honorable mention, showroom display.

**Commissions & Awards**

The International Society of Interior Designers College of Fellows 1992 Grant Competition is now open to applicants. Entry deadline is December 1, 1991. To receive an Educator's Grant application, write to ISID International Office, 433 South Spring Street, Suite 1014, Los Angeles, CA 90013 or call (213) 680-4240.

The New York-based architectural firm of Ehrlerkatz, Eckstut & Whitten, is restoring the Dakota, the New York City landmark apartment building designed by Henry J. Hardenbergh in 1884.

Metro Partners, Inc., a development team made up of the Rhode Island firms of Gilbran Building Co., Marshall Contractors, Inc. and Marshall Development Corp., has begun construction of a convention center complex in Providence. The master planner for the complex and architect for the north parking garage is the Boston office of Cannon, and for the south garage, the Boston office of Howard Needles Tammen & Bergendoff.

Petrobias America, Inc., the U.S. arm of Petrobras Brasiliero SA, has just moved into new offices at 1330 Avenue of the Americas, New York, designed by the New York architectural firm of Ted Moudis Associates.

The Monterey Bay Aquarium, Monterey, Calif., has selected Los Angeles-based J.T. Naakoka Associates Architects to design retail stores as part of the Aquarium's remodeling and expansion.

Soep Associates, Inc., Boston, has been retained by Gordon Brothers Cos., to design its corporate headquarters in Boston's Financial District.

Whitaker-Patri, a architectural and interior design firm in San Francisco, has won the American Bar Association Journal's annual award for excellence in office design for Large Law Firm Offices (over 20,000 sq. ft.) for its design of the offices for Landels, Ripley & Diamond, a San Francisco law firm.

Rosalyne Cama Interior Design Associates, Inc. of New Haven, Conn., has been hired by St. Vincent's Medical Center in Bridgeport to design interiors for its new Special Needs Center in Trumbull.

**People in the News**

The Business and Institutional Furniture Manufacturers Association has announced the appointment of new members to the BIFMA Board of Directors. Richard Ruch, president and CEO of Herman Miller, Inc., and Mauro Sardi, president of the Knoll Group, will replace retiring board members Stanley Howe, of Hon Industries, and Richard Haworth, of Haworth, Inc. An additional seat has been added to the BIFMA Board, and will be filled by Lyle Blair, chairman, Storwall International Inc. of Canada.

Chicago design firm Loebil Schlossman and Hackl, Inc. has merged its interior practice with Hague-Richards Associates, Ltd., also in Chicago, to form LSH/Hague-Richards Associates, a division of Loebil Schlossman and Hackl, Inc.

Richard Hague, AIA, will serve as principal in charge of the new entity. Don Hackl, FAIA, remains president of Loebil Schlossman and Hackl.

Corry Hieber, Corry, Pa., has announced the following appointments: Delmar Birch as marketing manager; Darlo Pack has been made manager of engineering; and John Dogan has been promoted to divisional sales manager.

Manfred Petri has established a new industrial design firm called Manfred Petri Design, located in Marietta, Ga.

Howard Needles Tammen & Bergendoff, Boston, is pleased to announce the appointment of principal architect, Donald L. Girnberg, AIA, as director of convention center architecture.

Amy Syer, a certified interior designer and head of Syer and Associates, Ardmore, Pa., has been named chairwoman of the Interior Design Council of Philadelphia.

John C. Garner, PE, has joined Wilde & Associates, Inc. as vice president for the Houston-based consulting engineering firm.

Rick Focke, JBD, has been appointed interior design principal of The Kling-Lindquist Partnership, Inc. in Philadelphia.

Teknion Furniture Systems, Ontario, Canada, is pleased to announce that Cynthia Kirkland has joined the company as manager, new products.
Waco Products is an international resource for eclectic art objects and collectibles. When Waco redesigned their work space, the designer preferred an office system that would help create a synergistic, productive atmosphere for Waco employees. The designer chose the Cetra System. Cetra offered work extensions in a dimension where employees could group together, and panel heights where eye contact and energy could continually flow. And distinguishing Cetra laminates and fabrics readily supported the dynamic style of the office. The Cetra System. The art of design.
TRENDS

Lisa Austin, Rene Fici, Ron Hatcher, Brian Hire, Dale Kelley, R.H. Pulley, Barb Taylor; Car Wiersema, Randy Wilda and Mary Reagan; Vecta for honorable mention, showroom display, designed by R.H. Pulley and Jeff Cronk, Vecta; Janus et Cie. for best window display, designed by Janus Feldman, Janus et Cie.; Spinneybeck for honorable mention, window display, designed by Luis Henriquez, Spinneybeck/Design America; Geiger International for best temporary space, designed by Ward Bennett.

Jurors for Best of WestWeek 1991 were Charles Gandy, FASID, Gandy/Peace, Atlanta; Maude MacGillivray, ASID, Zimmerman-MacGillivray, Los Angeles; and William McWhorter, ASID, McWhorter & Associates, Los Angeles.

ASID’s Historic Preservation Winners

Washington, D.C. - The American Society of Interior Designers (ASID) announced three winners from a total of 29 entries in the historic preservation category for the ASID Interior Design Project Awards program. The annual competition is open to all members of the interior design community, and is judged in the adaptive use, restoration and renovation categories.

Winners include Peter Wooding Design Associates, Providence, R.L., in adaptive use for the corporate headquarters for Cookson America in the 1899 Providence Railroad Terminal Building; Richard C. Frank, FAIA, and Gerald Diehl, FAIA of Diehl and Diehl Architects, Inc., in restoration for the design of Detroit Symphony Orchestra Hall; FORMA, Seattle, Wash., with Robert Clark as senior designer, in renovation for the Harbor View Hotel Renovation, Martha’s Vineyard, Mass.

Honorable mention is given to Paul H. Nye, ASID, of Services Interactive Design Group, Philadelphia, for the “Destination USA” gift shop and “Ellis Island Cafe” at Ellis Island National Monument, New York; and Perkins & Will, Chicago, for the Time and Life Building’s lobby and public corridor in Chicago.

Harden Industries, Los Angeles, has appointed Phyllis Schwartz as vice president of marketing.

Inwood Office Furniture, Jasper, Ind., announces the promotion of Glen Sturm to the position of president and John Bevier to the position of chairman, senior partner in charge of management.

Carol A. Dierud, FIBID, of Gensler and Associates /Architects, San Francisco, has received the IBD Distinguished Merit Award in recognition of her outstanding contribution to the contract design profession.

Bill Donohue recently joined the New York firm of Ehrenkrantz Eckstut & Whiteklu, Architects, as principal and partner in charge of management.

Marc E. Sullivan has joined Harris Design Associates, Inc., Dallas, as director of architecture.

Bruce Fowle, a partner in New York-based Fox & Fowle Architects, has been elected as an associate member of the National Academy of Design in New York.

James D. Carter, AIA, has been promoted to senior associate of the Philadelphia office of The Hillier Group, headquartered in Princeton, N.J.

Contract design showrooms in the categories of new showroom, renovated showroom, showroom display, window display and temporary space. Winners included: Girberger for honorable mention, new showroom, designed by Mike Roy Art & Design, Pasadena; and Dieter Stierli, chief designer, Girberger, Switzerland; DuPont for best renovated showroom, designed by Eva Maddox; ICEA/Unika Vaev for temporary space. Winners included: Geiger for honorable mention, renovated showroom, designed by Janine James, ICEA/Steelcase for best showroom display, designed by the Steelcase design team of Maddox; ICEA/Vaev for honorable mention, new showroom, renovated showroom, displayed by Janine James.

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Coming Events

August 22-25: National Office Products Association (NOPA) Convention and Exhibit, Georgia World Congress Center, Atlanta, GA; (703) 549-9040.

August 23-24: DECA - Southern California’s Comprehensive Interior Design Resource Exposition, Los Angeles Convention Center, Los Angeles; Contact Brenda Murphy, Show Manager, DECA, 1933 So. Broadway, Suite 111, Los Angeles, CA 90007; (213) 747-3488 or Fax (213) 747-6182.

September 4-6: The Society for Marketing Professional Services, National Convention, J.W. Marriott Hotel, Washington, DC; (800) 292-7677.

September 12-13: Innovations ’91 “Design at Work”, Annual Contract Design Market, the Saville Building, Houston; (800) 231-0617 or (713) 963-9955.


October 1-3: Interiors ’91: The International Contract Interiors Exhibition, Palm Beach, Florida; (410) 370-0345.

October 11: Barrier Free: Designing for Accessibility, Rehabilitation Institute, University of California Extension, Santa Barbara, at Red Lion Resort, Santa Barbara; (800) 966-2621.

October 14: Designer's Saturday, A&D Building, IDCNY, D&D Building and other designated locations, New York; (212) 826-3155.

October 20-30: The Office Planners and Users Group 46th Symposium, the Holiday Inn Merchandise Mart, Chicago, (215) 335-9-100.

October 20-31: IDI Europa 91-The International Contract Interiors Exhibition, RAI Geboor, Amsterdam; 31 (0) 20 5491212.

November 9-13: Technotel, International Exhibition of Hotel and Hospitality Equipment, Genoa, Italy; (010) 53911.


November 28-31: Europe ’91: The International Contract Interiors Exhibition, RAI Geboor, Amsterdam; 31 (0) 20 5491212.

When Mutual Assurance Incorporated of Birmingham began redesigning their work space, they decided that each systems office would reflect an atmosphere of privacy. Singular areas where work could be efficiently conducted. Yet accessible enough that employees could express their individual styles and openly interact. Their designer chose the Cetra System. Cetra's integration of spaciousness and privacy, along with its availability in warm wood accents and an array of fabrics and finishes assured Mutual of the atmosphere they desired. The Cetra System. Mutually beneficial.

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United Chair presents seating built for incredible flexibility. Flexis. We've positioned our knee-tilt control and back pivot in an arrangement that supports the widest range of movement and body sizes in the industry. The result is a chair as flexible as the human body for unprecedented seating performance.

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United Chair and Flexis. An unusually flexible arrangement.

united chair
Value and Delivery. That's Our Seating Arrangement.
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The new Zerodesigno collection of contemporary metal furniture pieces, produced by Quattrocchio, includes Spring, a chair with a back in harmonic steel that gives it elasticity and makes it very comfortable to sit in. Its reduced size allows it to be at ease in any environment.

The Knoll Group presents Calibre Files and Storage, a comprehensive document storage system that complements any work environment. Calibre Files and Storage offer a full line of paper and media storage cabinets that are practical for use in all systems and free-standing applications. The storage system features an elegant drawer front and pull, seamless case design and a multitude of finish options.

The fabrics in the Solids and Textures collection, from Unika Vaev USA’s new design director, Suzanne Tick, are classically styled and reflect a soft air of elegance. The collection consists of a total of 100 colorways ranging from soft neutrals to brilliant chromatic colors. The fabrics making up the Solids and Textures Collection include Unika Stripe, Escuda, Arena, Derry-town and Vachette.

This articulating keyboard support from Details is a fully adjustable computer work station accessory that raises, lowers, swivels and tilts the keyboard to provide maximum working comfort and minimize the muscle stress associated with computer usage. It can accommodate a wide range of user dimensions and workstyles.

Allora, the fully upholstered lounge chair designed for Brueton Industries by Victor I. Dziekiewicz defies its apparently hard, sculpted and well-tailored form with its soft, plush and anatomically correct comfort. The alluring quality of the Allora is enhanced by the finely detailed inset panels, capping, the bold, billowy, overscaled arms which are perched on turned legs of unusual character. Allora is available as a lounge chair only, and can be specified in a variety of Brueton leathers and fabrics, as well as COM or COL.
Fine grain, pristine surface and buttery hand describe luxurious Primavera Calf from Lackawanna Leather. The collection has been expanded into a series of 35 hues. The revised collection has been enhanced by Andrew Belschner, who selected existing Primavera Calf colors to coexist with new colors he formulated in his studio. Primavera Calf is tanned at Lackawanna with the most advanced techniques, tinted with precious aniline dyes and finished with Aniline Plus, a protective, breathable finish.

The Ergon Series developed by Rossi di Albazzate and available through the Domus Design Center, is a collection of executive office furniture that applies strict ergonomic principles in design and construction along with attention to form and material. The combination gives the whole a high quality look. The system features a specially designed, washable, durable work surface covering.

An example of the kind of carpet design possible with Du Pont's most recent fiber introduction, Antron Legacy, this carpet was custom-designed by Eva Maddox Associates. Antron Legacy nylon ensures the ultimate in soil resistance, along with stain, crush and mat-resistance. The fiber carries an anti-static warranty, a limited 10-year abrasive warranty, unlimited color choices and is offered in over 600 styles from a variety of manufacturers.

The Vela Chair, designed by Joseph Morrison, is a bold addition to Brickel's line of wood seating. Taking its posture from Italian Furniture of the 1940s, the Vela Chair's spirited gesture and alluring arches lend well to the expert craftsmanship of its hardwood frame. An upholstered seat and back is standard. The hardwood maple frame can be finished in a variety of Brickel stains.

Newly founded Protocol Contract Furniture's Chandler Lounge Chair is offered in a variety of models with a complete range of options and the ability to modify seat heights, angles and width for special applications. All materials for this institutional seating line have been carefully chosen to withstand the rigors of hard-use environments and offer long-term appearance retention.
HBF Textiles introduces a collection of textiles designed by the architect Robert A.M. Stern. The Robert Stern Collection of fabrics is meant to be romantic and evocative. The patterns are free flowing yet ordered, bold as well as subtle, playful but sophisticated. Jacquard constructions and a variety of fibers and weave effects have been selected to best capture the striking rhythm of the multi-faceted designs that include: Empire, Ferronerie, Dionysia, Volute (shown) and Meander.

Conwed’s new Jazz Storage System is a new metal storage system with the industry’s first extruded aluminum fronts. The system offers storage variety in a rich palette of baked enamel or anodized metallic and jewel tone colors. Custom graphics for a unique image are also available. Jazz includes a full range of pedestals, lateral files and pulls for storage cabinets and center drawers.

