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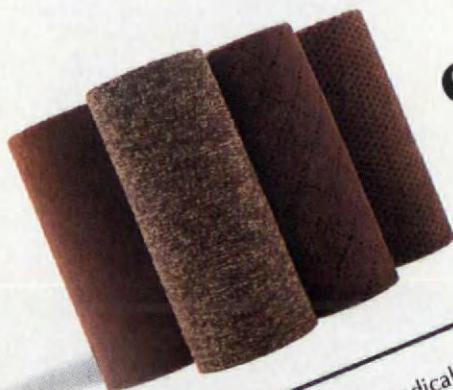


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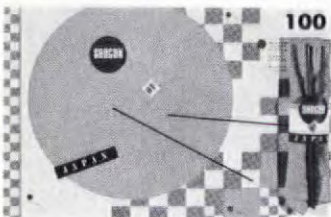
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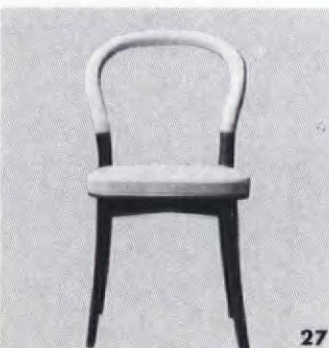
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Article by Maeve Slavin.

Cover photo by S. Varnedoe.



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FIDER UPDATE

COMMITTEE CHAIRMAN SEARCH

Since her retirement from the University of Missouri this fall, Kate Ellen Rogers, FIDEC, has resigned as Chairman of the FIDER Research Committee, a clearinghouse for research in interior design education.

Nominations to fill the position currently are being accepted by FIDER. Applicants should be familiar with grant writing, as well as public and private funding sources for education research. For further information, call Professor Doris Burton of the University of Alabama at (205) 348-4524.

THE EDITOR'S WORD

PAR EXCELLENCE

In January 1985, the first Presidential Awards for Design Excellence will be presented by the President in a ceremony at the White House. Under the auspices of the National Endowment for the Arts, the Awards are administered by the Federal Design Improvement Project, whose goal is to improve the quality of design produced for or by the Federal Government. The Presidential Awards are to be conferred every four years for projects by or for the Government in the fields of architecture, engineering, landscape architecture, urban design and planning, and interior, industrial or graphic design. The Awards will honor individuals from among the 1984 recipients of the newly launched quadrennial Federal Design Achievement Awards.

This year's panel, which will meet this month to judge the 650 entries, include: I.M. Pei, architect, Chairman; Colin Forbes, Pentagram Design;

James Marston Fitch, architect; George Nelson, industrial designer; and Lella Vignelli, Vignelli Designs.

The U.S. Government, the nation's largest single builder, printer and user of design services, has been one of the only governments in the industrialized nations to lack an official program to encourage and support good design, and the development of consumer and industrial goods, and to help manufacturers gain prominent positions in international markets.

Above: Colin Forbes, left, partner of Pentagram, Interiors magazine's graphic designers; and Lella Vignelli, members of the judging panel.



Above: I.M. Pei, architect, left, is Chairman of the Presidential Awards for Design Excellence. Industrial designer George Nelson, right, is a member of the judging panel.

In Great Britain, for example, the Duke of Edinburgh's Award, in conjunction with the Design Council Awards, is given annually to British manufacturers for outstanding product design. Similarly, Italy honors its furniture manufacturers, Japan its automobile designs, and Germany its appliances.

Competitions tend to mobilize energy and ideas, and while the Presidential Awards are limited to federal design, their prestige and endorsement at the highest executive level is a giant first step towards establishing multi-discipline design excellence as a number one national priority.

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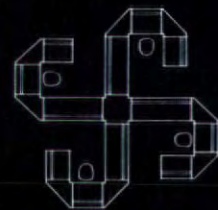
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READOUT

Getting on line with office automation developments. By Deborah Dietsch

GETTING USER-FRIENDLY WITH THE VENDORS

As discussed in last month's *Readout*, computer-aided drafting/design systems increasingly are being customized by users to meet the specific demands of their projects. For design firms without the financial resources to program their own software, Part Two points out how user-friendly and efficient CAD operation can still be achieved through integration of computers with conventional work methods.

Reprographics Meet CAD

One architectural firm that has combined CAD with reprographic techniques and a data base management system into their own unique network is Swanke Hayden Connell Architects (SHCA).

After developing overlay (pinbar) drafting in the 1970s to speed up the design and production of large interiors projects, the firm began

Above: Typical CalComp CAD workstation at Swanke Hayden Connell Architects features alphanumeric and graphics terminals, keyboard, joystick, digitizer tablet and stylus. circle 205

Below: SHCA's CAD workstations are integrated into drafting areas (top). Detail drawings are assembled using vacuum frame cut-and-paste methods.



studying the possible integration of CAD with overlay and manual drafting techniques. "CAD is electronic pinbar drafting," asserts Bradley Meade, Director of the firm's Computer Services. "There are up to 256 layers available on a typical CAD system, similar to the separate mylar sheets of overlay drafting."

In evaluating the CAD systems on the market, SHCA demanded that its system embody three, essential capabilities: color graphics workstations to distinguish layers; printouts that could be combined with pinbar drafting; and a shared data base that would assign alphanumeric symbols to graphics functions

for facilities management.

Instead of opting for one system to accomplish all these tasks, the firm decided last year to purchase a CAD system (CalComp's IGS 500) with graphics functions contained at each workstation, and a centralized database management system (Microdata) that would be linked to both the firm's CAD and word processing systems. "Why tie up a \$75,000 CAD workstation to create reports and inventories?" asks Meade.

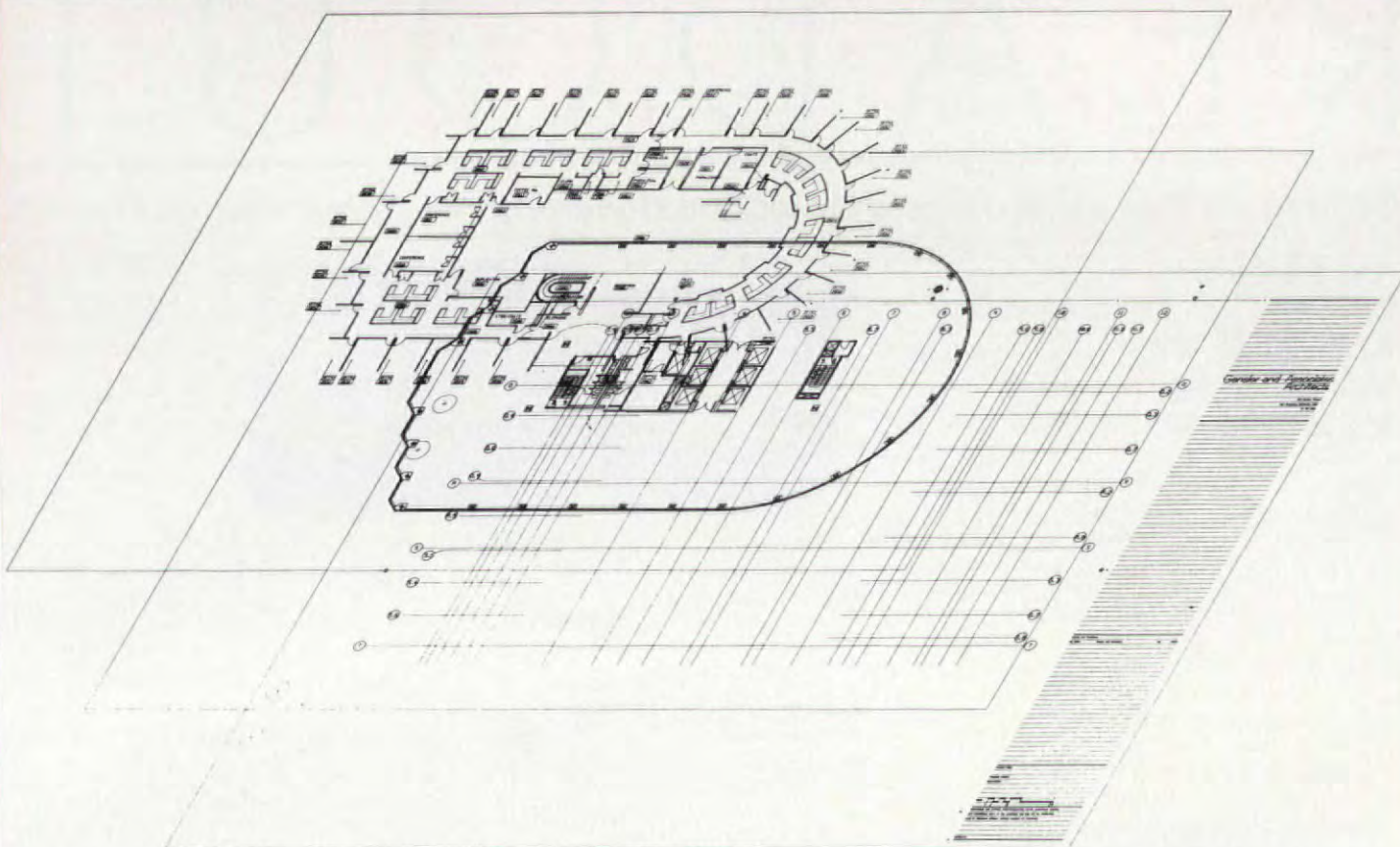
To optimize design and production, the firm maintains 4 shifts of operators at the workstations so that the system is in constant use. Time-consuming drawings of details are composed using a vacuum frame to "paste" separate drawings onto one sheet.

Since the initial installation of three workstations in January 1983, SHCA's CAD network has grown to nine workstations. Positioned next to conventional drafting boards, they are completely integrated into the firm's work environment, helping to demystify the

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READOUT



new technology.

Meade estimates that design and production on the system takes one-tenth of the time of conventional methods. He is now looking to input the firm's past projects onto the system using a document scanner, and hopes to automate detail drawings using lower cost (\$8-12,000) CAD systems.

Better Late Than Never

Not all large, profitable firms have rushed to join the CAD software development bandwagon. Gensler and Associates, for example, purchased an Intergraph system last October. "We didn't want to be pioneers in this field because it was too important a decision," maintains Arthur Gensler. Adds Tony Mirante, Gensler's Director of Computer Services: "Vendors have gotten to the point at which they're sophisticated enough to solve designers' problems. Why build your own system?"

The firm waited to purchase an off-the-shelf system at a point it felt CAD had become an affordable technology and



Above: Plot from Gensler's Intergraph system shows layers of an interiors project: furniture layout, core and column grids. circle 206

Left: CAD workstations in Gensler's San Francisco headquarters are an accessible part of its office.

better suited for architectural applications. This decision, however, was not reached overnight, but cautiously approached through several stages of automating design and production. Like Swanke Hayden Connell, Gensler had developed overlay drafting techniques, had tried out CAD service bureaus and had used micros for data management, word processing and furniture inventory to acclimate designers to automation.

In evaluating the state-of-

the-art, Mirante modelled his CAD research on methods used by the banking industry in buying computers. After narrowing down the field to two companies, he presented both vendors with a "benchmark," a typical floor of an interiors project in order to evaluate how each system would manipulate the same graphic and non-graphic data. "Don't rely on demonstrations alone," he warns.

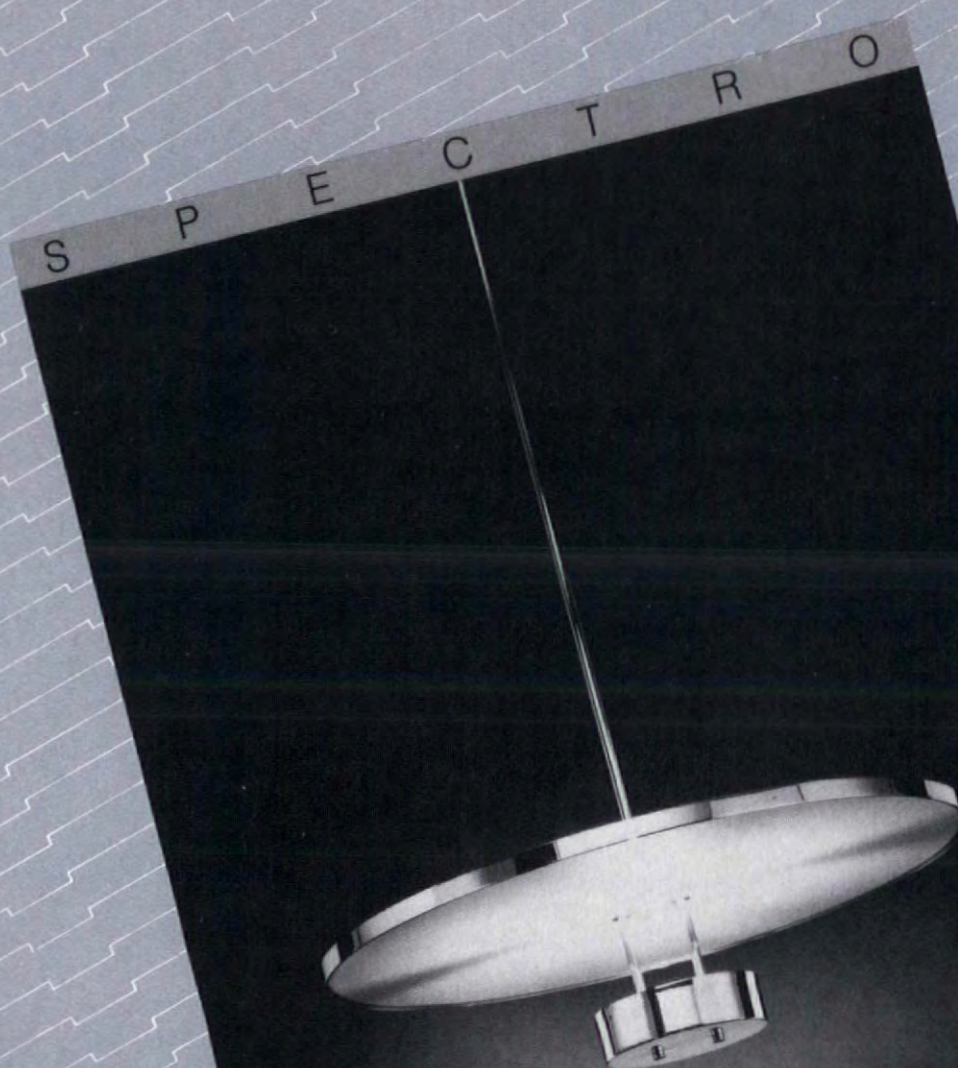
Intergraph was chosen for its flexibility, price, DEC/

VAX processor, large vendor programming and support staffs, and above all, for its procedural modelling system: "Intergraph thinks like we do," concludes Gensler.

Currently, the firm has positioned six workstations in the drafting areas of its San Francisco office, and four workstations into each of its New York and Los Angeles offices. Training started last February on the system, which has begun to be profitable in the first five months of its use.

Gensler's advice to potential CAD users: since CAD time is expensive (Gensler charges clients for computer time as a percentage of billable project hours), a careful implementation strategy should be developed. Training time should be

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READOUT

budgeted in advance (the first three to six months are non-income-producing), and capital projections should allow for changing work loads and project commitments over a long period of time.

Ornament On-Line

But for designers already wary of computers taking over both their art and their jobs, a thorough cost-benefit analysis may further inhibit any inclination to automate. Centerbrook

tion will probably find that only under very special circumstances is CAD a production bonanza," comments Partner William Grover. "As a highly design-oriented firm, I think that we recognized that we would not make a lot of money with the first computer that we bought. But we did feel that it was going to be the wave of the future and the only way to assess its impact was to try one out."

The firm bought its first

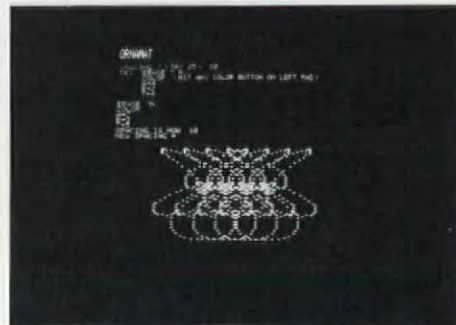
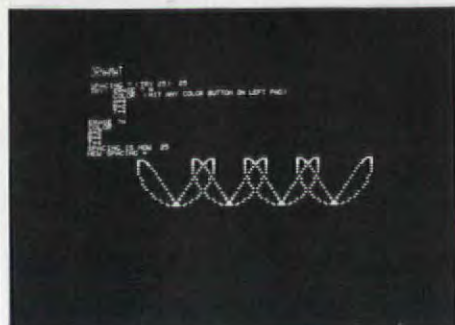
toid (heart-shaped) equation. The variety of garland-shaped patterns that the program produces are used to create stencils for decorating interiors.

From the success of these applications, Centerbrook bought a Summagraphics CAD system in early 1982. Says Grover: "It was the best buy at the time, (\$80,000) and can be serviced locally." As an early pioneer of the system, the firm was given the chance to help develop the vendor's

However, he points out that the system is ideal for quickly accomplishing labor-intensive tasks such as cross-hatching, shading, accurate dimensioning and site analysis.

"I once said that in five years, all traditional draftsmen would be replaced. I'm going

Below: Centerbrook's ORNAMAT software is programmed to design garland-like, lacy patterns for interior decoration.



(formerly Moore, Grover, Harper), a medium-sized firm located in Essex, Connecticut, based its decision to buy computers more on high-tech optimism than on bottom-line pragmatism. The early plunge into the unknown depths of automation has revealed some unforeseen benefits and drawbacks, forcing the firm to re-evaluate the role of machines within both its office and the profession itself.

"I think most of the architects who get computers are gadget-freaks. Anyone who sits down to analyze the situa-

microcomputer in 1978 from the Intelligent Systems Corporation for its low cost (\$5,000) and color graphics. Initially used to keep track of telephone billing to clients, applications for the system quickly grew to encompass word processing, accounting, house specifications, video games and a program written by the firm for energy analysis in devising efficient solar heating systems. Even the design of ornament found its way onto the computer screen: software called ORNAMAT was formulated by Grover using a car-

architectural software.

A 2½-dimension system with a single workstation, the computer has been used primarily for the production of large, institutional projects such as the Hood Museum at Dartmouth College. "We almost never design two buildings that are remotely the same, so we haven't taken full advantage of its repetitive functions," notes Richard King, an architect who heads up the firm's CAD operations.

back on that statement. The novelty of CAD will eventually wear off and its graphics may no longer impress the client," declares Grover. Like many early CAD enthusiasts, he recognizes that it costs as much as a low-level employee. And like any tool, its successful manipulation is dependent on the skills of its users. ■

Rate this article, page 170.

Below: Elevation of the Hood Museum at Dartmouth College designed on Summagraphics CAD. circle 207





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PRODUCTS

BY ROBERT JANJIGIAN

CURRENT CATALOGS

Information roundup on products and procedures available in print from contract manufacturers. Circle the appropriate number on the post-paid Interiors Reader Service Cards.

Wire Management

Midland Ross Corporation has released a 12-page, two-color brochure describing



and illustrating the features and benefits of the range of underfloor wire management systems and components now available from the company's Electrical Products Division. The Multi-A-Cell and Multi-A-Zone underfloor raceway systems, Concealed Service, Poke-Thru, and specialty floor boxes, plus the Steel City line of cast and steel floor boxes and accessories are displayed. **circle 208**

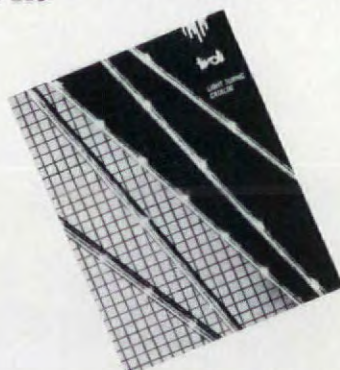
Lighting

North American Philips Lighting Corporation has published a six-page, full-color brochure describing the PL Fluorescent System. Energy-savings and installation information are included. **circle 210**



Atelier International has published the first separate, full-length, binder-style lighting catalog in the contract industry. Several new products are included. Full photometric data, calculations and diagrams are provided. **circle 211**

Tivoli Industries has expanded its catalog to 40 full-color pages. The company's line of low-voltage light tubing is dramatically presented in photographed installations. **circle 213**



Keene Lighting Products' full line is detailed in a 149-page illustrated brochure. The range of product offerings is divided into four sections: Outdoor, Indoor, Industrial and Medical Lighting. Each product is graded as Proprietary, Best, Better and Good with accompanying descriptions of each product to make selection easier. **circle 212**



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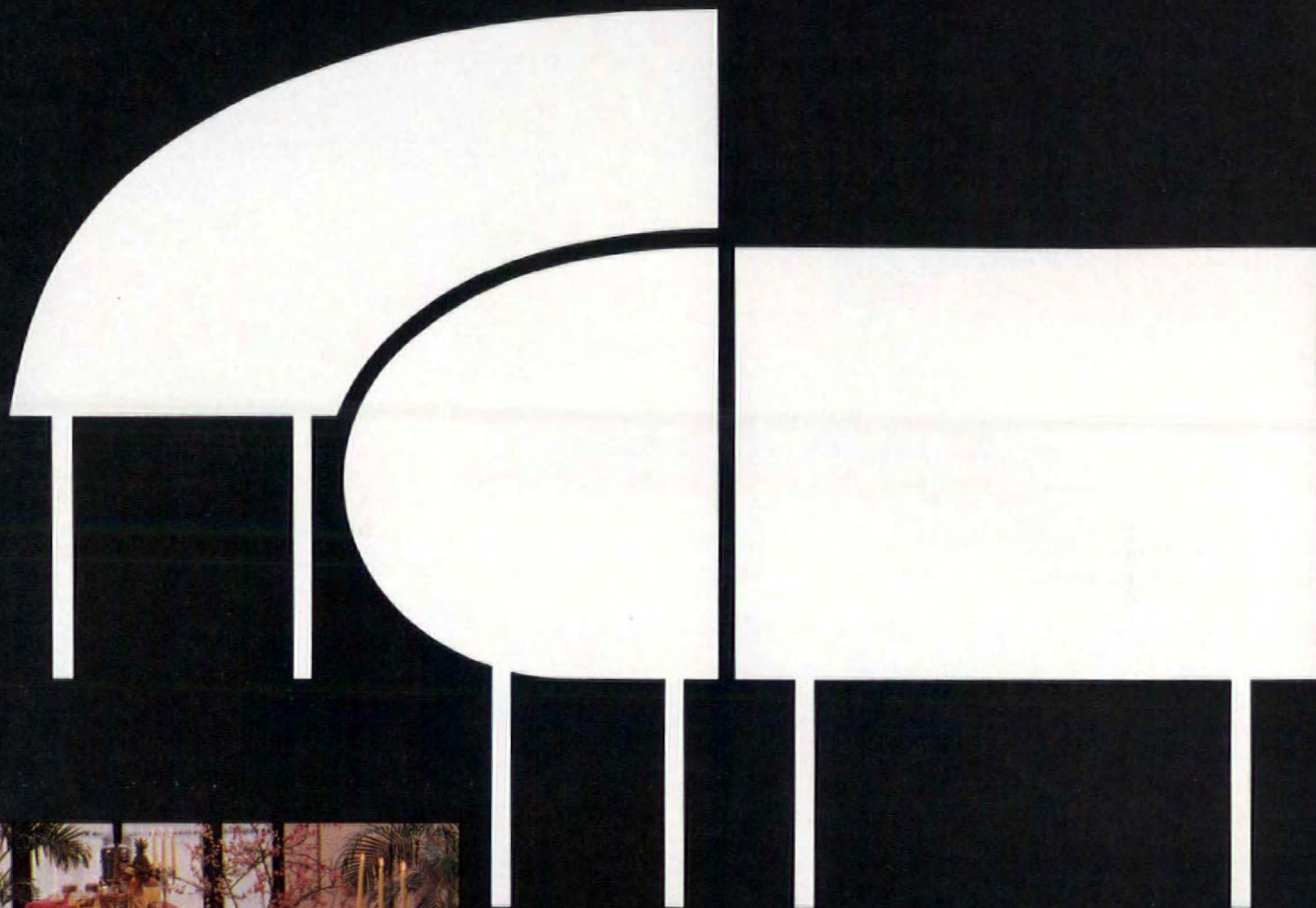
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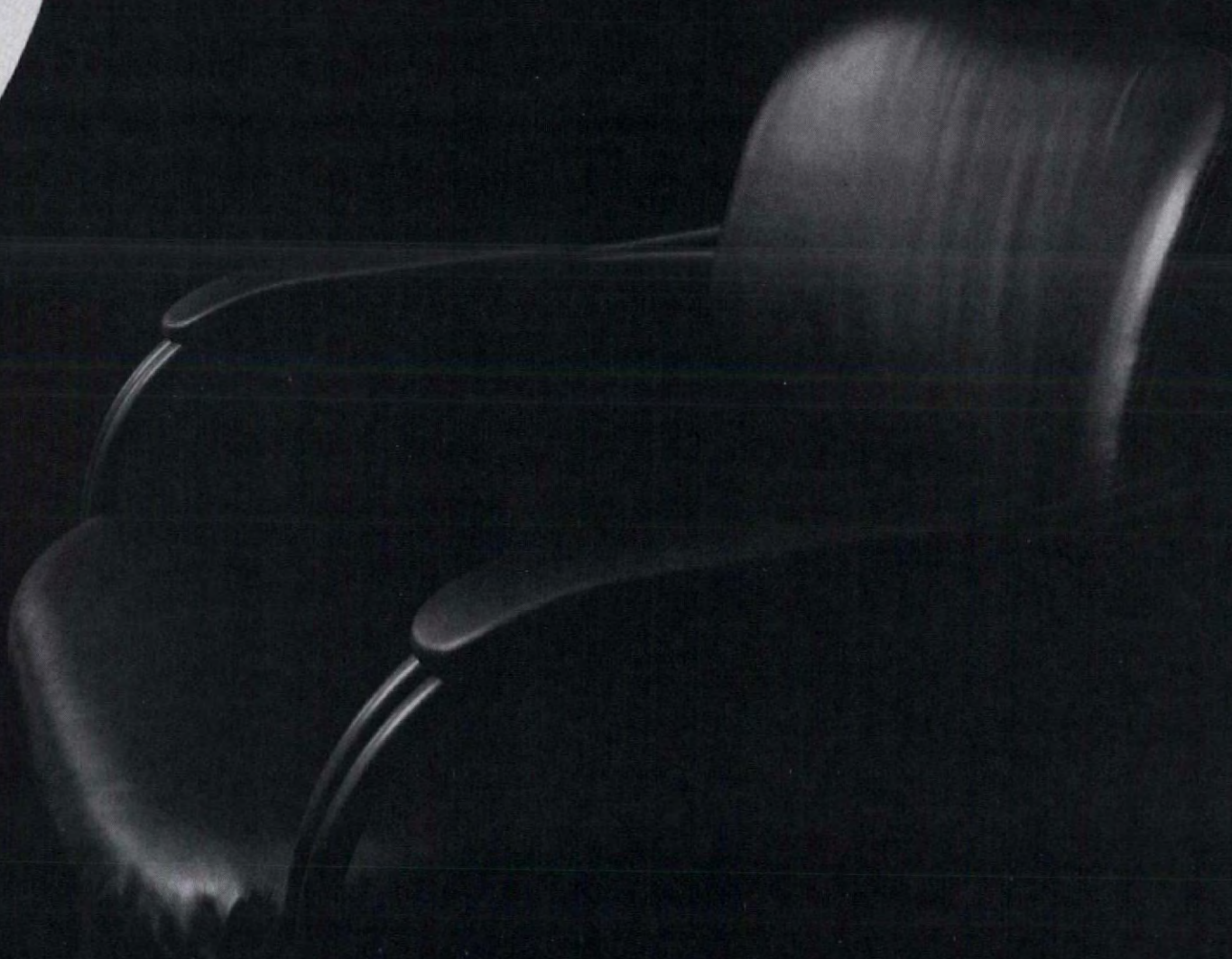
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PLUM JOBS

BY DEBORAH DIETSCH

MID-AMERICAN CITY REBUILDS ITS DOWNTOWN

Kansas City seeks a resurgence of its central business district with the construction of the AT&T tower, designed by Howard Needles Tammen & Bergendoff, and Hellmuth, Obata & Kassabaum's Commerce Bank Building.

In the 1960s, urban renewal was synonymous with urban destruction, as block after block of buildings in cities across the country were torn down to make way for faceless office complexes surrounded by vacant plazas. With cutbacks in government spending for cities, many urban redevelopment plans never reached fruition, leaving downtowns to decay with inactivity and neglect.

The rise of private reinvestment in downtown development and the preservation movement have placed urban renewal under a new, contextual guise. Historic structures are now accepted as valuable resources and more new construction is being designed with an eye to established architectural character.

Examples of this new urban revitalization strategy can be found in the heart of Kansas City, now undergoing a building boom (see *Interiors*, Nov. 1983, pages 112-117). Within the heart of its business district, the new AT&T tower and Commerce Bank have been designed with materials sympathetic to existing structures and ground floor retail spaces intended to encourage street activity.

AT&T Tower

The 1.2 million-square-foot AT&T headquarters, designed by local architects, Howard Needles Tammen & Bergen-

doff, will retain two historic structures on its site: the 1908 Boley Clothing Co. and 1913 Harzfelds Building. Along Main Street, the 6-story base of the new tower will be subordinated to the height of these structures and will feature a 2-story loggia for access to ground floor shops.

A 9-story parking structure on the block adjacent to the tower also will incorporate two historic buildings. The 1925 Bonfils Building will be renovated for retail use, and the Art Deco Jenkins Music company will contain services

for the parking garage.

The 38-story tower will be entered through a five-story, vaulted atrium that leads to a six-story rotunda in the center of the retail space. Its exterior will be clad in green-tinted glass with a central granite-faced strip that rises to the building's pointed, stone top.

Construction of the project has begun and will be completed in 1986.

Commerce Bank Building

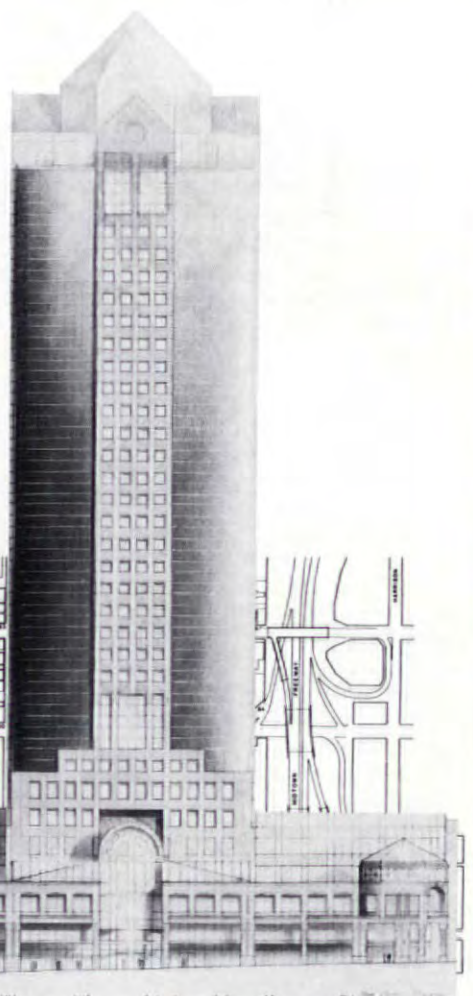
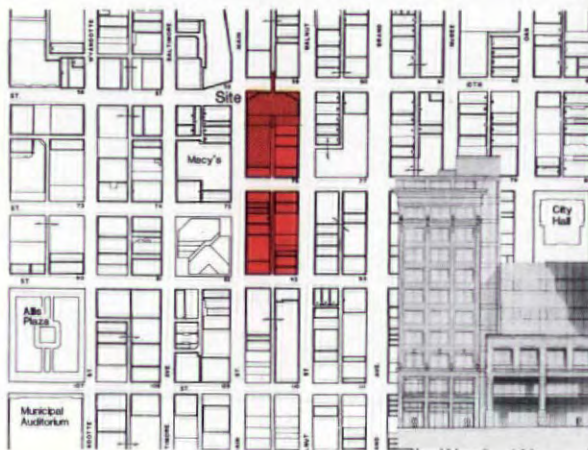
On the block to the north of the AT&T site, a 477,000-square-foot high-rise is under construction that embodies the same design intentions as its new neighbor. Linked to the adjacent Commerce Trust and Tower Buildings by a pedestrian bridge, the Commerce Bank Building by Hellmuth, Obata & Kassabaum will offer a street level, skylit arcade between Main and

Walnut Streets. An enclosed walkway will extend to the south to connect with the AT&T complex.

The 19-story tower of the Bank will be stepped back at the corners. Like the AT&T tower, it will end in a pointed top. The roof of the tower will be clad in copper. The other materials of the structure's exterior include polished granite at the base, rose-colored, granite aggregate precast panels covering the upper floors, and bronze-tinted glass in the windows. Marble flooring in five colors will be laid in geometric patterns to decorate the lobby and arcades.

The typical office floor in the Commerce Bank will be laid out on an adaptable, five-foot module. Access for computer cabling will be provided on every floor.

The building is expected to be completed in 1986. ■



Right, above: Commerce Bank Building, designed by HOK, will include barrel-vaulted shopping arcade.

Right: Plan of downtown Kansas City showing adjacent sites of Commerce Bank (shaded, top) and AT&T tower (shaded, bottom).

Far right: Main street elevation of AT&T headquarters.

INTERIORS OPINION

BY JUHANI PALLASMAA

THE DOWNHILL SLIDE OF MODERNISM

Finnish scholar and architect Juhani Pallasmaa, participating in this year's Neocon program, sees an urgent need to put new priorities into all design programs to achieve a more human environment.

Contemporary architecture has been condemned both by the public and by an increasing number of professionals who, having lost their faith in modernity, accuse the pioneers of Modernism of promoting the environmental decay of our age. But isn't it unreasonable to blame a particular style for our failure as if styles developed independently from us? Shouldn't we consider the decay of our environment a symptom, rather, of our own disorientation and alienation?

Architectural writing and teaching in our century has treated architecture as an isolated formal game, concerned with function, economics, sensory dynamics and with systems of ethics and logic. Consequently, architecture has been reduced to either technological problem solving, or egocentric expression. The quest for architectural content from within the discipline itself, along with the rejection of tradition and history, has further obscured the relationship between architecture and other cultural forms.

This notion of the autonomy of architecture has fostered two misunderstandings about architecture's role. Both the redemptive function claimed by the pioneers of Modernism, who believed in the power of architecture to reform people and society, and today's fashionable condemnation of Modernism as the cause of the inhumanity of our environment, point to an ignorance of the essential links between architecture and culture, between artifacts and the human mind.

Architecture is an expression of the hidden aspirations of society, and our entire human landscape is our unwitting autobiography, reflect-

ing our tastes, values, and even our fears, in tangible form. The unconscious language of building is capable of communicating negative and even self-destructive attitudes. The spiritual emptiness of the architecture of our time can be interpreted as the inevitable

reflection of the emptiness of our collective soul.

The attacks, then, on Modernism, and the current confusion within the architectural community, reveal an inner discontent. We seem to suffer from a growing estrangement and self-deception while submerged in material well-being.

While it is beyond doubt that the gradual disappearance of the spiritual substance from architecture is the result of cultural factors beyond the act of building, it is dismal to note that the very qualities and aspirations of the rationalized design of the past decades may have unintentionally contributed to the gradual elimination of this spiritual element.

The guiding principles of



Above: Chapel by Finnish architect Sakari Aartelo projects an ambiance of serenity and light in a geometric space.



Above: Town Hall in Oulunsala by Finnish architects Wiskanen, Viljenen demonstrates a spiritual assemblage of rocks, water and brick as counterpoint to civic bureaucracy.



Above: Anonymous peasant chair circa 19th century brings lyrical quality to the act of sitting.

Modernism can be summarized as follows: obsession with economy, rationality, efficiency, technology and flexibility; excessive analyses, fragmentation and differentiation; professional specialization; manipulative standardization, regulations and norms; administrative guiding and control systems in design; false democratization, collectivism and mechanical teamwork; growth of units of operation.

continued on page 54

INDUSTRY EVENT

BY ROBERT JANJIGIAN

CHECKING OUT WHAT'S NEW IN HOSPITALITY

The 69th annual International Hotel/Motel and Restaurant Show, scheduled for November 11-14 at the New York Coliseum, will feature a full array of seminars and events on the ins and outs of hospitality design.

There is "no vacancy" when it comes to information gathering at this year's International Hotel/Motel and Restaurant Show to be held November 11-14. Four days filled with seminars, social events, demonstrations and product viewing await the 50,000 expected attendees. All four floors of the New York Coliseum will be filled with product displays of the over 640 participating exhibitors.



Above: Columnist Art Buchwald will deliver the keynote address.

Left: Designer Carol Tobin will discuss interior design's relation to economic success.

Of special interest is the opening luncheon program at the Waldorf-Astoria Hotel. Author, newspaper columnist and political satirist Art Buchwald will deliver the keynote address and the announcement of the winners of the American Hotel and Motel Association's annual Gold Key Awards for Excellence in Interior Design will be made. Drawings and photographs of the finalist entries will be on display during the show at the Designs for the '80s Galleries on the fourth floor of the New York Coliseum.

For a full information packet and registration materials for the show, contact show management directly. Telephone: (212) 686-6070.

Rate this article, page 170.

HOTEL/MOTEL/RESTAURANT SHOW PROGRAM OF EVENTS

Sunday, November 11

10:00 a.m.-2:00 p.m.: Exhibits open to dealers, distributors, wholesalers, architects, consultants, food brokers, interior designers, manufacturers' representatives and press.

