

Focus on Remodeling

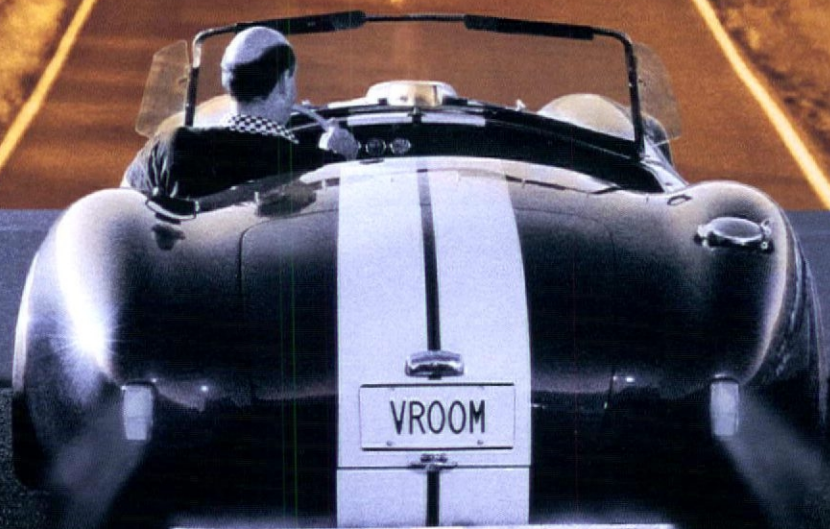
How Ya Gonna Keep 'Em Down in the Mall? See San Antonio's Kidstar In Action

A Restaurant in Universal City Where Country Music Stars Serve Songs and Food

You Have to Be Out of Your Mind—But Here Comes the Next Wave of Start-Ups

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*Kenneth Walker,
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specifier of
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furniture: BERNHARDT

PRODUCT FOCUS

- 48 FOLDING TABLES**
 Today's folding tables have to be trustworthy, maintainable, transportable and affordable. The following roundup fits the bill—and looks good too.
- 52 IT STARTS WITH THE LEG**
 Wire management, flexibility and mobility take just a simple spin of the Knoll Propeller Table, designed by Emanuela Frattini
- 54 CUSTOM STANDARDS?**
 Whether it's an entire furniture system or a cabinet, customers can get precisely what they want with EOC's new Options system

DESIGN

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- 60 THANK PROVIDENCE**
 The Rhode Island Convention Center has been designed by HNTB to attract visitors to Providence, R.I., a city that thought it didn't need a convention center.
- 64 HOME COOKIN'**
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- 68 FULL HOUSE**
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- 72 CANCER CARING**
 A courageous woman who fought cancer as a patient guided the development of the Marjorie G. Weinberg Cancer Care Center, Melrose Park, Ill., by Loeb Schlossman and Hackl—and it shows.

- 79 RESCUING GRANDMA—AGAIN**
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 Eighteen years after it nearly vanished from sight the Stouffer Vinoy Resort once again illuminates the social life of St. Petersburg, Fla., with a historic restoration by William Cox Architect.
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 But you sure can renovate it, as proven by Harriman Associates in rescuing Lewiston City Hall in Lewiston, Maine.
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TECHNOLOGY

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DEPARTMENTS

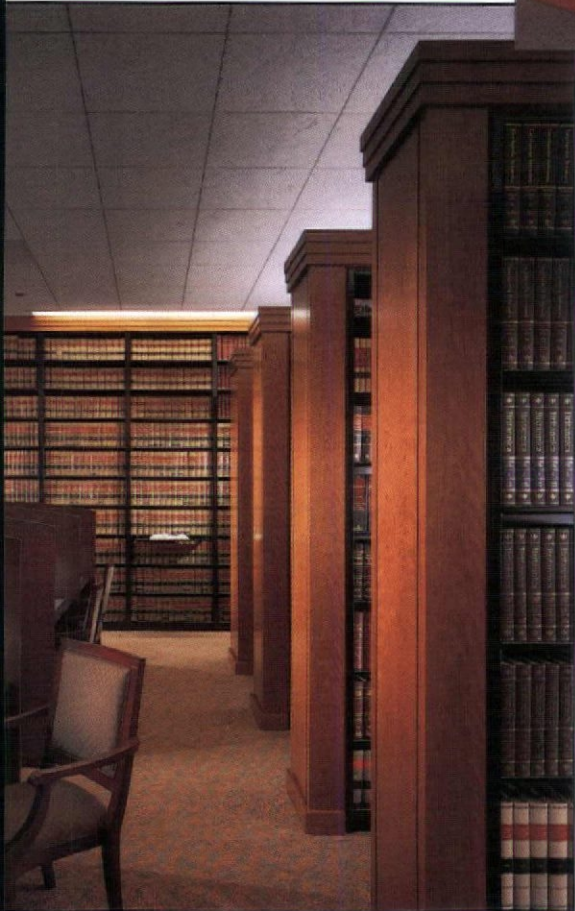
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Cover Photo: Wall and ceiling detail from Kidstar, San Antonio, Texas. Photography by Greg Hursley.

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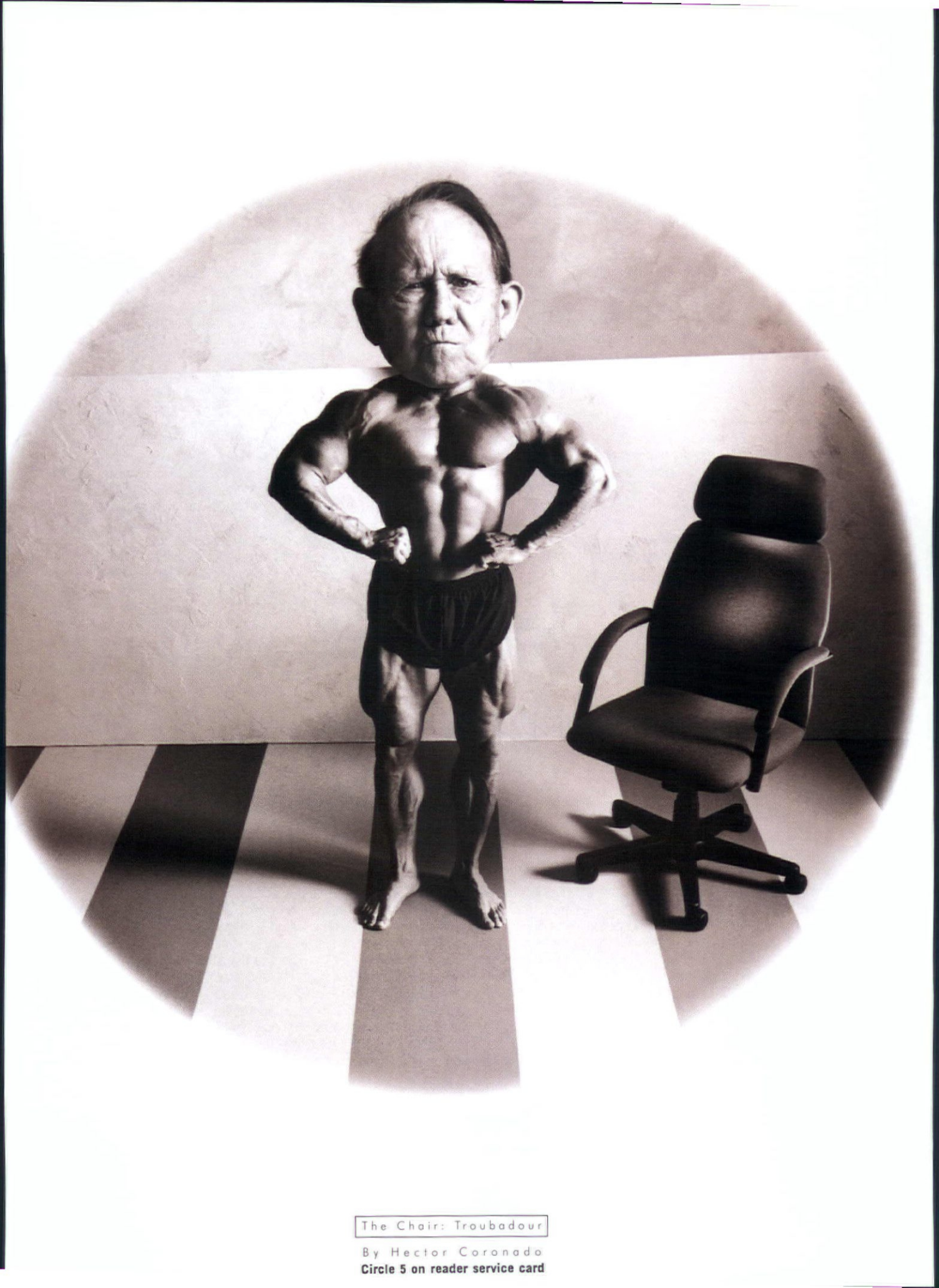
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The Chair: Troubadour

By Hector Coronado
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At Last, A People-free World!

You dredge up this crusty, gnarled, shell-bound creature, force open its protective jacket, pluck out the innards which distinctly resemble a chicken's entrails—and swallow them whole. As 18th-century English scholar Dr. Samuel Johnson once noted, "Twas a bold man indeed that first eat an oyster." The same kind of ritual is being repeated by architects and interior designers with their clients in the 1990s as they embark on projects that carry a significantly higher degree of risk than business as usual, because we have never seen their likes before.

Who's taking chances with the housing of many of America's businesses and institutions? Architects and interior designers intent on pursuing unprecedented forms of environmental design? Or organizations in industry, health care, education, retailing or hospitality determined to experiment on a grand scale with their personnel, operations and real estate?

Yes—and yes. Taking chances is integral to the life of designers and clients alike as they enter new situations forced upon them by changing economic, social, political or technological circumstances. Gambling on what direction the future will take has its rewards and punishments, of course. Noble failures pave the road to genuine design breakthroughs.

Perhaps the first major step taken by designers and clients to improve operations in the postwar office, for example, was to toss out the traditional grid and adopt a seemingly random spacing of desks, seating and freestanding screens based on office communications patterns. A German management consultant called The Quickborner Team had devised the concept of *bürolandschaft* or office landscape, and designers eagerly followed the progress of Quickborner's installation in 1967 for the Freon division of DuPont in Wilmington, Del. For reasons too detailed to explain here, the design was a spectacular failure, albeit one that ultimately laid the groundwork for today's open-plan office. The same could be said for the hypermarkets of the early 1990s, which yielded lessons

for today's superstores, or the open-classroom schools of the late 1960s and early 1970s, which resulted in more creative use of corridors and other public spaces in schools of the 1980s and beyond.

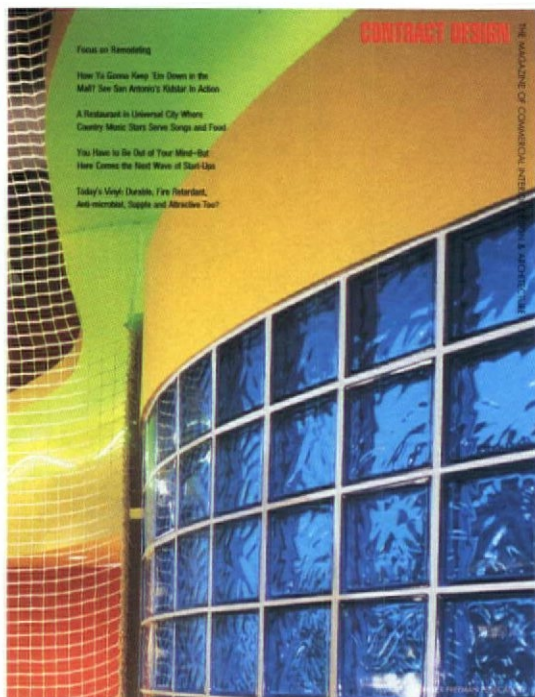
What makes the potential gap between expectations and results so wide in the facilities of the 1990s is the new relationship developing between people and technology. We have raised technology to such a high level of ability and ease of use that the man-machine partnership is fast approaching equality. In fact, it would be easy to envision

corporate sales offices, warehouse-style retail stores, hospital intensive care units, retail bank branches and the like in which human attendants nearly disappear.

Painful as the transition to an automated, information-driven and interconnected world is proving to be, designers realize that there may be no turning back. Yet they have good reason for caution. The most far-reaching changes in today's facilities stem from the demands of their machines—whereas corresponding knowledge of how the machines will affect the people who share their spaces is too often incomplete or lacking. Take the hotelling concept, which produces offices with temporary space assignments for employees who must spend most days off premises. Seductive as it may sound to have fewer offices

than employees, saving on real estate, construction and furnishings, to say the least, people still like to meet face to face, and two of the best known examples of hotelling, the East and West Coast offices of advertising agency Chiat/Day, are no more.

Risk may be the price paid to design anything genuinely new. However, designers can do themselves and their clients a great favor by seeing that the relevant human factors in new facilities, including social and political as well as ergonomic, are accorded the same attention as the technology. After all, environments in which only the machines have no complaints may not house human attendants for long—or find human customers to patronize them. For whom are we designing? ☛



Roger Yee

Roger Yee
Editor-in-Chief

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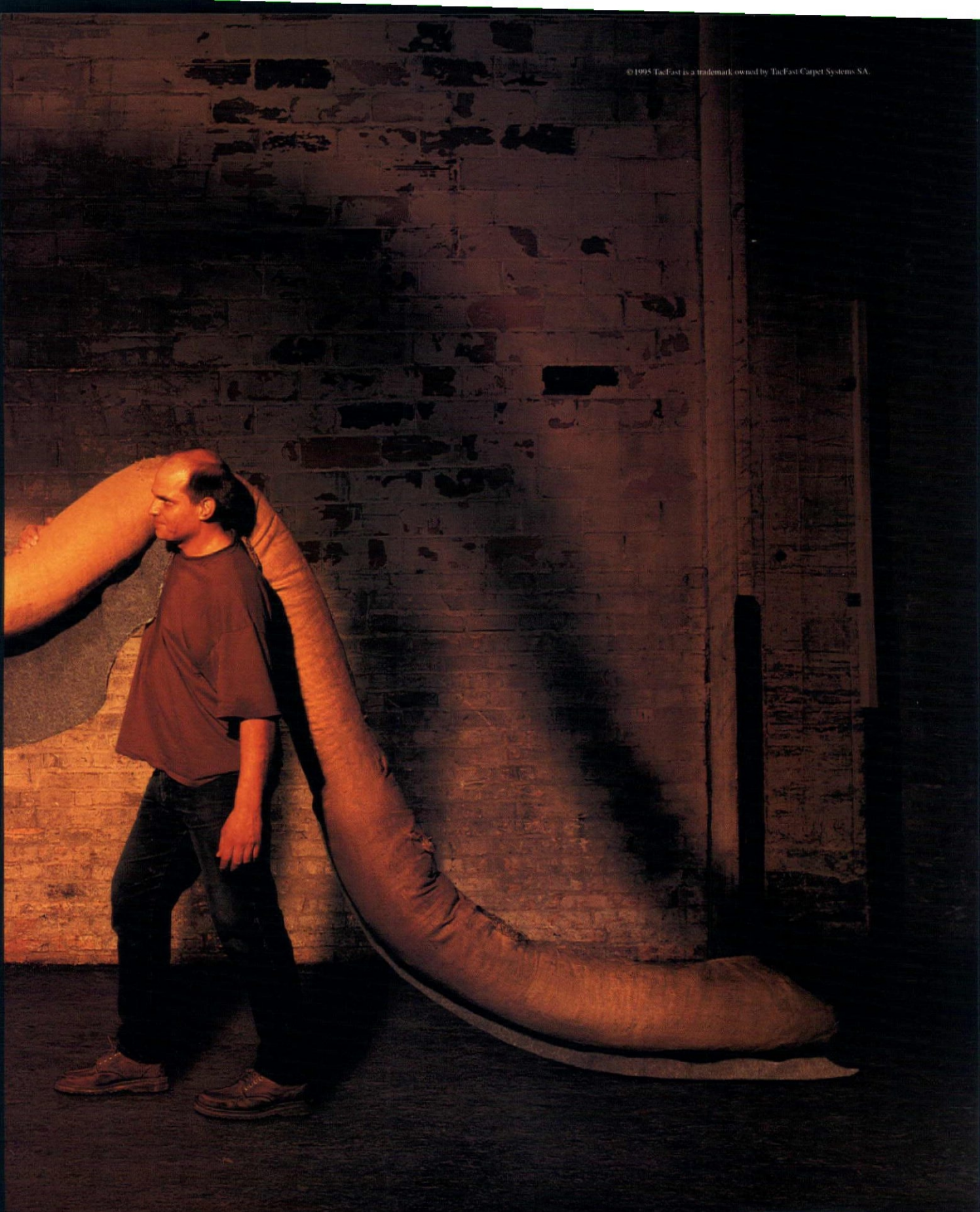
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Welcome to InterPlan '95

New York - InterPlan, The New Designer's Saturday, is anticipating another successful year as it moves to a new date and a new venue. This November 1-3, The New York Coliseum will play host to more than 150 exhibitors and 10,000 attendees who are expected to convene in Manhattan to learn about new products and services and keep abreast of industry trends through a comprehensive educational program that addresses the most pressing information needs of today's entire design team.

Co-sponsored by Designer's Saturday, Inc., a not-for-profit trade association of contract interiors manufacturers, and Miller Freeman Inc., a trade show management company and publisher of *Contract Design*, *Facilities Design & Management* and *Architectural Lighting* magazines, InterPlan has already set a precedent in the New York design community by becoming the first truly coordinated product exposition and conference program event ever to be held under one roof in this important market.

Once again, the editors of *Contract Design*, *Facilities Design & Management* and *Architectural Lighting*, in cooperation with a prestigious advisory board, have produced a targeted, multidisciplinary educational program focusing on design, planning and management issues related to commercial and institutional facilities for the corporate, retail, hospitality, health care and educational markets. In response to the success of the educational program at InterPlan last year, however, this year's conference schedule has been expanded by 30% to include a total of 32 sessions. Organized around five tracks, the program will address Interior Planning and Design Trends, Interior Product Trends, Facility Development Trends, Facility/Space Management Trends and Career Development. Information shared in these seminars offers attendees a chance to learn about the latest trends, share experiences and sharpen skills.

The sessions have also been organized to allow the attendees uninterrupted blocks of time to view more than 550 booths in 55,000 sq. ft. of space in The Coliseum's exhibition halls. This year's InterPlan, with its expanded educational program, extensive list of exhibitors and exciting new venue, promises to top last year's success. Find out why your colleagues are spending Autumn in New York and join us at InterPlan.

InterPlan '95 Educational Program

CEU Accreditation Pending

WEDNESDAY, NOVEMBER 1

9:00 am - 10:30 am

Interior Planning & Design Trends

(W1) Airport Design for the 21st Century
Moderator: Robert Whitehair, Dr. of Facilities, Raychem Corporation
Panel: Ron Steinert, AIA, Vice President, Gensler & Associates; Neil Frankel, AIA, IIDA, Director of Interiors, Skidmore Owings & Merrill; Sandy Stevenson, AIA, President, Perkins & Will; Diane Barnes, President, Wilkhahn, Inc.

Interior Product Trends

(W2) Ergonomic Aspect of Creating Healthy and Productive Offices
Moderator: Michael Love, Pres., NY Metro Chapter ASID
Panel: Rajendra Paul, Corporate Ergonomist, Haworth, Inc.; Philip L. Witt, PhD., PT Associate Professor, American Physical Therapy Assoc., University of N. Carolina at Chapel Hill

Facilities Development Trends

(W3) Project Management: The Morgan Stanley Case Study
Moderator: Katie Sosnowchik, Editorial Director, *Interiors + Sources*
Panel: Larry Padolsky, Vice President, Facilities Management, Morgan Stanley; Nancy Goldstein, Principal, Goldstein Brescia Goldin; Alfonso D'Elia, President, Mancini Duffy; Steve Tepperman, Managing Director, Bennis & Reissman

Career Development

(W4) To Market, To Market: Current Career Options In (Or Out Of) Business Development for Design Professionals
Speaker: Joan Capelin, President, Capelin Communications

12 noon - 1:30 pm

Interior Planning & Design Trends

(W5) Health Care Design: Oncology Treatment Centers
Moderator: Wayne Ruga, Center for Health Care Design
Panel: Richard Maleniak, Senior Associate, Flad & Associates; Barbara Geddis, AIA, Managing Partner, The Geddis Partnership; Margery Packard Thomas, Pres. Margery Thomas Interior Design; Deanna Xistris, RN, MSN, Carl & Dorothy Bennett Cancer Care Center

Interior Product Trends

(W6) Remote Source (Fiber Optic) Lighting
Introducer: Jean Gorman, Exec Editor, *Interiors*
Speaker: Ken Yarnell, Manager, Lighting Design, The Kling Lindquist Partnership

Facilities/Space Management Trends

(W7) Alternative Officing: A Facilities Management Perspective
Moderator: Marilyn Zelinsky, Sr. Editor, Products, *Interiors*
Panel: Gary Ottenjan, Manager, Facility Programs, Haworth, Inc.; Richard Lane, National Facilities, Deloitte Touche

Career Development

(W8) Presentations that Respond to Client Needs
Moderator: Eileen McMorrow, Editor-in-Chief, *Facilities Design & Management*
Panel: Neville Lewis, Iu & Lewis; Cynthia Samuelson, Vice President/Dir. of Real Estate, American International Realty Corp.; Kevin F. Barnes, AIA, Principal, BHA Consultants

4:00 pm - 5:30 pm

Interior Product Trends

(W9) Does the Shoe Fit—What's Next for Today's Office Furniture Systems?
Andrea Loukin, Sr. Market Editor, *Interior Design*
Panel: Niels Diffrient, Niels Diffrient Product Design; Clair Schiffman, Dir. of Marketing, The Phillips Janson Group; Jim Phillips, AIA, Principal, The Phillips Design Group; Paul Cornell, Research Engineer, Steelcase, Inc.

Facilities Development Trends

(W10) Technology Integration in Law Offices: A Driving Factor in Choosing Office Space
Moderator: Roger Yee, Editor-in-Chief, *Contract Design*
Panel: Jonathan Butler, Partner, Butler, Rogers, Baskett; James G. Rogers III, AIA, Partner, Butler Rogers Baskett; Thomas Murphy, Executive Director, Anderson, Kill, Olick & Oshinsky; Joseph Renaghan, President, Joseph F. Renaghan Associates

Facilities/Space Management Trends

(W11) Space Measurement Systems Compared: A Consumers' Guide to Space Measurement
Introducer: Ken MacAllister, Editor-in-Chief, *Business Umbrella*. Speaker: Lawrence W. Vanderburgh, FMA, CFM, RA, Facility Transitions, Ltd.

Career Development

(W12) The Future of Facilities Managers
Panel: Anthony G. Zulkeski, Scty., ITT Hartford Insurance Group; Robert Cook, Senior VP/Principal, Interior Architects, Inc.; Leonard B. Kruk, CSP OfficeVisions Consulting

THURSDAY, NOVEMBER 2

9:00 am - 10:30 am

Interior Planning & Design Trends

(T1) Education Design: Boom or Bust?
Moderator: Holly Richmond, Associate Editor, *Contract Design*.
Panel: Daniel Dolan, AIA, Sr. Principal, Hellmuth Obata & Kassabaum

Interior Product Trends

(T2) Stone Soup: An Innovative Recipe for Office Design
Speaker: Gary L. Johnson, Adjunct Faculty, University of Minnesota School of Architecture

Facilities Development Trends

(T3) Technology: A Common Sense Approach
Moderator: Anthony DeMarco, Senior Associate Editor, *Facilities Design & Management*.
Panel: Carl C. Lewis, Associate Principal, Fox & Fowle; Vincent F. Tiso, President/CEO, Structured Technologies Associates, Inc.

Facilities/Space Management Trends

(T4) ADA: Case Study Successes
Speaker: Deborah Kearney, President, Work Stations, Inc.

12:00 noon - 1:30 pm

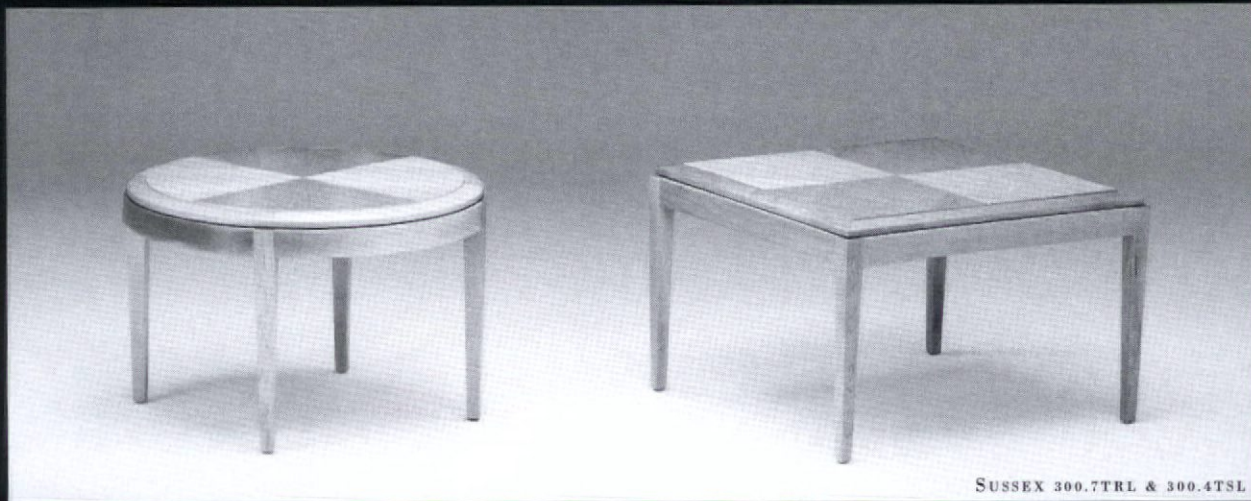
Interior Planning & Design Trends

(T5) Restaurant Design: How Should a Restaurant Taste?
Moderator: Roger Yee, Editor-in-Chief, *Contract Design*
Panel: Julia F. Monk, President, Brennan Beer Gorman Monk/Interiors; Clark Wolf, President, Clark Wolf Co.