Nuance, designed by Victor Liss for Liz Jordan Hill, is a 100% cotton tapestry resulting from Liss’ theory of amorphic design resulting in random patterning. The inspiration came from a rusted, weathered metal plate bolted to a telephone pole.

Bentley Mills redefines its classic multi-level pindot commercial carpet pattern Bond Street II, while unveiling a sensational upscale precision cut and loop version of the pindot Trafalgar Square. Bond Street II and Trafalgar Square are offered in a rich array of 36 colors from Bentley’s coordinating solid cutpile Kings Road Premiere Edition, and custom colors are available. Both products are available in broadloom and are engineered of Du Pont Antron Legacy nylon. Bond Street II is also offered in Bentley Squares modular carpet.

The IX Series collection of wallcovering and upholstery products has been designed by Patty Madden exclusively for Innovations in Wallcoverings. The IX Series has the appearance of layered fabric with hand rubbed finishes. The IX Series is available in three patterns: Weave, Mesh and Buildup in 16 colorways.
Baker Furniture has developed a new line of distinctive leather desk accessories to respond to customers seeking high quality accessories to be used with Baker Furniture. The collection includes a blotter and desk pad, calendar pad, memo pad, waste basket and individual conference table writing pads. All are hand tooled with the Baker crown and tulip trademark motif. These handsome additions are available in black or brown handstitched cowhide, made in Italy to Baker’s exacting specifications.

Circle No. 204

The ASID Award-winning Hi-Tec Design Tile Series by Foli International features unique and quiet patterns with powerfully earthy colors that have been drawn from nature and reinterpreted. The designs and patterns include: Michi, a cobblestone design; Yaku, a wood parquet pattern; Toban, a textured finish with a porcelain look; and Sekitei, emulating the fine rocky sand used in Japanese rock gardens.

Circle No. 213

Kron u.s.a. recently introduced the exciting Activa office seating collection. Activa offers high and low back swivel chairs and four-leg and sled base conference/guest models for a task-oriented environment. Designed by Perez Ortega, Activa features light-scale contemporary design and allows specifiers to create two different looks with the same design. Chairs may be specified with leather or fabric padded cover fitted over contrasting black fabric or they may be upholstered entirely in any Kron leather or COM.

Circle No. 227

Wave Palermo, from the Saxony Carpet Lamentage Collection of custom-crafted area rugs is an ancient form of felting that has been transformed by technology with this collection. The designs all have a three dimensional surface that imitates decorative mosaics, reminiscent of the grand floors of the world’s great palaces and museums.

Circle No. 209

The latest fabrics certified by the Du Pont Antron Advantage program are evidence that contract upholstery can be durable and aesthetic. Du Pont Antron nylon, a fiber known for strength and styling versatility, enables designers to create high performance in a myriad of patterns, colors, textures and lusters.

Circle No. 203
Mannington Commercial introduces two new compatible, inlaid sheet vinyl flooring lines, Fields and Forms, which coordinate with the company’s commercial carpet line for health care. (Coordinating cove bases are also offered.) The Fields line includes a random pattern available in 12 colors and a fine dot pattern available in 28 colors. Forms, the only patterned inlaid product available to the commercial market, is offered in three distinctive patterns in four color palettes. The three Forms patterns are named Weave, Medallion and Diamond.

Pietro & Associates offers a line of fine mahogany reproduction furniture that features custom capability. The top of this three pedestal carved conference table is ripple cherry laid in chevrons, and inlaid with Rio rosewood and mahogany. The pedestals are of solid mahogany and the turnings are hand turned with hand carved spiral flutes.

Designed for Charlotte by industrial designer Bruce Finlayson, Provenance is a complete desk-based furniture collection with a distinctive design that reflects today’s renewed appreciation of craft and heritage. Derived from Shaker furniture, Provenance is light in scale to support the transition to today’s more personable office environments and relaxed workstyles. A complete offering of desks, credenzas, storage options, returns, bridge units, peninsula tops and tables provide a variety of planning solutions.

Prairie Mirage (bottom) Prairie Fern (top right) and Cooley Weave (to left) from Schumacher Contract are three textiles derived from designs by Frank Lloyd Wright for the 1906 Avery Cooney House in Riverside, Ill. The architectural features of the building itself and the furnishings, carpets and textiles within provided inspiration for the designs. Prairie Fern is of 100% wool damask and Prairie Mirage and Cooley Weave are both woven of 100% cotton.

ColorCourt booths by Plymold Seating are manufactured in a full range of sizes with island style, wall style or grout-iron-welded steel frames or box bases. The line features a variety of colorburst, easy care laminates to choose from. Laminate colors and patterns combine on seats, back panels, top and bottom rails and side panels for bold and lively or soothing and subtle effects. Tabletops are in seven matching styles.
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Although a great restaurant’s environment may overwhelm diners upon entering, the focus quickly shifts as they take their seats. The dimensions and finish of seat and back play a not-so-subtle role in determining the degree of comfort that diners experience. More importantly, restaurant seating sets the diners’ length of stay. A small, lightweight, fiber-glass shell chair ganged to identical chairs and a matching table top is likely to inspire the fast-food patron to eat and run. By contrast, a large, upholstered chair that is matched for style by an equally well-upholstered interior design will seduce the waiter-service patron to linger over cappuccino.

Which seating is best? Hint: What’s for lunch?

**ADD INTERIOR SYSTEMS**

The Spago Armchair by Add Interior Systems is available in a commercial model suitable for restaurants and other dining environments. The flexible seat frame actually conforms to and flexes with the body, while remaining safe and stable. The patented “soft-sling” suspension has no hard support surfaces.

**KI/KRUEGER INTERNATIONAL**

KI, the contract division of Krueger International, now makes the Versa Chair available in Fullback and Conference, as well as standard models. The Versa Fullback shown is available in sled base as well as four-leg versions, with or without arms. All Versa chairs are now available in chrome or 30 powder coated colors. They are fully upholstered and are available in standard fabrics, vinyl, Pallas fabrics or COM.

**CHAIRMASTERS**

These hand carved side and arm chairs from Chairmasters, Inc. combine the beauty of natural reed with the strength of solid hardwood. The chairs are available in any wood finish, COM or Chairmasters fabrics.

**FLAIR DESIGNS LTD.**

Elegance and classic lines define the new arm chair by Flair Designs Ltd. This eye-catching chair features a full welded steel frame with upholstered seat and back.
WEATHEREND ESTATE FURNITURE
Weatherend Estate Furniture introduces the Penobscot Standup Chair, shown here with the Weatherend Standup Table. Constructed of the highest quality mahogany and custom finished with a marine grade polyurethane paint, these chairs are suitable for indoor and outdoor use. The standup chair is available with or without arms.

Circle No. 242

KROIN INCORPORATED
Kroin's Offenburg Arm Chair is a classic solution for indoor/outdoor restaurants and cafes. This stackable chair is weather and abrasion resistant. For added comfort, the Offenburg Arm Chair has an anatomically contoured seat, back and frame.

Circle No. 232

ACCESSORIES INTERNATIONAL
This Bistro Chair, designed by Salman Shah, is seen here with the Bistro Table. The chair, sold in pairs only, is made of steel with a natural iron finish and polished bronze glides.

Circle No. 250

SHELBY WILLIAMS
The Elbert Chair, an exclusive Jordan Mozer design for Shelby Williams, features a contoured seat and back to assure maximum seating comfort. The chair boasts a refreshing new look in tubular steel seating design.

Circle No. 239

L & B PRODUCTS EAST
L & B Products presents Frulare, Model 320 FS, a sophisticated new addition to its highly acclaimed metal chair line. With the sleek look of plated tubing, the chair combines beautiful design with utmost comfort, and is available in an assortment of designer fabrics and widths.

Circle No. 230

VECTA
The Halo chair by Vecta can achieve a variety of looks depending on the selection of upholstered chairs, or chairs with seats and back inserts of perforated steel. Frame finishes are available in thermostet colors or hammered pewter.

Circle No. 240

A U G U S T 1 9 9 1
LOWENSTEIN
Galaxy is Lowenstein’s original new design featuring a unique arm configuration. The sturdy Galaxy chair is available in 24 standard Le Casso metal finishes, with a matching armless chair and barstool.
Circle No. 238

INTREX
The Brighton Slatback Chair is one of 21 new wood pull-up chairs introduced by Intrex. Transitional in design, all 21 have solid maple frames that can be finished in natural maple, cherry and mahogany tones, with the new Intrex Satin finish, black matte or 27 other Intrex hi-gloss polyester colors.
Circle No. 241

FALCON PRODUCTS
The attractively styled chair Model 4444 from Falcon Products works well in restaurant seating applications. Sturdily built and pleasing to the eye, it is available in a wide selection of finishes and can be upholstered to your specifications.
Circle No. 243

ICF
Toshiyuki Kita took his inspiration from the past, the present and what he thinks the future will be when he designed three new pull-up chairs for ICF. The three chairs, Past, Present and Future, are made in cast aluminum in a variety of colors with backs and seats in padded polyurethane, also in assorted colors. The stackable chairs are available with or without arms.
Circle No. 237

KINETICS
Kinetics, A Haworth Portfolio Company, offers the 100/604 Series Discipline Dining unit for commercial and institutional food-service applications. The dining unit seats four. It is available with fully upholstered seats or with molded plywood seats of light veneer. Tops are available in Kinetics’ laminate self edge or pvc edge, veneer self edge or pvc edge. The frames are available in Kinetics’ KK Kinkote or KKA Accent.
Circle No. 231

THONET
The Hoffman Chair has been reintroduced for the first time by Thonet. A popular early-1900s parlor chair designed by Josef Hoffman, this chair’s unusual profile is defined in steamed bentwood and legs trimmed with brass ferrules.
Circle No. 246
SAUDER MANUFACTURING
The popular Regal II Chair by Sauder Manufacturing Co. is now offered in an expanded range of fabric alternatives. The classic design makes it well-suited for dining applications. The chair features a one-piece, continuous ply-bent seat and shell with a cushioned seat and back.

Circle No. 236

LLOYD/FLANDERS
The Heirloom Series by Lloyd/Flanders is patterned after the Lloyd Loom wicker furniture of the early 1900s. These contemporary pieces are made from all-weather wicker contoured over durable aluminum frames, and are available in several designer finishes. Chair cushions are covered in a wide variety of cotton or acrylic fabrics.

Circle No. 245

BRAYTON INTERNATIONAL
The BCN, from Brayton International Collection, is an armchair with a contoured frame that makes a pure seating statement. The frame is made of steel with finishes in chrome, lacquered epoxy and double coat metallic. Seat and back are available in composite material upholstered in leather. BCN is a multi-purpose chair that stacks for use as a side chair or in any mass seating application.

Circle No. 244

OLD HICKORY FURNITURE
Hand crafted from hickory saplings. Old Hickory Furniture's 48CW High Back Chair has been in commercial use for over 50 years. This high-back chair is made of bark with an upholstered seat and back of Pendleton fabric. Noted for its durability and comfort, it is available in 10 different finishes with several options for seat and back.

Circle No. 248

GILBERT INTERNATIONAL
Gilbert International introduces the Lido and Bali Series of chairs designed by David Barr, IDSA. The Lido and Bali Series are lighter scaled versions of the Key Largo and Key Biscayne Series. Both versions of chairs feature the stylish “key” arm and a solid maple base that may be stained in any Gilbert standard finish.

Circle No. 234

GASSER CHAIR CO.
The multifunctional SE-8000 series by Gasser Chair Company provides a wide range of styles with comfort and the added benefit of stacking. The chair is ideal for most dining and banquet seating applications.

Circle No. 249
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It took us more than half a century to build our legacy. We think you’ll find it well worth the time. ANTRON. There is no equal.
His five-year-old can't be expected to read the

"Please remove boots" sign in the lobby. Or to know that a prospective client is due in at 4:15.

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For more information, call 1-800-4DUPONT.
One visit to restaurant designer Adam Tihany’s Remi in mid-town Manhattan and Leon Rosen was hooked—not on the pasta, but on the restaurant’s interior design. Though the president of The Pace Collection insists that the cuisine was superb too, his subsequent meeting with Tihany was not at all about food. It was about furniture.

Rosen’s choice of a restaurant turned out to be a shrewd business decision. Had he not stopped by, the Grand Lounge Collection may never have been created. Designed by Tihany for The Pace Collection, this upscale line of sofas, club chairs, lounge chairs, dining chairs and dining tables represents his first collaboration with an American furniture manufacturer.

Making furniture is not new to Tihany, who previously designed restaurant seating and upholstered goods which are marketed by the Italian company, Trocadero. Tihany’s designs are most often associated with his interior projects. “I would do custom pieces on quite a regular basis,” he says. “Designing chairs for restaurants came quite naturally.”

Indeed, Tihany’s Greenwich Village office is graced with examples of the signature pieces he has created for his restaurant designs, including a Bice chair, a Biba chair and, of course, a Remi chair—for which Tihany has retained manufacturing rights.

On the other hand, hiring an outside furniture designer was a relatively new undertaking for The Pace Collection. The company’s pieces are usually designed by Rosen himself or his son James. “I had such great admiration for the detail I observed in the restaurant,” explains Rosen. Adds Pace publicity director Kelli Knight, “We want to create the antiques of the future. Our pieces are special, unique, with distinctive designs and details. That’s why we thought Tihany would be a good fit.”

Tihany and Pace have made very comfortable dining companions so far. Rosen says he was sure the working relationship would prove successful when Tihany indicated he wanted to design a furniture line that was inspired by the Grand Lounge Room on the luxury liner Normandie—a ship Rosen had long admired. He gladly entrusted the project to Tihany’s sensibilities for fine design. “He was given a free hand,” says Rosen. “The most important issue was the eye of Adam Tihany.”