2:00-6:00 p.m.: Exhibits open to the entire trade.

Monday, November 12

10:00 a.m.-6:00 p.m.: Exhibits open to entire trade.

10:00 a.m.: Official opening and ribbon cutting.

10:30-11:00 a.m.: American Hotel and Motel Association Commissioned Calendar Art exhibit opens. Fourth Floor.

10:30 a.m.-5:15 p.m.: Ongoing culinary demonstrations. Demonstration Kitchen.

10:30-11:45 a.m.: "Getting the Most for Your Marketing Dollar." Moderator: Peter Watts, CHA. Presenter: William Witcher.

10:30-11:45 a.m.: "Are You in Control?" Presenters: Anthony Conneely and Andrew Schwarz.

12:00 noon: Opening Luncheon. Keynote address by Art Buchwald, political columnist. Presentation of the fourth annual Gold Key Awards for Excellence in Interior Design, Grand Ballroom, Waldorf Astoria Hotel.

Complimentary buses to and from the hotel.

2:15-3:30 p.m.: "How to Operate in the United States." Moderator: Mark Haukohl, CHA. Panelists: Rocco Forte, Paul Sheeline, Isadore Sharp, Robert Burns.

2:30-3:45 p.m.: "The Importance, Uses and Development of Localized Lodging Industry Data and Trends." Presenters: Dr. Joseph Cioch, CHA; Dr. Lee Krueh, CHA.

3:00 p.m.: "Can the Personal Computer Make it as an Integrated Restaurant System?" Presenter: Jack Morgan.

3:45-5:00 p.m.: "International Idea Exchange." Moderator: Fergus McKeever.

4:00-5:15 p.m.: "Hotel Valuation." Presenter: Stephen Rushmore, CRE.

4:00-5:15 p.m.: "Effective Employee Evaluation and Its Impact on Employee Performance." Presenters: H.A. Divine, Albert Bartlett.

Tuesday, November 13

10:00 a.m.-6:00 p.m.: Exhibits open to the entire trade.

10:30 a.m.-5:15 p.m.: Ongoing culinary demonstrations. Demonstration Kitchen.

10:30-11:45 a.m.: "Improving Feasibility Reports." Moderator: Robert A. Riedel, CHA.

Panelists: John Diamond, Douglas C. Lance, Jr., Kirby Payne, John Lesure and Alan Ostroff.

10:30-11:45 a.m.: "Marketing Technology in the Hospitality Industry." Presenters: Dr. Frances Demoy, George Alley, Rochester Institute of Technology.

11:00 a.m.-12:15 p.m.: "Changing Trends in Food Service Operations." Presenter: Michael Hurst.

1:30-3:00 p.m.: "Reducing Maintenance Costs for Hotel/Motel Operations." Presenters: Jerry Kimbrough, Jack Combs, Texian Inn.

2:00-3:30 p.m.: "Creating the Right Environment at the Right Price." Presenter: Carol Tobin, Tobin Design.

2:00-3:15 p.m.: "Management of Energy in Food Services." Moderator: John Kelly, CEOE. Presenter: Dr. Michael Redlin, Cornell Univ.

2:15-3:45 p.m.: "63 Great Ideas to Increase Profit and Performance." Moderator: Toni Chance. Panelists: John Avella, Howard Johnson Company; Martin Harder, The Sheraton Corporation; Nicholas Hadgis, Widener University; Mel Sandler, University of New Hampshire.

2:30-3:45 p.m.: "Managing Service Effectively." Moderator: Fred Weiland, CHA, CFBE. Panelists: Rudy Mazzone, Resorts International; Gary Budge, Sheraton Washington Hotel; Joseph Gardiner, Hilton Hotels; Rod Stoner, The Greenbriar Hotel.

3:45-5:00 p.m.: "What are Useful Amenities?" Moderator: Drew Anthon, Inn Management Services. Panelists: Larry Walker, The Sheraton Corporation, James Nelms, Quality Inns.

3:45-5:00 p.m.: "How to Assess Your Property's Competitive Edge." Presenter: Julia Crystler.

7:30 p.m.-Midnight: International Hospitality Ball. Sheraton Centre. Formal Attire.

Wednesday, November 14

10:00 a.m.-4:00 p.m. Exhibits open to the entire trade.

10:30 a.m.-3:30 p.m.: Ongoing culinary demonstrations. Demonstration Kitchen.

10:30-11:45 a.m.: "Interviewing Techniques that Work." Presenter: John Daschler, AH & MA.

10:30-11:45 a.m.: "Driving While Impaired." Presenter: Van Heffner, consultant.

LIGHTING

BY JAMES L. NUCKOLLS, IALD

LIGHTING: NEW INSIGHT ON GETTING IT RIGHT

The Illuminating Engineering Society annual conference produced some in-depth seminars devoted to bringing lighting designers up to date with new techniques. Here is a review of the most significant papers.

At the annual conference of the Illuminating Engineering Society (IES) in St. Louis, many presentations offered exciting glimpses of the lighting technologies that may be with us in a few years. Some will be printed in full in the Society's journal, *Lighting Design and Application*. A fraction of the papers, those of greatest interest to interior planners, are summarized here.

Task Lighting in the Open Office: A Visual Comfort Perspective. By Craig A. Bernecker (Instructor) and Robert G. Davis (Graduate Assistant) in the Architectural Engineering Department at The Pennsylvania State University with Michael P. Webster (Manager, Product Research) and Joseph P. Webster (Research Engineer) at Steelcase, Inc.

Studies in which workers were asked to evaluate lighting from a variety of four-foot-long fluorescent task lights mounted before them at the front edge of an overhead storage compartment, within a typical workstation produced some interesting results. The station was finished with the surface treatment most selected by workers. In summary: "Perceptions of the visual comfort in this particular task lighting situation (are) much more dependent on the lighting of (surrounding) surfaces than the lighting of the task. There were no differences on visual performance ratings, while there were on visual comfort ratings. Uniformity plays the most significant role in these ratings and that greater uniformity is better in this situation." In conclusion: "Any lighting system that provides uniformity in the workstation without excessive glare and affecting the performance of the task is a good one."

Quantifying Reactions of Visual Display Operators to Indirect Lighting. By L. O. Harvey (Department of Psychology) and D. L. DiLaura (Department of Civil and Architectural Engineering) of the University of Colorado at Boulder with R. G. Mistrick (Lighting Technologies) and P. Nagi (Peerless Electric Co.).

VDU's—(Visual Display Units) yet another term for the CRT (Cathode Ray Tube) or VDT (Visual Display Terminal)—have significantly changed the nature of office work. This paper stressed "the strength with which VDU's invoke the luminous environment's characteristics. Their primarily vertical, specular, self-luminous display screens interact with luminaire and room surface luminances in a manner that conventional, primarily horizontal, diffuse paper reading and writing tasks do not." Secondly, "The VDU is a task that is performed in addition to conventional tasks, and these tasks are required to be performed simultaneously, in close proximity to one another, with each having equal importance." And lastly, "The desired illumination condition for the two tasks is usually different, if not contradictory and the simultaneous satisfaction of both requires carefully achieved compromises." What form of room illumination is best, in view of these conflicting conditions? In response, three room lighting layouts were tested, using arrays of the following luminaires: three-lamp, fluorescent, recessed, direct down lights using 12-cell, large-parabolic louvers; and one- or two-lamp, fluorescent, pendant, indirect custom-length luminaires (light fixtures) with curved lenses forming the upper half of their housing's

cross section. According to the study, "the indirect lighting systems were judged superior to the parabolic (direct lighting) system," particularly in terms of the type of light fixture (the aesthetic quality of individual units), glare from the luminaires, glare from surfaces, and the computer screen (contrast; glare; how well it can be seen).

An Illuminance Survey and Analysis of Partitioned Spaces. By John F. Briggs, McPhilben/Omega Lighting Division of Emerson Electric.

The popularity of partitioned open-plan offices creates a serious lighting design problem. While it is now easy to predict the amount of light available in an empty office, lighting levels, inside of 'partitioned spaces' have been virtually an unknown quantity. A significant warning to interior planners! A system whereby computer generated illumination patterns are simulated onto a plane closing off the top of a partitioned workstation may be one way to obtain more information. Factors can then be used to adjust this data for the normal work plane 2.5' above the finished floor, taking into account the light modifications of the enclosing partitions.

The Application of Computer Graphics in Lighting Design.

By Naomi Johnson Miller and Peter Y. Nagi of the Peerless Lighting Company, and independent computer graphics consultant David D. Miller.

Most existing computer-generated programs for lighting analysis develop intensity data for numerical evaluation, although some of the more interesting formats enhance the numbers with graphics (see *Interiors*, December 1983). The traditional alternatives use models and renderings to provide a fuller and more realistic picture of proposed lighting effects. However, this study shows that these alternatives are not always appropriate "because the labor costs involved may be prohibitive, and there may not be time to produce them." Perhaps

skilled graphic programs, based on predictive photometrics, can create pictures that convey both numerical and other illustrative information accurately, quickly and with remarkable realism. Several rooms were illustrated with variable lighting conditions, and then these computer studies were compared with photographs of the actual installations. A number of problems were explored, including full-range shading, infinite color mixtures, and psychological impressions of brightness, in addition to the exaggerations caused by computer programs, visual experiences and the photographic process.

Once these problems are resolved, there may be several ways to employ computer graphics as a lighting design tool. In the initial design stages, planners can compare generic luminaire types, e.g., the merits of up- or down-light, or a combination of the two. These programs may also help designers visualize the occurrence of shadow patterns, the location of bright spots, etc. Users will be able to compare competing products, revise mounting heights or layouts (after seeing where scallops appear on walls, for example), and study comparative aiming angles. Computer graphics can enable designers to look at three-dimensional renderings and evaluate the aesthetics of lighting products for shape, scale or color. These programs will be invaluable in "presenting the final lighting designs to architects, engineers, owners and users."

An Evaluation of Computer Graphic Images of the Lighted Environment.

By Robert G. Davis (Graduate Assistant) and Craig A. Bernecker (Instructor), both in the Architectural Engineering department at The Pennsylvania State University.

This presentation provided an interesting footnote to "Applications of Computer Graphics." Once a full-blown computer-generated picture of an illuminated space has been developed, will observers have

continued on page 30



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LIGHTING

impressions that are similar to the real space? Results of one experiment show "that these (computer) models do indeed have great potential for allowing the designer to predict the effect his or her design will have on people's impressions of the visual environment, specifically with regard to the impressions of spaciousness, visual clarity, behavior setting and preference."

Practical Consequences of Using Relative Visual Performance to Analyze Lighting Systems. By J. E. Scott and L. A. Whitehead.

Many professionals are aware of the raw lighting evaluations offered by simple foot-candle measurements. In a 1970 attempt at sophistication, the IES adopted Equivalent Sphere Illumination (ESI) which, until recently, "has been the only quantity reported to assess the visibility produced by a lighting system. Recent work by M. S. Rea at the National Research Council in Canada offers an interesting and seemingly robust model of visual performance under realistic conditions like those found in commercial office spaces." Rea's work, summarized as "relative visual performance" (RVP) offers an "alternative" to ESI in that, "it predicts visual performance in terms of speed and accuracy with which the task is performed." Computer techniques are applied "to demonstrate the consequences" of using this new model. Together with other testing procedures, a comparison of ESI and RVP under several common interior lighting conditions was achieved. "Results show that the speed and accuracy aspects of visual performance are almost always satisfactory in commercial interiors. Although RVP is still in the developmental stages, this preliminary survey of the calculation of RVP values in a variety of realistic commercial interiors indicates that the emphasis placed on reduction of task contrast due to veiling reflections may, in many cases, be unwarranted. Similarly, the assumption that higher illumi-

nance levels . . . have a strong influence on visual performance is also unwarranted."

Distribution of Light with Prism Light Guide. By David G. Kambich and Martin M. McCloskey, both of Lighting Technologies.

To be desirable in most indoor applications, this presentation suggested that very intense light sources (such as metal halide) should be distributed evenly. "This can be accomplished by indirect illumination, where most of the light is diffusely bounced off the ceiling, or by light piping, where the light is guided away from the lamp." The prism light guide, a product invented in 1981, is a pipe formed from clear acrylic, with walls having precise prism-shaped outer facets which are efficient internal reflection mirrors. Glass "windows" seal the pipe from dirt; they are coated to reflect back the light reaching the tube's far end. Light escaping from either side or top of the tube is also reflected back into the guide. Light escaping from the guide's bottom surface, through a translucent lens, is directed in a useful manner to seeing tasks located below the tube. It has been established that light from small, intense, highly-efficient sources can be distributed over 16' lengths of prism light guide with efficiencies of 50 percent. "The system studied produces light which is well suited for general illumination purposes and offers the practical advantage of having the electric light sources remote from the illuminated area." ■

A bound edition of most subjects, containing over 1,000 pages, is available from IES Headquarters, 345 East 47th Street, N.Y., N.Y.

Addenda: The Pan Pacific Lighting Exposition in San Francisco this month (reported in *Interiors*, September 1984) is not co-sponsored by the IES. It is being organized by the IES, AIA, IBD, and ASD. For more information about the exposition, please call (415) 621-7345.

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See us at the International Hotel Show, New York Coliseum, November 11-14, Space 2024

circle 22

continued

PRODUCTS

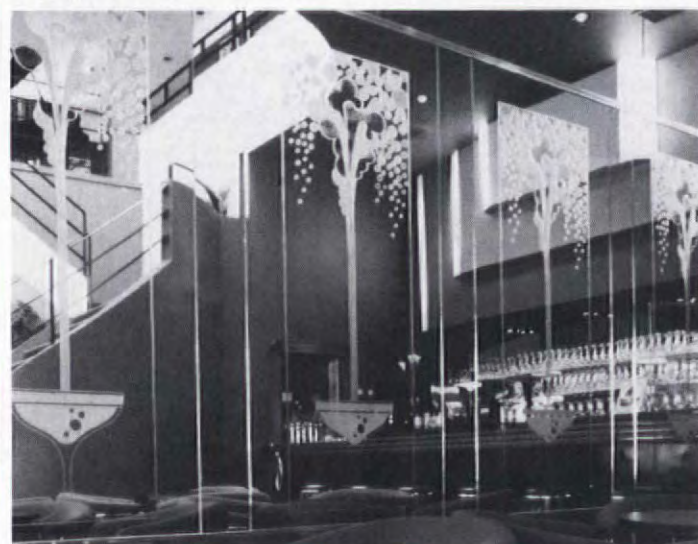


Above: The Bali Micro Blind is just half the size of standard mini-blinds, in over 100 colors. circle 230

Right: Originally designed in 1925 by the late Swedish architect Erik Gunnar Asplund, the Goteborg, 1 chair, features a walnut or ash-wood frame with leather upholstered seat. Atelier International. circle 231



Left: Simulated stained glass can be applied to standard windows. Designs are outlined in genuine lead to create an authentic appearance. Stained Glass Overlay, Inc. circle 232



Above: Acid-etched mirrors and glass panels, color-enhanced glass mirrors, plexiglass, vinyls, fabrics and brass can be custom ordered from CW Design, Inc. circle 233

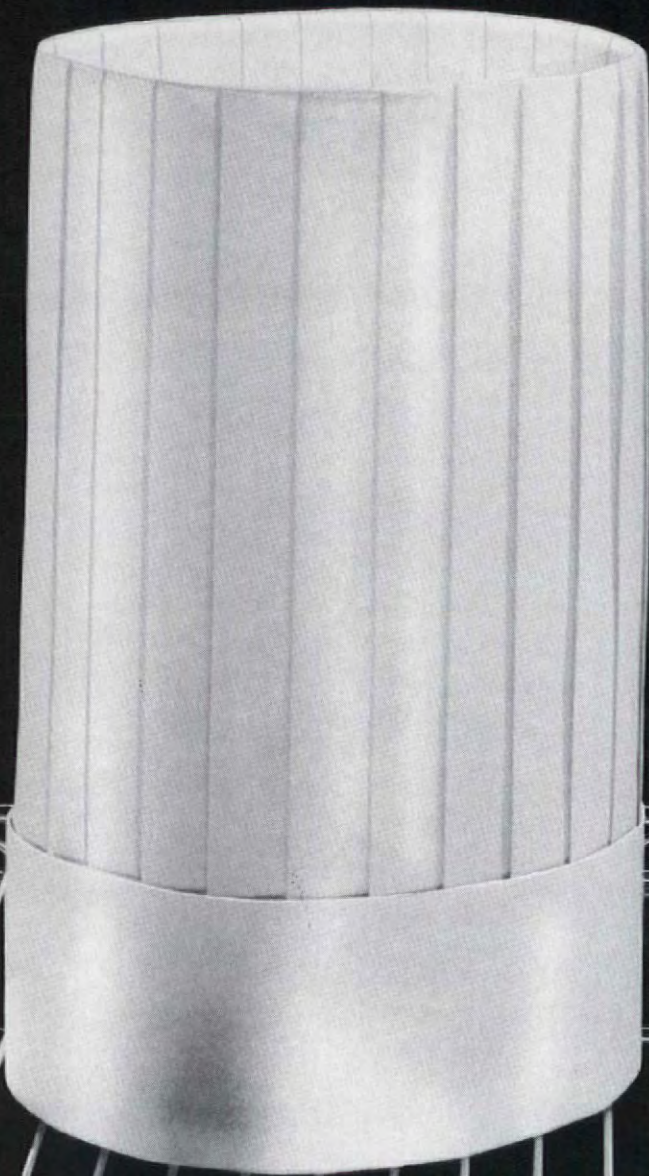
continued on page 37

Everybody needs a Here.
A nest, a niche,
a room of one's own.
A space with enough
of its own character
to accept yours.
A corner that belongs to you
as much as you belong to it.



Somewhere you know
that knows you:
a homeroom at school,
a familiar street, a ship in port.
Anywhere that welcomes
you back when
there is no one there to say it.
A sense of place, solid enough
for light to break against.

 **herman miller**
Zeeland, Michigan 49464
circle 23

A black and white photograph of a white chef's hat standing upright on a wire shelf. The hat has vertical pleats and a dark band at the base. The wire shelf is made of metal and has a distinctive wavy pattern. The background is dark.

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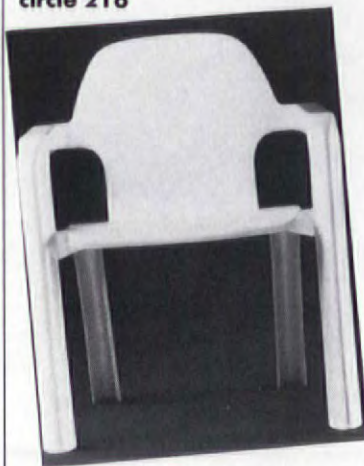
circle 24

PRODUCTS

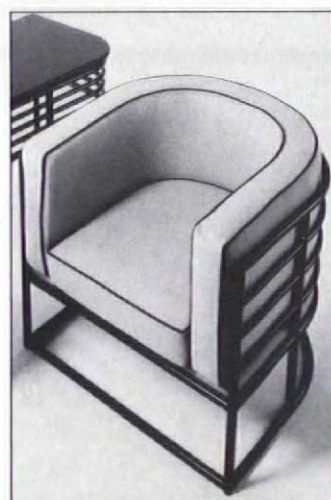
Right: The Carlo stacking chair, designed for heavy-duty installations, is made of chromed or epoxied heavy tubing and features custom molded plastic seat and back. Loewenstein. circle 216



Left: Sculpture seating from Bemico/USA is molded of heavy-duty plastic for use in outdoor or indoor situations. The chairs are stackable for easy storage. circle 217



Below: The Diplomat cane arm-chair, a Kaare Klint design, restyled by Ernst Dettinger for Jack Lenor Larsen, is available in an upholstered version. circle 218



Above: Available covered in COM, COL or one of the company's leather selections, the Series 5000 chair from Niedermaier is constructed of steel, coated with lacquer. circle 219



Above: The Chaise and Chaise Lounge, by Ward Bennett, made of hand-carved ash. Brickell Associates. circle 220

continued on page 39

The meaning of a window
is to bring the outside
inside
(while letting someone
on the inside out).
Light and air are clay
from which
we sculpt the spaces
to be ourselves in.
To look out
is to have an outlook,
a point of view
dependent on a view.
When the light is fresh
and the world
ready to be opened,
the mind's eye
wants room to range.



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circle 23

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Herculon Nouvelle is *the* contract carpet fiber that's truly qualified to perform on every floor of your corporate facility—from the lobby to the executive suite. With beautiful results.

Because carpets of Herculon Nouvelle give you the ultimate blend of beauty and on-the-floor performance. With a wide variety of new,

contemporary styles and textures that are ready to accept the design challenge of any and every office space application. And with a proven record of durability in resisting the everyday spills, spots, and wear of the corporate grind. For years to come.

So before you put just anything to work on the floor of your office, take a look at our executive material. And give your business a better footing with Herculon Nouvelle.

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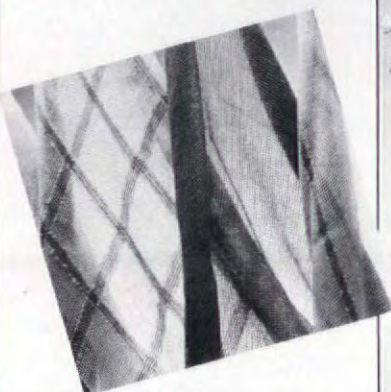


3169 Holcomb Bridge Road
Norcross, GA 30071
1-800-241-8965
circle 25

PRODUCTS



Left: Aluminum side tables from Nevins are offered with a choice of seven marble and two granite surfaces. Bases are finished in chrome, brass, black or bronze. circle 221



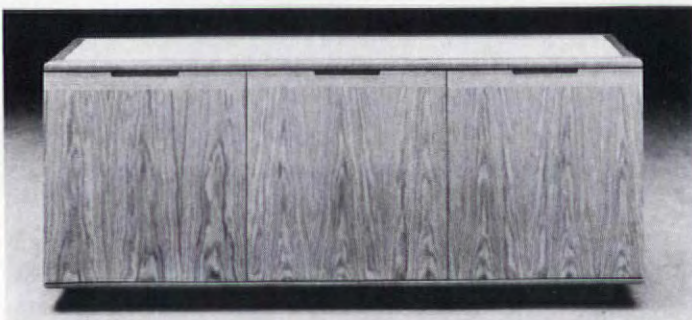
Above: Woven in Australia, the Ariel Collection from S. Harris, consists of four 100 percent wool leno casement fabrics available in three soft tones. The fabric is 59 inches wide. circle 222



Above: An extensive new collection of flowering and greenery table trees features this Burnt Orange Appleblossom Bonsai designed on natural wood. Pouliot Designs. circle 223



Above: The Aalto III winged console, from Regba-Diran, is available in two, three or four door models with a high-lacquered finish available in 11 colors. circle 224



Above: This cabinet, designed by George Nelson Associates, includes a refrigerator module and is available with Corian, slate or wooden tops. Springer-Penguin. circle 225

continued on page 48

What we cherish most
are not givens but chosens.

As in a garden,
where surprises grow
because you planted changes.

But every change
becomes a change of place,
and where you are
may matter less
than that you choose
to be there.

In control.

A sense of choice,
another part of the garden.



herman miller

Zeeland, Michigan 49464

circle 23

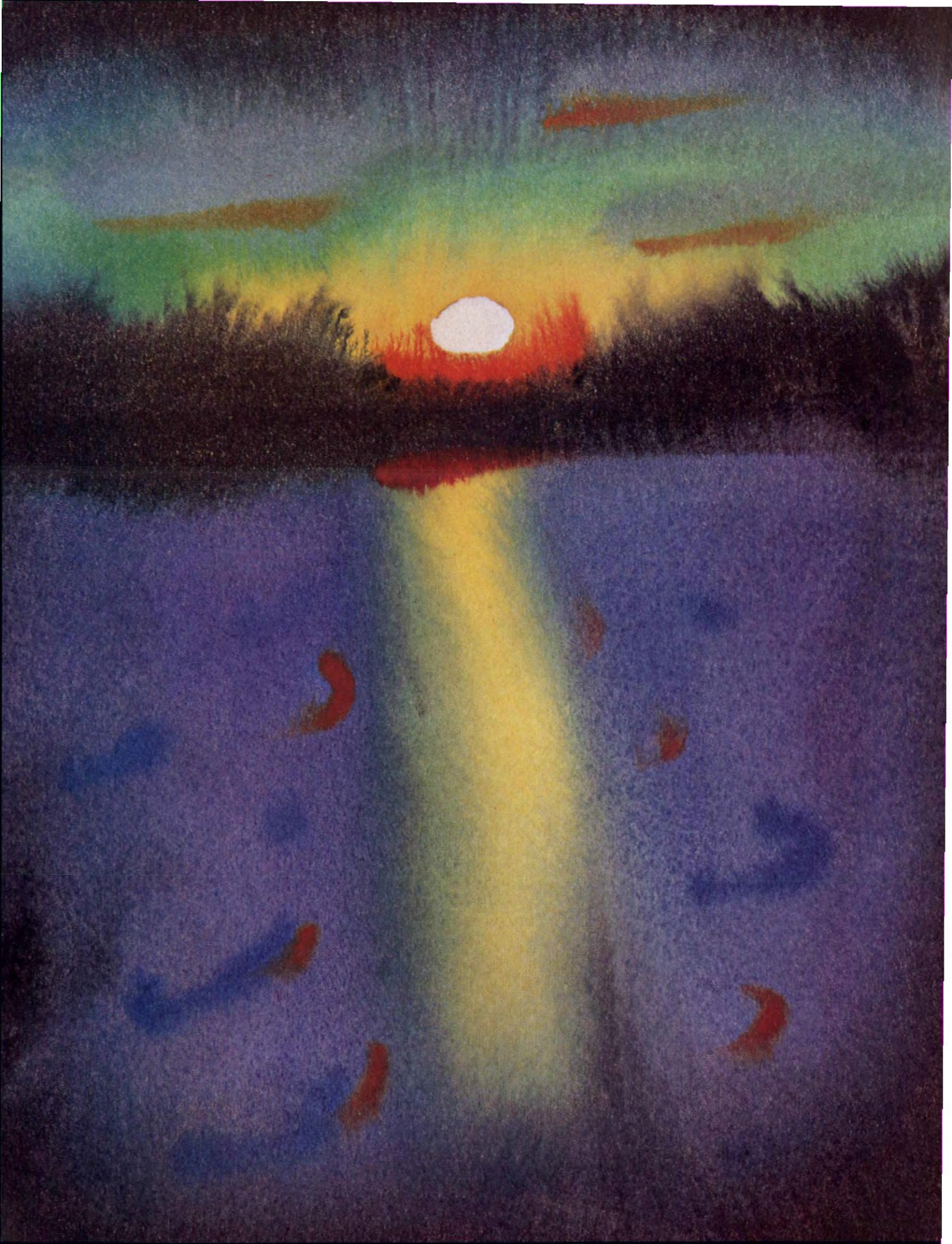
Any environment is wrong
if you feel stuck in it.
No one anywhere wants to be nowhere.
Or closed in.
A sense of choice,
a sense of place,
a sense of light and openness.
These are qualities we always look for
in the places where we live.
And now can find
in the spaces where we work.
For people who have been asking
about the office of the future,
we have the answer.

Ethospace™ interiors from

 **herman miller**

Zeeland, Michigan 49464

circle 23





Club chair and ottoman from the Treillage group.
One of many original Brown Jordan Rattan designs.

Brown Jordan Rattan. Strong in character, strong in construction.

Treillage. The beauty of an original design. Handcrafted of pole rattan in the Orient to Brown Jordan Rattan's demanding specifications for commercial and residential use. Comfortable cushions rest on high-quality upholstered decking.

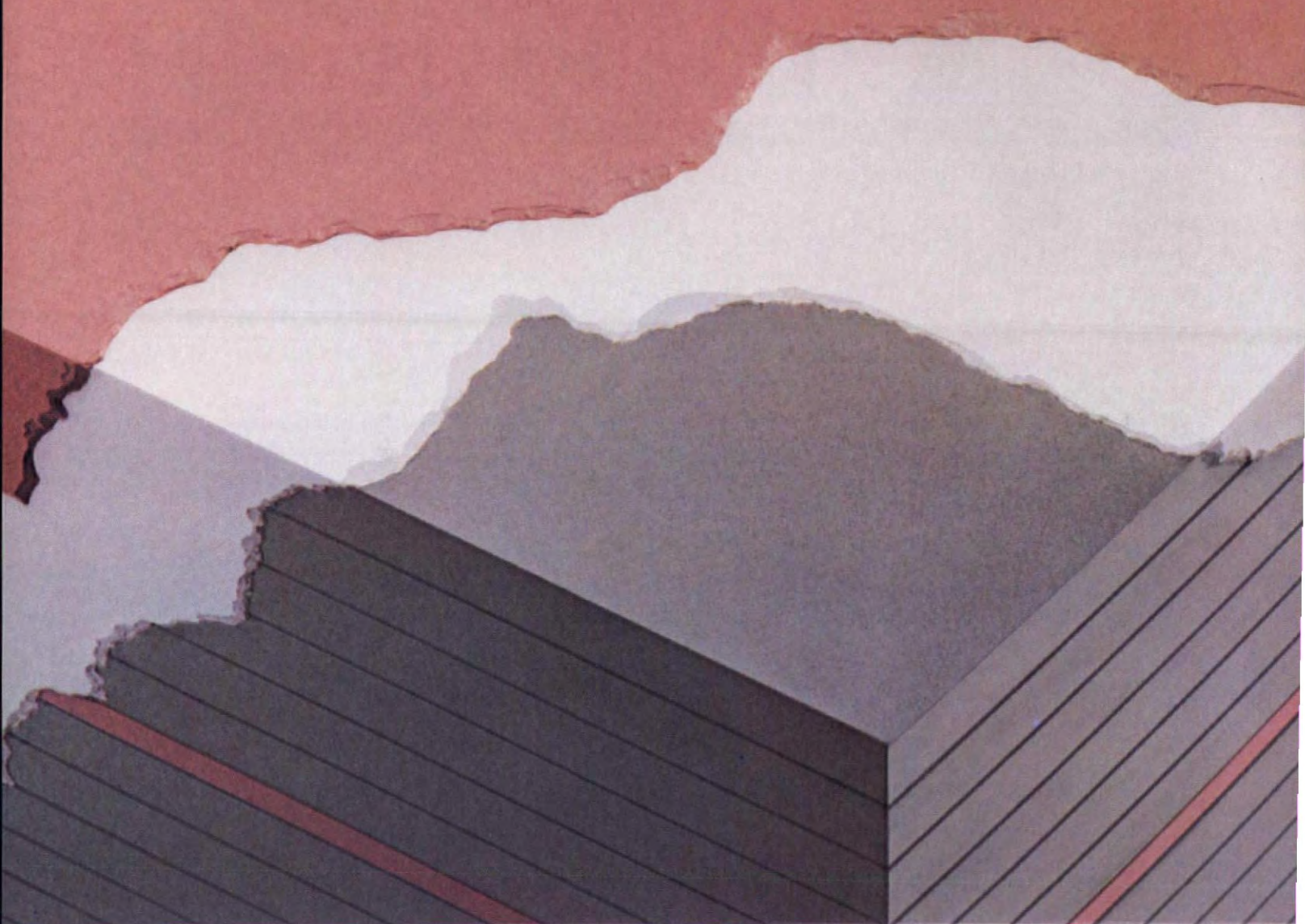
Write for 68-page, full color catalog. Brown Jordan Rattan, Dept. RZ642, P.O. Box 5688, El Monte, California 91734.

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circle 26

COLORCORE.

THE ONLY SURFACING MATERIAL THAT CAN KEEP UP WITH YOUR IMAGINATION.



"Strata" Designer: Brian Faucheux, 1983

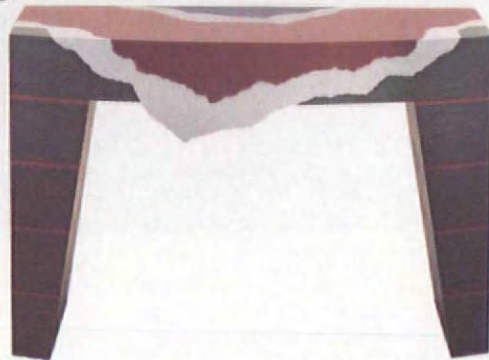
Faucheux's table is yet another example of how an exciting product like COLORCORE® brand surfacing material can spark a designer's imagination. The use of "torn" and routed surfaces of Rose Ash and White COLORCORE create a table and tablecloth that are a tour de force of ingenuity. To produce the contoured, cloth-like appearance, Faucheux "ripped" the edges of each layer of COLORCORE to create textured transitions from one strata to the next.

Because COLORCORE is solid color all the way through, it's vastly superior in durability and versatility to almost any other surfacing material. It performs exceptionally well in areas where high abrasion resistance and wear are important. What's more, it's available in all 72 colors of THE COLOR GRID® system and the new COLOR TRENDS™ collection.

Because of COLORCORE, architects and designers are now able to take even more exciting approaches to reception areas, office furniture, store fixtures, architectural applications and other installations as can be seen in new works by such people as Brian Faucheux, Frank O. Gehry, Emilio Ambasz and Giancarlo Piretti.

For more information contact Formica Corporation, Dept. 9, 114 Mayfield Avenue, Edison, NJ 08837, (201) 831-4231. For free COLORCORE samples, call toll-free: 1-800-543-8201. Ask for Operator #207. In Ohio, call: 1-800-582-1396.

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surfacing material
BY FORMICA CORPORATION



Look what the color of

Nothing. This carpet is made of fiber that keeps its color so well for so long, not even the harshest cleaning detergents can cause it to fade. It is Solution Dyed, which means the color is added to the fiber as the fiber is being made, locking in the color.

The fiber is called Zeftron 500[®] ZX nylon and it's made by Badische.

Zeftron 500 ZX nylon is unlike any other nylon fiber. Solution Dyeing gives you 38 pure, clean, contemporary colors. Heathers are softer, prettier. And Zeftron 500 ZX nylon also repels stains, defuses static electricity, and protects against harmful bacteria. It does all these things year after year, cleaning after cleaning, because they're

bleach did to this carpet.

all engineered right into the fiber. As for cleaning, Zeftron 500 ZX nylon is a cinch to clean, thanks to its five-sided shape which releases soil easily. And it hides soil exceptionally well. The reason? A six-hole cross section that deflects all light passing through the fiber, making soil virtually invisible.



The next time you're specifying carpet, specify Zeftron 500 ZX nylon. The commercial fiber that has more to offer than meets the eye.

**Specify Zeftron 500[®] ZX Nylon.
Not just the right color, the right carpet.**

Zeftron 500[®] is a registered trademark owned by the Badische Corporation.



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The technology to build you a better contract carpet.

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Dial (804) 887-6573, get the name of the Badische consultant nearest you and then see how easy carpet selection can be. You will receive the Badische Contract Carpet Guide which illustrates carpets, by traffic classification, from over 40 mills; help in finding the carpet engineered for your specific needs; help in making up carpet samples; help in writing up your carpet specification; and yarn pom chains for color selection. All for free.

An endurance test to ensure your carpet will endure.

Because no one wants complaints after the carpet is down, it must first be Badische Performance Certified. This means your carpet has undergone a series of rigorous tests that ensure it has been manufactured to the specifications for which the fiber and yarns were engineered. Once a carpet has been certified, that carpet will live up to what's expected of it in its traffic classification. If it didn't it wouldn't wear the Badische name.



Badische

Not just the right color, the right carpet.



Simply elegant.

Created from unbleached canvas and a superbly crafted wooden frame, *Zip Jack's Market Umbrella™* is turning a European tradition into an *American classic*.

Practical as it is beautiful, it features a new 'liftcord system' (pat. pend.) for easy opening; a removable cover for basic maintenance; and a pole designed to fit standard tables. The cover is 10 oz., water-repelled, mildew-resistant boat canvas and the frame is made of oak, ash, and maple. Shown above is the 9 ft. diameter, Market Round; also available is the 11 ft. Market Round. Square umbrellas and other sizes can be custom made. Please call for a quotation.

The Market Umbrella™ is at home inside or outdoors and is equally appropriate for residential or commercial use.

circle 29

The Market Umbrella™

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The elegance of marble. . . the ease of resilient.