Interior Product Trends

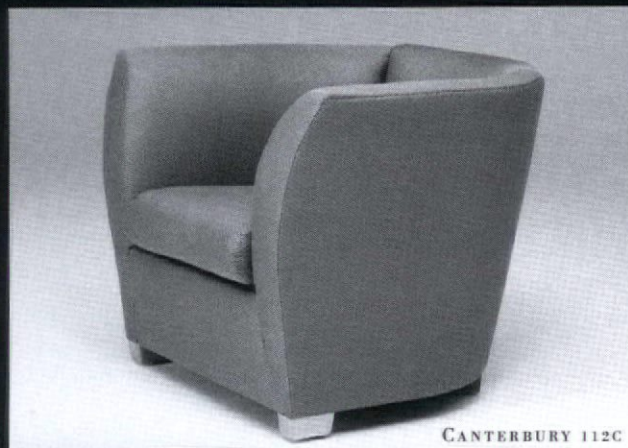
(T6) Energy Saving Lighting Solutions
Introducer: Christina Trauthwein, Managing & Design Features Editor, *Architectural Lighting*
Speaker: Bob Sauchelli, Green Lights & Energy Star Program Manager., Atmospheric Pollution Prevention Division, U.S. EPA

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TRENDS

Facilities/Space Management Trends

(T7) Planning Facilities with Ergonomics in Mind

Moderator: Heidi Schwartz, Editor-in-Chief, *Today's Facility Manager*

Panel: Deborah Kearney, President, Work Stations, Inc.; Timothy J. Springer, PhD., Professor, Chairperson of the Department of Human Environment & Design, Michigan State University; Rani Lueder, CPE, President, Humanics ErgoSystems, Inc.; Alan Hedge, PhD., Professor, Human Factors, Department of Design & Environmental Analysis, Cornell University; Philip L. Witt, PhD., PT, Associate Professor, American Physical Therapy Assoc., University of North Carolina at Chapel Hill

Career Development

(T8) Career Strategies for the Design, Facility Management and Furnishings Industry

Moderator: Karen Gustafson, President, Gustafson Group. Panel: RitaSue Siegel, RitaSue Siegel Resources, Lucy Lessane, President, IFMA Greater New York Chapter, Manager of Office Services, Cahill Gordon and Reindel, Stephen Viscusi, Managing Partner, The Viscusi Group

4:00 pm - 5:30 pm

Interior Planning & Design Trends

(T9) Design for Entertainment
Moderator: Jennifer Busch, Executive

Editor, *Contract Design*. Panel: Steve McGowan, Design Dir., FRCH Design Worldwide; Ellen Albert, Dir. of Planning & Design, MTV Networks; David Rockwell, Rockwell Architecture. Planning & Design

Interior Product Trends

(T10) Integrating Daylighting with Electrical Illumination
Introducer: Craig De Louie, Editor-in-Chief, *Architectural Lighting*
Speaker: Barbara Erwine, Daylighting Specialist, The Lighting Design Lab

Facilities Development Trends

(T11) Uncle Sam as Client
Moderator: Lawrence W. Vanderberg, FMA, CFM, RA, Facility Transitions, Ltd.
Panel: Charles Blumberg, CFTD, FIBD, Principal Architect/Interior Designer, Nat'l Institute of Health; Celeste Martins, Deputy Director, Real Estate Division, General Services Administration; Mary Elizabeth Boyd, ASID, Principal, Interior Design Consultant, Dept. of Veterans Affairs; Douglas F. Korves, AIA, Douglas Korves Architects

Facilities/Space Management Trends

(T12) The Strategic Facilities Plan: Coping With Change
Moderator: Chris Mee, IFMA, Director Office Services, Mudge Rose Guthrie Alexander & Ferdon.
Panel: Peter Kimmel, President, Peter S. Kimmel & Associates; Joan Dubis, Dir./Group Acct. Mgr. of Property Service, NYNEX Real Estate

FRIDAY, NOVEMBER 3

9:00 am - 10:30 am

Interior Planning & Design Trends

(F1) The Hotel Guest Room in the Year 2000
Panel to be determined

Interior Product Trends

(F2) Home Office Design
Moderator: Susan S. Szenasy, Editor-in-Chief, *Metropolis*. Panel: Akiko Busch, Contributing Editor, *Metropolis*; Tom Newhouse, Principal, T.J. Newhouse Design; Michael Love, Principal, Quantum Design Group; Hank deGillia, Consultant, Executive Director, Designer's Saturday, Inc.

Facilities Development Trends

(F3) Renovation: Facility Infrastructure Issues
Moderator: Paul Tarricone, Managing Editor, *Facilities Design & Management*
Panel: Robert D. Vrancken, PhD., Prof. of Management, Grand Valley State University; Jack Beckering, Engineering Manager, Steelcase, Inc.; Kiri Borg, Vice President, Business Development, Tishman Interiors Corporation

Facilities/Space Management Trends

(F4) Outsourcing: The Challenge and Opportunities to Corporate America
Moderator: Eileen McMorrow, Editor-in-Chief, *Facilities Design & Management*
Panel: John J. Nelson, Senior, President,

Director of Design, Nelson & Associates; John "Ozzie" Nelson, Junior, Vice President & General Manager, Nelson & Associates; Stephen Fingles, NationsBank; Robert L. Hamilton, Jr., Vice President, CIGNA

12:00 noon - 1:30 pm

Interior Planning & Design Trends

(F5) Retail Design: It's a Store, It's a Warehouse, It's a Superstore!
Moderator: Linda Burnett, Assistant Editor, *Contract Design*
Panel to be determined

Facilities Development Trends

(F6) The Revolution in Facilities Financial Accountability
Speaker: Robert Whitehair, Director of Facilities, Raychem Corporation

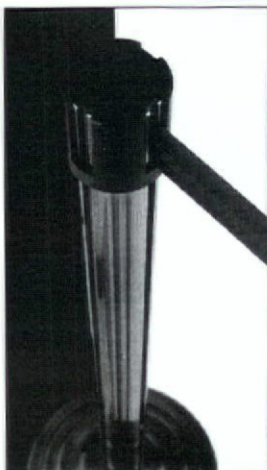
Facilities/Space Management Trends

(F7) Changing Work Patterns and the Relationship to the Worker
Moderator: John Lauruska, Principal, El Design, Ltd.
Panel: Jeffrey Reuschel, Manager, Industrial Design Studio, Haworth, Inc.; Robert Cook, Senior VP/Principal, Interior Architects, Inc.

Career Development

(F8) Where Are They—and Their Careers—Now?
Moderator: Eileen McMorrow, Editor-in-Chief, *Facilities Design & Management*
Panel to be determined

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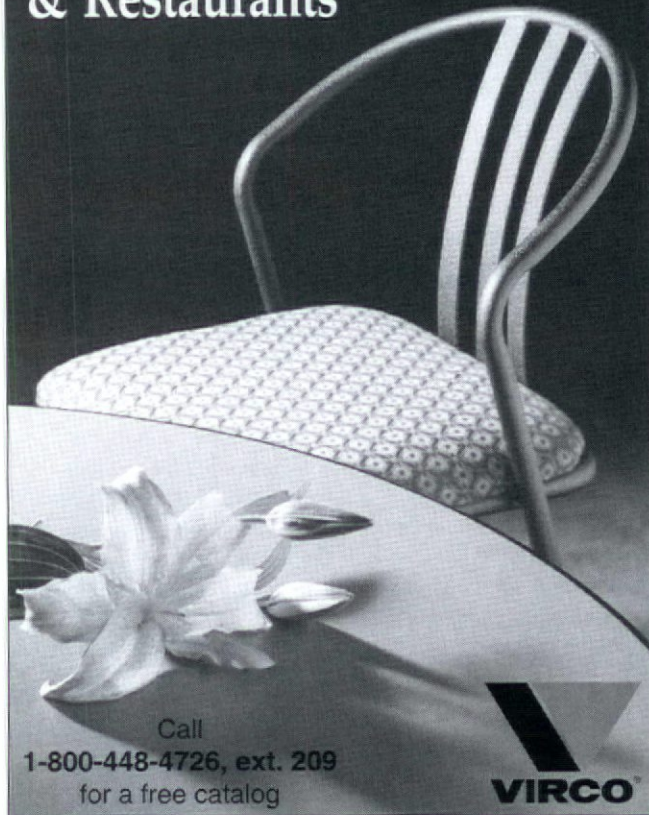
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VIRCO

Egan News

A PRODUCT UPDATE FROM EGAN VISUAL INC.

Egan Visual arrives at NeoCon in style

The newest addition to Egan Visual's highway fleet, a gleaming 53 feet in the company's trademark red and white, was first in line outside Chicago's Merchandise Mart at NeoCon in June. Dubbed NeoConvoy by the show's organizers, the row of corporate tractor-trailers opposite the front entrance has become a colorful part of the event, building excitement for what's awaiting inside.

And inside, Egan Visual arrived in style on the Mart's 10th floor, too. The corner location of the new, larger showroom attracted visitors with windows on two corridors. No gimmicks, no giveaways, just great products kept the space hopping.

The attendance figures rate 1995 as the busiest in NeoCon's 27-year history, and it certainly was a win-win situation for Egan Visual — a Best of NeoCon Award for the second year in a row. In the Office Accessories category, judges bestowed only one award, and it was the ADA Lectern from Egan Visual



that was chosen. Designed to meet the guidelines of the Americans with Disabilities Act, the lectern's multi-purpose attributes are appropriate for any speaker. A hydraulic/electric lift provides fingertip controlled height adjustment from 34" to 44" to suit everyone from seated or wheel chair users to 6'-7" tall standing



speakers. Built-in features include a clock/timer, lighting controls, lockable casters and microphone mount cut-outs.

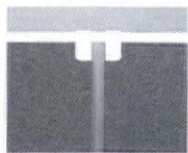
The ADA Lectern is available in a textured lacquer finish with 105 color choices or in a range of wood veneers. A computer-controlled engraving process makes custom logos and signage possible at any size, and in the same wide selection of color options.

...and leaves a winner two years running

A Best of NeoCon award two years in a row is positive reinforcement of what Jim Egan calls "growth with focus." Not willing to be known as just a whiteboard company, Egan Visual's research and design efforts have concentrated on the opportunities presented by workplace dynamics and technology in the office. Last year's award winner was the Egan

TeamBoard that allowed the results of teamwork and brainstorming to be readily captured on a computer screen and saved, transmitted or printed. Egan Visual also works to fill the gaps left by changes in the office. For instance, lower workstation enclosures encourage open

communication but often at the expense of acoustics. New this year are Egan Acoustical Screens of fabric-wrapped fiberglass laminated to a light-weight honeycomb panel. These can be



specified on Egan Mobiles to be rolled into place as needed, or they can be mounted on walls or on the Egan System track — for sound control that works and is moveable, flexible and reconfigurable. Other introductions address teleconferencing, LCD projection and hoteling.

Look for more information in future issues of Egan News, or call your Egan Visual representative for details.

Upcoming Shows and Events

September 17 - 19
WORLD WORKPLACE
Miami, Florida

November 1 - 3
INTERPLAN
New York, NY

November 16 - 18
IIDEX
Toronto, Canada

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TRENDS

Endangered places

Washington, D.C. - The National Trust for Historic Preservation has announced its 1995 list of America's 11 Most Endangered Historic Places. The list is compiled annually to alert the public and private sectors about historic places and buildings across the country that are threatened by neglect, deterioration, insufficient funding, development pressure, insensitive public policy or even vandalism.

Included on the the list this year are Farish Street Historic District in Jackson, Miss.; Village of East Aurora in New York; Waikiki War Memorial Natatorium in Honolulu, Hawaii; Fair Park's Texas Centennial Buildings in Dallas; Ashley River Historic District in Charleston and Dorchester Counties, S.C.; Ossabaw Island in Georgia; The Tugboat Hoga in Oakland, Calif.; Archeological Treasures of Colorado Plateau in Arizona, N.M., Colorado and Utah; Historic Boston Theaters in Boston; South

Pass in Wyoming and the Bronx River Parkway in Westchester, NY.

To get involved contact the National Trust for Historic Preservation in Washington, D.C. at (202) 673-4000.

Tax break

Albany - New Yorkers always seem to get it bad, especially when it comes to taxes. Recently, Governor Pataki has been trying to set the stakes a little more evenly by approving a New York City Interior Design Sales Tax Repeal Bill to take effect December 1.

The legislation repeals a 4% tax on services provided by New York City design businesses, said New York City Department of Finance spokesman Eamon Moynihan.

The legislation will cost New York City \$42 million in revenue next year but even so, it was supported by the Giuliani administration (perhaps he is thinking of doing some redecorating in his home). The Associated Press released a quote by Moynihan: "There's a perception that taxes are too high in New York, so there's an effort to cut them. People felt that we were losing business to out-of-state designers."

Commissions & Awards

The Boston Society of Architects, AIA is accepting entries for its **Honor Awards for Excellence in Architecture 1995**. Call (800) 662-1235 x232.

New York-based **Brennan Beer Gorman Monk/Interiors** has been retained by the Shorenstein Company's Franklin Avenue Office Center in Garden City, N.Y., to provide architectural design services.

The **International Design Resource Awards Competition** is accepting entries to promote recycled materials. Clean Washington Center, Seattle, is a co-sponsor of the competition. Contact Johnson Design Studio, Seattle, at (206) 789-0949.

Hatch Design Group, Costa Mesa, Calif., has been selected to design The Player, an upscale hotel, casino and promenade to be built in Las Vegas.

Shea Architects, Minneapolis, will design the prototype for Jessica McClintock, an upscale women's/girl's boutique opening in The Fashion Show Mall in Las Vegas.

Costello Maione Schuch Inc., an audiovisual and acoustical design consulting firm located in Plainview, N.Y., has received the International Communications Industry Association Awards for Systems and Facilities Design, a nationwide competition that recognizes the highest level of achievement in the industry.

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A MOVING INSPIRATION



THE BACKROADS OF ALABAMA ARE NOT THE SAME BECAUSE OF ARCHITECT SAMUEL MOCKBEE. HE BELIEVES THE BEST USE OF ANY GIFT IS IN USING IT TO HELP OTHERS. SO, HE TRADED HIS SUCCESSFUL FIRM FOR A COLLEGE CLASSROOM. AND HAS HIS STUDENTS APPLY WHAT THEY LEARN BY DESIGNING AND BUILDING HOMES FOR NEEDY RURAL FAMILIES. TEACHING PRINCIPLES FOR LIFE, ALONG WITH PRINCIPLES OF DESIGN. [AS WE STRIVE TO BE AN INSPIRATION TO DESIGNERS, WE SALUTE SOME OF THOSE DESIGNERS WHO HAVE BEEN AN INSPIRATION TO US.]

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INTERFACE FLOORING SYSTEMS COVERS THE GLOBE



Manhattan (below), along with companion styles Palisander and Siena (above, right), are two of Interface Flooring System's most popular new products. Manhattan is the cornerstone product in the Manhattan Collection, a six pattern grouping in which styles are named for popular New York City icons, like Park Avenue and Central Park. Palisander and Siena each take their rich, natural design cues from Italian influences. Circle No. 270

Interface Flooring Systems, Inc. pioneered the concept of modular floorcovering. The company began in 1973 when its founder, Ray Anderson, saw a need for flexible floorcoverings for the modern office environment. Anderson established the operations in LaGrange, Georgia, and Interface Flooring Systems, Inc. began manufacturing and distributing modular carpet tiles in 1974. The company quickly grew to its current status as one of the world's leading producers of soft-surfaced modular and performance broadloom floorcoverings.

In 1994, Interface Flooring Systems underwent a major reorganization. Interface leaders stood before customers and the trade media and outlined the new Interface to come. Shortly thereafter, Interface Flooring Systems began a transformation. Interface promised the A&D community more designer-oriented products and quicker response. With this promise in mind, Interface retained the services of renowned commercial floorcover-

ing designer David Oakey of Roman Oakey, Inc. Oakey devised and implemented Interface's mass customization process. The program resulted in the greatest number of Interface product introductions in a single year with dramatically improved styling, delivery and flexibility. In addition, Interface garnered all five 1994 IIDA APEX awards in the carpet tile category.

Manhattan, along with companion styles, Palisander and Siena are two of Interface's most popular new products and are available in modular tile and performance broadloom. Inspired by New York City's most stylish and vivacious borough, Manhattan is elegant and rich, yet energetic like its namesake. Made from 100% Antron Lumena®, Manhattan is designed to accommodate the most luxurious of corporate interiors. Manhattan is the cornerstone product in the Manhattan Collection, a six pattern grouping in which styles are named for popular Manhattan icons, such as Park Avenue, Radio City, and Central Park.

Companion styles Palisander and Siena are manufactured from 100% DuPont Antron Lumena® solution-dyed nylon, and Palisander features a scroll-like pattern that is reminiscent of the curving, naturalistic patterning of 18th century Italian woodworkers. Available in 16 colorways, Palisander is installed monolithically so that the floor appears solid with a high contrast, active overlaid pattern.

Siena is named for a city in Italy's Tuscany region, and shares the same fiber system and 16 base colorways with the Palisander style. Primarily solid in appearance, Siena can be used as a coordinate for Palisander and Interface's other solution-dyed patterned styles. For information on these products or other offerings, see Interface Flooring Systems, Inc. at Interplan 95', booth number 1505.



Restore. What goes down must come up. Natural law now prohibits the replacement and disposal of entire floors. As pioneers of modular carpeting technology, Interface Flooring Systems explores a few alternatives: selective replacement in high traffic areas, interchangeable pattern by tile or even floorcovering leases. If you're following the path to sustainable design, one company is laying the groundwork: Interface.



Wilmington Trust, Wilmington, Del., has chosen **The Hillier Group**, Architects and Planners, Philadelphia, to provide full architectural services for the bank's new operations center.

Phoenix, Ariz.-based **Cornoyer-Hedrick, Inc.** has received the 1995 Gold Nugget Award of Merit for Best Rehabilitated Commercial or Industrial Project for the renovation of the 3838 tower and plaza at Phoenix City Square, Phoenix. The award was presented at the 1995 Pacific Coast Builders Conference held in San Francisco in June.

The Fitzpatrick Design Group, New York, and **Arterior**, Tokyo, have been commissioned to design the Hyundai Department Store in Seoul, Korea.

The **Joel Polsky-Fixtures Furniture-FIDER Endowment Fund**, Grand Rapids, Mich., is again offering up to \$5,000 in grant money to interior design educators and practitioners for research. The deadline for proposals for the 13th annual award is January 5, 1996. Application packages are available from the FIDER office in Grand Rapids. Call 616-458-0400 or fax 616-458-0460 for information.

Stevens & Wilkinson, Atlanta, has been retained by Hewitt Associates for the relocation of its corporate offices in Atlanta.

United Chair Company, Leeds, Ala., has received the ISO 9001 certification.

People in the News

Warren Meltzer has been appointed vice president, general manager for LAM Lighting Systems, Santa Ana, Calif.

Elvis Feliciano has recently joined the staff at Interspace Incorporated, a Philadelphia based interior design and facilities management consulting firm. **Johanna McManus** has also joined as senior designer and CADD supervisor for the interior studio. **Peter Saechew** has joined the staff as a project designer.

Mancini Duffy, New York, has appointed **Anthony Schirripa**, AIA as vice president. He was formerly vice president as **Genster and Associates Architects**, New York.

Cannon, Buffalo, NY, has announced the appointment of **Rhona Hershkowitz**, **Gary Mong** and **William Rehburg** as senior associates, interior design in its New York office.

John Campanella, has joined New York-based **Cerami & Associates**, a firm specializing in acoustic engineering, as director of the firm's audio visual unit.

Upon the resignation of **J. Kermit Campbell** as CEO of **Herman Miller**, Zeeland, Mich., **Richard Ruch**, Herman Miller's vice chairman and a former CEO of the company, will take Campbell's post as chairman of the board. Campbell is being replaced by Herman Miller president **Michael Volkema** who will also assume the role of chief executive officer.

Prince Street Technologies, Atlanta, has named **Joyce Dobyns LaValle** as senior vice president of sales and marketing.

The American Society of Interior Designers has announced the 17th recipient of its Designer of Distinction Award, **Andre Staffelbach**, ASID, FIIFA of Staffelbach Designs and Associates of Dallas.

The U.S. Senate has confirmed **Arthur Rosenblatt** as President Bill Clinton's nominee to the National Museum Services Board.

Philadelphia-based **The Kling-Lindquist Partnership**, has announced that **Kathy Waldenerger** has joined its interior design studio as a project designer. **Peter Hansen** has joined the firm as a senior project manager.

Thomas Mahoney and **Tama Duffy** ASID, have both been named vice president and principal of **Perkins & Will**, New York, joining **John Lijewski** in the firm's interior design studio.

Jaime Velez has joined the Los Angeles office of **Skidmore, Owings & Merrill** as senior designer of interiors.

Penny Bonda, FASID, director of interior design at **Hillier/Reed**, Bethesda, Md., begins a one-year term as the 21st national president of the American Society of Interior Designers.

O'Donnell Wicklund Pigozzi and **Peterson Architects**, Deerfield, Ill./Chicago/Indianapolis, has named **Betsy Downs** AIA, **Greg Surufka**, AIA, **Bruce Ream**, AIA and **Daniel Sullivan**, AIA principals.

Business Briefs

Sina Pearson Textiles has relocated to 150 Varick Street, New York, NY 10013.

A **Global Business Team for Flame Resistant Fibers (Trevira CS/FR)** has been formed at **Hoechst Trevira**, Frankfurt, Germany. **Gunter Nehlsen** has been named head of the new business team. **Victoria Bousman** has been named marketing manager.

The American Institute of Architects has announced plans for its annual **Expo & Convention** to be held May 10-12, 1996, at the Minneapolis Convention Center. This is the second year the AIA Expo & Convention will work with members of allied industries to promote and represent the entire building industry at the event.

Disrud & Associates has moved to the Peterson Building, at 1207 Vine St., Healdsburg, Calif.

Christine Vanderhurd has moved to 120 Wooster St., 5th floor, New York, N.Y. 10012.

Stanton & Associates Architects has relocated and changed its name to **Michael Stanton Architecture**, 562 Mission Street, #603, San Francisco, CA 94105.

The American Society of Interior Designers (ASID), Washington, D.C., announces the launch of **Network ASID**, a communications service (both on-line and via fax-on-demand) to support ASID members and other design industry professionals.

Steelcase Inc., Grand Rapids, Mich., has expanded its presence by forming a joint venture with **Imagen Contemporanea S.A. de C.V.**, one of the largest contract furniture dealers in Mexico.

Coming Events

October 2-4: Office Users Group 54th Symposium, Chicago; (215) 335-9400.

October 3-5: A/E/C Systems Conference, Navy Pier, Chicago; (800) 451-1196.

October 5-8: Wright in Wisconsin Annual Conference, provided by the Frank Lloyd Wright Building Conservancy; Contact **Sara-Ann Briggs** at (708) 848-1141.

October 15-17: FM '95: Managing Facilities in a Technological World, sponsored by the International Society of Facilities Executives, Royal Sonesta Hotel, Cambridge, Mass.; (617) 258-8247.

October 17-21: OFEX China '95, Office Automation & Photographic Equipment Exhibition, Beijing Exhibition Centre, Beijing; (852) 2865-2633.

October 30-November 1: The Health Facility Institute Sixth Annual Conference; Stouffer Renaissance Orlando Resort, Orlando, Fla.; (800) 320-4845.

November 1-3: InterPlan '95, The New York Coliseum, New York; Contact **Jennifer Gam**, 212-615-2331.

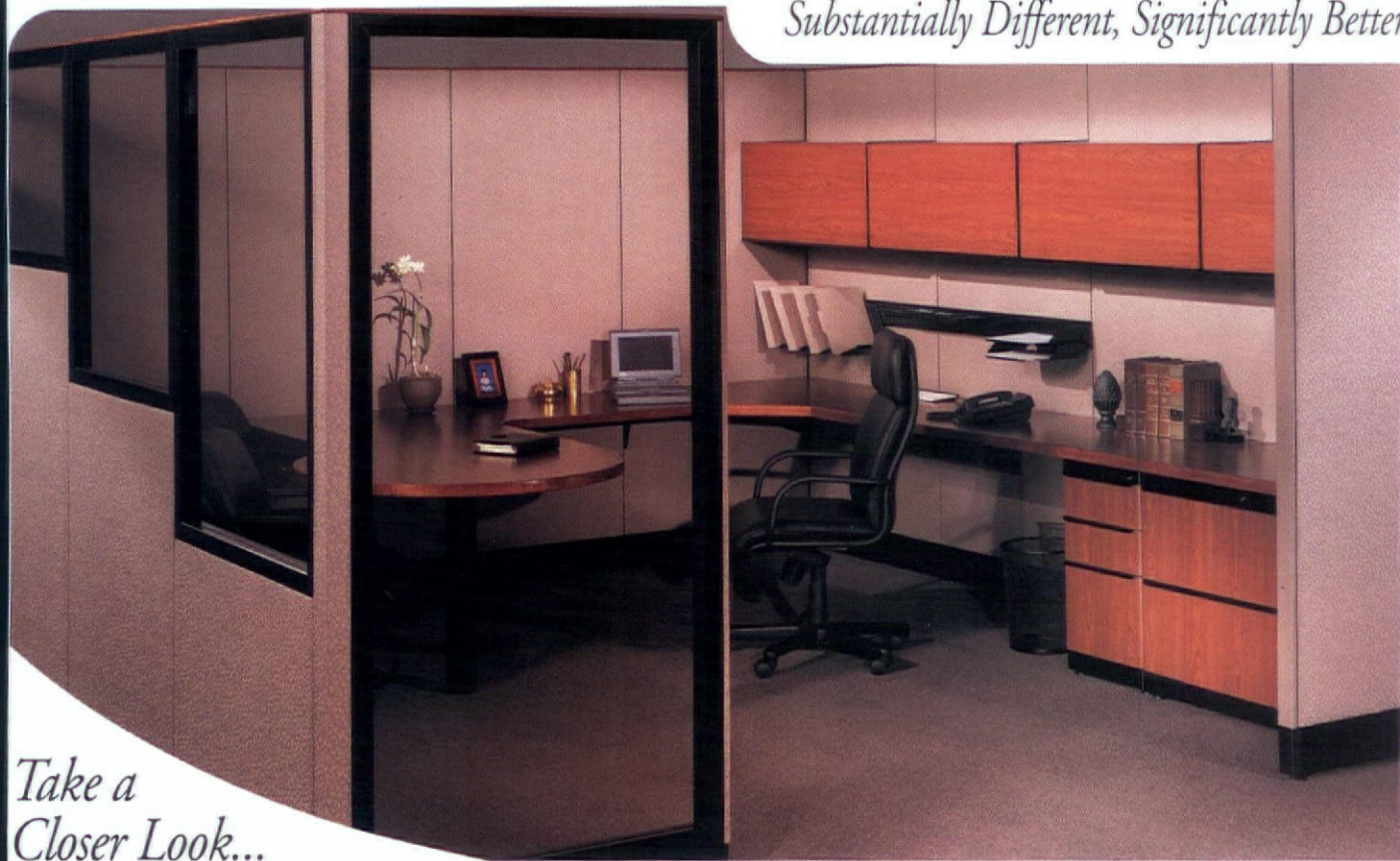
November 11-14: International Hotel/Motel & Restaurant Show; Jacob Javits Convention Center, New York; (800) 272-SHOW.

November 16-18: HDEX '95, Toronto, ON, Canada; Contact **ARIDO** at (416) 921-2127.

November 16-19: The Eighth Symposium on Healthcare Design San Diego Hyatt Regency Hotel; Call The Center for Health Design at (510) 370-0345.

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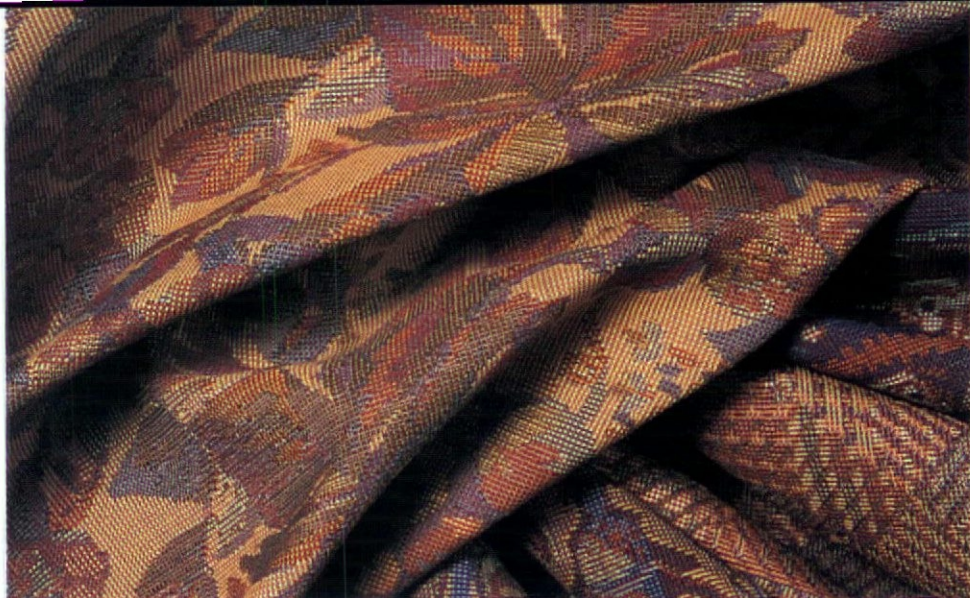
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Maharam's Arbour collection (left and below) has the appearance of a residential fabric yet is constructed for contract use. Constructed of Trevira FR® polyester, these fabrics are suitable for hospitality and health care applications. Choose from a selection of colors and patterns. Circle No. 271



MAHARAM GOES NATURAL



Maharam's Arbour collection features six award-winning tapestries. Three of these designs are geometric while the other three are large-scale traditional designs but all are inspired by the beauty of nature. The Maharam Design Studio selected the collection's design, scale and colors for hospitality and health care as both of these applications benefit from a warmer, friendlier more residential atmosphere.

