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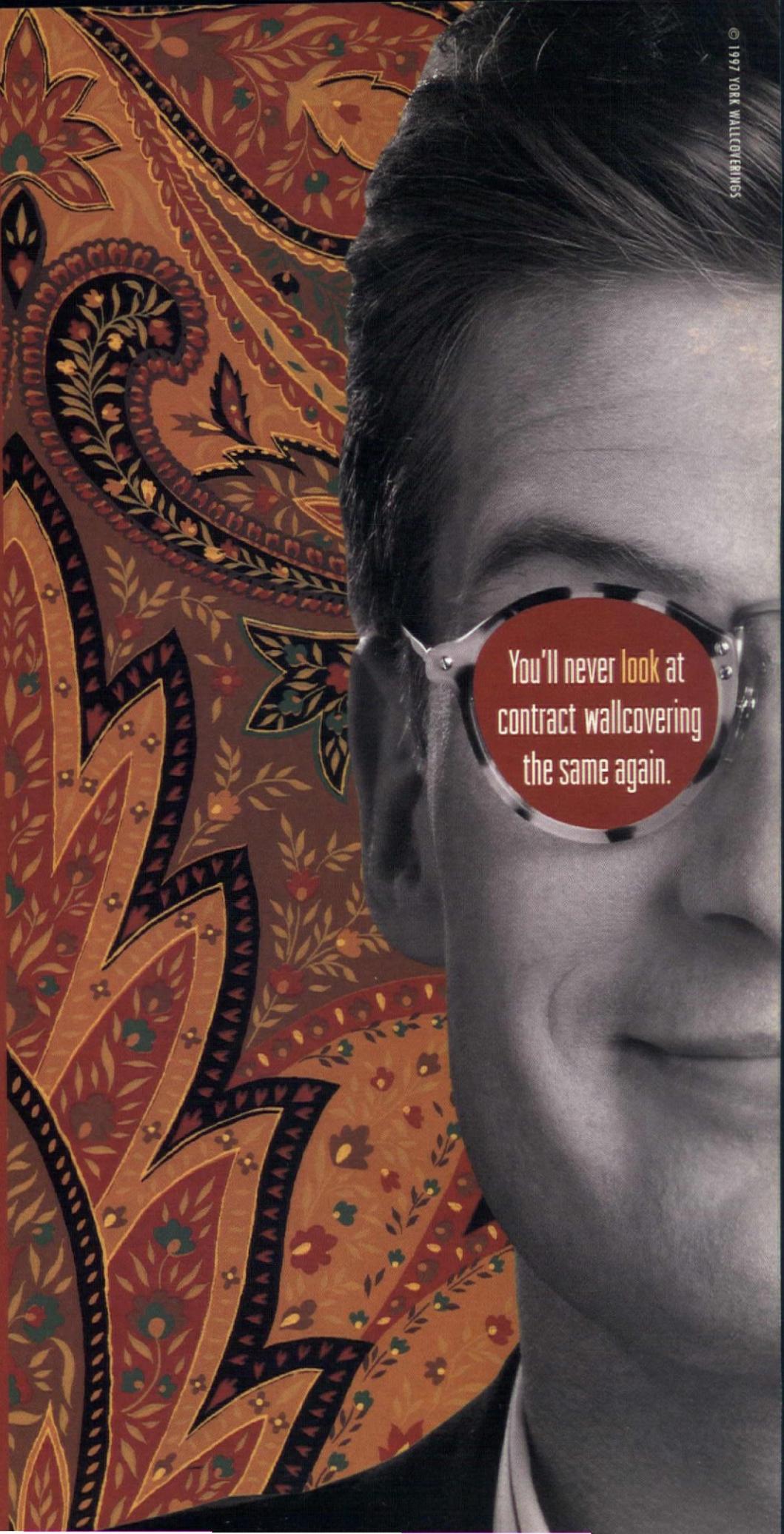
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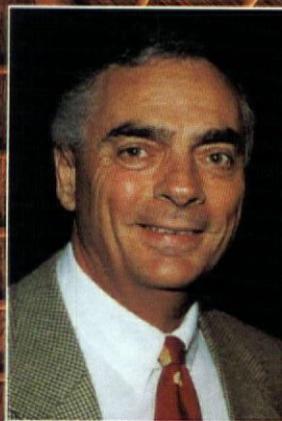
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- PRODUCT FOCUS**    **16**    **STACKING CHAIRS**  
The newest models of stacking chairs look good, and they've refined the structure required for stacking to more closely resemble other chairs, even incorporating ergonomic support and remarkable comfort. Take a seat!
- 18**    **20/20**  
Loewenstein sees a bright future in the striking design details of its new occasional seating, Vision Collection.
- DESIGN**    **20**    **YES WE CAN!**  
Children with disabilities feel empowered in the Thomas and Agnes Carvel Children's Rehabilitation Center at Saint Agnes Hospital, White Plains, N.Y., designed by Kenneth Irving Architect.
- 24**    **OCEANS APART**  
Watch our last frontier open up at the Columbus Center of Marine Research and Biotechnology in Baltimore, designed by Zeidler Roberts Partnership.
- 28**    **SPRUCING IT UP**  
Chicagoans who want to dine well without being served a "theme" will be grateful for Spruce, designed by William S. Leeds Architect P.C.
- 32**    **CALLING ALL AGENTS**  
If you've ever wondered where your 800 call goes, look inside the IBM Dallas Customer Service Call Center, where agents are "sitting by" in a workplace by Jacobs & Associates that you just might envy.
- 37**    **RESORTS RISING**  
Resort hotels are seeking out designers to help position them for a booming industry and a new kind of traveler who wants to be wowed as well as connected.
- 38**    **PARADISE UNPLUGGED**  
When Vision Design set out to update the classic Caneel Bay Hotel on St. John, U.S. Virgin Islands, renovating in paradise proved to be a distinctly challenging pleasure.
- 42**    **THE PRINCESS BRIDE**  
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Cover Photo: Detail of the rotunda ceiling at Thomas and Agnes Carvel Children's Rehabilitation Center at Saint Agnes Hospital, White Plains, N.Y., designed by Kenneth Irving Architect. Photography by Peter Paige

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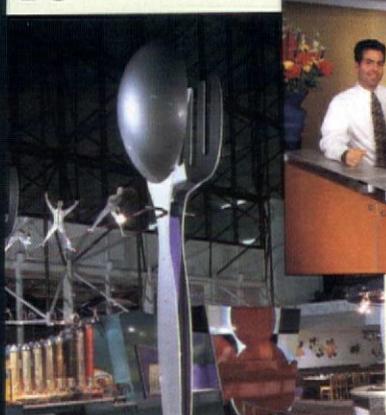


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# How Now, Bilbao?

Why are the only individuals who gaze at the tops and bottoms of building facades and interior spaces architects and interior designers? Does the public become conscious of design mainly on the occasion of a disaster, travel abroad or the unveiling of a made-for-media design? Just think of the impact of two media-savvy projects that recently went public big time, namely the Guggenheim Museum in Bilbao, Spain, designed by Frank O. Gehry, FAIA, and the Getty Center in Brentwood, Calif., designed by Richard Meier, FAIA. Architects and interior designers may want to consider what this feeding frenzy says about relations between design and media today.

First, whatever else these two formidable projects have in their favor, they are tasty media morsels, large, costly and physically arresting. To a world that increasingly measures every contender for fame and fortune in these visceral terms, Guggenheim and Getty have it all. Don't know anything about design? Trust your feelings and gape at these two big kahunas. Never seen anything like them? Fine. Designers have, but the predecessors were smaller, more cerebral and less conspicuous. Not G1 and G2.

In addition, the designs of Gehry and Meier command media time by standing out from the cultural context of their surroundings. Their clients retain them for a signature "look" that transcends geography. Doesn't Giorgio Armani fit all who can afford him? To be a media star means not being too concerned about fitting your work among existing buildings, landscapes and people. The media penalty for civility is oblivion.

Finally, these projects have little to do with everyday life, which could easily shift the focus from aesthetic issues to economic, social or technical ones. The more architecture responds to the needs of practical buildings, the more people understand it without noticing its design. How does the public know if a museum malfunctions? Do the collections cry out?

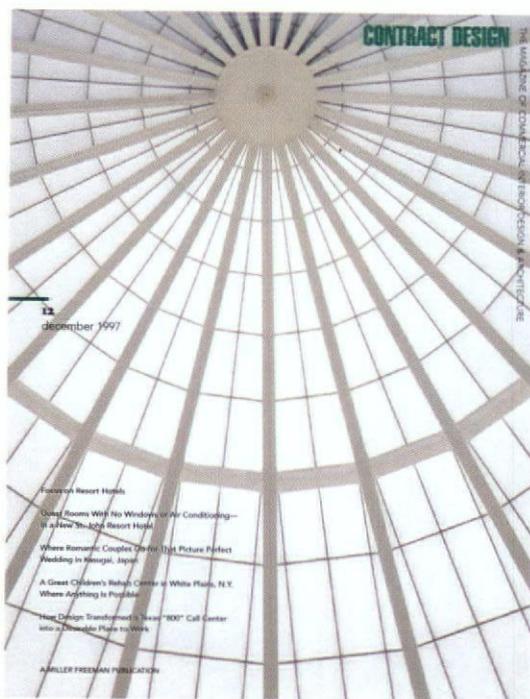
Obviously what the popular media chooses to notice or ignore should not be taken as a final judgment of design. The public has

no formal training in aesthetic appreciation, so its failure to fully grasp the merits of architecture and interior design should surprise no one. If now and then a great work of design catches the public's fancy, hurrah for us all.

Meanwhile, at year's end, the design media have produced a bumper crop of fine books that discerning architects and interior designers will enjoy reading or giving as holiday gifts. Among the contemporary monographs and surveys worth perusing: *Fumihiko Maki: Buildings and Projects*, by Botond Bogner, et al., Princeton Architectural Press, 288 pp., \$60 cloth; *Architecture Today*, by James Steele, Phaidon Press, 512 pp., \$69.95 cloth; *Stamberg Aferiat Architecture*, essays by Richard Meier, Charles Gwathmey and David Hockney, Rizzoli International, 160 pp., \$35 paper; *Contemporary Architecture in Germany: 1970-1996*, by Gerd de Bruyn, Birkhäuser, 136 pp., \$19.95 cloth; *Alexander Gorlin: Buildings and Projects*, by Vincent Scully, Rizzoli International, 160 pp., \$35 paper; and *Andrée Putman*, by Sophie Tasma-Anargyros, Overlook Press, 192 pp., \$45 cloth.

Among the most interesting historic monographs and surveys are: *Louis Henry Sullivan*, by Mario Manieri Elia, Chronicle Books, 280 pp., \$60 cloth; *Thonet: Classic Furniture in Bent Wood and Tubular Steel*, by Alexander von Vegesack, Rizzoli International, 160 pp., \$50 cloth; *Frank Lloyd Wright's Taliesin and Taliesin West*, by Kathryn Smith, Harry N. Abrams, 160 pp., \$39.95 cloth; *Louis I. Kahn: In the Realm of Architecture*, by David B. Brownlee and David G. De Long, Universe, 272 pp., \$25 paper; *Gaudi of Barcelona*, by Lluís Permanyer, Rizzoli International, 188 pp., \$50 cloth; and *Station to Station: The Architecture and Life of Train Stations*, by Steven Parissien, Phaidon Press, 240 pp., \$59.95 cloth.

Does architecture exist outside the media's glare? It always has. Ironically enough, however, documentation by media may be the only immortality architecture will ever enjoy. ♦



*Roger Yee*

Roger Yee • Editor in Chief

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## A Colorful Future

Alexandria, Va. - Color Marketing Group's (CMG) 1998 Contract Color Directions™ Palette bridges the present and the future with a passage to a brighter, cleaner palette. This new palette reflects the influences of yellow and red, the emergence of blues, the "color-full" neutrals, brighter colors and the reappearance of primary hues.

Global influences on the 1998 palette were strongly European, followed closely by the interaction of light and ethnic pigmentation. There was also a strong, growing interest in the Latin American market, which is reflected in some of the colors of the Palette. CMG's 16 Forecast Colors, which will appear in contract markets in 1998, are:

- Apache - A centered rich red—not too yellow, not too blue.
- Cortez - A rich brown-based apricot, with a strong European influence.
- Desert Sun - A rich golden yellow with a flavor of curry.
- Mantis - A acidic, lime-yellow, from the retro influence of the '50s.
- Palo Verde - A yellow-based, ethereal sage green.
- Expearment - A clean, versatile mid-tone green.
- Zuni - A liquid turquoise, reminiscent of swimming pools.
- Phoenician - A rich, Mediterranean blue.
- Too Blue - A saturated, red-based blue, clean and vibrant.
- Purplexed - A rich, red purple, ethnic and exotic.
- Frontier - A soft, red-based brown.
- Hi-Ho Silver - Gray with a silver touch, evocative of brushed chrome, both in flat and metallic finishes.
- Black Tie - A sueded, elegant black.
- Fool's Gold - The essence of blond-gold, burnished with green, reminiscent of the aged qualities of old world coins, both in flat and metallic finishes.
- Ghost Town - A soft, powdered white.
- Camelback - A classic, yellow-influenced beige.

These Forecast Colors were developed during CMG's November 1995 International Conference held in Phoenix, Ariz. Color Marketing Group, based in Alexandria, Va., is a 34-year old international, not-for-profit association of 1,500 color designers who forecast color directions one to three years in advance for all industries, manufactured products and services.

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## People in the News

Mark W. Hurwitz, Ph.D., CAE, executive vice president of the Building Owners and Managers Association (BOMA) International has been named executive vice president/chief executive officer of The American Institute of Architects (AIA), effective January 1998.



Russell Coyner, BIFMA International's executive director since August 1992, passed away November 8th from an apparent heart attack.

Edison Avery Price, founder and long-time president of Edison Price Lighting, died of heart failure at the age of 79.

## Commissions and Awards

The International Association for Sports and Leisure Facilities presented the Gold Award to HOK Sport, Kansas City, Mo., for its design of the 40,000-seat Hong Kong Stadium located in So Kon Po, Hong Kong.



Internationally acclaimed architect Frank Gehry has been retained to design new museum to house the world's largest private collection of Coca-Cola memorabilia. The 80,000-sq. ft. museum will be built in Elizabethtown, 40 miles south of Louisville, Ky., by the turn of the century.

BMW has appointed SCR Design Organization, New York, as the architectural and interior facilities design firm responsible for transforming 555 West 57th Street at Eleventh Avenue into the luxury car manufacturer's Manhattan retail outlet.

NBBJ Sports and Entertainment, Seattle, has been chosen to design the 2002 World Cup soccer stadium in Seoul, South Korea.

The Boston Symphony Orchestra has retained Ann Beha Associates, Inc., Boston, to guide the refurbishment of Symphony Hall in preparation for the celebration of its Centennial in the year 2000.

The Undine Barge Club, a National Historic Landmark on Philadelphia's Boathouse Row, will be restored to its original grandeur by the Historic Preservation Studio of The Hillier Group Architects, Philadelphia, headed by Dr. George C. Skarmas.