Tihany did his homework before designing anything, determining what products The Pace Collection needed and studying the rest of the company’s lines to determine a sympathetic design direction. “I take great pride in the fact that I carefully analyzed Pace’s products, quality, philosophy and manufacturing techniques,” says Tihany. One look at his Isadora dining table and Rebecca dining chair—the pieces are named for famous women of the 1920s and 1930s, such as Isadora Duncan, Rebecca West and Gertrude Stein—shows the affinity the Grand Lounge Collection shares with other Pace lines through bold contours, fine materials and clean details. “It was my first time and I felt that it should be noticeable,” comments Tihany.

And noticeable it is. Consider, for example, the extensive use of leather to make fully upholstered posts on the Mamie club chair, the choice of solid mahogany to form pedestals on the Isadora dining table, or the elegant wooden curves of the Colelle chair. “I have several friends that I consider to be very honest,” muses Tihany, “and their reaction has been very favorable. These products are quite expensive, and no one has said to me, ‘It’s not worth it.’”

Tihany’s Grand Lounge Collection for The Pace Collection represents his first collaboration with an American furniture manufacturer. Noted for its fine detailing—as seen in the Isadora dining table and Rebecca dining chair (top), the Colelle chair (above) and the Mamie club chair (below)—the collection was inspired by the Grand Lounge Room of the luxury liner Normandie.

Circle No. 255
The Triuna Collection is a comprehensive modular range of executive management furnishings. The lighter scale of Triuna makes it particularly appropriate for smaller spaces. The collection includes desks, credenzas, U-desks and upper storage units. The Triuna table line includes table desks, conference tables and occasional tables.

Triuna detailing seeks craft as a distinct element of the furniture. Tops are offered with various parquetry motifs. Storage units are offered with several trim designs. An extensive range of premium grade veneers and solid woods are carefully selected, matched and finished with enduring urethane.

Design: Manfred Petri
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Circle 12 on reader service card
The food service industry is asking designers to help keep America’s appetite from flagging—but is decor what’s eating the nation?

America eats out in a big way—to the tune of over $200 billion a year for food services that range from restaurants and cafeterias to commercial and institutional services. The tab reached $235.8 billion in 1990 and could rise to $248.1 billion in 1991 as estimated by the National Restaurant Association. Impressive as these aggregate sales are, they mask a mature industry which has seen real growth slow from 3-5% annual gains in the 1970s and early 1980s to an estimated 0.6% gain for 1991, with business loans increasingly hard to obtain for restaurant expansion and development.

Even as millions of adults and children take one or more of their meals outside home every day, they are clearly getting less pleasure out of it. The recession, for example, coming hard on the heels of Iraq’s seizure of Kuwait and outlasting the subsequent euphoria over Operation Desert Storm, has slowed the growth of the economy and personal income to what should be a mere 0.8% for each in 1991. This has made consumers more reluctant to part with their disposable dollars for both big and small ticket items, forcing the $154.3-billion eating places segment of the food service industry, fast food restaurants, cafeterias and table service restaurants alike, to trim prices, simplify dishes and stress.

The simple but lively Cafe Design Center at the San Diego Design Center (above), designed by BSHA, inc., has been a hit with professional designers and the public, offering such lunch fare as sandwiches and pasta for a guest check ranging from about $5.00 to $8.95.

Photography by Robinson/Ward.

If there is a dessert for architects and interior designers at the end of this somewhat unappetizing menu, it is the spectacle of change. Forced to confront middle age, Ronald McDonald and his fast-food kin are fighting flat, same-store sales (annual sales have hovered at roughly $1.6 million per McDonald’s since 1988) and the flight of baby boomers and their families with better design as well as broader selections, more aggressive pricing and expansion overseas. Even top-flight restaurateurs openly acknowledge that having the “right” decor is as much a valuable marketing advantage as sensible prices and impeccable cuisine, particularly in attracting new clientele and holding on to fickle patrons.

Architects and interior designers should not underestimate the difficulties they face in creating successful food service facilities, however. Knowing how restaurants actually work calls for highly developed design skills that are quite visible in the restaurants presented on the following pages. What looks like “atmosphere” to a diner is put to the test at every meal as diners, staff, food, dining room and kitchen interact. But isn’t a good design like a good meal, nourishing in more ways than one?
The Venus of Willendorf meets the '40s detective novel at the Cypress Club, designed by Jordan Mozer & Associates—and San Francisco can't get the place out of its mind

By Jean Godfrey-June

If everything in San Francisco's hyper-trendy Cypress Club looks frankly voluptuous, it's not your imagination. It's how two self-described "guys from the Midwest," proprietor John Cunin and designer Jordan Mozer, have interpreted their broad concepts of "America" and "San Francisco" in restaurant form. From the Hangtown Fry salad to the clam hash cakes to the scallopini of venison with red lentils, butternut squash and cider-roasted apples, the menu definitely speaks of North America. The name, a San Francisco nightclub in Raymond Chandler's The Big Sleep, is pure San Francisco. But the design? Cunin and Mozer explain that it simply evolved.

Though Mozer, 31, principal of Jordan Mozer & Associates, Ltd. in Chicago and designer of over 40 restaurants, had never designed a restaurant in California, he was hardly new to San Francisco. "I was nineteen when I came out and started flipping burgers at the Balboa Cafe," he says. Cunin, 37, a 12-year veteran of the Bay Area restaurant scene, had started at Auberge du Soleil, the Napa Valley spot that catapulted the late chef Masa Kobayashi to fame, and had gone with Kobayashi to San Francisco, where they established Masa's, one of the city's most highly regarded restaurants.

A mutual friend referred Mozer to Cunin, after which the two began about "a month-long dialogue," Cunin says. "Some architects want to make huge personal statements. But Jordan was sensitive to my ideas, and to the fact that I needed a restaurant that would function efficiently."

Set on the northern edge of San Francisco's financial district, the restaurant was conceived as a commentary on America and San Francisco that, to the partners' discovery, needed considerable refining. How do you work out your design problems in quintessential U.S. style? Cunin and Mozer took the first of two drives around town.

For Cunin, "San Francisco" meant the great San Francisco restaurants. "I like to take ideas that work, that people are familiar and comfortable with, and put a little '90s spin on them," he explains. "I took Jordan to Sam's and Tadich's and the Washington Square Bar and Grill—the great old San Francisco restaurants that have been around forever."

Mozer extrapolated a number of common elements from what he saw, such as high wainscoting (much higher than a typical New York or Chicago restaurant), ceramic tile in the bar areas, and a certain golden yellow patina he describes as "where the white paint has faded over the years, a glow the walls have acquired from years of cigarette smoke and conversation." Asked to characterize classic San Francisco restaurant style, he offers, "They're all big rooms, where everyone can see each other, and the bar area is always part of the room. I wanted to capture that sense of place, of being in a room."

But one drive wasn't enough. "There's a theory about architecture as portraiture," explains Mozer. "So after we'd examined all these old restaurants, I asked John what kinds of things he liked."

The two went for another drive—and found old jukeboxes and a maroon 1948 Hudson. "We really liked that," says Mozer. "I started to think about forms that were sort of pneumatically distended, endomorphic...fat." Around the same time Mozer acquired a pet pig, Clemente, which he admits may have influenced him as well.

Cars and pigs weren't the half of it, however. As the partners continued to explore the question, "What's American?," Mozer's imagery for the restaurant turned to cartoons. "Animation is very American," he notes. "In Roger Rabbit, fan-

Plenty rich but none too thin: Everything at San Francisco's Cypress Club, designed by Jordan Mozer, looks as if it has had too much to eat, even the entranceway, where plump copper arches top the doorways both inside (opposite) and out (above).
tasy and reality collide. Shouldn’t restaurants provide a similar escape?"

Mozer’s firm tends to design straight from drawings, and the Cypress Club was no exception. Unconventional as they were, the very cartoonish conceptual drawings the firm drew served as working documents. The cartoons made their way into almost every aspect of the restaurant, most obviously in the murals by Mozer himself that encircle the interior.

Between the outsized forms, the ’40s industrial design, the cartoons and the pig, everything began to look overfed. “We started referring to the beams as the hog-bellied beams, or the airplane fuselage beams,” Mozer recalls. The low copper walls became “hog walls”—a term that made its way into the architectural documents. In the same spirit, overstuffed barstools resemble wine casks, maroon mohair couches and chairs refer directly to the ’48 Hudson, the front door puffs out like a proud chest, popeye brackets hold the draperies and an armoire emulates a ’40s TV set. The center of the room itself is sunken to give its inhabitants a sense of community, “sort of like being hugged,” says Mozer.

Not that your conversations are overheard as you’re being hugged. The acoustics are carefully balanced, so the mood is hushed without being uncomfortably silent. Jazz from the ’40s plays in the background while guests stay for the typical two and a half hours per party.

“We wanted the space to speak of an era when men wore hats,” says Mozer, “of the voluptuous and sensual, like the women of Botticelli.” Exactly what aspect of Botticelli’s women is he alluding to? Pat Steger, social columnist for the San Francisco Chronicle, has noticed that the signature light fixtures look “definitely like one of two, round, curved things.” Mozer protests. “Everyone keeps calling them ‘the breast lamps,’” he admits. “But I was thinking of doughnuts.”

How has the X-ray crowd responded to such an overfed œuvre? So far they’ve stampeded inside: “Wall-to-wall people, a having fun,” noted columnist Herb Caen. “Even those waiting three-deep at the bar.

Hog-bellied beams, fat barstools and the room itself hug you

During the day, financiers and lawyers lunch while at night a more social crowd descends—described by the Examiner’s Ro Morse as “scores of people looking like the just walked out of a Calvin Klein perfume ad or clouds of hair product.”

Trendiest of the trendy as the restaurant is, Cunin and Mozer hope its design will help attract a longstanding clientele. “I didn’t intend for it to become trendy, in the sense of being a quick idea that pushed buttons,” states Mozer. “It’s better thought-out that..."
that, I hope. People shouldn’t look back and say, ‘1991, yeah, that was the pudgy time.’

Was it intimidating to design in a city that takes its restaurants so seriously? “Yes!” says Mozer. The $2 million renovation encompasses 8,800 sq. ft. and seats 175 hip San Franciscans, not counting the private dining room or the 14,000-bottle wine cellar with space for a private tasting for 20. Significantly, the bar has done more business than anticipated. “We projected about 70% of the business would be from food, but it’s more like 60%,” says Mozer. Yet the stylish patrons don’t have the design all to themselves. Mozer designed the kitchen with chefs Cory Schreiber for the main kitchen and Mary Chec, the pastry chef, for the separate pastry kitchen and Mozer-designed dessert plates, while the bartenders gave their two cents about the bar design. Paying attention to the individual is right in line with Cunin’s business philosophy. “People are what separates the good from the excellent,” he insists.

Construction took only about four months, despite the building’s difficult HVAC system. The HVAC ducts, electrical wiring, sprinklers and plumbing are all threaded through the beams; even the four biggest lamps have sprinklers built into them. “What made the project so much fun, rewarding and successful,” Mozer feels, “is that John insisted on my carrying everything down to the last detail.”

“We worked it out a wall at a time, then an inch at a time,” says Cunin. All those inches certainly do add up, putting Cunin, Mozer and a great many San Franciscans in—where else?—pig heaven.

Project Summary: Cypress Club

You don't become America's number one Italian restaurant (according to distinguished Italian food and wine writer Luigi Veronelli) by virtue of interior design alone. But it helps, especially if the interior design is by renowned restaurant designer Adam Tihany. Best known for a series of high-profile restaurants across the nation, including Bice, Biba, Alo Alo and renovations to New York's famed Le Cirque, Tihany's involvement with the original Remi in New York took on a new twist. He co-owns the establishment with chef Francesco Antonucci, effectively making him both designer and client—and doubling his interest in its success.

So wildly successful was the Remi in Manhattan, that Tihany accepted UCLA professor Jivan Tabibian's suggestion to form a partnership to open a second Remi in Los Angeles. The newest Remi, also co-owned by Antonucci, is actually located in nearby Santa Monica, and features a menu and design theme similar to the one in New York—at the same time maintaining its Southern California individuality.

Tihany was cautious about bringing too much of New York to Los Angeles. "You can't transplant the look of an upscale restaurant in another city without seriously examining what makes that city go," cautions Tihany—especially when those two cities are as culturally different as many countries are. "In L.A., you have to be extremely careful about not flaunting your New Yorkness," he points out. "You're not a New York restaurant opening in L.A. You're an L.A. restaurant affiliated with a restaurant in New York." He adds that having a local partner like Tabibian, who is well aware of the L.A. scene, was essential to creating a suitable atmosphere.

True, the Los Angeles restaurant had to evoke Remi New York's vision of an elegant Venetian boathouse. Featured inside are a mahogany bar with a large glass and wood porthole highlighted by colored 18th-century Murano glass, a striped Brazilian cherry and maple wood floor, Tihany-designed mahogany chairs trimmed with navy blue and cream striped cushions, and mahogany railings trimmed with brass fittings—all subtle but significant expressions of contemporary Venetian style, according to the designer. The most telling detail is a constellation of 8 ft.-long, golden-colored remi—the oars used by Venice's famed gondoliers—hanging criss-crossed from the ceiling.

Most Italian guests do not seem to pick up on the literal reference. "They don't get it," Tihany muses, "which is perfect." He was not looking for an obvious Italian design, and delights in the vagueness of the theme: "I didn't want to call it Marco Polo, after all."

But Tihany was also not afraid that differences in the design of the new Remi would compromise the two restaurants' association with one another. "I didn't think we were so famous in New York that everyone would instantly recognize what we look like," he comments. So the new L.A. design became something of an expansion and a refinement Adam Tihany's Los Angeles Remi is designed to evoke visions of the beloved gondolas of Venice. A highly polished mahogany bar (opposite) features a glass and wood porthole that is highlighted by 18th century Murano glassware. The navy and cream striped bar stool upholstery is reminiscent of a Venetian boathouse awning.