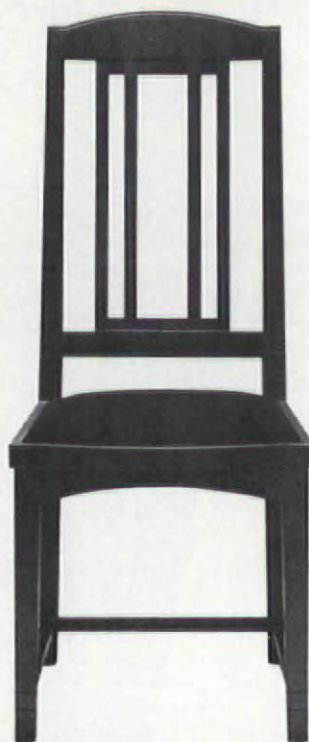
STANDARD COLORS: TEN
CUSTOM COLORS: AVAILABLE
STANDARD SIZE: 2' x 3' x 3/16"
CUSTOM SIZES: AVAILABLE



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continued

PRODUCTS



Above: The Tamara chair, designed by Novas, features beechwood construction, a fully-upholstered back and a number of custom finishes. Beylerian. circle 226

Below: Imported from Italy, this hand-carved wood side chair is finished in black lacquer. International Designer Imports. circle 227

Above: The Ora chair, designed by architect David Es- treich, is made of solid maple. The Pace Collection. circle 228



Left: The "Paper Clip" chair, from Shafer International, is made of lacquered wood. A choice of upholstery fabric or COM is offered. circle 229



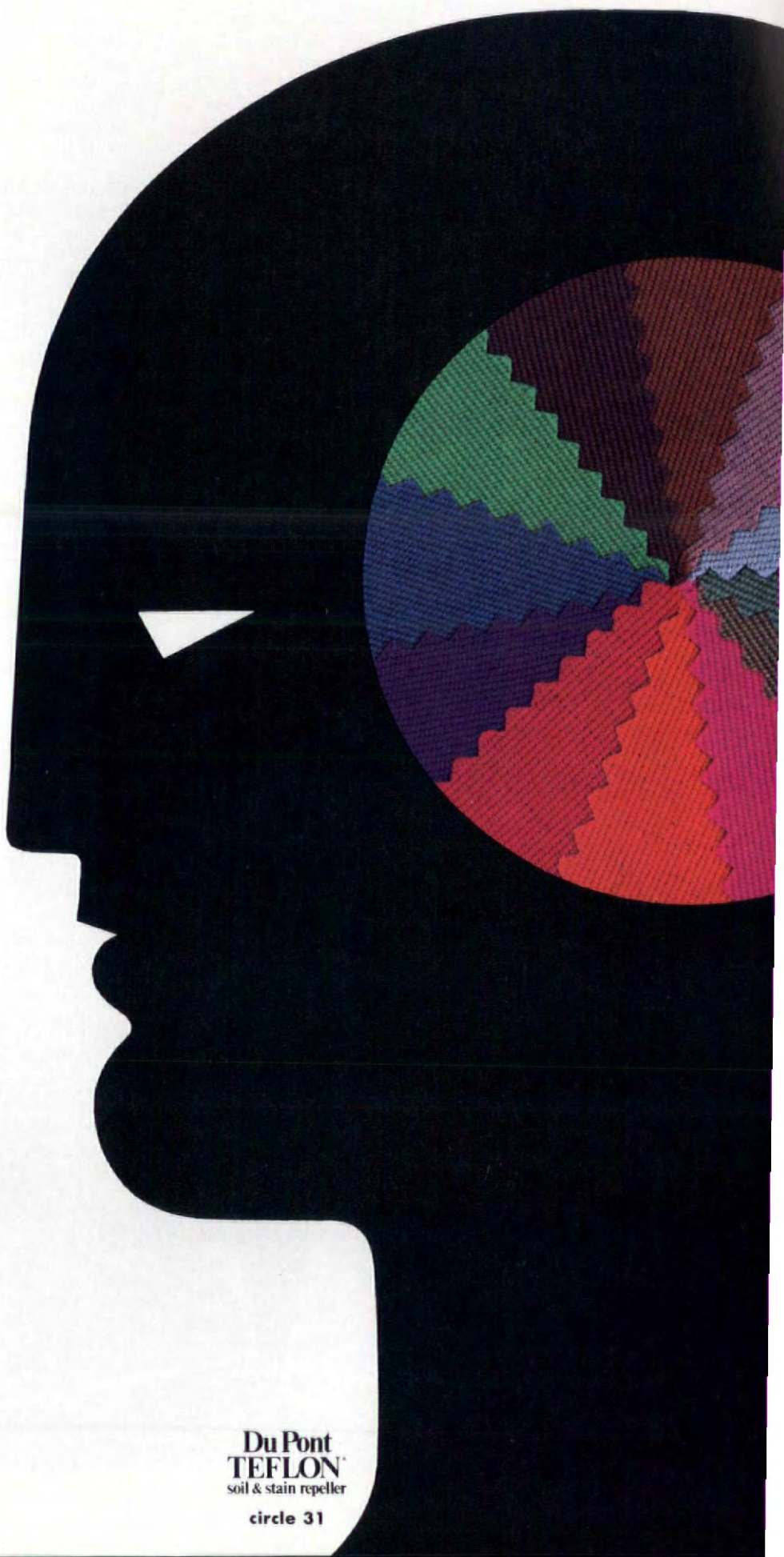
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meets
the eye.**

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**Du Pont
TEFLON®**
soil & stain repeller

circle 31



PEOPLE AND EVENTS

BY MAEVE SLAVIN

MOVES THAT MAKE NEWS

New Marketing Director



Burton Structural Stoneware Inc. has announced the appointment of **Rexford R. Burton** as Director of Marketing, with overall responsibility for marketing, sales and advertising. The company's corporate headquarters is in Minerva, OH. **Burton** will be located at a new marketing office in Orlando.

EPR Appointment

Mark E. Heatley has been named Director of Marketing at the San Francisco office of Environmental Planning & Research, Inc. EPR is the interior architecture division of CRS Serrine, Inc., and has eight offices nationwide.

Stern Appointment

Professor **Robert A.M. Stern**, architect, teacher and scholar, has been named the first director of Columbia University's Temple Hoyne Buell Center for the Study of American Architecture. The Buell Center was established with a gift of \$5 million from architect-developer **Temple Hoyne Buell** of Denver.

ASID/Peace Corps Liaison

The American Society of Interior Designers in association with the Peace Corps will be involved in a program to assist artisan groups in the Caribbean Basin region to find new channels of distribution for products in U.S. markets. The first target country is the Dominican Republic and the first two volunteers are: **Diana Bejarano**, Associate Member ASID, Pemberville, OH., and **John Post**, Alexandria, MN. After a general orientation course in Miami, they will receive 12 weeks intensive

training at the Peace Corps Training Center outside Santo Domingo. Jamaica is targeted for assistance in January 1985. The program has received official commendation from the White House.

Rosen Announcement

Irving M. Rosen has formed a national organization, I.M. Rosen & Company Inc. A founder of Pace, **Rosen** has sold his 50 percent ownership. The new company will market furniture, fabrics and lighting for the contract market with some residential products. A temporary showroom in Manhattan will be superseded by space in IDCNY.



Rieke



Lucas



Swanson

Network 90°

The Chicago based contract furnishing company **Network 90°** has appointed **Duane Lu-**

cas, President; **Todd Rieke**, Vice President Sales; and **Robert Saarin Swanson, Jr.**, Vice President Operations. The company will represent **Arkitektura**, manufacturers of the **Eliel Saarinen** furniture reproduction series. **Swanson** is **Saarinen's** great-grandson.

China Seas Appointment



Susan S. Blum has been named Executive Vice President of **China Seas**. She joined the company in 1979, and will continue to oversee design and licensing activities. **Blum** is a contributor to *Batik: Fabled Cloth of Java* authored by **Inge McCabe Elliott**, founder and President of **China Seas**. The book was published in September in conjunction with an exhibit of Javanese batik organized by The Textile Museum, Washington, D.C.

continued on page 52

Interior Landscaping at its Finest

Light source was a problem when First Bank Minneapolis, located in New Pillsbury Center, was completed. Working closely with the interior designers in charge, the problem was solved with the installation of a magnificent 19' multi-trunked ficus benjamina complete with custom chrome laminate planter, also designed by Pouliot. For world-wide installation and information on solving your plantscape problems, contact Jon Michael Logue, Pouliot Designs Corporation, 4700 Valley Industrial Blvd. South, Shakopee, Minnesota 55379. 612-445-8600.



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Pick it up in no time. Remove, replace, recycle as necessary, without laying a whole new floor. It's convenient—and cost effective. Because it saves you approximately 60% in replacement costs.

Use it anywhere. Waiting rooms, administrative areas, nursing stations, outpatient areas, corridors, rooms. The specifically engineered low pile height won't impede rolling traffic. Electrical installation and repairs, telephone wiring, CRT hookups, rearrangement of work walls and partitions won't faze it.

Design with it everywhere. Put patterns along heavy traffic routes... use contrast colors to channel traffic... place lighter colors in rooms with poor natural light.

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the health care industry.

circle 33



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FROM MILLIKEN

PEOPLE AND EVENTS

Harper Promotions

Hank Harper has been promoted to President of Harpers, the Southern California based manufacturers of office and systems furniture. **Harry Harper** assumes the position of Chairman of the Board, and **Linda Lee Harper** becomes the Vice President.

SOM Partners



Woo

Skidmore, Owings & Merrill announces five new Partners who will assume responsibilities in the firm as of October 1984. They are: **Alan D. Hinklin**, Chicago; **John L. Kriken**, San Francisco; **Douglas Stoker**, Chicago; **Robert L. Wesley**, Chicago; and **Carolina Ying Chi Woo**, New York.

Hotel/Motel Finalists

Gold Key Award finalists have been selected and their work in three categories will

be shown at the International Hotel/Motel/Restaurant Show at the New York Coliseum Nov. 11-14. Winners will be announced Nov. 12 at the show's opening luncheon. The finalists are: Golemon & Rolfe Associates, The Hillier Group, Altomose Architects & Engineers, Cardenes/Darrall Associates, Cigahotels Interior Design Dept., J. Ray Baker, Spectrum Services, Design Continuum, Inc., Jay A. Almour, Melinda Auge & Associates, The MacDonald Design Group.

Houston Design Center



Hayes

Roger E. Hayes has been appointed to the position of President of the Houston Design Center now under construction in Greenway Plaza for November completion. Since January 1984, Hayes has been serving as Executive Director. Prior to

joining Century Development Corp.—joint venture partners with Mischer Development, Inc.—he was President and CEO of Dunbar Furniture Company.



Billingsley



Rudd

Focus on Boston

Both the Merchandise Mart Properties, Inc. and the Dallas Market Center have announced their intentions of opening design centers in Boston. **William H. Rudd**, formerly a Vice President with Boris Kroll Fabrics, has been named Director of The Mart's Boston venture. A building of 550,000 to 750,000 square feet with expansion options is expected to be ready for opening in late

1985. **Lucy Billingsley**, President of the Dallas Market Center and the Decorative Center of Houston, with **Richard A. Flier**, a Boston developer, made public a joint venture partnership, planning a renovation at 660 Summer Street. Schwartz/Silver Architects will design the project.

INDUSTRY DATES

NOVEMBER

1-3: Conexion, Atlanta
1-4: Art Expo Texas, Dallas
4-9: IBD Rapids Rally '84, Grand Rapids
7-9: Capitol Design Week, Washington Design Center
11-14: Hotel/Motel/Restaurant Show, N.Y. Coliseum

JANUARY

10-14: International Furniture Exhibition, Paris
15-20: International Furniture Fair, Cologne
18: Interiors Awards Breakfast, Plaza Hotel, New York
23-25: CONDES, Dallas
26-31: Showplace Square, San Francisco

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Nucraft Geometric Tables bring a new dimension to the business world. There are cubes and cylinders. Mahogany, oak, walnut and walnut burls. Square edges, radius edges, beveled edges. Glass tops and recessed bases. The choice is yours, from Nucraft.

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Little Prints Charming



Julia

The charm of childhood is recreated here with Julia, one of 29 different designs in 3 to 7 colorways, many with correlated 48" wide fabrics. There are also 28 borders that add to the design possibilities of this beautiful collection. In addition to its endearing young charms, the Little Prints Charming collection is practically childproof. It's scrubbable vinyl coated, pre-pasted, pre-trimmed and strippable.

Warner's Little Prints Charming, Volume III is available now in one full size book at only \$27.50.

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MODERNISM *continued*

While these factors are essential to the construction process, they can give rise to negative consequences when applied dogmatically, detached from one another.

Economics has become the driving regulator for planning and building, even more so than new materials, techniques or inventions. Economic thinking has led us to believe in quantifying at the expense of understanding qualitative differences.

"Architecture = function x economics," was Hannes Myer's fanatically materialist formula. This view was supported by an optimistic conviction of people's limitless adaptability and the possibilities of developing a new society through enlightened design. The environmental requirements developed by the twentieth century technology have been expressed in quantities, standards of hygiene, etc., and functionalist architecture sees design as an exercise in causal relations, as pure problem solving.

"Creative work," wrote Alvar Aalto, "must succeed in doing the seemingly impossible"—uniting opposites and counteracting fragmentation and polarization by bridging the gap between the conceptual realm and the realm of experience.

Cultural Continuity

The true human function of art is to enable us to experience the world and our lives at a level of intensity and depth which would otherwise be beyond our scope of understanding. The purpose, then, of architecture is to fuse the relationships of people to their community, their institutions and the world they live in. It should create a feeling of cultural continuity, helping us to know who we are.

In this sense, art and architecture are on the side of preservation, not of change. Their content is not novelty, but a reconstruction of man's forgotten links to the past, both on the order of individual memory and that of the primordial, mythical past.

Today's planning has dealt solely with the sterile, assessable aspects of human life, regarding it as endlessly adapt-

ive and fundamentally without metaphysical connections. Contemporary architecture designs for the young, healthy and strong, and only for the shelter of their physical bodies. But our dreams, memories and fears need shelter perhaps even more desperately than our bodies and social egos.

While a sense of reality, implying given factual conditions in the world, has become the measure of professional maturity, the architect's true talent lies, perhaps, in a capacity to dream and to believe in an ideal. The task is not to enhance or humanize the everyday world of facts, but to open up a view into the "second reality"—that of dreams, memories and imagination. What we need today is a spiritual philosophy of architecture, a bio-cultural view, as opposed to the prevailing blindly pragmatic and intellectually alienated approach.

Some relevant issues are:

- interdependence of unconscious mental contents and aspirations of culture and their expression in art
- interdependence of the collective and the individual in art and creativity
- interaction of confinement and freedom in creative work
- relation of the eternal or the archetypal and invention
- interaction of the practical or material with the mental or metaphysical
- coexistence of intellect and feeling
- interaction of conscious and unconscious faculties in behavior, experience and also in creativity
- role of bio-cultural factors in making and experiencing art.

The aspirations and motifs of spiritual architecture, which have seemed whimsical to the rational eye of our time, could find their vindication in the neglected shadows of our unconscious. As the psychologist Edward Edinger states, "Our most urgent need is to discover the reality and value of the inner subjective world of the psyche . . . to discover the symbolic life . . . Symbolism in some form is a prerequisite for psychic health." It remains the task of art and architecture to translate this symbolic life into material and spatial form. ■

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ULTRON fibers combine the expensive wool-like luster with the long-lasting function and practicality of nylon. The luster you'll see in ULTRON and ULTRON 3D fibers will give a unique glow and brilliance to a lobby, office area or restaurant application.

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ULTRON fibers are designed to resist crushing and matting—regardless of the traffic flow. Low pile, cut pile, or berber look . . . all have the "bounce-back" features of ULTRON. ULTRON stays good-looking over many years of use.



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PRODUCTS

BY ROBERT JANJIGIAN

A DESIGNER WITH KNOWHOW

Young industrial designer Tim Donahue has designed a new table for Howe Furniture and marks his entrance into the contract design field.

While there is a crowd of young designers throughout the country making furniture, few of them seem as determined for success as Tim Donahue, 25. The Wilton, Connecticut-based industrial designer, whose strategy is to work within the system rather than on the artistic fringe, approached Howe Furniture with plans for a mass-producible table approximately one year ago. Still fresh from his stint at the Rochester Institute of Technology, Donahue had established a storefront showroom and workshop near his home aiming to design furniture, manufacture production-ready prototypes and sell the results to contract manufacturers.

Alan Burr, Vice-President of Product Design at Howe, admires Donahue's ability to detail his pieces. He and Pat Howe were "looking for a very well-crafted design." With the Donahue table, he says, "the challenge is to maintain that craftsmanship in mass production."

The Donahue table, delayed due to the technical working out of production strategy, is in keeping with the existing Howe line. Its simplicity is striking, while subtle



Above: The Donahue table will be available in a number of colors with contrasting or matching legs. circle 256

details can, in fact, be called "ornamental." A laminate top is punctuated at the corners by rubber leg caps, producing what the designer calls, "a domino effect." The table legs are geometric columns split to reveal color areas that can match the table top. While the prototype is a rectangular shape, circular and square versions have also been thought out by Donahue, incorporating the same ornamental details. The details, he says, are important but, "they must not interrupt the function of the piece." Color also



Above: Tim Donahue was trained at the Rochester Institute of Technology.

becomes a factor in such a simple design. Tabletops and legs will be available in a number of colored laminates. "A designer will be able to mix or match the colors of the legs and top," states Donahue.

While Howe is his first success in coordinating a legitimate production-ready table design, Donahue has his sights set on working with a number of contract manufacturers. His own custom designs, including a modular filing system he sold to the Connecticut branch of a major corporation, are seen by the designer as prototypes for the future. Donahue admits that there is no one stylistic direction he is taking. "I design with the intent of fitting into a manufacturer's particular line. Each has its own style," he says, adding, "maybe I haven't come to the stage of refinement where I only work in one style."

Mass-produced designs are only one facet of Donahue's developing career. His interest in woodworking continues to inspire designs that focus on the natural beauty of wood. One of his pieces, a curvilinear highly-polished sculptural wooden armchair, was exhibited in New York City at the Ourhaus furniture shows held during the fall of 1983. His participation in the Silvermine Guild Center for the Arts remains an important aspect of his professional life. "My first interest is wood," he admits and that is most apparent when one walks into the storefront studio he runs. The space is filled with numerous displays of Donahue's technical expertise in wood.

With high goals set and a practical approach planned, there is no doubt that Tim Donahue will succeed in the contract design industry. With his table to be added to the Howe line, next to the designs of such noted practitioners as Norman Cherner, he seems to have gained a place in the design history of the decade with further chapters to come. ■



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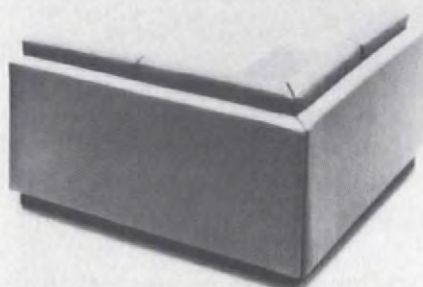
A new seating line, Linear, is developed by August to introduce the classic tuxedo sofa and club chair into high-use contract installations.



Above: The Linear Series, from August, is available in a large selection of the company's fabrics or COM. circle 257

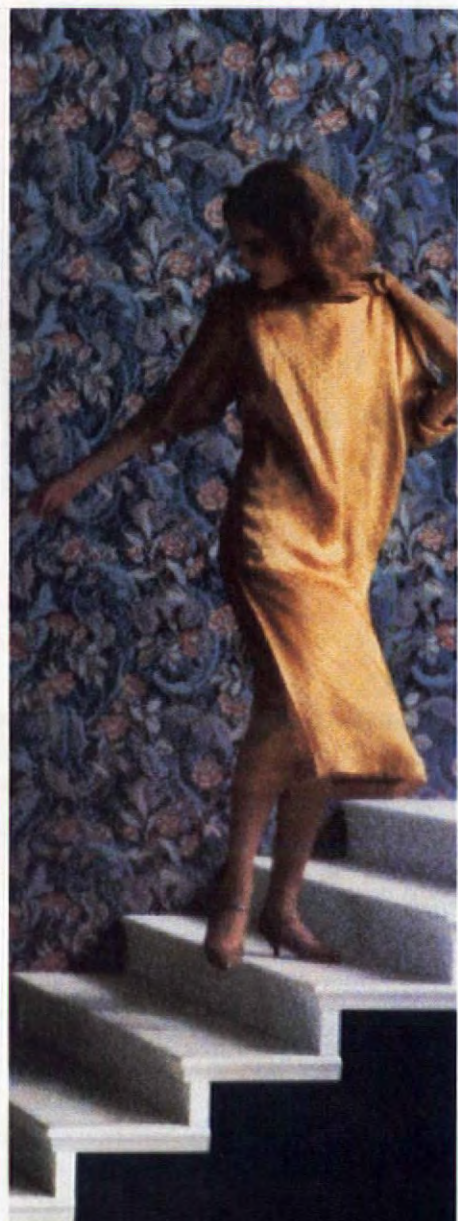
Known for extremely high-quality seating, August has introduced a new series, Linear, to the contract market. Its importance to the industry is subtly important. While there are any number of gangable seating units available, the Linear Series offers the option of individual freestanding units. Designed by Judith Fister, the series also offers the patented August construction method wherein a minimum of four compressions of high-resiliency fire-rated polyester urethane foam is employed, framed by doweled and glued solid hardwoods.

Fister sees the series as working equally well in intimate or large installations. "It's classic look," she says, "that can be individually interpreted through the use of upholstery and is strong enough for high-use installations. The 14 available elements in the system offer flexibility to the designer, although some standardization is intentional. For instance, all seat cushions are the same size to maintain what Fister calls, "visual continuity." She designed the series to complement August's existing curvilinear products. ■



Above: Detail of the corner shows attention to module relationships.

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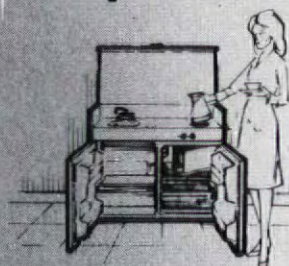


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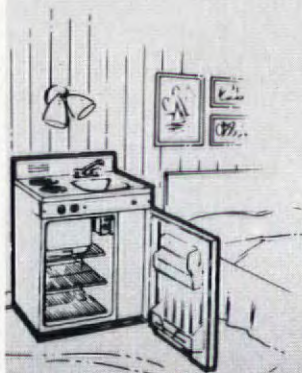


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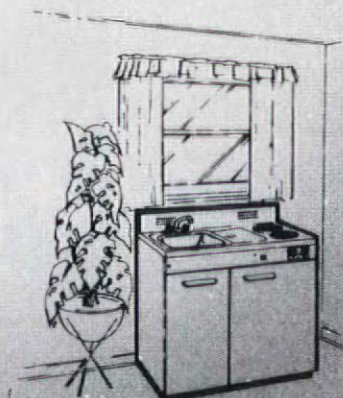
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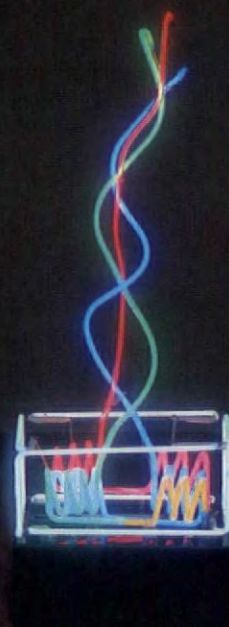
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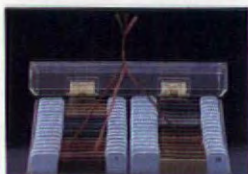
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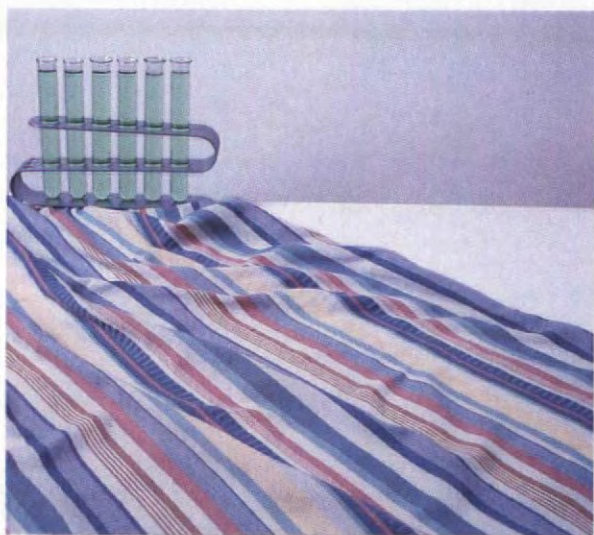
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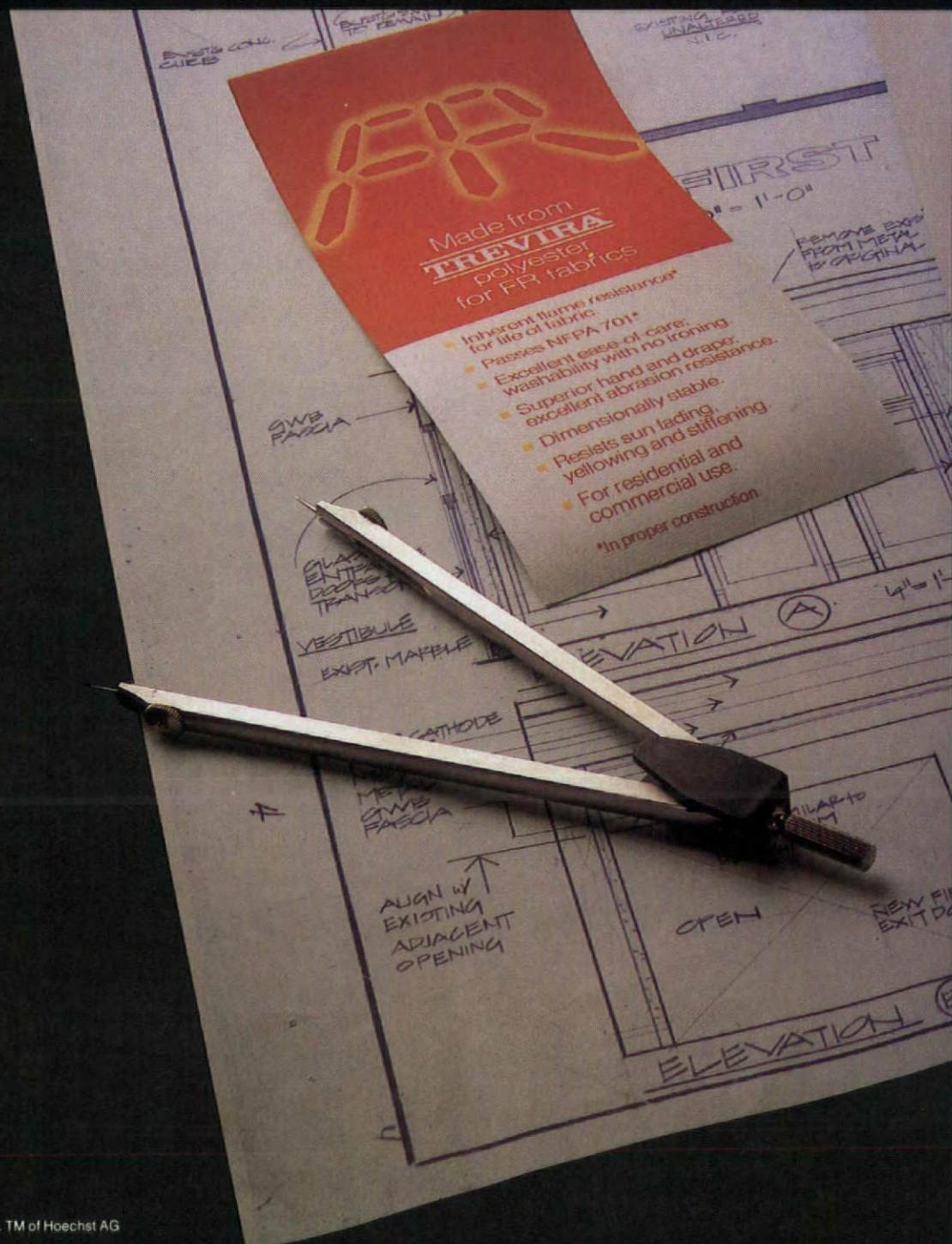
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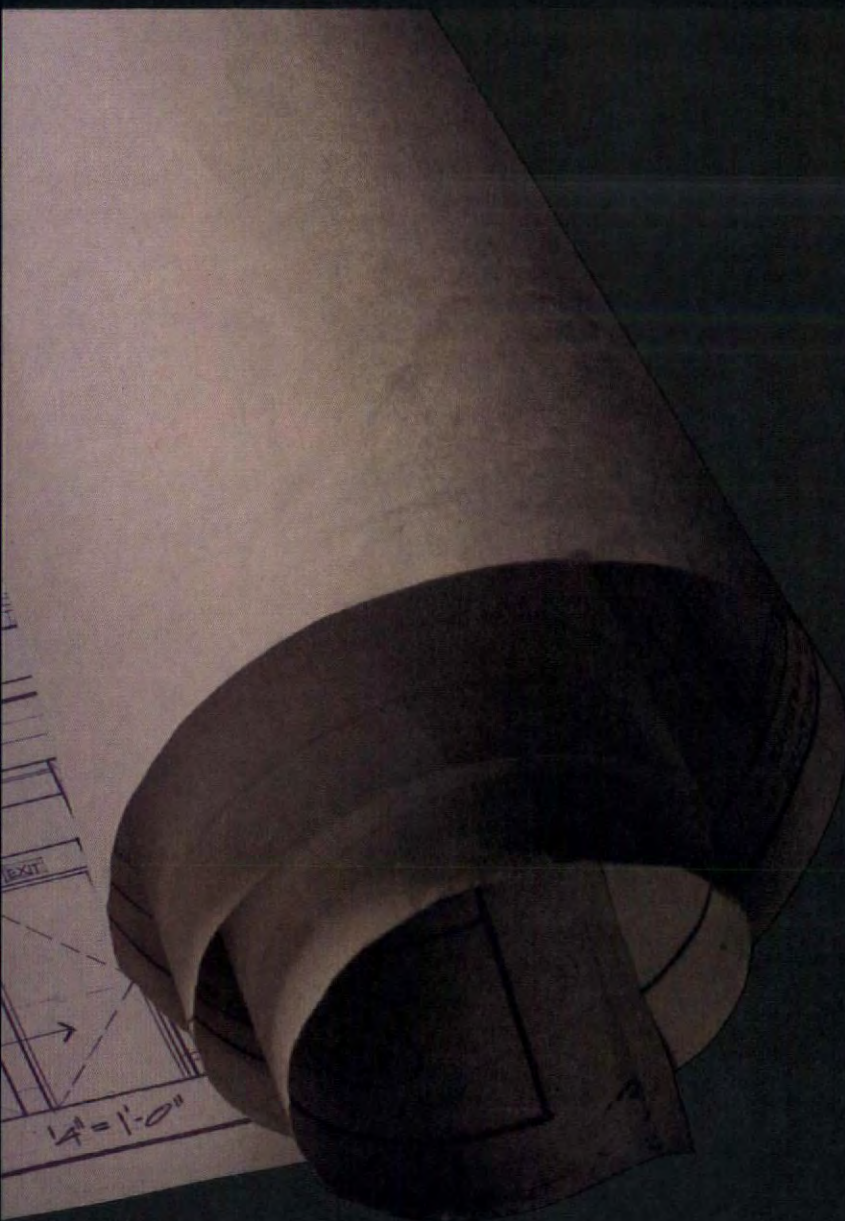
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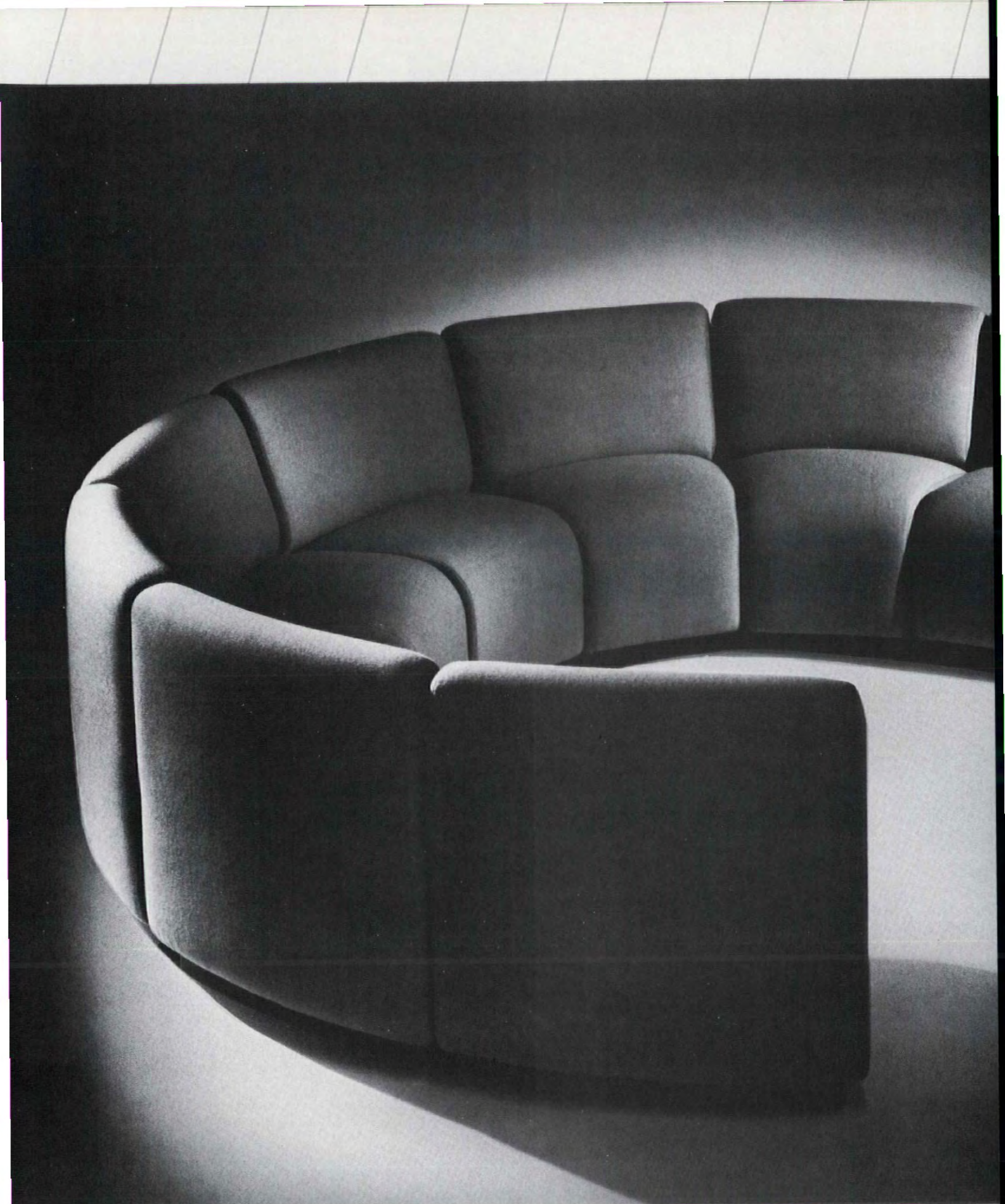