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## Business Briefs

F. Schumacher & Co., New York, has re-aligned the operations of its contract product group under the company's Schumacher Division. Effective with the organizational change, Schumacher Contract has become the official name for all products formerly marketed to these commercial sectors under the F.S. Contract identity.

Edison Price Lighting, New York, has formed a comprehensive business partnership with WILA Leuchten of Germany. The

companies will assist with and share in each others' manufacturing, marketing, sales and product design capabilities. WILA Lighting (WILA Leuchten's American division) will relocate its manufacturing facilities from Miami to Long Island City, N.Y. The partnership will make Edison Price Lighting products available for specification in Europe and the Middle East, and will allow WILA to maximize its manufacturing efficiency.

Tivoli Industries, Inc. and Targetti Sankey SpA of Florence, Italy, have announced that the two manufacturers will create a new jointly-owned US lighting fixtures company, called Targetti USA LLC, to be headquartered at Tivoli's Santa Ana, Calif., facility.

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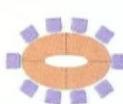
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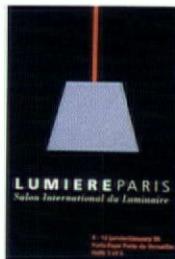
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Engineering News Record, the construction industry's most influential publication and a division of the McGraw-Hill Construction Information Group, is launching *Design-Build*—a new quarterly publication set to debut in January 1998.

## Coming Events



January 8-12: Lumiere Paris, the International Lighting Show, Paris-Expo Porte de Versailles; +33 (0) 1 53 24 99 19.

January 10-13: Domotex Hannover '98: World Trade Fair for Carpets and Floor Coverings, Hannover Fairgrounds, Germany; For more information call (609) 987-1202.

January 19-25: International Furniture Fair, Cologne, Germany; 02 21 8 21-0.

January 29-31: Surfaces® '98, Sands Expo and Convention Center, Las Vegas, Nevada; (800) 547-3477.

February 1-4: "Enlightening America '98 Conference and Trade Show, Dallas; for information call (609) 799-4900.

February 8-10: 1998 Retail Design & Construction Conf. & Expo, Omni Rosen Hotel, Orlando, Fla.; (800) 288-8606.

February 19-21: Luminaire Asia 1998, Singapore International Convention & Exhibition Centre, Singapore; 431 2293.

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Routine maintenance reduces the build-up of soil, dust and oils, which can break down fibers and accelerate the fabric's wear. Specifying fabrics with a protective treatment is one way to combat the effects of soil and stains. Other recommendations include regular vacuuming with a proper upholstery attachment to remove airborne dust and lint and prompt treatment of spots/spills to avoid permanent staining.

Periodic cleaning helps remove the accumulated grime that can build up on a fabric over time and the serious stains or spots that routine maintenance cannot. Specific cleaning guidelines depend on the type of fabric and the type of staining or spotting. For instance, using a mild detergent diluted with warm water removes water-based stains from most upholstery fabrics. Oil-based stains often require a solvent-type dry cleaning fluid, followed by a fast-drying process to prevent rings.

However, be aware that individual fabrics can have different cleaning guidelines. For instance, flame retardant fabrics or those treated with a fabric protector (to resist oil- and water-based stains) may require specialized treatments. A fabric's fiber content is also a consideration. For polyester fabrics, stains tend to remain on the fiber surface, requiring less vigorous treatment to remove stains. Cotton and rayon fabrics react best when cleaned with solvent systems to prevent potential shrinking and dye bleeding, as opposed to wool and nylon which are compatible with both water- and solvent-based systems unless otherwise noted.

To ensure a proper maintenance and cleaning program it is always best to contact your fabric resource for specific information and guidance.

Submit questions to:  
Textile Solutions  
c/o Contract Design magazine  
1 Penn Plaza 10th Floor  
New York, NY 10119-1198  
or e-mail us at [textilesolutions@rowland.com](mailto:textilesolutions@rowland.com)

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**February 22-24:** Color and Design: 21st Century Technology and Creativity an Inter-Society Color Council Williamsburg Conference, Williamsburg, Va.; Contact Dr. Robert T. Marcus, ISCC Publicity Chairman, (609) 924-2189.

**March 2-5:** International Furniture Fair Singapore 1998, Singapore International Convention & Exhibition Centre, Singapore; 568 2626.

**March 3-7:** Cevisama '98, Valencia, Spain; 34- (9)6 386 1100.

**March 4-7:** V World Congress on Ceramic Tile Quality, Castellon, Spain; 64/ 35 65 00.

**March 8-11:** International Hardware Fair/DIY'TEC Cologne, Cologne Exhibition Centre, Cologne, Germany; (0221) 821-2494/23 68.

**March 12-14:** Restoration/Boston 98, The World Trade Center Boston; call (508) 664-6455.

**March 18-20:** WestWeek 98, Pacific Design Center, West Hollywood, Calif.; Contact Bret Parsons at (310) 657-0800.

**March 19-20:** NeoCon West, Los Angeles Convention Center, Los Angeles; For information contact (888) 642-9317.

**March 19-20:** International Tile and Stone Showcase, Los Angeles Convention Center; Contact ITSS at (800) 881-9400.

**March 22-24:** Chelsea Harbour Spring Week 1998, Chelsea Harbour Design Centre, London; 0171 352 5674.

**April 16-21:** Salone del Mobile, EuroLuce, Furnishing Accessories Exhibition, Milan Fairgrounds, Italy; 39 2 485921.

**April 21-24:** Coverings, Orange County Convention Center, Orlando, Fla.; For information call (561) 747-9400.

**April 30-May 2:** HD'98, Sands Convention Center, Las Vegas, Nev.; Contact Michelle Finn of *Hospitality Design* magazine at (312) 782-1266.

**May 7-8:** alt.office '98 East Conference, New York Sheraton, New York, NY; contact Hank de Cillia at (516) 725-2745 or e-mail [decillia@aol.com](mailto:decillia@aol.com).

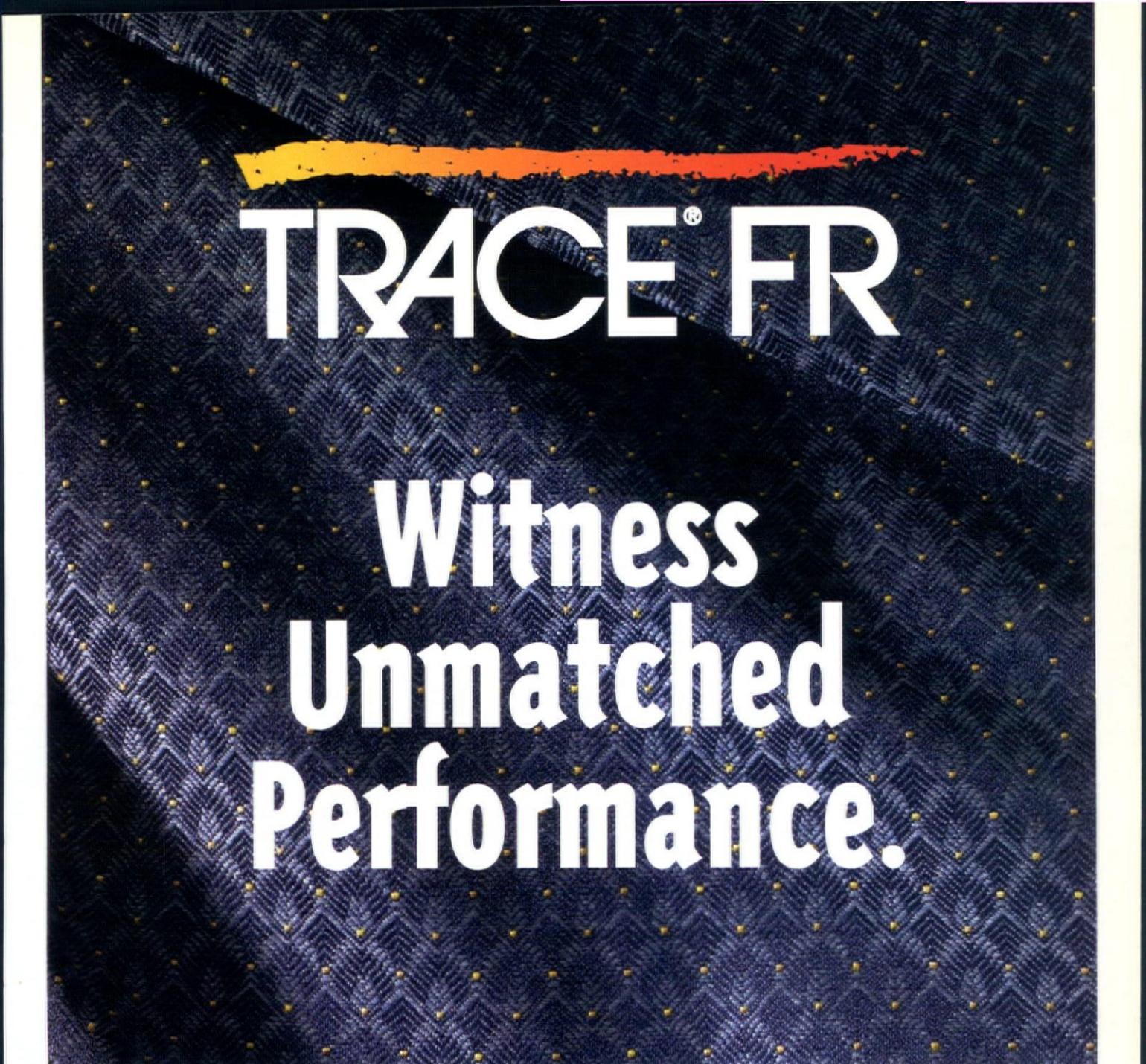
**May 12-15:** Furniture Technologies '98, Sydney, Australia; (61 2) 9948 6889.

**May 14-17:** The 1998 AIA National Convention and Expo, Moscone Convention Center, San Francisco; Contact the AIA at (202) 626-7395.

**May 27-29:** Lightfair International, Las Vegas Convention Center, Las Vegas, Nev.; Tradeshow and conference program pre-registration (800) 856-0327.

**June 3-6:** 48th Annual International Design Conference in Aspen, "Sportsdesign: It's not about Sports-It's about design," Aspen, Colo.; For more information please contact IDCA at (970) 925-2257.

**Correction:** On page 10 of Trends in the November issue, the number of people who attended the alt.office exposition should have been printed as over 4,200. *Contract Design* regrets the error.



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# Stacking Chairs

Aside from mobile furniture, nothing expresses the rapidly changing needs of contemporary interiors as eloquently as the stacking chair. Light weight, durable and easy to maintain, the stacking chair has undergone considerable refinement in recent years as manufacturers respond to the needs of designers and clients. The newest models display good looks, refining the structure required for stacking to more closely resemble other chairs, and even ergonomic support, providing comfort where it has not been known before, as these examples show. Take a seat!

**1.** SOURCE INTERNATIONAL

Staxx by Source International is available in three arm styles, three back styles, two frame styles, three upholstery options, and 38 frame finishes combined with standard fabric and wood choices allowing over 300,000 different combinations. Staxx stacks, gangs and has a book rack, tablet arm and transport dolly to complete the offering.

Circle No. 201

2.



**2.** FIXTURES FURNITURE

Fixtures Furniture, a Jami Company, offers Jazz—designed in Europe exclusively for Fixtures. Jazz features an aesthetically sculpted seat and back and offers translucent finishes that include smoke, raspberry, lime, amber and lilac. Frame finishes include bright chrome and six standard epoxy metal finishes with an additional 11 optional epoxy metal finishes. The Jazz chair is built without fasteners which can loosen or cause future maintenance problems.

Circle No. 202

4.

**4.** KI  
Designed by Giancarlo Piretti (see *Personalities*), for KI, the Torsion™ chair provides exceptional comfort with its smooth back articulation created by a unique torsion mechanism. Three frame versions make Torsion suitable for training rooms, food service, meeting rooms or as a guest chair. The Torsion chair is available in poly and upholstered versions. Arms and tablet arms are also available.

Circle No. 204

3.



**3.** GF OFFICE FURNITURE

GF Office Furniture, Ltd. introduces its Demi-Glaze™ clear coat paint finish. The new paint process supplies a startling, three dimensional, powder coat finish to GF's 40/4 stacking chair designed by David Rowland. Demi-Glaze is a transparent, color-tinted powder coat applied over a specific pattern of metal finish swirls etched into seat pans and backs. The initial offering consists of seven colors, and the finish may be applied to 40/4 steel chairs with or without arm rests.

Circle No. 203

4.



**5.** MTS SEATING

The Regency stack chair from MTS Seating has three laser-cut back options—Weave back, Rose back and Braid back. With unlimited color and fabric options and the original leg reinforcement bar, the Regency boasts a 10-year structural frame warranty.

Circle No. 205



*"My date, Lori, kept staring at this guy at the table in front of us. Finally she leaned over to Rita and said, 'Is that gorgeous, or what?' I was getting a bit annoyed, then the guy got up, turned around and walked over to the buffet.*

*That's when it hit me... she was talking about the chairs."*

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# 20/20 *Loewenstein sees a bright future in the striking design details of its new occasional*

*seating, The Vision Collection* By Jennifer Thiele Busch

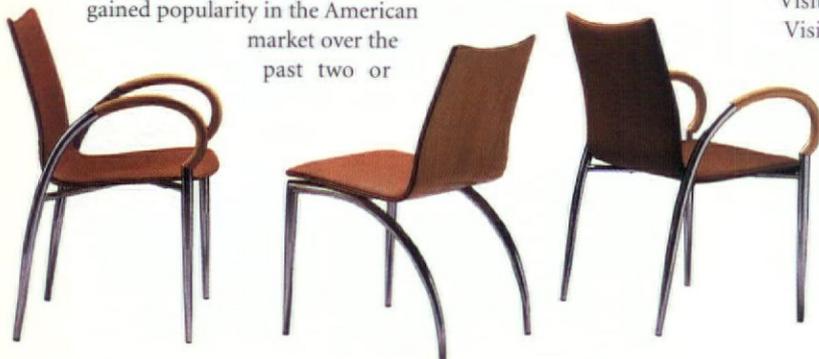
**D**esigners who have an eye for details are likely to appreciate the new Vision Collection, Loewenstein's sleek introduction to the occasional seating market. Already Vision is attracting the attention of customers and competitors alike with an intriguing look that sold 730 chairs for an upscale hotel project based on the prototype alone. And aside from anticipating tremendous revenues from this product, the Pompano Beach, Fla.-based seating manufacturer is so confident in Vision's unique form that it has applied for a design patent for the collection.

Vision found its way into the Loewenstein product line much the same way as numerous company offerings—the creation of an Italian seating manufacturer and top supplier to Loewenstein that vice president of marketing Leonard Backer and president R. Craig Watts considered a strong candidate for the American market. Loewenstein bases these judgments on several criteria, including multipurpose use, design aesthetic, attractive price point and construction. “We look for seating we can sell into all the different markets, including retail, corporate, hospitality, institutional, government, casinos, cruise lines,” says Backer. “We find products that are well designed, well engineered and well priced and let the specifier decide where to put it.”