Because the Arbour Collection is designed for these high performance environments, each of the patterns is constructed of 100% Trevira FR® polyester. This material ensures both ease of maintenance and flame retardancy. Yet, the Arbour Collection achieves the look and supple appeal of natural fiber products.

Rich color, intricate detailing and unusual patterning make Arbour a distinctive Collection. The 100% Trevira® construction ensures its performance in the most demanding environments.

For more information on Arbour contact Maharam at (800) 645-3943.



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 Carolina Business Furniture
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 Forbo Industries
 Forbo Industries/Arborite Div.
 Fuller Contract Accessories
 Furniture Rental Associates
 Gen'l Services Administration
 General Wallcoverings
 Gifford Wallcoverings
 Gianni/Gordon International
 Global Industries Inc.
 Grahl Industries
 HAG Inc.

Harbinger
 Harden Furniture Co.
 The Harter Group
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 JG Furniture Systems
 J.M. Lynne Co.
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 JOFCO Inc.
 K.O.H.
 Karastan Bigelow Carpet
 Koroseal Wallcoverings
 Kwik-File
 Krug
 Lees Commercial Carpets
 Loewenstein
 Lonseal Inc.
 Lotus Carpets
 Luxo Corporation
 MSA Industries
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Masland Carpets Inc.
 Mayline Company
 MechoShade Systems
 Meridian Inc.
 Metier
 Miller Desk
 Milliken Carpet
 Moderco Inc.
 Momentum Textiles
 Monsanto Contract Fibers
 National Office Furniture
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 The October Co.
 Pacific Crest Mills
 Packard Industries
 Patcraft Commercial Carpet
 Peerless International
 PermaGrain Products
 Pioneer Plastics Corp.
 Prince Street Technologies
 Professional Floor Coverings
 Assoc. of New York
 Quaker Furniture Inc.
 Roppe/Salesmaster Assoc.
 Rosemount Office Systems
 Sainberg & Co.
 Salesmaster Associates
 Scott Sign Systems
 Seabrook Wallcoverings
 Shaw Contract Group
 Shepherd Products Inc.

Smith Metal Arts/
 McDonald Prods.
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 Stylex Inc.
 Surface Protection Industries
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 Tate Access Floors
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 Tayco Panelink Ltd.
 Tella Systems
 Thayer Coggin
 Tiffany Office Furniture
 Toli International
 Transwall Corporation
 United Chair
 United Marketing
 Vecta
 Versteel
 Visser Software Services Inc.
 Viracon
 Vogel Peterson
 Waldmann Lighting Co.
 Western Solutions
 Westweave Carpet Mills
 Whitehall Furniture Inc.
 Wilsonart
 Wolf-Gordon Inc.
 Wonder Works of America/
 Pinay Flooring
 Yates Furniture Systems

Davis Furniture Industries' new Art Series is licensed from Art Collection/Germany. The collection includes a high and low back executive swivel chair with two arm variations, along with three complementing cantilever styles.

Art Series can be upholstered in an endless array of leathers and fabrics.

Booth No. 1220

Circle No. 221



TOLI International showcases its Lightstone Collection. The collection emulates natural stone materials in solid vinyl flooring, yet provides an end user with better acoustics, easier repairs and low maintenance costs.

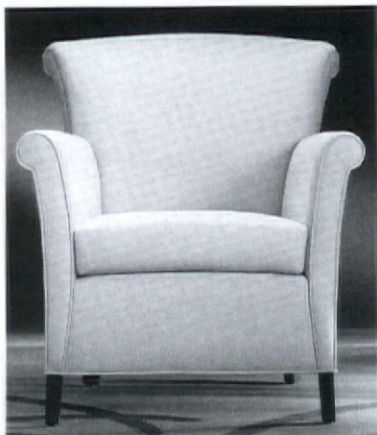
Booth No. 513

Circle No. 241

The graceful contours of Acropolis from Cabot Wrenn are accentuated by a keystone back. The elegant lines of the roll-over arms are carried through to the hardwood legs. The loose seat cushion provides maximum comfort.

Booth No. 612

Circle No. 219





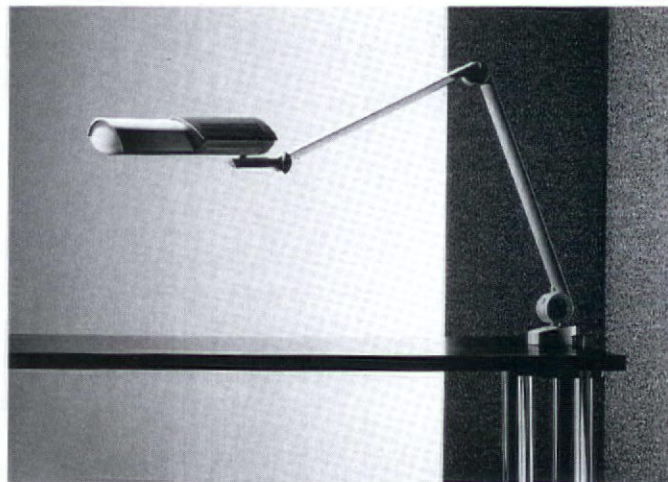
Maharam's Duratex™ Atelier collection consists of 10 patterns constructed of Trevira® CS, a material that combines a silky lustrous appearance with a soft hand that is reminiscent of Egyptian cotton. A tight construction ensures that Atelier patterns appear opaque when used as cubicle curtains.
Booth No. 619
Circle No. 234

Dauphin has extended its family of Alpha ergonomic seating. The elegant zipper detail that appears on all seat backs joins form with function. It allows the upholstery to be removed, cleaned and reapplied. Available as a task, managerial or visitor's chair. Alpha can be ordered in various colorations.

Booth No. 623
Circle No. 220

INTERPLAN

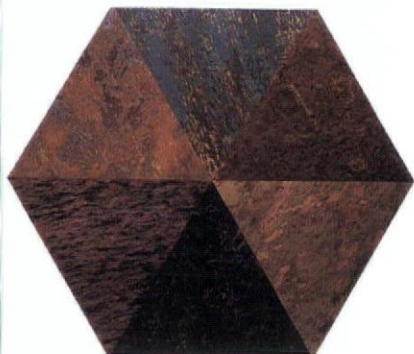
THE NEW DESIGNER'S SATURDAY



Waldman Lighting introduces the Euro-Select Roma task light. Roma offers two new ergonomic features, a fully articulating arm and a new swivel joint connected to the base of the head that allows maximum rotation and positioning. A built-in parabolic louver is also included in the head, which directs light evenly over work surfaces and helps eliminate troublesome VDT glare.
Booth No. 324
Circle No. 246

The October Company introduces a series of metallic laminates called Mettle® Images. Created on a phenolic backer, the finish patterns combine the artistry of handcrafted coloring with the beauty of brass and copper. Easy to use, Mettle Images can be cut, routed, drilled and applied with most standard contact elements.

Booth No. 209
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The Patton™ Paisley Table from Vogel Peterson is ideal for work teams and other groups needing a small meeting area. The tables are mobile and can stand alone or dock together. Work surfaces are scratch-resistant and soft corners preclude the need for edge-banding. The tables are offered in a variety of paint and laminate choices.

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MARKETPLACE



Versteel introduces the Companion Chair, durable, stackable seating for training rooms, health care, cafeterias, waiting rooms, lobbies and conference rooms. The chair is available with round or flared back styles in wood, vinyl or upholstery, with optional wood or upholstered arm caps. The frame comes in 31 powder coat finish colors and chrome.
Booth No. 1605
Circle No. 244



National Office Furniture's Hiland 3500 series is a veneer casegood line with three edge/pull combinations. With its overlapped drawer fronts, clean simple lines and contemporary pulls, Hiland is directed to the mid-price contract markets. The line constitutes National's broadest product offering.
Booth No. 1341
Circle No. 231

INTERPLAN THE NEW DESIGNER'S SATURDAY



Patcraft introduces Opening Lines, utilizing the company's own Texture-Weave tufting process. The carpet is suitable for high-end interiors and meets the needs of a demanding budget. Its solution-dyed nylon construction performs in high traffic areas. Microban® antimicrobial finish makes Opening Lines ideal for health care applications.
Booth No. 713
Circle No. 238



PermaGrain has introduced Treasure, a new line of Armstone® cast marble tile. The gems in the Treasure line have been professionally styled and colored, providing a palette of 10 rich contemporary colors. Armstone Treasure is offered in polished, honed and textured finishes.
Booth No. 1129
Circle No. 239

Elara, the newest line of executive seating by United Chair, features knee-tilt control, prominent lumbar support and waterfall seat front. With a competitive price, Elara provides maximum support for the budget-conscious.
Booth No. 1511
Circle No. 242



PERIMETER.[®]

A resin edge table with laminate top. Thirteen resin edge colors matched to KI's polypropylene seating...Perry, Versa, and Matrix. For information call KI, 1-800-424-2432.



Improving Your Quality of Life

MARKETPLACE



Vecta enhances the 4 O'Clock seating line with a loop arm model for executive and conference applications. Spring steel construction allows the arm to move in conjunction with key synchro-tilt and back height adjustments.

The loop arm is available on passive mechanism chairs in mid-, high- and executive high-back models. Arms can be upholstered.

Booth No. 516, 518

Circle No. 243



Forbo Arborite introduces 27 new colors under the banner Arborite Avant-Garde '96. From this selection, 23 patterns will join the newly created Arborite Vogue, while four new solid colors will bring added depth to Arborite Graffiti. Rich textures, bold and innovative colors and new age and fiber design patterns can be used for endless applications.

Booth No. 1243

Circle No. 224



Harter presents a longer sit stack chair, a new version of the Clio. Clio is a general work environment, nonadjustable chair. It employs posturally correct ergonomic features and high quality construction. The seat back features a compound curve that provides unyielding lumbar support.

Booth No. 1221

Circle No. 225

Fabric One, a new contract division of Frankel Associates, brings new life to Global Impact, an upscale upholstery fabric collection with the performance of Zeftron®200 solution dyed nylon from BASF. The fabrics reflect diversified motifs from neat geometrics to abstract forms.

Booth No. 1335

Circle No. 218



There are now 80 sorter models in Kwik-File's Mailflow Systems furniture line. The sorters are available with both open and closed backs and range in width from 24 in. to 72 in. and in height from 24 in. to 48 in. They can be specified either with or without riser workspace underneath.

Booth No. 1735

Circle No. 230

INTERPLAN
THE NEW DESIGNER'S SATURDAY



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MARKETPLACE



← Wilsonart International introduces 36 new Wilsonart® Laminate colors and patterns. The new selections continue the trend toward natural and textural looks with a new emphasis on the warm side of the palette. Baltic Sands has an asymmetrical look of pebbles and sand shaded in blues and plums. Booth No. 1105
Circle No. 247



↑ Style Bucha from Ametex, is from the Fit To Be Wide Collection of Trevira FR content prints that are 126-in. wide, engineered for use as one-piece, seamless, washable bedspreads. The collection is suitable for health care and hospitality applications. Booth No. 1721
Circle No. 216

→ J.M. Lynne introduces the Fresco and Mimosa design groups, four 54-in. wide vinyl wallcovering patterns that call to mind images of the Italian countryside. Designed by Patty Madden, the organic patterns are available in 58 colorways. Booth No. 1826, 1828
Circle No. 228



INTERPLAN
THE NEW DESIGNER'S SATURDAY



← Durkan Patterned Carpet presents Oriental rugs with stylized florals. These classic designs from what is now Iran, Turkey, Afghanistan and Caucasus form the basis of Orient Express, a collection of six new patterns and two borders. These carpets are printed on the Durkan 16, Durkan's new multi-station, flat screen printer. Booth No. 1726
Circle No. 222

↓ Intrex introduces the Raised Panel bench. This sturdy traditional bench is offered in two- or three-seat models. Seat height reaches 18 in. The bench is offered in a variety of stains on ash. Booth No. 402
Circle No. 227



Nodding

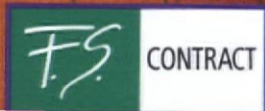
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MARKETPLACE



Egan Visual presents an ADA-friendly lectern, providing height adjustment from 34 in. to 44 in. to accommodate a full range of heights. The wide and deep rear opening permits seated or wheel chair-confined users easy access to timer/clock, lighting controls and height adjustments. The product is readily mobile and is equipped with a hydraulic/electric lift.

Booth No. 1621
Circle No. 223



Lees
Commercial
Carpets offers
Second Nature, a

large random travertine design that responds to designers' interest in botanically-inspired patterns. This flowing pattern offers visual texture and muted color contrast. Several yarn blends have been combined, resulting in an aesthetic effect reminiscent of natural forms.

Booth No. 1835
Circle No. 232

INTERPLAN THE NEW DESIGNER'S SATURDAY

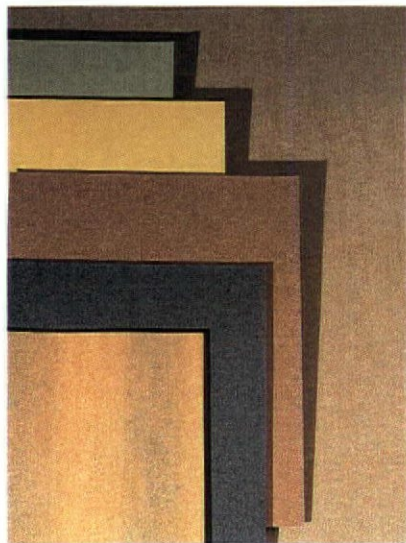
Alchemy from Innovations in Wallcoverings is a new vinyl/fabric hybrid wallcovering combining the best qualities of both materials. Through a coloring process, the bonded vinyl and fabric is coated with metallic and pearlescent inks. Alchemy is offered in solid and striped patterns in over 50 colorways.

Booth No. 1120
Circle No. 226



Seabrook Designs' Celestial Textures wallcoverings collection features the latest in colors and styles for the contract market. This 27- and 54-in., Type II, fabric-backed vinyl collection includes borders, textures, faux finishes, stripes and geometrics. Custom designs are available.

Booth No. 113
Circle No. 240

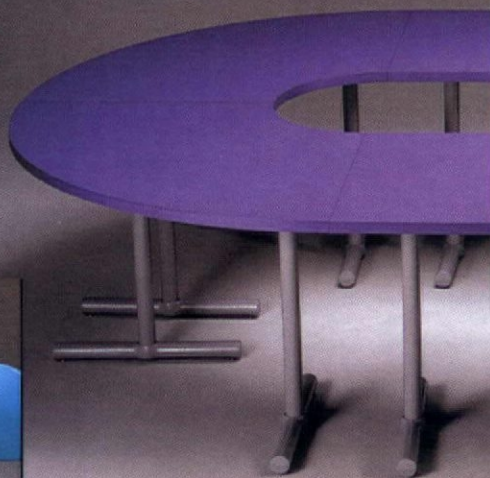
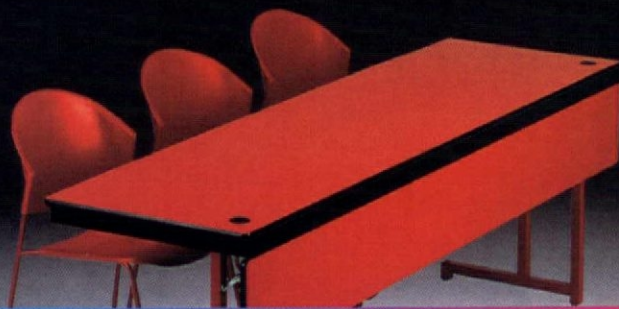
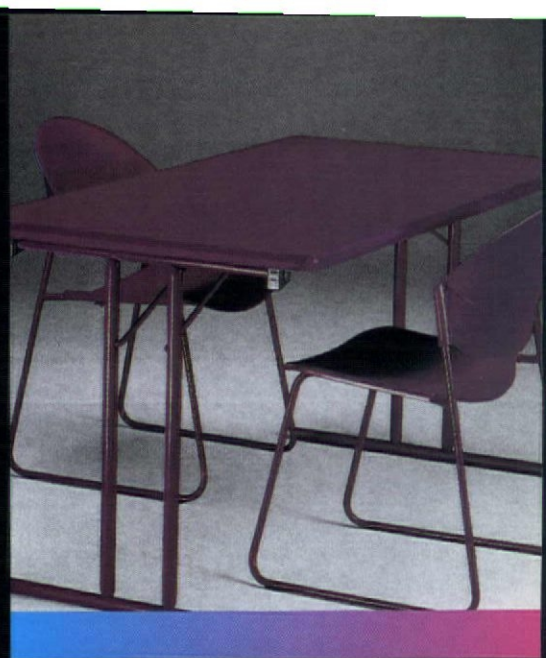
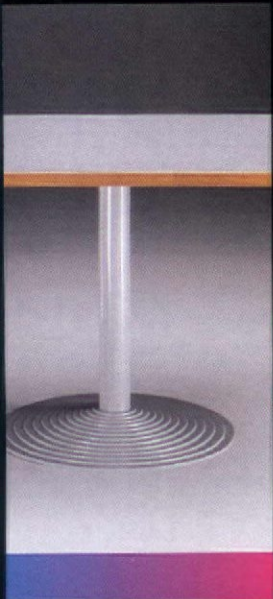


Neutral Posture Ergonomics' technology is certified by ergonomist, Jerome Congleton, Ph.D., P.E., C.P.E., to increase productivity and reduce stress through 10 standard adjustments and interchangeable seats and backrests.

Booth No. 1601
Circle No. 236



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MARKETPLACE



← The Celtic Collection from Atlas Carpet Mills presents a series of patterns inspired by ancient forms. Intricate knot work interacements and spirals illuminated by Celtic art dominate the collection. Four distinctive patterns show varying scales and use of subtle tone-on-tone cut pile yarns contrasted with textural loop yarn moresques.

Booth No. 1820

Circle No. 217

INTERPLAN THE NEW DESIGNER'S SATURDAY

↑ Johnsonite® introduces TightLock™ Resilient wall base and the exclusively designed pristine finishes to the TightLock wall base system. TightLock Resilient works independently or in conjunction with standard TightLock Carpet Wall Base to create a transition from carpet to flooring. The wall base is thicker at the bottom and solves common installation problems.

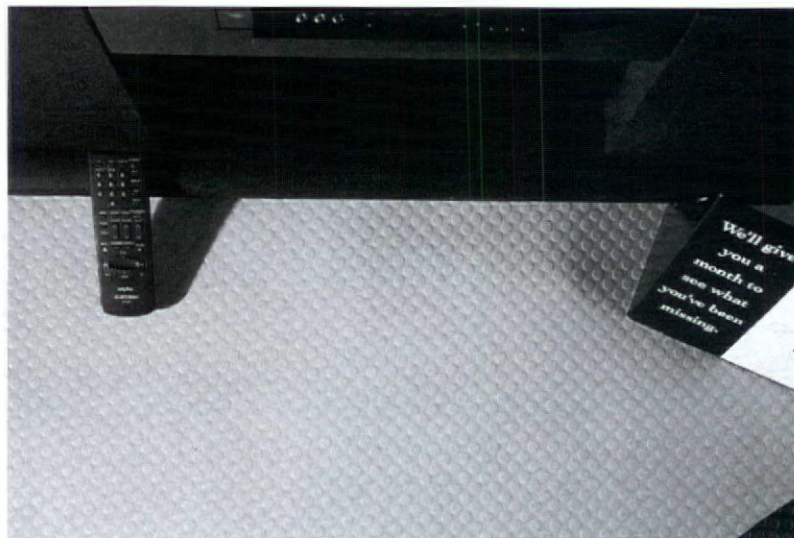
Booth No. 1701

Circle No. 229

→ Lonseal presents Lonpoint Moonwalk, a smaller sophisticated pattern available in a choice of bright, primary colors, neutrals and exciting metallics. The pure vinyl surface allows rich, depth-oriented colors that won't fade and its heavy-duty construction assures long-lasting service.

Booth No. 229

Circle No. 233



← The HAG Scio Conference seating line features a unique rocking mechanism that allows forward and backward movement. This rocking motion facilitates variations of movement essential for improving circulation and reducing stress and strain during prolonged sitting. All its components are recyclable and marked for sorting.

Booth No. 327

Circle No. 254



↑ Meridian's 6000 Series Desks can be grouped into functional work areas, wrapped with panel systems or moved into private offices. Concealed channels provide efficient wire management for increasing application of desktop lighting and electronics.

Booth No. 507, 603

Circle No. 235




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There's only one *proven* acrylic latex multi-color system — Aquafleck®. The water-based, not water-borne, multi-color that's both safe for the environment and durable.

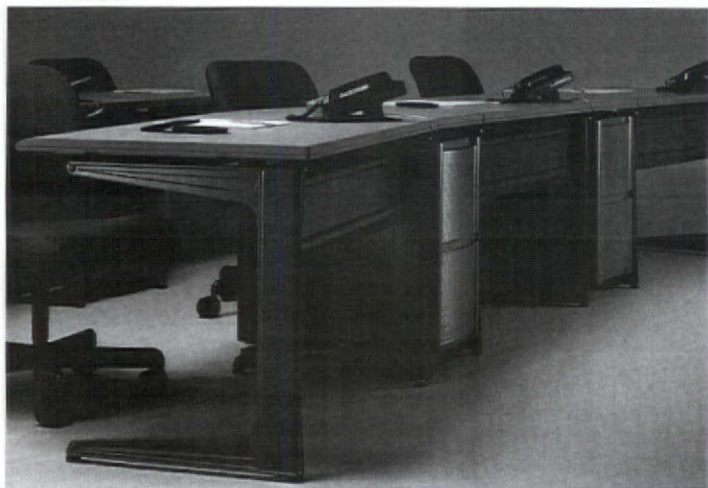
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durability and storage stability, it's not just the leader in its category, it's in a class by itself.

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MARKETPLACE



The Tutor furniture system from Howe Furniture is two systems in one. It consists of a light weight modular table and track elements that can be arranged in a wide variety of configurations to facilitate group learning or communication space requirements. The Tutor system also accommodates the use of computer and audio-visual technologies through flexible and easy-to-use wire/cable management. Booth No. 1235
Circle No. 259



Haworth's Tango Link Desk is a cross between a panel workstation, a table and a free standing desk to be used for private offices, open teaming areas and the home office. As a table desk, it fits easily with a pre-configured, panel-based workstation, allowing adjustability. In a private office, Tango offers mobility and power and communication cable management. Booth No. 1321
Circle No. 248

City Streets from Interface was designed to resemble a night aerial view of a metropolitan area with straight and broken grids. This carpet is produced through Interface's Intersculpt™ technology, which gives the product dimension through high and low loop pile construction with DuPont Antron Lumena® yarns. Booth No. 1505
Circle No. 257



Light dances on the subtle tone on tone design of Mannington Commercial's new St. Germaine. St. Germaine is crafted of 100% Monsanto Ultron® VIP Premium Type 6,6 nylon. Treated with 3M Commercial Carpet Protector and Permanent Static Control, the advanced fiber engineering also inherently resists matting and crushing. St. Germaine is backed by a 10-year commercial wear warranty. Booth No. 1039
Circle No. 258

INTERPLAN
THE NEW DESIGNER'S SATURDAY

The TopLine series from Panel Concepts is an office system of high quality offered at a lower price. One of its most innovative features is the all-new interlocking panel design and camlock connection system, which enables panels to be installed four times as fast as other office systems. TopLine panels are shipped completely assembled. Booth No. 419
Circle No. 251





NATURE *Strikes Back*

What happened to the warmth, charm, and beauty of real wood? Have all offices been relegated to harsh, noisy, low bid metals and plastics with, perhaps a simulated wood grain trim? Step into a world of masterworks where wood tradition doesn't end with just a desk and chair. See fine hardwood systems furniture collections engineered for today's tough space, technology, and budget demands. EOC's furniture concepts are shipped nationwide on a guaranteed safe, freight free delivery program. Several of the products shown are on standards with the United States Government. For more information contact your local EOC representative or showroom, or call 800-421-5927.

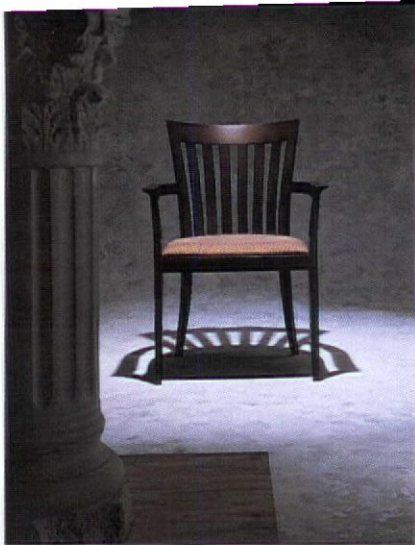


EOC
Executive Office Concepts

After all...it isn't nice to fool with Mother Nature!

Circle 25 on reader service card

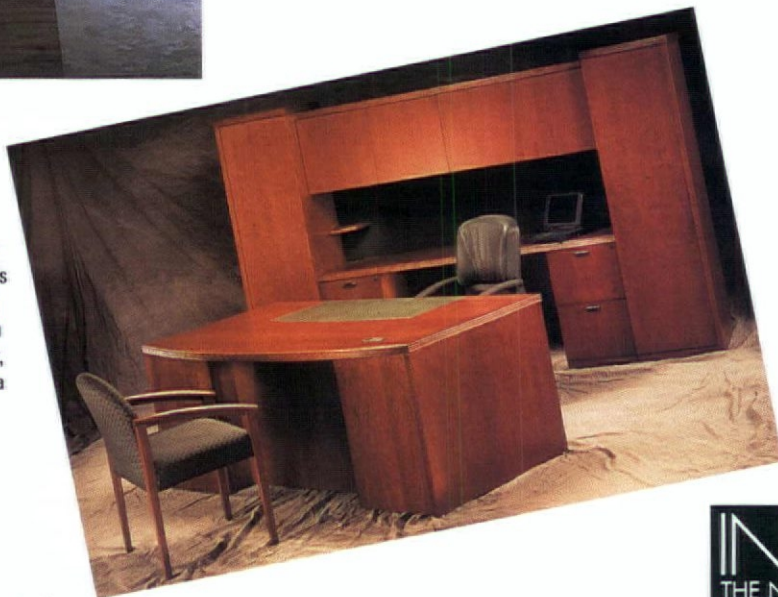
MARKETPLACE



←
Loewenstein's Metropolis offers full-scale comfort with individually bent back slats. The chair is available in 26 standard ultraviolet-cured finishes.
Booth No. 613
Circle No. 262



↑ Utilizing distinctive sloping edges and a centered concave reveal, the Carrara Collection by Gianni blends contemporary and classic designs with functionality and superb workmanship. Designed by Salvatore Graziano and Mark Stefftenagel, The Carrara Collection is available with a full range of components and a wide variety of woods and finishes.
Booth No. 1205
Circle No. 255



→
Krug's 6800 Millennium Series is shown with the Pier Hutch Wall Unit. The desk is offered with an optional bow top and breakfront, finished in medium cherry with a Madrid Edge detail.
Booth No. 627
Circle No. 256

INTERPLAN THE NEW DESIGNER'S SATURDAY

Herman Miller presents the Ambi™, Equa 2™, Ergon 3™ and Aeron Chairs™. Herman Miller's newest addition to its seating family, Ambi, is designed to fit both user and task. The Equa 2 is the result of continued research by Herman Miller and designers Bill Stumpf and Don Chadwick, who developed the original Equa®. The Ergon 3 work chair is offered in three sizes to fit a range of body types. The Aeron represents the next generation of the work chair with its advanced ergonomics.
Booth No. 303, 407
Circle No. 261

→
Momentum Textiles introduces Fun & Games, a collection of 12 playful designs for contract applications offered in 98 colorways. The collection includes: Hide & Seek, a garden tapestry in eight adventurous colorways; Somersault, an iridescent whirlwind design in nine color combinations; Simon Says, a sophisticated two-toned solid in eight hues; and Double Dutch, an undulating irregular stripe in eight fresh color combinations.
Booth No. 1016
Circle No. 252





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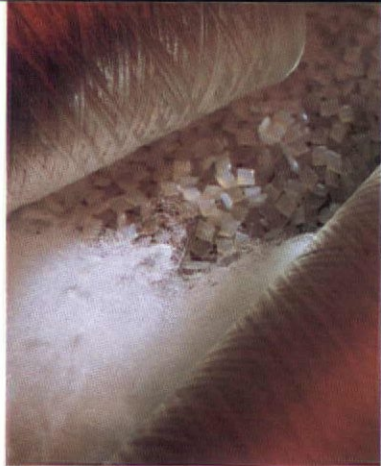
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ART SERIES breaks through
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Circle 27 on reader service card



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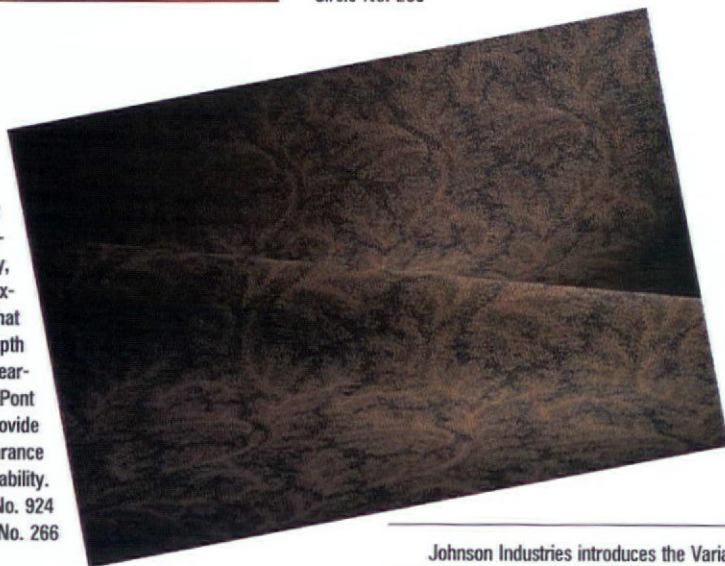
Booth No. 1801
Circle No. 250



Bretford Manufacturing recently introduced The Total Presentation Environment. The line features folding training tables with presentation accessories such as audio visual carts, media tables, lecterns, television mounts, screens and boards. All components are available in more than 450 color combinations.