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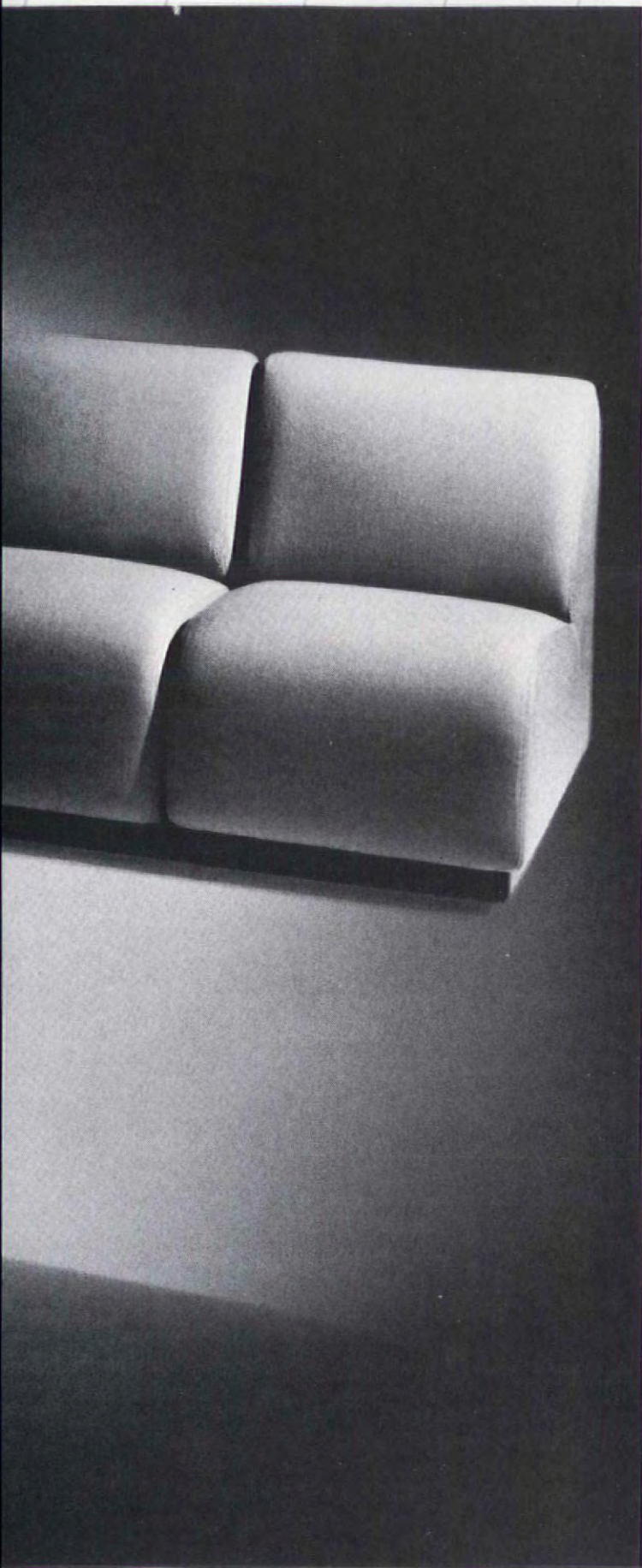
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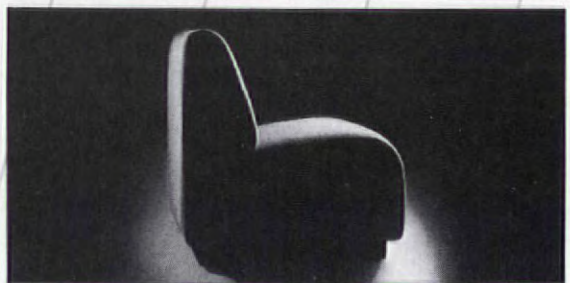
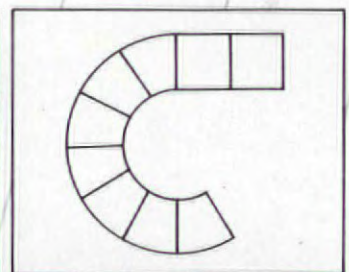
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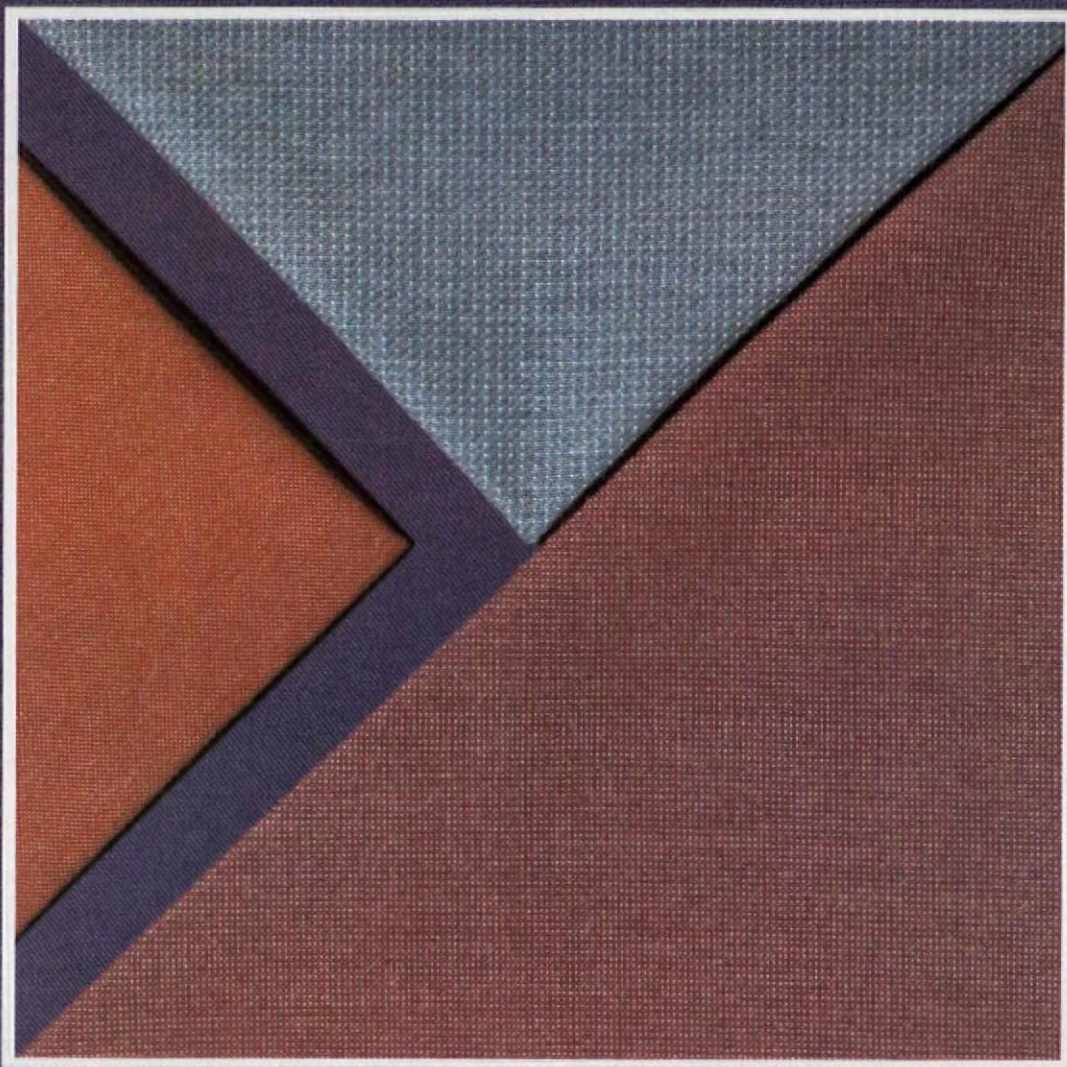


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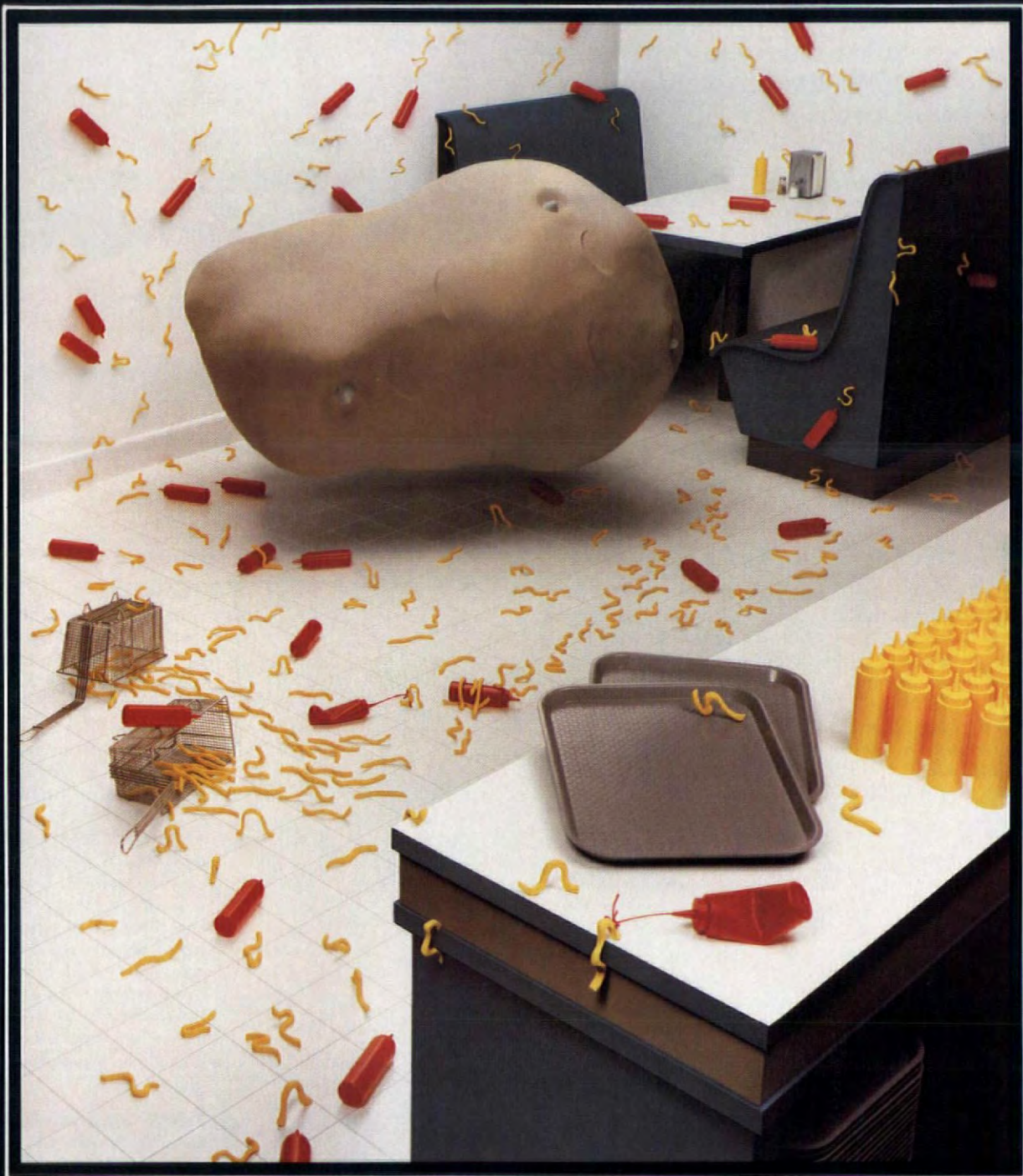
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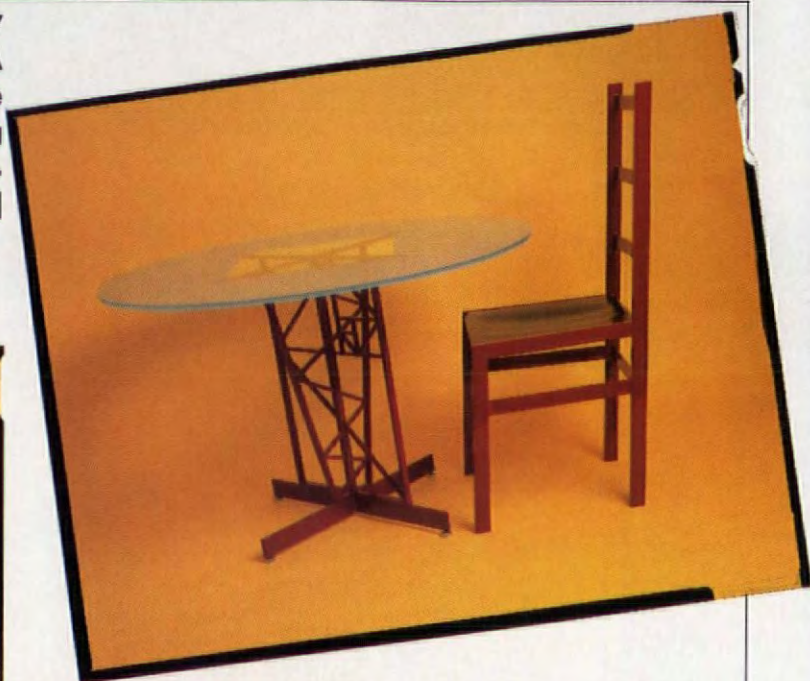
HOT PRODUCTS

A regular report on important new product releases. Featured here: A boldly minimal collection of executive accessories, a fabric with a history, a stool that combines whimsy and simplicity and a table and chair designed by an eminent architect.



1 Above: Becker and Becker has made available in the U.S. the HP Design accessories collection. Desktop and tabletop items are in white Corian or polished anodized black aluminum. circle 200 Cotton/silk fabric, Dreamland, from Marc/Raymond. circle 201

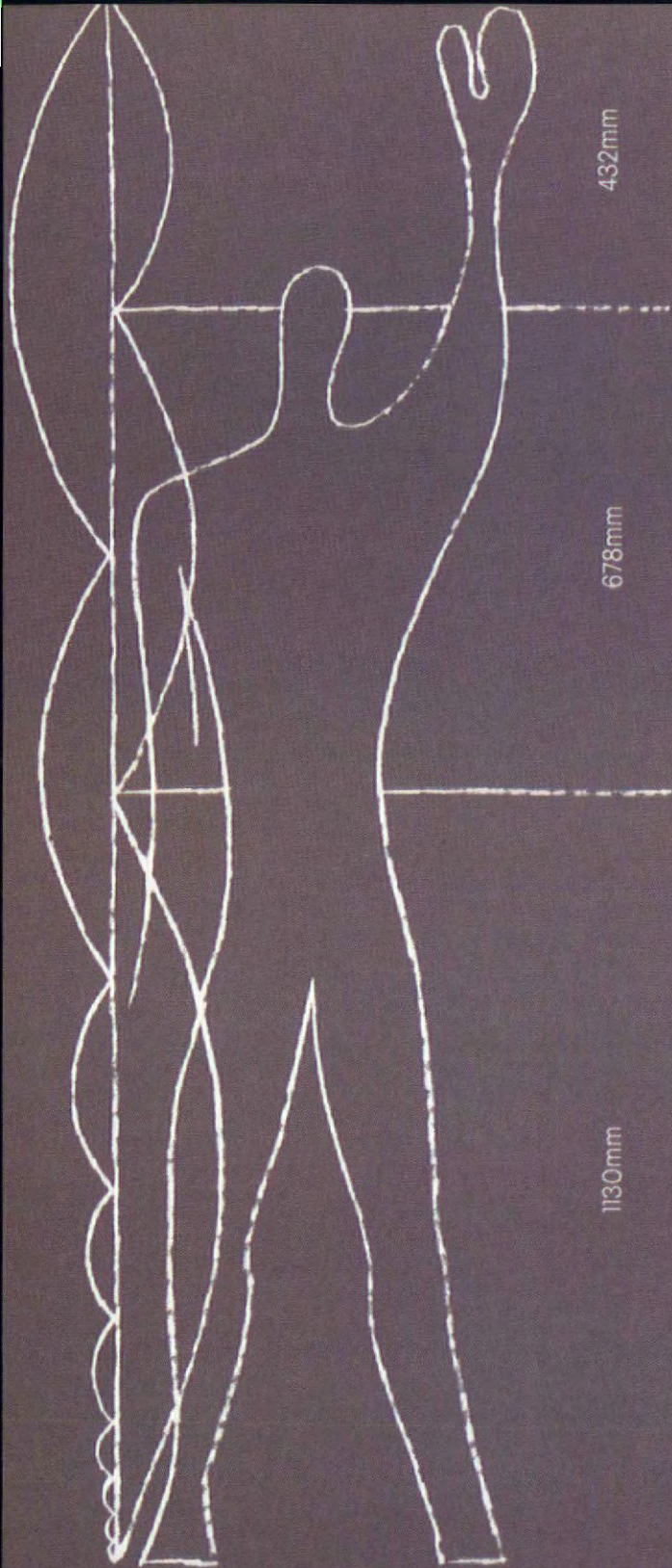
2 Below: Woven by the producers of the upholstery in Milan's opera house, La Scala, a 53-inch-wide plush, features one pound of mohair per running meter. The fabric is offered in blue, green, and the original red. Gretchen Bellinger. circle 202



3 Above: The Janus table and the Linear chair are both designed by architect Steven Holl. The table, named for the Roman god Janus who faced in two directions, offers two distinct profiles—an upward zig-zag and a downward spiral. The steel base is topped by a 44-inch diameter glass top sandblasted except for a clear 16-inch square center. The chair is a modern interpretation of the tilting slat chair developed by the Shakers. It is constructed of a solid aluminum bar with saddle leather upholstery. The Pace Collection. circle 203

4 Brooklyn-based designer Leo Blackman's drafting or counter stool is made of 3/4-inch birch veneer plywood. The seat may be surfaced with linoleum or upholstered. The scroll-back offers lumbar support. circle 204

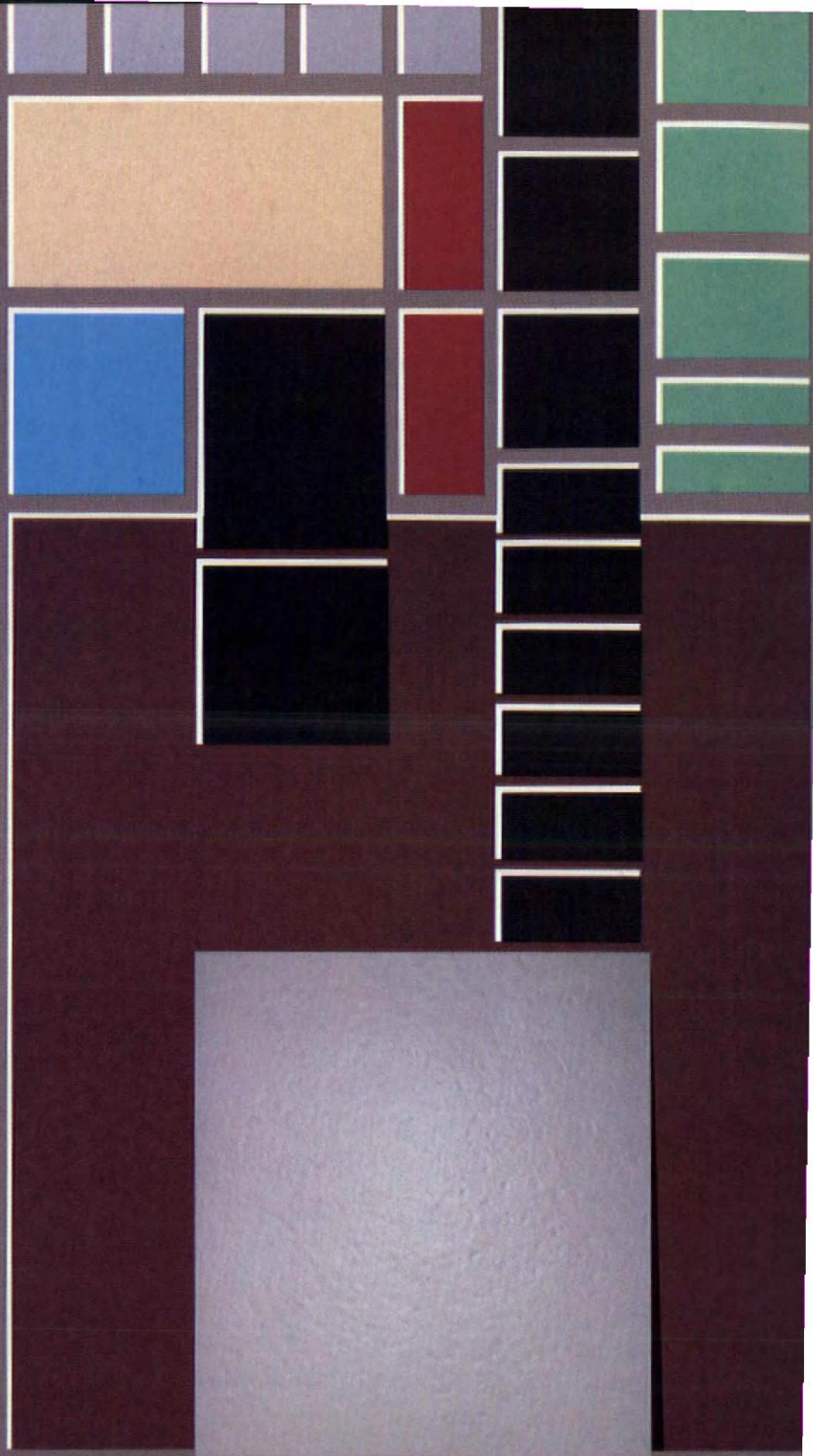
—Robert Janjigian



432mm

678mm

1130mm



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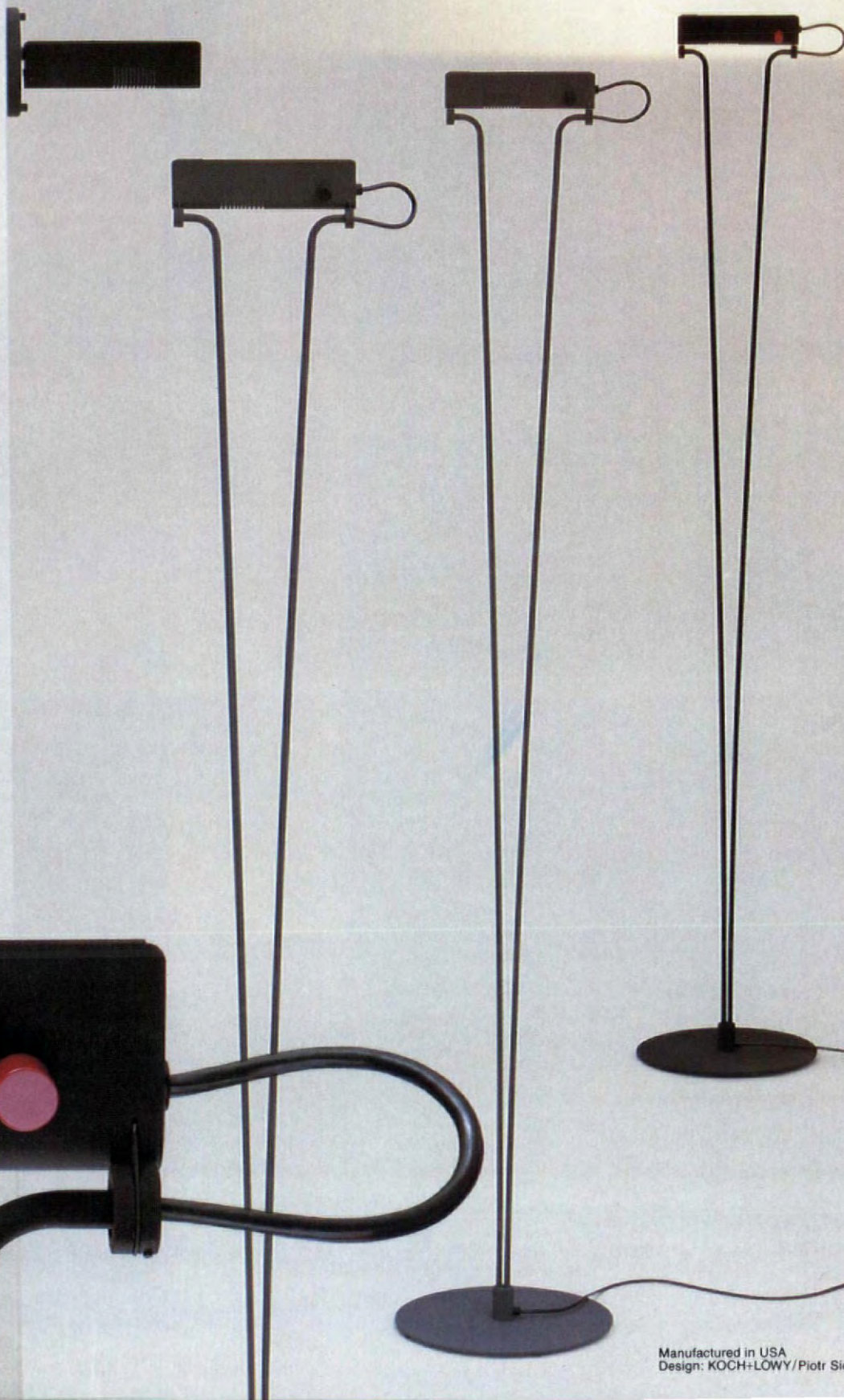
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GOING OUT



Upscale lifestyles stir up design sophistication in the effervescing restaurant market.

The National Restaurant Association (NRA) estimates, based on the 1977 Census of Retail Trade statistics, that there are more than a quarter of a million eating places of all categories in the U.S. Projected sales figures for 1984 are in excess of \$103 billion, representing an increase of some five percent over last year: big business bucks.

For many reasons, not the least of which is the two-career family, eating out appears to be a growing American trend. However, assertions that the actual number of restaurants is increasing, are difficult to support in view of non-availability of statistical backup. Since the business is extremely vulnerable to changing fashions, fads and habits as well as

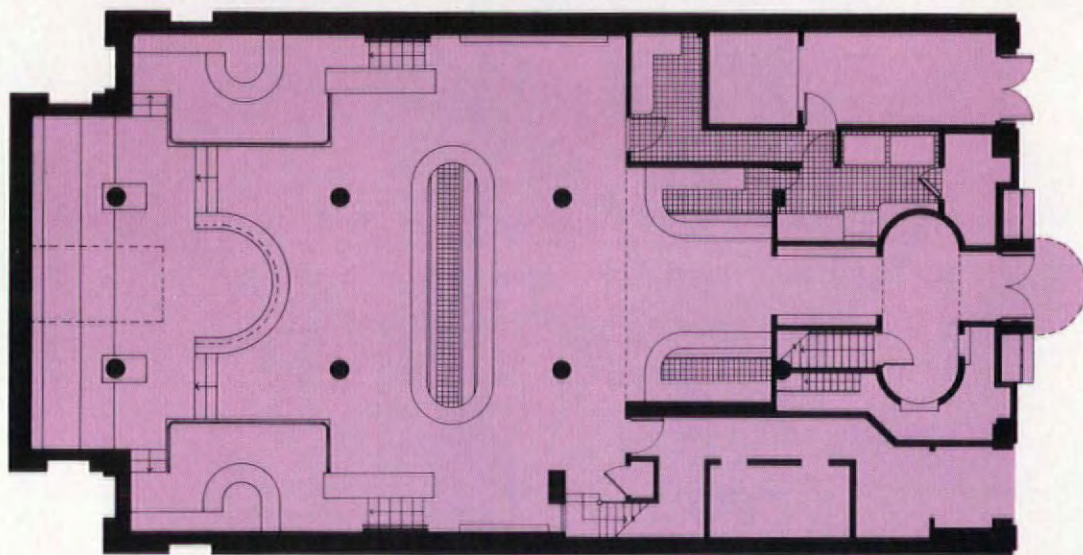
recession/inflation, it is probable, says an NRA spokesperson, that as often as a new restaurant opens, an existing one vanishes.

Judith Stockman, a premier designer of memorable restaurants, notes that every restaurateur hopes to make history and to create a unique gastronomic and atmospheric experience. Great food is clearly the key to the successful vintage restaurant. But in today's demandingly sophisticated market, ambiance is also an issue of substantial importance. To this degree, therefore, the designer is as critical as the chef to the ultimate and long-term acceptance of the recipe. Reinforcement of the dining experience by design, brings people in and lures them back for a second helping. ▶

GOING OUT

HIGH-VU

The latest entry in the entertainment sweepstakes, Private Eyes, by Sam Lopata, offers video galore.



Above: Symmetrical plan shows centrally placed bar, with platform seating at left.

The part of New York below Twenty-Third Street is quickly becoming a late night gathering place. The Area club in Tribeca has introduced disco theatre and happening and Heartbreak, a large dose of funk. Limelight, in an old church, adds an exotic note and Danceteria represents the disco as department store with a different mood on each floor.

The newest event on these dark, but fast reviving streets, is a video bar called Private Eyes just West of Fifth Avenue on Twenty-First Street. It is possibly the only one of its kind in the country though one or two places in California are a primitive form of what may become a new style.

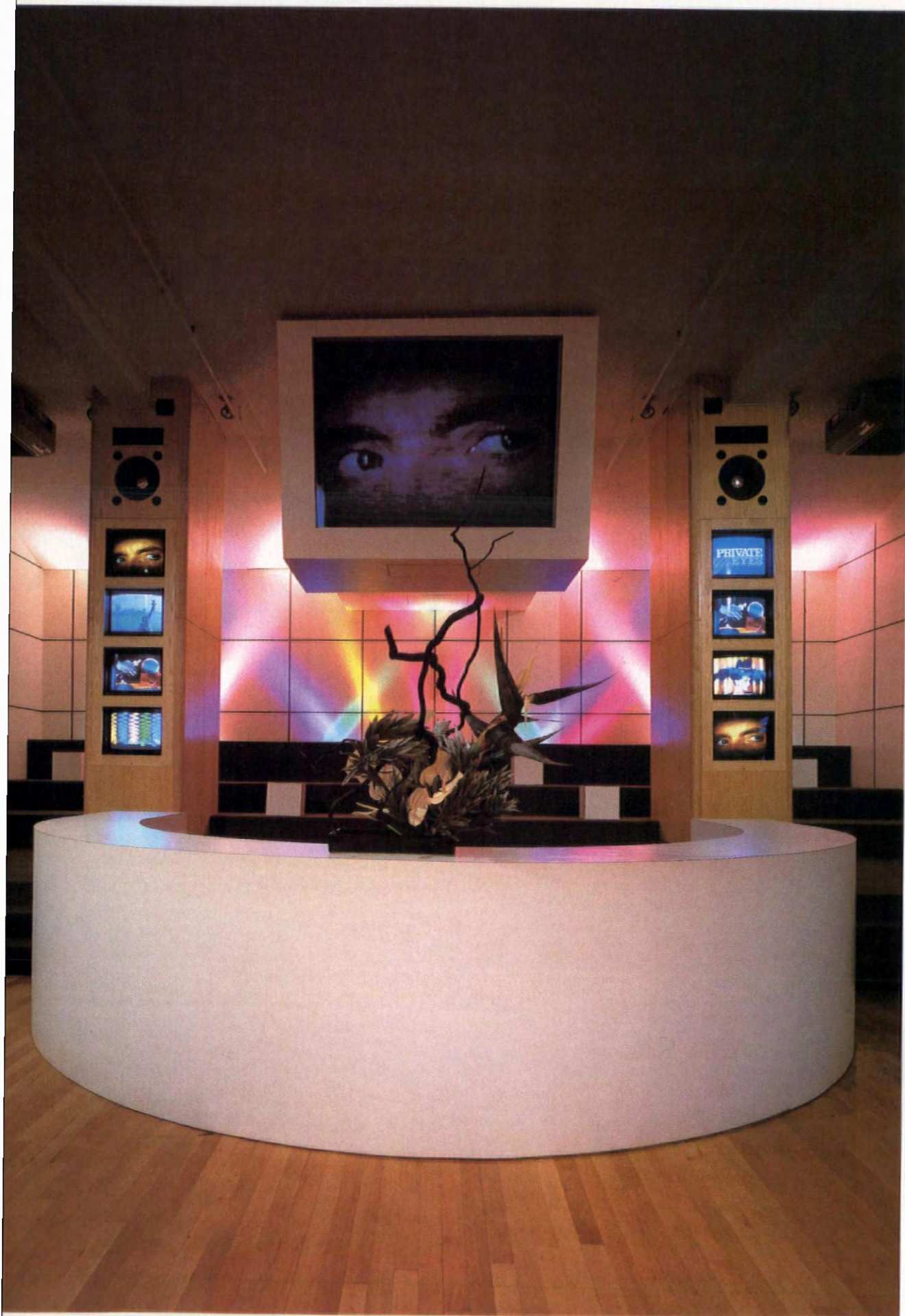
The owner, Robert Shalom, intends to make it a new fashion with plans already in the works for London, perhaps Paris and all across the States.

It is surprising that this form hasn't evolved earlier, tied, as it is, to video in its power to enhance rhythm, mood and drama. Shalom already thinks of it as a form of art with the interior as an integral part of the effort persuading people to participate in the event.

The street entrance is very low-keyed, with a central door in a white facade below a second floor women's body building gym. The entry, with a coatroom and a large statue, immediately opens out into an oval to welcome the crowd before propelling them into the main arena through a passage lined on both sides with eye-level video screens.

The main space is immediately dominated by a very large island bar right in the center facing the arriving customer, though there are two small bars on each side of the entry for those who need sus-

Right: The room rises up in a series of banquettes hovered over by a giant screen, with a curved, white-walled area for spontaneous dancing.



tenance immediately in the crush. It is a good staging place to order a drink and figure out what is going on all around before moving out to the periphery where the second ring of circulation moves. There is a lot of space here backed up by banks of carpet-covered seats.

Everything is made for watching; the banks of video screens and people. There are thirty-two screens, nineteen- and thirteen-inch, arranged in groups, columns and strips around the room. Dominating each end are two huge screens ten and twelve feet wide,

tion and participation. Lopata decorated all this in a very simple way covering the walls in white laminate, and the columns and bar in ash wood veneer, integrated in a grid pattern of various sizes. The floor is wood, the better for impromptu dancing. The surrounding banquettes and the raised floor are covered in a gray speckled carpet. The far banquette permits a straight view back to the largest screen over the entrance—the perfect observation post in this new entry in the entertainment sweepstakes for our time. ■

—Kenneth Brozen



These are directed from a control booth overhead, filled with the latest and best technical equipment, its own monitors and a viewing window. They flash several different videos at once.

The designer, Sam Lopata, arranged the plan in a highly effective manner for circula-

Above: Approach to the big bar with a panorama of video screens.

Right: Monitors are grouped around the room with the sound system built in.





Left: The rear sides have seating and watching area with nautical rails.



Left: The control room is full of equipment and monitors for non-stop performance.

PROJECT: PRIVATE EYES
INTERIOR DESIGNER: SAM LOPATA, INC.

Design team: Sam Lopata, Reggie Grasmick,
 (Designer in Charge)

General contractor: Jame

Special consultants: John Nogatchi
 (engineering), Brian Thompson (lighting)

Floors: Hastings (tile), Phoenix (carpet)

Walls: H & H Construction (laminated)

Doors/hardware: Hewi

Lighting: I.S.I., Halo

Acoustics: Crazy Eddy, Burt Rosen (audio),
 Paul Cruz (video)

Flowers: Masada

Bathroom fixtures: American Standard

Kitchen equipment: H. Friedman & Sons

Cabinetwork: G.M.S. Master Cabinet Maker

GOING OUT

ALL ON A PLATTER

David Harmon Freeto's design for Club Diego's dissolves disco into a multimedia experience.

Club Diego's is a little piece of the slick city on Southern California's sunny shore. Its high tech look, resembling a television recording studio, contrasts sharply with the over-used wood and brass and Spanish Mission styles of the area.

This aesthetic was not serendipitous; the designer, David Harmon Freeto, hails from Chicago where he worked at Skidmore Owings and Merrill, a firm synonymous with big city sophistication. In addition, he and the owners, Ernesto Casco, Michael Magnanti and Remo Tonini, travelled to various cities gathering ideas for the new club. Enthusiastic about the clubs that they saw, the three owners were determined to be the first to bring a video club to San Diego.

As owners of a Mexican restaurant adjacent to the club's site on an open parking lot, they voiced practical concerns, as well, that influenced the design. While it was imperative that the club's noise and its patrons avoid disturbing both the family-style restaurant and the residents of apartments located only twenty feet away, the club was to be connected to the restaurant to encourage the exchange of patrons between the two.

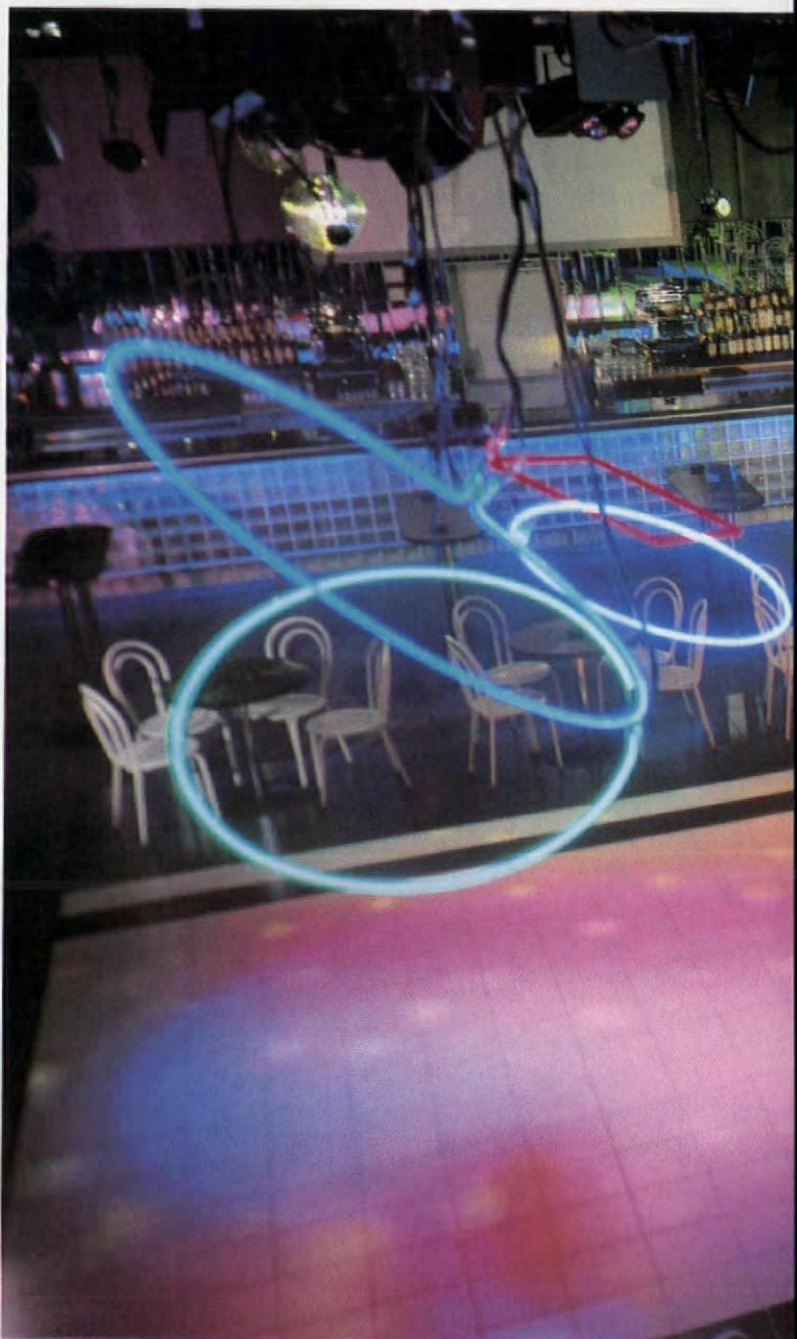
The plan attached the club to the restaurant by means of a large patio whose centerpiece is a tall tree whose top extends through the skylit roof. A bar and tables on a floor of Mexican quarry tile and dyed concrete create a place for a quiet drink for patrons seeking re-

spite from the noise and frenzied movement of the club, and at the same time, discourages their potentially disturbing presence in the street. The space also serves as a visual transition from the warm wood and stucco restaurant to the cooler, more aggressive atmosphere of the video club.

The interior design requirements called for ease of circulation from the entrance to the bar, dance floor and washrooms even when the club is filled to its 300 person capacity, to facilitate serving drinks and to encourage mixing among the young singles crowd that makes up the bulk of clubgoers.

"A little warehouse to enclose sound and video," is how Freeto describes the rectangular 3000-square-foot building. Its 17 foot ceiling provides ample space for air circulation and a sense of openness when the club is crowded, and for the jumble of cables that feed the lights hung from a Unistrut system, and the four suspended video monitors. There is also a 10 foot x 15 foot screen mounted on the wall. Placed high up in the loft-like space devoid of obstructing elements, the monitors and screen are visible from all vantage points. While the club shows rock and sports videos, the main attraction is live shots of the dancers

Right: Low tables ring the dance floor under neon light sculptures, video monitors, and colored spots, which create fluctuating visual effects.





themselves. The video thus serves as another connection between the restaurant and the club: additional monitors in the restaurant entice the diners to join the fun.