"When people enter the restaurant, the first thing they notice is the floor," says L.A. Remi co-owner Jivan Tabibian, of the cherry and maple striped floor that supposedly represents the deck of a Venetian boathouse (above). But the criss-crossed oars (or remi, in Italian) hanging from the ceiling are also hard to miss. The signature Remi chair, custom-designed by Tihany, is standard in both the New York and Los Angeles restaurants.
to the New York design, with a more intimate scale, better lighting and more spacious floor plan—Tihany has discovered that in L.A., diners aren't fond of sitting too close together.

“Different generations” is how Tabibian describes the kinship between the two Remis. “They are absolutely different spaces and sizes, but design-wise there is an identity so you know that you’re in the same place,” he explains. “There are similar, continuous elements between the two, and an integrity to the design.”

Tihany’s association with Remi has both embarked him on a new career path and added a new dimension to his practice as a restaurant designer. He now refers to himself as “a designer by day and a restaurateur by night.” When asked how his experience of owning a restaurant has changed his perceptions about designing one, he is quick to respond: “Greatly.”

“The problems of the operator start to become the problems of the designer,” he points out. “You realize that the front of the house is only half of the job. If you can’t achieve a harmonious combination, you aren’t going to have a successful restaurant.”

He explains that there are a lot of operational considerations that designers normally don’t appreciate. These include everything from proper placement of service stations to make life easier for the servers—and make service quicker for the patrons—to designing for ease of maintenance. Tihany has seen lighting fixtures too difficult to reach, “so every time you have to change a light bulb you have to bring in $150 worth of equipment to do it, on top of $75 for the new light bulb.”

Sums up Tihany, “If the planning is wrong. I don’t care how beautiful it is. It ain’t gonna work.” And the planning includes not only the internal workings of the physical space, but also knowing the clientele and choosing the right location.

Gauging the importance of design to the success of a restaurant is “not a science, but an impression,” says Tabibian. He estimates that design is a very important early draw that becomes less important as a restaurant establishes a solid reputation for good food, service and location as well. “You don’t just want people to come and say ‘ah!’ You want them to tell others to go look and say ‘ah!’ too,” he explains. “But you can only get them to say ‘ah!’ once. And you cannot keep them coming back to eat the floor. The design becomes only one part of the package where each component has to be as right as possible.”

Including the right attitude. “Coming in humble—it was probably the most difficult thing to pull off,” admits Tihany of his L.A. venture. But with plans to expand Remi to other cities as well, he’d do well to keep a piece of that pie on the menu. ☼

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Out of the frying pan—and into the cash register

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A private wine-tasting room (above) at Remi is reminiscent of a rustic family dining room, featuring mahogany paneled walls and a large pine table. An original handblown chandelier created by Murano’s famous glass blower, Carlo Moretti, hangs from the ceiling.
Qass and light play important roles in the Venetian theme design at Remi (above). A 6-ft. tower lighthouse sculpture of wood and glass by Venetian master glass blower Luciano Vistosi graces the restaurant's entryway. The geometrically shaped wall sconces, also from Murano, cast a soft glow throughout the space that recalls the lights and colors of Venice. Pastel line drawings on the walls depict the 18th century Murano glassware displayed behind the bar.

Project Summary: Remi Los Angeles

Location: Santa Monica, CA. Total floor area: 5,000 sq. ft. No. of floors: 1. Total capacity by guests: 120 to 140.


Upholstery: Trocadero. Architectural woodworking: Jim Douglas, Carpentry L.A.

Cabinetmaking: Jim Douglas, Carpentry L.A.

Awning: Jim Douglas, Carpentry L.A.


Fast food is transformed into fashionable fare every day at San Diego's Cafe Design Center, with help from a stylish interior designed by BSHA

By Amy Milshtein

It's noon in the North City area of San Diego. Whether you want a quick bite, a business lunch meeting or a catered party for 50, your restaurant options are the same: McDonalds or Kentucky Fried Chicken. That is until about a year ago, when the Cafe Design Center opened its doors. Located in the San Diego Design Center, the Cafe, with interiors by BSHA, offers designers, architects and the public at large reasonably priced gastronomic delights set within a lively, trendy atmosphere.

Taking its cue from the Center, the Cafe sports a black, grey and white interior with bold splashes of color. "We used the same forms, materials and hues as the Center," says Megan Bryan, director of design/interiors of BSHA. But there are subtle differences depending on which dining experience you choose.

The express counter offers a cleverly named take-out and quick lunch menu. For example, the LaTurc is a shrimp salad sandwich and the bagel and lox is called the Chagall. The average check here comes to $5.00 per person, and the design reflects it. Acoustics are loud, plastic and laminate are found in abundance and bright colors punctuate the space.

The espresso bar/rotunda seating area, with sit-down service and light, elegant menu is perfect for meetings. To convey this, Bryan employed richer, more sophisticated materials like upholstery, carpeting, black granite and etched glass. Patrons spend a little over an hour and about $8.95 each in this area eating dishes like black pasta with scallops, pheasant tenders or venison medallions.

Large parties are accommodated in the designer's lounge. Available by reservation only, the lounge was designed with flexibility in mind. "Artwork is flush to the wall and light textures are raised so people can pin presentation boards on the wall without a problem," says Bryan. Tables and chairs can be reconfigured at whim.

The Cafe occupies part of the second floor of a four-story atrium, making it very visible and somewhat of a risk. "If the Cafe is doing well then it looks like the Center is doing well," says Ken Lemlein, president of the San Diego Design Center. "If it's empty, people may judge the Center as empty even if it's not."

So far the risk has paid off. Between continental breakfast, lunch and Happy Hour, the cafe processes about 200 clients a day, not all of them designers. "About 40% of our clientele are local business people in need of a good restaurant," relates Cafe owner Fred Borrelli.

Even so, the interior was made for designers and architects, and it shows. "We couldn't have a hash house here," laughed Lemlein. "Our patrons demand the newest, finest materials."

With this drive for top-of-the-line trendy comes a price. Cafe Design Center will only look fresh for a couple of years and then it's time to redesign. Borrelli says that while a regular restaurant updates its look every 10 years, his Cafe will have to undergo a facelift in about four. Until then, finding a fashionable lunch in North City is as easy as black and white.

Project Summary: Cafe Design Center

Damn The Cholesterol, Huge Steaks Ahead

Real men and women who don’t eat quiche swear there’s always been Gibson’s, a 1930s-style Chicago steakhouse designed by Knauer, Inc.—but they’re wrong

By Amy Milshtein

It’s been there forever. Why it’s practically an institution. You know, Gibson’s, that Chicago steakhouse over on Rush Street. People have been going there for 50 years, haven’t they? Guess again. Two-year-old Gibson’s only looks that way, thanks to the design of Mark Knauer, president of Knauer, Inc.

Before Gibson’s there was Sweetwater, one of the area’s most successful California-style bar/eateries. For 12 years, Sweetwater turned over an incredible volume in a small space, but eventually its popularity waned. The owners decided that instead of riding the wave of the next trend, they were going to build a restaurant to last forever.

“We did not want a remodeled Sweetwater,” says Gibson’s co-owner Hugo Ralli. “We wanted a concept totally different and lasting.” Ralli and his partner Steve Lombardo agreed on a classic steakhouse menu. They then called upon Knauer to create an atmosphere as timeless as the fare.

Using the menu as a springboard, Knauer designed Gibson’s to look as if it came straight out of the ’30s or ’40s, when beef was king. It’s a strong, masculine space that feels warm and clubby. The wood flooring adds to the feeling as does the tri-toned wood wall paneling with aluminum details. Both the booths and chairs are heavily upholstered in either highly saturated red or antique vinyl. A definite symmetry gives an appropriate formality to the space, making Gibson’s proper without pretense.

Yet clocks do run even in timeless spaces. To give the restaurant an evolving personality, Knauer incorporated the owners’ ever-evolving. With all the hard surfaces, sound bounces through the dinning room (above), creating an overall roar that adds energy. But Knauer insists that you can’t hear the conversation at the next table.

Mark Knauer, of Knauer Inc., gave Gibson’s a design with meat in it—which is totally appropriate considering it’s a Chicago steakhouse. He achieved the beefy, retro 1930s look in this banquette (opposite) by using tri-colored wood paneling, heavily upholstered seats and warm amber lighting.
expanding collection of art and artifacts into the design. In addition, a "wall of fame," a growing series of local celebrity photos, lines the staircase to the second floor.

Lighting plays an important role in setting the restaurant’s tone. Several levels of amber light have been installed to create warmth and add drama. “The fixtures are integral to the 1930s feel of the place,” says Knauer. “Partic-

ularly the table lamps.” He notes small details such as the spotty, broken quality of the cove lights as being very accurate to that period.

Even though no one wanted anything of the old Sweetwater in the design, budgetary constraints dictated that certain items stay. Some chairs were recycled and the tables have been covered with new, green-striped cloth. Another feature of the old place got a facelift by adding a few wrinkles. “I purposely aged the tin roof,” reveals Knauer. “We wanted it to look as if it has been subjected to years of cigar smoke.”

With all of the hard surfaces in the interior of Gibson’s, one would expect the place to be loud—and it is. But because the space is so large it takes a lot of sound to fill it. “You can’t hear the conversations of the people at the next table,” insists Knauer. “But you do hear an overall roar which adds energy and excitement.”

All of these design aspects work together to give Gibson’s its feeling of quality and establishment. “People really think we’ve been here for 20 or 30 years,” says Ralli. The food servers add to the ambiance. Each member of the all-male waiter staff is clad in white chef’s coat, white shirt, black tie and black pants. Sexist perhaps, but this is supposed to be the ’30s. “It’s all part of the shtick,” laughed Knauer.

And the customers are eating it up. Gibson’s clientele are truly meat and potatoes people. It caters to an over-30 crowd who drink martinis, smoke cigars and, as Ralli says, “laugh in the face of cholesterol.” Well maybe they don’t laugh all that loud, because Gibson’s also offers chicken and an extensive selection of fresh fish.

Regulars can be found at Gibson’s one or two times a week for a bacchanal of beef, or perhaps fresh fish. No matter what they order, diners enjoy the masculine, clubby ambiance that is formal yet comfortable (left). They are frequently surprised to learn that the restaurant is only a couple of seasons old.

Where the locals meet, greet and eat meat

Regulars come to Gibson’s one or two times a week for a bacchanal of beef, or perhaps fresh fish. No matter what they order, diners enjoy the masculine, clubby ambiance that is formal yet comfortable (left). They are frequently surprised to learn that the restaurant is only a couple of seasons old.
person. Patrons usually stay about two hours. "It's a real dining experience," says Knauer. But there is more to the restaurant than just food. Gibson's also has a lounge where a pianist entertains the crowd. "The lounge starts hopping at around 5:30," says Ralli. "It's mostly the Gold Coast crowd, and they really treat the lounge like a club."

All in all, Gibson's warm, social atmosphere is an important aspect to its success but, in the views of both designer and owner, not the most important. Both agree that restaurants either sink or swim by the quality of their food and service. Atmosphere comes in third. "But it is very important," assures Ralli. "Sometimes people will come in a day before making reservations to make sure the place looks right."

And Gibson's looks right, Knauer feels that the decor is so classic it could work in any city. Ralli agrees and he says that if there is ever a second Gibson's it would look the same. Who knows? Maybe one day there will be a Chicago steakhouse in every city of the country. And that's no bum steer.

Project Summary: Gibson's Steakhouse


The lounge (above) is frequented by the "Gold Coast" crowd, who treat it as a club. "The action starts at 5:30," says co-owner Hugo Ralli, "and it gets pretty lively." A pianist helps keep the party swinging. Interestingly, the previous tenant in this space was Sweetwater, a popular California-style bar/lightery.
A Thinking Man’s Dinner

At P.J. Wolf in San Diego, by Natsios & Associates, patrons get an architectural armwrestling match along with their steak and lobster

By Jean Godfrey-June

One reason why architects and interior designers love working on restaurants is that an active imagination is almost an essential ingredient in designing them. Now consider the following situation. You are designing a restaurant for patrons who may be as interested in the architecture as the food, and the building that houses your restaurant is the work of one of the most lauded architects of our time. For Deborah Natsios, principal at Natsios & Associates in New York, a La Jolla, Calif., steakhouse named P.J. Wolf presented just that challenge.

Built within the Aventine, a $150-million project designed by Michael Graves encompassing a 16-story Hyatt Regency, an 11-story office building, and a health club, P.J. Wolf is one of four freestanding restaurants that create a courtyard leading up to the hotel itself. When Graves’ quasi-Italianate design, named for one of the seven hills of Rome, was completed in 1990, New York Times architecture critic Paul Goldberger pronounced it “a compelling presence,” sure to “raise the architectural ante in the realm of Southern Californian commercial real estate.” Nevertheless, the Aventine was controversial in conservative La Jolla when it first opened, and remains so today.

The Aventine’s developer, the Aventine Partnership, was well aware of how the local community would react to the property. It specifically targeted its marketing at the avant-garde element in La Jolla and greater San Diego; people “attracted to interesting architecture and an innovative scene,” in Natsios' words. Commissioned “to participate in an architectural landscape,” Natsios was charged with creating more than a steakhouse for upscale and up-to-date La Jollans and business travelers.

“The diner is very much aware that this is a most unusual site for the San Diego area,” she points out.

Jack Neiman, managing general partner of the Aventine Partnership, explains that four separate architects were brought in, one for each restaurant, to ensure diners for unique experiences. “We wanted each to be a personal expression of the architect’s idea of what a restaurant should be,” he says. “We told them the basic elements we needed. Beyond that, the architects were on their own.”

Why hire them otherwise?”

What the Partnership specified for P.J. Wolf was an expensive steakhouse, a masculine, high-end environment that Natsios was expected to handle as creatively as possible. “In many ways, we had fabulous patrons,” says Natsios. “Their mandate was really ‘Go for it! Do something different!’” allowed us to approach the job with incredible liberation.”

While the client made few restrictions, the space itself imposed many. The Graves she
involved three pre-existing levels, soaring ceilings and relatively little space for a workable floor plan. Essentially a cube, the 30-ft. by 60-ft. room has 30-ft. ceilings. "The challenge was to tame an out-of-control space," recalls Natsios, "to disrupt its static energy."

