



Focus on Convention Centers

Can "Dumb Boxes" Acquire Souls?
Reports from Phoenix, Ariz., and Greenville, S.C.

That Wild West Building in Jackson, Wyo.,
That May or May Not Face True West

The Change Order as Inevitable Flaw—
or Questionable Practice—in Today's Design

Non-Fatal Operation: Safely Retrofitting an Old,
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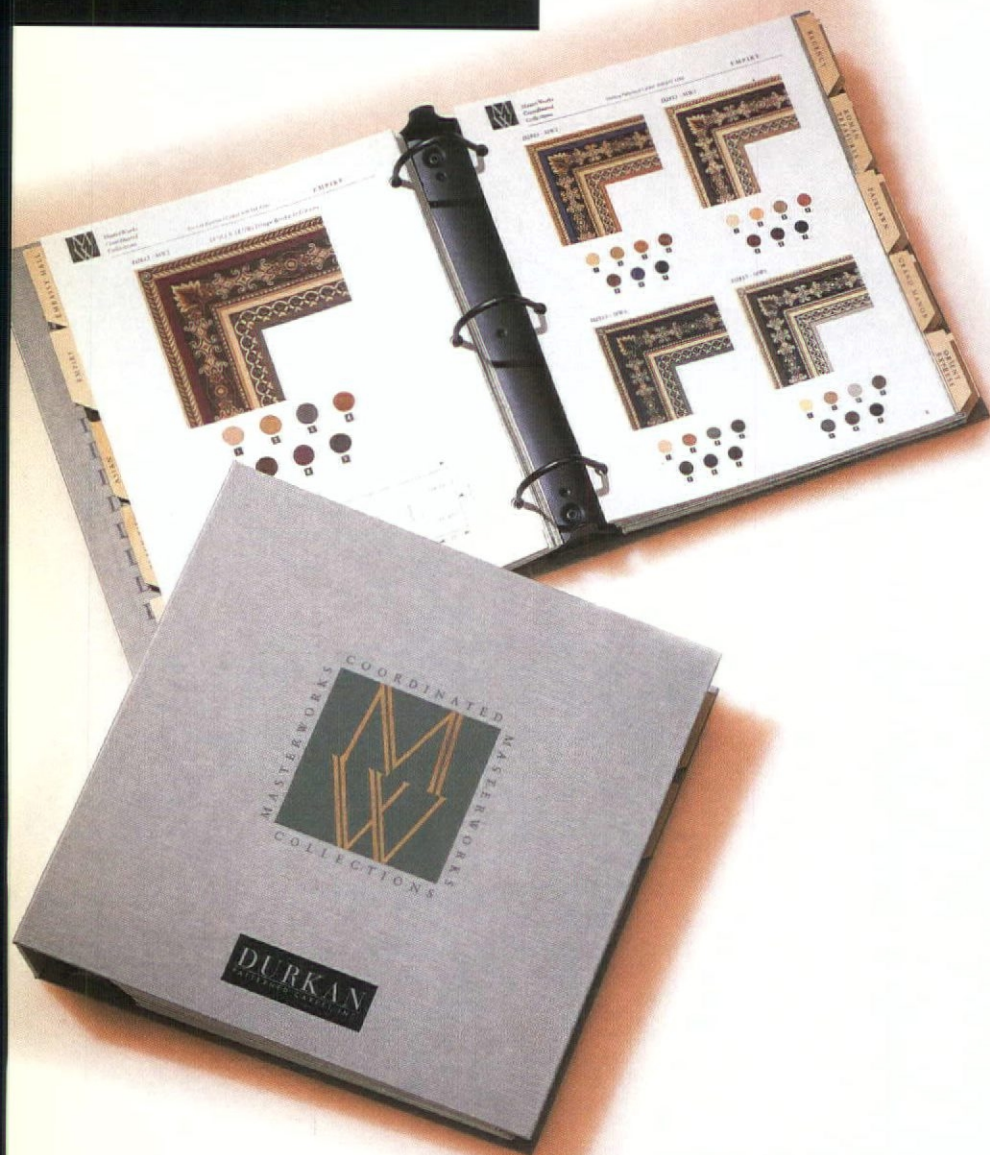
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PRODUCT FOCUS**26 RESILIENT FLOORING**

Contemporary life is hard, which is why much of commercial flooring is resilient if not actually soft. Here are current offerings from flooring manufacturers.