The gypsum board and concrete block walls, designed for sound insulation, and painted a glossy dark blue to facilitate viewing of the screens, are free of decorative elements save for some mirrors with beveled edges. The starkness adds to the recording studio effect and lets the club's patrons and the lighting effects invent a constantly fluctuating decor.

The DJ and video operator work out of a separate room located above the restrooms, from which they can view the club's activities through three large windows. A separate air-conditioning system protects the records and tapes.

Ease of circulation is assured by the central location of the 600-square-foot dance floor, open on all sides. The low, round tables and chairs along its perimeter assure a clear view of the dancers, while the 42-inch-high oblong tables, resting on chrome legs, along the walls and near the bar encourage mixing, says Freeto, "Because no one can lay claim to them; people come and go." With high stools, they are easy to get in and out of, and they double as convenient surfaces on which to leave empty glasses. The attractive and wear-resistant

Right: Table tops resemble records with club's logo. Black and white tiles signal entrance.



table tops were custom-designed to resemble records printed with Club Diego's logo, and are covered with a quarter-inch layer of clear resin for durability.

Two large rectangular windows made of glass blocks face the patio and are illuminated by spots trained on the tree behind. They also serve as sound insulators. Glass blocks, lit by colorful fluorescent lights, were used for the laminate-topped bar and for the raised seating platforms on either side of the dance floor. The entrance area and the dance floor are of black and white abrasive tile, while the circulation areas are of durable rubber flooring.

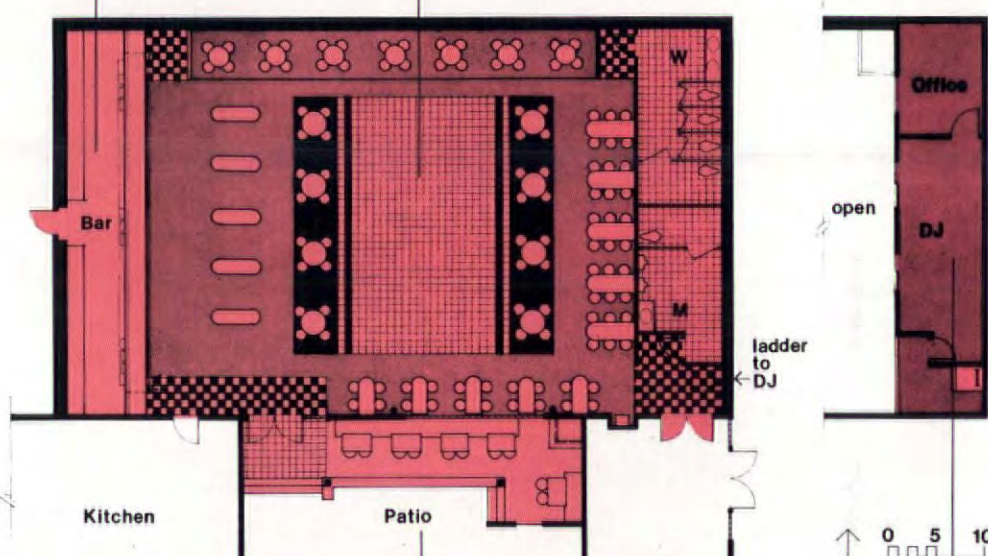
Neon sculptural shapes by Steven Powell and Associates seem to float in the air, and reflect their colors on the many shiny surfaces.

Clubgoers are notoriously fickle, faithful only to novelty. One season at a club is usually the limit, before they move on to a new one. Club Diego's success—initially up to one hour waits on weekends—has spurred competition, with many local restaurants metamorphosing into clubs that draw, at least momentarily, part of the crowd. But the built-in flexibility of Club Diego's open space, high ceilings, exposed wires and lack of fixed decorative elements may guarantee its continued success. As new lighting, video and sound devices are developed, the club can simply incorporate them and renew itself periodically. ■

—Andrea Truppin

Bar is built of glass blocks lit with colorful fluorescent lights, and topped with wear-resistant laminate.

Dance floor, open on four sides for easy access and paved with abrasive black and white tile, is centrally located.



DJ and video operator have view of club from second level room with separate air-conditioning to protect records and tapes.

Patio with separate bar and tables serves as a quiet retreat from activity and joins club to adjacent restaurant.

PROJECT: CLUB DIEGO'S
ARCHITECT: DAVID HARMON FREETO AND ASSOCIATES

General contractor: Schrock, Inc.
Special consultants: Jumont Engineering (structural engineering), Russ Caldwell (video), Steve Powell and Associates (lighting), San Diego Acoustics (sound engineering), Silverfish Audio (music)

Floors/floorcovering: IAC, Design Weave, Nora Flooring

Doors/hardware: Graphiglass

Windows and bar treatment: PPG

Lighting/lamps: Mounted on Unistrut

Signage: Steve Powell and Associates (neon)
Specialized equipment: Sony, Panasonic (video)

Furniture: Emu

Fabricators for custom work: Conceptual Artists (tables)

GOING OUT

JAPANESE VOCABULARY

Upbeat graphics
and other tasteful surprises
at Shogun by Sussman/Prejza.

The long, sybaritic coast that runs down south of Los Angeles is an increasingly populated area that is energetically trying to form itself into diversified communities with individual identities. Office and shopping complexes, museums, theatres, restaurants, hotels and libraries are adding new sophistication and urban amenities to these sprawling, sun-swept, beach-suffused towns.

The prototype must have been Santa Monica, so close to the mother lode of Los Angeles, and in the last year it spawned one of the most humorously stylish interiors with Chinois on Main, a sort of Post Modern memory of pre-war, Art Deco Shanghai. Long Beach is taking reasonably good care of the Queen Mary, a tolerable tourist attraction, and the Costa Mesa

Mall is sometimes claimed to be the busiest in the country. Philip Johnson built his Crystal Cathedral and Michael Graves has just finished a fanciful library for San Juan Capistrano in the area. Newport and Laguna Beach are vying for artistic leadership with two active museums.

In a very different mood to the tongue-in-cheek Chinois on Main, the Santa Monica design firm of Sussman/Prejza has created an innovatively stylish Japanese restaurant in the heart of this belt at Huntington Beach. In a mixed-use complex of shops, restaurants, offices and a large marina called Peter's Landing, they have taken a fresh look at the conventions of the Japanese restaurant, particularly as it is known in the States, and come up with a refreshing attitude toward this hybrid category.



Above: Colorful, comprehensive graphics with brilliant effect and unconventional layout carry out the total

design concept for this new approach to the design of a contemporary Japanese restaurant.

Below: The dramatic, vermillion columned gallery leads through the entire restaurant. Although some traditional lights are used, the lighting in this area is unobtrusively recessed.





Above: Slatted fencing shields the inside view from the parking lot. Varied signs suggest the upbeat mood.

This type of restaurant does not exist in Japan at all. Restaurants there rarely, if ever, would mix different types of cooking, and would be small and conducive to privacy as eating out in Japan is not essentially a social act. There are no traditional restaurants in which to see and be seen. The whole thrust is towards private hospitality and ceremony. But the marriage of American conviviality, California ease and Japanese color, forms and appurtenances offered Sussman/Prejza a stage for dramatic appearances and they performed their roles to the hilt. The interiors of most fast increasing Japanese restaurants have been surprisingly without variety, generally following basic tradition and effect.

Peter's Landing folds around the extensive marina, and it was desirable to stretch the restaurant out to great length and position the various dining rooms for the best water view. You enter a waiting area on each side of which

is a glass brick-enclosed stone garden. The Japanese owners, who own two other restaurants in Southern California, included a member who was a landscape gardener for whom this special touch was particularly desirable.

This entry leads into a long, slightly raised, gallery that runs through the middle of the entire restaurant setting its own gracious and dramatic mood with a gray tiled floor and a procession of brilliant vermilion columns. The bar, to the left of this entry is the least Orientally suggestive of the interiors. Along the gallery, the main part of the restaurant steps down towards

the water, and the sushi bar, which is on the land side of the gallery, steps up, creating a mini-amphitheatre with the water as a stage. This bar is brilliantly backed by a phalanx of large red splayed fans. It was particularly revolutionary to move the sushi bar to this position as it traditionally faces the entrance.

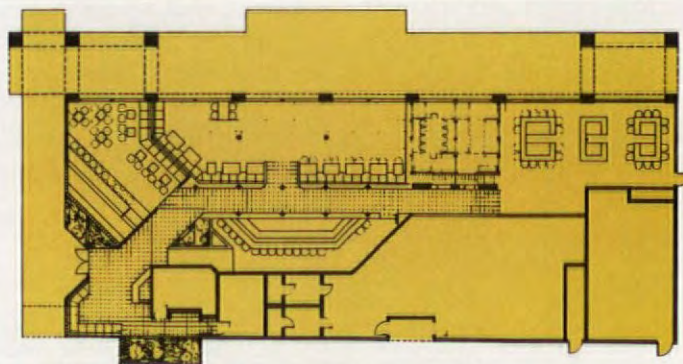
Further along the gallery the private tatami rooms also view the water where the top and bottom of the glass shoji panels have been left clear for the passage of light and visual excitement yet obscure the middle, seated eye level, sections for the essential sense of privacy. More classic furniture

is used here with Noguchi's Akari paper shades for the lights. The teppan-yaki room concludes the procession with some walls in indigo, and min-gei cabinets for accent.

Many of the glass partitions are sand blasted in a square shoji effect and the colors, vermillion, indigo, gunmetal gray, purple, and the natural wood ceilings, were all suggested by indigenous Japanese buildings, shrines and artifacts. Sussman/Prejza personally purchased the natural and folk objects and brought them back from Japan.

The graphics by Debra Valencia in the Sussman/Prejza office also show a lively new solution complementing the decorative scheme. The very with-it, modern London/Los Angeles graphics, by way of Russia 1920, with jagged floating lines, unbalanced geometry and broken checkerboards, with an integrated mood and coordinated colors contribute to the upbeat verve of this refreshing restaurant. ■

—Kenneth Brozen



Above: Kitchens and offices, are placed along the back of the plan away from the waterfront view.

Right: Traditional tatami rooms with large windows are treated in a serene manner with classic furnishings.

PROJECT: SHOGUN OF JAPAN
INTERIOR DESIGNERS: SUSSMAN/PREJZA

Project manager: Michael Russell
General contractor: Ken Suzuki
Graphics and signage: Debra Valencia
Furniture: Baylerian



GOING OUT

A FORTIFYING EXPERIENCE

Below: The Walhalla Restaurant is reclaimed from its 18th century military surroundings.

Helsinki, Finland's capital since 1812, sits on a promontory jutting into the Gulf of Finland. The archipelago washing the coast is dotted with islands, the most important group of which, historically, is Suomenlinna. In 1747, when Finland was a province of Sweden, encroachments toward the west by Russia raised fears about the security of the Kingdom's eastern defense system. Accordingly, it was decided to build a centralized fortress intended as a naval defense base for all of Finland. Suomenlinna, three bridge-linked islands, because of its strategic location in plain view of the mainland, was the chosen site.

A 37-year-old artillery officer, Count Augustin Ehrensvard was given the task of planning fortifications capable of withstanding siege, and a town to support their naval and army garrisons. Ehrensvard, a cultivated man aware of the philosophical, scientific and cultural advances of the contemporary Enlightenment, left a sophisticated legacy of stone-constructed military installations on the islands' perimeter, with buildings carefully integrated in the central areas, including a church and a castle courtyard. The fortifications were blended into the



Fortifications constructed in the 18th century provide rich texture for a modern Walhalla on a Finnish island.

rocks and dunes of the coastline, further camouflaged with grass-planted flat dirt roofs. Walhalla Restaurant has been created out of a section of this escarpment.

The fortress of Suomenlinna withstood the test of the antic-

ipated devastating siege which occurred in the war between Sweden and Russia in 1808-09. Ironically, however, the garrison surrendered as Russia was victorious and annexed Finland which became an autonomous Duchy. Subse-

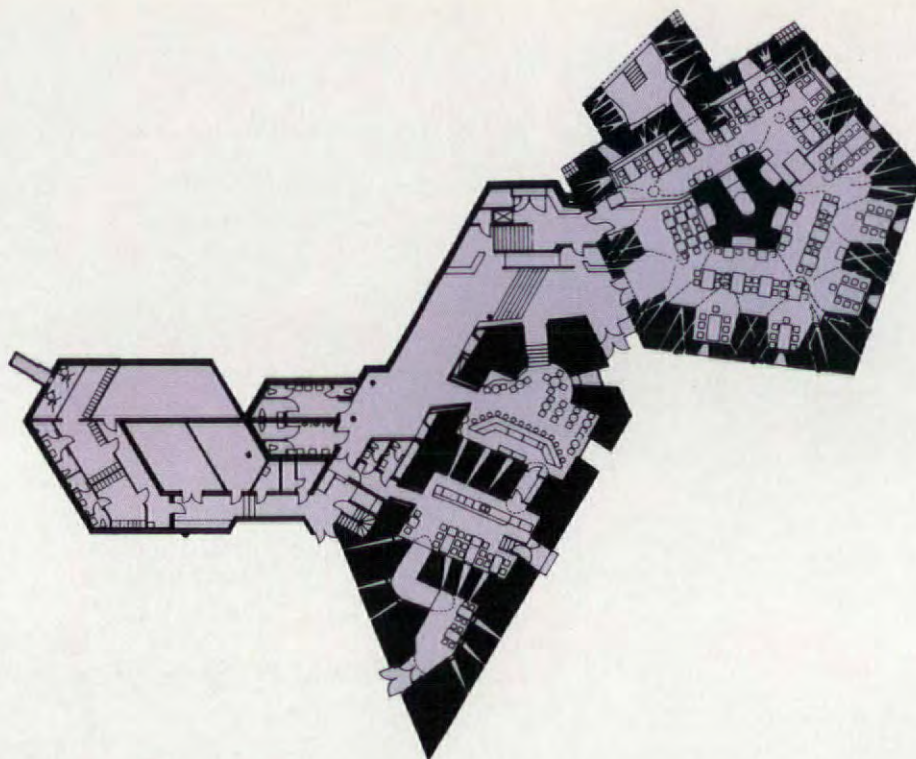
quently Czar Alexander I decreed that a new capital city should be built at Helsinki, and the statesman Johan Albrecht Ehrenstrom drafted plans for a Neo-Classical town which were implemented by a German architect Carl Ludwig Engel. He was inspired by the soft pastels of St. Petersburg, and thus "The White City of the North" came into existence almost a century after Ehrensvard's Suomenlinna. Following independence in 1918, the fortress became a Finnish military base and was declared a national monument. No particular steps were taken to restore the islands' architecture until the 1970s when general planning proposals were ratified. At this time, renovation is well under way, and Suomenlinna has become a tourist and recreation attraction reached by ferry boats from Helsinki harbor. Cars are prohibited, and the visitor must walk from the dock through a series of streets and squares which constitute the plan. Walhalla Restaurant is at the furthest point, and is a welcome sight after the fresh breezes of the island's open topography.

The office of Aulis Blomstedt, one of Finland's dynastic architectural firms, was commissioned to convert the



Above: Fireplace glow warms ancient stonework and lights tables in the Walhalla main dining room.

Top: Custom-made sconces with wrought iron bases and cylindrical mesh shades create the effect of flaring torches on the vaulted walls of Walhalla's dining room.



Above: Signage is displayed on wrought iron stands, picking up the material used for bars on studded timber doors designed to repel invaders.

Above: The geometric elements of Walhalla's footprint are part of Augustin Ehrens-vard's plan of fortification which continue along Suomenlinna's entire perimeter.

Below: The cafe entrance retains the 18th century character of Suomenlinna's heritage, and offers a secondary entry to the bar which opens from the second floor foyer.



ancient underground passages into a warm and richly appointed restaurant. Aulis Blomstedt, the son of P.E. Blomstedt, married the daughter of Sibelius, and died in 1979, two years after the commission, when their son Severi took charge of the project. Reconstruction and renovation of the structure required elaborate engineering, and completion of the restaurant took seven years, with the opening in late 1983.

The entry is carved between the parallelogram and the pentagon which comprise the larger geometric shapes of the fortification section. Public spaces executed in a pristine modern vocabulary—tiled floor, whitewashed walls, blonde wood balustrades and benches—give no hint of the stone vaulted main restaurant. The configuration of the masonry core inset with fireplaces

repeats the pentagonal footprint of the enclosing walls. Low density sconces softly illuminate the overhead arches. The fireplace glow, brass table lamps and votive candles supplement this soft ambient lighting. Tables are set with Arabia's new Tuuli chinaware and pastel Mari-

mekko tablecloths. Kimmo Varjoranta's fan backed chairs with black wool upholstery and birch frames elegantly exemplify Finnish Post Modern design.

The bar and indoor cafe are placed in the adjoining structure, which opens to an outdoor summer cafe. A second-



Below, left: Massive masonry walls were rebuilt by contemporary Finnish craftsmen.

ary entrance to the cafe and bar occurs at the base of the parallelogram.

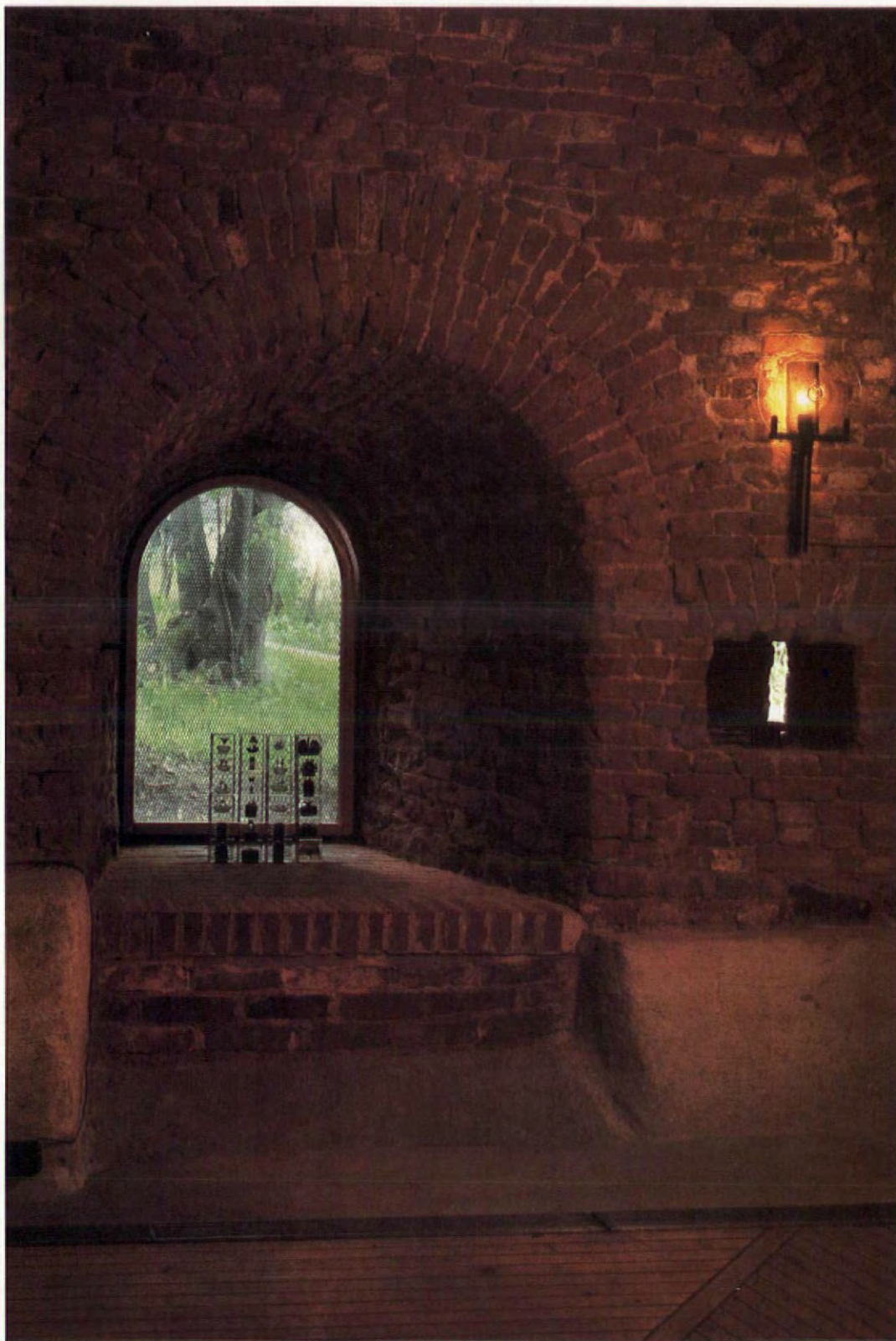
Finland is proud of its Nordic heritage. Walhalla Restaurant sustains an ancient legacy and at the same time makes a clear statement of contemporary integrity.

—Maeve Slavin

Rate this article, page 170.

PROJECT: WAIHALLA RESTAURANT, SUOMENLINNA, HELSINKI
ARCHITECT: SEVERI BLOMSTEDT
INTERIOR DESIGN: TIMO KILPIO

Lighting: Custom designed by Heikki Kallio
Furniture: Kimmo Varjoranta, (designer), Arsel Oy (manufacturer)



Above: Depth of this window niche and cannon aperture in Walhalla's main dining room testify to the sturdiness of the fortification structure.

GOING OUT

COMPLEX DIVERSION

A wealth of excitement at the Caravan of Dreams, the new center of performing arts in downtown Fort Worth, where karate joins nightclub entertainment and serious theatre in one multi-level building remodeled by Sarbid.

Marouf, an impoverished cobbler magically uncovers a caravan of wealth in the last tale of the Arabian Nights. Taking its theme from this ancient fable, a contemporary retinue of riches known as the Caravan of Dreams has emerged in Fort Worth, Texas. The approximately 40,000 square-foot downtown performing arts center functions as a restaurant/night club, theatre, dance studio, karate center, and cactus preserve.

The Caravan of Dreams is housed in a two-story renovated turn-of-the-century structure. A party wall has been removed to combine the two buildings which were previously occupied by 1950s retail shops. The architect, Margaret Augustine, applied continuity and repetition in order to achieve unity between the two buildings. A 100-foot copper canopy fuses the distinct facades. Arch forms are repeated on the scalloped canopy edge, windows, splayed arch entrance and on the brick sidewalk pattern.

Red-orange, the dominate exterior hue, is carried into the interior with carpet and upholstery. Brass and quartzite tile are applied throughout the building, while oak and brick from the turn-of-the-century

structures have been incorporated into wainscoting, furniture and flooring.

Accentuating the marked difference between the Caravan of Dreams and other downtown buildings is the roof which is crested with a mountain, housed in a geodesic dome and planted with cactus. This is illuminated by multi-colored neon at night for further emphasis. The project firm, Sarbid Ltd., has brought life to the rooftop in order to utilize space which is often neglected in modern architecture.

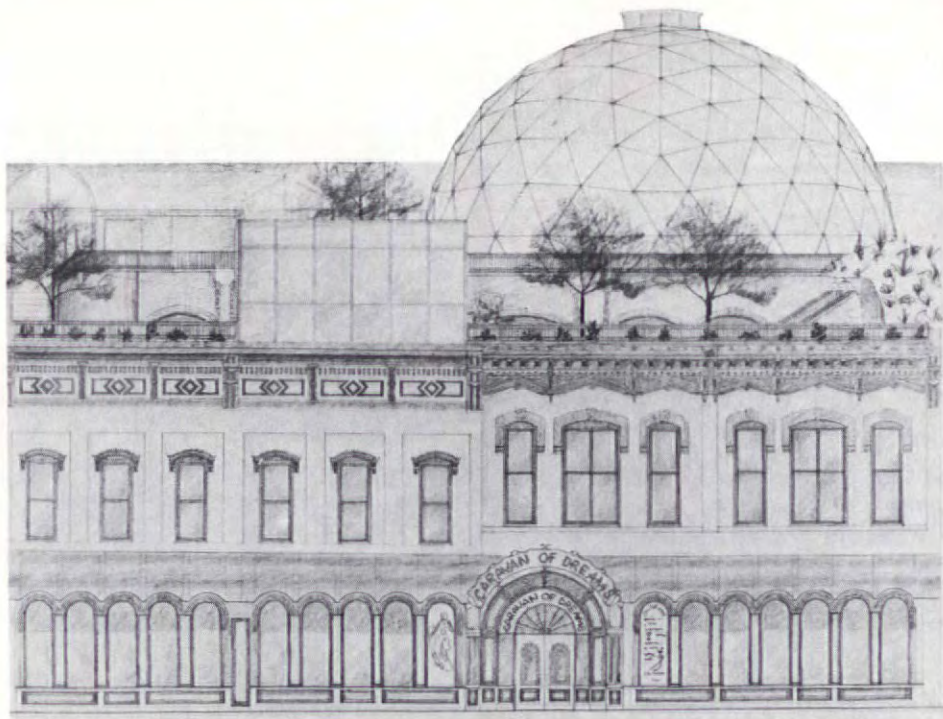
Two waterfalls flow from the mountain into cement rock basins in the lower grotto bar and North African Cafe. A brick wall with blending pink mortar joints separates the mountain area and cafe.

On the second floor of the multi-use building is a theatre, lobby and dance studio. The auditorium, with a seating capacity of 213, evokes the intimacy of an off-Broadway theatre. Excellent stage visibility is assured with seats on one-foot risers. A 40-foot by 20-foot stage with adjustable depth provides versatility for productions. Another custom design is a computerized bridge crane which transports lighting across the ceiling. Architectural forms such as

strategically spaced arches in addition to fiberglass insulated sheet rock have been implemented for acoustical control. An additional luxury is the recording studio in the theatre balcony for taping.

Contrasting hues dominate the theatre/dance studio lobby. A plush green carpet is inset in a yellow and red border. Clerestory windows open to the roof level above while panels of arch windows open to the staircase. Curved forms are repeated with an engaged column, arch windows and arch theatre entrance. Adjacent to the lobby is the dance studio which also functions as an exhibit gallery.

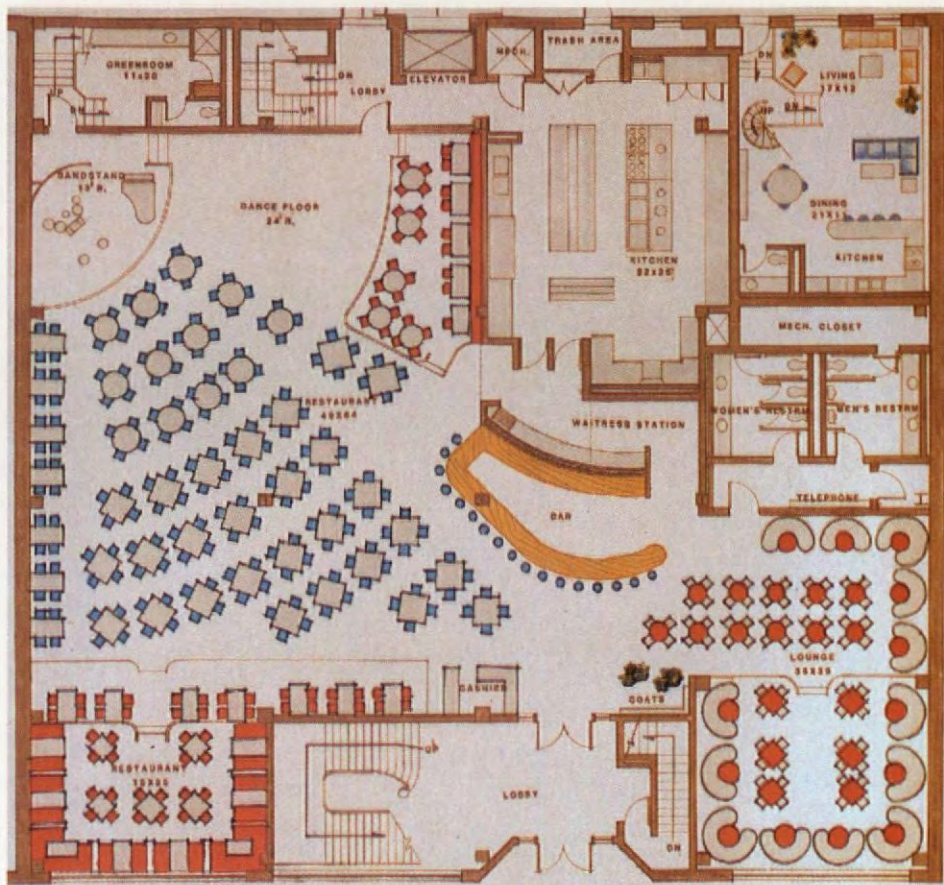
This multiple-use theme is carried through to the first floor restaurant which transforms into a night club seating 350. Oak pedestal tables, designed by the architect, complement the oak chairs and bar. The area is accented with red-orange plush carpet, ribbed upholstery and mirrored columns. Coffered oak ceilings define the split-level dining areas while blue and yellow cloth ceiling panels radiate above the stage and oak dance floor. Located in one corner the stage conceals the musicians green room which is a split-level lounge/dressing area with private



Right, top: Elevation drawing shows two distinct buildings, topped by geodesic dome on the roof.

Right, center: Exterior of the entertainment complex fused with copper canopy. Neon adds night-time excitement.

Right, bottom: The 213-seat auditorium on the second-floor has arched acoustical wall treatments.

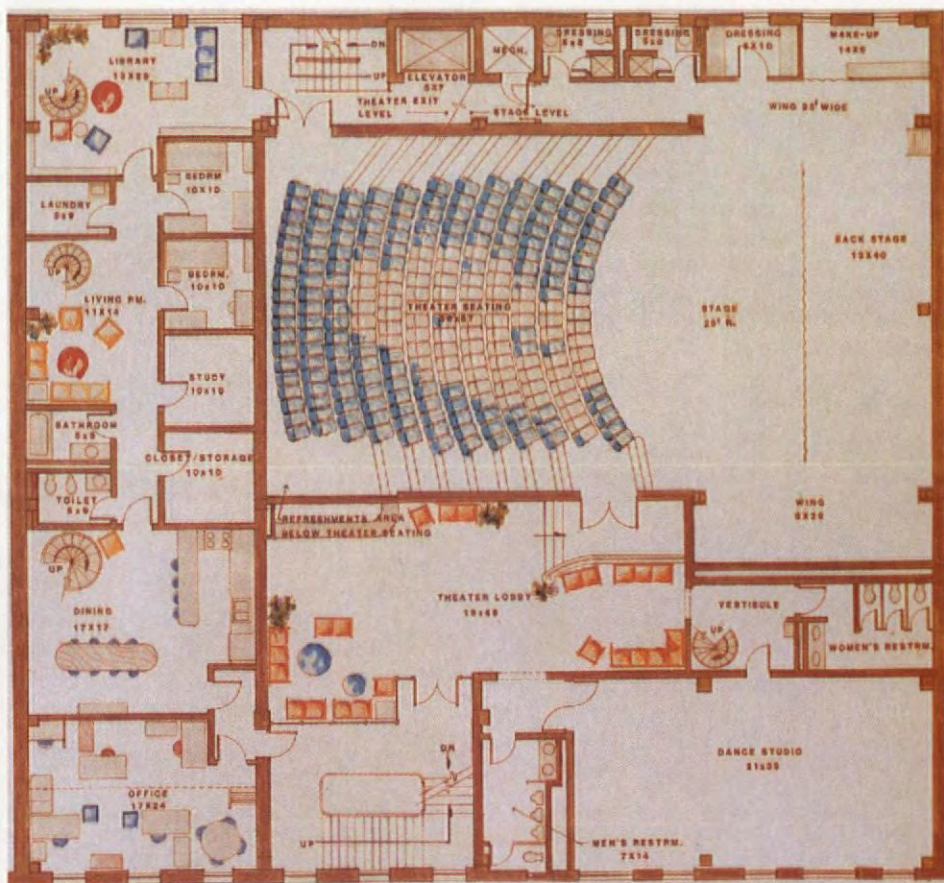


Left, top: Plan of restaurant nightclub with centrally positioned bar area, on the first floor.

Left, bottom: Auditorium plan and support spaces, on the second story of the building.

Opposite, top: Mezzanine level of the auditorium showing theatrical support spaces.

Opposite bottom: Roof-top plan with cactus preserve contained in the geodesic dome and open-air bar and lounge area.



back door.

Unusual murals in the restaurant and theatre lobby are an integral element in the thematic concept of the Caravan of Dreams. Four artists collaborated on these superscale artworks—Marie Allen, Corinna MacNeice, Zara Driegstein and Felipe C. DeBaca—which trace the history of jazz.

Oak and brick are carried down to the basement which has been utilized as a karate dojo studio and as office and employee space.

A complex design program that might give some people insomnia, the Caravan of Dreams is a project of seven international entrepreneurs whose talents have made a spectacular addition to starry Texan nightlife.

—Janice Bailey

PROJECT: CARAVAN OF DREAMS
ARCHITECTS: SARBID, LTD., JAMES R. WOOTEN AND ASSOC.

Project team: Margaret Augustine, James R. Wooten (project architects), William F. Dempster (systems engineer), Flash Allen (artistic director)

General contractor: Thos. S. Byrne

Special consultants: Carter and Burgess (structural and mechanical engineering), October Studio, Multicultural Mural Group (murals), Let There Be Neon (lighting), University of Arizona, Dept. of Ecology (botanical), Institute of Ecotechnics (ecological systems), Larson Company (landscape), Power Station, GIG Enterprises (sound), Cavanaugh Tucci (acoustics), Cartouche (interiors)

Floors/floorcovering: Northpark Tile Corp.

Walls/wallcovering: Penner and Cheney, J and D, Inc.

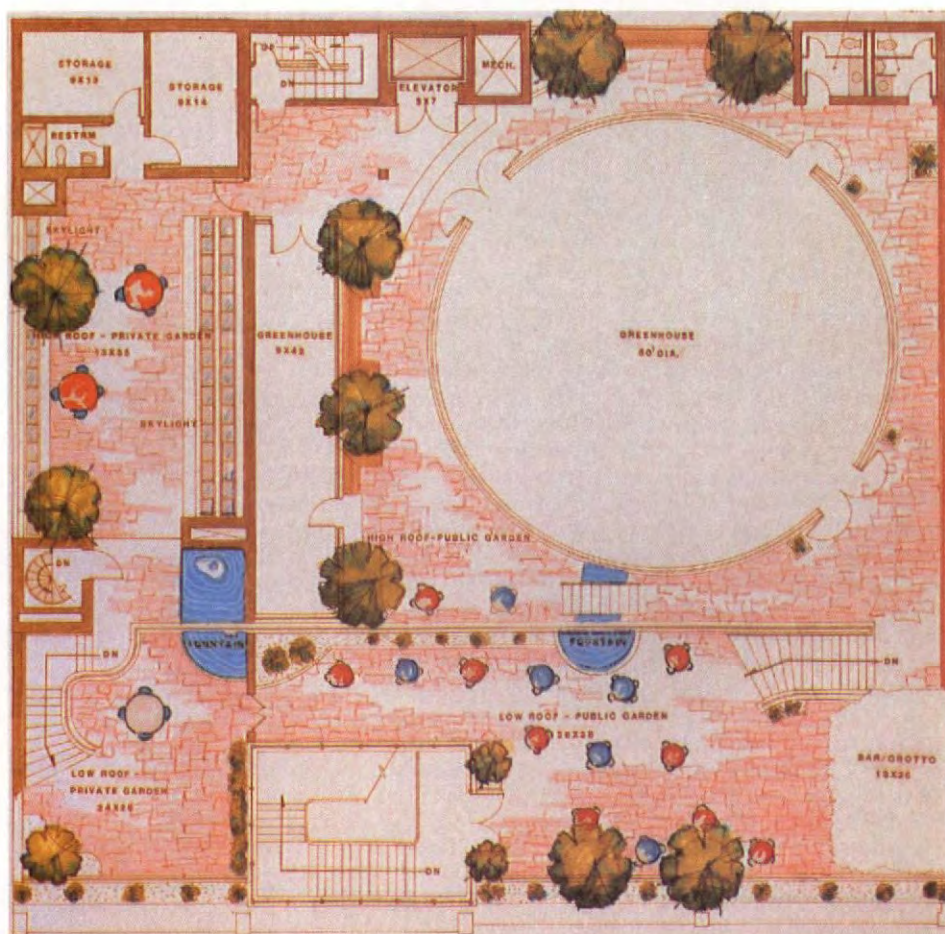
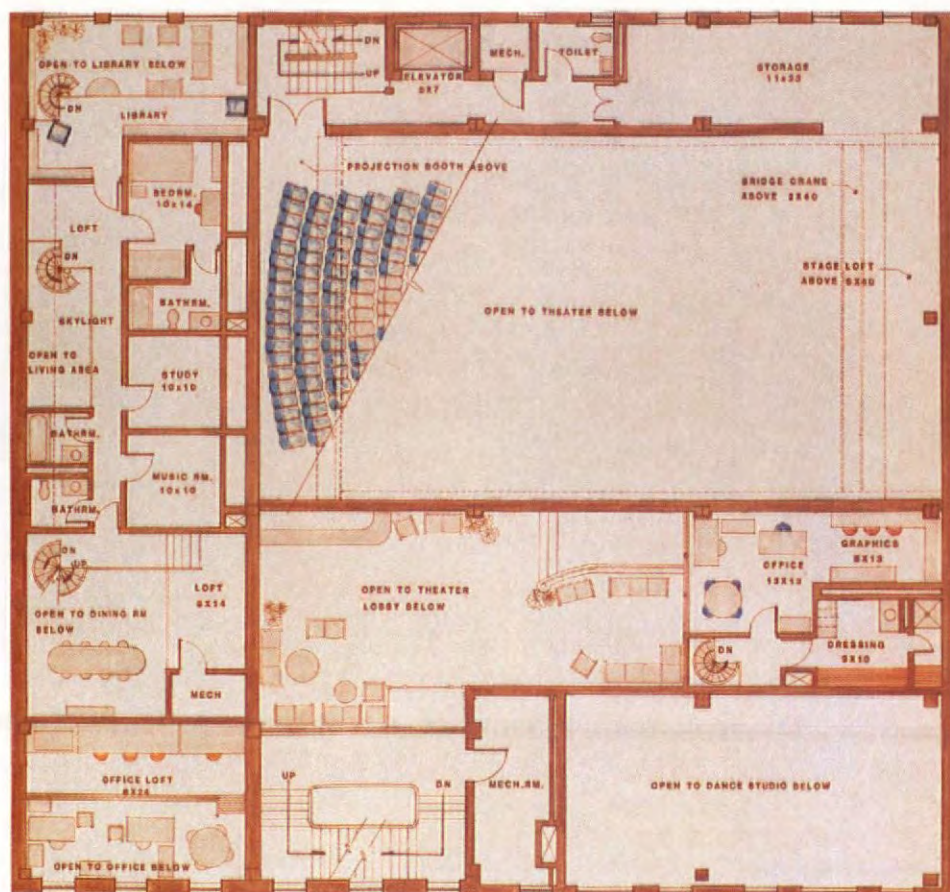
Ceilings: Expodome, Lord and Burnham, Gunn and Briggs J and D, Inc.