Booth No. 1342
Circle No. 260

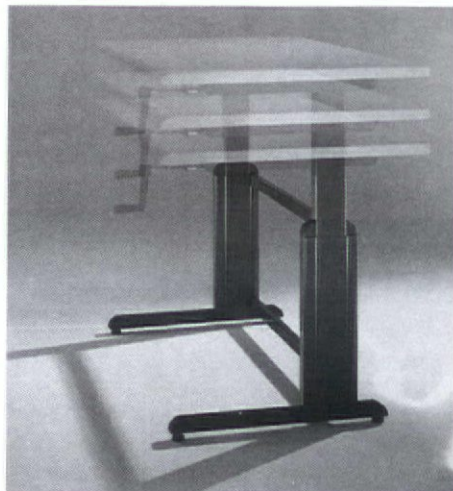
Highgrove Broadloom from Shaw Contract Group features a subtle filigree overlay, employing a multi-texturing technique that offers complexity, depth and a seamless appearance. Yarns from DuPont Antron Legacy® provide exceptional appearance and durability.



Booth No. 924
Circle No. 266

Johnson Industries introduces the Variant™, a crank-operated adjustable table meeting ergonomic requirements for height adjustability with a range of 24 in. to 39 in., making the table ideal for simple alterations to a user's working level. The 24 in. dimension allows room for pedestal filing cabinets underneath, while the 39 in. height accommodates working in a stand-up mode.

Booth No. 1435
Circle No. 265



Steelcase's InterPlan exhibit will be designed to convey the company's corporate capabilities, products, services and expertise. Visitors will learn how Steelcase has been a leader in furnishing the office environment to suit changing work patterns with offerings such as its Personal Harbor Workspace and its Activity products, which create co-located teamwork areas and individual work areas when used together in an office.

Booth No. 523-527
Circle No. 263



Xorel Two presented by Carnegie has been laboriously tested. This durable textile unrivaled abrasion resistance, enduring one million double rubs on the Wyzenbeck test with no sign of wear. Xorel Two is inherently flame retardant and is naturally and permanently stain resistant requiring no added topical finishes.

Booth No. 204
Circle No. 249

INTERPLAN
THE NEW DESIGNER'S SATURDAY

Folding Tables

Finding room for furniture is a problem that dates back to the origin of furniture yet remains as timely as the interior of the space shuttle. The challenge has not changed much over time. Consider that a good folding table must have an easily operated, trustworthy and maintainable mechanism for folding that does not overwhelm its overall appearance when the piece is fully extended. Ideally it should be transportable, functional, affordable and attractive as well. The manufacturers whose products are shown here are surely aware how the race to build a better folding table is heating up.

BRETFORD

Bretford's Total Presentation Environment line includes folding training/seminar tables. Table tops are available in rectangular and elliptical designs. Fold-down capability makes the tables portable and easy to store. Matching accessories such as audio visual carts, television mounts and projection screens are offered.

Circle No. 200



ERG

ERG's Plano folding table series has 12 different sizes to choose from with numerous laminate choices. Matching vinyl T-Edge moldings and 22 different epoxy colors are offered for frame and legs. Plano tables fold flat for easy storage.

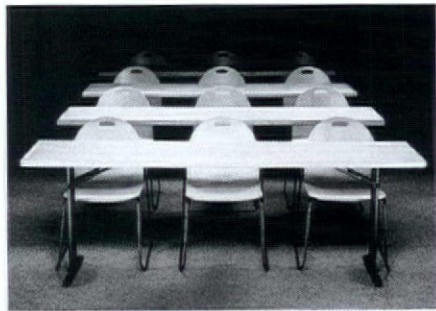
Circle No. 202



FALCON

Lightweight folding tables from Falcon include table tops that weigh 30-37% less than the standard Falcon folding table top. The reduced weight is achieved by using a lightweight, 3/4-in. honeycomb core sandwiched between plywood sheets. Bases are available with plated and powder coated finishes in a variety of colors, and tops may be specified in laminate or veneer.

Circle No. 203



D.S. BROWN CO.

D.S. Brown Co.'s folding table is made with a laminated base that can be folded flat for transport or storage. The tops are beechwood veneer with self edge or with plastic laminate inserts. The tables are offered in a variety of top sizes and heights.

Circle No. 201



HASKELL

System One Pedestal Tables from Haskell are available with flip-tops and folding leg bases with a variety of top sizes for space-saving storage and easy transport. Bases are constructed of 14-gauge tubular steel with welded end caps for stability and are available in many color options.

Circle No. 204



HAWORTH

Kinetics, a Haworth Company, introduces Tactics tables, a flexible collection of multi-purpose tables designed by Bill Schacht for training areas, conference rooms, dining areas and other public spaces. The collection includes light-weight stationary tables with C-leg and T-leg designs available with power options.

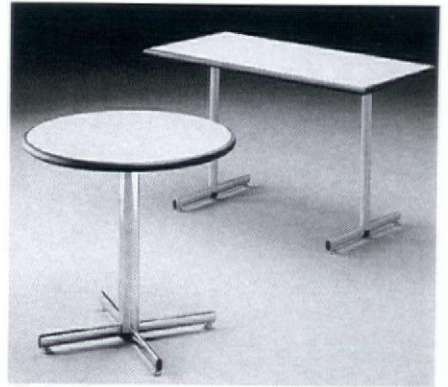
Circle No. 205



KI

KI's Portico tables feature clean lines and trim pieces such as a base that can be color matched to the 15 vinyl table edge colors. This flexible table satisfies all applications requiring folding, fixed or flip-top designs, modesty panels, ganging, wire management and modular table systems.

Circle No. 208



HOWE FURNITURE

The Tutor Table System offered by Howe includes a series of light weight components that can be arranged to accommodate any learning environment. Rectangular folding tables and a series of top bridges can be connected to form a wide range of training, meeting, conference, individual office and seminar configurations. Tables and bridges snap together without tools and can be moved by one person.

Circle No. 206



KNOLL

Knoll's Propeller folding table is user-friendly with a knob that easily lifts and pulls up to activate the folding mechanism. Once the legs are splayed open, the mechanism clicks, locking them securely in place. The Propeller table does not wobble, and its design allows ample room for people to sit comfortably at both ends.

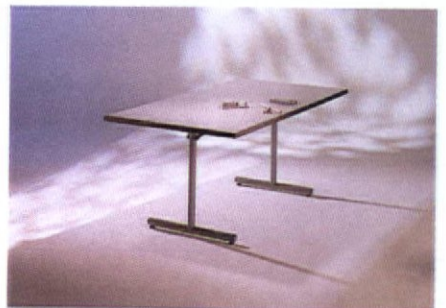
Circle No. 209



JOHNSON INDUSTRIES

Johnson Industries introduces a new folding mechanism that makes set-up easier, adds less weight to the table and offers a variety of proprietary features. The double slide latch locking mechanism provides solid, no-wobble work surfaces. The single-action foot pedal release makes closing the table easier. The tables are offered in a variety of laminates, edge materials and profiles.

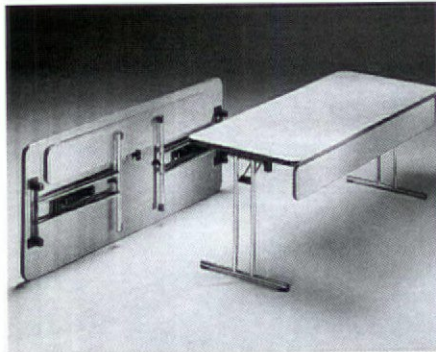
Circle No. 207



SURFACE TECHNOLOGIES

Surface Technologies offers a folding table with a double post construction to ensure stability. The table is available in rectangles, half-rounds and crescent shapes in vinyl, wood or self edges.

Circle No. 210



VERSTEEL

Versteel offers Quality Folding Tables featuring handles, horizontal stacking capabilities and the use of strong steel components in its key folding areas. Base styles range from the utilitarian and clean Performance line to the unique and flexible UNO line. Folding Tables are offered with standard core as well as light-weight core tops.

Circle No. 213



OFFICE SPECIALTY

Ideal for temporary seminar or training areas, Office Specialty offers a wide range of folding tables in a multitude of sizes and shapes. Office Specialty's exclusive folding mechanism has positive lock action in both the up and down positions. Heavy-duty plastic bumpers protect tops when stacked and also serve as carrying handles.

Circle No. 211



VECTA

The Runner folding table from Vecta won a best of NeoCon 95' gold award based on features such as its fold-away modesty panel and horizontal and vertical wire management. The table comes in a wide range of sizes with adjustable glides in an L- or T-base. The tables are light-weight and are offered in a variety of colors.

Circle No. 212



VIRCO

Virco's new folding tables provide great strength and stability in a large selection of sizes. Stand alone steel frames ensure long term reliability under the most demanding daily use. The tables feature high-pressure laminated plastic tops in many colors, T-mold banding, recessed hardware and powder coat frames.

Circle No. 214



WILKHAHN

The Confair folding table from Wilkhahn has ample space for eight people, with legs that provide unobstructed leg room. The table folds in half for easy storage and aluminum pencil trays are inset into the table top. For wire management, the pencil trays are slotted in the back to allow wires and plugs to drop through. The table tops are of lightweight, non-blending plywood, with a choice of finishes.

Circle No. 215



FIXTURES FURNITURE® 

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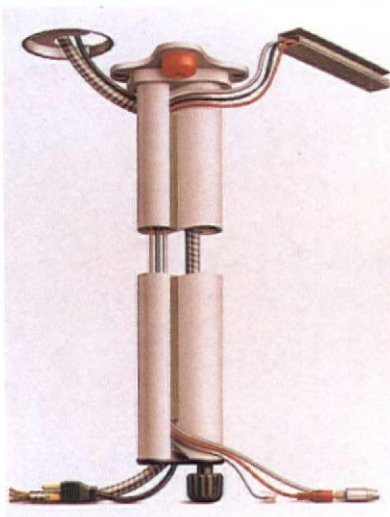
Winner of the ASID product design competition, albi is an armless arm color seating system with exceptional comfort for every person regardless of size in any sitting position. The armrests are an extension of the back requiring no more space than side chairs. Short upturned arm rests support your arms in natural resting position. Choose from exciting thermoplastic seat and back colors with frames in chrome or optional epoxy colors to mix or match the colors of seats and backs. The upholstered version is a terrific office pull-up chair. Tablet models feature a tablet that folds-up for ease of entering and leaving and out-of-the-way when not in use.

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Circle 28 on reader service card

Knoll's Propeller series of training and conference tables (far right) was designed by Emanuela Frattini (below) with uncommon attention to detail, function and ease of use. Its wire management system (right) helps users integrate technology into their meeting environments. Other capabilities such as easy reconfigurability and stackability (right, below) make Propeller tables mobile and flexible for changing work spaces.



It Starts with the Leg

Wire management, flexibility and mobility take just a simple spin of the Knoll Propeller Table, designed by Emanuela Frattini

By Jennifer Thiele Busch



Never before has flexibility been so critical to the office environment as in this computer-driven era. Simultaneously, our growing dependence on computers has all but dictated that fast-changing office environments find a simple, functional way to integrate technology into the equation. Knoll has taken this challenge to heart with the recent introduction of its Propeller training and conference tables. Developed by Emanuela Frattini in collaboration with Knoll, the series delivers technology, wire management, flexibility and mobility to a critical office function—in as attractive a package as one might expect from Knoll.

"We felt that no manufacturer had addressed the onslaught of computer technology in the training/meeting environment," says Knoll vice president and director of design Carl Magnusson of Knoll's decision to develop Propeller. "Some have paid tepid attention to it. But none have embraced it completely."

Frattini and Knoll acknowledge that breaking out of traditional thought patterns was key to developing Propeller. "The table was designed as equipment, as opposed to furniture," states Frattini. "We were not constricted by a preconceived notion of what it should look like. We simply addressed its function." The design team looked to consumer products, especially sporting equipment, for inspiration.

When Frattini approached Knoll with a table leg she had designed for a private client to hide electrical wiring, the manufacturer realized that this component might be incorporated in a broader line of tables to provide superior wire management in the

training/meeting environment. The patented design's S-shaped section provides two highly accessible conduits for floor-to-work surface wire management that physically separate power and communication cables. Thus the S-shape became the crux of Propeller's design—and the inspiration for the series' name.

Propeller amounts to more than its leg, of course. Flexible urethane strips that run the length of the table leg hold wires in place once they have been tucked inside the channels, and are translucent enough so users can visually distinguish between power and communication cables as required by electrical codes. "I got the idea for the material that holds the wire in place from a Swatch watch band," says Frattini. "It has just the right degree of rigidity and flex."

Hollow core table tops that are lightweight and feature "the biggest grommets in the industry," according to Magnusson, make the tables easy to maneuver. Initial concerns that the grommets might be too big were discounted in favor of providing users with an important functional detail. The openings are big enough to pass through the bulky AC adapters that many computers use.

Since reconfigurability was another design goal, Knoll offers Propeller tables in round, square, rectangular, trapezoidal, rounded square and bullet shape options plus four different angled segments. All models come with urethane edges to minimize damage and diminish noise as tables are reconfigured. A connector locks the tables together without the need for tools, and unused connectors store in ports at the top of each leg, which can take an adjustable glide or locking caster



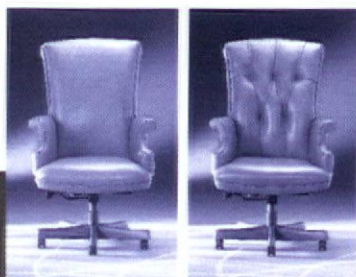
at the base. Trapezoidal tables stack three high when not in use.

For as much time and effort as Frattini and Knoll spent refining Propeller—development took two years and input from 300 customers—they have also delivered a very attractive product. Finish options include three metallic leg and grommet finishes, 20 table top laminates with a color palette ranging from corporate neutrals to less traditional brights to wood grains, six non-figured Tech-grain® table top finishes for training tables, seven urethane edge colors and 12 wood veneers for conference tables. And more options are on the way.

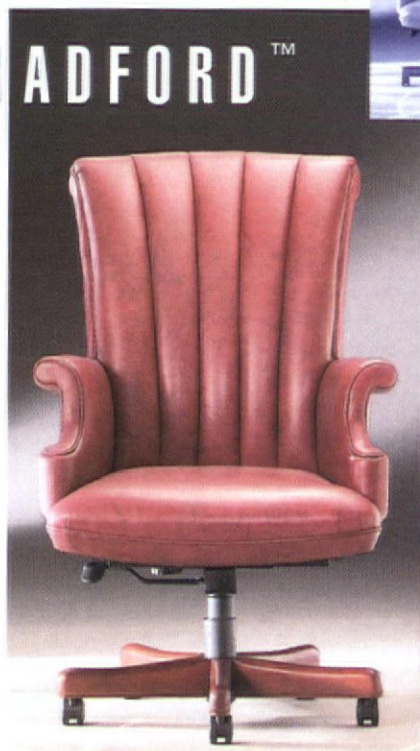
Evidence of Knoll's attention to detail shows up in many ways, from a greaseless slide mechanism on the folding table, made from a PVC material similar to that used for swimming goggles, to a plastic "ski slope" at the base of each leg, which causes wires to emerge from the channels on a gentle downward angle. "We took a fresh look at how people use this type of product in a training/meeting environment," says Frattini, "and did more for customers than they expected." Indeed, thoughtful design puts a spin on Propeller that should let it sail into the late 20th-century office. ☺

Circle No. 267

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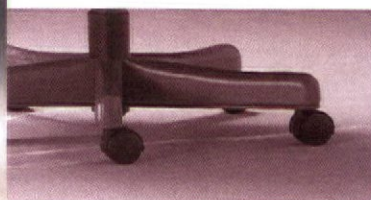


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Customers delight in the wide range of Options componentry. Black laminate and maple angled work surfaces and pedestals (below) look sleek and sophisticated, while a cherry-finished, capsule-shaped, fluted edge "U" station (right) epitomizes the classic look.

What we *want* is not always what we *need*, so listening to the customer may be as much of an art as a science. But if knowing what the customer truly needs is the first step towards success, Executive Office Concepts should have a winner in Options, a furniture system that responds to current trends in office operations with a comprehensive range of materials, finishes, components and configurations.

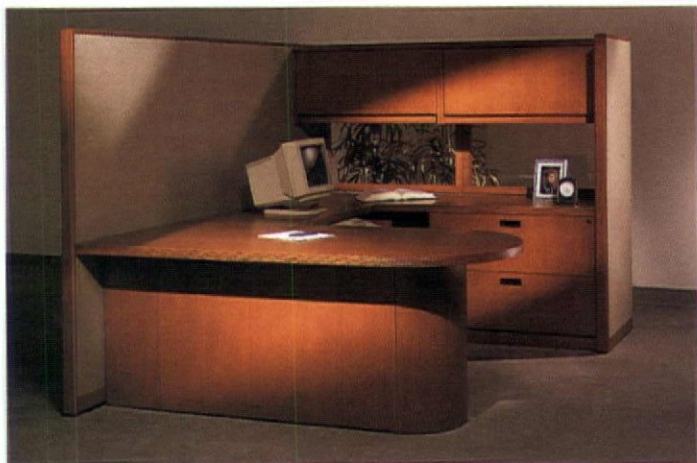
Lest the thought of yet another furniture system making its debut in the mid-1990s because for alarm, architects and interior designers should know that the Options system is an outgrowth of EOC's popular Verticase line of modular furniture, and the two systems are more than closely linked—they're interchangeable. The construction that won Verticase a 1994 Best of NeoCon award by cleverly conveying a quality wood look using less expensive complementary materials is present and significantly advanced in Options. "EOC is a market responsive company, and over 50% of our business is systems furniture related so we must do it well," states Richard Sinclair, EOC's president and CEO. "Our philosophy is to listen to our design team, who listens to our clients. Their requests tell us how to proceed."

What designers have told EOC is that their clients need affordable furniture that is appropriate for highly visual public spaces as well as general offices. This is not to say they are seeking furniture that visibly advertises its price. Many organizations believe that turning to common, inexpensive materials like metal is not necessarily the answer.

Custom Standards?

Whether it's an entire furniture system or a cabinet, customers can get precisely what they want with EOC's new Options system

By Holly L. Richmond



EOC's response has been to provide designers with a palate of six different materials with which to create a furniture system, so that one material can be combined with another to build a single, unique work station. Thus, work surfaces, cabinets, pedestals, leg supports, drawer and door fronts and panel trim can be finished in veneer, high pressure laminate, natural hardwoods, polyurethane, powder-coated metal and thermal-fused laminate to create distinctive, cost-effective yet aesthetically appealing furniture. Sound like a lot of choices? It is.

Yet EOC has not stopped here. By focusing on requests from its biggest banking clients who conduct the majority of their work in highly visible spaces, the company has made still more refinements. While new accounts personnel in particular like a range of materials that give their desks an elegant, traditional image, they voice another concern: the desks' configuration.

Explains Charles Hess, vice president of design and development for EOC, "When setting up a new account, the bank employee has to work at his or her keyboard. Yet the employee would like to maintain forward body language and frequent eye-contact with the client. This is impossible with a computer terminal between them."

After a sizable time investment for EOC's design team that left the manufacturer's factory showroom full of prototypes, the bankers' requests have been consolidated into one system. As freestanding modular work stations, Options has incorporated angular work surfaces in 12 edge details with distinctive, cut-out "corners" to accommodate computer terminals. These configura-

tions place the keyboarder at a 45° angle to the CRT, allowing him or her to work efficiently while maintaining eye contact with the client and sitting in an ergonomically correct position. Other features that support banking include Options' ability to connect panels off center and to hang overhead cabinets at any point.

Evidence of what clients such as Bozell Advertising, Motown Records and various government offices and medical centers are thinking now can also be seen in new maple and cherry veneers and such accessories as a line of tri-level dimmer and swing arm task lamps, plus a collection of value-priced center drawers, keyboard trays and wrist rests. "Options can create a product that is highly specific to a company's needs," says Sinclair, "almost like delivering custom furniture for every order."

Can a customer have too many desirable Options? Hess proudly remembers a telephone conversation with one such individual. "A client at the State of Pennsylvania's House of Representatives called just to say that the staff had nothing to complain about," he insists. "They couldn't believe the furniture arrived on schedule, assembled easily and fit perfectly into their space."

Keeping customers' investments in EOC products sound is just one step in what EOC regards as an ever-evolving process. The company takes pride in pointing out that its very first client can purchase a product today and mix it with its original furniture line. What's next for EOC? Like its products, its options seem both endless and steadfast, and surely the same will be true of those laudatory phone calls. ☺

Circle No. 268



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Circle 40 on reader service card



Drop, Then Shop

Is happiness shopping baby-free at the North Star Mall in San Antonio, Texas, where Kidstar minds the little ones using a design by Marmon Mok Architects?

By Amy Milshtein

Not for kids only: "When the project was over I jumped right into the ball bath," admits Alan Rausch, a senior designer at Marmon Mok (opposite). Parents can play along with their children or relax and watch sporting events on one of the many video displays at Kidstar. Located in San Antonio's North Star Mall (above), the facility takes advantage of anxious parents who want to shop child-free. Unfortunately, the concept is suffering along with the mall, which relies heavily on wealthy Mexican shoppers and their newly devalued peso.

Surrounded by their hyper little tykes, frazzled mothers once yelled, "Go out and play!" Today's parents, by contrast, are reluctant to let their kids wander free, plagued by such modern demons as drug dealers, devil worshippers, child molesters and reckless drivers. If the children do arrive at the playground unscathed, parents still worry—with cause. The Illinois Public Interest Research Council and the Consumer Federation of America claim that more than 90% of U.S. public playgrounds are dangerous, contributing to 17 deaths and 170,000 serious injuries a year. What's a parent to do? Wait for ingenuity and capitalism to come to the rescue of course. Help arrived about six years ago with the birth of the indoor, pay-for-play fun center. Now places with names like Discovery Zone, Leapin' Lizards and Tumble Weeds routinely offer supervised, safe, play areas where kids can run, scream, jump, climb, celebrate birthdays and pretty much go nuts. One of the most appealing newcomers, Kidstar, is giving children and parents a break and more in San Antonio, Texas.

Marmon Mok Architects designed Kidstar to set itself apart from the multitude—estimated to be some 1,500 by the International Family Entertainment Center Association—in numerous ways. First of all, Kidstar differs from freestanding centers in its location, location, location. Families must go inside San Antonio's North Star Mall to find it.

"Because it's located in the mall, Kidstar is not a destination in and of itself," explains Rick Keeler, a partner at Marmon Mok. "That also means we had to comply with mall criteria and space allowances." With such upscale anchors as Saks Fifth Avenue and Marshall Field & Co. as neighbors, Kidstar faced stiff operating criteria. For example, every element, including signage and food served by the Kidstar kitchen, had to meet mall approval. In addition, the super regional mall, which serves the well-to-do in the area and neighboring Mexico, had only 6,800 sq. ft. to allot. (The average Discovery Zone contains 15,000 sq. ft.)

In the face of these obstacles, Marmon Mok has endeavored to make Kidstar a jewel. The glitter given off by San Antonio's other





Active kids means hungry kids, and Kidstar is ready with a 60-seat dining area (above). Its warming kitchen serves pizza, hot-dogs, soda and ice cream to satisfy little appetites without competing against the mall's food court.

attractions can be blinding. "My competition is anything that attracts children," laments Kidstar president Fernando Ronci. "And in this city, that's pretty much everything."

Ronci isn't exaggerating. Along with two Discovery Zones and several other, smaller franchises, San Antonio also features attractions like Fiesta Texas, Sea World and the Alamo. The architects truly had their work cut out for them.

Where to begin? Marmon Mok started with research. "We went to every place in town, and even made an excursion to Houston's Children's Museum," recalls Alan Roush, a senior designer at Marmon Mok. "Then we came up with a transportation theme."

The theme encompasses land, sea and air, and spans from biblical time to the present. The designers fashioned custom play

place in town had plain, square party rooms," explains Keeler. "We thought these spaces would be more fun."

To complement the transportation theme, Marmon Mok added elements of the earth to the space. Thus, a padded globe sits under the space shuttle as fiber optics construct a night sky above. Similarly, clouds, lightning bolts and sheet vinyl flooring laid to resemble water surround the Ark.

While client and architect would have liked to include more custom elements, space restrictions, kitchen requirements and demand for standard items like video games, a ball bath and a pre-fab play system ate into the budget. Other lofty ideas had to be scaled down as well.

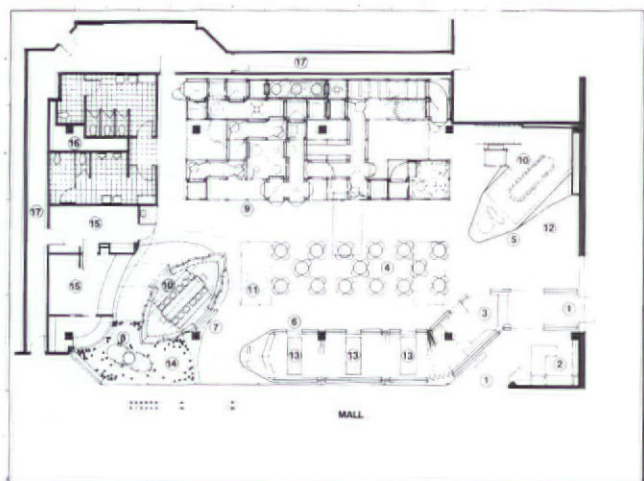
"We envisioned an educational, interactive environment where key elements could

Satisfied customers are literally screaming—for joy

areas that represent Noah's Ark, a bullet train and the space shuttle. The train serves as both mall and exterior entrance while the Ark and space shuttle make for unique party rooms. The space shuttle, which is elevated, features a futuristic looking lift that actually provides wheelchair access. "Every other

be rotated for an always-changing, ever-challenging space," says Keeler. "Unfortunately, the computers, electronic displays and other custom play areas will have to wait."