In adapting the masculine spirit Neiman specified, Natsios has shaped the space as aggressively as possible. She attacks the

Grilled steak as performance art on a massive granite stage

triple-height elevation with two monumental Bombay granite elements, a cube and a diagonal plane. And although they provide a clear confrontation to the vast ceiling, the two major elements serve vital programmatic functions as well. A small bar and large wine collection display area are housed in the diagonal plane: the cube houses the exhibition kitchen, where grilling takes place.

Along with the large public-scale elements, Natsios has used lighting, architectural detail and unusual materials to reduce the scale and make the space more intimate. "Deborah was a genius in exploiting the lighting design," says Neiman. "She achieved an incredible degree of sophistication, combining a classical look with a very modern, high-tech feeling."

Suspended ceiling vaults bounce light off the ceiling, creating what Natsios terms a "new soffit." Low-level incandescent fixtures are set into the walls, providing light sources for individual tables. Translucent fabric sails over the banquets, casting a soft, diffused light over the diners; Natsios asked Dennis Connor Sailmakers in San Diego to make the sails, using real yacht riggings to help stretch them. "I think he found it a most peculiar application of his craft," she notes.

Maritime materials were selected for their inherent, pragmatic qualities—not to establish a particular theme. "We depended on materials themselves to convey much of the upscale feeling," Natsios maintains. "It was important the materials be very real, not pastiche." Thus, stainless steel screws stud mahogany walls, etched pewter metal contrasts with Venetian stucco and Bombay granite and the chairs are upholstered in black and metallic silver. Banquets "create a built-in, permanent feeling," according to Natsios. In the main room, the permanence and security of the banquettes contrast with the square free-standing tables, which are much more plein air feeling.

Lighting changes during the day range from a casual mix of natural and incandescent for slick business lunches to more dramatically architectural at night, when the exhibition kitchen, stair wall and wine display are spot-lit. A separate grill room holds smaller groups in a much more intimate lower-ceilinged space. "The grill room is a key counterpoint to the vastness of the main space," Natsios indicates.

So how does the architect see her contribution to this engaging work? "Our job, along with creating effective traffic patterns, was creating an innovative scene where the diners architectural information," says Natsios. "The pure joy of the project was in generating an architectural tableau to engage the diners by creating a frame for their dining. In sense, the whole event of dining becomes multimedia phenomena."

Whether you come for the grilled steak, steamed lobster or architectural theory, it's specialty of the house at P.J. Wolf.
Guests get front-row seats to watch the chefs grill in the exhibition kitchen (above) at P.J. Wolf, which Natsios clad in Bombay granite to create a second public-scale architectural element. The floor plan (left) makes careful use of the spare square footage available in the building shell, part of the Aventine, a $150-million, mixed-use project in La Jolla, Calif., designed by Michael Graves.

Project Summary: PJ Wolf Restaurant

Even the staff may not know when—or where—space gets remodeled in Towers Perrin's new Philadelphia office, designed by the Hillier Group

By Roger Yee

If you happen to be a professional designer, the following words will probably excite you no matter how often you hear them: "We were tired of remodeling," says Reginald Lorant, vice president, real estate, management consultant Towers Perrin, about the Philadelphia office's decision to move a couple of years ago. Having occupied the Center Square West office tower in Center City since 1975, Towers Perrin had tried virtually every technique used by businesses to keep an older space alive. "Towers Perrin occupied somewhat in excess of 200,000 sq. ft.," Lorant continues, "and over the years we modified, added piecemeal and squeezed people in as we grew." A determination to break the disruptive cycles of renovation has resulted in an impressive solution, embodied in a new facility designed by the Princeton, N.J.-based architecture firm, the Hillier Group.

Being the management consultant that it is, Towers Perrin methodically organized a task force to plan its relocation, teaming its own people with the Harlan Company, a real estate consultant, Oliver Realty/Grubb & Ellis, a real estate broker, and the Philadelphia office of Hillier to identify programming and planning needs. The bulk of the shopping list that resulted was predictably straightforward. As Lorant recalls, "Our goal was a class A office building with state-of-the-art HVAC, life safety features and elevators. Its floors would have a minimum of 20,000 sq. ft. Its environmental provisions would support a modern data center. Its age would be unimportant—if the landlord continually updated its systems."

An added advantage for this project was timing. Philadelphia's office space market was a tenant's dream in the late 1980s, and an organization seeking 450,000 sq. ft. to satisfy its needs through the mid-1990s was irresistible indeed. Paradoxically, because Center City proved to be the best location available, Towers Perrin found its options adequate if not over-
whelming within the restricted geographic area. Four addresses were culled from a long list of 12 for closer scrutiny before Center Square East, the adjoining, 19-year-old twin tower of Center Square West, was chosen.

Why a move so close to home? "Center Square East had the best economics," explains Barbara Hillier, managing principal of Hillier in Philadelphia. "Lease terms and the work letter were extremely attractive. Plus the building was renovating itself—the technology and amenities—to change from a dated class B facility to a modern class A."

Students of professional organizations will recognize the design challenge at Towers Perrin. The firm had seven distinct operating units at the time (the number fluctuates), each headed by a senior manager. Each group's use of space varies, with some receiving more clients and relying more heavily on private offices than others. Thus, seven of Towers Perrin's 18 floors are reception floors; each of the typical floors represents a variation on an overall office planning scheme; and the top floor is dedicated to conferences and training.

"Private offices and open plan work stations maintain the same roles in the same proportions at the new facility as before," says Hillier. "However, we have specified varying amounts and combinations of glass, lighting and panels to accommodate different relationships within each group. We also use design and construction as the common denominator to tie everything together, so we don't lose visual continuity."

One of the more significant breakthroughs in the office design is the creation of a "kit of parts" to enclose space, incorporating a demountable wall system and a planning module of 7.5 ft. x 10 ft. The "kit" enables Towers Perrin to erect and modify 7.5 ft. x 10 ft. or 10 ft. x 15 ft. work stations at will, giving the firm infinite flexibility in space planning. Hillier has taken pains to point out the advantages of its modular solution (which generates rooms that are multiples of the basic module) over the widespread professional practice of measuring out individual spaces as rewards for service.

Another, more novel innovation is so cleverly tailored into the demountable wall system that a visitor hardly notices it at all—an open voice/data/power cable tray at transom height that runs like a racetrack along the perimeter of the main circulation corridor. "Our client was adamant about not going into the ceiling for services," Hillier points out. "Workmen at the previous office were constantly opening the ceiling plenum for alternations— and disrupting utility poles for vertical cable drops and for integrated lighting fixtures that impart a soft, ambient glow to the corridors. Voice/data/power users at Towers Perrin probably couldn't care less about how any of this works. On the other hand, they can tap the open cable tray for new connections wherever their work stations sit along the horizontal run with an ease that office workers elsewhere would surely envy. Veterans of the Center Square West facility can still remember how disorienting requests for new hook-ups once were.

Layouts for each of Towers Perrin's 19 floors are far more down to earth. The Hillier design wraps one double-loaded corridor around such building core utilities as elevators, fire stairs, toilets, conference rooms, mail room, telecommunications and local area network (LAN) rooms, copying and coffee areas. While private offices, conference rooms and some open plan work stations line the windows, interior space is dedicated to open plan. Exceptions to this pattern are the reception floors, in which reception areas line one long side of the core, and the conference floor in which movable partitions permit Towers Perrin to adjust the mix of conference and training rooms to changing needs. A kitchen serves two conference/dining rooms on the top floor; employees have use of a lunchroom with vending machines on a lower floor.

Architect and client took the questions of office configurations and office furnishings quite seriously. "We studied many renderings, models and mock-ups of our offices before reaching final decisions," observes Lorant. "Models of the conference center were particularly important."

What comes from crossing a Ford and a Chevrolet?

Running all around the main circulation corridor at Towers Perrin is an innovative, discretely integrated open cable tray that can be seen at the transom level in this typical office floor view (left). Users of voice/data/power services can tap the tray for connections without disrupting office operations.
Which office furniture to specify was anything but obvious. "We sought manufacturers who could do the job, complete it in time, and be present to support the installation over the long run," Hilfiger reports. Although the building was satisfied with the winning products, he adds that he doubts the market offers a perfect office furniture system or seating line. "Low often when you're shopping for a car," he says, "would you love to combine the best features of Ford and Chevrolet into one model?"

Towers Perrin and the Hilfiger Group have fallen short of producing an office that functions as a perpetual motion machine, yet they seem to have come very close. "The built-in flexibility Hilfiger's design enables us to make adjustments to the layouts ourselves," Reginald Hunt says. "In fact," he reflects, "we've made the changes already." Of course, the visitor realizes that only Towers Perrin and Hilfiger really know for sure.

Project Summary: Towers Perrin

Scanning The Crowd

Brigham & Women's Hospital in Boston has dramatically improved its bedside manner and a lot more—with its CT Scan Suite, designed by Tsoi/Kobus & Associates

By Jennifer Thiele

The prospect of serious illness can frighten anyone, but sometimes the prospect of the testing procedures associated with the diagnosis is even scarier—especially when the tests use high-tech equipment that looks like it might be better suited to a James Bond movie. At Brigham & Women's Hospital in Boston, interior design helps ease the anxiety of patients undergoing the intimidating but effective—Computed Tomography (CT) and Magnetic Resonance Imaging (MRI) procedures. Cambridge, Mass.-based Tsoi/Kobus Associates, which has designed and built 500,000 sq. ft. of space for the hospital, employed its talents to create a CT Scan suite that not only helps relax patients, but also sets a precedent in health care design for functional and efficient use of space.

The new CT Scan Suite was conceived as an extension of the radiology department and joining MRI unit (also designed by Tsoi/Kobus), housed on the medical campus Ambulatory Service Building II since 1984. Brian Chiango, manager of Brigham & Women's CT/MRI facility, explains that the CT units had been awkwardly located on another floor in the same building when the hospital administration began looking for a new site for the technology. "CT Scan was really located where it was by default," he recalls. "Essentially, we were working off a corridor." Shell space on the building's lower level was considered a primary candidate for relocating the CT Scan, "As luck would have it," serves Chiango, "that space abutted the MRI. "Because the hospital administration was already merging the human resources for the two technologies, the shell space was the logical choice.

Richard Kobus, Tsoi/Kobus principal in charge, is not aware of any other facility that consolidates CT and MRI technologies, despite their similar natures. "Brigham & Women's is the only facility that has combined all its high-tech imaging in the same space with the same access," he explains. There is no technical reason why the two cannot exist side by side. According to Chiango, they are usually separated in hospitals due to the decade or so that separated their introductions. (CT was first used clinically in the mid-1970s: MRI was not introduced clinically until the mid-1980s.)

However, timing isn't the only issue involved. The strong magnetic fields associated with MRI technology dictate that the equipment receive special architectural surroundings, and avoid being too close to any other machinery. "MRI has an enormous space need," Chiango says. Hospitals seldom have enough space available to combine it with CT. "But given the shell space," Chiango continues, "we had the opportunity to position the CT Scan very close to the MRI units and still make them compatible."

Adjacency and common access are a blessing for both patients and busy staff members, who regularly shuttled between CT Scan on
Building up instead of out

The outpatient and inpatient waiting areas at Brigham and Women's Hospital's CT/MRI Suite are strategically separated by the reception desk, but both create an ambiance that is comfortable—not institutional or sterile. In outpatient reception (above), the dark color palette is awash with light from decorative sconces. Even the wallcovering appears to sparkle in the light. Decorative sconces and artwork also brighten the inpatient holding area (opposite), while geometric vinyl floor patterns create visual interest and assist in wayfinding.

A reading room (right) at the CT/MRI Suite houses two back-lit still image view boxes and extensive counter space, where technicians and doctors are able to review and study negatives, hold consultation meetings and write reports. The room can be equally divided into two smaller workrooms by a retractable partition.

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essity requires it. (The scanning process does not require any special lighting.) Furniture and finishes were selected with the degree of care. As the suite services both patient and outpatient needs, the reception area for outpatients is strategically separated in the holding area for inpatients by the reception desk; this spares outpatients any needless stress incurred by the sight of seriously ill people. Comments, "We tried to make the suite's furnishings as non-technical, non-institutional as possible. The equipment is already intimidating enough."

With so much attention paid to patients, it is easy to learn that staff areas are not overlooked. Brigham & Women's markets its imaging services to other hospitals and doctors, so making the suite a pleasant place to work pays off in more ways than one. "The place is even better," points out Kobus.

Clearly Brigham & Women's Hospital "thinks in more ways than one."

Project Summary: Computed Tomography Scan Suite, Brigham & Women's Hospital

Strange Bedfellows

Kaplan McLaughlin Diaz Architects has found a way to mix academia with private enterprise at UC San Diego's new Price Center, where everyone can find his or her place in the sun—even the nerds

By Jean Godfrey-June

Your stereotypical proctor would surely disapprove, but getting into the social whirl has done more for the University of California at San Diego than cheer up a few beleaguered students. The new Price Center has made a traditionally expensive piece of university real estate far more affordable. And it's got everyone on campus talking—to each other, finally.

When Kaplan McLaughlin Diaz Architects (KMD), San Francisco, first made its proposal for UCSD's new student center, it submitted the only design that looked to the outdoors as a focal point for social interaction. "The primary goal was a social center," explains Herb McLaughlin, principal at KMD. "This campus, like the majority across America, is essentially a commuter campus."

Consequently, most areas on campus don't belong to all of the students. As McLaughlin points out, "One area belongs to the English department, another to science and math, and so on. The only places that belong to everyone are the library, by its nature an anti-social place, and the student center."

KMD felt strongly that the center had to focus on an outdoor space in order to attract students. Despite San Diego's phenomenal weather, the rest of the campus, characterized by a series of reinforced concrete buildings from the 1930s, had no real outdoor space. The original program for the Price Center didn't include outdoor space, either.