Of course, there are also strong financial considerations attached to each product introduction. “We are constantly looking for ideas that we feel will produce a high sales volume for Loewenstein,” explains Backer. “Then once in a while, we add a product to our line that we consider a statement piece, even though we know it may not be a top seller.” The beauty of Vision is that it is both—at once a statement piece and a chair that Loewenstein expects to be very popular.

Part of the confidence in Vision stems from the fact that it was created by German designer Wolf Schmidt-Bandelo, the same individual who gave Loewenstein its Murano chair, the best-selling product in the company's history, in 1995. Of late, Loewenstein has also had its eye out for seating of wood and metal construction. “This is a hot look that has

gained popularity in the American market over the past two or



*Loewenstein's Vision Collection combines wood, metal and upholstery for a fresh new look in occasional seating. Don't let its sleek and delicate appearance fool you, however. Whether in the armchair (left), armless (below) or barstool versions, it's comfortable and durable as well.*

three years, and we think it will get even hotter,” explains Backer. Vision is the second such introduction for the company, following the Manhattan chair two years ago.

Vision combines wood and metal in a way that produces a distinctive aesthetic for the American seating market. “When you look at the arm chair,” observes Backer, “the solid, bent wood arms look as if they just flow from the metal frame.” It is this detail that Backer believes is worthy of a design patent. Vision also features a delicate scale—enlarged from the Italian original for the American market—and a slim upholstered profile while maintaining a high level of comfort and durability.

The collection offers three versions, an arm chair, armless chair and barstool, with an all-wood seat and back shell constructed of European beech, an exposed wood shell with leather or fabric upholstered seat and back or fully upholstered seat and back. The metal frame is available in polished chrome, onyx or brushed nickel and the wood is available in any standard Loewenstein finish or a natural finish. “The natural look of leather, combined with the natural look of the wood and the chrome, presents a beautiful, timeless and elegant design,” he says. “That's the way we're presenting Vision.”

Visitors to Loewenstein's showroom at NeoCon praised Vision's sleek, continuous form. Even more telling, according to Backer, some major competitors also expressed admiration and a certain amount of envy, perhaps because the Vision Collection is priced at \$398 list for the armless chair and \$598 list for the arm chair. “This is going to be big,” declares Backer. Will Loewenstein's foresight prove to be 20/20? It's your call, designers. ♦

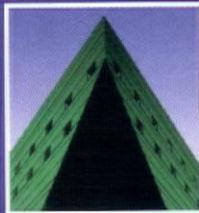
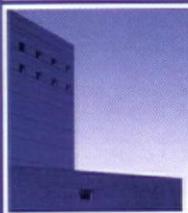
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# Yes We Can!



*Children with disabilities feel empowered in the Thomas and Agnes Carvel Children's Rehabilitation Center at Saint Agnes Hospital, White Plains, N.Y., designed by Kenneth Irving Architect*

By Roger Yee



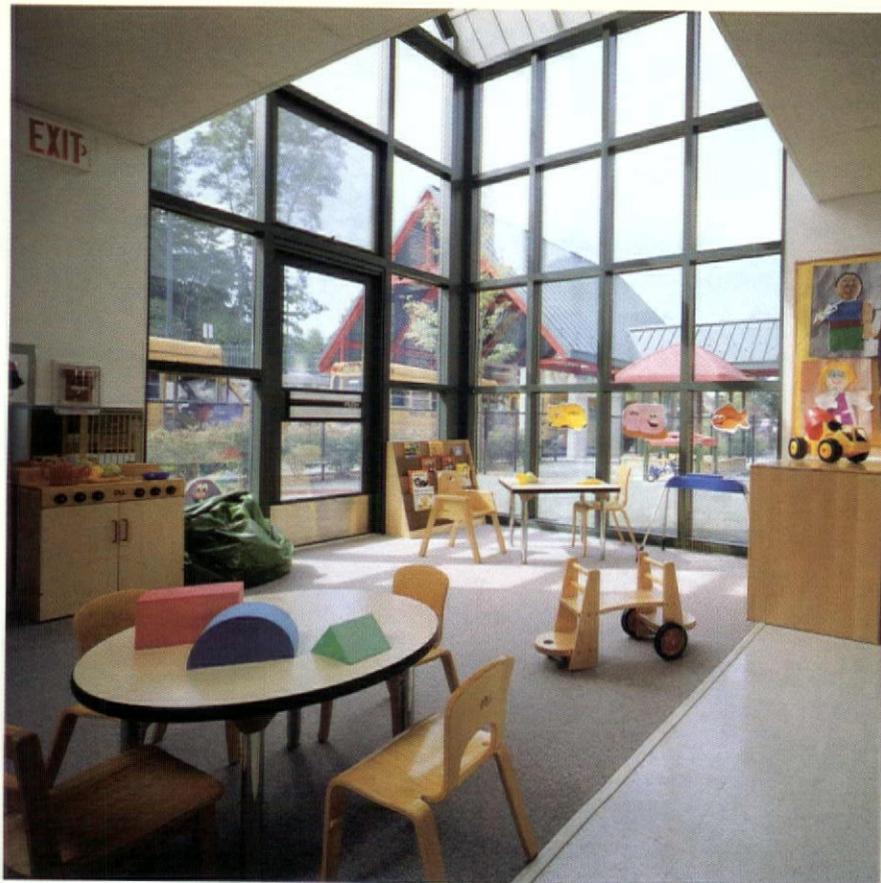
With your stomach resting on a scooter board, you can learn to coordinate your arms and legs on your left and right sides as you propel yourself forward, develop a sense of space and explore the environment literally from the ground up. "It's fun," adds Marian Gassman, assistant vice president and administrator of the Thomas and Agnes Carvel Children's Rehabilitation Center at Saint Agnes Hospital in White Plains, N.Y. For Gassman and her colleagues, helping children with disabilities to reach their fullest potential can take many forms besides riding a scooter board, especially now that their 27-year-old institution has moved into a new, two-story, 41,175-sq. ft. facility designed by Kenneth Irving Architect.

Many of the 2,000 children and young adults ages 1 to 21 who come to the Center have cerebral palsy, meaning any of several disorders of the central nervous system resulting from brain damage incurred before or during birth that are characterized by spastic paralysis, defective motor ability or other related difficulties. What sets the Center apart from similar institutions is its multidisciplinary approach to the children's problems. "We provide integrated services to meet the children's medical and educational needs," explains Gassman. "Our families don't have to shop around for everything."

*Where children learn yes: Children and young adults with disabilities ages 1 to 21 receive rehabilitation services and children ages 1 to 8 are also educated at the Thomas and Agnes Carvel Children's Rehabilitation Center at Saint Agnes Hospital in White Plains, N.Y., which has been helping children for 27 years. The Center recently moved into a new, two-story home (above) adjacent to Saint Agnes, where the classroom corridor (opposite) allows for wheelchairs and other extensive equipment.*

THE CHARLES A. MASTRONARDI FOUNDATION  
EDUCATIONAL WING





*Ordinary with a difference: The Center's wish for spaces resembling those in general health care and educational facilities is honored, yet differences exist due to the needs of children with disabilities. A typical classroom (above) has its own bathroom, its own outdoor play area and few pieces of furniture, while the therapeutic pool (below) is shallow but inviting. There are dramatic spaces too, including the rotunda (opposite, left) where everyone assembles and the board room (opposite, right) that overlooks a small pond.*

Originally housed in an orphanage that was converted to a residential facility for its children, the Center has made every possible effort to keep pace with changing medical philosophies. When the treatment of children with disabilities shifted from institutionalization to home care with support services to families in the early 1970s, the Center launched an ambitious therapy program. "Then a light bulb went on," Gassman recalls. "We realized that timing makes a difference—intervening as early as possible with as many resources as



done. Allaying the local residents' fear that a new school was being planned for the site (less than 10% of the children being treated would attend classes) the Center was able to retain Kenneth Irving Architect and proceed to develop a new home.

Like other groups harboring deferred ambitions, the Center had compiled an ample wish list over the years. Foremost among its goals was a "child-friendly environment" with special accom-

### *Why cheerful primary colors and Gen-Y teens don't mix*

modations for individual activities, room for children, staff and special equipment—walkers, wheelchairs, braces and crutches take up a lot of cubic volume—and light and views to keep everyone in touch with the world outside. The facility would have to perform for adults and children alike, because the ratio of staff to patients is relatively high: 1:1 for children to therapists and 3:1 or 4:1 for children to teachers.

There would be two major functions in the new, two-story building, namely early education and rehabilitation, supported by administration and a generous circulation plan. The upper floor would house classrooms, administration, a computer technology center, toy lending library (where a bioengineer adapts toys and other learning devices to individual children's needs), prep kitchen (food comes ready-to-serve from Saint Agnes next door) and a rotunda. The lower floor would be occupied by medical rehabilita-

possible. We could educate the children as well as teach them."

For years, the Center updated its premises, reusing and remodeling the way other cost-conscious organizations do. Eleven years after a prefabricated structure for classrooms was added to raise total floor area to 23,000 sq. ft., a substantial renovation was undertaken to fit new program needs. Then the Thomas & Agnes Carvel Foundation, established by the family of the late ice cream entrepreneur, learned of the Center's need for a new facility a few years ago and issued a \$3.5-million challenge grant—giving the Center an unprecedented opportunity to reinvent itself.

For Gassman and her colleagues, including Dr. Maria Pici, medical director and a noted specialist of children with disabilities, and Maureen Tomkiel-Hanker, MAT, SAS, director of educational services, the grant opened unprecedented new avenues to the community. "We had dreamed of improving our coordinated treatment by adding such new programs as dentistry for cerebral palsy," Gassman reports. "Now, with the help of the Carvel Foundation, we realized we could attain these goals."

As luck would have it, a convenient construction site had already been secured. Saint Agnes Hospital had wisely acquired an adjacent tract of sloping wetland from the State of New York in the early 1980s when plans to develop a state institution for the disabled were abandoned.

tion services (physical therapy, occupational therapy and speech/language pathology), doctors' offices and a therapy pool.

Given the Center's passion for mobility, flexibility and adaptability, it's not surprising that the typical interiors are open spaces to be adapted for specific use by teachers and therapists. Each 20-ft. x 30-ft. classroom for 12 children ages 1-8 and four adults has numerous windows and skylights, its own dedicated bathroom ("Expensive," Gassman notes, "but well worth it."), and its own outdoor play area directly outside, but remains relatively unfurnished with floor mats, wet and play areas and little tables and chairs used mainly for meals and special activities.

Similarly, physical and occupational therapies share large, open spaces that let therapists set their own programs, illuminated by glare-free indirect lighting so that therapy can be conducted with the children on their backs. (Speech therapy, by contrast, is conducted in small, enclosed audio-logy booths.) The spacious gathering place on the upper level called the "rotunda" is likewise an open room with no fixed seating where children, staff and parents can enjoy puppet shows, talks, art exhibits and holiday programs under a translucent dome. Color—usually a primary hue or white—is applied with restraint, particularly in the rehab areas that young adults visit. As Kenneth Irving, AIA, principal of the firm bearing his name points out, "Teenagers hate being tagged as 'kids.'"

Fortunately, a good relationship was formed between the Center and its architect from the start. Gassman and her colleagues, medical director Pici and director of education Tomkiel-Hanker, joined Irving in reviewing the designs of state-of-the-art rehab facilities and visiting the most promising examples. The project team also devised its own ways to know the client better.

"Although the Center wanted its new home to look like other health care and educational facilities, we knew there would be critical differences," Irving indicates. "One way we investigated those differences was to send a young designer, Billy Shaffer, to work at the existing facility for a week." In addition, the designers made a thorough search of the literature, watched children's TV programs for insights and simulated the children's experiences at the Center by learning to use a wheelchair, walkers, crutches and knee pads and to cope with auditory and visual handicaps.

To everyone's credit, the Center came in on time and budget. "Our facility is program driven," Gassman says, "and the architecture helps us treat the children." Of course, she adds, the Center could have used more storage, a zoned air system and a second elevator—if money were no object.

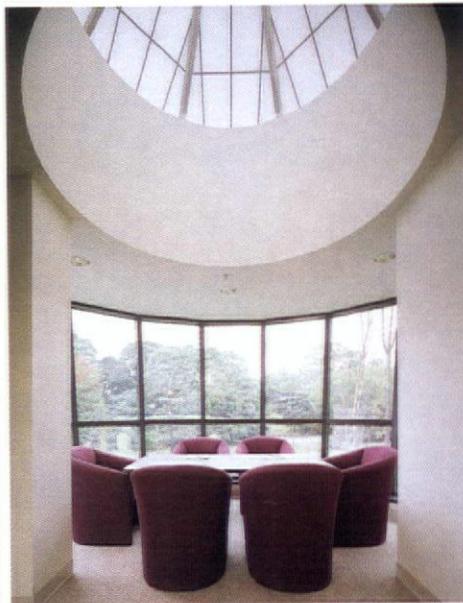
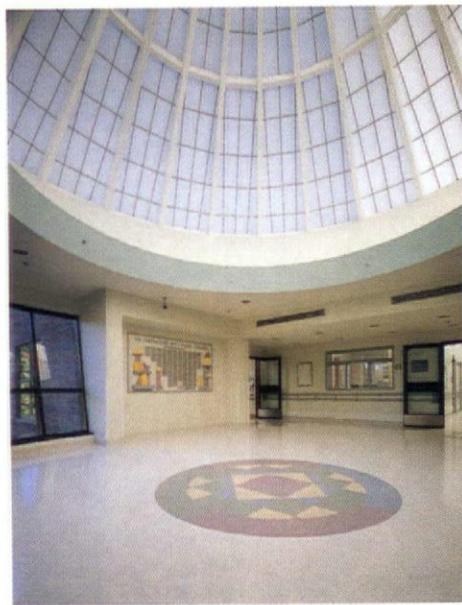
Gassman may eventually have an opportunity to make those improvements and more. The Center still hopes to add a day care

center and more medical offices, and its structure is designed to take up to three new floors. Until then, Kenneth Irving and his colleagues may want to keep practicing their wheelchair—and possibly scooter board—skills. ♦

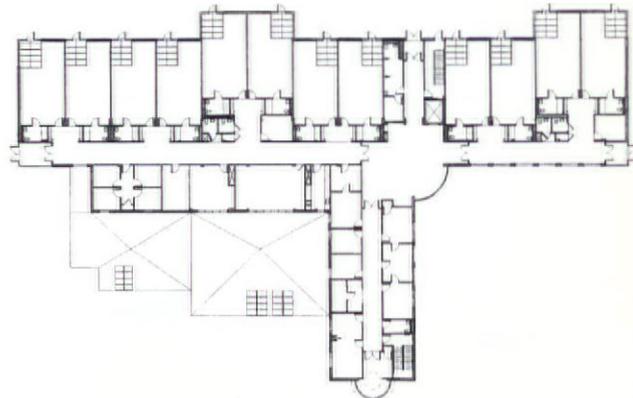
## PROJECT SUMMARY: THOMAS AND AGNES CARVEL CHILDREN'S REHABILITATION CENTER AT SAINT AGNES HOSPITAL

Location: White Plains, NY. Total floor area: 41,175 sq. ft. No. of floors: 2. Average floor size: 20,587 sq. ft. Total staff size: 153. Cost/sq. ft.: \$162.76. Paint: Pittsburgh. Laminate: Formica, Nevamar, Wilsonart. Dry wall: Gold Bond. Brick masonry: Glen-Gery. Vinyl flooring: Mannington, Armstrong. Ceramic tile flooring: American Olean. Carpet/carpet tile: Harbinger. Carpet fiber: DuPont. Ceiling: Armstrong. Lighting: Lightolier, Eastern Fixture. Doors: Weyerhaeuser, Curries, Kawneer. Door hardware:

Yale, Hager, Horton. Glass: LOF. Window frames: Curries. Window treatment: Bali Blinds. Railings: C/S Group. Skylights: Kalwall. Seating: Marvel. Upholstery: Marvel. Conference tables: EFI. Files and shelving: Marvel. Architectural woodworking and cabinetmaking: H&E Equipment, TMI Systems. Signage: Intelligent Signage. Elevators: Dover. HVAC: York. Fire safety: Globe. Plumbing fixtures: American Standard.