Doors/hardware: Acero, Lauritzen and Makin, Dallas Metalsmiths, Woodard Building Supply

Kitchen equipment: Coolies Restaurant Supply

Specialized equipment: Texas Precast, Falcon Steel, Anchor Crane and Hoist, Esco Elevators, General Engineering Corp. Jess Brooks, Inc., Binswanger Glass

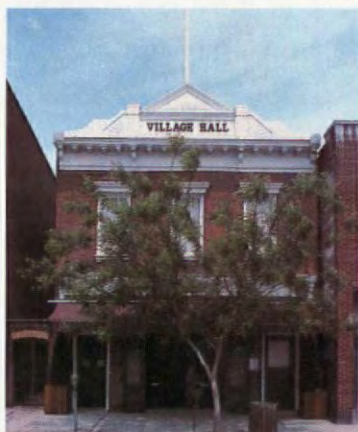
Furniture: Foxline Woodworks



GOING OUT

PARIS ON HUDSON

Sam Lopata transforms a neglected village hall into a traditional Paris Bistro called Raoul's.



Visitors to this quiet town perched high above the Hudson River may well wonder at the American and French flags flying aloft from a single flagpole above the Village Hall. It is not in honor of some visiting dignitary, but simply Raoul's restaurant, bringing a taste of Paris to Main Street. Located in Nyack, New York, the restaurant occupies the two-story structure, circa 1880, that once contained the firehouse, courthouse and jail.

French co-owner, Serge Raoul, proprietor with his brother Guy, chef, of both this and the original Raoul's in Soho, was inspired to create a restaurant in Nyack because, he says, there were no good French restaurants in the area. He had also fallen completely

in love with the Village Hall with its red brick and white wooden trim.

While his goal was to give the restaurant a distinctly French look, he worked with designer Sam Lopata towards a design that would respect the building's character, incorporating the many fine original details such as the tin walls and ceiling stamped with a *fleur-de-lis* pattern and the ornate moldings.

The building may have looked wonderful, but, much to everyone's dismay, when construction commenced, the walls, floors, roof and even the foundations were found to have suffered the ravages of periodic flooding from an underground river, fires and age. What had set out to be a relatively straightforward job of





Opposite: Facade of old Village Hall, circa 1880, remains unchanged except for awning and folding doors.

Left: French style banquettes with brass rails in dining area. Mural of Hudson River by Paul Bergtold.



Above: Extensive wine cellar is located in what was once the jail on ground floor.

decoration and careful renovation of details, turned into a major structural restoration, sending the cost of the project soaring from an estimated \$300,000 to \$800,000. In addition, heating and air-conditioning systems had to be installed and the water system overhauled.

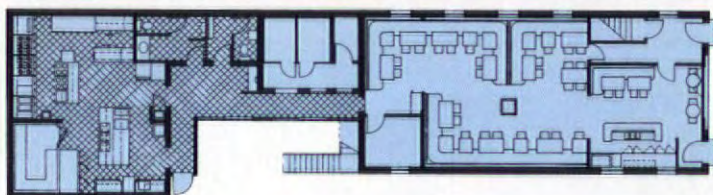
While the facade was left intact, except for the addition of folding French-style doors and an awning, the interior was organized in typical French fashion, with an ante-room with a stand-up bar and two cocktail tables leading into the dining room which seats seventy. Embarking on new, more cheerful careers, the jails on the ground floor became the wine cellar and restrooms, and the courtroom upstairs seating one-hundred,



now hosts dancing, banquets, cabaret and concerts.

It is the furniture, above all, that creates the French atmosphere, with red banquettes topped with brass rails along the walls, bistro chairs and a carved wood bar imported from France, custom etched glass partitions and custom cabinet work. Brass racks with glass shelves for glasses fit into the frames of two windows, letting in daylight but partially concealing the view of a wall.

The space is formal yet



brightly lit, as in France, a disorienting blend for many Americans, says Raoul, who typically associate such lighting with cafeterias and inexpensive coffee shops. Raoul is pleased with the startling effect: "They walk off Main Street," he says, "And find themselves on the Boulevard Bonne Nouvelle."

The neutral color scheme of beige, gray and light taupe tones down the busyness of the patterned walls and ceiling, and avoids overwhelming

the panoramic view of the Hudson River by artist Paul Bergtold that decorates an entire wall and serves as a reminder that this is, after all, America.

Ironically, such a carefully executed interior for a moderately priced restaurant, by today's standards, may have its drawbacks, as Raoul found by talking to the locals. They would compliment him on his restaurant but would admit that they had never been there because they assumed it was very expensive.

The restaurant has been successful, however, in drawing those from Westchester and New Jersey who no longer have to make a trip to the city to find the atmosphere of a fine French restaurant.

—Andrea Truppin

Above: Anteroom with carved bar from France. Stamped tin walls and ceiling are original. Cocktail tables and etched glass partitions add to French bistro atmosphere.

Left: Floor plan, opposite page, second floor, was courtroom, now cabaret and dancing. First floor, contains dining, kitchen and wine cellar.

PROJECT: RAOUL'S VILLAGE HALL
DESIGNER: SAM LOPATA, INC.

Project team: Sam Lopata, Reggie Grasmick

General contractor: Seth Glasser

Special consultants: Brian Thompson (lighting)

Lighting/lamps: LSI

Bathroom fixtures: American Standard

Kitchen equipment: Boss & Boss

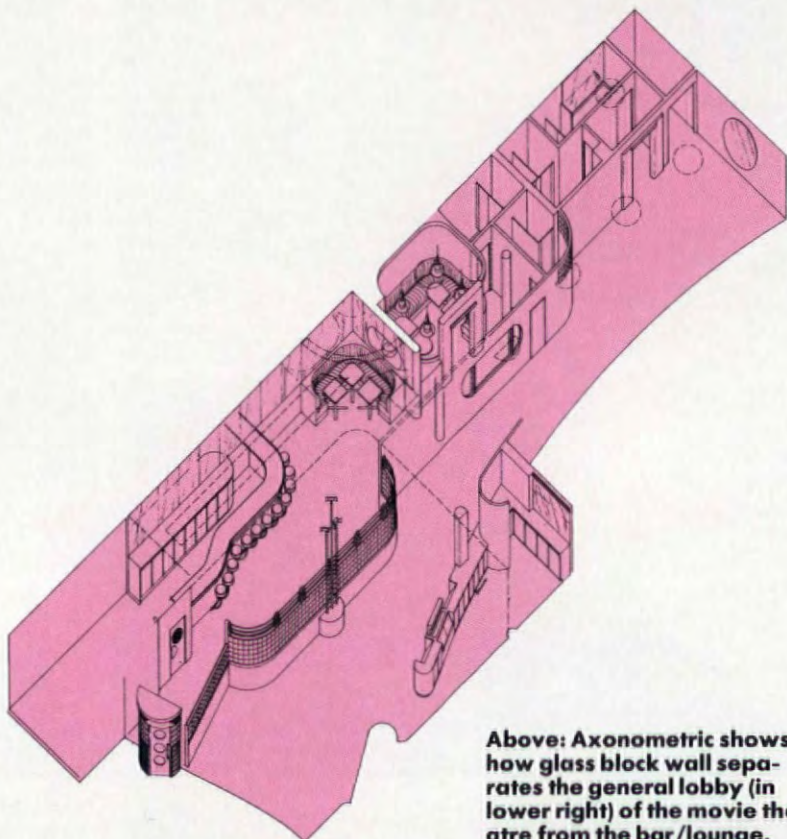
Furniture: Arthur Parks (banquettes), Gifford (vinyl)

Fabricators for custom work: Seth Glasser (custom furniture, storefront), Model Brass & Bronze (brass work), Sheft Brothers (etched glass), Paul Bergtold (painted mural)

GOING OUT

DIVIDE AND CONQUER

A young Dallas architecture firm, ArchiTexas, rejuvenates a financially troubled movie theatre with a revenue-generating renovation that introduces a bar/lounge in the lobby.



Above: Axonometric shows how glass block wall separates the general lobby (in lower right) of the movie theatre from the bar/lounge.

Running a movie theatre today has become something one does more for love than money. Cable television, home video, changes in film distribution procedures and increased operating costs have meant a thinner slice of the entertainment industry pie for more and more theatre owners. Especially hardpressed are the art and foreign film movie houses whose audiences are notable for fierce loyalty rather than financial support.

The Inwood movie theatre in Dallas was no exception, until the owners decided to buck the odds by introducing a full bar in the lobby of the theatre. This was realized by

the firm of ArchiTexas in Dallas, which developed a design scheme that gave the lounge an identity that would attract a clientele independent of movie-goers and yet comply with Texas liquor laws.

Principal Partner Craig Melde met the prohibition on selling liquor at movie theatres by creating a separate street entrance to the bar, which was formed by dividing the lobby with a 7-foot curved glass block wall, cutting off indoor access between the general lobby and what became the Inwood Lounge. At the base of the wall is a waterfall that rushes down a ribbed ceramic-tiled basin and provides acoustic privacy.

The waterworks also augment the nautical art moderne character of the original 2,217-square-foot theatre lobby built during the 1950s as the centerpiece of the Inwood Village Shopping Center.

Contemporary polish was added in the selection of furniture and finishes with black pin-striped laminate table tops and Italian chairs in the lounge, meeting client cautions not to over-indulge the art moderne.

The owner, Theresa Alexander, a developer/restaurateur with an interior design background was wary of gimmickry that would soon fade. She wanted a straightforward interior, and Melde was quick to attribute her concept to the success of the Inwood.

The novelty of the lobby bar has attracted a sizable crowd of cinema buffs and neighborhood regulars who like their drinks straight.

—Loring Leifer



Above: A curved entrance was created for the bar, enabling the Inwood to comply with Texas liquor laws.

Right: Plexiglass standards support neon tubes atop glass block wall and help integrate contemporary elements into the 1950s interior.

Below: View from mezzanine of movie theatre shows three high intensity spotlights on underwater murals.



PROJECT: INWOOD THEATRE LOUNGE
ARCHITECT: ARCHITEXAS

Design team: Craig Melde, Gary Skotnicki, Michael Bruner

General contractor: Oakes Construction

Floorcovering: Jim Wylie, Moldovan

Wallcovering: Moldovan, Pittsburgh Corning, Eurotex

Doors/hardware: Brookline Industries

Lighting: Atelier International, Lightolier

Signage and neon: Neonics, George Goodenow, David Didear

Furniture: Giandomenico Belotti

Plastic laminate: Formica

Hologram: Museum of Holography

Right: The rose tone color palette, chosen to flatter patrons, is enhanced with pink neon tubing.



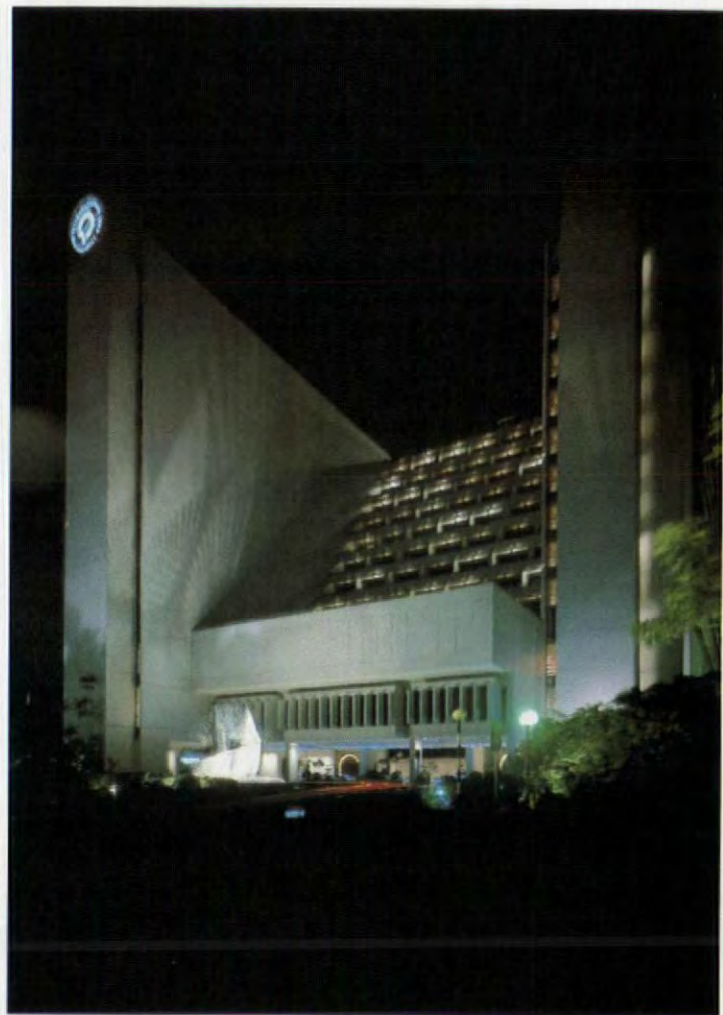
PORTMANIA

The Atlanta-based architect-developer surveys an empire with a \$5 billion plus price tag.

BY MAEVE SLAVIN

John C. Portman, Jr. FAIA, is a softspoken, unassuming Atlanta man with a global reputation. As he turns 60 this year, he also approaches the 25th anniversary of his controversial debut in 1960 as an architect-developer. His gift for realizing visionary architecture is combined with the imagination and energy of a singularly audacious business tycoon, meeting on a peer level with Henry Ford II and David Rockefeller on vast scale urban development projects. His megastructures have brought coherence and exuberance to downtown America in Atlanta, San Francisco, Los Angeles, Detroit and soon New York's Times Square. In the course of this unrivaled achievement, he has revolutionized the design community attitude toward entrepreneurship, leading the way to professional acceptance of architect/developer practice. His astronomical success is convincing proof that architects can be one of their own best clients. Approximately half of all Portman projects are designed for outside clients.

Between 1960 when his Atlanta Decorative Arts Center (ADAC) opened, and 1984, the construction value of in-place Portman projects, including the Pavilion Inter-Continental Hotel, Singapore, shown here, exceeded \$4 billion. In 1985, completion of six more will increase that fig-



ure by a further \$1 billion. Peachtree Center, the 12-acre mixed-use complex credited with revitalizing downtown Atlanta, accounted for \$200 million in 1973. San Francisco's Embarcadero Center (1974-81) reportedly cost \$250 million, Detroit's Renaissance

Center (1976) \$500 million, and the Los Angeles Bonaventure Hotel (1977), \$90 million.

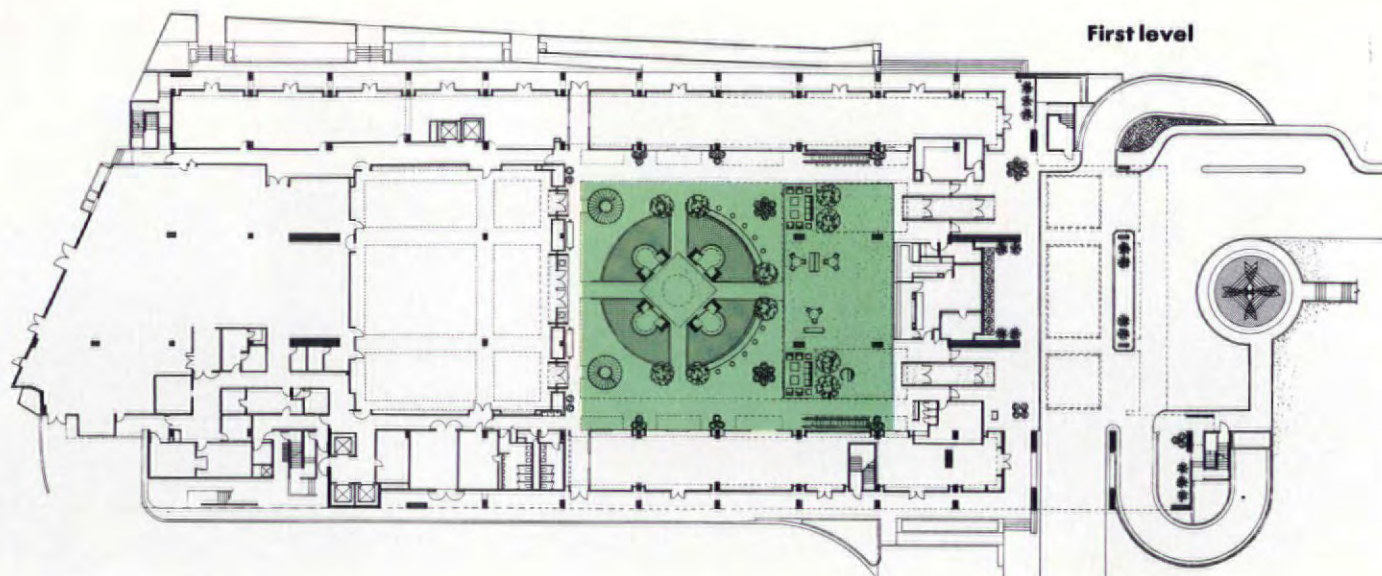
To be unveiled next year are: Marina Square in Singapore, with three hotels and 800,000 square feet of retail facilities including four department stores; the 50-story

Above: The 12-story, 450-room Pavilion Inter-Continental Hotel in Singapore by JP&A.

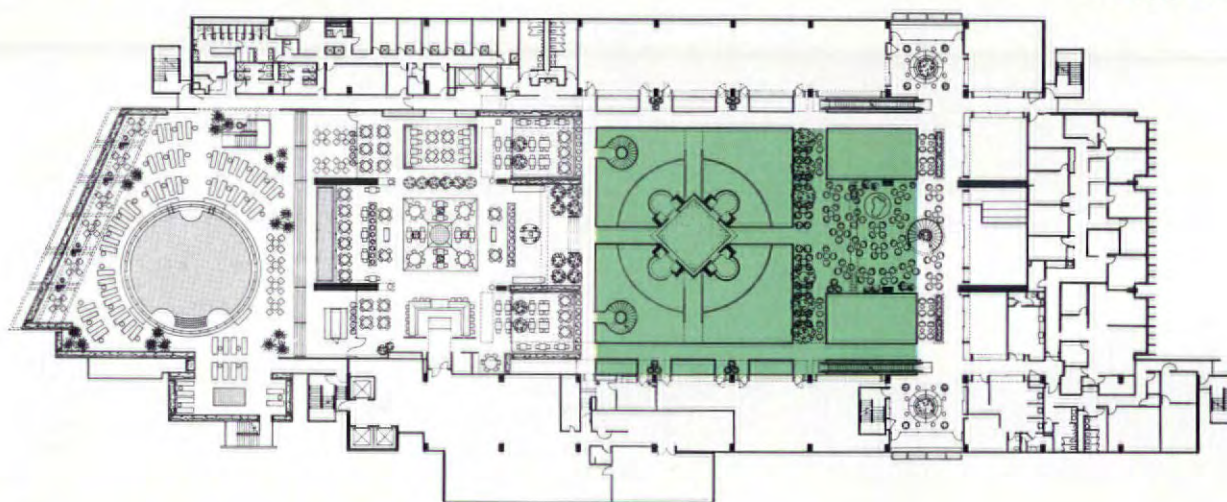
Right: Portman signature flourishes: glass elevator, greenery, skylight.



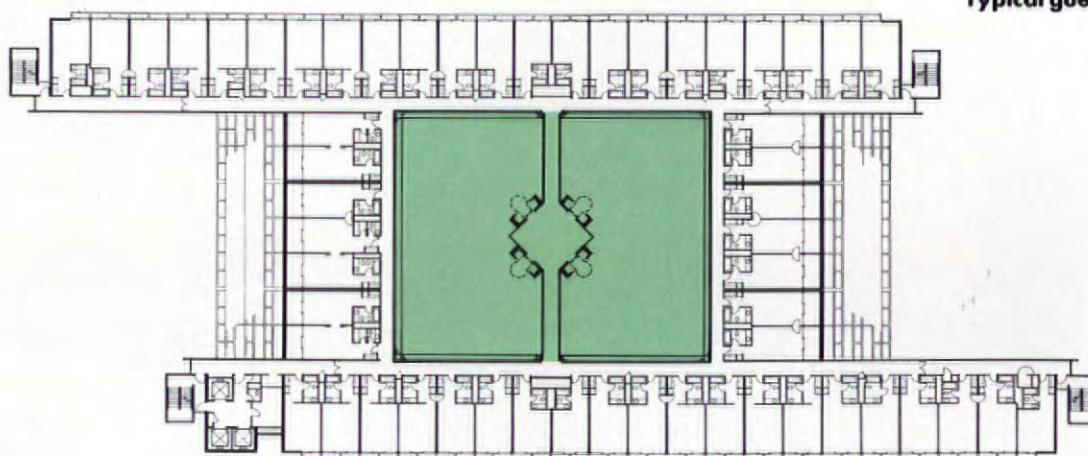




First level



Second level



Typical guest floor

Left: On the atrium second level, the Lower Bar is in the foreground. Suspended sculpture is by Michio Ihara.

Above: Green shaded areas indicate location of atrium.





New York Marriott Marquis, with 1878 rooms and suites, a 46-story atrium, nine restaurants and lounges, and a 1500-seat theatre; the 52-story Atlanta Marriott Marquis, with a 47-story atrium (Portman's tallest atrium yet); the adjoining Marquis I office tower; and the first tower in Northpark Town Center, a 44-acre mixed-use urban center in suburban Atlanta. Late 1985 will see the opening of the 22-story, \$50 million, 600,000 square foot addition to the two million square foot Atlanta Merchandise Mart, with



Above: On the first floor level The Royal Pavilion (main dining room) is seen from the atrium. Swirling staircase rises to three atrium levels.

Left: Gilded gazebos on the terrace of The Chinese Restaurant on the atrium's third level. Glass elevators afford spectacular views of the atrium panorama.

special emphasis on the contract industry. This expansion, the third in the Mart's history, will give a permanent home to Conexion, the annual Southeast contract market, launched to great acclaim in 1983. When the 750,000 square foot computer mart, Inforum, joins these facilities in 1986, the Mart will comprise over 5 million square feet of permanent showrooms and temporary exhibition space. Finally, three hotel projects in San Francisco, Jakarta and Kuala Lumpur are now on the boards and scheduled for completion in 1986 and 1987.

Backing up this formidable real estate empire are nine component companies which serve Portman's wide ranging activities in design, development, investment, administration, construction management, purchasing and trading. These are: John Portman & Associates (JP&A), the architecture and engineering entity which literally shapes the total corporate configuration; the Atlanta Market Center (AMC) which includes the Atlanta Merchandise Mart, the Atlanta Apparel Mart and ADAC; Peachtree Center Management Company; Portman Properties and, Portman-Barry Investments, two real estate development companies; Peachtree Purchasing; Project Time & Cost; and the Atlasia Trading Company.

Portman presides over his multi-national enterprise with imperturbable aplomb. Whether he wears the hat of the architect, interior and furniture designer, art connoisseur, investor, developer or financial wizard, he applies

1960

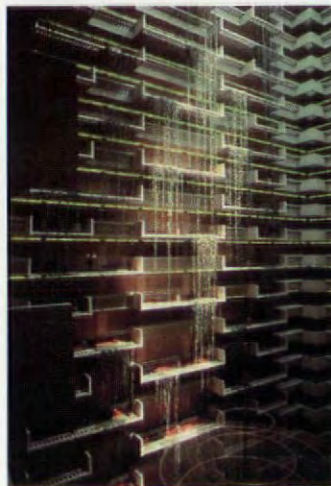


Top: Peachtree Center Garden Cafe is an example of Portman's belief that people respond intuitively to nature.



Above: Pedestrian bridges connect the buildings of Atlanta's Peachtree Center, the 12-acre mixed-use ongoing Portman development started in 1960, which launched the urban Megaplex concept.

1967



Above: Portman's landmark hotel, The Hyatt Regency, Atlanta, introduced his spectacular atrium concept.

1971



Above: Justin Herman Plaza in Embarcadero Center, San Francisco, puts Portman's "people watching" theory into practice.



Top: The Hyatt Regency O'Hare, Chicago, displays kite sculpture by John Portman, adding color to the atrium scene.

1976



ALEXANDRE GEORGES

1977



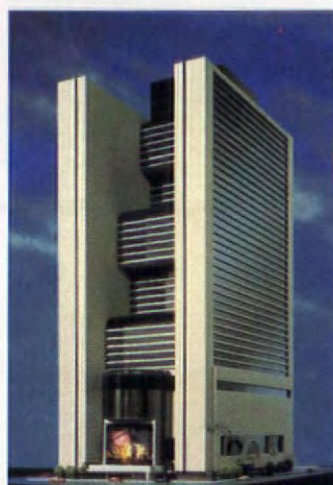
ALEXANDRE GEORGES

1984



BERNARD KOH

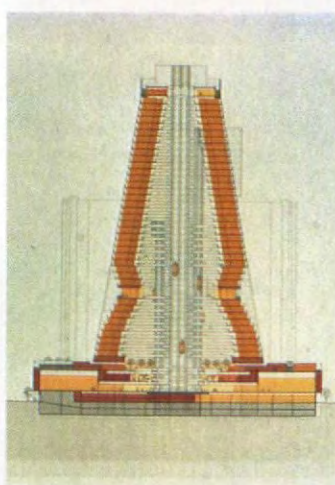
1985



Above: In the Westin Detroit Plaza Hotel, Portman places sculpture to take best advantage of light from atrium skylight.

Top: The Westin Detroit Plaza Hotel is one unit in Portman's downtown complex which includes four office towers.

Above: Portmanesque use of trees and water in the Los Angeles Bonaventure Hotel emphasizes nature in the interior environment.



Above: John Portman's Atlanta Marriott Marquis Hotel introduces a curvilinear shaped atrium 47 stories tall, the largest so far.

Top: The Pavilion Inter-Continental Hotel, Singapore, brings Portman luxury on a smaller scale: nine guestroom floors, three floors of public space and a 12-story atrium.

Above: Under construction, Portman's New York blockbuster Marriott Marquis will contain a 1500-seat theatre in addition to a 46-story atrium and 1878 rooms including suites.



extraordinary concentration and perception. No detail escapes his vigilant scrutiny. John Portman is first and foremost an architect. He proposes, however, that he is fundamentally a philosopher.

From a philosophical viewpoint, then, Portman studies and analyzes human response to the environment. In a process he compares to zero base budgeting techniques, starting from often basic commonplace issues, he reconciles constant and variable elements of a design problem. His conclusions lead to his now well-known and repeated-with-variations hotel formula which creates the effect of theatre in the experience of space. Glass elevators "explode," bringing the thrill of the roller-coaster. Rooftop restaurants rotate, as the 360-degree panorama of the city below gently unfolds between soup and nuts. Soaring atria are bedecked with banners and cascading plants, reflecting pools and tumbling waterfalls. Sculpture and clusters of ficus trees are introduced to define human scale proportions. Bridges, ramps, escalators and spiral stairways wind paths through interlocked levels of restaurants, bars and glamorous shops. The drama of voluminous space is accentuated by tunnel-like "people scoop" approaches from entry lobbies.

The word "Portmanesque" has been coined to describe the myriad effects of his interdisciplinary bravura. It is used pejoratively (flamboyant, vulgar) as often as appreciatively (dynamic, people-oriented), a fact which Portman accepts with stoicism. His position, quite simply, is that architecture is public and non-elitist, and should appeal to the common denominator of society. While his projects are designed on a generous urban scale, like walled medieval towns, they offer small worlds within their gates. Open plazas and terraces provide places to sit and watch the passing parade. These flower-filled extravaganzas are arranged with tables under gaily-colored umbrellas in interior courtyards removed from traffic sounds and pollution. The comings and goings of pedestrians create a spontaneous theatre of life. Portman himself is an

avid "people watcher." The continuous interaction of people observing other people in Peachtree Center or Embarcadero Center is Portman's own restaging of the cafe life of the Champs Elysées, Tivoli Gardens or the Via Veneto.

Back in the mid-1960s, when Atlanta's Hyatt Regency, the epitome of "Portmanesque," was still in construction, the great hotelier Conrad Hilton predicted "that concrete monster will never fly." Portman has shown that when the architect is at the controls, projects take off and remain

Left: The Royal Pavilion is richly paneled in rosewood. Banks of chandeliers are custom-designed by JP&A.

Below: The Tea Garden is an opulent sidewalk cafe. The terrace of the elegant Chinese Restaurant is immediately above.



airborne. Expanding the scope of the architect into the development business also enlarged Portman's vision from single buildings to complete cities. His visit to Brasilia in 1960 convinced him that a sterile environment is hostile to the human spirit. He anticipated the decline of glass box architecture decades before what he calls "that Post Modern stuff" became a prevalent obsession. How history will evaluate Portman's contribution to the urban scene remains to be recorded. When a visitor mentions that the BBC has identified Michael Graves and Philip Johnson as America's greatest living architects, Portman's response is quiet laughter: a sound which reverberates all the way to the bank. ■

Rate this article, page 170.

PROJECT: PAVILION INTER-CONTINENTAL
ARCHITECTS: JOHN PORTMAN & ASSOCIATES (DESIGN), BEP AKITEK (ASSOCIATE ARCHITECTS)
INTERIOR DESIGN: JOHN PORTMAN & ASSOCIATES (PUBLIC SPACE), HIRSCH-BEDNER & ASSOCIATES (GUEST ROOMS)

Contractors: Takashimaya Co. Ltd. (interiors), Kajima Construction (general)

Consultants: Belt, Collins & Assoc. (landscape), William Hobbs Ltd. (pools & fountains), William C. Lam & Assoc. (lighting), Morris Harrison & Assoc. (electrical), Britt Alderman & Assoc. (mechanical)

Floors, floorcovering: Singapore Carpet, Marvin L. Walker & Assoc., Brintons

Ceilings: Simplex panels (ballroom), brass frames with Award fabric elements (coffee shop)

Partitions: Modernfold

Lighting: Lumen Designs, Seng Hup Electric Company (chandeliers), Sentinel Lighting

Furniture: Artifort, Architectural Supplements, Inc., Shelby Williams, Howe Furniture, Trapitone

Upholstery materials: Lackawanna Leather, Knoll Textiles, Ben Rose, Maharam

Custom fabrication: Cheng Meng Furniture

Accessories: Architectural Supplements Inc., California Umbrella, International Terra Cotta

Artwork Sources: Allrich Gallery, American Art Inc., Maxine Asch, Estelle Dodge Assocs. Inc., Eve Mannes Gallery, Hunsaker/Schlesinger

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ATLANTA'S BOOM

Emerging as the South's premier metropolis and still growing, Georgia's capital reports over 7 million square feet of office space on line.

BY KATHLEEN BREWIN

Almost a hundred years ago the city of Atlanta adopted as its symbol an image of the mythical phoenix emerging from the flames above the Latin word "Resurgens," meaning "rising again." It was an appropriate metaphor for a city which had been burned to the ground twenty-three years before by the Civil War troops of Union General William Tecumseh Sherman and then rebuilt by determined citizens.

It's not a bad metaphor either for a city which has survived the real estate and banking debacles as well as the racially overtone political troubles of the 1970s to emerge as the premier city of the Southeast—and still growing.

Almost two million inhabitants reside in the seven-county metropolitan area. Delta Airlines, The Coca-Cola Company, Georgia-Pacific Corporation and Days Inns of America are among the major corporations that call Atlanta home. AFCO Realty Associates reported a total of 7,290,000 square feet of office space under construction or renovation at the end of the first quarter of 1984. Some of this will house the 150 companies that either established or expanded their place of business in the area in 1983 alone.

The convenience of conducting business in the same time zone as New York, but at a vastly reduced cost, has been cited as a factor in drawing companies to Atlanta. But a major attraction appears to be the transportation system. Hartsfield Atlanta International



al Airport surpassed Chicago's O'Hare as the busiest airport in the world in 1983 and a fourth runway, to be completed this year, will increase Hartsfield's aircraft capacity from 120 to 150 per hour.

Interstate highways 75, 85 and 20 fan out to connect Atlanta and its freight and trucking companies with the rest of the country. Over one and a half billion dollars of improvements to that system will be completed in 1986.

MARTA, the intra-city rail system, will add five stations to its lines in December for a total of 25 stations and 25 miles of track in service. And as a new station opens, new development crops up like mushrooms after a rain storm.

The Lenox Square station, opening in December, will bring superpower status to the part of Atlanta known as Buckhead, or Uptown, an area already successful as a retail and financial center and convenient to some of the most expensive housing in town. Land there is selling for roughly a million dollars an acre, and Resurgens Plaza, a 42-story office tower to be located next to the station, will pay rent for the air rights over the rail tracks of \$100,000 a year. Charles T. Reeder, whose company, Duet Holdings, is developing a hotel directly on top of the station, says the station will "put the bull's-eye into Buckhead," providing definition and less-congested

Above: John Portman's Northpark Center will total 1.3 million square feet on 44 acres in Perimeter Central.

access to the area whose growth was initiated by the development of Lenox Square shopping mall in 1960.

Buckhead is the first but not the only area grappling for the economic limelight that formerly shone exclusively on Downtown Atlanta. The Northwest Corridor of the city and a more central northern area referred to as Perimeter Central are experiencing a flurry of development.