30 LIKE MAGIC

A chair from fabric house Carnegie? You bettcha, and it's got Xorel® shrink wrapped all over it.

32 OFFICE TAKE OUT

What could be more '90s than Correspondent from Haworth, a mobile office-in-a-box that allows temporary space to be used quickly and easily?

34 SQUEEZE PLAY

Corporate downsizing takes on a new meaning with Jofco Caseworks™ Studio Collection, designed by Chesser/Schacht and Meyer.

DESIGN**36 THAT THING YOU DESIGNED!**

Riddell Advertising and Design Office, Jackson, Wyo., invited William P. Bruder Architect to design its new home-and wound up challenging the way this Western town sees itself.

40 WAVING THE RED, WHITE AND NEW

Historians may not espy any difference, but Boston's historic Faneuil Hall has emerged from its rehabilitation by Goody, Clancy and Associates equipped to meet the demands of today and tomorrow.

44 'SCUSE THEM WHILE THEY TOUCH THE SKY

Studios Architecture turns a 30-year-old San Francisco building into a world headquarters for AirTouch Communications fit for the 21st century of wireless.

50 RUNNING AWAY WITH THE CIRCUS

Diners can't help smiling-and coming back for more-as acrobats and monkeys whirl overhead at Manhattan's Osteria del Circo, designed by Adam Tihany International.

55 DEAD CENTERS?

If the nation has more convention centers than it needs, architects and interior designers would'nt know it from the commissions they're getting.

56 GREENER PASTURES

Greenville, S.C. suffered long enough with its ill-built convention center until HOK designed an addition to make attendees eager to come.

60 DAY OF THE LOCUS

A rapidly rising Phoenix, Ariz. enlists HNTB to renovate the Phoenix Civic Plaza and makes it perhaps the premier gathering place of the Southwest.

64 IIDA/CONTRACT DESIGN PRODUCT DESIGN COMPETITION

When will all the new concepts for revolutionizing the workplace begin to look like contract furnishings you can specify now? The 1996 Apex Awards begin to provide some answers.

BUSINESS**69 FOR A CHANGE!**

In a radical new view of change orders, they can be seen as good, bad-or both at the same time.

TECHNOLOGY**72 RETROFITTING GRANDFATHER**

Placing new systems in old buildings is a test in ingenuity where architects will find formidable challenges-plus unexpected delights.

DEPARTMENTS

- 8 EDITORIAL
- 10 TRENDS
- 22 MARKETPLACE
- 74 BOOKSHELF
- 76 PROFESSIONAL LITERATURE
- 77 CLASSIFIEDS
- 79 PRODUCT INDEX
- 79 AD INDEX
- 80 PERSONALITIES

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Cover Photo: Overhead detail of ground floor at Riddell Advertising and Design Office, Jackson, Wyo., designed by William P. Bruder Architect Ltd. Photography by Bill Timmerman.