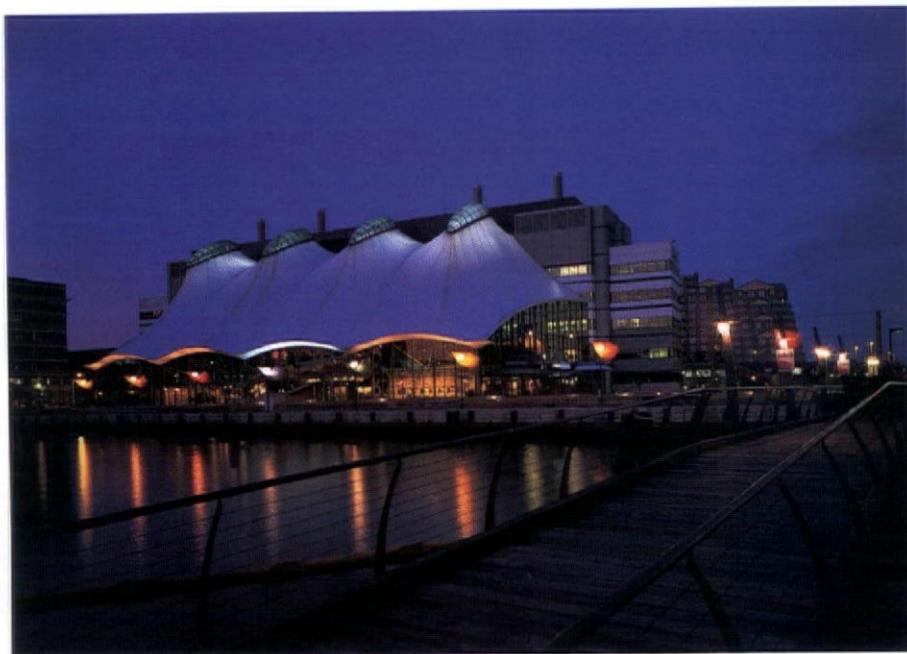


Client: Saint Agnes Hospital. Architect: Kenneth Irving, Architect; Kenneth Irving, William Shaffer, David Williams, Daniel Phalen, Michael Schettino, Jr., Manuel Andrade, George Gaspar, Marta Murman, project team. Structural engineer: Thune Assoc. Mechanical and electrical engineer: EMTG Consultants. Construction manager: Humphries & Harding, Bisceglia Bros. Lighting designer: EMTG Consultants. Pool consultant: Abe Rubinstein PE. Pool engineer: Kaback Enterprises. Photographer: Peter Paige.





EXHIBITION  
EXPLORE



Watch our last frontier open up at the Columbus Center of Marine Research and Biotechnology in Baltimore, designed by Zeidler Roberts Partnership

# Oceans Apart

By Jennifer Thiele Busch

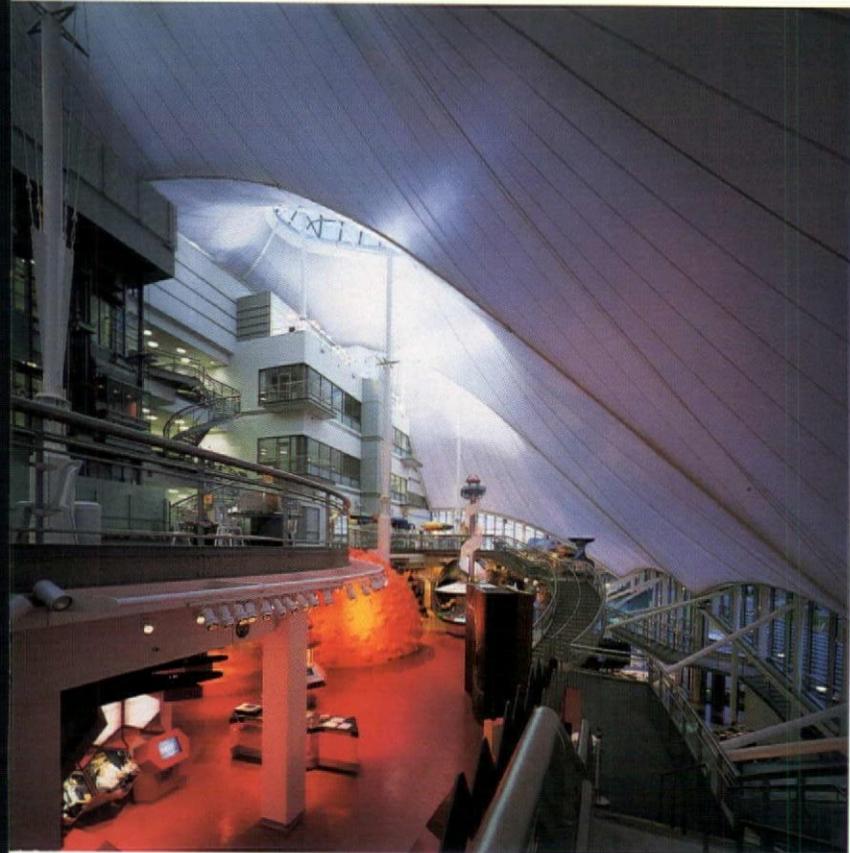


Can bioluminescent bacteria fight pollution? What happens if we eat DNA? Does a bathroom sponge hold a cure for disease? At the same time science illiteracy is growing in America, our society faces pressing social and ethical questions regarding reproductive science, cloning, disease research and environmental protection, raising fears that largely uneducated opinions could influence public policy on such weighty matters. Now the well-publicized gap between science and the general public is being confronted head on at the Columbus Center of Marine Research and Biotechnology in Baltimore. The Zeidler Roberts Partnership has solved a complex architectural puzzle to bring the two sides closer through the study of marine biotechnology, a field that affects health care, the environment and economic development.

Could Columbus Center have materialized anywhere else but in Baltimore, with its proud tradition of significant public projects? The city has become a model for urban renewal with the transformation of its Inner Harbor into a major commercial and educational tourist attraction featuring the National Aquarium, the nation's premier aquarium, and Camden Yards, the first "old" new U.S. baseball park. For the purposes of marine science, it is also ideally located at the headwaters of the Chesapeake Bay, the country's largest tidal estuary. Situated on the last undeveloped land in the Inner Harbor area, the 260,000-sq. ft., \$160-million facility is the first of its kind to combine research and public education.

Nearly a decade of work by a public/private partnership led by Stanley Hueisler, the Center's current president and CEO, including the City of Baltimore, University of Maryland, State of Maryland, Maryland Congressional delegation, five federal agencies and busi-

*The Columbus Center for Marine Research and Biotechnology on Baltimore's Inner Harbor combines a research and development facility with a public exhibition space inspired by the entertainment industry to produce a soaring architectural statement (above). The tented, fabric roof of the Hall of Exploration (opposite) is attached to the side of the five-story laboratory building with the juncture of the two establishing the transition between public and private space.*



*Columbus Center's primary goal—to establish a dialogue between science and the public—is achieved through design. Scientists and visitors to the Hall of Exploration maintain a visual connection through the windows of “display” laboratories that overlook the exhibit space (left). While state-of-the-art laboratories (opposite, bottom) establish the Center's credentials in marine research, the interactive exhibits and such design details as the double helix staircase (opposite, top) create drama and entice people to learn about science.*

Indeed, one of the great architectural successes of Columbus Center is that it unites its distinct purposes so well inside and out. “The urban setting, in the middle of a vibrant tourist area, places the scientific community purposely on public display,” observes Zeidler Roberts principal Eberhard Zeidler. “Two contradictory functions—the isolated nature of scientific research versus the open approach to the public—challenged the design.”

The building comprises two major elements, the solid, orthogonal laboratory component and the organic, curvilinear tented exhibit structure. The five-story laboratory facility is organized in a design that goes beyond the fulfillment of its functional mission. Addressing the human component of R & D, it includes outside windows and space for

staff interaction in most labs. “We attempted to design the most efficient laboratory space,” says Zeidler, “from a functional standpoint and a human perspective.”

COMB devotes 161,000 sq. ft. to fish culture, advance molecular sequencing and synthesis and nuclear magnetic resonance. Its space on the top three floors of the laboratory facility is organized in 950-sq. ft. modules which can be interconnected or subdivided. Common laboratory support facilities and seating areas scattered around a staircase atrium at the core of the space encourage informal meetings between scientists.

While Columbus Center encourages researchers to relax and draw inspiration from views of Chesapeake Bay and what Hueisler labels “one of the great stretches of urban real estate,” it also sets up internal vistas that help connect scientists and the public. For example, the atrium provides scientists an overview into the adjacent exhibition space, while the public enjoys visual access to a limited number of “display” laboratories that are wholly functional. Actual contact between researchers and the

ness and civic leadership, preceded the birth of Columbus Center. In 1986, Hueisler formally proposed that a “Christopher Columbus Institute” of marine science and public education be established as part of the 500-year commemoration celebration of Christopher Columbus’ discovery of the Americas. “Our goal was to identify a branch of marine research that offered promise for the next century, then set up an institute to break down the barriers between science and society,” he recalls. “The biotechnical industry, including molecular biology and genetic research, was in its infancy. No one had taken those two branches and focused on the marine world.”

Not only would Columbus Center establish a national resource for leading-edge, marine molecular biology and genetics research as the new home for the Center of Marine Biotechnology (COMB) of the University of Maryland Biotechnology Institute, it would also include two important educational components. The Science and Technology Education Center (SciTEC), would offer hands-on science experience for school groups based on research currently taking place at COMB, and an interactive

## *Should education and entertainment look the same at Columbus Center?*

tourist attraction called the Hall of Exploration would draw in the general public as well. “The building that housed these components had to have a seamless nature, as if these things wouldn’t exist without each other,” explains Hueisler.

The project began in 1989, when the Richard Rogers Partnership won an international competition to design Columbus Center. Two years later, Zeidler Roberts Partnership was asked to step in as project architect. “The firm designed the building from the inside out and very quickly solved a virtual Rubik’s Cube of interfaces,” Hueisler says. “Research science mixed with education and public interaction with science as it takes place.”

public takes place in the multi-purpose room, computer visualization room, teaching laboratories and seminar rooms of the first-level, 11,500-sq. ft. SciTEC education center.

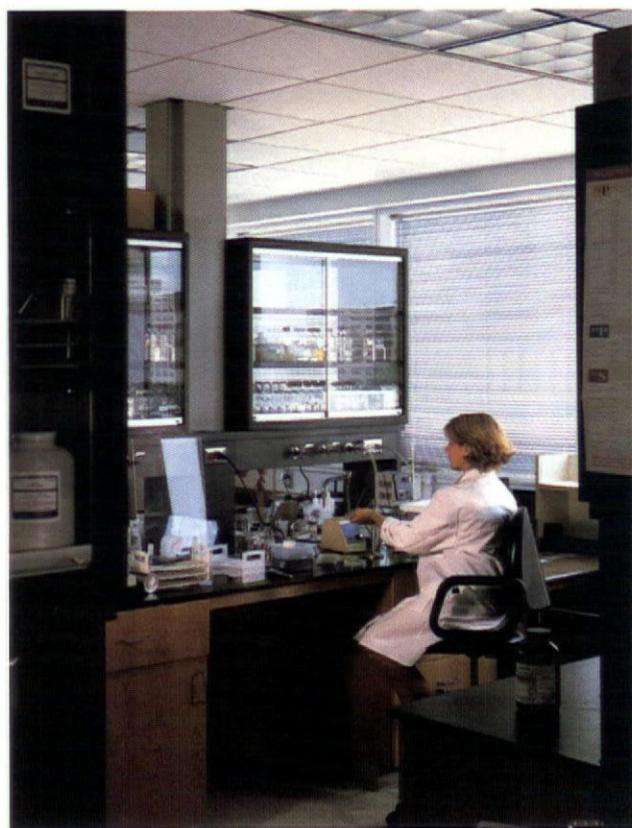
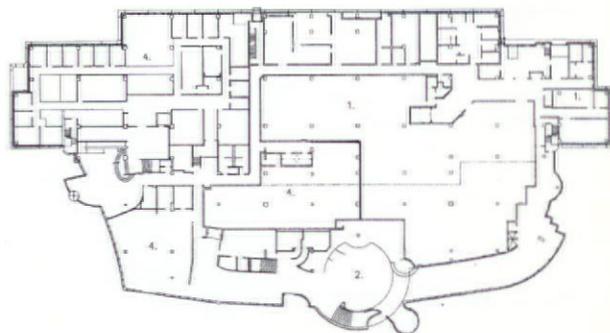
In contrast to the intellectual atmosphere of the laboratories, an aura of entertainment envelops the 46,000-sq. ft. Hall of Exploration, the five-story atrium that wraps around two sides of the more conventional laboratory structure and serves as the primary education component of Columbus Center. Bran Ferren, an Academy Award-winner who is now senior vice president of creative technologies for Walt Disney Imagineering, designed the actual exhibits—such as king-sized, walk-in repli-

cas of a rockfish, a horseshoe crab and a cell, a shark theater, a replica of a waterfall and numerous other hands-on lab activities, demonstrations, live specimen displays and multimedia presentations—to look at the marine world. “The challenge was to create exhibits using information technology and theatrical techniques that make science seem interesting and exciting,” admits Hueisler. “If the movie business can turn a household rodent into an icon, then it can find a way to make hard science more accessible to the general population.”

In developing the architectural shell for the exhibits, Zeidler Roberts combined the architectural drama appropriate to a major public space with design details that acknowledge the building's purpose. The Hall's main entrance projects beyond the facade to signal its presence to Pratt Street and the Inner Harbor, expansive glass walls display the dynamics of the multi-level exhibit space, and a soaring, tented roof with skylights suggests the sails of a great ship (or the organic form of a sea anemone, depending on who you ask). Windows into lab areas further the Center's primary design goal—the interface between public and private sectors.

“The Hall of Exploration becomes the point of public interest,” says Zeidler. “It is a continuation of the waterfront entertainment area, but is educational as well. In our time, education and entertainment have to become one and the same.” Since its opening in May 1997, the Hall of Exploration is well on its way towards drawing an estimated 320,000 annual visitors who pay \$7 for adults and \$5 for children ages four to 12, or more than \$17 million in annual new visitor tourist spending, according to the Maryland Department of Economic and Employment Development.