McLaughlin, a long-time student of urban planning, has a profound appreciation of the urban gathering place or agora—the community center/marketplace concept of ancient Greece—and the people who use it. The traditional European agora is a strangely foreign concept to many U.S. universities, he maintains, which prefer larger, more impersonal public spaces such as greens. "People end running across them," he says. "They lack the intimacy necessary to get people to interact."

For UCSD, McLaughlin designed a series of small buildings, two of which arch together to form a piazza. Jim Carruthers, director of university centers on campus, gives credit to KMD for convincing the team that a public space such as the piazza was crucial. "The architects made us realize how much needed that mixing-bowl type social area," he recalls.

The project differed from typical student centers in other ways as well. Carruthers notes that the Price Center is the first U.S. student center designed specifically to accommodate private businesses, in arrangements similar to shopping mall leases. Fast-food restaurant cafes and retailers, all franchised or privatized vendors, have made their way inside, along with a post office substation, automated teller machines, a book store and a travel agent. Traditional "student center" functions at the Price Center range from the ballroom, lounge and alumni offices to reading rooms, meeting rooms, medical and counseling offices, lounges, a pub and a recreation room.

Many at the university were skeptical of the original plan. "With such a bold statement, plenty of people on the sidelines expected it to fall flat on our faces," Carruthers reports. "We’re not an old campus. We’re only about 50 years old, and the majority of our new buildings have been for research. Accepting the idea of Wendy's or a Kentucky Fried Chicken in an academic setting was hard for some people."

The students voted on the plan with their feet—and their mouths. "You can get an espresso at 11 p.m. when you’re coming back from the library," Carruthers says. "It’s exactly what students want." The team concentrated on combining services and packaging elements, such as the copy shop, post office and a place to get a cup of coffee, to serve everyone time.

Getting the services and locations right was accomplished with the aid of interviews and a potential users from all sectors of the university—administrators, faculty, and of course, students, to determine exactly what kinds of services were needed. "We developed plans with groups of the students—none of whom were architecture students," McLaughlin remarks.

In through the outdoor. McLaughlin created what amounts to an exterior interior with his 2-level piazza (above) for the Price Center, where even the unsociable can socialize on the "nerd's walk." Edgar Thieme Architects created the interior of the cafe (opposite) for the food court in the Center, where students can pick up a dictionary along with dinner.

"Our stereotypical proctor would surely disapprove, but getting into the social whirl has done more for the University of California at San Diego than cheer up a few beleaguered students. The new Price Center has made a traditionally expensive piece of university real estate far more affordable. And it's got everyone on campus talking—to each other, finally."

When Kaplan McLaughlin Diaz Architects (KMD), San Francisco, first made its proposal for UCSD's new student center, it submitted the only design that looked to the outdoors as a focal point for social interaction. "The primary goal was a social center," explains Herb McLaughlin, principal at KMD. "This campus, like the majority across America, is essentially a commuter campus."

Consequently, most areas on campus don't belong to all of the students. As McLaughlin points out, "One area belongs to the English department, another to science and math, and so on. The only places that belong to everyone are the library, by its nature an anti-social place, and the student center."

KMD felt strongly that the center had to focus on an outdoor space in order to attract students. Despite San Diego's phenomenal weather, the rest of the campus, characterized by a series of reinforced concrete buildings from the 1930s, had no real outdoor space. The original program for the Price Center didn't include outdoor space, either.

McLaughlin, a long-time student of urban planning, has a profound appreciation of the urban gathering place or agora—the community center/marketplace concept of ancient Greece—and the people who use it. The traditional European agora is a strangely foreign concept to many U.S. universities, he maintains, which prefer larger, more impersonal public spaces such as greens. "People end running across them," he says. "They lack the intimacy necessary to get people to interact."

For UCSD, McLaughlin designed a series of small buildings, two of which arch together to form a piazza. Jim Carruthers, director of university centers on campus, gives credit to KMD for convincing the team that a public space such as the piazza was crucial. "The architects made us realize how much needed that mixing-bowl type social area," he recalls.

The project differed from typical student centers in other ways as well. Carruthers notes that the Price Center is the first U.S. student center designed specifically to accommodate private businesses, in arrangements similar to shopping mall leases. Fast-food restaurant cafes and retailers, all franchised or privatized vendors, have made their way inside, along with a post office substation, automated teller machines, a book store and a travel agent. Traditional "student center" functions at the Price Center range from the ballroom, lounge and alumni offices to reading rooms, meeting rooms, medical and counseling offices, lounges, a pub and a recreation room.

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The firm’s diligence was apparently much appreciated by UCSD. Stresses Carruthers “KMD listened and translated the hard data collected from students. Their listening skills were critical to the success of the Center.”

Interviews brought out the fact that even less sociable need a place to socialize. In fact, the piazza’s second level, a balcony overlooking the lower piazza, goes so far as to accommodate those students who would rather watch the action going on below without having to participate. “We named it the ‘Nero Walk’ after my son John, who doesn’t always want to be smack dab in the middle of all the social interaction, but would rather sit back and observe,” says McLaughlin. “He can sit atop the balcony and hang out with his friends, or watch all the backslappers down below.”

Social interaction is further encouraged with a fountain on the lower level. “The fountain is the first person on the dance floor,” McLaughlin says. “The sound of water running populates a space.” Both levels interact much as an indoor space would. Throughout the project, the connection between indoor and outdoor is repeatedly drawn. Only a glass window breaches by a series of glass doors separation the piazza from the major food service area.

By contrast, the old student union center was nestled in the woods around the campus.

Where’s the first person on the dance floor?

Price Center with walls of windows, in such locations as the bookstore (above) and a lounge (below).

A San Diego firm, Austin Hansen Group was contracted to produce the interiors, along with working drawings for the entire job. KMD and Austin Hansen worked together from inception of the project “so it wasn’t a satellite relationship that pulled social energy away from the campus. It was also a good deal smaller, and had been cut up in a way that the new center seems to coalesce social energy. “The retail volume at least doubled, which indicates that the social volume has also at least doubled,” says McLaughlin. The old center has now been redeveloped to work in tandem with the Price Center.

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For students, who get fast food, a new social life and the lowered fees, the Price Center would seem to be, in campus terminology, a "no brainer." 

Edgar Thieme, a Berkeley, Calif., architecture firm, designed the prominent cafe at the curved corner of the building and made additional changes to the design of the food court. The original concrete flooring was too harsh, he said, so they put in resilient flooring, more awnings and acoustical panels to soften everything a little," says Mark Thieme, principal. The firm designed the cafe to the common area with a curved pattern in the flooring which echoes a curved facade they created for the cafe. "We also signed in greater security for the cafe, which opened later, with an extra wall," Thieme adds.

Tenants were understandably uneasy as dust settled. Robbins recalls, "They all wondered if it would work." After the first day in business, however, the verdict was in: UCSD had a solid success on its hands.

"The project met our expectations for both body counts and building usage," says Carthers. "People are amazed, but we've got the conference center booked for months. The plaza is truly been accepted as a meeting place and a center for the entire academic community." A recent, one-day count tallied 16,000 people entering the facility.

Visitors from other universities come through on a weekly basis, according to Carthers. And no wonder: The Center grosses over $24,000,000 annually. It has also won a 1989 AIA Chapter AIA Award of Merit, an award in the Construction Specifications Institute Commercial Project of the Year from the Construction Builders' Conference.

"The Price Center has met or gone beyond every income goal we've projected," the contractors proudly state. He emphasizes that despite their money-making capacity, some kinds of buildings are necessarily subsidized by student fees. "But if they're designed correctly," he feels, "they keep the fees low, which is our goal."

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Project Summary:
University of California, San Diego Price Center

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Who's Afraid of Occupancy Cost Control?

By the time many clients get architects and interior designers involved in project development or budget, the battle of the bulge may be three-quarters over—and losing

By Jonathan P. Butler

CONTROLLING COSTS BEGINS BEFORE THE LEASE IS SIGNED.

size, and number and configuration of floors to suit the client's needs—with minimum alterations and improvements.

- To work with the attorney and real estate consultant to negotiate a lease so that the landlord absorbs as many costs as possible beyond the base tenant installation work, being aware of the hazards in the prospective tenant's path that could allow the landlord to legally collect additional monies.

- To work with the client to define the project's goals and specific needs and to design an environment that meets those requirements.

Good cost estimating should be available to the team at the outset. While architects may understand pricing in general, contractors or cost estimators understand pricing on a detailed level because they are purchasing and estimating every day. One solution is to retain a construction manager: the other option is to get competitive, lump-sum bids from contractors, getting both contractors and subcontractors to sharpen their pencils. Whereas construction management appears to be preferred on larger, complex projects, requesting bids from general contractors may be more appropriate to smaller ones.

PROCESS/STEP THREE: DEFINE SPECIFIC NEEDS

An architect designing a space "from the inside out" starts by developing a space program that defines the needs of the user groups, based on interviews with both management and staff in depth about their adjacency and space needs, as well as their work preferences. This is the stage when corporate standards are set. In the experience of the author's firm, standards that work efficiently and economically must be simple and flexible. Choices can be provided in the way each work station module is outfitted so work surface, storage configuration and finish can respond to the individual user's needs.

Once the space program is determined, the team can define the planning criteria. At this stage, the general size and number of floors can be determined. How can a client's stacking plan avoid dependence on the elevators? Should the building core be centered or offset for greatest efficiency?

Choosing controls and zones for mechanical and electrical systems now is also critical to controlling costs later. Is off-hours air conditioning needed? Will top corporate staff require individual controls in their offices or accept more economical, larger zones? The sophistication of a building's systems will reveal whether the building can provide the desired flexibility—and at what price.

Finally, client and team must decide which general locations and grade of building fit its corporate goals, and develop a preliminary project budget.

PROCESS/STEP FOUR: CONSIDER EXISTING LOCATION

During the last 10 years, not only did most tenants decline to consider remaining in inadequate existing locations, most landlords were also willing to buy out their leases. Today, the reverse is true. As soon as an owner gets wind of a tenant contemplating a move, he returns with an offer the tenant can't refuse—that rival building owners will vie to better.

To stay in an existing building raises issues. Will the current space be rebuilt to the same quality as a new space? A normal reaction is to

GUST 1991
live with it as is, building only in the additional space leased. What about phasing and rebuilding over a period of time? This could entail double construction costs for temporary space, higher unit construction costs for small increments, hidden costs of noise, dirt and disorientation—and costs delayed over time.

PROCESS/STEP FIVE: CONDUCT MARKET SURVEY

The real estate consultant takes the lead in surveying the market for possible buildings, starting off with perhaps 50 options. Once they are analyzed in terms of the landlords' proposals and how well they fit the client's general criteria, the real estate consultant may have narrowed the choice to 10. Once further inspection shortens the list to three or four options, the architect carefully studies each building to see if it can accommodate the client's functions.

PROCESS/STEP SIX: ANALYZE OPTIONS

Now it is the time for the schematic design, which can range from diagrammatic plans to full schematic plans showing every room.

- Footprint and floor size: Both will determine possible layouts. Is there enough perimeter to accommodate private offices and other appropriate uses, with interior space for clerical staff, conference areas and filing? Can support staff be grouped for optimum service? Is the core efficient for the client's configurations?
- Mechanical and electrical systems. The next critical element is the mechanical and electrical systems. Is there enough power on the floor or will more be brought up at high cost from the cellar? Will the client's office equipment require a supplementary air conditioning system? If so, can the building provide chilled water? If the client has 24-hour operations, will the building offer 24-hour chilled water and fan units on each floor? (Don't forget after-hours fresh air) A full-service kitchen's exhaust must be vented directly to the roof, which could be very costly; perhaps a warming kitchen might do.
- Access to other floors. Can a space be designed without needing major access to the floor below the client's bottom floor? File rooms and libraries requiring structural reinforcement usually call for work to be done from the floor below, as does major plumbing. This can cause problems.
- Acoustics. Acoustical problems cannot be easily overlooked once the tenant moves in. Are there potential problems in a space, such as a major mechanical room on the floor above? An acoustical consultant may be involved.
- Elevators. Elevating is almost as frequent a complaint of clients as mechanical systems. Is the base building elevator system computerized? What is the waiting period? Is there more than one service elevator?

PROCESS/STEP SEVEN: REVIEW THE LEASE

A team approach is vital here to cost control, bringing together a real estate consultant, an architect and an attorney experienced in lease review. They will evaluate the building systems, owner services, building rules and floor-turnover conditions.

- Electric power. In addition to the building systems issues already discussed, electric service must be spelled out. Will it be metered or charged in the rent?
- Owner services. This covers everything the owner will provide. How many hours of heat and air conditioning will there be each day and on weekends? Will there be access to elevators during move-in, and can the cost of operating them be included in the lease? Potential landlord charges should not be charged to the tenant; many landlords will try to bill tenants for reviewing the architect's plans, temporary shut-downs and taping into the chilled water—all profit centers open to negotiation.
- Building rules. The tenant should ask for a copy of the building rules, primarily relating to alterations and construction, before signing the lease so its builder or engineer may evaluate them. Some buildings do not allow construction crews to use the fire stairs—a possible handicap due to the time and money lost waiting for an elevator. Others will require cable in rigid conduit rather than more economical BX. Again, it's all negotiable.
- Floor turnover. Floor-turnover conditions are particularly important if the space has been previously occupied. The tenant should make certain the landlord has completed demolition—removing old cables, wiring and outlets, replacing damaged connector covers and window mullions, repairing glass.

BUDGET/MISCELLANEOUS

For most projects, construction is approximately 67% or two-thirds of the overall project cost; furniture and furnishings are about 15%; professional consultants take some 9% and miscellaneous is another 9%. These costs naturally vary. For a large systems furniture installation, for example, furniture costs might be higher and construction costs lower. The following review of occupancy cost control through the budget, which parallels efforts made during the development process, starts with the smaller components.

Miscellaneous can include in-house administrative costs, project insurance, landlord coverage, moving costs and the cost of elevating during the move—even the cost of curtaining off carpet waste. Excluded are interest expense, legal fees or real estate consulting fees.