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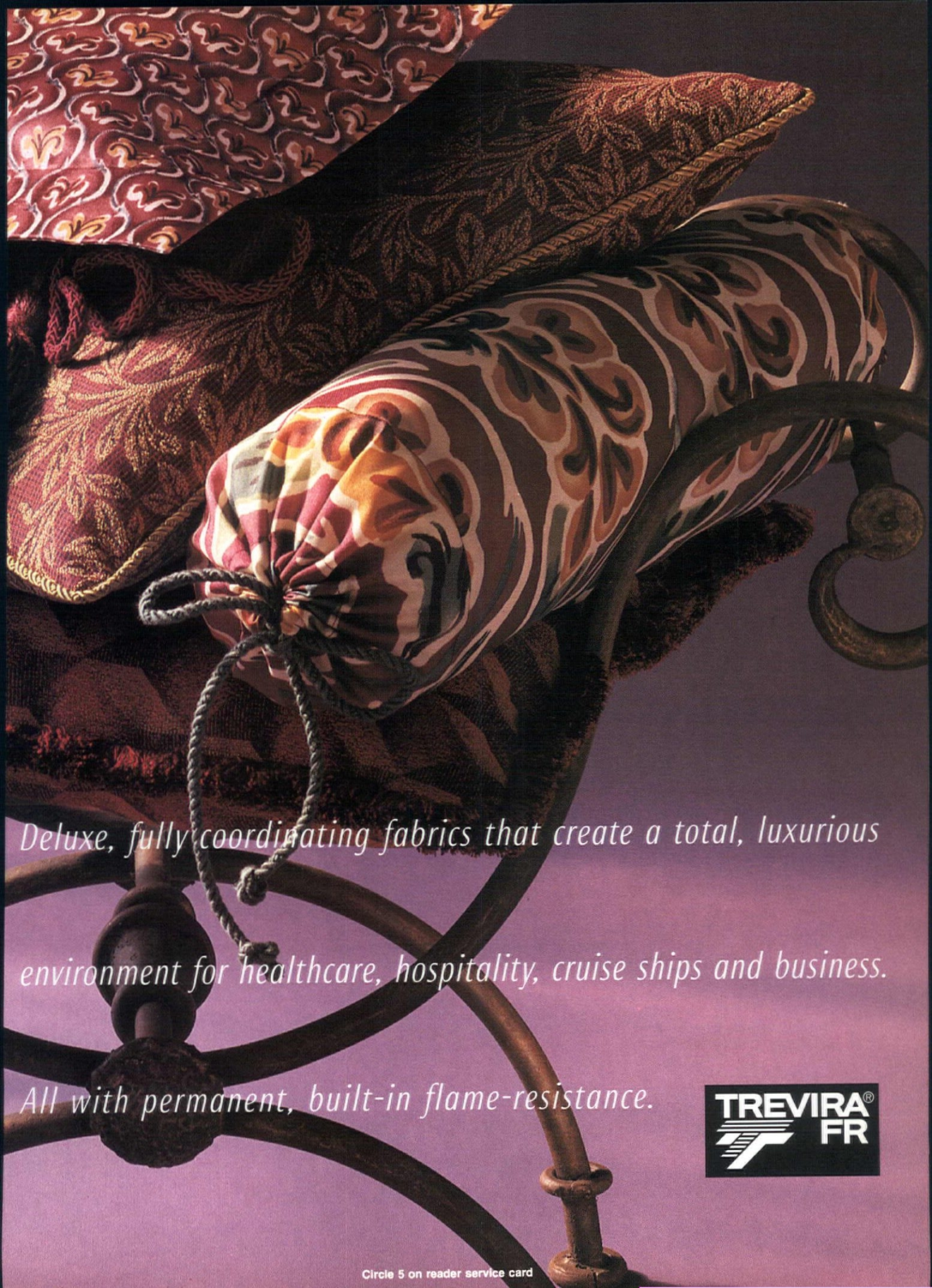
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Tales from the Little Red-Faced Schoolhouse

Johnny, Maria, Kareem, Noriko and the rest of the elementary and secondary school kids who went back to school this fall got a civic lesson that should have embarrassed the adults in their communities. The record number of public school students enrolling for the 1996-1997 academic year—estimated by the U.S. Department of Education at 51.7 million—found the school buildings grossly overcrowded and badly deteriorated. Worse yet, as was conceded this summer by Education Secretary Richard W. Riley, the rising tide of students could be plainly seen approaching in the previous decade, giving society plenty of time to plan and execute a proper response.

How did society deal with the 20-year demographic tide that is just now cresting? (The U.S. Department of Education estimates the public school population should reach 54.6 million or nearly 3 million more students in 2006, requiring the construction of over 6,000 new schools.) The citizens' cry: We're spending too *much*. While the General Accounting Office was identifying some \$112 billion of badly needed construction for America's 80,000 schools last year, school districts were cutting back to less than \$11 billion in total, including \$5 billion for repairs and expansion.

When push came to shove this September, the anecdotal evidence read like a surreal, third world report. Children in states as distant as California, Florida and New York are studying in locker rooms, closets, hallways and cafeterias. Where are they coming from? The latest gains represent the coming of age of Baby Boomers' offspring, higher black and Hispanic birth rates, increased immigration, rising participation of children in pre-kindergarten and kindergarten and lower drop out rates for high school students. Is there no room for some 20% of the population to study?

In the immediate absence of more space, students could begin to face the year-round school calendar. New York City, for example, already runs triple sessions in some of its more crowded schools. Although the Big Apple would

not be the first U.S. public school system to experiment with a longer school year—and America's school year is by no means the longest in the developed world—it would certainly be the largest with 1.06 million students.