Yet the true impact of Columbus Center for Marine Research and Biotechnology cannot be measured in dollars. “As society votes on more and more ethical and regulatory issues,” observes Hueisler, “someone has to fill the gap between science and the public.” If Columbus Center has its way, two factions that stand oceans apart may soon discover common ground. ♦

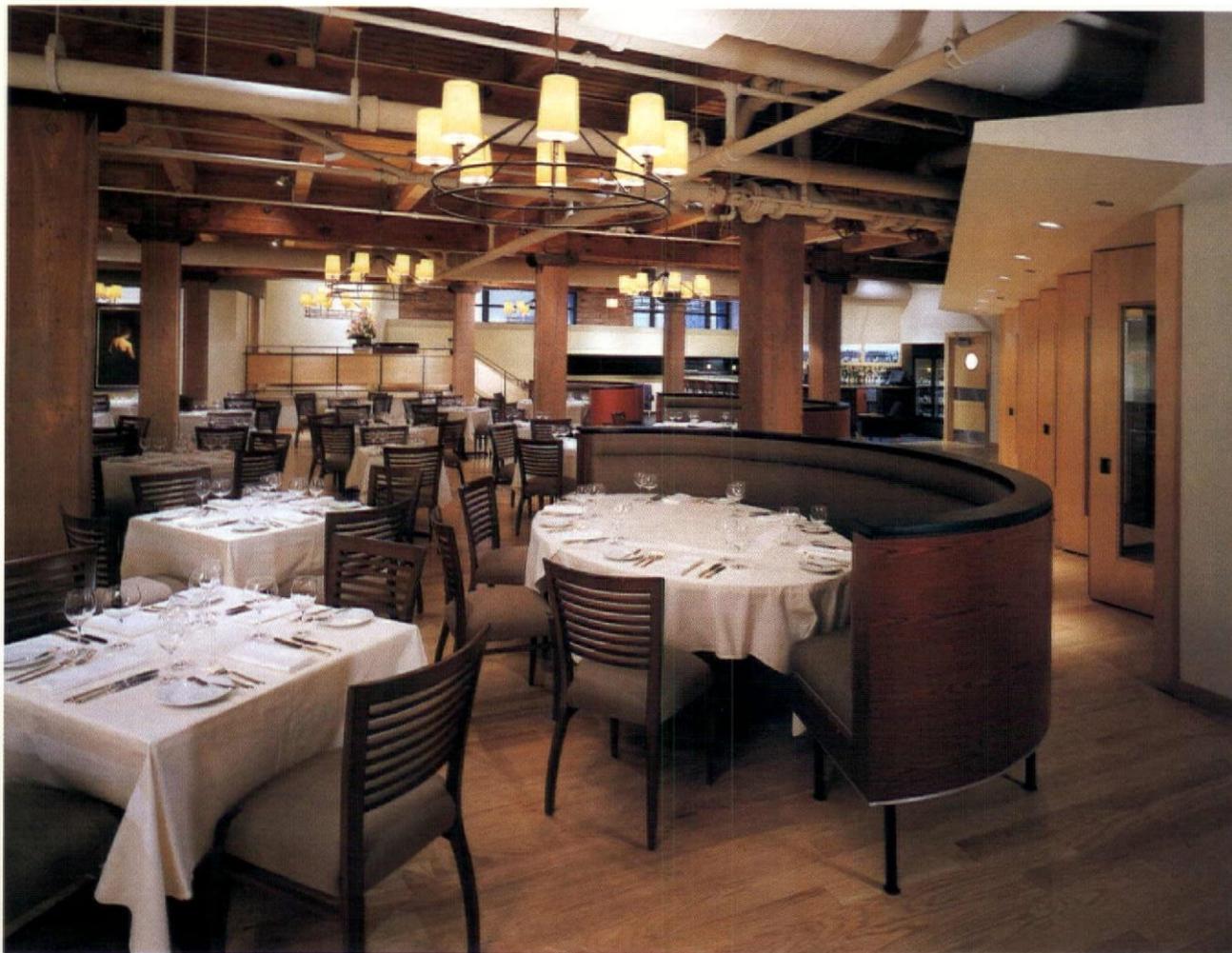


#### PROJECT SUMMARY: COLUMBUS CENTER FOR MARINE RESEARCH AND BIOTECHNOLOGY

Location: Baltimore, MD. Total floor area: 260,200 sq. ft. No. of floors: 5 in Laboratory, 3 in Hall of Exploration. Total construction cost: \$58.7 million. Exterior cladding: Harmon Chesapeake AJV, Exposaic Industries Inc., Smith-Steelite Ltd. Structure: Baltimore Steel, Cinabro, Tompkins/Cummins Hart. Fabric roofing: Birdair. Interior walls: Harmon Chesapeake AJV. Client: Christopher Columbus Center Development Inc. Architect and interior designer: Zeidler Roberts Partnership Inc. Architects; Eberhard Zeidler, partner-in-charge of design; Peter Wakayama, partner-in-charge of administration; Barbara Hopewell, Dalibor Vokac, Lyndon Devaney, Locksley Wright, Joey Loh, Horton Chu, Ian Fairlie, project team. Associated architect: Associated Baltimore Architects, a partnership of Amos and Bailey Ltd. and Grieves Worrall Wright & O'Hatnick. Structural consultants: Delon Hampton & Assoc., Peter Sheffield & Assoc. Ltd. Mechanical/electrical consultant: Cho Wilks Benn. Exhibit consultant: Associates & Ferren. Civil consultant: Rummel Klepper & Kahl. Code consultant: Code Consultants Inc. Lighting consultant: George Sexton Associates. Landscape architect: Hargreaves Associates. Development team: Harbor Development Services Partnership, a partnership of Rouse-Columbus Inc., Savannah Development Corp. and Bacon & Co. Inc. Construction manager: Barton Malow/Essex, a partnership of Barton Malow Co. Essex Construction Corp. and Constellation Design Group Inc. Photographers: Michael Dersin, Alain Jaramillo.



# Sprucing It Up



*Chicagoans who want to dine well without being served a "theme" will be grateful for Spruce, designed by William S. Leeds Architect P.C.*

By Linda Burnett

*Keep your mask at home: Spruce, near Chicago's "Magnificent Mile," doesn't masquerade behind one theme or another, presenting its classic American fare and the subterranean space designed by William S. Leeds Architect as honest to the core. Diners may wait at the slate-and-maple bar (opposite) before enjoying the cuisine of chef Keith Luce in the main dining room (above) or in one of the smaller, private dining areas seen on the right. Exposed duct work, pipes and columns add to the design's honest approach.*



Critics love it. Passersby stare down into it. Guests line up to eat and drink in it. Taking advantage of real estate bordering Chicago's Magnificent Mile, the legendary stretch of toney stores and hotels on Michigan Avenue, Spruce restaurant has put its distinctive American fare on display and won the acclaim of the Windy City. Since opening in 1996, Spruce, a 7,000-sq. ft. restaurant that proudly calls itself "themeless," has been termed a hot spot by locals, attracting a lunch crowd from neighborhood businesses and a nearby hospital, dinner guests from greater Chicago, weekenders from the suburbs and tourists. Though skeptics may have raised their eyebrows at its subterranean location on East Ontario Street, the downstairs space has been anything but a deterrent. With interiors by William S. Leeds Architect, Spruce is doing business as usual. For this establishment, the norm is very good.

Why has Spruce been so adamant about keeping clown heads, submarine gear and flapper paraphernalia out of its dining room—at a time when theme restaurants have spread the

way regional "home cooking" entrees like Cajun blackened redfish have? Entertainment has scooped up the food scene, making the restaurant a stage to a degree beyond Julia Childs' imagination, and raising the cost of dining out to the level of theater or movie tickets. All the same, Dan Sachs, Spruce's 30-year-old owner, and his architect, William Leeds, AIA, were confident that good, satisfying food and decor would be attraction enough. Their instinct proved prescient.

*Imagine an honest space  
for seasonal food and savvy  
diners below grade*

"I wanted to go back to a traditional restaurant," says Sachs. "Restaurant is derived from the word restore. It's not entertainment. At Spruce you realize off the bat the art is in the service and food, not some theme." Despite what logic may suggest, working sans theme can be more difficult, free of spectacles to hide the design, much like the difference between a dancer's steady balance versus a circus gymnast's high flying tricks.

"We were interested in imparting integrity to the design," says Leeds, who collaborated with architect of record John H. Alschular. "Since we don't rely on a theme, we used honest materials to relay that message. The design is meant to complement the food." Some design elements inherent to the space have therefore remained, such as the sandblasted posts and beams scattered throughout. The ceiling duct work and pipes are kept exposed and painted in progressively lighter warm tones to maintain the sense of height.

Spruce is the brainchild of a young entrepreneur with a passion for good food. Sachs, a graduate of La Varenne, École de Cuisine and Harvard (with a major in government), is no stranger to creative kitchens and sharpened palates. Working as a chef in New York's Union Square Cafe, Sachs envisioned owning a successful restaurant from the start. Recognizing the need to acquire front-of-the-house savoir-faire, he moved on to manage Tribeca Grill, another highly praised downtown establishment among trend-setting "foodies" in Manhattan. "I enjoyed working the house more and was better at it than in the kitchen," says Sachs. "This is where it all began."

Sachs, a native of Detroit, married a woman from Cleveland and together the two yearned to return to the Midwest. Once they planted themselves in Chicago, Sachs managed the acclaimed Spiaggia with his eye on his own game. "I was already looking at restaurants differently," recalls Sachs. "I paid attention to how a restaurant worked day to day." Chicago became the home for Spruce mainly because its population could support a number of large scale restaurants. "In smaller cities," Sachs concedes, "there's only room for one or two great restaurants."

The not-so-secret main attraction at Spruce, of course, is its chef Keith Luce, who hails from the Clinton White House, where he was sous chef. One of Spruce's select dishes is creamless Jerusalem

artichoke soup, which Luce originally concocted for Leah Rabin's visit to the White House. Other classic American creations by the 28-year-old chef that have attracted attention include Maine lobster with shaved fennel and Grana cheese crisps and grilled sterling silver rib steak over a sweet potato, fava bean and pancetta ragout.

Yet guests aren't expected to dress for an inaugural ball in order to enjoy Spruce, though the restaurant is considered upscale by its savvy middle to upper class clientele ages 25-50. All patrons are welcomed, whether dressed in khakis and a shirt or suit and tie. "It used to be that in Chicago if you didn't have a maitre'd in a tux it wasn't an upscale restaurant," says Sachs. "Spruce takes away that mystique."

Chicagoans would have found little mystique in Spruce's raw space, which was previously occupied by an oyster bar and then a saloon. Aside from salvaging the kitchen's infrastructure, Sachs gutted the space. Elements that are immediately visible, such as the slate-and-maple bar and back-lit banquettes, had high priority in the tight budget. The new entrance stairway, for example, now brings patrons to a waiting area by the bar with a coat check located halfway down, instead of directly into the main room as before.

Because the site is below grade, the architect focused on maintaining light and air throughout with a bleached floor and white oak trim. Custom designed copper-and-brass light fixtures accented with parchment shades set the horizontal focal point from the street, since the lighting is the first and perhaps only design element a passerby sees. The fixtures draw the eye into the



restaurant itself. In other respects, the low elevation has been turned into an asset by promoting its sense of privacy.

While sections of the 240-seat main room are designated for intimate or romantic dining, the entire space is easily reconfigured with the use of movable birch wood doors that divide the main and private dining rooms. The doors that enclose the private dining room are otherwise stored in a hidden wall space. Booths are also movable for maximum flexibility, and large parties can be accommodated by repositioning banquettes.



If it shows, polish it: With a tight budget, what is immediately seen—the entrance stairs, the bar and the back-lit banquettes visible to the right in the main dining room (above) of this 240-seat restaurant—gets high priority. Because the site is below grade, the architect focused on maintaining light and air throughout. Custom designed copper-and-brass light fixtures accented with parchment shades set the horizontal focal point from the street, because the lighting is the first and perhaps only design element a passerby sees.

Since the attraction to such eateries is increasingly an aura of activity, noise comes with the menu at Spruce, a certain level of natural clatter and chatter overall that is toned down at the table to be easy on the ear and throat. "At first we had acoustical tile in the main dining room," reports Leeds, "but as the design progressed we liked the noise level, so we eliminated it in the open dining area." A dropped acoustical ceiling is employed in the private dining area to support a sense of intimacy.

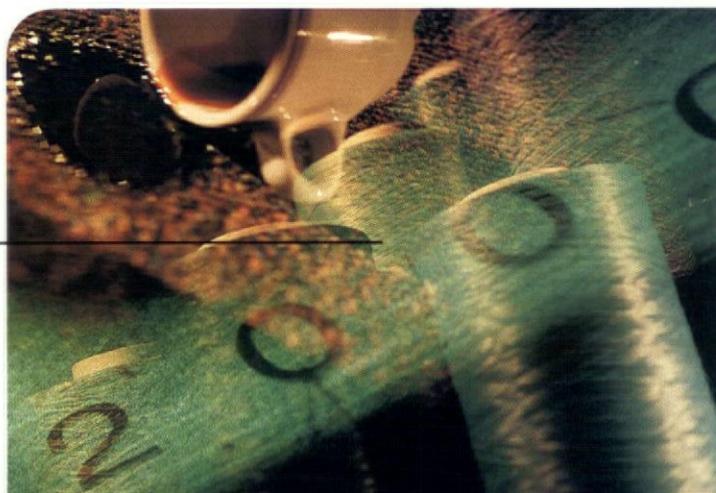
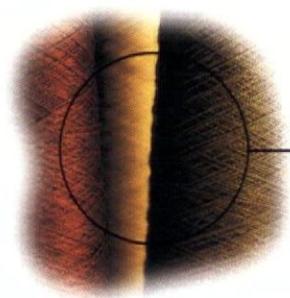
If Spruce's busiest volume is Saturday night, more dollars are spent on slower nights when business people are not spending their own money and splurge on expensive wine. So far Sachs is more than appreciative of the welcome Chicago and the press have given. But don't expect a branch to come to your neighborhood. "There's only one Spruce," insists Sachs. Not bad for a theme—if Spruce needed one. ♦

#### PROJECT SUMMARY: SPRUCE

**Location:** Chicago, IL. **Total floor area:** 7,000 sq. ft. **No. of floors:** 1 (below grade). **Total seating capacity:** 240. **Cost/sq. ft.:** \$110. **Paint:** Benjamin Moore. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Masonry flooring:** Pennsylvania Quaker. **Lighting fixtures:** Olampia, Lightolier, custom design by WSL Architect, P.C., fabricated by Olampia. **Doors:** custom design by WSL Architect, fabricated by Nuveau Design Ltd. **Door hardware:** Stanley. **Glass:** PPG. **Railings:** custom design by WSL Architect, P.C., fabricated by Nuveau Designs Ltd. **Dining chairs:** Loewenstein. **Dining tables:** Falcon. **Lounge seating:** Room and Board. **Cocktail tables:** Room and Board. **Banquettes:** custom design by WSL Architect P.C., fabricated by Nuveau Designs Ltd. **Upholstery:** Yoma Textiles. **Window treatment:** Dr. Shade Window Fashions. **Architectural woodworking and cabinetmaking:**

**Nuveau Designs Ltd. Signage:** Laura Berkowitz Graphic Design. **Security:** ADT. **Guest toilet fixtures:** Kohler. **Cooking range:** Vulcan. **Refrigerator/freezer:** Perlick. **Client:** DNS Limited Partnership, Dan Sachs Proprietor. **Architect:** William S. Leeds Architect P.C. **Architect of record:** John H. Alschular Architect. **Mechanical engineer:** Air Comfort Corporation. **General contractor:** Fridstein & Murray Construction Company. **Lighting designer:** William S. Leeds Architect P.C. **Furniture dealer:** Ray Hes Business Interiors, Inc. **Photographer:** Christopher Lovi.