Yet Kidstar still manages to stimulate the mind as well as the body. A video system is in place, although it is sometimes



Anchors away! With such custom play elements as a space shuttle, bullet train and Noah's Ark (below), Kidstar sets itself apart from the other pay-for-play centers in San Antonio through its design by Marmon Mok.

used to display sporting events for the parents. Flashcards filled with interesting facts and thought provoking questions pepper the space. And for two hours a day, children can learn about Texan culture through arts and crafts workshops and lectures.

All this learning and playing can build a powerful appetite, so Kidstar is prepared. The architects have included a 60-seat dining area and a warming kitchen that serves up pizza, hotdogs, soda and ice cream. The fare not only pleases little palettes, it doesn't compete with the menu at the North Star Mall's food court.

Kidstar has been up and running, serving 3- to 12-year-olds, for the last 11 months. Parents drop their children off, assured of their safety, and shop guilt- and kid-free. At least, that has been the plan. Unfortunately, the mall relies heavily on wealthy Mexican patrons, and the drop in the peso has had its predictable effect. Yet Ronci looks to the Christmas season with hope.

If things do turn around, Kidstar may be the latest franchise in a market that's far from saturated. With its educational theme, it may prove more successful than spaces that stress gross motor skills alone. "We planted a seed here," says Keeler. "It's a solid enough idea to take off."

Meanwhile, San Antonio's children can bring their friends and set the stage for *The Miracle at the North Star Mall*. ☺

Project Summary: Kidstar

Location: San Antonio, TX. **Total floor area:** 6,800 sq. ft. **No. of floors:** 1. **Capacity:** 250. **Cost/sq. ft.:** \$80.49. **Paint:** Devoc. **Laminate:** Wilsonart International. **Nevamar.** **Vinyl flooring:** Forbo. **Carpet/carpet tile:** Bentley Mills. **Carpet fiber manufacturer:** DuPont. **Cafeteria, dining, auditorium seating:** Fixtures Furniture. **Architectural woodworking and cabinetmaking:** Baltic Millwork. **Signage:** Chandler Signs. **Client:** Kidstrek International. **Architect:** Marmon Mok. **Structural engineer:** Steve Persyn. **Mechanical engineer:** Beyer Mechanical. **General contractor:** Malitz Construction. **Lighting Designer:** Scholze & Assoc. **Furniture dealer:** Texas Wilson. **Photographer:** Greg Hursley.



Thank Providence

The Rhode Island Convention Center has been designed by HNTB to attract visitors to Providence, R.I., a city that thought it didn't need a convention center

By Linda Burnett

A stroll through Providence: About 30 million tourists visit the Ocean State each year, good enough reason to build the Rhode Island Convention Center (below), designed by HNTB, in the heart of downtown Providence. It was a tight squeeze to fit the Center in its site, so the structure was built vertically, one section at a time, instead of by levels. The 100,000-sq. ft. exhibition hall and much of the circulation space (opposite) are lifted above ground level.

When Rhode Island was settled in 1636 by religious outcast Roger Williams, he intended to offer liberty of conscience to its inhabitants. Present day Rhode Island attracts visitors for more reasons than liberty—given such attractions as Newport's opulent mansions, the historic homes of sea captains on Providence's Benefit Street and fine educational institutions throughout the Ocean State. Yet until 1993, Rhode Island did not have a world-class convention center. Visiting exhibitors and businesses depended on Providence's Civic Center or went to facilities in Massachusetts. However, profits from other states don't make their way to Rhode Island. So when state-commissioned market and site studies identified conventions as an untapped opportunity to draw out-of-state business, building a convention center became a top priority. Now the state known for its desire to compensate the Indians for their land, its separation of church and state and its powerful textile mills at the dawn of the Industrial Revolution has its very own Rhode Island

Convention Center in Providence, designed by Howard Needles Tammen & Bergendoff (HNTB), to welcome visitors from all over.

How HNTB won the commission to design the Rhode Island Convention Center was not by Providence but rather a design/build competition in which developer Metro Partners contracted HNTB. Numerous steps were involved, of course. The state mandated the Convention Center Authority in 1987 to provide land and financing through bonds for the project, the Capitol Center consulted with the architecture and planning firm of Skidmore, Owings & Merrill on design goals and guidelines, and potential development teams were solicited and given specific design conditions that included an unwavering completion date of December 1993—at a fixed cost.

A site was selected that had been previously occupied by a parking lot, a Bonanza bus terminal and a state-owned office building in the center of town, right off Interstate 95. It would be beneficial to the Convention Center in more ways than one, having enough room for a new Westin Hotel and a new garage with plenty of parking to be built as part of the same development adjacent to the existing Civic Center. Though the entire project would be publicly financed and owned by tax payers, it was procured by privately owned Metro Partners through a public/private, design/build process, and is now privately managed.

Yet this seemingly most befitting of locations was not quite perfect. The plot at One Sabin Street was actually a tight squeeze, with perimeters determined by major cross streets, excavation dictated by a high water table and height regulated by the City of Providence. Construction of the six-story, 365,000-sq. ft. facility was thus conducted in five 120-ft. vertical sections, proceeding from west to east in tandem with the garage and hotel. "The site led to an unusual building method," says Don Grinberg, principal architect at HNTB, Boston, and director of the firm's group that specializes in convention centers. "Normally one level is built after another level. But here, it was built vertically and then horizontally, one section all the way up. The garage was first, then the Convention Center and then the Westin Hotel, making the three part of one large project."





Ballroom
East Meeting Rooms

Rooms, Meeting Rooms
Men, Women

Exhibition Hall
Workshop



The features of the Convention Center, like those of its counterparts elsewhere, must appeal to trade shows, meetings, public events, educational functions and festivities with the potential for fitting everyone and everything from Internet fanatics to full size boats, while simultaneously supporting activities occurring at the Civic Center. Consequently, the structure includes 100,000 sq. ft. of leasable exhibition space divided into four sub-areas with removable walls to operate as one hall or four. Exhibition-related functions are accommodated by a ballroom of 20,000 sq. ft. ("the largest in the state," as Nick Langella, general manager of the Convention Center, does not tire of pointing out), 23 meeting rooms, a full-service kitchen and pre-function space. A highly efficient loading dock completes the program.

Loading docks are obviously among the most important features of any convention center—the faster exhibitors can get in and

A loading dock 25 ft. above the highway?

out, the faster the turnover. Because of the need for contiguous space on a tight site, the

exhibition area is elevated 25 ft. above the highway, raising the elevation of the 10 loading docks as well. Thus, ramps joining the service road to the back of the building make loading and unloading a smooth operation.

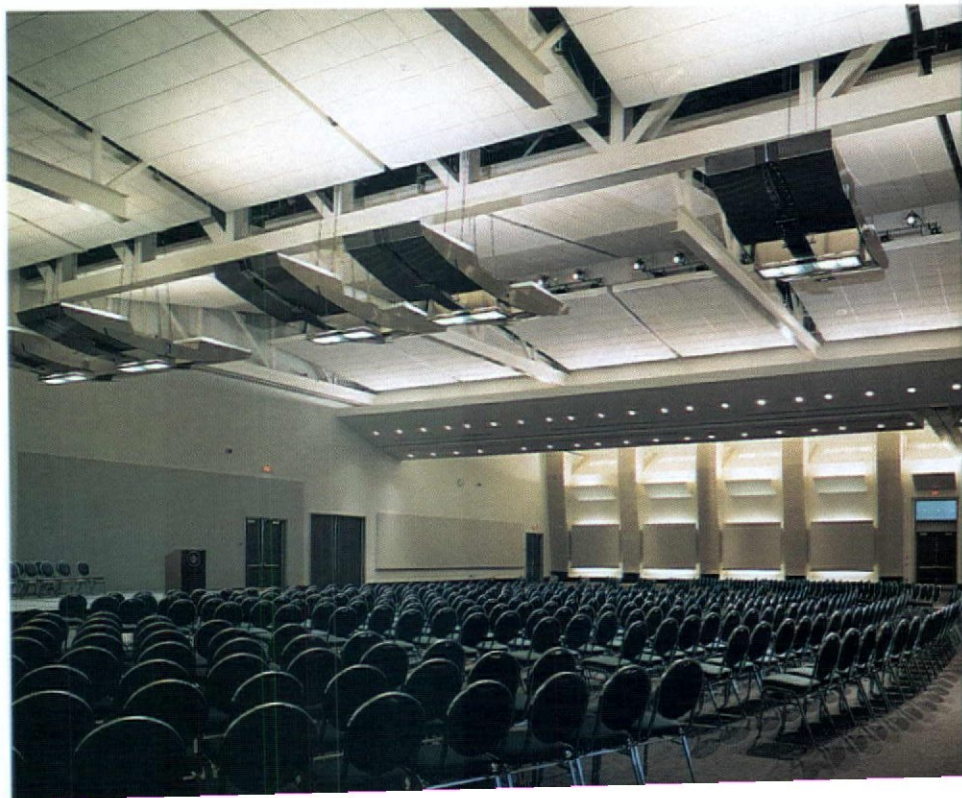
Beyond that, the Convention Center is fairly straightforward in concept. Because the tone of the exhibition hall is set by a show's manager, its interior design is fairly neutral, leaving more money for the public spaces and facade. One major innovation can be seen in the ballroom, where the use of indirect lighting fixtures breaks with the traditional image of chandeliers.

Providence being what it is, tradition is not completely forgotten. "The Ballroom's exposed structure reflects traditional New England buildings—nautical, sturdy, robust and steel—but anticipates the next century's technology," Grinberg comments. The exposed structure functions as a truss to hang lighting and other equipment, he adds, as was recently the case for a cabaret show in which the ballroom became a theater.

That the Convention Center has been integrated into its environment without overpowering it is a credit to all parties concerned. The architects of HNTB say they came to appreciate Providence in part by walking through its varied neighborhoods. "It's a walkable city," Grinberg maintains. "It's not Boston or New York. It's unique. We tried to capture the flavor of its industrial and nautical past without being too literal."

The building now serves as a focal point of sorts from which the best features of Providence can be seen, such as the Kennedy Plaza, College Hill and the State Capitol. Convention goers can easily fan out from this eagle's perch to almost any strategic part of town. Given the proximity

Ballrooms aren't just for balls. The 20,000-sq. ft. ballroom (above) at the Rhode Island Convention Center can easily hold large parties such as the grand New Year's Eve festival, which is open to the citizens of Providence. Its 7,000-sq. ft. kitchen serves casual breakfasts or black-tie affairs. Yet the ballroom can be subdivided for smaller functions or set up as an auditorium (right). It's all part of the effort to bring major events to town.

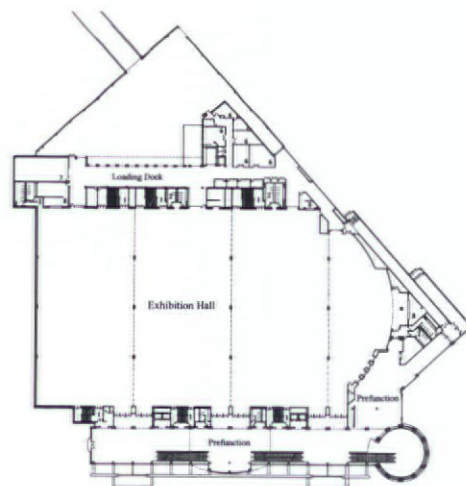




Project Summary: Rhode Island Convention Center

Location: Providence, RI. **Total floor area:** 365,000 sq. ft. **No. of floors:** 3 primary, 3 parking. **Cost/sq. ft.:** \$141 (including parking). **Wallcovering:** Knoll. **Paint:** Tnemec, Inc., Pittsburgh Paints, Triarch. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Masonry:** Adolph Jandris & Sons. **Terrazzo flooring:** Dipaoli Mosaic Co. **Carpet/carpet tile:** Mannington. **Ceiling:** Armstrong. **Custom lighting:** Ellison Bronze Co. **Custom doors:** Ellison Bronze Co. **Doors:** Weyerhaeuser, Curries. **Door hardware:** Sargent, Hager, Rixon, LCN, Von Duprin, Glynn-Johnson, Rockwood, Pemko. **Glass:** Tempglas, Viracon. **Window frames:** Vistawall. **Chairs:** Krueger, L&B Empire, Patrician, Phoenix Designs, Lowenstein. **Fabric:** DesignTex, Arc Com. **Tables:** King Arthur, Thonet, Nucraft, Kroin. **Risers:** Sico. **Seating:** Weiland, AGI. **Accessories:** LFI. **Casegoods:** Dar/Ran. **Workstations:** Herman Miller. **Lecterns:** VanSan

Visitors don't throw stones at exhibitions in glass convention centers. Transparency gives passersby a sense of the activity within the Rhode Island Convention Center while it simultaneously engages its occupants in the life of the city, as shown in an elevation at dusk (left). Convenience to the city's amenities includes the Westin Hotel, attached by an enclosed walkway.



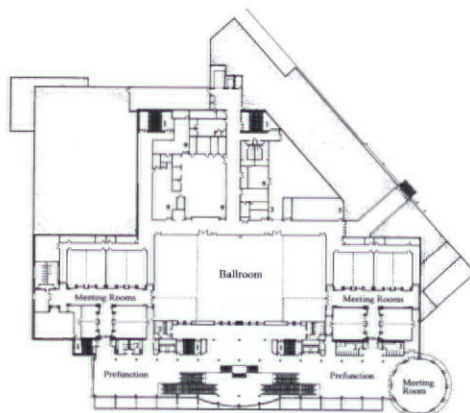
of the 363-room Westin Hotel next door, they don't have far to go for accommodations, either. In fact, the hotel has become a full partner. "The hotel profits from the sales while income and hotel taxes help reduce the bonds," notes Joseph Hohman, project manager and developer at Metro Partners. "Rhode Island doesn't just get shows. We get business."

These results seem to represent much more than a one-time shot in the arm. Rhode Island's Office of Travel, Tourism and Recreation reports that travel and tourism was the second largest state employer in 1993, and is predicted to be its largest employer by 2015. The impending development of the Providence Place Mall for high-end retail should help round out the city's new attractions.

Already events are being held in the Convention Center that could eventually become fixtures of Providence life. One of the biggest events that will regularly take place in it, for example, is a New Year's Eve party open to the community that general manager Nick Langella believes the ballroom can easily handle for years to come. With word spreading that the facility is particularly hospitable to galas, more are sure to follow.

For promoters who dream up all sorts of events, the Rhode Island Convention Center is waiting to add to its list of clients. Plastics, machinery, governors, charity balls and the citizens of Providence. Come one, come all. ☺

Corp. Turnstiles: Perey. **Signage:** Morrow Technologies. **Railings:** Livers Bronze Co. **Operable walls:** Advanced Equipment Corp. **Elevators:** Payne Elevator. **Escalators:** Payne Elevator, Thyssen. **HVAC:** York, Superior, Reznor, Greenbeck, Baltimore Air Coil, Mitco, Mars, McQuay. **Fire safety/security:** Simplex. **Building management system:** Landis-Gyr. **Plumbing fixtures:** Kohler, A.O. Smith. **Client:** Metro Partners, Developer for the Rhode Island Convention Center Authority. **Architect/interior designer:** HNTB Corp. **Structural engineer:** Zaldastani Assoc. **Mechanical/electrical engineer:** Syska & Hennessey. **Civil engineer:** Vanasse Hangen Brustlin. **General contractor/construction manager:** Gilbane Building Co. **Lighting designer:** HNTB, Syska & Hennessey. **Landscape architect:** SWA Group. **Acoustician:** Joiner & Company. **Food service designer:** William Caruso & Assoc. **Photographer:** Timothy Hursley, Warren Jagger.





Home Cookin'

If you like your country music on the menu as well as in the air, take a bite of Country Star, Universal City, Calif., designed by Hatch Design Group

By Roger Yee

Y'all come! Country Star extends an unmistakable invitation to families visiting the Universal Studios Tour at Universal City, Calif., to enjoy its fare of barbecue and recorded and live country music. The greeting starts at the juke box facade and marquee (above) that is a pop music icon. Inside, customers are surrounded by a sophisticated interior that recalls the American Southwest, such as the bar (opposite) beneath a vaulted ceiling and some of the restaurant's 100 TV monitors. The absence of hee-haw-barn siding, wagon wheels or bales of hay— is no accident.

Curious things keep happening to country music, the traditional music of rural Southern whites that developed in the 1800s, as it makes its way through the 20th Century. Performed almost exclusively in the South before the advent of radio broadcasting and music recording, country music found itself telling its tales of love and loss before national audiences in the 1920s and 1930s, particularly through broadcasts from the "Grand Ole Opry" in Nashville, Tenn., that captivated listeners from 1925-1974. In the migration of Southerners to the North, Midwest and West in the 1930s and 1940s, country music and such popular country music performers as the Carter family, Roy Acuff, Tex Ritter, Bob Wills, Jimmie Rodgers and Ernest Tubb traveled with them. By 1953, composer-singer, Hank Williams, joined the mainstream of American popular music with his hit song, *Your Cheatin' Heart*. Since then, country music has gone on to draw elements of pop, rock, blues, gospel and jazz into what is called the "Nashville Sound," and to share such country music stars as Crystal Gayle, Kenny Rogers, Dolly Parton, Waylon Jennings, Loretta Lynn

and Willie Nelson with popular music audiences. What could happen next? Try this: Having just opened its doors in Universal City, Calif., a country music-theme restaurant called Country Star is readying to take on customers in—you guessed it—London, Dublin, Tokyo and Osaka as well as Atlanta and Las Vegas.

"Europe and Asia are proving to be very receptive to country music," insists Brian Gibson, vice president of Country Star Restaurants, Inc. "The music has already exploded in the States. Now it's growing in popularity overseas too." Gibson can be excused for being so enthusiastic. After all, Europeans first began listening to country music during World War II, and newly prosperous Asians, already attracted to American popular culture by Coca-Cola and Levis, are curious about this latest import.

But how did Country Star and Hatch Design Group, the designer of the prototype restaurant located close to the entrance to Universal Studios Tour, make the leap from country music to a full-service, family restaurant featuring hearty, all-American fare and a heady program of recorded and live country music?





Couples and bus parties can fit in Country Star's dining spaces, which create intimacy for up to 300 diners indoors—plus opportunities to vary the mood. The dancing/dining area (above) features a stage at the back with removable railing for live performances and a hardwood dance floor. Across the showcase kitchen facade (below), the imagery is classic U.S. diner.

On the lookout for Reba, Winona and great barbecue

The inspiration for Country Star, however, may have been a more down-to-earth dilemma for its chairman, Robert Schuster, the father of two young daughters: Where can

And why are they serving customers within an interior design chock full of country music memorabilia and merchandise that says "country" without a wagon wheel, bale of hay or barn siding in sight? The answers tell as much about late 20th-Century American life as they do about talented business people and interior designers.

Country Star isn't the first enterprise to notice that urban cowboys don't herd cattle, teens in overalls don't plant crops and motorists driving sport utility vehicles don't shop off-road. Americans may yearn for an agrarian past that most will never know, but they are well aware of their pretenses. For this reason, country music fans like to reach out to a simpler world where the biggest issue of the day can be described as *She Told Me She Loved Me, But Oh How She Lied*, without giving up the comfort or sophistication of the information age.

combining its distinctive sound with an appropriate food service environment. Schuster developed the concept for Country Star.

Would families enjoy dining on burgers, ribs, chicken and pizza in a Western setting furnished with a complete audio-visual system, a stage for live performances, memorabilia from country music stars and a well-stocked gift shop? Would large numbers of them seek out this kind of wholesome entertainment on a platter in well established tourist and entertainment venues? How would they feel about country music stars stopping by to say hello and perform from time to time?

To test the concept, Country Star chose a vacated restaurant on a sloping site just outside the gates of the Universal Studios Tour and its celebrated CityWalk. This would expose it to six million annual visitors as well as local residents. It also hired noted barbecue chef Layne Wooten, with 17 awards for his chile alone, as executive chef, signed up performers Reba McIntire, Vince Gill, Winona Judd, Lauriann Cook and Charlie Chase to lend their names and active support, and retained the Hatch Design Group, whose credits included a Planet Hollywood and a night club for country music called Crazy Horse in Santa Ana, Calif., as its interior designer.

Setting the stage for Country Star required a 90-day programming, planning and design period followed by a 90-day construction period. Adequate as this timetable might seem in the fast-paced restaurant business, the concept needed time for refinement. "There was a huge learning curve to climb," admits Jeff Hatch, principal of the Hatch Design Group. "To begin with, we had the right square footage. But the existing restaurant was in such dire straits that we had to refurbish it completely, including the kitchen."

The vacated structure helped guide Country Star, nonetheless. Since it occupied a sloping terrain, it had layered its floor space in five levels that encouraged Country Star to divide the vast dining room into curvilinear individual dining areas with banquettes and freestanding tables that could accommodate 50 or more customers at a time. This decision sustained a feeling of intimacy at any given table despite the restaurant's large overall capacity, and allowed bus parties—a fact of everyday life at Universal Studios Tours—to come and go without disrupting other customers.

For a timely interior design, however, Hatch and his colleagues found themselves paradoxically pulling down existing walls of barn siding and carting off bales of hay and other evidence of a country house milieu that had filled the space. Whatever country music meant to the nation before Nashville's slick entertainment theme park called Opryland replaced the rickety Carpenter Gothic architecture of Ryman Auditorium as the home of the Grand Ole Opry in 1974, today's performers and audiences prefer cubic zirconia to rhinestones. "We wanted to project something new," says Gibson without a trace of irony. "a cutting-edge image of country music." He



adds that Schuster was highly involved in the design at every step of the way.

So how does the new face of country music look? As the Hatch Design Group envisions Country Star, its interiors assume much of the heavy form, desert color and bold scale of Spanish colonial architecture in the American Southwest, which dates back, interestingly enough, to the Spanish Catholic missions of the 17th century. Though the dining areas flow into one another in an organic rather than geometric fashion, they radiate from an "entry cueing" area distinctly reminiscent of a nave that leads customers into the restaurant by way of a dome-topped "rotunda" that recalls a chapel—and sits back-to-back against the arc of the full-service bar behind it. Visible like icons everywhere are glossy objects, display cases and surface decorations that celebrate the heritage of country music and evoke the Old West.

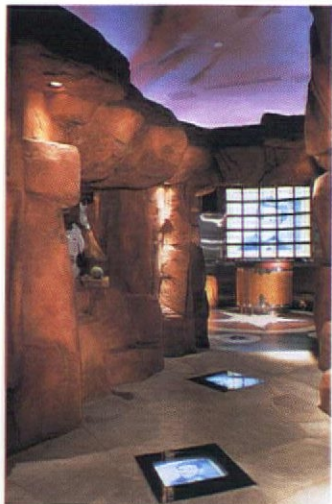
Indeed, Country Star offers a wealth of detail that should fascinate customers for hours. Aside from the abundance of artfully displayed country music memorabilia, there are richly patterned terrazzo floors, "listening kiosks" and miniature CD video juke boxes for music listening, a showcase kitchen facade fashioned as a classic diner, dozens of TV monitors and high-fidelity loudspeakers integrated into various architectural elements, booths upholstered in embossed leather with nailhead trim, column enclosures of steel, chrome and fiber optics that mimic cowboy boots and even a raised dining alcove with detachable railings that can instantly become a stage for live performances. All in all, Country Star is an impressive performance, right down to the gift shop beside the entrance.

The first year of business has been so strong that Country Star is developing its second and third restaurants in Las Vegas along Las Vegas Boulevard and Atlanta's Buckhead area for opening in 1996, with the goal of adding four new installations a year. Not only are tourists and local residents praising the quality of the food, they seem intent on devouring the clothing, mugs, CDs and other merchandise in the gift shop as well. "The retail store has been a huge success," Gibson reports. "Busloads of tourists come in just to shop."

It's enough to make a hard working urban cowboy or suburban farmer want to break out—in song. 🎸

Project Summary: Country Star

Location: Universal City, CA. **Total floor area:** 15,000 sq. ft. **No. of floors:** 1. **Total capacity:** 300 indoor, 200 outdoor. **Cost/sq. ft.:** \$200. **Paint:** Benjamin Moore. **Laminate:** Nevamar, Wilsonart. **Terrazzo flooring:** Consolidated Terrazzo. **Flagstone flooring:** Eurowest. **Wood flooring:** PermaGrain. **Carpet/carpet tile:** Couristan. **Lighting:** Juno, Classic Illumination. **Doors and door hardware:** custom by Dynatech. **Glass:** Trilog. **Window frames:** custom by Dynatech. **Railings, screens and grillwork:** custom by Artistic Iron. **Dining chairs:** Shafer. **Lounge and cocktail seating:** L & B Manufacturing. **Banquette seating:** Commercial Custom Seating. **Patio chairs:** Grosfillex. **Upholstery:** Design-

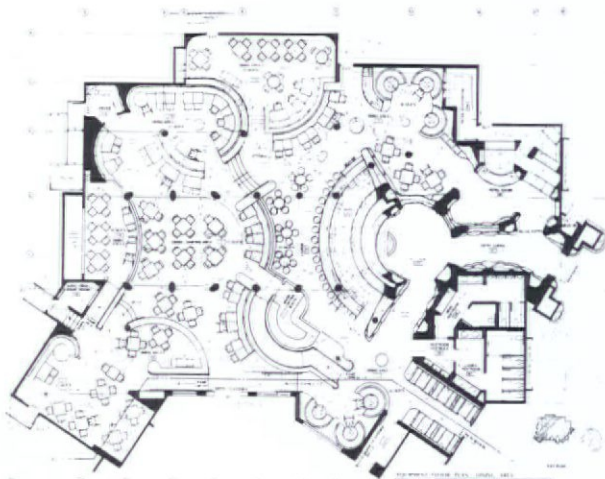


Children and adults find much to explore at Country Star. A sampling includes the nave-like entry cueing area (top left), one of many column covers resembling cowboy boots (top right), miniature CD video juke boxes (bottom left) for country music listening and viewing, and handsome display cases (bottom right) filled with artfully arranged country music memorabilia.

Tex, Momentum, Decorloom. **Leather:** Edelman. **Dining tables:** Carstens Art & Design, L & B Manufacturing, Pacific Westline. **Cocktail tables:** Carstens Art & Design. **Patio tables:** KBI International. **Other occasional furniture:** Maine Cottage Furniture Inc.

Architectural woodworking and cabinetmaking: Pacific Westline. **Patio umbrellas:** Zipjack. **Signage:** Ad Art. **Awning:** J. Miller Canvas. **Refrigerator/freezer:** Utility. **Cooking range:** Jade Range. **Guest plumbing fixtures:** Kohler. **American Standard.** **Client:** Country Star Restaurants, Inc. **Architect:** James Whaley Architect. **Interior designer:** Hatch Design Group. **Structural engineer:** Bronze Eagle Enterprises.

Mechanical engineer: McAfee Engineering. **Electrical engineer:** GLP & Associates. **General contractor:** Pacific Southwest Development. **Construction manager:** Steve Griffith. **Food service consultant and restaurant supply contractor:** Hatch Design Group. **Lighting designer:** Hatch Design Group. **Artistic finishes:** Cartouche. **Murals:** Graffiti Signs & Graphics. **Furniture dealer:** Hatch Design Group. **Photographer:** Cameron Carothers, Cameron Carothers Photography.







Full House

William N. Bernstein & Associates has helped The Population Council's Center for Biomedical Research address a population problem of its own at its administrative offices in New York

By Jennifer Thiele Busch

A small budget did not keep William Bernstein from giving the Population Council much-needed character along with a greatly improved floor plan. Each of two staff entrance areas features a vestibule turned on a 45° angle that opens into support service alcoves and the open plan general office area (opposite). Note how wooden clerestories with fins and triangular light covers are reflected in the vinyl flooring pattern below. Bernstein also replaced work stations in the main entry (above) with a reception desk and mail counter to create a distinctive point of entry—for the first time in 25 years.