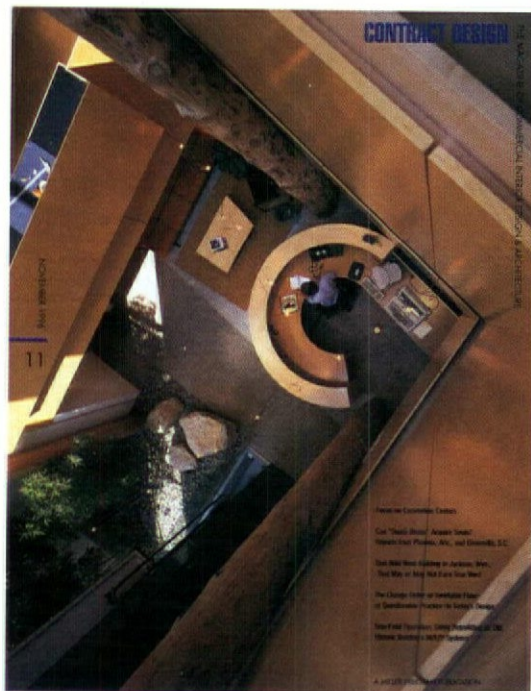
Over the long term, however, there seems no escape from spending the roughly \$6.8 million per elementary school, \$10.4 million per middle school and \$18 million per high school (median costs are estimated by Stanton Leggett & Associates, an educational consulting firm). The nation's schools are simply falling apart. According to the

American Association of School Administrators, nearly one-third of the schools were built before World War II, another 43% were finished in the 1950s-1960s, often hastily and shoddily to house waves of Baby Boomers, 14% were added in the 1970s and 11% came on stream in the 1980s.

To overcome resistance among taxpayers to pay for school buildings, based in part on declining enrollments in the 1970s and 1980s, increased spending on teachers' salaries, administrative staff and special programs plus declining federal subsidies for education that have exacerbated inadequate expenditures at state and local levels, architects and interior designers may have to help their communities create new, hybrid facilities that serve the general purpose of community service: public

education, corporate education, day care and senior activities. The business world might tap into school classrooms and libraries off hours for corporate educational programs, which already cost it some \$30 billion a year, as well as day care for its employees' dependents. Families could pay for day care and use of athletic facilities off hours. Senior citizens—some 13% of the population is 65 and over—could take advantage of lounges, libraries, athletic facilities, cafeterias and day care, where they might wish to serve.

Would spreading the benefits of such true community centers help win them the needed political and economic support? With the school population pushing out the walls, we'd all better hope so. ☺



Roger Yee

Roger Yee
Editor-in-Chief

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Archiving and All that Jazz

New York- The Cooper-Hewitt, National Design Museum, Smithsonian Institution is holding a fundraising event to benefit its African-American Design Archive. The archive was founded in 1991 and features hundreds of designers in its collection of slides, photographs, résumés, reviews, exhibition catalogues and other materials that document the Afro-American contribution to the design community. Kenneth Miller serves as the honorary chair of the Archive and Courtney Sloane as the benefit chair.

Included in the Archive's collection are works by: James Watkins, a ceramist and associate professor in the College of Architecture, Texas Tech University in Lubbock; Tony Whitfield, president and principal designer for Red Wing & Chambers, a custom and limited edition furniture design firm in Brooklyn, N.Y.; Jack Travis, AIA, ASID, an architect and editor; Sandy Baker, a jewelry designer; and Douglas Phillips, an internationally known designer, artist and lecturer who works with stained glass windows.

The benefit will take place at the Museum on the evening of November 18, 1996 and will include a cocktail reception, live music by the Jacky Terrasson Trio and a silent auction of works by accomplished African-American designers. Tickets are \$75 for non-members. Call 212-860-6163 for more information.

Alt.office in the Works

San Francisco - Alt.office—the trade show, journal and web site focusing on alternative office environments to be launched by Miller Freeman, Inc., San Francisco, in 1997—has issued a call for presentations and papers for the conference and journal. In addition, advisory boards will be established for both.

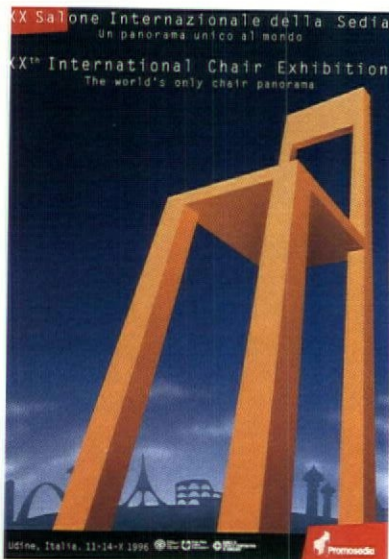
Those interested in submitting papers, article topics, editorial columns or news items for the journal, or serving on the editorial advisory board, should contact Paul Tarricone (managing editor, *Facilities Design & Management*, 212-615-2717) or Jennifer Busch (executive editor, *Contract Design*, 212-615-2605).