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# Calling All Agents

*If you've ever wondered where your 800 call goes, look inside the IBM Dallas Customer Service Call Center, where agents are "sitting by" in a workplace by Jacobs & Associates that you just might envy*

By Linda Burnett

*Calling IBM: The computer manufacturer has converted a 170,000-sq. ft. former warehouse near Dallas into a Customer Service Call Center where call agents can comfortably answer their phones. To break down the image of the large room that is the meat of the Center, the architect designed columns and canopied areas (above) that also identify specific sites so employees can find their work stations. The space is surprisingly spacious and friendly, as can be seen in the landscaped rest area (opposite) called the "Park."*



Having a problem with your IBM product or service at 2 a.m.? You can dial the 800 number for this \$75.9-billion (1996 revenues) company without feeling bad about the support staff on the other end. In a 220,000-sq. ft. former warehouse in Farmers Branch, Texas, IBM has converted what some might call cattle space into an attractive, user-friendly and up-to-date 170,000-sq. ft. Customer Service Call Center, with the rest remaining raw. Why build such a nice workplace if customers never visit? In effect, IBM is telling its Dallas-based call agents—who handle some 18,000 of the 40,000 calls IBM annually receives at three call centers—that they're just as important as its customers. The design by Jacobs & Associates not only keeps 24-hour support agents up and running, it makes sure they're truly happy on the job.

Companies that employ service operators may not like to admit it, but often call centers are nothing more than corporate sweat shops where personnel are squeezed in as tightly as possible in facilities that are anything but desirable. "Some call centers treat their workers like contract labor and are just concerned with how many people they can stuff in," admits Craig Anderson, program manager for IBM real estate services.



Fortunately, most of us never have to think of trading places with the support personnel who answer our distress calls about a computer freezing, a missing part or a confusing manual. At an IBM Call Center, call agents work eight-hour shifts covering all time zones to keep things running smoothly. Calls are directed to Farmers Branch or the other centers in Toronto and Atlanta. But the Texas location is considered the prototype.

Because IBM already had an office to handle its marketing in Farmers Branch, a suburb northwest of Dallas, the company was

caters each day. "IBM put a lot of time into figuring out this area since it is an employee rest stop," notes Jacobs. At the heart of the call center floor is what Jacobs & Associates terms a "Park" with trees, benches and a skylight to accent the room's 34-ft. high ceiling. In addition, the first floor has its own break room, as does the second floor.

One thing employees cannot avoid is the impact technology has on their ability to do their jobs. "IBM's idea for a world class call center has been translated into the infrastructure," says

## ...24 hours a day just because you want to know?

looking for a new facility within a 15-mile radius. Being one of the largest employers in town, IBM wanted to do its best in satisfying its employees. "The call agents are IBM employees, and we wanted them to have a sense of their own territorial space," says Anderson.

The design concept was to break down the scale of the 170,000-sq. ft. space by creating neighborhoods of pod-like clusters. A circular design was developed so that a central supervisor, who acts as the immediate informational resource to each employee in a division, is equally accessible to all within the pod grouping. With 15 call representatives in each group visually connected with a supervisor seated in a central work station, the vast square footage is perceived at a reduced and more manageable scale.

An agent normally remains at his or her work station during an entire shift, so ergonomics and user flexibility figured importantly in the specification of the furniture. For example, the architect selected a pneumatic controlled, sit-stand work surface that the agent can easily adjust for keyboard height and monitor eye level.

And because the job of an agent is to talk on the phone all day, every day, the architect focused on detailing the acoustical ceiling and varying the height of the dividers to break sound paths. "With over 700 people in one large room," notes Gary Jacobs, principal architect of the project for Jacobs & Associates, "noise reduction was a major consideration." Reconciling the requirements to reduce noise level yet allow workers to form teams with group co-workers, the architect designed the perimeter panels to cut off sound between groups, while the dividers inside a pod are lower to promote easy communication among team members.

The project was portioned into three main areas, including the call center floor, training facility and cafeteria. The 85,000-sq. ft. call center floor where 750 service representatives sit is basically one large room divided into color coded quadrants set off by highly visible canopies. "The bold color scheme identifies different neighborhoods," explains Gaila Barnett, project architect for Jacobs & Associates. "The canopies are treated as landmarks to reinforce where an employee's space is." They also function as central locations for housing fax and copy machines and, displaying a touch of whimsy, as colorful, sculptural elements.

Conference and briefing rooms are also included on the first floor, as is the control center where incoming calls are rerouted and monitored. Upstairs, the 8,000-sq. ft. training facility, designed for optimum flexibility with adjacent support areas, shares the second floor with administrative offices and a national control desk that mediates among the three call centers. Also on this floor is a break room that overlooks the call center floor.

For all its pragmatism, the Center offers amenities too. A cafeteria has been installed on the first floor where a different vendor

Jacobs. "Every aspect of technology has a backup." Thus, the site boasts fully redundant, dual high-voltage utility service, a single engine generator, uninterrupted power supply with a battery backup, IBM's newest LAN technology and a dual self-healing voice/data network. Cable distribution is located in a low profile 3.5-in. raised floor for quick fixes without tearing up the floor.

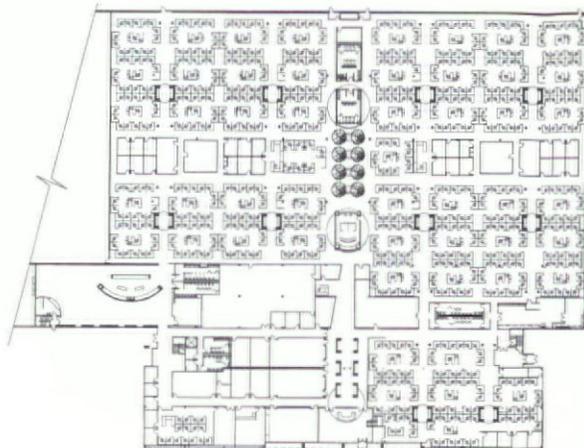
With this enlightened facility, IBM has shown what it takes to invest in call center employees, and how seriously the computer giant takes its customers' calls. Are happier call agents—typically individuals pursuing full-time career paths with IBM—better prepared to handle frustrated callers? If you are an IBM customer, your answer could be just an 800 call away. ♦



### PROJECT SUMMARY: IBM DALLAS CUSTOMER SERVICE CALL CENTER

Location: *Farmers Branch, TX*. Total floor area: *170,000 sq. ft.* No. of floors: *2*. Average floor size: *95,000 sq. ft.* Cost/sq. ft.: *\$62*. Wallcovering: *Koroseal*. Paint: *Sherwin Williams*. Laminate: *Nevamar, Pionite*. Dry wall: *U.S. Gypsum*. Flooring: *Intercell*. Carpet/carpet tile: *Interface*. Ceiling: *Armstrong*. Doors:

*Altura*. Work stations: *Knoll*. Work station seating: *Steelcase*. Lounge seating: *Knoll*. Cafeteria, dining, auditorium seating: *Knoll*. Cafeteria, dining, auditorium tables: *Knoll*. Architectural woodworking and cabinetmaking: *Signature Millwork*. Elevators: *Dover*. Access flooring: *Intercell*. Client: *IBM Real Estate Services*. Architect: *Jacob & Associates*. Structural engineer: *McHale Engineering*. Mechanical, electrical and plumbing engineer: *Purdy McGuire Inc.* General contractor: *HCB Contractors*. Lighting designer: *Mary Peyton*. Furniture dealer: *Bauhaus Interior Group*. Photographer: *Craig Blackman*.



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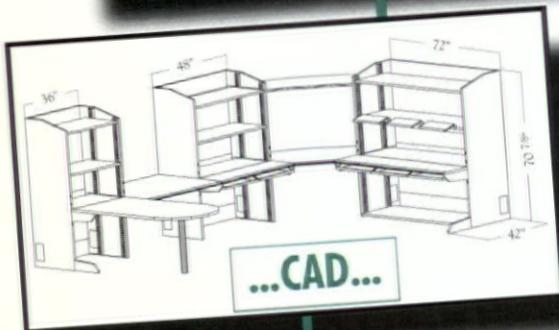
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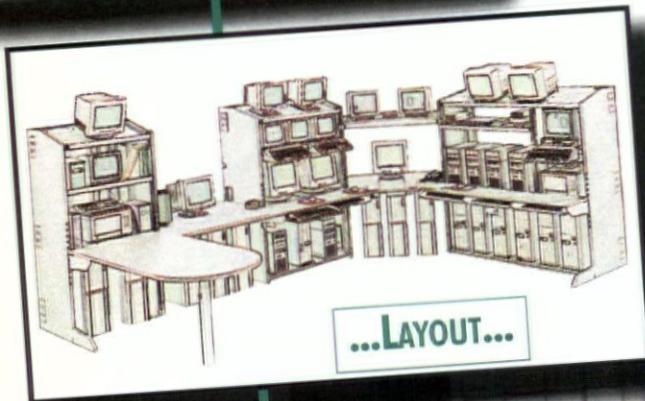
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**...AFTER**



At the Grand Tiara Hotel in Kasugai, Japan, a bride poses near a 17-ft. chandelier. The current trend with resorts and hotels worldwide is to offer an attraction that distinguishes the lodging from any other place, as with the Grand Tiara, designed exclusively for weddings by Three/Architecture, Inc. and Wilson & Associates. Photograph by Tim Street-Porter.

# Resorts Rising

*Resort hotels are seeking out designers to help position them for a booming industry and a new kind of traveler who wants to be wowed as well as connected*

By Ingrid Whitehead

Cautiously optimistic. That's how resort owners and operators are viewing the current boom in the lodging industry in general and the resort side of it in particular. Based on results of a study for the American Hotel and Motel Association (AH&MA) by Smith Travel Research, last year was the lodging industry's best year ever, grossing \$12.5 billion in pre-tax profits. Total industry revenue rose from \$70.4 billion in 1995 to \$75.4 billion in 1996—representing 40% more profit than the industry netted over the previous 14 years combined. Not bad. Further evidence of an upswing in the hospitality industry was evidenced by this year's International Hotel/Motel & Restaurant Show in New York City, where more booths than ever before (over 1,500) offered lodging insiders everything from linens, furniture and china to dishwashers and door security devices.

Clay James, vice president and general manager of Grand Teton Lodge Company's resorts in Wyoming, found just what he was looking for—an air-cleaning device to eliminate cigarette smoke in one of his three resorts' bars, the only place where guests can smoke—at the show. Clearing a bar of cigarette smoke is one issue of many that resort operators may face with the kind of guest who frequents U.S. resorts these days. According to James, the three resorts that make up Grand Teton Lodge Company are definitely making changes. "People want to stay connected," he says, "We don't have TVs or radios in any of our rooms, but we have had to add a TV room for guests to watch news events or sports, and we're putting in business centers because people want Internet access."

The chairperson of AH&MA's 60-person resort committee Adi Kohler agrees that today's resort traveler is different. "Guests are different because life is different," says Kohler, who is also managing director of the Mauna Kea Resorts in Hawaii. "People are not as traditional. Those who made resorts successful in the '60s, '70s and '80s had a different way of life. They would never come to a resort with children. Now it's important for resorts to

have children's centers. The guests of today need business centers and fitness centers too. Menus must be healthier. Guests are more gadget oriented. The world has changed." Kohler offers that this phenomenon is neither good nor bad. What is good is that the economic slump of the late '80s and early '90s is apparently gone.

Ariane Steinbeck, interior designer and vice president of The Gettys Group, a hospitality design and management consulting firm in Chicago with a lot of resort work, agrees. "People are spending money, and they expect more from their resort experience," she says. "Resorts are repositioning themselves as places with a particular attraction to draw those people, as travel becomes easier." Steinbeck indicates that a Gettys project, one of the Pointe Hiltons in Arizona, is adding an entire water park as a draw for the desert-region resort.

Steinbeck's not kidding. With the U.S. tourism industry currently third in revenues behind automobiles and retail food, and travel spending in the nation averaging \$1.24 billion each day in 1996, each resort must distinguish itself from others and offer a complete experience to sophisticated and world-traveled guests. That experience includes everything from full service spas to several distinct restaurants to all the amenities of the office to a look and feel as individual as the area where the resort is located.

Bob Keesler, director of hotel operations at the Broadmoor Resort in Colorado, points out that it's a lot harder to 'wow' the well-heeled resort traveler these days, and that wowing is what they want. "If you're doing the same thing you were doing five or 10 years ago, you'll lose them," insists Keesler, who admits that he wants his guests to know that they're in Colorado Springs and not Aspen, Vail or any other place. He also says that although money is circulating and resorts are vying for the business, they are also keeping cautiously optimistic.

"Those of us who survived '89, '90 and '91 are always looking over our shoulders and questioning why we're successful," Keesler warns. "We in the lodging industry sometimes forget that we're in the retail business, and that we have to continuously stay in touch with what our customer wants." Just a gentle reminder, perhaps, that the business of rest and relaxation seldom gives either to its providers. ♦



When Vision Design set out to update the classic Caneel Bay Hotel on St. John, U.S. Virgin Islands, renovating in paradise proved to be a distinctly challenging pleasure

By Ingrid Whitehead



# Paradise Unplugged

**Y**ou're in the midst of a nasty New York winter, bundled up in wool and fleece. Head down, shoulders hunched against a bitter Nor'easter, you use the one eye that isn't covered by a scarf to try to find a place to grab a cup of coffee, sit down and dream of a tropical island far, far away. Or maybe not so far away. While winter rages on the mainland, paradise exists only a three hour flight away in the U.S. Virgin Islands. Pick one of those islands, St. John, do a little research, and you'll discover a tropical fantasy even Ricardo Mantalban couldn't improve—the Caneel Bay Hotel, newly updated by Vision Design.

A hotel on an island nine miles long and six miles wide, of which two-thirds are protected national park? That's just the point. To find the Caneel Bay Hotel, you must plunge into swaying palms and gentle breezes. Built by the Rockefellers in the 1950s and now owned by Banker's Trust, Caneel Bay has existed as an exclusive resort virtually unchanged until its renovation.