The clearest estimate for the current world population is 5.7 billion people, who are projected to surpass nine billion by the year 2050. The detrimental impact that this explosion is having on the earth's resources is staggering, and promises to become more so. Water, for example, the most essential of life's ingredients, is growing scarcer and scarcer. As the standard of living in India—whose population is expected to exceed China's within the next 30 years—approaches that of the United States in the 1940s, the country is expected to have one car per every two families or a total of 400 million automobiles consuming fuel resources and releasing harmful exhaust into the atmosphere.

These are some of the phenomena that concern The Population Council, a non-profit, non-governmental research organization established in 1952 that works to improve the reproductive health and practices of people around the world through education and to achieve a sustainable balance between people and resources. Closer to home, the Council has also shown a willingness to address the pressures of its own population growth by enlisting William N. Bernstein & Associates, Architects to create a better balance between workers and space at the administrative offices of its Center for Biomedical Research, on the campus of Manhattan's Rockefeller University.

The Center for Biomedical Research, one of three divisions of The Population Council, undertakes research in the reproductive sciences and develops technologies to promote reproductive health and enable individuals to have safe, planned pregnancies. Its postdoctoral programs in reproductive medicine sustain a large community of scientists whose research leads to improvements in reproductive health and contraception, and whose efforts help train reproductive scientists from developing nations—an essential goal as most of the world's population growth is expected to take place in developing nations, with only modest growth predicted for developed countries. The Center is also a world leader in the field of male reproductive physiology.

For the past 25 years, the Center for Biomedical Research has existed in 27,000 sq. ft. of net usable space on three floors in the Weiss Research Building at Rockefeller University, with two of those floors devoted exclusively to laboratory space and the third a mix of 30% laboratory and 70% administrative space. An original tenant of the building, the Center had not significantly updated its offices since it took occupancy in 1970. "We are not a business," explains senior scientist Glenn Gunsalus, Ph.D., who played the role of facility manager during the renovation project. "We are all scientists here, and we are used to



A reception desk and mail counter (above) were irregularly shaped to fit within the long, narrow reception area with ample room for seating and circulation left over. Appropriately neutral colors are used on the custom millwork, but the space is livened up with geometric lighting covers, exposed wood brackets, and splashes of color in flooring, upholstery and wood stains.

working in cramped, unattractive quarters. We had orange metal furniture from the 1970s."

If it was not the desire for an improved aesthetic that motivated the Center to commission William N. Bernstein & Associates to renovate its administrative offices, the organization got that in the bargain anyway. The real problem with the space from the staff's point of view was that the size and layout had also remained unchanged since the 1970s. "There were many fewer people here originally," points out Gunsalus. "Our staff has experienced a normal growth rate of 4-5% per year, and we were 10 lbs. of sugar in a 5-lb. bag."

The primary goals of the renovation were to relieve congestion and improve traffic flow without adding square footage by relocating

of existing space for the additional office workers and equipment the Center had gained over the years," says William Bernstein of Bernstein & Associates, "the renovation created a more distinctive identity for the reception area, and a more identifiable image for the organization."

One major program requirement was the creation of a mail distribution point, a vital function whose accommodation had been all but overlooked before. "The old structure used only a freestanding desk," says Bernstein. "There was no proper way for mail to be distributed." In reclaiming the entry for a reception area that could appropriately greet the Center's visitors, including visiting scientists and representatives from commercial partners, Bernstein also created a space that could perform double duty as a mailroom.

Custom millwork was specified to organize the separate and distinct functions of the space while tying it all together visually with some badly needed character. Both the mail counter and the reception desk were angled to help the two elements fit more comfortably within the long, narrow space and still allow enough room for limited seating and efficient circulation. Along with the angles, such details as exposed wooden brackets, a combination of transparent wood stains in neutral and primary colors, and soffits and vinyl flooring patterns that trace the shape of the mail counter and reception desk, give the space an informal yet distinctive look.

"This space relieved us of one of our primary circulation problems," notes Gunsalus. "It also gave us a professional face and an administrative presence that we didn't have before." There was also a significant circulation problem beyond reception, however, much of it caused by inefficient placement and use of shared support functions and amenities like copiers and coffee machines. To address this problem, Bernstein treated dedicated, easily-accessible support areas as focal points of the office renovation, both in the way they are positioned within the space and the way they are designed to continue the aesthetic that is established in the main reception area.

Before the renovations, the Center existed primarily in a private office floor layout. To maximize space efficiencies, Bernstein and Associates shifted a number of work stations into an open plan arrangement—a change that had little impact on the way staff members worked together. "We reshuffled some people

Fitting 10 lbs. of sugar into a 5-lb. bag

common support areas and reclaiming vital corridor space that had been absorbed by haphazard growth. Even the main entry point to the offices lacked any real distinction, having been gradually taken over by work stations. "In addition to increasing the efficiency

and reorganized the administrative function," says Bernstein. "But that had happened on its own over time—the space had just never been reconfigured to accommodate it."

Files and clerical functions that had been scattered about are now consolidated for

more efficient access by all staff scientists. "This made it easier for them to share secretarial support," Bernstein points out. As Gunsalus notes, none of the scientists are assigned a dedicated secretary.

In a project with a very limited budget that reflected the client's not-for-profit status, Bernstein and Associates still managed to create a strong if simple aesthetic in the general office area. Open plan systems panels were rendered in a gray and taupe checkerboard pattern, and variations in ceiling tiles define the primary circulation axis as well as the perimeter of the room. "Initially there was very little guidance about what the space should look like, because we had no money," states Gunsalus. "But Bill felt that we should put forth some kind of image, though that was never explicitly stated. We are quite pleased with the result."

"There was very little discussion about the aesthetics of the space," agrees Bernstein. "The client talked in terms of functional needs, and I saw it as my mission to solve those needs and create something distinctive and appropriate in the process. This is a forward-thinking organization that does not have a conventional office structure. It was exciting to help them develop some kind of identity."

Virtually everything was accomplished with simple, basic materials such as standard ceiling tile, vinyl composition floor tile, standard carpeting, standard work stations and non-exotic woods, all dressed up with varying angles and splashes of primary colors that give life to the space. "Getting them to agree to the more vibrant color accents was the hardest sell of all, but I thought it was a critical issue," admits Bernstein. "The space really needed highlights against all of those neutrals."

The hesitation may be a little surprising for an organization that had lived for so many years with orange metal desks. But moderation, after all, is one thing The Population Council is apt to champion.

Project Summary: The Population Council Center for Biomedical Research, Administrative Offices

Location: New York, NY. **Total floor area:** 3,500 sq. ft. **No. of floors:** 1. **Total staff size:** 24. **Cost/sq. ft.:** \$100. **Paint:** Benjamin Moore, Sherwin Williams. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Flooring:** Tarkett. **Carpet/carpet tile:** Harbinger. **Ceiling:** USG In-

teriors. **Lighting:** Day-brite, Poulsen, Edison Price. **Doors:** Acme. **Door hardware:** Corbin-Russwin, Stanley, Ives, Glynn Johnson. **Glass:** PPG Industries Inc., Fire-lite. **Steel storefront:** A&S Window. **Work stations:** Herman Miller Inc. **Work station seating:** Herman Miller Inc. **Lounge seating:** Palazetti. **Other seating:** Steelcase Inc. **Upholstery:** Herman Miller Inc., National Leather, Steelcase Inc. **Conference tables:** Steelcase Inc. **Files:** Steelcase. **Space-saver:** Shelving: Hird-Blaker. **Architectural woodworking and cabinetmaking:** Hird-Blaker. **Signage:** Jewelite. **Client:** The Population Council. **Architect/interior designer:** William N. Bernstein & Associates, Architects. **Mechanical/electrical engineer:** Meyer, Strong & Jones. **General contractor:** Morse Diesel. **Furniture dealer:** Office Pavilion, Educational & Institutional Cooperative Service Inc., Palazetti. **Graphic designer:** Linda Florio Design. **Photographer:** Paul Warchol.



The general open plan office area (below) at the Center for Biomedical Research is characteristically simple with a style that reflects the aesthetic in the reception area. Variations in ceiling tiles, checkerboard systems panels and bright upholstery add interest at low cost.





Cancer Caring

A courageous woman who fought cancer as a patient guided the development of the Marjorie G. Weinberg Cancer Care Center, Melrose Park, Ill., designed by Loeb Schlossman and Hackl—and it shows

By Linda Burnett

Medical facility, residence or hotel? From the architecture (below) and an interior view (opposite) seen by patients using the rear entrance of the Marjorie G. Weinberg Cancer Care Center, it's hard to tell. Marjorie Weinberg, a cancer patient, a board member of Gottlieb Memorial Hospital and the daughter of the Hospital's founder, spent the final months of her life helping design the Center to be a comfortable and dignified space, as only a patient could know it.

What makes the Marjorie G. Weinberg Cancer Care Center in Melrose Park, Ill., designed by Loeb Schlossman and Hackl, so special is Mrs. Judd Weinberg. Suffering from cancer for 11 years, Marjorie Weinberg was deeply affected by the lonely process and institutional feel of her cancer care unit, a design that did not favor the patient and diminished a sense of healing. When Gottlieb Memorial Hospital set out to establish a new cancer center, Marjorie Weinberg, a board member and daughter of the hospital's founder, considered it her responsibility to insure that the facility would serve the patient, giving hope and comfort to individuals in an otherwise painful and unforgiving situation.

Certainly the Center would not resemble the typical radiological facility, hidden away in the hospital basement. Its guidelines were expressed not in statistics, dollar figures or deadlines, but in adjectives: cheerful, light, airy, uplifting, bright and comfortable. Both the budget and timetable were established only

after the completion of the schematic design, which the board took six months to analyze. (Once the clock started, the project was finished in two years.)

So that the Center could pursue its own fate and operate as its own entity with no direct ties to the hospital aside from the landscape, it was established as an independent unit. "Patients register and pay within the Center without ever entering the main hospital," says Ken Fishbain, vice president of Gottlieb Memorial Hospital, who was involved in the initial planning of the project. "The staff comprises independent physicians with no connection to the hospital. They are all private practitioners who treat and bill patients privately."

Two strategic objectives would be pursued by the Center, an organization serving Melrose Park, a suburb 25 minutes from Chicago, as well as populations in other regions: special attention to patients, and profitability as a stand-alone cancer clinic. "The strategy was to attract patients within the community," Fishbain reveals, "so that they wouldn't have to travel elsewhere." In effect, cancer care had become a competitive market—in which the Center would treat residents as customers.

Size would not be its virtue. "It's a relatively small building at 14,400 sq. ft., with guidelines that were based on what was right," notes Hans Lagoni, AIA, principal and project manager at Loeb Schlossman and Hackl, the firm that has provided architectural services during the past 20 years for Gottlieb Memorial Hospital, a non-profit institution. To create the most suitable environment for patients, the Center accommodates the full range of treatment in the same structure, including both an oncology unit where chemotherapy patients receive vein infusions, and a large vault containing a 6 MEV linear accelerator for patients receiving radiation therapy.

The facilities that accommodate these different therapies are not very similar. Chemotherapy patients sit in chairs from two to six hours at a time, three times a week for a month or more in a place they will get to know intimately, so the area is surrounded by large windows with a view of a courtyard landscape and curtains that can be closed for privacy. Radiation therapy patients proceed to an eight-room clinic with support areas.





Patients and their families were a top concern in the design of the Cancer Center with a large, airy and well lighted waiting room (left), ample consultation space and even a refreshment stand (below) opposite the reception desk to reinforce the point. The Cancer Center is run independently of the main hospital to provide patients with special attention, and the design of the facility reflects a deliberate departure from the institutionalized approach that leaves so many cancer patients feeling lonely and alienated.

The degree of social interaction between the Center and patients or between patients in this environment is largely under the patients' control. "Sometimes a patient's mood is better suited to privacy or openness," Fishbain comments. "The design offers this kind of flexibility."

attention through the second entrance. "The two entrances allow us to separate the ill from those undergoing early treatment," claims Lagoni. "It gives more dignity to the patients." Such consideration is also expressed through an educational area where patients and their families learn what to

Imagine a cancer center—as designed with the help of a cancer patient

Indeed, anticipating possible circumstances was of utmost importance in designing this facility. Two entrances are featured, for example, one in the main lobby and a second entrance in the rear, so that patients in a mature phase of cancer can be carried indoors on stretchers without attracting

expect from cancer care through videos, literature and consultations, a large waiting room and a refreshment station in the lobby.

"The design addresses the family," observes Linda Canino, senior interior designer at LSH/Hague-Richards a division of Loeb Schlossman and Hackl. "It was the number one criterion to not only treat the clinical aspects but the emotional, social, physical and psychological needs of the patient and family as well."

From conception until opening day, the Weinberg family assisted Marjorie Weinberg in her duties on the building committee, with her husband, Judd Weinberg, head of the executive committee, her son, Jack Weinberg, and her brother, Alvin Gottlieb, co-chairmen, all actively participating. Was this project Marjorie Weinberg's primary mission? "She had a lot of missions," says her son. "She viewed the Center as her responsibility."

In fact, Marjorie and Judd Weinberg dedicated much of their lives to philanthropic causes, endowing institutions such as Northwestern University and another hospital in Israel. "They were partners in everything they did," says Jack Weinberg. "My father was and still is at the forefront of the hospital's planning."

Marjorie Weinberg's role in developing the Center was anything but passive. Working closely with the interior design team, she voiced her opinion on everything from colors to chairs as only an individual



The building houses all phases of treatment, creating a total care environment. A large vault containing a 6 MEV Linear Accelerator is sectioned off into one area (right) while the oncology division that caters to chemotherapy patients receiving vein infusions is located in another (below). Patients who must sit in a chair from two to six hours, three times a week for a month or more, relax with a view of a courtyard landscape or have the option of turning on the television, VCR or music.



with the first-hand knowledge of a patient could offer. "When she was ill I would take samples to her," her son says. "She paid attention to the fabric patterns. A fabric that is too finely patterned can induce vertigo. She knew these things."

Not surprisingly, the Hospital and the Center project very different images, one dutifully institutional ("It's a hospital without a doubt," notes Lagoni) and the other more open and airy with its 18-ft. ceilings, skylights and curved glass block walls. The experience gained by Loebl Schlossman and Hackl in the Center has already translated itself to other health care applications, extending its significance further still. In developing another cancer center recently for a client that had interviewed many patients to determine their needs, the architects found they had already hit all the points in their design brief.

After Weinberg's death, her son ensured everything happened the way she envisioned. Consequently, he visited Chicago's Merchandise Mart to inspect possible furnishings, and followed the design process all the way through. "The Center is a tribute to her ideals," he believes. "It is here for the patients."

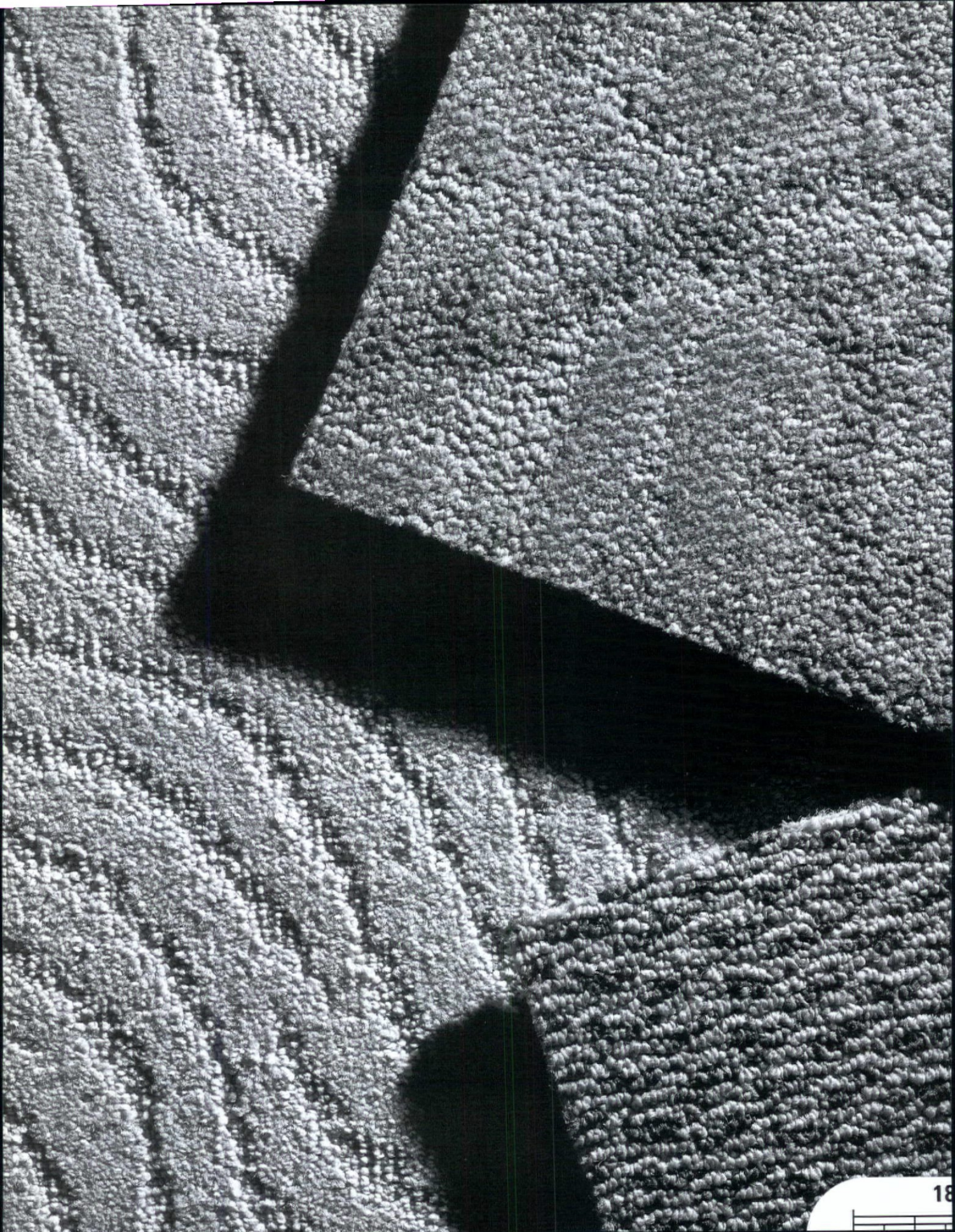
Cancer patients in Melrose Park and other facilities influenced by the Center will benefit from Marjorie Weinberg's desire to instigate change. Most will never know of this pioneering woman. But if they sense that someone was thinking of them and their families as they undergo therapy, they'll be right. ☺

Project Summary: Marjorie G. Weinberg Cancer Care Center

Location: Melrose Park, IL. **Total floor area:** 14,400 sq. ft. **No. of floors:** 1. **Total staff size:** 20. **Cost/sq. ft.:** \$150. **Wallcovering:** Innovations, Genon, Victrex. **Paint:** Benjamin Moore, Tnemec. **Laminate:** Nevamar, Formica. **Dry wall:** U.S. Gypsum. **Masonry:** Renaissance Stone. **Vinyl flooring:** Armstrong. **Wood flooring:** PermaGrain. **Carpet:** Bentley, Shaw.

Ceiling: USG Interiors. **Door hardware:** Best. **Glass/window frames:** PPG. **Work stations:** Kimball. **Work station seating:** Kimball. **Lounge seating:** Bright, Bernhardt, Thonet. **Task seating:** Allsteel. **Upholstery:** Knoll, Maharam, AAT. **Tables:** Metro, Johnson Industries. **Files:** Allsteel. **Signage:** ASI. **Medical furniture:** Midmark, Thayer Coggin. **HVAC:** McQuay, Carrier. **Plumbing fixtures:** Elkay. **Client:** Community Health Services. **Architect:** Loebl Schlossman and Hackl. **Interior designer:** LSH/Hague-Richards Associates. **Structural engineer:** Rittweger & Tokay. **Mechanical/electrical engineer:** Robert G. Burkhardt & Associates. **General contractor:** The George Sollitt Construction Company. **Landscape architect:** Paul Veit. **Civil engineer:** SDI Consultants. **Photographer:** James Steinkamp, Steinkamp/Ballogg Photography.





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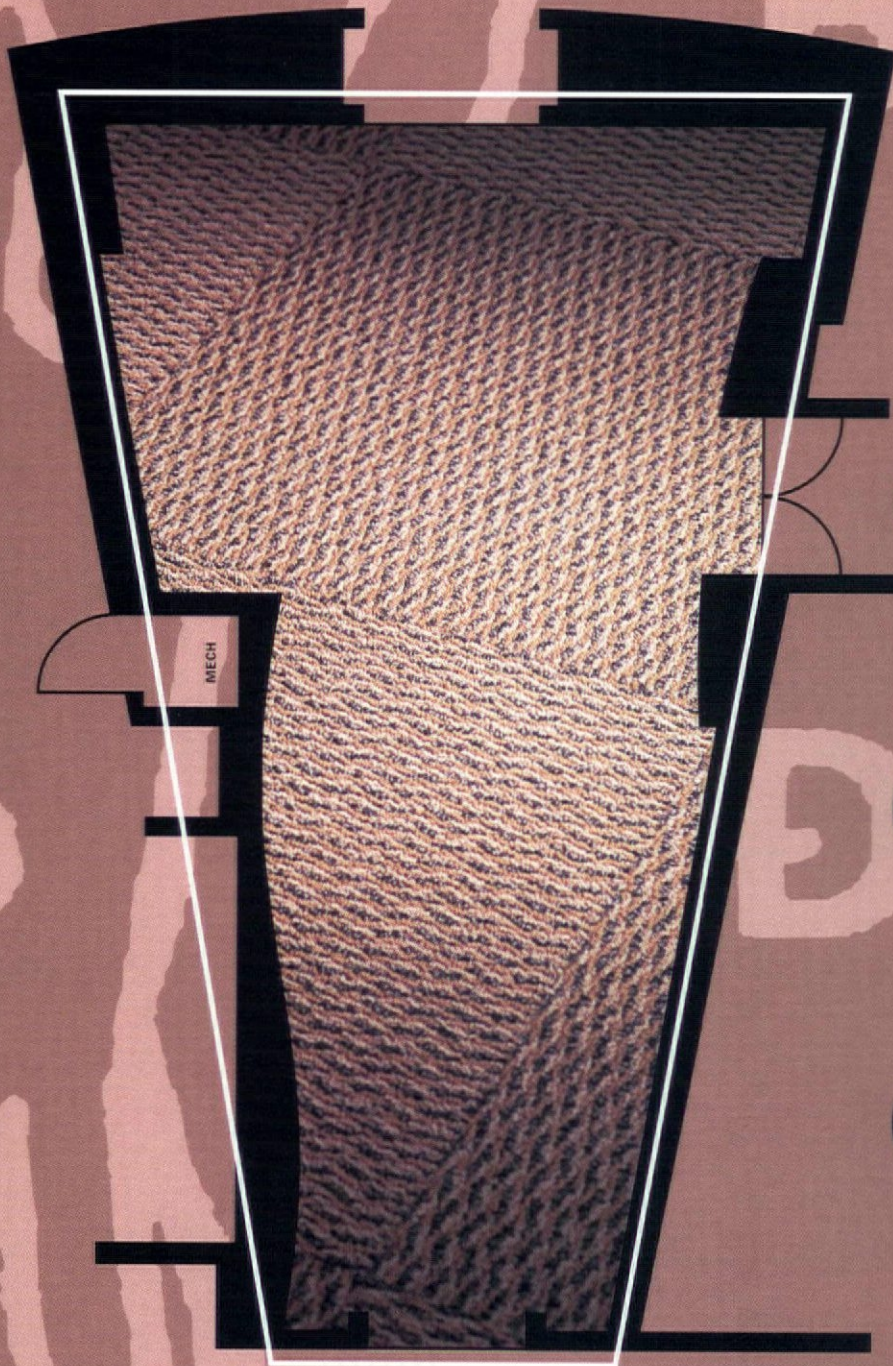
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Rescuing Grandma—Again

DESIGN

Society's willingness to preserve worthwhile landmarks of our past today will say a lot about the abilities of architects and interior designers in the future



Lobby of the restored U.S. Custom House, Philadelphia, (above) designed by Ueland Junker McCauley, Architects and Planners. Photography by Tom Bernard.

Grandma never expected to be in jeopardy again. Yet on the 30th anniversary of the Supreme Court's critical ruling that validate historic preservation, Congress and numerous state legislatures are contemplating bills that could force taxpayers to compensate owners of landmark structures or else free them to deface or destroy their properties at will. This represents a disastrous interpretation of the "taking" clause of the Fifth Amendment to the U.S. Constitution that might easily undermine the nation's determination to appreciate and preserve its past.

Preservationists are not arguing against the Fifth Amendment's principle that when government "takes" private property it must pay for it. The problem with the proposed legislation is that property owners would be able to turn priceless cultural assets into political hostages by demanding money to decline the right to develop their buildings or the land beneath them to what developers refer to as the

"best and highest use." Since no one has enjoyed unrestricted freedom to use private property up to now, the proposed legislation would single out one class of property owner for privileged treatment.

Aside from the sheer loss of irreplaceable works of architecture, interior design and the history they embody, society would concede yet another contest in the ongoing struggle to make better use of the man-made environment if historic preservation suffers a retreat. In the years following World War II, the completion of the Federal Highway System has seen the steady absorption of open land in a roughly 60-mile radius around the nation's major metropolitan areas. Only part of this urban sprawl has been caused by population growth. The rest is due to decay and abandonment of urban and suburban communities—the buildings, infrastructure and, not incidentally, the lives of the unfortunate residents left behind.

Historic preservation cannot save cities and towns at risk singlehandedly. But it can help stabilize them by attracting fresh investment and commitment in highly visible locations. More importantly for architects and interior designers, preservation tests their ability to adapt themselves and the environments they create to changing social, economic and political conditions.

How Congress and the nation deal with the supposed "taking" of historic structures could thus be seen as a vote of confidence in our skills as planners and designers of space. Over the last three decades, historic preservation has recaptured much of the value built into the structures of the past, even as it has added new value in the form of renewed social purpose and technological competence. As the examples on the following pages demonstrate, the return on investment can be breathtaking. ☺

Revival of the Fittest

Eighteen years after it nearly vanished from sight, the Stouffer Vinoy Resort once again illuminates the social life of St. Petersburg, Fla., with a remarkable historic restoration by William Cox Architect

By Holly L. Richmond

From the landmark lookout tower to the bright, salmon-colored stucco walls, the Stouffer Vinoy Resort has earned its place on the National Register of Historic Places (below). Intricate stonework at the resort's Mediterranean Revival-style entrance (opposite) harkens back to a world of elegance and grandeur in the 1920s, giving no trace of the extensive rehabilitation needed to restore this dowager to its historic place at the center of St. Petersburg's social life. The original Vinoy Park Hotel had been closed since 1974.

Sleeping Beauty is awake and receiving guests once more in St. Petersburg, Fla. The fabled Sunshine City, population 240,000, nearly lost the majestic, circa 1924-designed hotel that is now the Stouffer Vinoy Resort in 1974. Unlike so many star-crossed historic structures, however, this one has come to a happy ending. Through painstaking attention to historic details in compliance with local and state preservation boards and the U.S. Department of the Interior's National Park Service Standards of Restoration, Stouffer Hotels and Coral Gables, Fla.-based William Cox Architect have transformed the neglected destination hotel into the Grand Dame it was in its heyday—and then some.

As a tribute to the design's historic integrity, the Stouffer Vinoy Resort is now one of only 77 hotel properties in the United States on the National Register of Historic Places, and is a member of the Historic Hotels of America Program of the National Trust for Historic Preservation, an accolade bestowed on the nation's best preserved historic properties. But the restoration process was no day at the beach. Rather, it emerged like a gothic saga where chivalry prevailed to bequeath a fairy tale ending, a story of which legends—or at least legendary resorts—are made.

This story began in the 1920s when a developer named Aymer Vinoy Laughner built the Vinoy Park Hotel with local architect Henry Taylor and New York architect Thomas Hastings as a "winter playground for

the rich" on Florida's prestigious Tampa Bay. No matter that Laughner's father fancied the name "Vinoy" after reading about a fictitious Arabian-French chieftain. Everything else about the hotel was fanciful from the start.