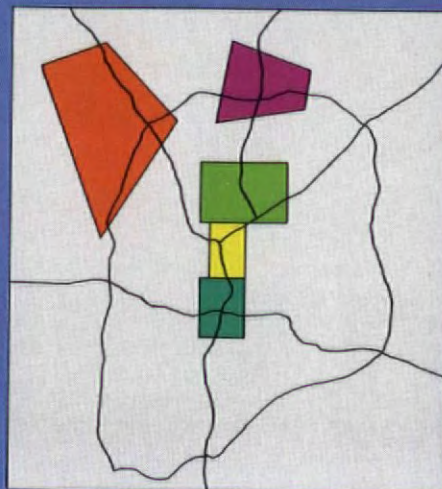
Both areas are anchored by large shopping malls in bedroom communities and have

continued on page 134

ATLANTA TOP 48

Development is located
in the areas indicated:

- Perimeter Central
- Northwest Corridor
- Downtown
- Midtown
- Buckhead



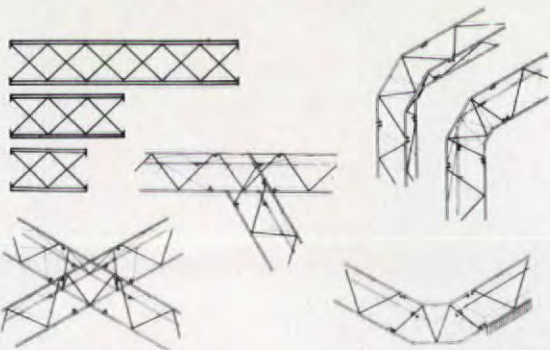
Name and Location	Square Footage	Open Date	Architect	Developer/Owner	Description
• Ashwood 1200 Ashwood Pkwy.	218,000	3/85	Cooper Carry & Assoc.	Holder Properties and MONY	\$25 million, 5-story office
• Atlanta City Hall Renovation Mitchell St.	260,000	N/A	Muldawer/Moultrie, Jova/Daniels/Busby, Harris & Partners	City of Atlanta	\$20 million renovation and annex construction
• Atlanta Marriott Marquis Hotel Ivy St. between Baker & Harris	1,526,235	6/85	John Portman and Assoc.	Portman Properties/Ivy Street Hotel Ltd.	1800-room, 52-story hotel, 550 parking
• Atlanta Merchandise Mart Spring St. at International	600,000	1/86	John Portman and Assoc.	John C. Portman, Jr.	\$50 million, 22-story addition wholesale space
• Atlanta Plaza 950 E. Paces Ferry Rd.	653,879	12/85	Smallwood, Reynolds, Stewart, Stewart/Turner Assoc.	Vantage Southeast Property Co.	\$74 million, 26-story office
• Capital City Plaza 3354 Peachtree St.	1,400,000	1986 (phase I)	Smallwood, Reynolds, Stewart, Stewart	Great South Realty	3 office towers and 350-room hotel
• The Carter Presidential Library and The Carter Center of Emory University	150,000	Early 1986	Jova/Daniels/Busby and Lawton/Unemura/Yamamoto	Carter Presidential Library, Inc.	\$25 million, 30-acre library, museum, policy center and park
• Cobb Corporate Center	115,000	10/84	Tipton Masterson	Carter and Assoc.	Office park
• Coca-Cola Office Tower	700,000	1986	Heery & Heery	The Coca-Cola Co.	20-story office
• Colony Park 14th St. & Piedmont Ave.	60,000	12/84	Chapman Coyle Chapman Assoc.	Citihome Developers, Ltd.	\$7.5 million, 56 condo units
	70,000	12/85	Chapman Coyle Chapman Assoc.	Citihome Developers, Ltd.	\$7.5 million, 60 condo units
	150,000	1986	Dan Ionescu	Citihome Developers, Ltd.	\$11 million, 13-story, 180 condo units
• Crown Pointe at Perimeter Center	250,000	3/85	Welton Becket Assoc.	Ackerman and Co.	10-story office
• Cumberland Center 3065 Hargrove Rd.	165,000	12/84	Cooper Carry & Assoc.	Pope & Land Enterprises	\$15.8 million, 7-story office
• Cumberland Festival U.S. 41	38,000	8/84	Gary B. Coursey & Assoc.	Trammell Crow Co.	\$3.8 million, 20-unit specialty center
• Fifty Eight Perimeter Center East	375,000	6/85	RTKL & Assoc.	Taylor & Mathis/Metropolitan Life	14-story office
• Fifty Eight Seventy One Glenridge Drive	68,000	12/84	John B. Weaver & Assoc.	Stanshire Properties	3½-story office
• First City Building 3405 Piedmont Rd.	88,400	10/84	Smallwood, Reynolds, Stewart, Stewart	Lincoln Property Co.	5-story office
• Ford Factory Square 699 Ponce de Leon Ave.	155,720	1/85	Bradfield Associates Inc.	Ford Factory Square Assoc.	\$5.5 million renovation, Residential and retail
• Fulton County Pre-Trial Detention Center	1260-bed	1988	Millkey & Brown and Jova/Daniels/Busby	Fulton County	\$45 million jail
• Georgia World Congress Center Expansion 285 International Blvd.	1,096,076	12/84	Thompson Ventulett Stainback & Associates	State of Georgia	\$10.3 million, exhibit space, meeting rooms, ballroom

Name and Location	Square Footage	Open Date	Architect	Developer/Owner	Description
Government Center Pryor Street	435,000	N/A	FABRAP/Turner Assoc.	Building Authority of Fulton County	Multi-story office for administrative services
Hurt Building 45 Edgewood Ave.	380,047	10/84	Associated Space Design	Atlantic Realty Co.	\$15 million, 17-story office renovation
Ibis Hotel 109 International Blvd.	100,000	7/85	Archeon Inc.	The Ibis Corp./The International & Williams Ltd. Partnership	\$11.5 million, 11-story 260-room hotel
Ivy Place 3423 Piedmont Rd.	85,000	1/85	Smallwood, Reynolds, Stewart, Stewart	Great South Realty	\$8.5 million, 5-story office
Lenox Park Hotel E. Paces Ferry & Lenox Rds.	310 suites	3/86	Sherman Carter & Barnhart	Duet Holdings Lenox Station, Inc.	\$42 million, 24-story hotel
Monarch Plaza 2000 3414 Peachtree Rd.	723,000	1986	Smallwood, Reynolds, Stewart, Stewart	W.B. Johnson Properties with Equitable Life	\$90 million, 32-story office
The 900 Building 900 Circle 75 Pkwy.	368,631	12/84	Barrett & Assoc.	Franklin Property Company	18-story office
Northpark Town Center Ga. 400 & Abernathy Rd.	540,000	9/85	John Portman and Assoc.	Portman Barry Investments Inc.	Office, hotel, food village development
One Midtown Plaza 1360 Peachtree St.	240,000	10/84	Smallwood, Reynolds, Stewart, Stewart	Holder Properties and MONY	\$35 million, 13-story office
One Securities Centre 3500 Piedmont Rd.	301,000	5/85	Smallwood, Reynolds, Stewart, Stewart	Homart Development Co.	15-story office
Overlook Office Park 2849 Paces Ferry Rd.	268,183	1/85	Smallwood, Reynolds, Stewart, Stewart	Crow Terwilliger/ Trammell Crow Co.	13-story office
Park Centre	96,000	10/84	Lockwood Greene	Ridgeway Development	3½-story office
Parkway 75 Center I-75 & Marietta Pkwy.	60,000	8/84	Wakefield/Beasley & Assoc.	O'Neill Developments	\$3.8 million, 25-shop specialty center
	240,000	7/85	Smallwood, Reynolds, Stewart, Stewart	O'Neill Developments	\$20 million, 12-story office
	134,000	12/85	Whatley & Romm	O'Neill Developments	8-story, 230-room hotel
Peachtree Center Marquis One Office Tower Ivy Street between Baker & Harris Streets	579,460	6/85	John Portman and Assoc.	Portman Properties/ PCIT Associates, Ltd.	\$50 million, 30-story office
Piedmont Center (Expansion) 3495 Piedmont Rd.	300,000	12/84	Smallwood, Reynolds, Stewart, Stewart	PC Associates	\$35 million, 1 9-story, 1 4-story office
Plaza 400	80,072	9/84	Tipton Masterson Associates	Infinity Real Estate Development Corp. for MONY	4-story office
Ravinia I-285 & Ashford-Dunwoody Rd.	377,471	2/85	Kevin Roche John Dinkeloo Associates	Gerald D. Hines Interests	1st phase of multi-use complex containing 4 17-18 story offices and 500-room hotel
Resurgens Plaza E. Paces Ferry Rd.	600,000	1986	Smallwood, Reynolds, Stewart, Stewart and Associates	American Home Equities	\$57 million, 42-story office
Russell Federal Annex 77 Forsyth St.	200,000	3/85	General Services Administration	U. S. Government	\$7 million, 7-story renovation
Technology Park/Lenox Roxboro Rd.	3,150,000	N/A	Richard Rothman	Technology Park/ Atlanta Inc.	Phased development of office/retail, 1854 residential units, 600- room hotel
The Terraces at Perimeter Center 400 Perimeter Center Terr.	486,000	10/84	Skidmore, Owings & Merrill, Chicago	Taylor & Mathis and Metropolitan Life Insurance Co.	\$40 million, 10-story office
Tuxedo Festival Piedmont & Roswell Rds.	55,808	5/85	Gary B. Coursey & Assoc.	Trammell Crow Co.	\$5.5 million, 25-shop specialty center
Twenty One Hundred River Edge Parkway	266,000	12/84	Cooper Carry & Assoc.	Wilma Southeast Inc.	12-story office
Twelve Seventy Five Peachtree at the Circle	144,000	9/84	Thompson, Ventulett Stainback & Assoc.	Carter and Assoc.	7-story office
Wildwood 3299 Windy Ridge Pkwy.	295,000	3/85	Smallwood, Reynolds, Stewart, Stewart	Wildwood Office Park	\$30 million, 15-story office



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ATLANTA BOOM *continued*

attracted developers with land cheaper and more plentiful than that in Downtown or Buckhead. The Northwest Corridor surrounds a highway grid composed of Interstates 285 (the perimeter road), 75 and U.S. 41 and appeals to sales and distribution-oriented companies in need of access to surface transportation.

Companies less dependent on the Atlanta community for their operations are locating their national or regional headquarters in the Perimeter Central area. The nearby suburb of Dunwoody provides the kind of housing attractive to upper level management personnel likely to be transferred in from offices in other parts of the country.

Dramatic Development

Perimeter Central is also the stage for the most dramatic and competitive development in Atlanta. Four major developers, three based in Atlanta and one in Houston, have called in some architectural heavyweights to create park-like complexes on sites ranging from 23 to 44 acres. The Chicago office of Skidmore, Owings & Merrill, New York's Welton Becket Associates, and John Portman and Associates are designing for the local developers; Pritzker prize-winner Kevin Roche is the architect for Gerald D. Hines Interests' Ravinia project.

The costs of full-scale competition can run pretty high: Hines bought Ravinia's forty-two acres for \$21 million in 1982 and spent an additional million dollars just getting the zoning changed. When impact studies showed that the project would clog up Perimeter Central's traffic, Hines offered to construct 4 new traffic lanes as well as a police precinct to service the area, an additional \$3 million. "The highway improvement program," said Project Officer and Vice President C. L. Davidson, "will be the first privately funded highway program in Atlanta," as well as the largest improvement program in the county in which Ravinia will stand.

A 19.46 acre parcel of land directly across the street from Ravinia has a price tag of \$1.3 million per acre on it and is

not currently zoned for high density. Both pieces of property had cattle grazing on them just two years ago.

Continuous full-scale development to the north has seemed to many to portend the demise of Downtown as Atlanta's central business district. Developers along the Perimeter have had the opportunity to tailor pristine environments to their specifications and commercial Buckhead developers have had the advantage of prestigious residential Buckhead addresses to entice occupants.

Downtown on the other hand has had to weather the urban storms of crime, race relations, lack of available land, aging buildings and increased distance from neighborhoods popular with professionals. But suffering builds character and a melting pot environment adds flavor: in true phoenix fashion, the central city appears ready to rise again.

Service-oriented industries, government centers and the majority of the city's convention facilities are located Downtown and insure a strong daytime occupancy rate. Atlanta architect and developer John Portman helped begin the downtown commercial resuscitation process with the construction of the Peachtree Center office, hotel and retail complex in the late sixties. Georgia-Pacific delivered additional life-support with the location of its national headquarters in the center of Downtown in 1982.

And although many of the banks and larger law firms have opened satellite offices in other parts of the city, they have retained their main offices downtown, which accounts for the 85 percent occupancy rate of finished buildings and the highest rental rates in town. Coldwell Banker Real Estate Consultation Services reported that downtown office rents increased 23 percent from 1982 to 1983 to range from \$16 to \$26 per square foot.

Renovation of a downtown post office to serve as the annex for the federal office building and construction of a new Fulton County administration building will increase

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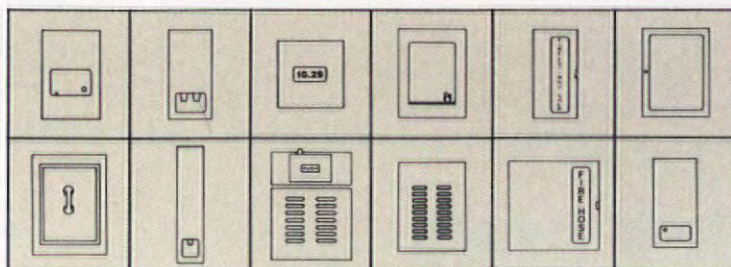
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THE STERN CONVERSATIONS

"Hung ceilings, fluorescent lights and generally anonymous spaces are among the many things that have killed retail. The conception of shopping as pure acquisition results, at its worst, in very ugly buildings."



Above: Interiors Editor-in-Chief Beverly Russell.



Robert A.M. Stern, Professor of Architecture at Columbia University, principal of his own firm—Robert A.M. Stern Architects—and author of a new TV series to be aired on Public Broadcasting in 1986, is one of the most outspoken critics in the fields of architecture, interior design and furniture design today. Recently, in a series of tape-recorded conversations with Editor-in-Chief Beverly Russell, he discussed how problems in our society relate directly to the inadequacies of our public buildings and their interior spaces. In this dialogue he discusses how a lack of discrimination in our last generation of merchant princes has led to the deterior-

ation of the shopping experience and an aesthetic decline in the department store—at a time, paradoxically, when consumer power has never been more elevated and in need of determined guidelines.

B.R.: Shopping used to be a discrete act. You went to look for what it was you wanted to buy. Someone showed you a selection in a very personal way, and you made your decision unobtrusively. Today the emotional factors involved with shopping appear to have changed dramatically. There seem to be two directions, neither of which is discrete. One is the kind of shopping in which everything is put on show in a luxurious manner—Suzanne Stephens calls it Glitzkreig. Then there is the opposite side of the coin, which is having the merchandise displayed in the barest possible way, perhaps in cardboard boxes, in a kind of supermarket format. How do you feel about this evolution in shopping?

R.S.: It's true that we have lost that sense of personal service in stores. Of course, those were also the days when no prices were displayed on the merchandise, and you could find yourself terribly embarrassed when it was time to pay. I think Americans today are probably far more comfortable when they don't feel like a salesman is guiding them—we like to make our own mistakes. What concerns me is that we are witnessing a vast increase in the quantity and variety of luxurious merchandise, but our shops themselves are surprisingly lacking in luxury. Behind your ques-

tion is the issue of what kind of environments we make for buying and selling things, which I think bears some investigation.

B.R.: Can you identify how design has affected the shopping experience?

R.S.: The theory behind Sears, Montgomery Ward and Best Products is that a consumer's only objective is to get his bicycle, television or whatever, take it home and play with it. Shopping itself is not celebrated as a social experience, it's reduced to simply trading cash for goods. That conception of shopping as pure acquisition results at its worst in very ugly buildings—blank warehouses, not stores—or at best it leads to simplistic attempts to grab your attention and pique your fancy as you drive along the highway. Such buildings are signs in the most limited sense. Their approach to marketing is similar to a gas station's: if the Mobil sign is taller than the Texaco sign, more vividly colored or in some way distinct, you may turn in at that station. The Best Products buildings are by comparison quite powerful, but like a magician's sleight of hand, they are still just tricks. The buildings appear to be falling down, disintegrating or overgrown with trees, but they are essentially architectural one-liners.

B.R.: Is there anything that can be done to encourage a revision of those undistinguished blank boxes that symbolize most of these major retail suburban operations?

R.S.: A few years ago developers started to rebuild marvelous old theatres as modern

blank boxes, but soon discovered that this did not necessarily lead to box office success. They realized too late that people go to theatres not only to see the performance, but to enjoy an event. They want to see and be seen in the lobby, to look around in the intervals and watch people at their most glittering and attractive. If the architecture sets the stage for the dramatic action, it also sets the stage for social action between the acts. Architecture is what makes the difference in an evening out.

Our cities don't have the outdoor gathering places of Europe. We don't live in piazzas the way Italians do. Our theatres, museums, department stores and malls are where we go to mingle, rub shoulders and watch a kind of improvised popular theatre. Today consumers are realizing that shopping can be more of an event, that there is more to it than getting into a car, driving to a parking lot and diving into an ugly, concrete box. The more intelligent retail operations are beginning to respond. We are seeing the revival of some grand old downtown department stores, a second generation of suburban malls, such as the one by Frank Gehry in Santa Monica, and the rise of the arcade or internalized city store complex—New York's Trump Tower, for example. Consumers are smart enough to know that a Ralph Lauren shirt or Maybelline eyeshadow is the same no matter where you buy it. But they are seeking out environments that make the merchandise *look* different and enhance the *ritual* of

shopping. The environment is turning out to be at least as important as the merchandise.

B.R: And this has produced the disco type of Glitzkrieg on the one hand and the cardboard box, no-frills supermarket on the other?

R.S: Bloomingdale's has certainly set the pace for the disco-with-fabrics type of merchandising. It is an emotional carnival carefully orchestrated to increase sales. Bloomingdale's has established an image that makes anyone over 40 feel 1000 years old as soon as he/she walks into the place, but it makes millions of people happy, so who am I to say! Conran's has extended the idea of the no-frills supermarket by evoking the Third World "soukh," with loads of baskets and individual bays like market stalls. Bloomingdale's and Conran's are both very well done, but in each case the consumer is really assaulted—barraged, in fact, by too much visual stimulus—and I have a feeling that this approach is not going to be as popular in the future. People are not buying clothes with bugle beads any more; they are buying quieter, rather more preppie clothes. Look at the inroads that Benetton's small boutique franchise operation is having among the masses. They sold \$100 million worth of clothes in the U.S. last year.

B.R: If you were giving some store design guidelines to retail operations what would your suggestions involve?

R.S: People are beginning to respond to the grand old department stores in downtown, for the same reason they go to Country Club Plaza in



Above: Robert Stern, architect and educator.

Kansas City. Somehow these places have a certain authenticity. We all search for authenticity in our lives as a counterpoint to punch cards and television. (Everyone knows that what happens on television isn't real—it's fascinating, but it's not real.) When we go out, we want to patronize a store that speaks of genuine quality, and suggests that what we buy there today won't be out of fashion—or fall apart—tomorrow. That's why people are beginning to gravitate downtown again, where the city looks as if it grew up naturally and a certain patina of time and architectural character is already present. Wanamaker's in Philadelphia has recently been restored to its

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HEALING RESEARCH

Recent changes in health care administration policies and federal regulations are encouraging hospitals to be more efficient and employ environmental design strategies that help people get well faster.



Right: Entrance to the Warner Communications Child Life Center designed by architects Rogers, Burgun, Shahine, & Deschler, more, next pages.

BY KARIN TETLOW

When Florence Nightingale accomplished her legendary miracle of treating 10,000 wounded in the Crimea, her war was fought over sanitation and decent conditions. Now more than a hundred years later hospital administrators put their energies into the less heroic, but equally challenging battlefields of cost efficiencies and productivity.

Not since the 1966 advent of Medicare has the health care industry faced such sub-

stantive changes in its way of doing business. Beginning last October, Medicare reimburses hospitals for cost per diagnosis rather than cost per service. This means that hospitals receive the same amount per patient per diagnosis (some states, including New York and Massachusetts, are presently exempted) regardless of treatment or length of stay.

With lower occupancy rates due to unemployment and economic hardship, and increasingly stringent monitoring of capital expenditures, each health care facility is

forced to shift its self-identity from being a social community-serving institution to realizing it is a major business competing for customers.

As Nashville's Hospital Corporation of America, the largest corporation in the medical marketplace remarks, "Now for the first time the rewards should go to the efficient instead of going to the inefficient."

What does "efficient" mean in the context of present day health care? In patient terms it could mean the motivation to create more healing environments which address the needs of all users—staff, patients and visitors.

Innovative administrators and architects are recognizing that thoughtful, effective design is crucial to both cost efficiency and the enhancement of the healing environment—and that it can attract patients.

An example is New York City's Roosevelt Hospital, which recently renovated and expanded its emergency department. Motivated to attract West Side neighbors who were accustomed to use the more chic Upper East Side emergency facilities and to beef up admissions since 25 percent of patients are admitted through the emergency room, the administration wanted to broadcast the message that it delivered excellent medical care. Most patients have no immediate means of evaluating medical care, but they can make personal judgements

Editor's note: Karin Tetlow has a Masters Degree in Environmental Psychology and is a consultant on work space management.

about the physical and social environment. If they feel positive about what they see they will be more confident about getting good care and more receptive to treatment. The old Roosevelt emergency room, characterized as a visual disaster, was certainly not an environment that inspired immediate confidence.

Better Lighting

Norman Rosenfeld AIA Architects, cheered the waiting room with bright yellow furniture, and reduced the institutional look by using red oak trim, natural wood accents and low reflectivity wall finishes. To counter patient disorientation and anxiety, bright light sources were eliminated and all areas lit with warm-white indirect light, with treatment areas supplemented with exam lighting on timers.

The effect of design on the organizational and social environment was perhaps more important to patients. Major trauma and minor treatment stations were separated, the psychiatric area observed by its own nurses station, and separate adult and pediatric waiting areas. This design program contributed to an enormous change from the old system where patients of all ages and woes waited and were treated together. While not all attributable to the new design, emergency room visits have risen by 17 percent.

Ineffective hospital design not only runs counter to productivity because of time taken up in compensating for it but will contribute substantially to the already stressful

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DESIGNING FOR HIGH-TECH HEALTH CARE INTO 2015

Computers and the new technology will influence and impact the health industry during the next 30 years. Adapting to these changes will require new design, which Dr. Roger E. Panther, Assistant Vice President of Programming and Design for the Hospital Corporation of America, outlined in his paper "Hospital Design in the Year 2015."

Panther lists three major types of health care facilities for the 21st century: day or residential complexes for children and the elderly, "minorplexes" for routine community care and "majorplexes" for surgical and intensive care.

In both the major- and minorplexes, computers will do much of the patient monitoring and diagnosis. They will also allow for the sharing of information, require less storage space and significantly alter the admitting routine.

Other services and departments are also predicted to change in ways that affect design. An increase in outpatients will require more treatment/exam rooms. Post operative recovery rooms will be eliminated because of the shortened length of stay. The pharmacy will be best located adjacent to specialty care units. Clinical and pathological laboratories will need less room, while genetics and transplant organ storage will need more.

Some of the new developments in design expected by

2015 will include fiber optics to transmit sunlight into a patient's room, thus saving energy and eliminating the need for windows. Moving sidewalks, conveyor belts and other such transportation systems will move patients and materials.

Robots will be used in many support areas such as housekeeping and food service. These will require more and different space than these areas do at present. Permanent disinfecting ingredients in building materials should make some cleaning duties obsolete as well.

How will hospitals adapt to these changes? Flexibility is the most important factor, according to Panther. Movable interior partitions and honeycomb floors will increase efficiency by linking or separating departments as needed. Productivity and cost effectiveness are the health industry's major concerns, and these goals can be achieved through careful planning of the relationship between touching or overlapping departments. "Implicit in these relationships is an obvious functional reason for their location. In particular, they implicitly assume that operational efficiency and cost effectiveness cannot be compromised by aesthetics or excessive building detail."

Another area of concern related to achieving the desired design for 2015, is building codes. "So far, significant-

ly improved building products, technology and the strong incentive to reduce costs without sacrificing safety has not appreciably reduced the excessive amounts of regulation in building codes," Panther noted. "The high cost of meeting current regulations has had a profound effect on the cost of construction. Since new building material improvements are expected to occur, many existing codes will become obsolete over the next three decades. Regulations at all levels are a major barrier affecting the efficient use of capital resources."

Transition to the new facilities and technology will most likely require duplication of services and personnel for a time. Hospitals designed for flexibility will find the change much easier than others. "Physical plant alterations will be necessary to accommodate the future information processors," Panthers warned. "Equipment parameters must be established to provide needed compatibility and flexibility for future technology."

A problem that Panther acknowledged but offered no solutions for was the alienation of patients in a highly technical environment. Nurses or para-nursing personnel will offer some support, but the challenge is really the designer's ability to create an atmosphere conducive to healing while at the same time cost effective.

—Linda Fridy

SKY PLAY

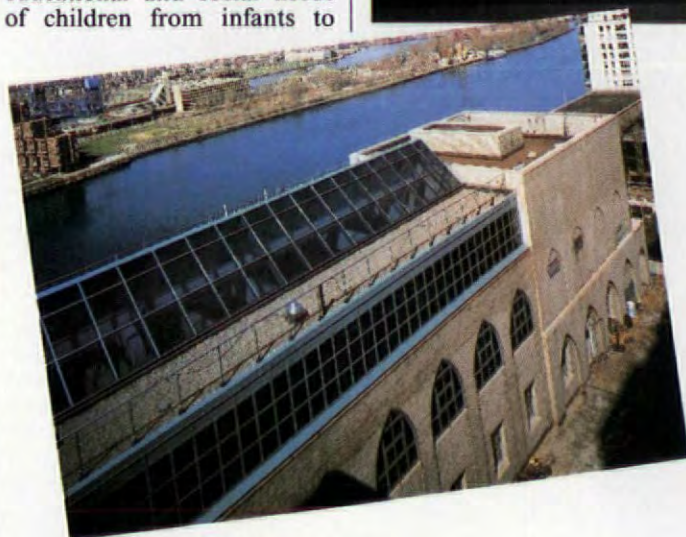
The Child Life Center designed by RBS&D is an experiment in humanizing hospital visits for children.

The fact that most hospitals treat people like patients is accepted with varying degrees of good nature by most adults who usually have other things to worry about during their hospital stays. But to a pediatric patient who is probably already bewildered by the arcane medical world, being cut off from all familiar routines and social interactions can be all the more traumatic. In the past, most attempts to address this have been isolated and small scale, revolving around amenities placed in individual rooms in children's wards.

However, New York Hospital-Cornell Medical Center has recently launched one of the most broad-based experiments to date toward meeting the non-medical needs of children in hospitals. Its 3,500-square-foot Warner Communications Child Life Center, designed by Rogers, Burgun, Shahine & Deschler, Inc., Architects, ministers to the recreational, educational and social needs of children from infants to



Above: A crafts area is sectioned off behind a raised platform (in foreground) that conceals a waterbed in the Child Life Center.



Left: A peaked skylight maximizes natural light and panoramic views of the East River in New York.

teenagers in a non-threatening, playground-like atmosphere. The concept of the center has sparked the interest of other hospitals, as has the inventiveness of its application in the hands of RBS&D.

The center is located in found space on the roof of one of the buildings in the Cornell medical complex. Existing arched brick pergolas on the east and west sides of the building became perimeter walls, above which clerestories were constructed intersecting with the roof line. A peaked skylight bisecting the facility was added to maximize natural lighting.

Components of the design program include a stage, classrooms, offices, multi-media facilities, a garden and an open play area designed to encourage interaction.

The inspiration behind the design program was to recreate the every-day settings of childhood so that pediatric patients can escape for a time the confinement of their hospital rooms and progress toward health oblivious to the fact that they're in a hospital. ■

—Loring Leifer

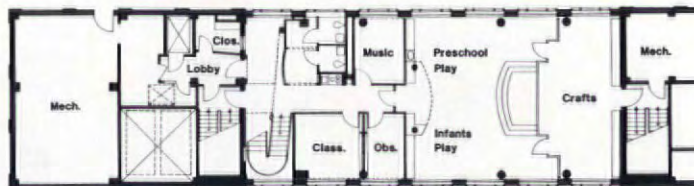
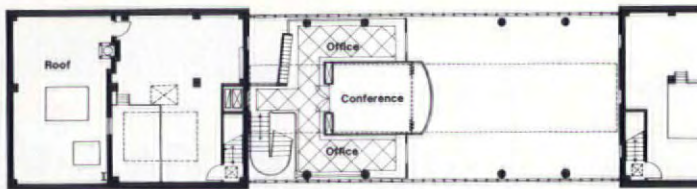
PROJECT: CHILD LIFE CENTER
ARCHITECT: ROGERS, BURGUN, SHAHINE & DESCHLER

Design team: Michael Azarian, Jack Suben, Adrian Panaitescu, Mary Fator, Sheila Murphy
General contractor: Barr & Barr
Dealer: Tobron Office Furniture
Floors/ceilings: Armstrong
Hardware/signage: Schlage, New York Sign Systems

Windows: Fisher, Wausau Metals
Bathroom fixtures: American Standard, Bobrick

Furniture: ICF, Scandinavian Design, Herman Miller, Reska, Nienkamper, Corry Jamestown, Rudd International

Millwork: Hellman Construction
Consultants: Purdy & Henderson (structural), Edward A. Sears Assoc. (mech./elect.)



Above: Plans show main floor and mezzanine (top) of the 3,500-square-foot Child Life Center.

Left: A conference room on the mezzanine has a balcony that opens onto the main play area for the observation and evaluation of young patients.



Below: View from play area shows how the Gothic-revival elements in the existing facility were incorporated into the contemporary design scheme.

PRODUCTS

BY ROBERT JANJIGIAN

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Above: The Innerface interior sign system is designed for fast, affordable revisions. Popular architectural colors are standard. Federal Sign. circle 234



Above: Aiphone RAX compact duplex microprocessor-based intercom system provides a range of standard communication functions. circle 235



Left: The Hill-Rom 950E Power Column Unit allows services to be centralized near the patient. circle 236



Above: The Dukane System 2070 Multiplex Communications System is a microprocessor-controlled hospital communications system capable of servicing 3072 beds. circle 237

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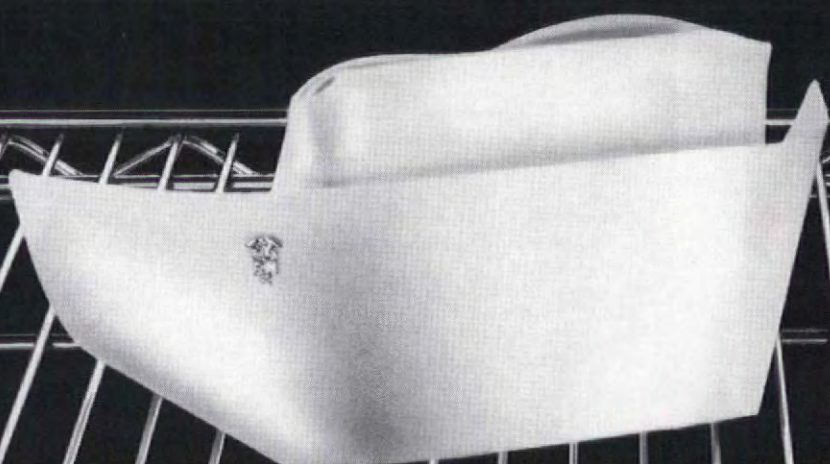
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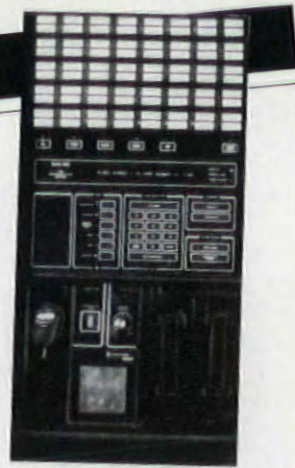
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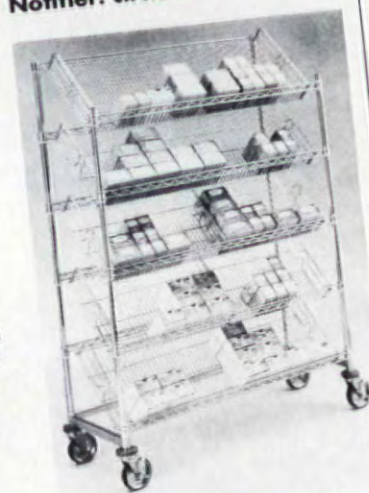
PRODUCTS



Above: Auto-flow faucet uses an infrared beam that allows the water to flow when crossed. It is constructed of UL-approved ABS polymer, offered in a number of colors or chrome. Continental Systems. circle 238



Above: The SAS-200, a new modular microprocessor high-rise safety system combines a wide range of fire detection, alarm and control functions with firefighter's voice communication. Notifier. circle 239



Below: The Midmark III Trend IV Power Examination table offers state-of-the-art features for solo practices, clinics, treatment centers, hospitals and other health-care facilities. circle 241

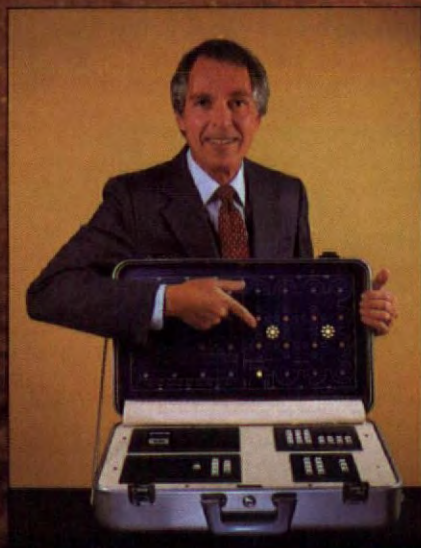


Above: Super Erecta Shelf suture carts are chrome-plated and are designed for easy access. Five-inch casters allow for easy mobility. InterMetro. circle 240

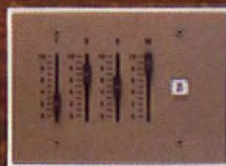
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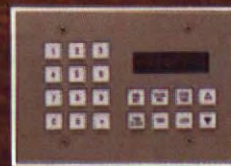
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ATLANTA BOOM *continued*

the number of government buildings and workers downtown. The completion of the 1 million square foot expansion of the Georgia World Congress Center and the largest hotel in the Southeast, Portman's 1800-room Marriott Marquis will enhance Downtown's capabilities as a prime convention site.

But although the streets of Downtown are crowded by day, with the exception of an occasional convention, they are deserted by night. Groups like Central Atlanta Progress, a planning and research organization for Downtown, feel that increasing nearby housing possibilities is one way of keeping people downtown in the evenings.

Central Atlanta Progress has also joined with the city, MARTA, the state and Fulton County in master-minding another attraction—the revitalization of Underground Atlanta, a retail-entertainment complex that lived and died in the seventies. The Maryland-based Rouse Company, creators of Baltimore's Harbor Place and Boston's Quincy Market, would undertake the \$120 million endeavor expected to attract 11.5 million visitors annually and \$200 million in private investment in the Downtown area. The project has a ways to go before final approval, but Central Atlanta Progress' Dan Sweat is "confident it will happen."

Past is Prologue

The city of Atlanta has been through the fire but, as they say, past is prologue. Atlanta is a new city. The regime of second black mayor Andrew Young is a successful one and Rand McNally's *Places Rated Almanac* continues to rate it high among the nation's most livable areas. Richard Meier's sparkling white High Museum of Art opened last year in Midtown, the burgeoning arts district, and construction is slated to begin on the Carter Presidential Library. Offices, hotels and shopping malls are popping up so fast it almost seems like a western boomtown, but the green rolling hills and the dogwood are there to remind you that it is, indeed, Atlanta.

Rate this article, page 170.

HEALING *continued*

environment experienced by all levels of the hospital hierarchy. Physicians are pressured by time and the "ultimate responsibility" and nurses suffer physical fatigue and from the contradictory situation of being responsible for patients but having little power to influence treatment. But most vulnerable are patients because they are sick and because of the "helpless" role that hospital life demands. Relinquishing personal responsibility and control affects patients' coping abilities.

Effective design recognizes and reflects the functions and needs of the users, and makes the environment more appealing to all. Two health care institutions, one in New York and the other in Michigan, focus on research and applying findings in real-life hospital settings. Each year the Environmental Design Research Association conference schedules sessions on latest findings.

Critical Evaluations

Bellevue Hospital Center, Manhattan's largest public health care facility, believes good design is "an integral part of the treatment process" and established this country's first in-house environmental design program—made up of an environmental psychologist, an art coordinator, an in-house architect and interior designers—to implement its goals of improving patient and staff morale. Encouraging patients to become more active and helping visitors and patients get to their destinations quickly, Bellevue's unique approach is its focus on pre- and post-design research and evaluation. "Redesign at Bellevue is based on documented needs of the people who use the area," says Richard Olsen, Ph.D., Director of Environmental Research. Once an area is selected for renovation, Olsen and doctoral students from CUNY's Environmental Psychology Program engage in systematic interviews and observations with both staff and patients to establish baseline data. Six months after construction, researchers evaluate the new design by repeating the interviews and observations. Staff and patients are

continued on page 151



Controlling sound... elegantly

The walls of this office tower entrance and elevator lobby are covered with acoustic panels manufactured by Decoustics.

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HEALING *continued*

also asked how renovations affect their emotional state. Tuneups are made in the design if evaluations turn up unwanted consequences.

The Ann Arbor, Mich., Patient and Visitor Participation Project, a first in the U.S., was started to combine empirical research and advocacy to influence the design process for the \$285 million University of Michigan Hospitals Replacement Program.

"One thing I did not want was to end up with a handsome state-of-the-art structure that was inhuman in the way it addressed people," said Executive Director Jephtha Dalton, Ph.D. "I wanted a building that would relate to people in the warmest way."

The majority of its design-related recommendations have had direct impact on the new facility's design, reports Project Manager Jan Reizenstein Carpman, Ph.D., whose research has revealed preferences on a variety of issues including furnishings, design and placement of you-are-here maps, most comfortable patient chair and design of visitor lounge. Visitors are important hospital users because of their role in the recovery process. Patients are directly affected by the confidence or stress expressed by visitors.

Carpman and Assistant Project Manager Myron Grant approached their research from the conceptual idea that user needs could be met by reducing the stress inherent in hospital settings. They addressed four areas of potential hospital "stressors": wayfinding (the greatest worry visitors have), physical comfort, privacy and personal territory, and symbolic meaning. (Does the message conveyed by the building itself suggest a competent institution which cares for its users?)

Outdoors Indoors

Views of the natural environment have long been known to elicit positive feelings which reduce stress, and now, reports *Science*, they are shown to shorten recovery rates in surgical patients. Olsen's team demonstrated that pictures of the outdoors reminded patients of their former ties with the outside world. Two huge

computer-printed scan murals of New York Harbor and New York's Central Park selected by patients and donated by 3M, helped transform two drab and dreary day rooms on a surgical floor into pleasant, cheerful, relaxed places which took patients' minds off their illnesses and, for a significant proportion, increased mobility by encouraging patients to leave their rooms. Each mural was accompanied by a two-minute tape of sounds fitting its visual image. The harbor lounge tape with its sounds of water lapping, seagulls and foghorns was played close to 6,000 times in its first year.

Researchers at Bellevue, Michigan and other institutions have documented what responsive architects and administrators already know—that interior design, signage, and detailing such as selecting a workable toilet door for weak wheelchair patients or installing easily grasped grab rails, are vitally important in the total therapeutic process. Far from being a frill, these features substantially reduce staff and patient stress and enhance recovery rates.

To cite some examples in existing hospitals: To give visual variety and avoid glaring light sources, Norman Rosenfeld designed ceiling "tents" to reflect warm-light tubular uplighting for Lenox Hill's Family Centered Maternity corridors. And to improve psychological effect, he installed special hand paddles in the new Coronary Care Unit rooms so patients can control their light switch, TV controls and nurse call button. Aware that patients in intensive care seldom use a bathroom, Michael Mazzarella, Administrator of New York's 115-bed Northern Dutchess Hospital, insisted on each ICU patient room having its own toilet, a statement that recognized the importance of personal control for patients.

Nursing Comforts

The relationship between patient rooms and nurses stations has an immediate effect on nurse fatigue and patient care. Fortunately, the stressful nature of nursing is not considered by all a necessary evil and some administrators have

continued on page 152

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HEALING *continued*

long sought solutions to the problem. As recommendations for organizational changes have little effect in the established hierarchy of a hospital, they have looked for answers in design solutions.

Attracting continuing attention is the 'cluster' approach where patient rooms surround the nurses stations and supplies. Nurses walk less and both patient and nurse have greater visible contact.