The 166 rooms, spread over 171 hilly acres including seven beaches, were first renovated two years ago. Then, at the end of the process, Hurricane Marilyn struck, demolishing the entire hotel, as well as almost every other structure on the island. Horrible, indeed. But as in every cloud, this one had a silver lining. With 80% of the redesigned hotel in ruins, a new budget was assumed that was much higher than the original due to insurance. Fourteen months and \$12 million later, guests—some had-

*The sounds of silence: Getting away from it all is a way of life at the Caneel Bay Hotel in St. John. As Vision Design renovated and chose furnishings for the 171-acre resort, it kept several things in mind—respect for the heritage of the island, the needs of modern travelers and the simplicity that loyal vacationers had come to expect. Providing individual experiences at each of the hotel's restaurants and public areas was also paramount to the hotel's complete design, including the buffet-style Caneel Beach Terrace restaurant (above) and the Turtle Bay Terrace (opposite).*

n't missed a stay at Caneel Bay since they began vacationing there 30 years ago—were welcomed back.

"Our guests are very loyal," says Luis Argote, Caneel Bay's managing director. "It's like coming home for most of them. They have the same needs and want the same rooms they've had for an average of 15 years."

The most loyal guests come during the season—mid-December to the end of March. These are well-off Americans in their mid to late 50s from the Northeast. In contrast, the guest profile changes during the off-season, when younger Europeans, many with children, flock to the island.

According to Argote, Vision Design's president Dan Nelson and project designer Mathew Denney, the guest profiles on-season and off have played a big part in the renovation. Loyal winter guests want what they have become accustomed to over the years: simplicity, elegance, comfort and sophistication with a distinct tropical style that is in no way contrived. Caneel Bay is a classic, and Nelson, Denney and the design team kept that in mind as they searched for furnishings and materials that would respect the hotel's heritage.

Of course, newcomers also want to be pampered. For a hotel with rooms that have never had TVs or telephones, the designers have devised ways to

preserve historic integrity while adding modern conveniences needed by business travelers and families. Taking guests' comments into consideration, Caneel Bay now offers a business center complete with Internet access, IBM- and Apple-compatible computers, photocopier and fax machine, as well as a fitness center with high-end exercise equipment.

And that's just for starters. Cell phones are available on request, a TV room is available where movies are played each night, and a couple of guest rooms have been converted into a modern and whimsical children's center. "The children's center is not just an upscale babysitting service," boasts Argote. "It's an educational experience with programs and nature walks that teach kids about the area."

Caneel Bay's surroundings are a definite draw for city-weary guests. Although the fitness center, restaurants and children's center have air conditioning, none of the guest rooms do, as the weather is comfortable at least eight months of the year. "An electrical source isn't available to provide air conditioning for all the rooms," says Nelson. "Someday the hotel might want it, but at this time louvered shutters are on most of the windows, with only some glass."

Along with custom-designed shutters and shades, all furnishings in the rooms are custom, with Vision Design paying painstaking attention to detail. The historic appeal of the region, the needs of returning guests and new resort guests as well as the demands made on furnishings and materials by the tropical environment called for a balancing act of careful planning. Not to mention the fact that most of the rooms were atypical.

"We call it 'Caribbean construction,'" notes Denney with a touch of humor. "Caneel Bay has about 48 different room sizes. They're separate little bungalows created with different room schemes, so you can't save money by having several pieces of furniture made the same size. They just won't fit."



*Vision Design traveled to several Caribbean and tropical resorts to research the vast array of color, fabrics and materials used. Durable and sophisticated furnishings were created for all the separate entities that make up the Caneel Bay Hotel, including the formal Turtle Bay Dining Room (above), guest rooms (opposite left, top and bottom) the Turtle Bay Bar (opposite right, top), the Guest Services Area (opposite right, bottom) and the Caneel Beach Terrace Restaurant (opposite, floor plan).*

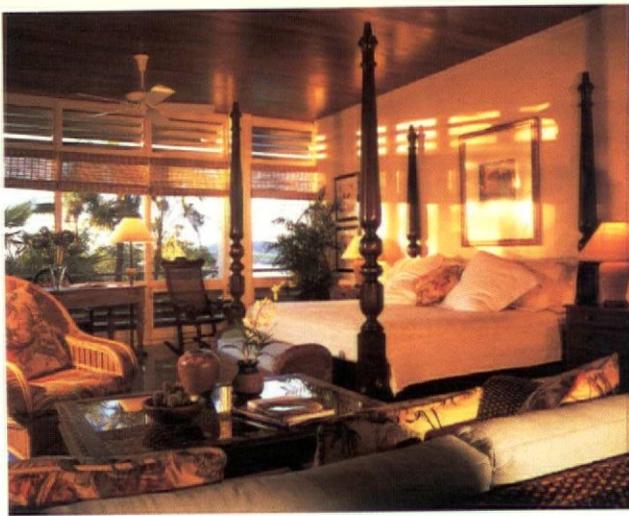
Denney and Nelson compensated for this problem by having some furniture made that was more flexible, such as the headboards, which are on a rod to be separated depending on whether or not the rooms have one or two beds. The rooms' uniqueness eliminated some problems altogether. "I hate deciding where to put the TV in hotel rooms," laughs Denney. "At Caneel Bay that wasn't a concern."

What was a concern was creating casually luxurious and durable furnishings. Wicker, wrought iron, rattan, stone and copper were the primary elements selected, combined and manipulated in various ways, with many designs

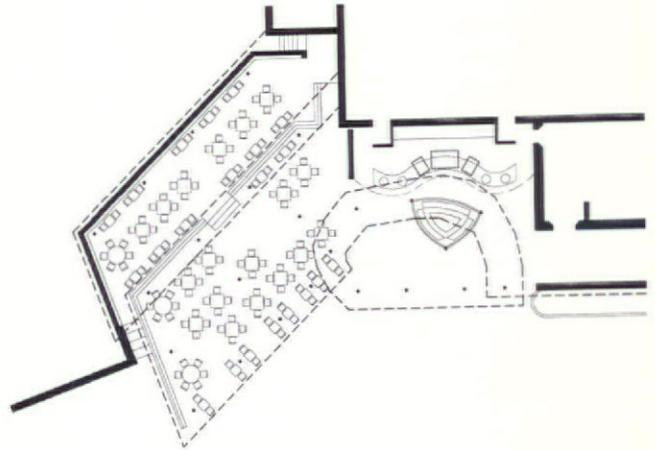
inspired by antique American wicker pieces from the 1930s. Basket drawer side tables were inspired by an antique Jamaican desk, while four-poster beds were copied from the original West Indian antiques found by Vision Design and then destroyed by the hurricane. Fabrics followed the same guidelines, being neither typically tropical nor too formal, using Caribbean motifs including flora, fauna and fruit custom made for Vision Design.

Speaking of fruit, the Caneel Bay Hotel is a veritable eatathon with four eateries to choose from, each with its own distinct menu and style. While the Caneel Bay Bar serves food all day in a casual setting, the Caneel Beach Terrace offers meals in a buffet-style setting, the Turtle Bay Dining Room stays open in-season for breakfast, lunch and dinner with more formality, while the jewel of them all, the Equator Restaurant, invites guests to enjoy the cuisine and ambiance indigenous to countries located near the equator.

"We're very proud of this one," admits Argote about the Equator, a stone-and-wood building that sits atop a hill on the site of an old sugar mill and incorporates the mill's actual structure. Vision Design created an open-air dining area where guests can take in the spectacular vistas while they indulge in cuisine

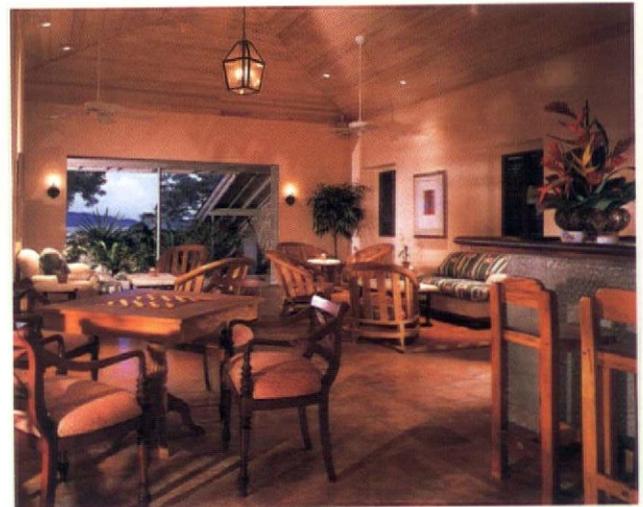


tion/conference seating: Pacific Interiors Supply, Shelby Williams. Upholstery: Bob Collins, Clarence House, Raoul Textiles, Westgate Fabric. Lobby seating: Kreiss. Other tables: Kreiss, J. Manheim Custom Furniture. Architectural woodworking: RDL Supply. Occasional furniture: San Miguel de Allende. Cabinet making: RDL Supply. Planters, accessories: Pacific Interiors Supply, local artists. HVAC: RDL Supply. Public plumbing fixtures: American Standard, Newport Brass. Client: Caneel Bay. Architect: Brill/DeHaas Associates, Mike DeHaas, principal. Interior designer: Vision Design, Inc.; Laurie Sands Harrison, principal; Dan Nelson, president; Mathew Denney, project designer/project manager; Kelley Moor, associate designer. General contractor: RDL Supply Co. Lighting designer: Vision Design, Inc. Photographer: Mike Wilson.



created by renowned chef Dean Fearing. The design team worked so diligently to ensure that the restaurant's furnishings were comfortable and luxurious that Equator may soon be branching out to other locations.

Perhaps the memorable ambiance, guest services and fine dining at the Caneel Bay Hotel could be duplicated elsewhere. The setting, however, is one of a kind. Seen as a whole, the hotel's lush tropical scenery, balmy climate, complimentary water sports such as snorkling (the island bans motorized vehicles in the water) and fresh interiors from Vision Design should make guests forget about air conditioning and come back for years to come. ♦



#### PROJECT SUMMARY: CANEEL BAY HOTEL

Location: St. John, U.S. Virgin Islands. Total floor area: 150,000 sq. ft. No. of floors: varies by building. No. of rooms: 175. Total staff size: 360. Total budget: \$12 million. Paint: Benjamin Moore, Glidden. Laminate: Wilsonart. Flooring: Tagina, Edimax, Seneca Handmold. Restaurant buffet tile: Walker Zanger. Carpet/carpet tile: Walker Zanger. Carpet tile: Collins & Aikman. Lighting: Pathway, Kane-Schrader, Murray's Ironworks, Corbett Lighting. Doors and window frames: RDL Supply Co. Window treatments: Pacific Interiors Supply. Guestroom casegoods: Pacific Interiors Supply. Guestroom beds: Pacific Interiors Supply, The Nelson Line. Guestroom softgoods: Pacific Interiors Supply, Tri-Tex Enterprises, Raoul Textiles. Guestroom tables: Pacific Interiors Supply, The Nelson Line, Davis Tile Techniques. Guestroom lighting: Pacific Interiors Supply, The Nelson Line. Guestroom seating: Pacific Interiors Supply. Guestroom art: commissioned pieces by Pat Culler. Lounge seating: Brown Jordan. Umbrellas: Sunbrella. Dining/conven-





# The Princess Bride

*The true story of a wedding hall that feels like an American hotel and makes guests feel like royalty, the Grand Tiara Hotel in Kasugai, Japan, designed by Three/Architecture, Inc. and Wilson & Associates*

By Rita F. Catinella



"Konichiwa," says the door-to-door saleswoman who has knocked on the door of your Japanese home. As you sit down, she shows your parents a brochure of a beautiful palace filled with golden light, a grand staircase and elegant rooms. What is this place? What does it have to do with you? Well, one day you will marry, and with the 20-year payment plan your family starts today, you will own a \$35,000 wedding, including honeymoon, at the Grand Tiara Hotel. The Grand Tiara is a wedding service provider owned by Shoji Makino, president of Nagoya Ekimae Takasagoden, who operates around 30 wedding halls throughout Nagoya, Japan. Welcome to a Japanese phenomenon, elegant wedding hotels dedicated to the bride's every need: planning, gift selection and merchandising, attire rental, ceremonies, rings, hotel rooms for guests and honeymoon travel plans.

In contrast to Makino's other properties, the Grand Tiara offers guest rooms as an amenity. The hotel is not located in downtown Nagoya, Japan's third largest city, but rather in Kasugai, a remote suburb 1-1/2 hours away, known for its peach orchards and paper factories. John Uomoto, Makino's representative, contacted the American design team of James Northcutt

*Here comes the bride: The polished, residential feel of the Grand Tiara Hotel, Kasugai, Japan, serves as a romantic backdrop for up to 14 brides who are married there daily. The flow areas (above) are exposed to diffused natural light and feature peach, terracotta, taupe, brown and gold colored marble floors to withstand a heavy flow of traffic. Wilson & Associates used a variety of natural light, wall sconces, lamps and cove lighting to help focus the eyes towards the ornate ceilings, artwork and accessories (opposite).*





*Elegantly simple: The introduction room (above) at the Grand Tiara features simple, classic furniture covered in easy-to-clean leathers, mohairs and small pattern fabrics. The residential salon style creates a more informal atmosphere for the meeting of the bride's and groom's families than normally prevails, as Western customs influence Japanese tradition.*

Associates—now part of Wilson & Associates—and Three/Architecture Inc. after seeing their design of the Peninsula Hotel in Beverly Hills.

Because the Western way of living is popular with the Japanese, Makino wanted the Peninsula's low key, residential spaces in his new hotel. "A lot of the competitors in this business have very artificial, Disneyland-like facilities," says Uomoto. "We want to provide our customers with a real place to have weddings." The team designed the entire space with the exception of the Shinto shrine, designed by Japanese craftsmen.

Indeed, the West is palpably present in this hotel of the Far East. "The intent of the Grand Tiara is to cater to the younger generation that wants to be married in the Western style, with a

hotel reception," reports Gary Koerner, design principal of Three/Architecture. However, business at the Grand Tiara is 70% wedding hall and 30% hospitality, the opposite of normal hotels.

For this reason, the Grand Tiara has only 25 Western-style guest rooms, six Western-style suites and five Japanese suites. "The tough part about this program," adds Koerner, "was that although less square footage is dedicated to guest rooms, it must look and feel like a hotel upon arrival." The hotel has three floors for wedding functions, and two for guest rooms. On the ground floor can be found the wedding retail functions, involving the rings, dresses, jewelry and gifts, the reception and waiting areas for guests prior to the wedding festivities, and general hotel functions, such as check-in, cafe, and a gourmet restaurant. Upstairs are the guests rooms, 75% for wedding guests and 25% for high-end executive or weekend stays.

According to Uomoto, couples lease most items for the day. If a bride were to buy just one of the three or more kimonos she must wear during a traditional ceremony, it could cost \$3,000-\$5,000. The number of kimonos and dresses a bride needs depends on the ceremony, with 65% of the ceremonies at the Grand Tiara being Japanese style, and 35% being Western.

Most clients are locals. "The Japanese like to get married where it is convenient," notes Uomoto, "usually where they are

born and live." Most wedding couples are in their early to mid-twenties, sophisticated, well traveled, middle to upper-middle class, and like the Western upscale look. Complete weddings cost \$30,000-40,000 for 100 guests.