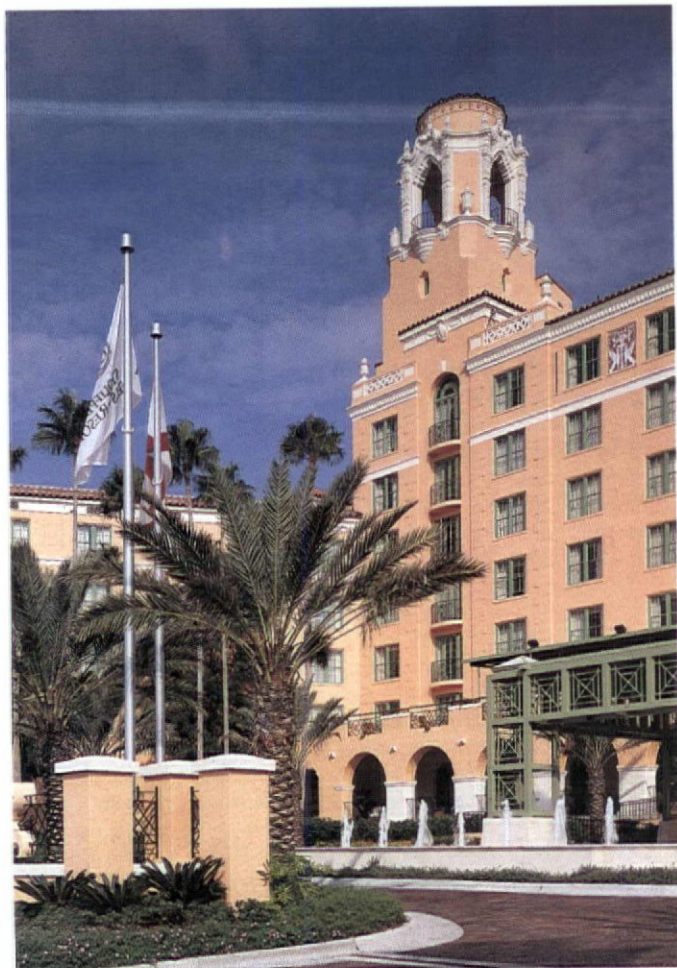
When it opened on New Year's Eve in 1925, the Vinoy Park was the grandest of all Roaring Twenties hotels, with \$20 rooms that were the most lavish and expensive in the state. The Tampa-based contractor, George A. Miller, set a construction speed record for completing the 375-room hotel in just under 10 months. The feat, which would be considered miraculous even today, was even more impressive in light of the railroad embargo imposed on Florida, where all materials had to be shipped.

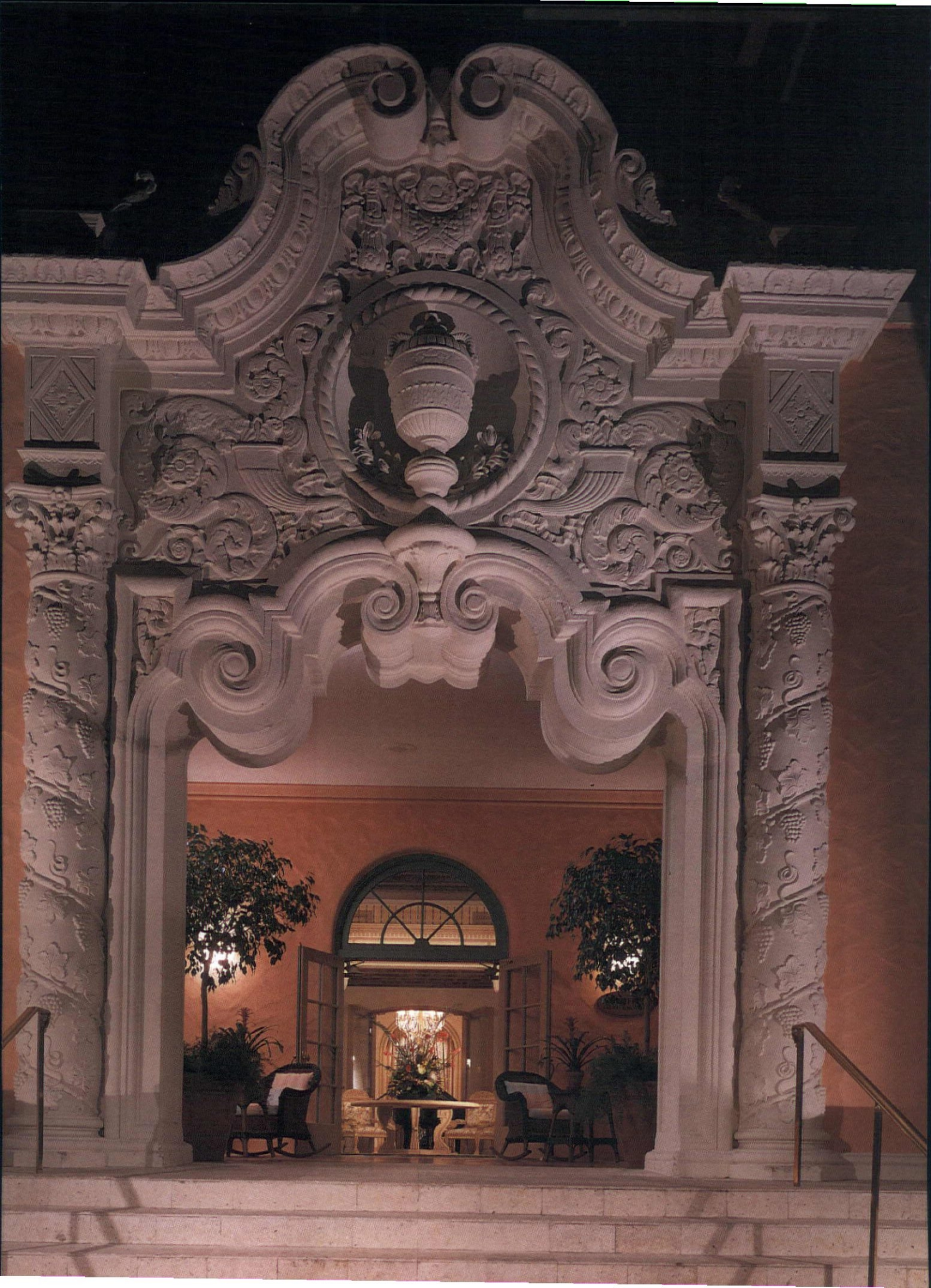
Once the dust settled, a shining example of Mediterranean Revival-style architecture emerged, adorned with glazed quarry tile, stenciled pecky cypress beams in the ballroom, foyer and lobby, and intricate ornamental plaster work throughout. The Vinoy opened for "the season" (December through March), and guests stayed for weeks, even months, at a time. It quickly drew the fashionable crowd of St. Petersburg, who held their weddings, debutante balls, and charity events there.

As with every chivalric legend, a struggle between good and evil eventually ensued. Evil appeared as the absence of air conditioning and the neglect of necessary repairs, and steadily undermined the good represented by the hotel's superb services, architecture and interior design. The Vinoy became so run down that rooms sold for \$7 per night in the early 1970s.

By 1974 the hotel closed—and remained so for the next 18 years. Several groups had plans to bring it back to life, but it was a joint venture by Stouffer Hotels and VDC Hotel Partners that succeeded. Expectations for the project were enormous. "Basically everything had to be redone," recalls William Cox, a principal architect. "We completely gutted the building. Only the exterior walls, the ceiling and the floor remained. It was like working within the shell of a lobster."

The client's first priority was to redefine the hotel's image. The Stouffer Vinoy would have to exchange its passive environment, where guests once came to "sit and rock,"







At one time the termite-ridden hardwood floors of the Vinoy Grand Ballroom lay covered with the remains of its rotted ceiling. Now this luxuriously reconstructed room sets the stage for a memorable wedding reception or corporate affair (left). The Terrace Room and Marchand's Bar & Grill (below) are two distinctive restaurants that subdivide the enormous space of the resort's main dining room without walls. A well thought out blend of old and new makes it impossible to tell which design elements are original and which are reproductions in the lobby promenade (opposite).



"We really had to watchdog each and every step," says Howard Hansen, architectural historian and president of the St. Petersburg Preservation Association. "In the State of Florida, development rules everything. So in 1984, we obtained an ordinance to ensure the hotel would be saved before any new development took place on the property."

To guarantee that each development phase followed the 10 standards outlined by the National Park Service, Walter Marder, preservation architect with the Florida Bureau of Historic Preservation in Tallahassee, worked closely with Cox and various contractors. "We are the reviewing agency that ultimately upholds the investment tax credit program requirements," Marder remarks. "We do the day-to-day reviews, and assisted Cox with preservation tactics. The final step is to submit the project to the National Park Service. It's a complex chain of command."

Before renovation began, Federal Construction Company and teams from Cox and Stouffer conducted an initial inspection and analysis of the existing structure to determine the scope of the renovation work required to comply with current standards while retaining necessary historic elements. There were countless factors to consider. Among the primary points of investigation were testing for and removing asbestos, determining the extent of corrosion from chloride and sulfates, and investigating the existing basement, exterior walls and roof areas to determine their resistance to water penetration, including the type and behavior of ground soil.

Cox also had to comply with the latest life safety and ADA regulations, and keep these modern improvements nearly invisible. "We had to incorporate a handicapped-accessible ramp into the front steps' ornamental stone work, upgrade the antiquated, small elevators and design a technically qualified recep-

as Cox describes, for an active urban destination with such resort-style amenities as a golf course, marina, fitness center, and corporate meeting facilities. Praise for the new

Working within the shell of a lobster called the Vinoy

scheme was qualified, nonetheless. Though excited about the Vinoy's rebirth, members of local, state and national preservation boards worried that construction could proceed too quickly.





tion desk," he recalls. "They were all real feats in creative design and engineering."

Like any good fairy tale, the Vinoy's plot thickened. Besides renovating existing structures, Stouffer acquired land for the resort's recreational facilities and a 102-guest room tower adjacent to the main building that complements the Mediterranean Revival-style architecture. And since the original 375-room hotel had extremely small rooms, two rooms

up with ways to cover them instead," he reveals. "If the hotel decides in the future to display the murals, it can do so fairly easily."

There was at least one other instance when a portion of the hotel was temporarily covered. But when it happened in the ballroom, the effect hardly pleased anyone. The facility's entire vaulted ceiling fell shortly after renovation began, hurling more than 6,000 sq. ft. of plaster and rusted metal upon the termite-ridden hardwood floor. Dozens of craftsmen were required to restore the ceiling to its original form as well as to replicate and replace the leaded glass and moldings of the monumental windows. Perhaps the only consolation was that the original, termite-free ceiling beams (the pests do not like pecky cypress) were safely removed, catalogued and put back in place after HVAC, lighting and life safety systems were installed.

The Vinoy's classic interior design, characterized by fine reproductions of French 18th-century furnishings, was supervised by Lynn Wilson, president of Lynn Wilson Associates International and a specialist in the historic renovation of hotels. Her greatest challenge was to create three separate environments in the hotel's vast main dining room. The catch: How do you define distinctly independent spaces without constructing any walls, a no-no by preservation standards?

"A big, formal dining room just did not make sense for today's guest," Wilson points out. "With subtle variations in the color scheme, furniture appointments and lighting, we created three distinct restaurant settings. It's an aesthetic illusion of sorts." Guests can now dine at the resort's specialty restaurant, the Terrace Room, which remains quite formal, enjoy a more relaxed atmosphere at Marchand's Bar & Grill or head to Alfresco, a spirited poolside café, for more casual fare—all under the same ceiling.

No less relevant for today's guest has been the addition of 21,000 sq. ft. of meeting space. Craig McLaughlin, executive vice president of Vinoy Development Corporation, and Mike

Three rooms, one space—and hold the walls, please

were fashioned out of every three, bringing the resort's room count to 360.

Doug Kulig, project architect with William Cox, explains that blending the old with the new was challenging because certain historic elements, such as stenciled murals in the lobby, did not suit the hotel's new image. "The state preservation board would not allow us to remove the murals, so we came

Business is welcome: Well prepared food and stately decor make Fred's Bar (right) a popular dining spot for the business crowd after a long day of meetings. The Promenade Lounge (above) provides at-home comfort and is an ideal setting for cocktails and quiet conversation.





Swimming, anyone? From a private balcony, guests enjoy a view of one of the resort's two heated swimming pools (below). The spacious rooms in both the original hotel and the adjacent, 102-room, seven-story tower offer a range of modern amenities, yet retain a lush 1920s flair (left).

Stange, general manager of Stouffer Vinoy, agree that this business amenity is essential to the resort's success. They report that 65% of guests are business related, staying an average of two nights. The sizable local corporate crowd also makes frequent use of both the 12 plaza-level meeting rooms and the 6,000-sq. ft. Vinoy Grand Ballroom.

With an 18-hole championship golf course, 74-slip marina, two heated pools, fitness center, and 14 tennis courts, both business and pleasure travelers will have no trouble enjoying themselves. "Right now we are focusing on attracting more summertime, vacation clientele," says Stange. "St. Petersburg is supposedly acquiring a major league baseball team in the near future, so we think this will definitely drive up occupancy rates." Meanwhile, he's not complaining. The Vinoy finished the first half of 1995 with an occupancy rate of 80%.

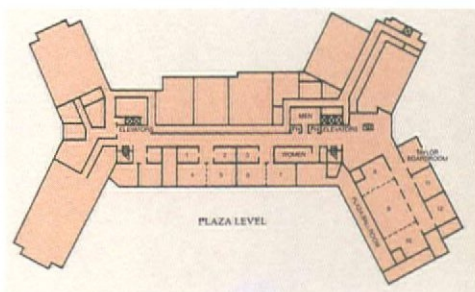
Like other time-honored legends, Stouffer's Kingdom on the Bay looks forward to passing its story from one satisfied guest to another for generations to come. Architectural historian Hansen has lived in St. Petersburg all his life, and thinks Cox and his team did an outstanding job since they "practically had their hands tied behind their backs" to meet all preservation standards. "My fellow board members and I just swoon over the restoration," he says with delight. "It's the Vinoy we remember from our childhood, only better."

It can be our childhood too, for one night if not happily ever after—at the Vinoy. ☺

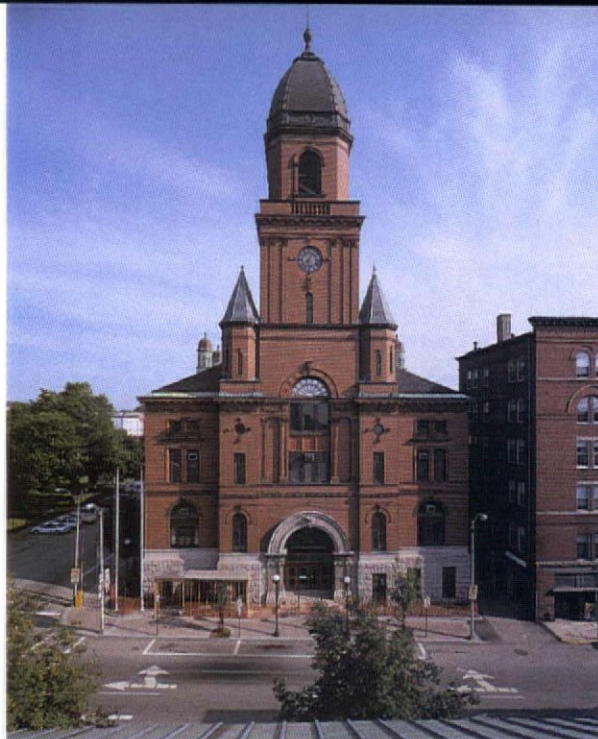
Project Summary: Stouffer Vinoy Resort

Location: St. Petersburg, FL. **Total floor area:** 290,000 sq. ft. **No. of floors:** 9. **Average floor size:** 32,000 sq. ft. **No. of guest rooms:** 360. **Total staff size:** 550. **Wallcovering:** F. Schumacher. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Dry wall:** Gold Bond. **Carpet/carpet tile:** Couristan, Wool-Ease. **Carpet fiber:** DuPont. **Lighting:** Baldinger. **Door hardware:**

Schlage. **Window treatment, frames and railings:** custom to match original, restored originals. **Guest room seating:** Shelby Williams. **Lounge seating:** Beverly Interiors. **Cafeteria, dining, auditorium seating:** Shelby Williams. **Upholstery:** F. Schumacher. **Guest room tables:** Neil Allen Industries. **Other tables:** Murray's Iron Works, Traditional Imports. **Guest room beds:** Bassett Bedding. **Occasional furniture for public spaces:** Beverly Interiors, Traditional Imports. **Guest room lighting:** Beth Weisman. **Planters, accessories:** Hadden Stone, Accessories Int'l. **Elevators:** Dover. **Plumbing fixtures:** American Standard. **Client:** Stouffer and Renaissance Hotels International. **Architect:** William Cox Architect. **Interior designer:** Lynn Wilson Associates Int'l. **Structural engineer:** O.E. Oisen & Associates. **Mechanical and electrical engineer:** Johnson/Hernandez & Associates. **Construction manager:** Federal Construction Co. **Lighting designer:** Wheel Gersztoff Friedman Shankar. **Furniture dealer:** Rosemont Purchasing. **Photographer:** Stouffer and Renaissance Hotels International, Carl Francetic for Lynn Wilson Associates Int'l.







You Can't Fight City Hall

But you sure can renovate it, as proven by Harriman Associates
in rescuing Lewiston City Hall in Lewiston, Maine

By Amy Milshtein

Friend or Faux? Original woodwork inside the City Hall in Lewiston, Maine, is actually a faux finish on basswood. Harriman Associates copied the original finish on less expensive poplar (opposite). The exterior of the 1892 Baroque Revival structure (above), designed by the Boston firm of Brigham & Spofford, is listed on the National Register of Historic Places. Harriman Associates restored City Hall's splendor—and inspired other projects in town.

Familiarity breeds disrepair as much as contempt. For instance, when a population is surrounded by charming, one-of-a-kind, turn-of-the-century buildings, the grace and beauty of the architecture can easily be taken for granted. Such has been the case in Lewiston, Maine, an old mill town with a wealth of grand, historic structures such as its City Hall. Built in 1892 by the Boston firm of Brigham & Spofford, the Baroque Revival structure won a place on the National Register of Historic Places yet still suffered a series of insensitive remodelings and gradual neglect. A few years back, forward-thinking Lucien Gosslin, then city manager of Lewiston, realized that 1995 would be Lewiston's bicentennial. Reckoning that the best way to celebrate would be to bring City Hall back to its original splendor, he called on Harriman Associates to do just that.

Gathering information about the historic City Hall was a job in itself, of course. "About 5-10% of a historic preservation job is research," estimates Greg Ninow, project architect for Harriman Associates. "When we started this job we went so far as to put classified ads in the local paper asking for old photographs and postcards." Fortunately,

Ninow hit the motherlode in examining back issues of the local paper.

A special section magazine from a May 1892 edition commemorated the opening day of the new City Hall. It was a preservationist's dream. In four full pages, the magazine walked readers through every room of the building and described the smallest of details. The paper even revealed that City Hall housed a 1,800-seat auditorium where boxing matches would be staged.

The edifice was a fitting testimony to Lewiston at the close of the 19th century. A lightly settled rural area in the early 1800s, Lewiston burgeoned into a densely populated textile manufacturing complex, the seventh largest in New England, by 1892. While this startling growth led to overcrowding and shabbily built worker housing, Lewiston still possessed pockets of great wealth and a strong sense of civic pride.

However, the Lewiston of today is much changed. True, it still holds the most square footage of mills in the country. But only 5% of livelihoods are made there, according to Mark Adams, assistant city administrator. Lewiston's population of 39,757 is now working in the service industries for such major employers as Liberty Mutual, L.L. Bean and



Can Lewiston's City Hall actually work better over a century later? Overcrowding, a pressing issue before, has given way to meeting rooms, lounges, storage areas and spacious work places like the Mayor's office (below). Original furnishings have been used when possible, and new items are carefully integrated or even mixed. Period seating for the council chamber (left) served as a model for new purchases.



Not only was the interior unattractive, it was inefficient. "My old office was four by six feet," remembers Adams. "We had no good meeting spaces, and the director of personnel didn't even have a waiting area."

Under the watchful eye of Harriman Associates, workers made City Hall sparkle again. Window frames and moldings were redone in the original style, and the circa-1970 suspended ceiling was replaced with tin tiles. New wainscoting, in poplar instead of more expensive basswood, received the same faux finish as the original.

The architects were lucky enough to find leftover materials from the original construction. "We rebuilt an entire staircase using what we found," says Ninow. When originals could not be found, the project team made do with what was left. The tile on the entry floor, for instance, was badly broken in spots. Pieces that could be saved were clustered in a design in the middle of the space, surrounded by new materials. (By coincidence, the craftsman who laid the new tile is the grandson of the craftsman who laid the first floor.)

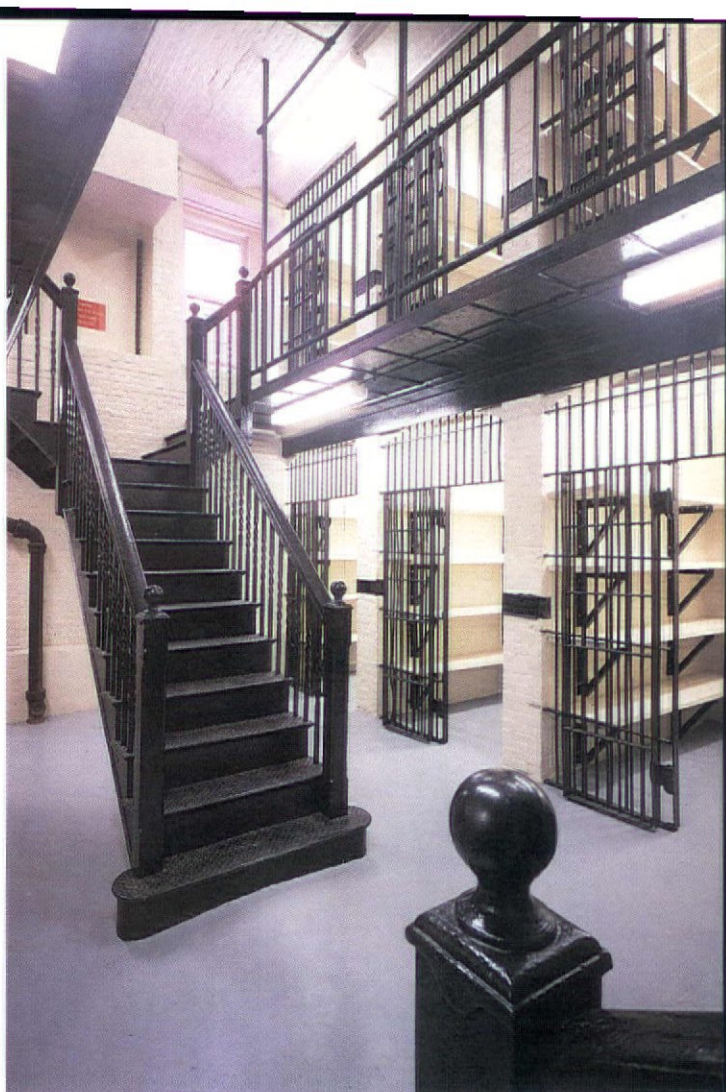
Now that the dust and commotion have subsided, City Hall functions much as it always has. The first floor houses the council chamber, mayor's office and administrator's office. The second floor accommodates the city clerk while planning can be found on the third. These functions are served by new mechanical systems that Ninow creatively hid in the ceilings, even as he ran wires for electric and computers through original air shafts. In true Yankee tradition, nothing has been wasted—including the old jail, which has found new life as a fire-proof vault for records.

Furnishings in the new City Hall reflect the renovation spirit. New, yet sensitive and appropriate lighting and carpet are found throughout the space. Original pieces of furniture, such as a desk and bookcase found in Adams' office, were reused when possible. A few original chairs were located for the council chamber and served as models for new reproductions.

the medical billing firm of Medaphis Physicians Services. And Lewiston is aging. Some 20% of the population is 65 or over with no influx of young families anticipated.

Walking right in grandfather's footsteps

The City Hall that Ninow faced reflected these changes. Most of the unique details had been covered up, removed or changed. Plywood paneling concealed original faux-finished basswood trim, while a suspended ceiling covered 13 different tin ceilings. Bricks blocked up many windows, and a late 1950s garage addition was structurally unsound and an eyesore to boot.



Ninow admits that City Hall was his first historical renovation project. Because there was no local preservation board and the state remained aloof, he didn't receive much outside guidance. "I could have done a real kitschy job," he confesses. "Instead I answered to my own standards."

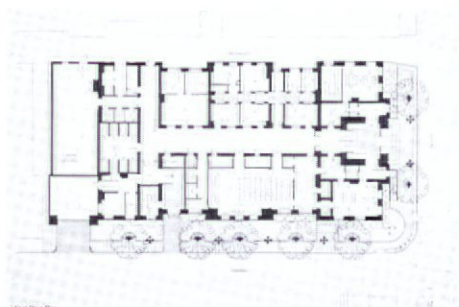
As a result, others have been doing no less. When Ninow went on to head up the Lewiston preservation board and tighten the rules, the City was inspired to draw up plans to adapt and reuse other structures. A building next to the theater that might have been torn down for parking is now an artists' space, and Adams reports that the Lewiston Armory has been updated to the tune of \$1 million. Plans are also on the boards to turn the fire-devastated Pilsbury Block building into an addition for the neighboring library.

The spirit of Lewiston past can stop rattling its chains. Historic City Hall is ready for citizens to acknowledge—if not fight.

Project Summary: Lewiston City Hall

Location: Lewiston, ME. **Total floor area:** 85,000 sq. ft. **No. of floors:** 4. **Average floor size:** 14,400 sq. ft. **Total staff size:** 60. **Wallcoverings:** Lanark. **Paint:** Fuller-O'Brien. **Laminate:** Pionite. **Dry wall:** Gold Bond. **Masonry:** Fletcher Granite Company.

Flooring: Vermont Marble/Terrazzo, DePaoli Mosaic Company. **Carpet/carpet tile:** Mohawk, American Olean. **Ceiling:** WF Norman, Armstrong. **Lighting:** Nowells Lighting. **Doors:** HCI Craftsmen. **Glass:** Solar Seal. **Window frames:** Marvin. **Window treatments:** Levolor. **Railings:** Brosco, Bloom. **Signage:** Andco. **Ornamental gate:** New England Tool Company. **Elevators:** Dover. **HVAC:** Trane/Cook. **Fire safety:** Gamewell. **Plumbing fixtures:** Crane. **Client:** Lewiston City Hall. **Architect:** Harriman Associates. **Interior designer:** Harriman Associates. **Structural engineer:** Harriman Associates. **Mechanical engineer:** Harriman Associates. **Electrical engineer:** Harriman Associates. **General contractor:** C&L Construction, R&R Construction. **Civil Engineer:** Harriman Associates. **Landscapist:** Harriman Associates. **Photographer:** Robert Darby.



The people of Lewiston appreciate the renovation of City Hall in part because doing business there has become less confusing and more efficient. Second floor offices (above, left) are well marked and easy to find amidst handsome moldings and a highly indented corridor. Irreplaceable files are certain to be safe, stored in what was once the city jail (above, right). The architects made sure that the environment would protect valuable documents.



Keeping Up Appearances

The U.S. Custom House in Philadelphia shines like a beacon once again, following a renovation by Ueland Junker McCauley

By Jennifer Thiele Busch

By the early 1990s, the effects of time had left the Art Deco-style rotunda lobby of the U.S. Custom House in Philadelphia darkened and dirtied with age. Ueland Junker McCauley's historic restoration (above and opposite) included the cleaning of all interior stone, wood, plaster and metal surfaces. An architectural historian was called in to determine original paint colors in murals by WPA artists. Original linear light fixtures around the rotunda's cornice produced inadequate illumination by today's standards, so the architects installed spotlights without disturbing the historic character of the building.