BUDGET/CONSULTANT FEES

Which consultants does the organization truly need? It will definitely want an architect and a mechanical/electrical engineer who probably retain a structural engineer, and will consider hiring consultants for lighting, acoustics, audio-visual and food service. Not every project needs every consultant, of course. A routine lighting design, for example, could be handled by the architect and electrical engineer in lieu of a lighting designer.

BUDGET/FURNITURE AND FURNISHINGS

A professional inventory should precede any furniture decisions, so that every piece of furniture is tagged, photographed and recorded, and its physical condition is carefully described and evaluated. Should the organization elect to work with a furniture manager, a consultant hired on a fee basis, as opposed to a furniture dealer who buys and resells furniture at a mark-up, the furniture manager will set the furniture budget and "buy out" each item. This means negotiating and soliciting bids from manufacturers for the best products at the best prices. Good furniture managers should have strong tracking and reporting systems plus excellent references from major clients.

BUDGET/CONSTRUCTION COSTS

Roughly half of a contractor's estimate is allocated to the architectural and structural trades; a third is to mechanical, electrical, plumbing, heating, ventilating, air conditioning and sprinkler systems; 15% is to millwork, and 5% is to carpeting. Once the construction price is finally bid, it is wise to set aside a 5-10% contingency. Construction is not an exact science, and every project has non-scope, non-elected change orders.

Several factors affect construction costs.
- Inflation. Despite all our educated guesses, it's beyond our control.
- Quantity of work. Today's market is competitive. An organization both lucky and smart will enter the market at a good time.
- Technical requirements. Technology can escalate costs a lot. Are the organization's needs for technology simple or elaborate? Over-design is one of the cautionary tales from the 1980s that should temper future plans.
- Base building upgrades. If the organization selects its building carefully, these can be minimized.

TO THE WISE, COST-CONSCIOUS DESIGNER AND HIS CLIENT

In summing up, an organization's in-house building team must be set up for centralized client approval. One person should be designated to make final decisions, be aware of everything that's happening and act as liaison to architect and builder. And a strong outside team, comprising a real estate professional, attorney and architect or interior designer as core consultants, has to be on the job from day one. Even with the combined expertise of these and other professionals, controlling occupancy costs today remains a complex and ongoing process. Since occupancy starts where project development stops, cost control isn't even one when it's over. 58

Jonathan P. Butler, AIA, is a partner of Butte Rogers Baskett, Architects and Interior Designers, New York.
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Projecting staff needs in a rapidly changing society facing volatile economic conditions may be a lot more rational than you think

By Allan Lee

How valuable—or expendable—are office operations in the uncertain economy of the 1990s? As companies restructure, cut back and streamline, office personnel have been “down-sized” to get “lean and mean,” as have corporate real estate holdings. Owners and renters alike want to bolster the bottom line by making more efficient use of space. Yet pace planning is only as good as the space programming, the projection of space needs on which it depends. It’s a goal that remains mad- eneously elusive for architects and interior designers even in the best of times.

Is there a “formula” to aid in forecasting in the 1990s? Probably not. However, there are certain trends designers can monitor; two distinct procedures, for example, can be used in programming today: strategic and detail programming.

A strategic program specifies broad characteristics of spatial needs to provide corporate clients the necessary information to make intelligent real estate decisions and to evaluate potential sites or buildings. The other service, detail programming, results in information sufficient in depth to undertake schematic designs; it supplies such information as storage, filing and technical requirements to enable the designer to complete layouts. In combination, the two procedures assist clients with quantifying and qualifying their corporate space needs for present and future, crucial steps in using real estate assets in cost-effective and functional ways.

Systems furniture is becoming more sophisticated in mimicking the private office environment

What are some of the major developments in strategic programming?

- Reduced space allotments. Along with liquidating their fixed assets, many companies are cutting back on square footage per person. This is often seen as a shift towards open planning, which saves space by enabling workers to occupy less floor area. Using flexible systems furniture rather than permanent construction materials also increases the tendency to gravitate towards open plans.

- Fewer professional privileges. The number of professional job titles traditionally enclosed in private office space is shrinking. While open plan cannot duplicate an enclosed office in audio or visual privacy, systems furniture componentry is becoming more sophisticated in mimicking the private office environment.

- Continuing financial considerations. Open plan still frequently offers tax advantages.

- Exploding office technology. In the past, a private office comprised a desk, typewriter, telephone and filing cabinet. Today, the office environment has become more complex. Practically every employee has a personal computer (PC) or other data processor and peripherals such as fax machine and printer at the individual work station. This raises the amount of work surface required per employee even though floor area per work station is falling on the average. To accommodate this, designers are configuring space differently—three dimensionally—to pack more surface area in. Overhead space and systems furniture are means of accomplishing this.

- Rising tide of paper. The once-popular myth that paper consumption would fall with ongoing technological advances has yielded to the empirical observation that there is more paper than ever—due to the cultural reluctance to giving up hard copy. Where additional storage may be needed will depend on how a company approaches record retention. If records are kept in a central location in less costly, back office space, individual work sta-
PCs and such peripherals as fax machines and printers at individual work stations raise the amount of work surface needed even as the work station shrinks.
the ability to respond must be incorporated everywhere. With demountable office partitions and few open plan standards, the firm can shift people and make physical alterations faster, more economically and with less inconvenience.

So what are some of the most significant factors about clients to examine in today's strategic programming?

- Corporate culture. The unique demographics of each client’s organization, its structure, volatility and specific need for flexibility must be understood in order to create a flexible design vocabulary with appropriate form and dimensional modularity.

- Employment levels. The plan should consider the level of employees to be added or subtracted and the expected rate of churn. Generally, the number of senior positions is more static, so there is less need for flexibility in senior officers' space—unless a major restructuring is due.

- Space utilization by function or title. Square footage needs vary greatly from industry to industry and firm to firm. While the real estate community relies on an average of 250 sq. ft. per person, law firms average higher than this (because of the high number of private offices) while accounting firms average less (since their staffs are out in the field).

- Facility management. There are many ways a client's facility manager can assist the designer in planning for projected changes: to develop strategic occupancy, phased construction and contingency floor plans to ease transitions, set up lease options planned over long terms for built-in flexibility, and locate “hard areas” of substantial construction and complex technology. Facility managers nowadays are frequently insisting on a design vocabulary based on modularity and generic planning, and they may be right. The less customized the solution, the less alteration will be necessary in the future.

Space programming is hardly new to design. Nevertheless, with the economy lagging and real estate costs still at a premium, clients and designers alike are showing renewed zeal in projecting future space needs more accurately. One way or another, the cost of contract space occupancy will go down.

Happily there's an extra dividend for success. If the client's employees waste little square footage per person because the designer correctly forecasts the organization's long-term requirements, the money saved can often be applied—to such common use amenities as cafeterias, day care or gymnasiums. Anyone can easily predict how employer and employee would feel about that.

Allan Lee is a senior associate of Swanke Hayden Connell Architects, an international architecture firm based in New York.

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Knock on Solid Wood

Though solid wood furniture differs in telling ways from veneer furniture, many of today’s designers can’t tell why—a discussion between Harden Furniture and Contract Design

By Roger Yee

A close-up look at the cabinetmaker’s art shows solid cherrywood being used to form such gracefully carved details as a dove-tailed joint (above, left) and a mitered, blind mortise-and-tenon joint (above, right). Photography by Nicolas Eyle, courtesy of Harden Furniture.

A close-up look at the cabinetmaker’s art shows solid cherrywood being used to form such gracefully carved details as a dove-tailed joint (above, left) and a mitered, blind mortise-and-tenon joint (above, right). Photography by Nicolas Eyle, courtesy of Harden Furniture.

What material could be more natural in American life than wood? Yet the typical American who supposedly handles wood objects every day might be dismayed to find that almost everything other than a pencil or piece of paper is really wood veneer. While solid wood remains the standard of excellence against which fine cabinetmakers measure all other forms of fine furniture, it accounts for a relatively modest amount of residential work and an even smaller percentage of contract design. It’s a question of cost—dwindling supply versus rising demand, particularly for valuable hardwoods—as much as new furniture technologies.

Veneer is not a sign of second-class citizenship in the furniture world, to be sure. The technique of sawing or slicing logs into thin sheets to be glued over a core of solid wood or other substrate evolved centuries ago as a better way to exploit rare or costly woods. Decorative panels and inlaid marquetry using veneer helped raise 18th and 19th century furniture to new levels of artistic achievement.

Solid wood is showing new vigor in contract design because architects and interior designers are rediscovering its virtues. Unfortunately, many designers remain unfamiliar with the properties of solid wood because today’s furniture is overwhelmingly constructed of veneer over such materials as medium density fiberboard (MDF). As Robert Dillon, manager of the contract division of Harden Furniture, a nearly 150-year-old maker of solid wood furniture, points out, ignorance of solid wood’s characteristics even causes designers to mistake its distinctive features for flaws.

“Wood must be handled differently from MDF right at the beginning,” Dillon says. “MDF is ground-up wood particles mixed in a synthetic resin slurry and formed into sheets under heat and pressure. Wood comes from trees that are harvested, cut into lumber and air or kiln dried.”

Once a tree is cut at Harden, the log is stacked in the open air and kept moist with sprinklers to prevent checking at the ends—the start of a careful monitoring of the wood’s moisture content and overall condition. When need dictates, the log is run through a saw mill to create lumber in usable dimensions, stacked up (“stickered” with 1-in.-square sticks between boards) outside the mill, and left to air dry for six months. During this time the wood’s moisture content drops from about 60 to 70% at the time of cutting to about 18%. The boards then proceed into a kiln, where moisture is first introduced and then removed to bring the final content to 4 to 5%.

Solid wood furniture is produced from lumber of various dimensions, ranging in thickness from 3/4 in. to 3 in., and made of one or more pieces of wood. What happens as the material is shaped and joined further sets it apart. “Because solid wood has both surface appearance and internal substance,” Dillon explains, “it allows you to carve into it for depth and decorative detail. You can use it to create truly authentic reproductions of historic and traditional designs.” Furniture made with veneer must still resort to solid wood wherever carved details appear, such as ball-and-claw feet or beaded edge banding. In these instances, the solid wood details

What material could be more natural in American life than wood? Yet the typical American who supposedly handles wood objects every day might be dismayed to find that almost everything other than a pencil or piece of paper is really wood veneer. While solid wood remains the standard of excellence against which fine cabinetmakers measure all other forms of fine furniture, it accounts for a relatively modest amount of residential work and an even smaller percentage of contract design. It’s a question of cost—dwindling supply versus rising demand, particularly for valuable hardwoods—as much as new furniture technologies.

Veneer is not a sign of second-class citizenship in the furniture world, to be sure. The technique of sawing or slicing logs into thin sheets to be glued over a core of solid wood or other substrate evolved centuries ago as a better way to exploit rare or costly woods. Decorative panels and inlaid marquetry using veneer helped raise 18th and 19th century furniture to new levels of artistic achievement.

Solid wood is showing new vigor in contract design because architects and interior designers are rediscovering its virtues. Unfortunately, many designers remain unfamiliar with the properties of solid wood because today’s furniture is overwhelmingly constructed of veneer over such materials as medium density fiberboard (MDF). As Robert Dillon, manager of the contract division of Harden Furniture, a nearly 150-year-old maker of solid wood furniture, points out, ignorance of solid wood’s characteristics even causes designers to mistake its distinctive features for flaws.

“Wood must be handled differently from MDF right at the beginning,” Dillon says. “MDF is ground-up wood particles mixed in a synthetic resin slurry and formed into sheets under heat and pressure. Wood comes from trees that are harvested, cut into lumber and air or kiln dried.”

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Though solid wood furniture differs in telling ways from veneer furniture, many of today’s designers can’t tell why—a discussion between Harden Furniture and Contract Design

By Roger Yee

A close-up look at the cabinetmaker’s art shows solid cherrywood being used to form such gracefully carved details as a dove-tailed joint (above, left) and a mitered, blind mortise-and-tenon joint (above, right). Photography by Nicolas Eyle, courtesy of Harden Furniture.
are applied to a particle board structure. Makers of today's solid wood furniture also adhere to many of the standards of traditional cabinetmaking, employing such joinery as the floating panel that permits large surfaces to move freely in response to atmospheric changes, the dove-tailed joint that builds the sturdiest drawer, and the double-dovetailed and glued joint and the mortise-and-tenon joint, which each develop great strength without being visible. By contrast, much particle board furniture relies on a battery of often ingenious mechanical fasteners to compensate for particle board's lesser ability to hold screws and maintain its surface integrity using traditional joinery.

Dillon admits that finishing techniques for fine wood furniture are similar for solid wood and veneer. There are two differences that can be discerned, nonetheless. One—the grain pattern—can be noticed immediately, while the other—refinishing—comes unexpectedly years later.

Veneer peels from a log as a series of sheets called a "bitch," in which each log's distinctive grain pattern is repeated. As a result, the material readily lends itself to such deliberate manipulations as "book matching," in which two or more sheets of the same grain pattern reflect each other's image. Solid wood, on the other hand, shows a subtle, tell-tale interruption in its grain matching because different pieces of wood must be carefully blended for color and then bonded together to form such large single pieces as table tops. Both patterns are so patiently man-made that the question of which one is more "natural" seems a matter of taste rather than technology.

Clients who refurbish existing furniture can have their solid wood pieces sanded and finished repeatedly, whereas the typical veneer used on furniture is too thin for even one additional cycle. Dillon does concede that solid wood furniture is subject to warping, checking and cracking as it responds to various environmental stresses. "You can overcome this tendency," he insists, "by rigorously controlling the seasoning of your wood."

As owner and manager for nearly 150 years of some 10,000 acres of woodlands in upstate New York, Harden takes particular care of the cherrywood that constitutes most of its residential and contract furniture. Its forest management program, for example, includes reforestation, tree cultivation and experimental tree development as well as harvesting. The company reports that some 2.8 new trees are planted for every one cut.