What kind of environment awaits the wedding couple? An ornate one, to say the least. The entrance to the reception lobby, for example, is through a three-story space wrapped with a marble circular stairwell accented with a custom bronze handrail that connects three floors of public flow areas paved in marble to hold up for a long time. To the right of the grand stair is the reception lobby, paneled in light honey-colored figured anigre wood and furnished with a built-in custom marble desk and a vitrine used for display.

In effect, every space is meant to tell a story. "Each room must be a vignette, and have interesting conversation pieces," says Susan Prann, project designer with Wilson & Associates. "We want to hold the guests' interest as they travel through the space." As a result, the public areas boast an important collection of California art mixed with antique Japanese textiles.

When weddings are not in progress, these spaces look elegant and inviting, and therefore help "sell" the hotel to future brides. "We took a fairly feminine approach," admits Darrell Schmitt, design principal at Wilson & Associates, "and tried to make every aspect romantic." The furniture displays a classic simplicity with easy-to-clean processed leathers, durable mohair, and small pattern fabrics that simultaneously hide stains and add interest.

Koerner believes that the difference between the Grand Tiara and other Japanese wedding halls is the use of scale and exterior light. "I told our client to treat this as you would a great residence," he recalls, "not overpowering people with space." How light plays on people and space was important as well. To allow daylight to shine on and flatter guests, Koerner placed the flow areas along the outside windows, where natural fiber window shades add texture and diffuse the light.

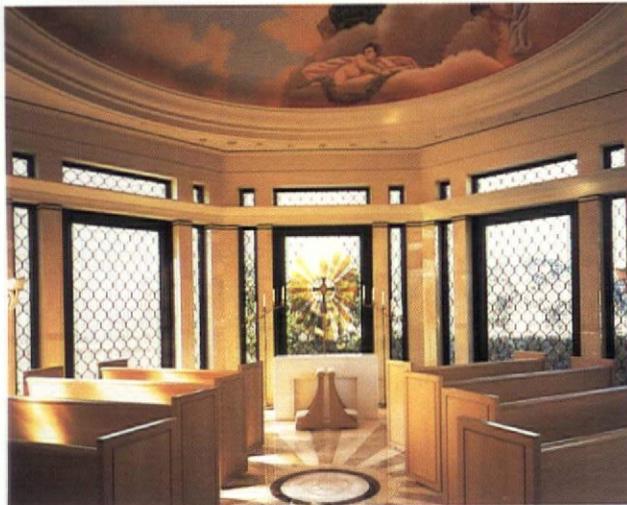
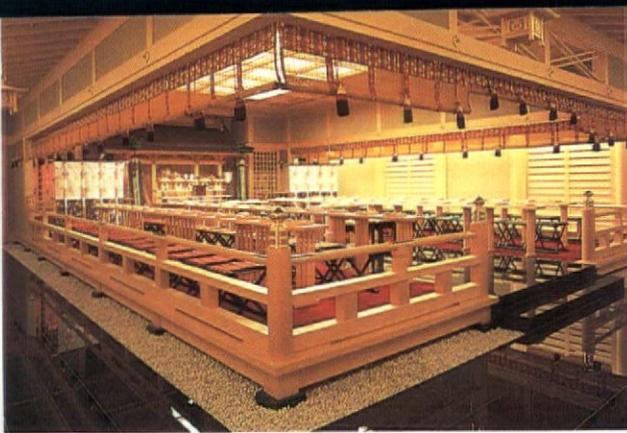
"Other than the colors, the lighting was absolutely primary," agrees Prann. "We took great care to provide a variety of natural light, wall sconces, lamps, and cove lighting that would help focus the eyes up to the elaborate ceiling patterns, the artwork and

*Every space is meant to tell a story at the Grand Tiara—and guests listen*

accessories." In fact, the focal point of the stairwell is a 17-ft. long, Murano glass chandelier, custom designed by Wilson.

A Japanese wedding does not follow the traditional ceremonies of a Western-style wedding. Due to the popularity of Western culture, however, it soon may. At the Grand Tiara, ceremonies begin on the third level, where the immediate families meet at the introduction ceremony. "We tried to make the ceremonial introductions more informal," reveals Prann, "by creating a residential, salon-type room with a bar, fireplace and casual seating, allowing people to walk around and converse."

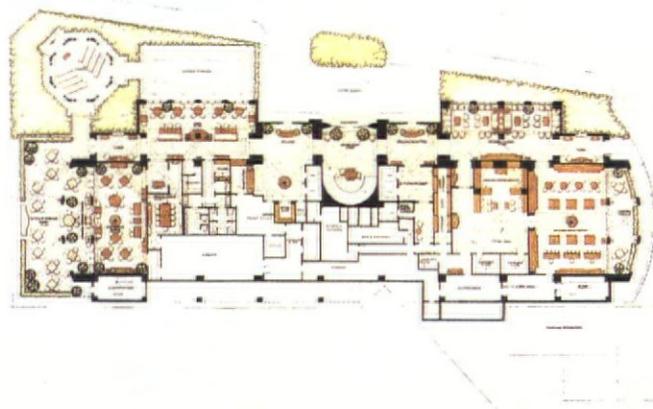
After the introductions, guests proceed to the traditional Shinto wedding or Christian chapel ceremony, a non-denominational sanctuary styled like a garden gazebo that can be used for both civil and Christian ceremonies. From there, the party pauses.



East greets West: The Shinto shrine (top, left) was designed by Japanese craftsman, while the gazebo/garden-style chapel (bottom, left) was designed by the American team. Some ceremonies incorporate both spaces, while some use only one or the other. The Japanese suites (top, right) have an authentic Japanese residential design, right down to the tatami mats and shoji screens, while the Western-style rooms (bottom, right) feature classic, high-end furniture that could easily be found in top hotels around the world.

es at the photo hall before continuing to one of four banquet rooms on the second floor. Once seated around circular banquet tables, guests feast on the traditional Japanese 12 to 14-course banquet, *kaiseki ryori*. Though there is no dancing, guests are entertained with slide shows, speeches and yes, karaoke.

Is the Grand Tiara a fairy tale come true? It certainly looks that way for Japanese couples, who hold about 14 weddings each day at the hotel, with each wedding lasting 2.5 hours. The design team hasn't fared badly either. "Overseas work is difficult because the quality that American designers want isn't always understood or achieved," concludes Schmitt. "In this case, quality was as important to the client as it was to us." That sounds like a happy ending for any designer—or bride. ♦



#### PROJECT SUMMARY: GRAND TIARA HOTEL

Location: Kasugai, Japan. Total cost: \$2.3 million. Total floor area: 70,000 sq. ft. No. of floors: 5. Dining chairs/reception bench: traditional imports. Dining table: Trouvailles. Carpet: Taiping Carpets, BNK Stoddard, Pecoriative Carpets. Dining room paneling: Quality Cabinets. Lighting: Alger Lighting, Casella, Cowper-Hill, Barouier & Toso, Mirar, Lumen Design. Chandelier: Mantoan & Spellanzon Luce. Sofas, ottomans, banquettes: A. Rupin. Lounge coffee tables, lanterns: Murray's Iron works. Occasional tables: Murray's Iron Works, Troy Wesnidge, Nancy Corzine. End tables: Trouvailles. Stair rails: Eurocraft. Woodwork: Quality Cabinets. Settees: Traditional Imports, Gregorius Pineo, Rose Tarlow. Mirrors: Jerry Solomon. Accessories: Dennis & Leen. Window shades: Phoenix Draperies, Manual Canovas (fabric). Arm chairs: Marvin Alexander, Jane Shelton. Garden Stools: Chow's Imports. Display cabinets: Designer Imports. Fabrics: Spinneybeck, Clarence House, Arkay Textiles, Brunschwig & Fils, Quadrille. Pedestals: Worthington & Assoc. Ceiling moldings: Quality Cabinets. Screen panels: Doug Bowman. Planters: Roy Hamilton, Peterson Collection, Colburn Schwartz, Dennis & Leen, Formations. Art: various artists through Hunsaker/Schlesinger, Michael Faulkrod. Accessories: Colburn/Schwartz, Studio K. Lobby flooring: Walker & Zanger. Breakfront: Designer Imports. Client: Shoji Makino, president, Nagoya Ekimae Takasagoden. Architect: Three/Architecture, Inc., Gary Philip Koerner, design principal; Svend Fruit, project designer; Brian McGauley, project manager; Grant Warner, project architect. Interior designer: Wilson & Associates, Darrell Schmitt, ASID, design principal; Susan Prann, project designer; Ian Esquerria, job captain. Landscape architect: EDAA, James Hyatt, design principal. General contractor: Ohbayashi Corporation, Tokyo. Lighting designer: Craig Roberts & Associates. Furniture dealer: Higgins Purchasing Group. Photographer: Tim Street-Porter.

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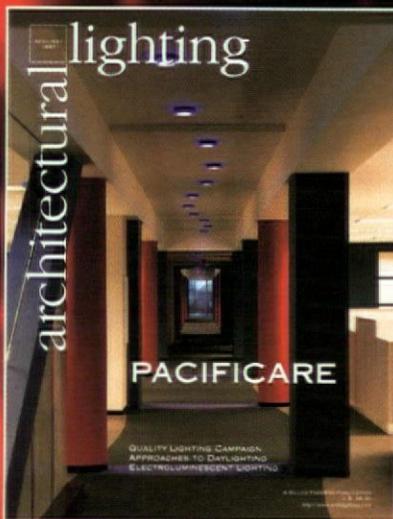
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17. Please indicate the number of projects completed in the last 12 months:  1  2  3  4  5

## LUCKY CHAIR • Giancarlo Piretti

*Contract Design* caught up with noted Italian designer Giancarlo Piretti at Promosedia International Chair Exhibition in Udine, Italy. Piretti had just completed the Torsion Collection of office chairs, winner of the "G Mark" in Japan, one of many prizes the native Bolognese has been awarded in a busy career that began at age 16 and includes the popular Plia folding chair and Platone folding desk.

After studying and teaching at Istituto Statale d'Arte of Bologna, Piretti worked at Castelli for 12 years before starting his own studio, PRO-CORD S.r.l. His design philosophy shows why his work is prized. "Chairs are sculpture," explains Piretti. "My chairs are never fixed. In every one something happens." Once a chair is developed in Piretti's studio, his company licenses the designs to companies like America's KI or Japan's Okamura.

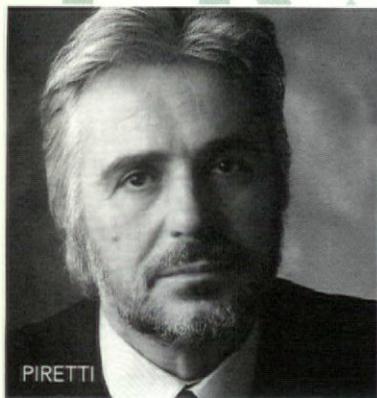
Does this energy run in the family? Piretti's son (he also has a daughter) is working for him as a sales person. Piretti enjoys playing tennis and reading, but admits that most of his time is spent in his studio—from six in the morning until seven or eight at night. "For me designing isn't work, it's pleasure," says Piretti. "In my studio I get to play with my toys." With Plia's 30th anniversary due next year, he

## THEY'LL START YOU UP • Verda Alexander and Primo Orpilla

"We like high-tech startups," says Primo Orpilla, the husband half of newlywed design team O+A. "Their philosophy is leading edge," agrees the wife half, Verda Alexander, "and we understand the high-tech culture." Alexander and Orpilla have been designing interiors for Bay Area firms in the high-tech industry since 1991, and their business has grown with their clients.

Often, as the startups they've worked on grow and expand, O+A has followed along, designing new offices for their clients in locations around the country. They've recently created offices for Cunningham Communications, a public relations firm that specializes in representing companies in the electronics and computer industries, in Cambridge, Mass., Austin, Texas, Chicago and Palo Alto, Calif. They've also designed the offices of Ascend Communications, a computer hardware company whose staff has grown from 30 to 600.

The couple has been a pair for 14 years, and recently decided they might as well tie the knot. They've set up shop in San Francisco's financial district, where O+A's staff of eight includes designers, engineers—and one dog. "Her job is morale," laughs Alexander. Living and working in San Francisco and involved in



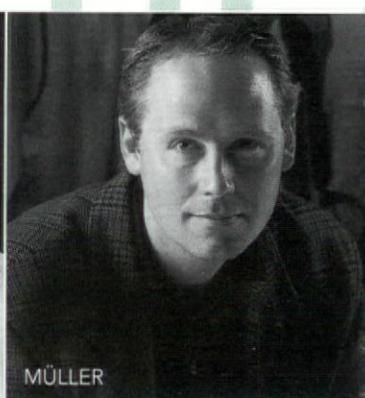
PIRETTI



PUCHTA &amp; HAGGE



ALEXANDER &amp; ORPILLA



MÜLLER

adds, "They'll introduce another folding chair to celebrate my first lucky chair." With more than six million Plas made since 1969, it took much more than luck to be where he is today.

## INVENTING BEAUTY • Alfred Puchta and Kerstin Hagge

Not every young person with a passion for "beautiful objects" will create their own. But opportunities for industrial designers were opening when Alfred Puchta enrolled in the School of Design in Schwäbisch Gmünd, Germany, where he received his diploma in 1981. Now heading his own firm, Design Office, in Mutlangen, where he works in partnership with his wife, designer Kerstin Hagge, and a small staff, he creates many of those beautiful objects himself. "I get to invent what doesn't yet exist," Puchta declares.

Inventing the future has its twists and turns. Puchta worked briefly in furniture before joining Volkswagen. Cars are a designer's dream for obvious reasons. "You work in 3D in a big way," Puchta explains. "When everything fits together, you have a new car." While proud of his work on VW's Golf III and Polo, Puchta started his firm in 1983 to focus, with wife Kerstin, on furniture and other smaller projects for clients like Dauphin, Dornier and Itoki.

The couple have a true partnership. "I don't know how I managed before Kerstin," Puchta admits. If they had spare time, they would build a house for themselves and design every object inside it. As it is, they cook and travel. "I like cooking as a form of art," Puchta declares, "and you get to eat your creation." If a thing of beauty can't be a joy forever, why not make it a meal?

two industries they love, design and high-tech, it looks like their four-footed employee won't have to work too hard.

## MORE FUN? • Mark Müller

Why does industrial designer Mark Müller think seating designers are more glamorous in the furniture industry? Regardless of the reason, it hasn't stopped him from developing some impressive casegoods for Toronto-based Nienkämper. In fact, his rise to the top of Nienkämper's creative team was based on the success of his design for the Parabola desking system nearly a decade ago.

Now Müller's strong aesthetic sensibilities—inspired and guided by his mentor Klaus Nienkämper—and technical know-how have helped bring success to the company. "I'm a purist—not a huge fan of embellishment," Müller says. Recently, an elegant shelving system called Tangent and a technologically advanced table series known as Vox show this to be true.

Müller's accomplishments have been gratifying for a man who worried about pursuing a career in design. "I had quite a bit of angst over what I was doing in life," he admits. Already respected as a versatile designer, he hopes next to enhance his reputation with more seating projects. "It's hard to set yourself apart with casegoods," he adds.

In his spare time, Müller pursues activities having nothing to do with design. "Unlike other designers who stay in the core," he explains, "I live in the country and spend time kayaking, biking, skiing or hiking." So who do you *really* think has more fun, Mark?