Those interested in exhibiting, making presentations or serving on the conference advisory board should contact Henry Dicker, Design Group show director, at 212-615-2649.

alt.office, *The Journal for Alternative Office Environments* will debut in April 1997; the Conference and Exposition for Alternative Office Environments will be held August 14-16, 1997, at the San Jose Convention Center in California. The World Wide Web site (<http://www.altoffice.com>) will be operational this month.

Promosedia Salutes the Chair

The International Chair Exhibition, organized by Promosedia, celebrated its 20th Anniversary in Udine, Italy this October 11 through 14. The only one of its kind in the world, the Exhibition is dedicated to showcasing commercial seating of all types: chairs, stools, armchairs and sofas. With 172 exhibitors this year, special events and a Top Ten Chair Competition, the Exhibition successfully promoted the chair as a necessary design component and Udine as a major region for seating design and manufacturing. An area of approximately 39-sq. miles situated in the heart of Friuli, in the North-East of Italy, Udine and its surrounding region provides 80% of Italy's total production of chairs, 50% of Europe's and 32% of the world's. For more information contact Promosedia at 011 39 432 745611.



Promosedia sponsored the 20th International Chair Exhibition in Udine, Italy.

High Risk Employees a Target for Health Management Programs

Atlanta- Reaching high-risk employees, those who smoke, are overweight, or have a manageable disease such as hypertension, is one of the toughest challenges facing employers that sponsor workplace health management programs, according to a survey by William M. Mercer, Inc. Of the 157 employers (of 259 surveyed) that sponsor health management programs, only 1% report complete success in attracting such high-risk workers into their program.

To encourage these high risk employees to "get with the program," nearly two-thirds (63%) of the companies now offer one or more types of incentives including cash and—more frequently—non-cash awards, as well as discounts on insurance premiums, and flexible benefit credits. A small number, though, impose financial penalties, in the form of higher health insurance premiums, on non-participating high-risk employees.

Health management programs typically encompass lifestyle modification including smoking cessation and weight loss (included in 91% of the surveyed employer's programs); disease prevention, including cancer and diabetes screenings (55%); education on self-care of minor ailments (51%); and disease management (33%).

"Employers in greater numbers are coming to realize the need to focus their programs on high-risk employees, a message we have been communicating for some time to clients. This approach will yield far better pay-back," said Joy Riley, a behavioral health consultant based in Mercer's Atlanta office. Measuring program success is done in several ways. Employee participation levels—cited by 68%—is the most common approach, and employee feedback is the second most frequently cited (by 53%) measure. "Only one-third look directly at results as reflected in reduced health care claims and costs, and just a scant 16% monitor the decrease in sick days," Riley said. "The fact is, employers today have the ability to measure program results with greater precision than is typically applied."

William M. Mercer, Inc., is one of the nation's leading human resources consulting firms. Headquartered in New York, and with offices in Atlanta and 42 other U.S. cities, the firm is the U.S. operating company of William M. Mercer Companies, Inc. a worldwide consulting organization serving clients from offices in 107 cities in 27 countries and territories.

Survey Finds Many Reasons for Poor Project Management

Natick, Mass.- According to Zweig White & Associates' 1996 *Project Management Survey of A/E/P & Environmental Consulting Firms*, project managers and their team members are being left in the dark. 17 percent of firms said that all team members are rarely or never allowed to see their own portion of the scope of services for a project. In addition, just 26% of firms have mandatory formal training for project managers, while 40% have optional training, and 29% have no training. Even for firms that do provide training for their project managers, the level is quite poor. Fewer than half of project man-