Cherry is what foresters call a pioneer species, a tree that relies on self-propagation rather than man to spread its offspring in the forest. Solid cherrywood is particularly good for carving, as is shown in Harden's 18th-century English and American-style pieces. As for the fabled, warm glow of its surface, solid cherrywood is as timeless as its finish—or its latest. Designers may not think of solid wood furniture as heirlooms, but that's probably what anyone who inherits these pieces will call them.
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It may just be the factor that decides whether this year's sales goals are to be or not to be.

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Fishing in the Office

How to design for a kinder, gentler, status symbol for the 1990s that can cost an average of $10,000 and weigh 20,000 pounds—yet soothe the tired beast in us all

By Amy Milshtein

They're a far cry from that algae-stained, plastic plant-filled, 10-gallon aquarium you may have at home. You know, the tank where the fish float instead of swim. Executive suites, tony hotel lobbies, health care waiting rooms and fancy restaurants—not necessarily seafood places, by the way—are incorporating large, custom, showcase aquariums in their designs. "Tank sales have tripled in the last five years," says Harry Kady, founder of Aqua Creations Custom Aquarium Company in Los Angeles. "It's a multi-billion dollar business."

Why are many contract design clients going fish crazy? Partly it's stress relief; watching tropical fish calms the nerves. And with the green movement sweeping the country, it only makes sense that people are striving to surround themselves with nature. But the reasons for large, custom installations go beyond that. "They are status symbols," admits Rady, "just like a Ferrari."

And just like a Ferrari, these aquariums aren't cheap. They run between $5,000 to $100,000, with the average tank costing $10,000. Surprisingly, the price is dictated by shape more than size. Taller aquariums are more expensive because the increased water pressure demands a stronger filter system, thicker acrylic (preferred over glass because it can be formed into exotic shapes) and longer, costlier coral.

Tanks can be specified as free-standing or built-in. Either way, maintenance requires a space equaling half the tank height on top, while the filtration system needs at least three feet on the bottom. Another factor to be considered is weight. A good sized aquarium filled with water can weigh 20,000 pounds. Needless to say, building managers and structural engineers are consulted often.

The cabinetry that surrounds the tank and the services provided to maintain the tank's appearance are what separate custom aquariums from the pet store variety. Craftsmen will typically construct a warp-resistant cabinet for a custom tank in wood or another suitable material to complement the surrounding decor. A complete maintenance package from a contractor such as Aqua Creations would include cleaning, chemical monitoring, and filter checks.

Make no mistake about the latter point: Maintenance is a oceansized business for this kind of habitat. A 250-gallon tank needs service twice a month while a 500-gallon model requires five to eight visits a month. Count on paying about a dollar a gallon per month for the service, but as the tank's gallon size goes up, the price comes down.

Now the only thing left to do for the client is choose the fish. Big-ticket tanks like these usually contain salt water environments rather than fresh water ones because of the eye-popping colors and exotic shapes of salt water flora and fauna. Contractors such as Aqua Creations may send customers to local pet shops to get acquainted with the varieties of fish, but not to buy. "We supply the fish," insists Rady, "and guarantee them for as long as we maintain the tank." The fish usually live from one to two years, and yes, emergency maintenance calls are available.

Once the fish are installed, it is not uncommon for contract design clients and their guests to become strongly attached to them. "We suggest that clients feed the fish themselves," Kady says. The faint of heart should beware, however; that some of the best looking sea creatures, like lion fish, clown fish and groupers, eat only live food.

Putting the laws of nature aside, tropical fish tanks can enhance a wide range of commercial and institutional settings. You can think of them as living art, custom cabinetry and stress relief rolled into one. And that's no fish story.
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The modularity of carpet tile allows it to be easily used as a design element. These installations were created using Lee's Faculty IV (top) and Interface Impressions Plus (above).

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Designer's Saturday: “All Paths Lead to New York”

Designers, facilities managers, and architects: plan now to come to New York this fall for Designer's Saturday. You'll attend a dozen environment-related seminars at IDCNY featuring speakers including Bierman-Lytte, Croxton, McDonough, Venturi, and Wines, as well as seminars at the A&D relevant and productive programs in years. IDCNY’s focus: “The Greening of Design” • A&D Building’s focus: Building with industry leaders such as Butler, Fowle, Hayden, and Phillips discussing how to profit during tough economic times. Designer's Saturday focus: “Lean and Clean: Designing for the 90’s” • Designer’s product designers and seeing all the contract furnishing products introduced this year. You'll see dozens of special exhibits on topics from the environment to Italian design, and you'll attend evening parties—the A&D Pre-Met Fete and the Metropolitan Museum Reception on Thursday, and With exhibits every day, celebrations every night, the IDCNY Extravaganza on Friday. Plan to spend “free time” experiencing the best of New York’s museums, shops, shows, and restaurants. This year New York City as backdrop and design resource. Plus this year travel is more affordable than ever. Contact the Designer’s Saturday travel agent, Mercury Trips Away Travel, at 1.800.428.6677. To get the official Preview Guide, call the numbers below or circle the reader service number.

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Beam me down, Scotty

Want to find the state-of-the-art cabling system hidden within the offices of an international management consulting firm? Hint: Look up and down. Towers Perrin's Philadelphia office, designed by The Hillier Group, incorporates an independent, below-the-ceiling infrastructure for power, voice, data and lighting housed in a handsome pier-and-beam construction that runs from floor to ceiling—or more aptly, from ceiling to floor—in a ring that parallels the building's perimeter.

Freeing the cables from the building is part of Hillier's scheme to give Towers Perrin as much freedom as possible to reconfigure its private offices, so that people and office machines can move anywhere along the perimeter without lengthy, costly delays for new walls or cable connections. Much of the work of enclosing offices and conference rooms along the window walls is performed by a movable, demountable wall system. The system's basic planning module is 7.5 ft. x 10 ft., which can expand to 10 ft. x 15 ft.

As for the infrastructure, Hillier lays the cables for a primary run that leaves the vertical riser and closet, crosses the ceiling plenum horizontally and swings downward through the suspended ceiling towards the floor inside a pier that is part of the corridor wall framing system. The cable actually sits in an open tray within the transom-height beam, where it runs horizontally around the building's perimeter. Individual users can tap the cabling for power, voice and data for private office use wherever needed by running lines from the open tray down to the floor level.

Lighting is provided for individual spaces by routing power into open trays containing indirect lighting fixtures that run perpendicular to the corridor wall. Corridor ambient lighting is supplied by fixtures integrated into the housing of the piers. Subsequently, the need for building standard lighting fixtures mounted within in the suspended ceiling is greatly reduced throughout much of the Towers Perrin space.

Paradoxically, the result of all this design and engineering is that a highway of electronic pulses races unimpeded through the cable tray at breakneck speeds, high above the calm heads of management consultants who may be scarcely aware that it exists whenever they tap into it.

Photography by Wolfgang Hoyt.
BOOKSHELF

An Extraordinary Eye for Design


Being "Stollerized" is a phenomenon that architects of the late 1930s through the late 1960s would instantly recognize as both an honor and a pleasure. Ezra Stoller, trained as an architect at New York University and familiar from his student days with some of the key movers and shakers of the Modern movement, became the premier architectural photographer of the postwar years. The work of such eminent practitioners as Gordon Bunshaft, Bruce Graham and E.C. Bassett of Skidmore Owings & Merrill, Eero Saarinen, I.M. Pei, Philip Johnson, Marcel Breuer, Paul Rudolph, Le Corbusier and Louis Kahn is known largely through Stoller's interpretations. A generous sampling of these interpretations has now been compiled as Modern Architecture: Photographs by Ezra Stoller.

William S. Saunders, an educational administrator at Harvard University Graduate School of Design, collaborated with Stoller in making 387 selections for this portfolio of mostly black and white photographs that spans the years 1939 to 1989. One of numerous keen observations Saunders makes in an opening essay about Stoller's influence seems particularly worth noting: Stoller chose vantage points and emphases that strongly resemble architects' own drawings. Stoller's willingness to enlist camera, lens and lighting to elucidate the major relationships among architectural elements and important construction details—matters that architects care passionately about—made him truly an architect's photographer.

Leafing through the pages of this beautiful book, which appears organized more for random browsing than for rigorous scholarly perusal, you are struck by how powerful the architecture looks on paper. Stoller has commented that great architectural photography cannot exist without great architecture. He is surely right. Yet who cannot help believing that an artist of his caliber brings out aspects of the buildings that even their architects fail to see? ☞

PROFESSIONAL LITERATURE

Wainlands Mark II Ltd.
Hand-crafted, fine quality finials, rods, brackets and drapery hardware are featured in this full-color catalog from Wainlands Mark II. The catalog displays a comprehensive selection of uniquely styled finials in a wide variety of custom finishes, and their complete assortment of decorative metal registers and grills, both punched and linear.

The October Company
The October Company, Inc. has created a new brochure describing the company's Vortex line of decorative metallic laminates. The new literature describes a variety of contemporary finishes which feature several abstract patterns that are embossed in either aluminum or solid brass.

Ledalite
Ledalite Architectural Products, Inc. has developed the Ledalite Electronic Catalog, an elegant and integrated set of IBM PC-based fundamental engineering tools for lighting professionals. The Electronic Catalog gives users IES standard tools in a non-proprietary program, and while the catalog also contains data on Ledalite products, it allows for importing non-Ledalite product photometric specifications.

Alcan Building Products
A specification brochure is now available for Alcan's Roll Formed Canopy System from Alcan Building Specialties Group, picturing the options available to meet various project needs. The literature illustrates the various panels, fascia, beams and heavy or light duty overhead supports available to customize a canopy system.

3M
3M introduces informational flyers on its Silverlux Plus brand Recessed Fluorescent Lighting Fixtures. The flyer explains the 3M patented reflector system, and the performance and aesthetic characteristics of the product.
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Designing duo

Mark Goetz and Timothy Richartz

Mark Goetz and Timothy Richartz have much more in common than the Teutonic “tz” that ends their names. They share the same alma mater, the same design theories, the same address and maybe most importantly, the same puritan work ethic. After graduating from Pratt Institute in 1986, the classmates went their separate ways until 1988, when they formed TZ Design.

Based in Brooklyn, N.Y., the two enjoyed their first contract success with the Washington Avenue chair for Brickel. Recently, they designed the Charleston chair for Bernhardt’s American Standards collection. Not bad for a couple of twentysomethings.

Is their youth a liability? “We have had companies tell us that we need a few grey hairs,” admits Goetz. But their devotion to TZ Design goes beyond their years. “We work seven days a week, 18 hours a day,” says Richartz.

With all of that hard work, one would think that

Have watercolors, will travel

Stuart Beattie

How does Stuart Beattie feel about designing Mannington vinyl floor covering after 30 years of designing everything else, from drapery to wallcoverings to tablecloths? “It’s just another surface,” says the vice president of styling and design for Mannington’s resilient department, whose career has spanned three continents and at least six countries. The native Briton recalls “always drawing” as he grew up and that his original goal was architecture.

As his talent developed, Beattie graduated from Carlisle College of Art and pursued a lifelong dream to move to Australia, when he began designing. From there, it was off to Switzerland, Germany and Canada and finally to the United States at Mannington. While he great enjoys painting, particularly landscapes, Beattie’s passion is for outdoors: an avid backpacker, cyclist and licensed glider pilot, Beattie draws much of his inspiration from patterns he finds in nature. On a recent backpack trip to Hawaii, Beattie combined enthusiasms by bringing along Chinese watercolors.

With less time to devote to his design projects, Beattie is now planning a new outdoor scheme export a little bit of the moth country to his Wilmington, Delaware, home. Stepping out the back door into a true English garden, he might be the only man to cross the Atlantic faster than the Concorde.

From neckties to Knoll

Jhane Barnes

Panel fabrics from a design for a pair of pants? An upholstery pattern that ends up on a shirt? “Good design is good design,” maintains designer Jhane Barnes, who does just that. creating fabrics for Knoll International with fabrics and designs for her own line of menswear. Fabric was originally secondary to her clothing designs. Barnes, whose first design commission was uniforms for her high school band, started her own design firm during her last year at New York’s FIT. As her business grew, “I couldn’t find menswear fabrics I liked,” she says. “So I started designing them myself.”

Her career with Knoll grew directly out of her menswear. Two Knoll salesmen were avid fans.

Today, Barnes manages to keep it all in balance somehow, producing 400 designs per year. “That’s over one a day!” she laughs. She also designs most of her own clothes. “It’s funny to go back and look at things I did five or 10 years ago,” she says.

And don’t block my view. “And don’t block my view,” laughs Richartz. Right, guys. And don’t bring along any picks of outdoors: An avid backpacker, cyclist and licensed glider pilot, Beattie draws much of his inspiration from patterns he finds in nature. On a recent backpack trip to Hawaii, Beattie combined enthusiasms by bringing along Chinese watercolors.

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What’s the big idea?

Brian Kenneth Graham

You know what they say about men with big foreheads? Big ideas. That’s just what Gensler and Associates was hoping for when it moved Brian Kenneth Graham from its office in his native Los Angeles to San Francisco, where he splits his time between designing interiors for clients and products for independent manufacturers as part of the Gensler Product Design Group.

With design director responsibilities for the retail and showroom studio at Gensler, plus two recent product introductions under his belt—the Intrex Taper Table and the Halcon Agenda casesystem—Graham is the epitome of the well-rounded designer. He claims his crossover into products has made him a better interior designer. “I get even more focused on the little details,” he says, “and the impact a little detail will have on the whole.”

Undaunted by the hectic pace of his career, the 30-year-old Graham clearly likes to keep moving. So much so, in fact, that the 1989 earthquake that rocked San Francisco did not even faze his just-finalized plans to move there.

When not working, Graham is a sports fan who splits his geographic loyalties as he splits his design genres. When the San Francisco 49ers or the Los Angeles Dodgers take the field, Graham gives in to relaxation. “Give me some Snack Pack and some Triscuits,” he laughs. And don’t block my view.” Remember that big forehead, fans.