In October 1932, following repeated requests from the office of the Secretary of the Treasury, local newspapers and citizens' groups, the architecture firm of Ritter & Shay released renderings of its long-awaited design for the U.S. Custom House in Philadelphia. For its time, the building represented an unconventional separation into two components, with a square, three-story base beneath a cruciform office tower that would rise to 17 floors, higher than any other in the area. For months, the architects had pondered over how to unify the Georgian-style base, with brick and marble construction and a classic ornamental design vocabulary in keeping with the 18th-century character of the neighborhood, and the office tower, which would follow the more abstract principles of modern design.

Today, the U.S. Custom House represents another design challenge—that of preservation. Over the decades, haphazard, low-quality and incompatible upgrades had overshadowed the designers' original intentions, while

the ravages of time had left the once glorious, Art Deco-style building deteriorating, darkened and dirtied with age. When the General Services Administration (GSA), which owns the building, decided to undertake an all-encompassing interior and exterior renovation, it called upon Ueland Junker McCauley.

When originally completed, the building featured a lantern atop its pinnacle, symbolizing a lighthouse keeping watch over the port of Philadelphia. The structure's mission—to represent governmental order on a chaotic waterfront—was also embodied in an interior decoration of lavish ornamental motifs derived from port themes and murals by well-known WPA artists. By the late 1980s, however, Society Hill/Penn's Landing had developed into a trendy neighborhood replete with condominiums, offices, recreation areas, hotels, restaurants, an outdoor amphitheater, a marina and a modern port generating \$2 billion in revenues per year. The only chaos remaining was that within the Custom House's own aging walls.





In addition to interior renovations, Ueland Junker McCauley upgraded mechanical, electrical, plumbing and fire safety systems, cleaned and repointed all exterior brick and decorative stone and designed a new entrance with ground-level landscaping and an accessibility ramp (top). Indoors, resplendent in its original condition with a relamped oculus, the rotunda (above) reveals the nautical theme that reflects the building's original mission of imposing law and order on a once-chaotic waterfront.

As home to some 10 government agencies, the building had fallen woefully behind current market standards, according to C. Anthony Junker, AIA of Ueland Junker McCauley. "The overriding goal of the restoration was the modernization of the building," he says. "It was badly in need of upgrading in order to compete in the real estate market."

Alfred DeLucia, the GSA's director of design and construction for the mid-Atlantic region, explains that government agencies are free to shop around for real estate. This policy left no guarantees that the increasingly disillusioned tenants of the U.S. Custom House would choose to remain for much longer unless serious improvements were made to the property.

"We had a lot of complaints about the HVAC system, and the elevators were gobbling people up," reports DeLucia. Fortunately, once renovations commenced, the GSA, architects and contractors enjoyed the full cooperation and enthusiastic support of all tenants, who have largely stayed put as a result of the upgrades. One exception, an Army Corps of Engineers office that vacated one-and-one-half floors shortly after renovations began, actually worked in the project's favor by freeing up swing space where tenants could temporarily relocate while their offices were renovated.

"This was probably the most historically sensitive building that we have renovated in this region to date," says DeLucia. The bulk of the work focused on asbestos abatement and upgrades to mechanical, electrical, plumbing and fire safety systems, plus upgrades to basic finishes like carpeting in public and tenant spaces throughout the building, as well as exterior and interior historic restoration. The latter portion of the project was closely scrutinized by one of the tenants—the regional office of the National Park Service, which oversees the State Department of Historic Restoration.

Exterior work included the reconditioning of all original windows, and the cleaning and repointing of all brick and stonework on the facade. At the base of the building, Ueland Junker McCauley also removed intrusive landscaping and replaced an unsightly ramp for handicapped access.

Interior preservation mainly focused on cleaning and restoring wood, stone and metal surfaces in the three-story rotunda. This magnificent space is embellished with nautical-themed plaster ceilings, murals and ornament in the form of soaring fluted columns, graceful spiral staircases that ascend from the entry level to the second and third floor mezzanines, intricate terrazzo floor patterning and elaborate grillwork. Architectural historians were summoned to determine original paint colors so the interior could be precisely restored to its earlier grandeur.

"The lighting presented the major challenge of the interior restoration," recalls Junker. Originally, the rotunda had been lit at the cornice with linear fixtures that were consistent with its Art Deco style. "It was a very bland light," he says. "Today we like more warmth and highlighting and more variety."

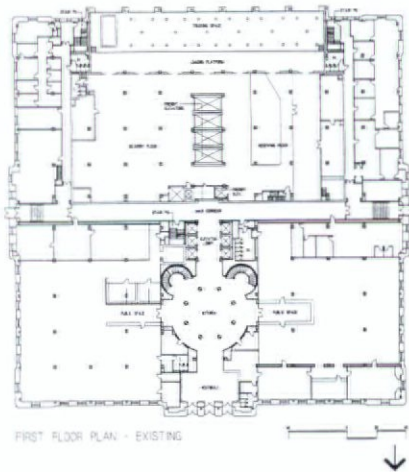
The designers left the original lighting fixtures in place, but stepped the wattage way down so they emit only a soft glow, reminiscent of their historical purpose. Spot lighting was added strategically throughout the three floors of the rotunda to provide accent lighting and to meet modern day lighting requirements. The rotunda's oculus was also relamped. "The trickiest thing was to bring in the lights and the sprinklers and make them as inconspicuous as possible," admits Junker.

"The interesting thing about historic restoration is that we can use new technology and achieve the same thing that the original designers intended," he continues. The value of making technological improvements without disturbing the historical character of a building has not been lost on the GSA, which awarded the project a national award for historic renovation. "The tenants have come around 180°," reports DeLucia. "People want to be in there, and the building is fully occupied."

If the U.S. Custom House in Philadelphia once measured success by its ability to bring order to the chaotic waterfront, it can measure success today by its ability to hold its own against a sea of modern real estate competition. ☞

Project Summary: U.S. Custom House

Location: Philadelphia, PA. **Total floor area:** 597,000 sq. ft. **No. of floors:** 17. **Average floor size:** 32,000 sq. ft. **Paint:** MAB. **Dry wall:** U.S. Gypsum. **Vinyl flooring:** Armstrong. **Carpet:** Lees. **Lighting:** Lithonia, Osram, Sylvania. **Doors:** Kawneer, Curries. **Door hardware:** Yale, Stanley. **Signage:** Kaltech. **Elevators:** Montgomery. **HVAC:** York, Evapco. **Fire safety:** Central Sprinkler. **Building management system:** Robertshaw. **Client:** General Services Administration, Region 3, Public Buildings Service; Otto Schick, design phase; Robert Reed, construction phase; Rose Bradley, contracting officer; Harry Rolls, field office. **Architect:** Ueland Junker McCauley, Architects and Planners; C.A. Junker, AIA, partner; Herbert Lewis, AIA, project manager; Sarah Loughran, interiors. **Structural engineer:** Keast and Hood. **Mechanical/electrical engineer:** The Energy Consortium. **General contractor:** Keating Building Corp. **Lighting designer:** Lighting Design Collaborative. **Photographer:** Tom Bernard.



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Take Charge

A revealing look at start-up design firms in the '90s: What it takes to get started, the odds for survival and where to find work

By Jill Weber

The dream is still alive. Hundreds of architectural firms are founded each year, and anecdotal information indicates that current firm formation is actually accelerating. What does it take to get started, what is the business outlook for start-ups and what do they need to get work and become successful? To take a snapshot of start-up firms in the 1990s, the author recently interviewed principals of a number of young architectural firms that have generally founded their enterprises within the past five years. All provided insights and perspectives about choices, flexibility, entrepreneurship and values that may be useful to the countless other practitioners who are contemplating such a move.

Most of the firms with whom the author has spoken are young and small, but there is a distinction to be made here. While firms started within the last five to eight years are generally considered "young" in the chronological sense, many have been established by principals with many years of experience and hundreds of strong contacts among them.

Clearly the distinction between young firms and youthful architects can give ostensibly "young" firms with veteran practitioners an advantage in collective business and marketing acumen. Their success trajectories can often be shorter and faster than their age would suggest.

Motivation and timing: Where to begin?

Regardless of age, experience, or the amount of capital behind them, principals of new firms have far greater success when they have some sense of the framework in which they will live and conduct their practices, the clients they wish to serve and the nature of the services they intend to provide. Formally or informally, it helps for them to picture whom they want to be and the steps they will take to get there. In other words, they must form a vision and create a plan.

"We wanted to experiment with new ways to respond to changes in society and the profession," says Sherry Kaplan, one of the founding principals of Architecture International. Like many other architects with years of experience in large, established firms, Kaplan and her colleagues had no difficulty in formulating

a vision for their bi-coastal start-up in 1992. "We recognized and wanted to make a contribution to global society in general and urban environments in particular," she volunteers.

Paul Lukez exemplifies characteristics found in many of today's successful, young firms: an understanding of one's own, intrinsic value, and the willingness and determination to articulate and persuade clients of that value in terms that clients recognize and want. Having left his teaching position at Roger Williams College at the lowest point of the deep New England recession and never looked back, Lukez pursues both professional satisfaction as well as financial gain. "I wanted to produce work of the highest quality," he declares. "To me, it's an artistic endeavor as much as a business. I needed to find clients who would appreciate it."

Not all of the firms had written plans at the outset. However, whether they were beginning from a position of strength or as a matter of survival, all of them had drafted some form of written plan within the first two years. "I wish we had been more aware of what running a firm would entail," admits David Hudson, a founding principal of Artech Design Group. "My advice to start-up firms is to write a business plan or a strategic plan. The important thing is to know what you want the firm to be and how you're going to achieve it. And make sure to develop relationships with a bank, a lawyer and an accountant!"

Reasons given by principals for founding their own design firms vary endlessly, of course. Some responses are classic, all the same. "I felt trapped in a dead-end career." "I wanted to serve clients and treat employees better." "I knew I would be in the next round of lay-offs, and wanted more control over my destiny."

Are you still interested? Designers considering a start-up might ask themselves the following, straightforward questions supplied by Peter Piven, a principal of The Cox Group, a management consulting firm specializing in the design profession. (Piven uses these questions in his class on "Starting a Design Firm" at Harvard University's Graduate School of Design.)

- Why start an architecture firm? Is this what you really want?

- What will a firm of your own do for your life?
- What do you hope to achieve by having your own firm?
- What personal values do you bring to the new venture?

Raising capital: What does it cost?

Young design firms are like any other young service businesses in their struggle to maintain a balance between creating a firm that reflects their vision and amassing enough cash to ensure economic survival. It takes dollars to back vision. Capitalization costs range from \$500 to \$30,000.

Of those firms that the author interviewed that tried to secure a bank loan at the very outset, none succeeded. Not even a signed contract in hand made the least difference. Like other entrepreneurs, the principals called upon their families to help, depleted their savings accounts and used ingenious combinations of home equity loans and credit cards until the cash flow began and lines of credit were established.

Given the scarcity of funds, most young businesses try to keep their overhead costs down. Major options include trading off the location of an office against its physical characteristics—a downtown office, for example, that is modest to behold but well located near clients, versus the extra bedroom—and investing in technology and equipment up front to make the most of manpower now and in the future. Not surprisingly, the principals of young firms are convinced that their commitment to technology allows them to become competitive and maintain their edge from day one.

"We can compete with anybody now," insists Dean Kahremanis of Dean Kahremanis and Associates, "and put together the best team to do any job." For design firms such as his that are involved in overseas work, laptops and advanced communications technology allow them to be immediately responsive to clients and maximize time zone changes. Overseas work is not the sole province of larger and/or more established practitioners in the '90s.

Importantly, all the young design firms consider computers to be a necessary investment despite the sizable outlay they

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require, which can easily strain their modest resources. While some found that leasing computers initially solved short-term financial problems, all have gone on to make significant investments in hardware and software. Initial costs range from \$2000 for word processing and bookkeeping and quickly climb towards the \$30,000 range.

Business development: Who are the clients? Where are the jobs?

Not surprisingly, young design firms frequently find work among client organizations that resemble them in some ways: entrepreneurial firms whose values correspond to those of the young design firm, so that there is strong potential for developing relationships. Better yet, movers and shakers who hire architects and make selections in entrepreneurial organizations are more readily accessible to design firm principals. Trusting relationships are more easily established in these circumstances between principals of young organizations—and often count for more than years of experience.

A penalty is paid for youth, however, in securing commissions. Young and often unknown design firms are less likely to win commissions from large corporations and government agencies, who look for extensive track records to reduce their risks. The key for the young firm is the connection—the relationship. Whether it comes through a previous client, consultant, agency, family or community contact, the importance of the relationship is paramount. Yes, it's whom you know, not what.

Like their corporate counterparts, young design firms have learned the value of keeping their overhead down by bringing in the expertise they need "just in time." Some do this by developing a core group of specialists who are brought on board as needed. Others assemble teams of the best consultants around the nation via fax and modems.

Drastic changes in organizational structures have created opportunities for design firms of all sizes. Thus, knowing and understanding the clients' world, their businesses and their leading issues greatly help young firms to position themselves with the right service at the right time. Looking for work appropriate to the size of the firm makes sense too. "We try to fly under the radar of the large firms," reveals Colin Flavin of Flavin Architects. "Much of the work we do is simply not work that a large firm would be able to do economically. Large firms usually aren't set up to do small projects." (In fact, he credits this strategy for promoting his successful entrance into what he calls, "that hot little bubble market, casinos.")

Having principals with previous marketing experience and client contact has made a difference for young firms, which has enabled them to develop work more

quickly than those exclusively involved in production. Once made aware of the importance of building relationships, however, even production-oriented principals can become successful in their business development efforts. After all, their own money is on the line now.

Good marketing starts with the goal of building relationships rather than securing projects, as Dean Kahremanis has found. Calling on potential clients to ask for an opportunity to "see what they are looking for" and armed with a list of questions, he has doggedly built closer relationships with a number of clients he served in his previous employment. He reports that the technique has borne fruit: He recently asked a number of former clients for work and gotten it.



Young design firms that try to secure a bank loan at the very outset are not likely to succeed—even with a signed contract in hand



Marketing: How do you get the word out and keep in touch?

Hand in hand with relationship building are the ongoing marketing, positioning and public relations strategies that can be employed to great advantage by young design firms. The ones interviewed by the author were not shy about reaching out to potential clients. Many learned the value of communicating with the press, clients, prospects and referrals by closely observing their previous employers' winning ways.

Fundamental to their efforts are the clear self-understanding and articulation of

a firm's distinctive competence and the value it brings to clients. When start-up firms couple this knowledge with graphically compelling, well-produced drawings and photographs, they have the essential ingredients for a fledgling communications program. The key is to regularly issue information about the firm's projects, people and ideas to its various audiences.

More and more, firms are finding inexpensive ways to keep their names in front of the right individuals. They are regularly using mailings, for example, including hand-somely designed, inexpensively produced postcards, announcements and reprints to keep in touch and to keep their names "on the client's screen." Personal efforts are being increasingly used too, such as joint opening parties with clients, favored by Colin Flavin, and an office open-house in a building tenanted by artists, film makers and photographers, which draws well for Paul Lukez. "We do all kinds of little things on a regular basis," reports David Hudson, who has developed good relations with the local press, which is pleased to receive his firm's frequent press releases.

Publishing software is letting start-up firms assemble credible, professional-looking materials by scouring better office supply and stationery stores for high quality, off-the-shelf folders and papers. Often, principals with more experienced firms will invest in professionally produced marketing materials from the start, generally finding that hiring graphic art and public relations consultants is a good investment. As Leslie Saul of Leslie Saul Associates comments, "You don't have to do everything better than everyone else. You can find others who can do it for you."

To sum up, designers of all ages and career paths would do well to keep the following essentials in mind.

- Develop a clear vision and draw up a business or strategic plan.
- Use your network.
- Build relationships.
- Control overhead.
- Make a commitment to technology.
- Get the best advice you can from those experienced in the field.
- Find a way to differentiate yourself.
- Understand your client's values.
- Keep your audiences informed about your firm and its work.

Keep your life in balance as well. That way, you can not only start a firm—but enjoy it too. ☺

Jill Weber is a member of The Cox Group, Inc., a Seattle, Wash.-based marketing and management consulting firm that has been working in the design community for the past 27 years, serving more than 1000 clients in the United States, Canada, Europe and Asia from offices located around the world.

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Yes, It's Vinyl

Guess who's leading the push to turn vinyl from a necessary evil to a sexy upholstery option?

By Amy Milshtein

Remember sticking to the car seat on a hot summer day? Or cutting your leg on ripped upholstery? That's the tarnished image that vinyl combats every day. Thanks to recent innovations in manufacturing and a push in style, the product is now moving from a necessary evil to a desirable resource.

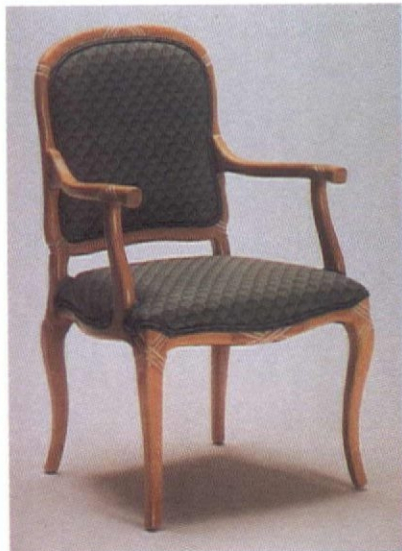
There's a reason vinyl is so widely found in such markets as hospitality, high-traffic waiting rooms and health care. A non-porous material, vinyl resists fluids, stains and holds up to an incredible amount of abrasion. "Vinyl is a better solution than heavily treated fabrics," explains David Shutte, director of marketing, Maharam. "Even with their treatments, fabrics just don't hold up over time like vinyl."

But while the vinyls of the past may have lasted forever, they didn't necessarily look good even at the start. Created in Germany between the late 1930s and the early 1940s, the complex chemical compound was usually fabricated to be thick, stiff and heavily embossed, trying its best to look like leather. Otherwise, it emerged looking like a slick, oddly-colored material with a blinding shine.

The product's performance over time also proved questionable. "The demand on vinyl today is much greater due to heavier traffic and harsh chemical cleaners," explains Chuck Streich, vice president, sales and marketing, Spradling. "The use of many of these cleaning agents can cause a chemical reaction, making the vinyl stiff and eventually crack."

The health-care revolution puts vinyl under the knife

Despite its well-deserved image problem, vinyl continued to be a reliable, albeit ugly, work horse. Then came the desire to turn sterile health-care environments into more friendly places. If vinyl were going to remain useful here it had to adapt—and adapt it did, first through performance. "Today's vinyl does much more than provide a moisture barrier," explains Carol Goven, design manager, health care division,



Today's vinyl is fire retardant, anti-microbial and stands up to bleach solutions—but what turns designers' heads are the new look and hand as seen in offerings by Spradling (above, left) and Maharam (above, right).



DesignTex. "It's fire retardant, anti-microbial and stands up to bleach solutions."

Vinyl's much maligned hand even improved. "High performance vinyl is made more supple and even more durable to abrasion by adding additional plasticizers," explains Marty Gurian, manager, technical information services, Design Tex. "It's an expensive chemical, but the difference becomes so dramatic."

Another area where the fabric has improved is in its backing. "Softer, better engineered polyester backings have made the product more malleable," reports Mary Murphy, vice president, director of design, Maharam. "This allows vinyl to be used on more tailored furniture, a far cry from the chunky chairs of the past."

While making a good product work better has piqued designers' interest, the strides vinyl has made in aesthetics has really grabbed their attention. Gone are the painfully heavy embossing that resembled a plastic crocodile and the strange, slick

solids. "Printing technology has evolved to allow patterns with depth," reports Susan Lyons, vice president of design, DesignTex. "We can even replicate a complex tapestry pattern on the material."

This flexibility has allowed major fabric houses to come up with health care collections in which the vinyl coordinates or matches high-performance textiles. The result can be a patient room that looks more residential while still maintaining demanding hospital standards.

New applications: Make way for sexy vinyl?

Of course, vinyl is found outside of the hospital as well. "Any environment where high value and low maintenance are desired is the right environment for vinyl," says Barry Baron, senior vice president, Ametex/Robert Allen Contract Fabrics. "In today's market, that's everywhere." Hospitality, airports and schools all enjoy the benefits of vinyl.

People are even starting to appreciate the material for what it is. "It's a sexy product," Lyons maintains. "I definitely see vinyl moving into more high-end applications, like offices, for instance."

As demand increases, more improvements to the product will inevitably be made. Industry experts observe that less glossy topcoats, more appealing hand and improved printing technology promise to push vinyl's envelope further. One area where vinyl may never change, however is the breathability, a quality that can only be attained at a loss.

"Breathability is a double-edged sword," says Spradling's Streich. "Once you start permeating the material to let it breath, you lose the benefits of a non-porous surface." However, he and his colleagues agree that vinyl will continue to make strides in weight, pliability and hand in the coming years. "If the market demands it, it will inevitably get done," predicts Barron of Ametex/Robert Allen Contract Fabrics. Hold them to their word, designers. ☺

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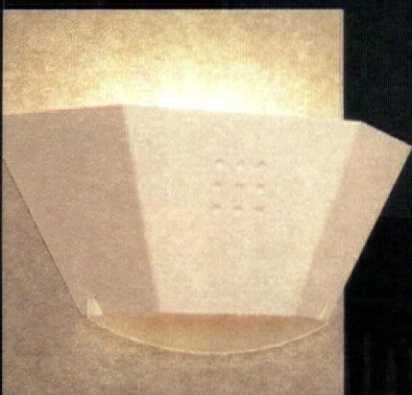
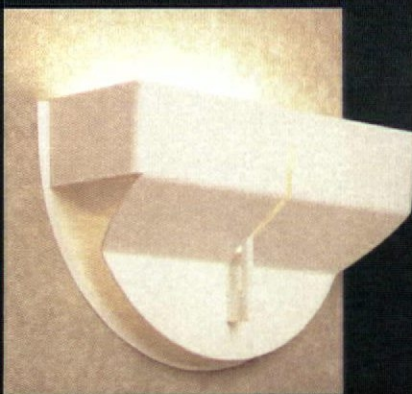
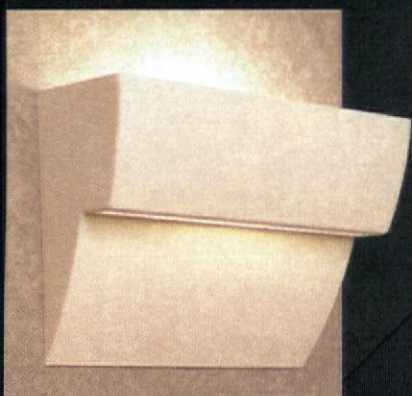
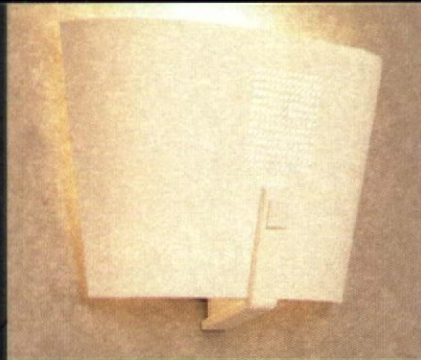
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PERSONALITIES



Powell

Design, she said

Pamola Powell

Her father, a director of the AFL-CIO, an important figure in Southern politics and a lifelong idealist, wanted his artistic daughter to become a doctor and serve humanity. Though Pamola Powell did not want to disappoint him, she had other ideas. When he sent her to U of Memphis, instead of art school, she enrolled as a pre-med, graduated *summa cum laude* in interior design and moved to Atlanta to work ever since with designers she thinks of as "wonderful mentors," including Henry Jova of Jova Daniels Busby. Her determination has never flagged. Two years ago, she and Stephen Slicegood merged Powell/Slicegood with Stevens & Wilkinson. Now they're principals at S&W with former ISD head Michael Pinto, turning out superb work for such blue-chip clients as Coca Cola and Georgia Pacific.

"I think my father would be proud of me now," Powell surmises. Her firm has a strong sense of social responsibility, balancing service to business and law firms with *pro bono* time for non-profit groups. "Why should less fortunate people be denied good design?" she asks.

Success has certainly not lessened her commitment to causes she holds dear, such as the Atlanta design community, the importance of design as an anchor for society and the rights of women. If she's not toiling for clients or causes, she and her husband love trav-

eling, gardening and fly fishing. Of course, being Pamola, she fishes her own way. "I just like to catch them," she admits. "Then I throw them back." Father's daughter clearly knows best.

Color her world

Bette Lovgren

Of course Bette Lovgren's mother wanted her to wear the black and white checked dress. After all, she sewed it especially for her little girl. But Bette rebelled. "I always wanted to wear bright things," she recalls. "That dress was a non-color." Lovgren has since fashioned this passion for color into a successful career that spans the last 25 years.

The early times proved difficult. Interior design was a fledgling field and Gig Harbor, Wash., where Lovgren lived with her husband and two young daughters, didn't afford the opportunities of Chicago or New York. Yet she turned Lovgren Design Associates into an award-winning firm that handles projects ranging



Lovgren

from health care interiors to luxury motor homes. She also parlayed her color sense into consulting jobs for companies like USG Interiors, Inc., Mannington, Charleston Carpet Mills and Loews Carpet.

Today, Lovgren still lives and works in Gig Harbor. Along with her staff of five designers, she is assisted by her five grandchildren. "They love to come to the office and 'help' me work," she says. If there are any interior designers in the bunch they can thank grandma for paving the way for them.

And knowing Bette that way is probably a very bright yellow brick road.

Solid foundation

Charles McMurray

"A few years ago, someone approached me to buy my company," reflects Charles McMurray, president of Charles McMurray Designs in Charlotte, N.C. "I decided then that I either had to sell it or go back to actively building it." Anyone who has taken note of recent product introductions from this high-end office furniture manufacturer, including the Eclipse table and the award-winning Rio seating, realizes he decided to go for it.

McMurray knows what designers want. This native of the Tar Heel State earned a B.Arch. from the U of N.C. and a masters in urban planning from the University of Edinburgh, Scotland. He then served as a designer with Eero Saarinen, Kevin Roche and John Dinkeloo and Odell Associates, headed his own design practice for 10 years, and even assisted the director of planning at Central University in Quito, Ecuador, as a Peace Corpsman.

So how does a man with such a strong background in planning and design settle on making furniture? "At Saarinen's studio we always created furniture for buildings we designed," he reflects. "I assumed that was the way things were done." Throughout his design career, he has maintained a strong sense about interior furnishings as a part of the whole.

He still has periodic urges to build, however. "Every spring I have to hold myself back from running out and digging a foundation," he muses. For fun, he reads, travels and cooks. His latest culinary passion is for southern French cuisine, and he can rattle recipes off the top of his head. Any recipes for your furniture *à la mode*, Monsieur McMurray?

Free to be me

Alla Kazovsky

When Alla Kazovsky left the Soviet Union for the United States in 1978, being an architect had never crossed her mind. As her high school graduation approached, a friend suggested she study archi-



McMurray

ecture. "My initial reaction was, 'I don't even draw,'" says Kazovsky. "But the notion became so fascinating that I enrolled in University of Southern California's architecture program." Now 32, Kazovsky lives in Beverly Hills, Calif., and is the founder of Kids' Studio, an architecture, interior design and furniture concern that produces enriching and entertaining spaces and furnishings for children.

Her interest in children's habitats was born of necessity when she couldn't find good children's furniture after the birth of her daughter in 1992. Today, one of her most popular pieces is a bed that has sliding handrails so parents feel their children are safe, and amusing storage boxes that children fill with treasures. She is currently at work on a height-adjustable, airplane-shaped table.

As a mother of two, Kazovsky is launching her latest venture, "Children Experimenting With Architecture," as a series of five weekly classes for children ages 4-12, who will explore ways of building pyramids, teepees and castles. "I enjoy teaching and would like to do more of it," says Kazovsky, "but I am also interested in pursuing projects like children's museums and libraries." No doubt this endeavor, like her airplane table, is cleared for a successful take off.



Kazovsky