Zachary Rosenfield & Partners developed a cluster theme for the new Link Pavilion at Hackensack Medical Center, N.J. Each 24-bed cluster is at the end of a corridor to avoid through-traffic and noise and each patient bed is within 12 feet of the nurses station. To increase light and patient/nurse visibility, Partner Herbert Bienstock, AIA, placed patient room doors opposite windows and sited bathrooms on exterior walls. Patients lean on the elbow-height walls of the open-plan nurses stations which are topped in 6-inch half-round wood and faced in colorful wall carpeting. Neutral earth toned carpeting was installed for safety and quiet. Clean supply and medical/surgical carts, stretchers and wheelchairs have their own alcove space. Indirect up lighting, soothing pastel themes of mauves and blues, and acoustical control create a very comfortable, safe, cooperative feeling.

Nurses participated in the program phase of the new wing and reported "striking and unusual" enthusiasm for the design. Crucial was the accessibility to people and things which the spatial arrangement provided. Nurses fatigue and turnover subsided and patient recovery rates are better compared with those in the traditional units. Also significant was the improvement in the nurses' professional stature. "It has changed the relationship between doctors and nurses," said Dianne Dunne RN. "There's a different respect, a colleague-type atmosphere because the physician sees that the nurses know the patients." Physicians are now inviting nurses to conferences.

While most non-profit hospitals (90 percent of total U.S. beds) are each seeking its own

best way to competitively meet community needs, the investor-owned chains have the advantage of a corporate overhead and access to capital. They are serving patients by providing better managed and shorter-stay care.

HCA has breezed to the lead by consolidating expenses and computer systems, using management systems techniques and standardizing the design and programming phases. Now owner and manager of more than 400 hospitals with an annual construction budget of close to a \$1 billion, it has created its own standardized Hospital Design Guidelines.

Using their own best hospital managers as consultants and Nashville engineering and architectural firms, HCA, under the direction of Assistant Vice President Roger Panther, PhD, developed a master program of all spaces found in any 50 to 350 bed hospital.

By predesigning each room, encouraging the use of CAD, HCA has tight control of people, time and money. Total construction costs are 20 percent below national averages, and project time from basic conception to construction start is a phenomenal five months.

Hospitals today present a great challenge to designers to create an environment which is both an efficient machine and a place which heals. Already architects are convincing administrators that 'frills' such as the atrium create a wonderful sense of place for people to get well in. Efficient machines are built with the tools of management and computers. Places which heal are created with awareness—and knowledge—of the needs of all its users. Knowledge can come from research and from personal experience. Design Consultant Eleanor Pepper, AIA Associate, one of the first to address hospital lighting and color, recently spent two and a half months in a coronary care unit. She commented on the excellent design and care—and her uncomfortable bed which did not provide enough leg room when raised. "I've ordered many of them. We always looked at the engineering quality. I just assumed the break in the bed was in the right place." ■

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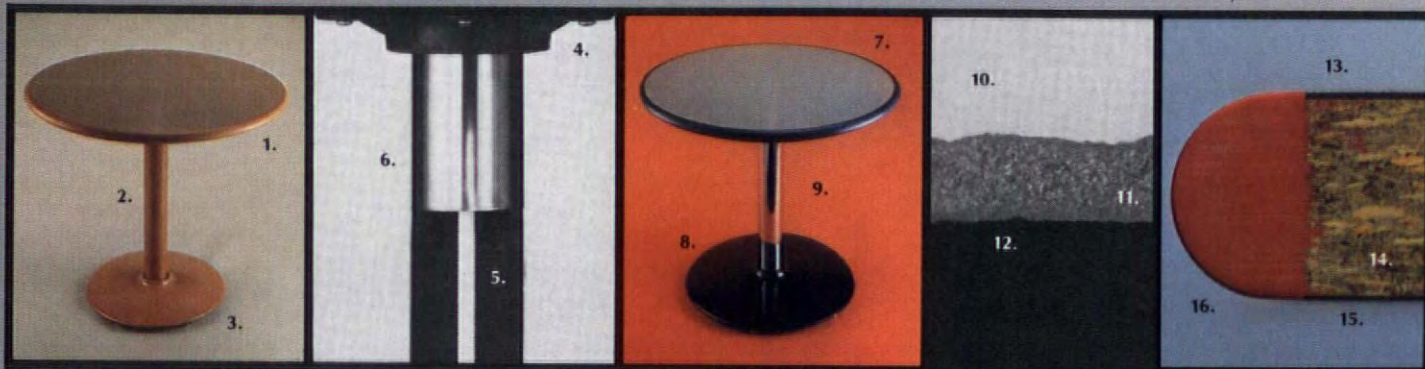
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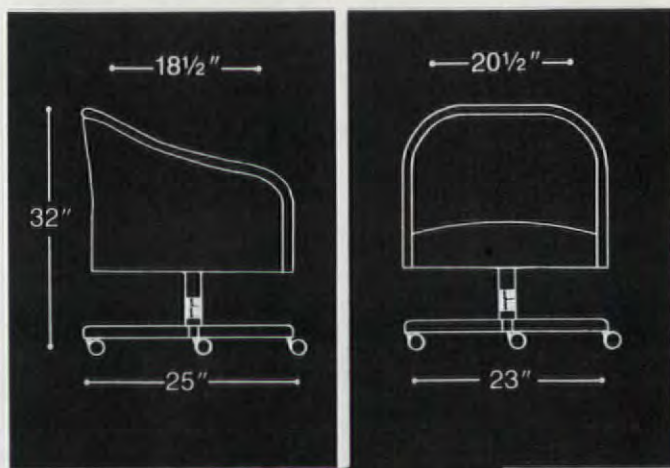
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STERN *continued*

former splendor and it's a paradise. The success of Wanamaker's is that it offers an affordable sense of luxury. It's a palace and you go in there and feel "Wow! This is something." It's not glitzy, rather a sense of quality has been recaptured. When you dine in the restaurant on the top floor you feel as if you were in the finest club in New York; it's a marvelous place for a refreshing pause between rounds of shopping. Wanamaker's has brought back the educational element as well, which was one of the most attractive aspects of big department stores in the old days. The store once functioned for the urban middle class somewhat like suburban shopping malls do for teenagers today. You went to Marshall Field's or to Wanamaker's for the whole day: you shopped, you munched, and met friends. But you could also attend an edifying lecture, perhaps a concert, tour the store's own art gallery—it was an *adult* learning experience. All you can learn about in today's stores is how to have your face made up. So pervasive is this commercialization that when you go to the Metropolitan Museum, you are greeted by a shopping center that looks like a Bloomingdale's. It's what Bloomingdale's always wanted but never could afford. . . .

B.R.: What is this architectural quality composed of?

R.S.: We'd better find out—if we can't learn to achieve quality again people will tire of our newly revitalized downtown as quickly as they tired of the malls. First of all, we have to put some architecture in and whip up the outside as well as the inside. Then we have to strip away thirty or forty years of hung ceilings, fluorescent lights, and generally anonymous spaces—among the many things that have killed retail—and try to recapture the old ambiance. You cannot achieve elegance with fluorescent lighting, it's just contradictory. Down lighting in general always makes me feel nervous, like a hamburger being kept warm at McDonald's. It's incredible to me that the dressing rooms of so many stores are so badly lit that they literally make people look

ugly. The great department stores that never abandoned good, indirect lighting—Saks, on its main floor, for instance—are still popular and successful. The source should never be visible. That is to deny magic. Shopping is theatre, and when you go to the theatre you don't want to know how the special effects are achieved or why the leading lady is looking so fabulous. You want to see a shaft of light that catches the star, but not the source of the light, because then all the magic is gone and the illusion looks puny.

The next thing is to create spaces. I don't mind a kaleidoscope of merchandise piled up all over the place, but I think the diversity of the goods should be set off by a sensible architectural structure—columns and capitals, a great ceiling—so that you have a sense of something larger and are enticed to explore the entire store. It's important to be able to experience more than one scale in the store, to walk through the merchandise and then get to a place where you can look back down on it. A mezzanine or balcony was always a component of the old department stores, as was some sort of glazed rotunda. Wanamaker's has just restored its atrium. Maybe others should poke some holes in their slabs and open up two or three floors to give people the sense of a place within the place.

B.R.: Natural daylight was eliminated in stores when technology made it possible to control the internal climate with air conditioning. Would you bring back daylighting?

R.S.: The real reason department stores eliminated natural lighting was the hope that if people didn't know what time of day it was they would be fooled into staying longer. I have always felt that was a spurious theory. People *do* have wrist watches, and furthermore shopping is incredibly fatiguing. A more intelligent strategy is to provide a place where customers can refresh themselves. If stores provided a place with natural light where you could have a meal or just sit and relax, customers would find the energy to go back and shop some

continued on page 158



circle 81

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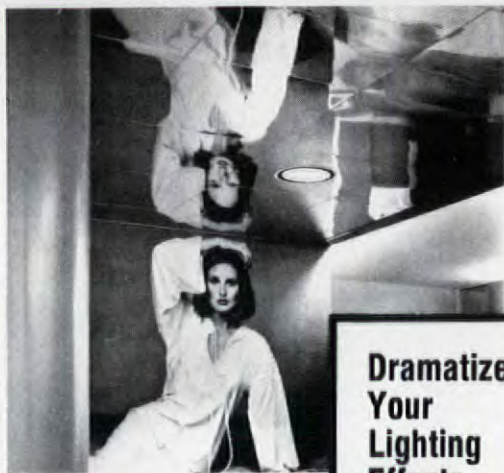
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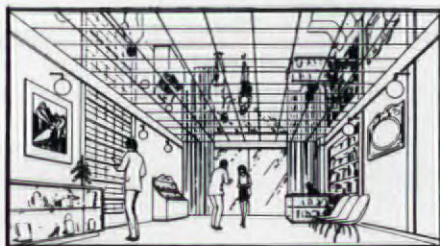
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STERN *continued*

more. There is natural light coming through a dome in the recently renovated City of Paris store in San Francisco, and a restaurant overlooking Union Square. It seems to work very well. We should also remember that people tend to look more attractive in natural light.

B.R.: Apart from the big palatial department store, are there other environments that you feel are responsive to shopping in its best form?

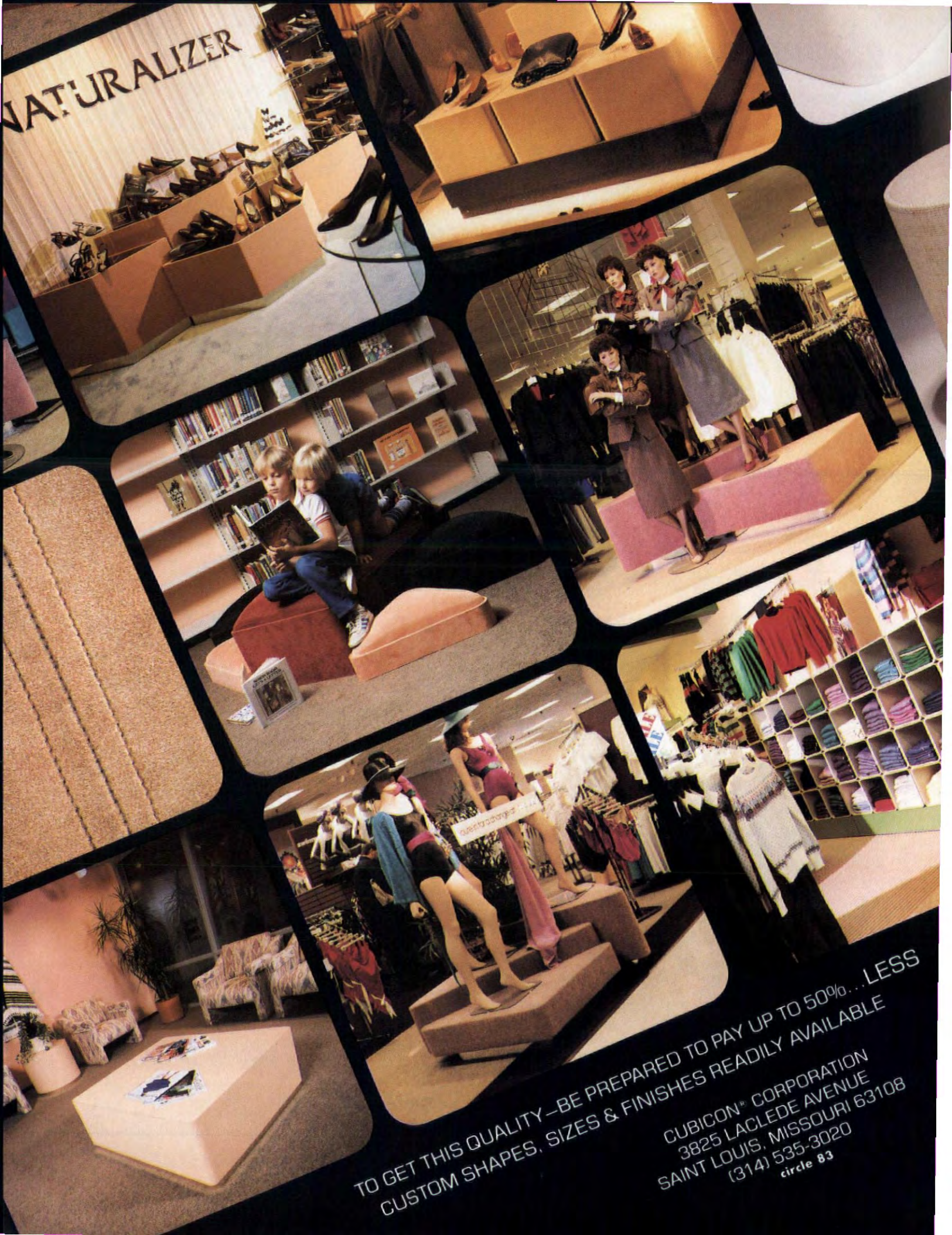
R.S.: Museums today seem to understand how to create spaces for people. In my opinion, I.M. Pei's East Wing of the National Gallery in Washington, D.C. would make a perfect environment for shopping. Pei has used all the tricks of the great merchant princes to entice people into the building and give them a great emotional experience. When you come in there is a great room with a few objects in it, and a certain code, character, mood and quality is immediately established. The escalators entice you through the building where you discover the various—shall we say—"shops": the David Smith shop, the Impressionist shop, or whatever. When your taste for art is sated you can go up to a very elegant restaurant and sit and dine, or you can go down to the basement to another, not so elegant, but nevertheless pleasant cafeteria. Aside from museums, there is the more intimate shopping experience of the Paseo in Santa Barbara, where you wander along a chain of little shops through courtyards with splashing fountains. This sort of shopping experience offers something quite wonderful. I don't see why our suburban shopping malls can't lavish more character on the spaces in between stores.

The real problem is that we don't have any good merchant princes today to point our stores in better directions. By and large merchants think that architecture gets in the way of merchandising. The same thing happened in the theatre, as I mentioned, but it proved to be very wrong. The Rouse Company, whose technique sometimes verges on Walt Disney trapped in a pastry chef's convention, is trying to

make some improvements. Their Quincy Market deserves to be recognized as a vital addition to downtown Boston and a very successful integration of modern merchandising and historic architecture. Their projects in Baltimore and the South Street Seaport in New York are more problematic. One thing they should try to correct is the inescapable assault of food and cooking smells. I find it uninviting and unappetizing.

B.R.: What have we learned from pedestrian malls, and enclosed atrium type shopping spaces as in Minneapolis and New York?

R.S.: It's all very well to beat our breasts and complain about change and unsuccessful experiments—to say that malls have no place downtown. Yet given our climate—in the north as well as the south—shopping indoors makes a lot of sense; and it did so to the early generation of merchants who built marvelous galleria-type arcades in Providence in 1829 and Cleveland in 1890. And the first great department stores—Fields in Chicago, Wanamaker's and Altman's in New York—all had interior atria to bring a sense of the outdoors inside. People say the suburbs drained our wonderful downtowns, and shopping got out of control. The truth is that the suburban mall took hold in part because we'd already lost our wonderful downtowns and we'd ruined our store buildings. Altman's ripped out its rotunda in 1938 and put in more shopping floors; Wanamaker's and Field's blocked the views into their atria to increase wall area. Things go in cycles. Today we can bring a lot of experience to retailing. We should use covered streets for pedestrians, but we shouldn't use them to replace regular streets, which give us traffic noise and hustle and bustle. Skywalks, and pedestrian passageways can be evolved architecturally to form a hierarchically arranged network of connections. We can establish hierarchies in the shopping flow, pull crowds upwards. Those are fundamentals that we can build on for the future, to restore a sense of quality for our ever-expanding consumer society. ■



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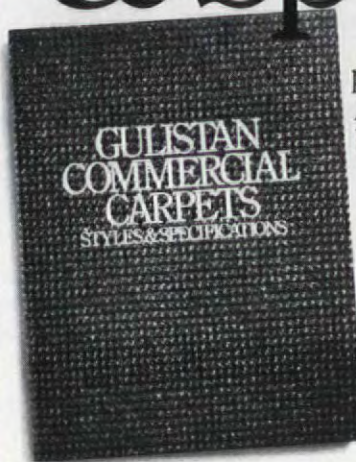
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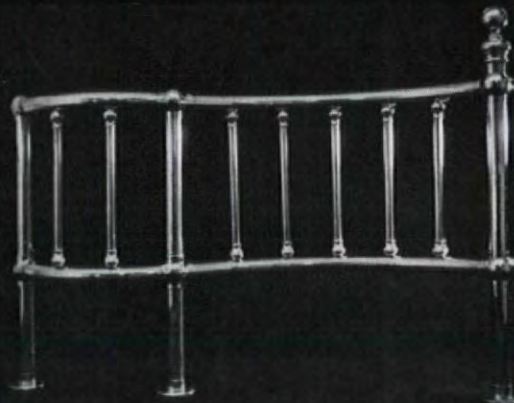
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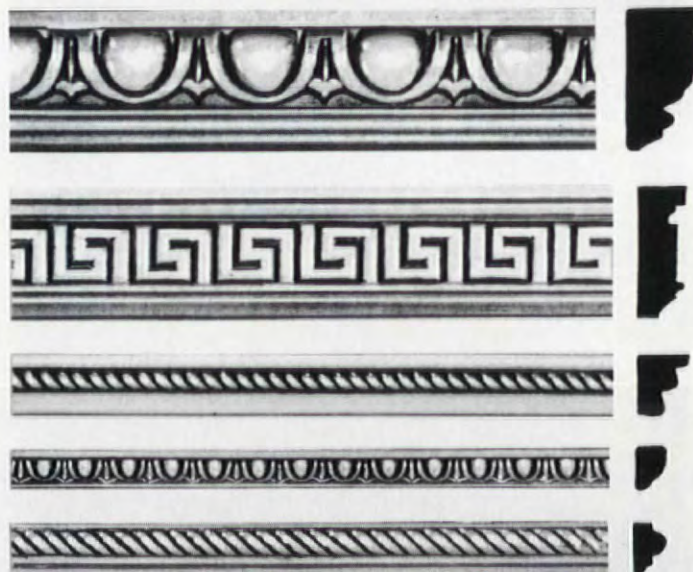
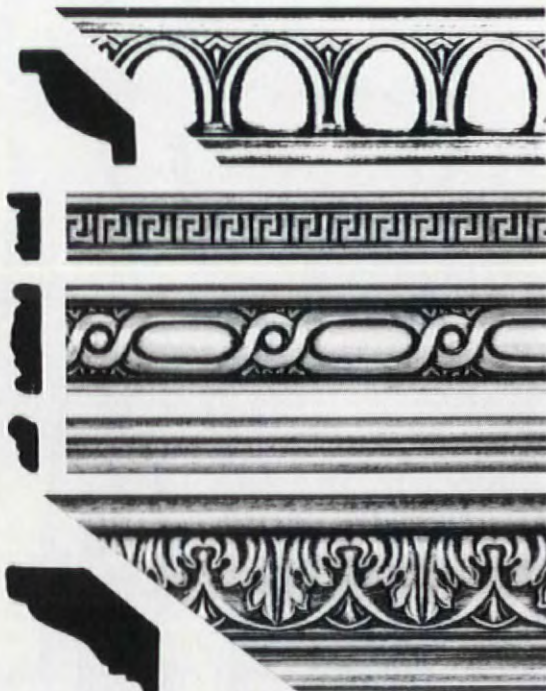
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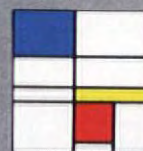
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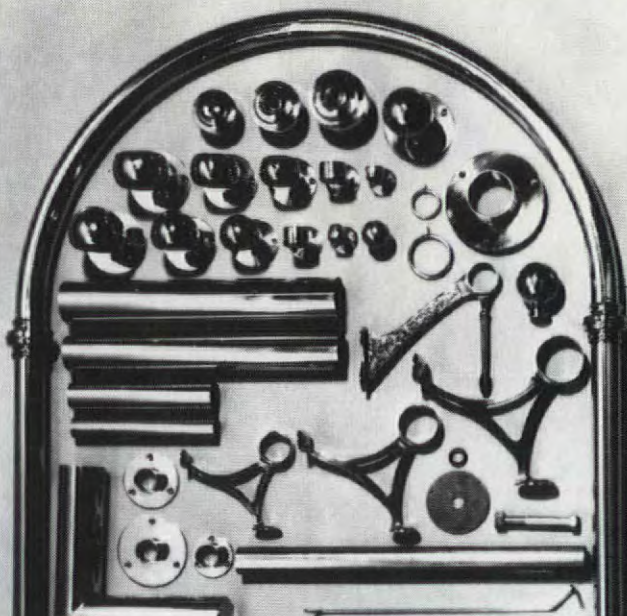
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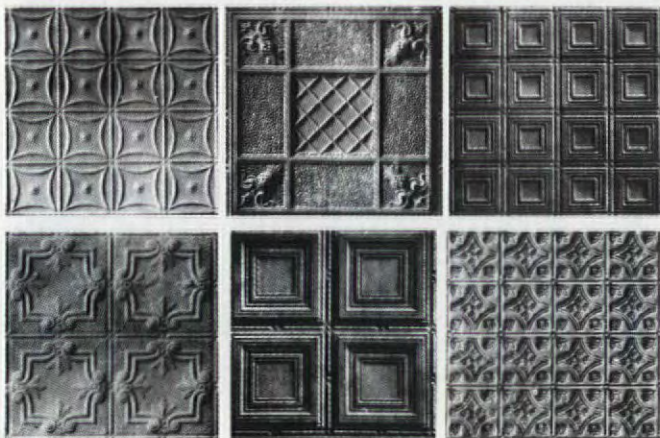
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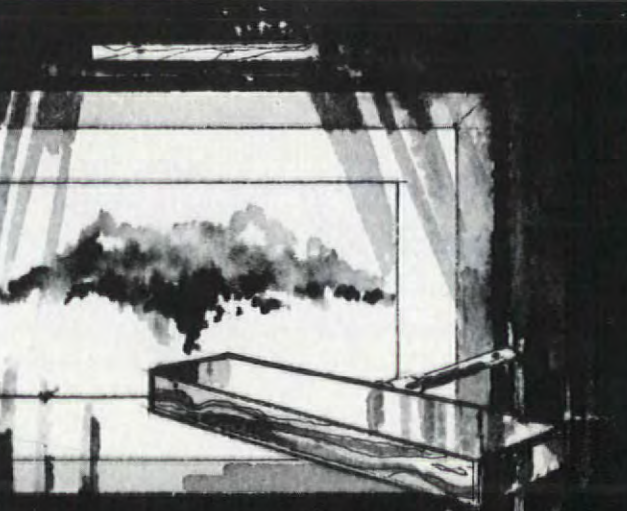
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Look at the articles and their corresponding number listed below. Then rate each article you read as *Very interesting*, *Interesting*, *Fairly interesting*, or *No interest at all*, by circling the appropriate number in each column on the reader service card. Your feedback helps to produce the best possible magazine each month.

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LETTERS



The Big H

How exciting! When the Houston Design Center (above) opens, it will be one of the most innovative and interesting buildings of its kind. (*Interiors*, April 1984). We will keep you informed of our progress in opening a new showroom there. We look forward to working with *Interiors* on this project.

Armenang L. Goganian
President
Kasprians, Inc.
Alhambra, Calif.

A Stand Out

I want to compliment you on the beautiful job you did on the editorial "Memphis Makes

It" (*Interiors*, July 1984). It gets a top rating with me. As an artist, I can truly appreciate the eye-appealing layout which is so well coordinated—pattern and colorwise. I am proud to be part of it. For the record, *Interiors* has become a magazine that is so informative and well written. It is an essential part of the design industry. Congratulations!

Soni Wallace
President
Soni Wallace Designs, Ltd.
New York, N.Y.

Ooh La La

Interiors' editorial of President Mitterand's renovation of the Elysee Palace (August 1984) was great. But, even better, was the graphic design quality of the following pages. Your presentation was certainly a big help to the product shown in these six pages, so elegantly designed.

Eliane Pepper
President
Eliane Pepper, Ltd.
Gardena, Calif.

A Change of Opinion

After stating so many negative comments about your magazine in a recent survey, I must compliment your efforts on the August issue. The entire issue, in most every way, is very well done. Beginning with the cover, the contents and graphics are very nice. Please continue the ongoing improvements.

Brenda H. Mickel
Design Associate
Melosi, Inc.
Greenville, S.C.



Donghia

Professional Charisma

I just want to say how great *Interiors* looks. It gets better each month and outshines all competition.

Angelo Donghia
President
Donghia Associates
New York, N.Y.

Without Reservations

I was very pleased with the Anatole Hotel story in the July issue of *Interiors*. Thank you for your assistance and fine efforts.

James J. Haggard
Senior Vice-President
Cannell & Chaffin
Newport Beach, Calif.

Addenda: *The Interiors Fabric and Wallcovering Directory*, (July 1984) omitted *Art People*, a source for wallcovering and upholstery fabrics. Their address is: *Art People*, 594 Broadway, New York, N.Y., 10012. Contact: Gary Golkin, President.

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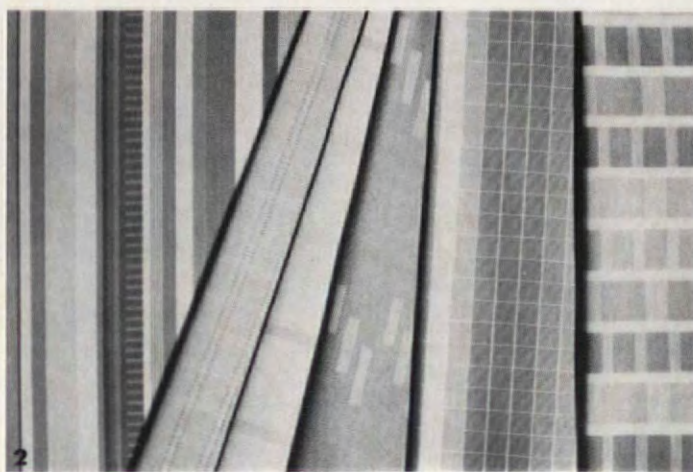
circle 97

S E L E C T

New furnishings, fabrics and flooring for use in healthcare, educational, built-in safety features necessary for high-use. The products are tough and



1



2



3

1. This chair opens into a bed and is covered in Uni-royal slow smoke/slow flame Naugahyde 2/200 fabric. La-Z-Boy. circle 242
2. The Medarc 2 Collection is designed for the healthcare environment. The 100 percent Trevira polyester fabrics are 72-inches wide, washable up to 160 degrees and flame-resistant. Arc-Com. circle 243

3. When wall mounted at 36 inches from the floor, this electric water cooler can serve the needs of wheelchair users. Sunroc Corporation. circle 244

4. Lounge furniture from Modu-Form features rugged construction and DuraTuft upholstery. circle 245

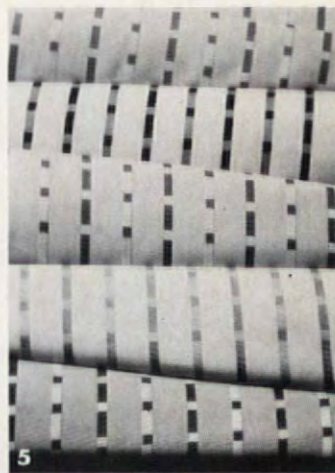
5. Deco Bias is an inherently and permanently fire-resistant fabric manufactured specifically for the healthcare field. The 72-inch wide, 100 percent Trevira polyester fabrics have a dual face for curtain installations. Frankel. circle 246

6. MET-AL-LAB, a new line of metal laboratory cabinetry, offers recessed drawer and door pulls and is available in 6 colors. Classic Modular Systems. circle 247

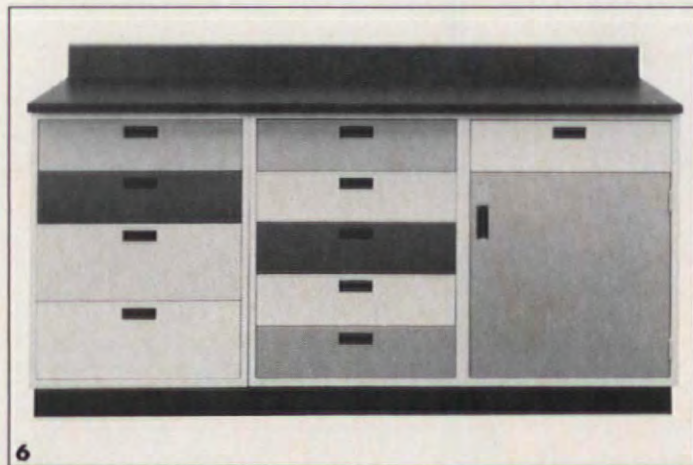
7. The Atrium Series is the newest in Madison Furniture's line of seating to in-



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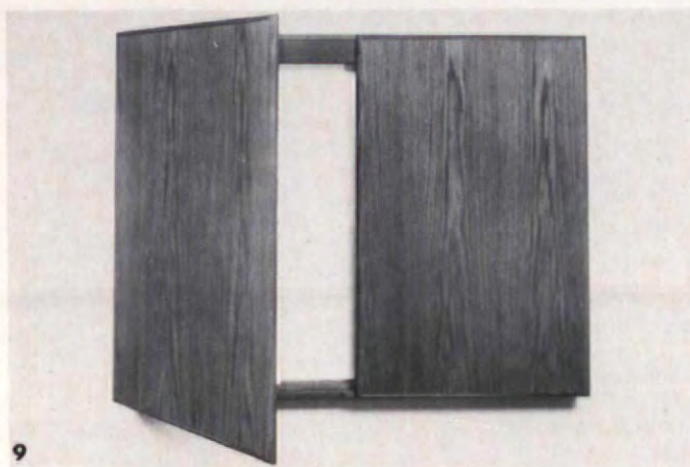
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7

T I O N S

hospitality and institutional environments offer rugged construction and incorporate design features integral to the successful installation.



corporate Scotchply-brand reinforced composite springs for sitter comfort. circle 248
 8. A new three-by-three inch geometric pattern has been added to the Fascination ceiling line. The ceiling tiles carry an NRC of .50 to .60, an STC of 35 to 39 and have a Class A Flame Spread rating. Conwed. circle 249
 9. Wall-mounted visual display boards, from Tully Custom Visual, are offered in a wide range of finishes and sizes. Far Hills Woodwork Company. circle 250
 10. The Brentwood High Lounger has an increased seat height for patients whose mobility has been impaired. Lumex. circle 251
 11. Crosstroke, from Ben Rose, is a three-color pattern fabric handscreened in a choice of colorways on a variety of flame-resistant ground fabrics. circle 252
 12. Adden has introduced the Health Care Collection, a complete line constructed of red oak. circle 253
 13. Forbo's Tractionfloor-Studded is an anti-slip sheet vinyl flooring. circle 254
 14. Gang seating from Shelby Williams features individual back adjustment. Folding desk surfaces for notetaking use are included. circle 255
 —Robert Janjigian

INTERIORS BUSINESS

BY DEBORAH DIETSCH

BEEFING UP THE FAST FOOD IMAGE

In learning from A & W, Arby's and Wendy's, the work of architects Charles Boxenbaum, Stanley Tigerman and RMM Inc. serves as a practical lesson in designing a restaurant prototype that appeals to the masses.

Elevating the image of the fast food franchise, making it seem "almost all right," to quote architect Robert Venturi's self-proclaimed theory ("Main Street is almost all right"), presented a unique design challenge for three architects. Their assignment: to transcend the overt commercialism associated with the hamburger stand without submerging its recognizable identity and rapid service.

Short Hills Short Order

"Designing a fast food restaurant is like positioning a dining room in front of a factory," asserts architect David Norris of Charles Boxenbaum Architects, a firm responsible for upgrading the image of A & W Restaurants. The country's oldest fast food chain, A & W was bought two years ago by developer Alfred Taubman, who decided to change both its image and menu from a roadside root beer stand into the "A & W Great Food Restaurant" for an upscale market.

Boxenbaum approached the A & W prototype, located in the Short Hills, N.J. mall, by studying the history of the restaurant to extract the essence of the building type and its graphic and functional identity. The traditional association of A & W with root beer is emphasized through a glass block kiosk that serves as a separate soda fountain-type service counter and a symbol for the chain with its frosty allusion to a root beer mug. A list of food items stenciled on an interior fascia and stepped signposts at the entrance to the restaurant announce menu changes, acting as billboards on the mall's "street" in the spirit of the original stands.

Further historical continuity with past A & Ws is provided by photomurals of earlier restaurants mounted on light box



Above: Wendy's of New Orleans designed by RMM Inc.

Above, right: Interior of Chicago Arby's, designed by Stanley Tigerman.

"windows" along the interior walls. Bright cafe chairs, tiled and wood floors, and a central, columned vault elevate the quality of the usual fast food furnishings.

Machine for Eating

The importance of quick service, crowd control and easy maintenance to the success of a fast food chain is under-

scored by Stanley Tigerman's 1977 design for an Arby's restaurant. In renovating an infill building in a choice Chicago location, the Lunan Corporation felt it was important to create a "one of a kind" franchise on the site.

In creating his restaurant design "without irony," Tigerman carefully studied the Arby's prototype. "Both graphics and garbage disposal are basic fast food concepts,"



the architect explains. He stresses the need to accommodate the fast turnover of restaurant clientele and to provide an interior that can be easily maintained, stating: "My design for Arby's metaphorically conveys the message of the clean machine."

Where's the Beef?

Like Arby's flagship franchise in Chicago, Wendy's of New Orleans decided to build an upscale outlet based on a prime downtown location near the Superdome in an SOM-designed office tower.

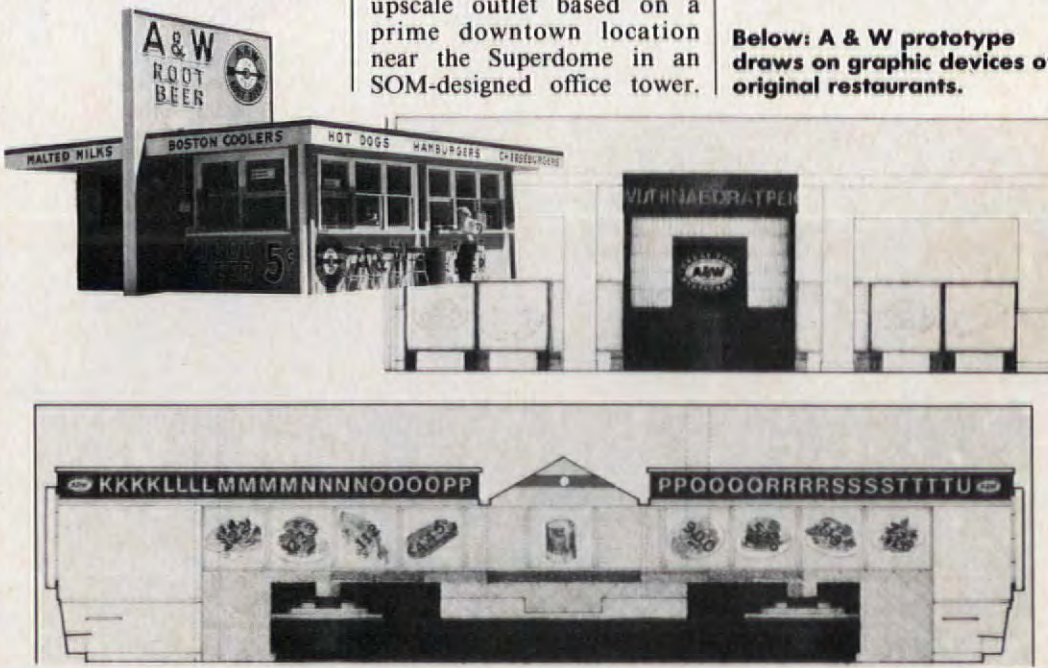
Its award-winning design by RMM Inc. (see *Interiors*, Jan. 1984) was proposed to the fast food company by the building's developer/owner Lee Schlesinger of Westminster City Center Properties. He pointed out the need to integrate the restaurant into the quality of the immediate site and surrounding neighborhood.

Inside the restaurant, free-standing arches organize the space and formally echo the building's exterior arcade. Brass railings, suspended lighting, wood chairs and carpeted dining areas signal a marked departure from the beaded curtains, plastic laminate and wallpaper that decorate the ordinary Wendy's.

While the wholesale adoption of the architect-designed fast food interiors is cited as prohibitively expensive by franchise owners, some point out the influence these examples have had on upgrading company building standards.

For the architects involved in these projects, the fast food prototype provides a lesson in how to blend art and commercialism into a successful marketing formula. "The commercial limitations become aesthetic challenges," states David Norris. Their designs combine low cost efficiency with attractiveness that is anything but ordinary.

Below: A & W prototype draws on graphic devices of original restaurants.



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