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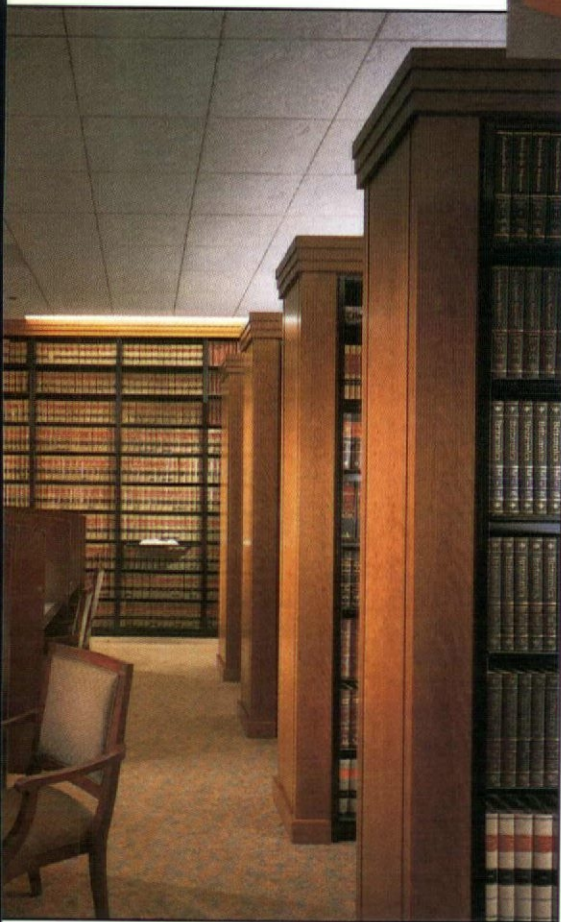
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TRENDS

agers are trained on tasks as essential as opening a job number, charging time, and budgeting. With these numbers, it is easy to see why training of project managers has become such a hot issue in the A/E/P and environmental consulting industry. Other results from the survey include:

- 39% of firms that responded to the survey do not always budget for time spent on project management.
- In over half of the firms, project managers rarely or never have hiring/firing power.
- While 87% of project managers are supposed to get formal performance appraisals, 41% said that their appraisal was not conducted on time.
- 45% of project managers do not participate in the performance appraisals of their team members.

The *1996 Project Manager's Survey of A/E/P & Environmental Consulting Firms* is available from the publisher, Zweig, White & Associates, 600 Worcester Road, Box 8325, Natick, Mass. 01760 for \$250. For more information call (508) 651-1559 or fax (508) 653-6522.

Commissions & Awards

For the second year in a row, **Caples Jefferson Architects** has won an AIA New York Chapter Design Award Citation for the design of projects in Harlem. Last year's award was for a Long Term Recovery Center for the Central Harlem Alcoholic Crisis Center. This year's award is for a new townhouse for a three generation family.

San Diego-based **Lumenations, Inc.** has been selected as the lighting design firm for Bali Shopping World, an international Duty Free Store, located in Bali Indonesia.

The **McCulley Group, LLC**, San Diego, has been selected to create interiors for the law firm of Foley Lardner Weissburg & Aronson in San Diego.

Krista Wendt, a spring graduate in Architectural Engineering from the University of Kansas is the 1995-1996 recipient of the

Mickey A. Woods Award for Outstanding Scholar in Illumination Engineering. This award recognizes one student each year who is pursuing studies in illumination engineering under scholarship from the Robert J. Besal Memorial Education Fund.

Rhode Island School of Design students **Wook Kim** and **Sensenev Stokes**, both juniors in the RISD Textile Department, received first and second place awards in this year's Deepa Textiles RISD Scholarship Competition. The competition required the students to illustrate their own personalities via original textiles designs.

JMA Architecture Studios, Las Vegas, Nevada, has been honored as the recipient of two awards in the 1997 Awards of Excellence national competition sponsored by the Commercial Builders Council of The National Association of Home Builders. JMA was honored for its designs of West Valley Imaging in the Best Medical category of Division I and for the Las Vegas Executive Air Terminal in Division II's Best Institutional category.

David K. Sargent, of Sargent Design Associates, Springfield, Mass., has been awarded the Presidential Certificate of Appreciation by the national office of the American Society of Interior Designers (ASID). The award recognizes Sargent's leadership contributions as president of the ASID New England Chapter during his 1995-96 term. Sargent has also been named to the national ASID Small Business Advisory Committee which serves to help ASID members develop professional business policies, market strategies and legislative direction.

Cincinnati-based **Baxter Hodell Donnelly Preston, Inc.** has been awarded a contract to design the Science & Allied Health Building and renovations to Muntz Hall at the University of Cincinnati's Raymond Walters College.

The American Bible Society has selected New York-based **Fox & Fowle Architects** to redesign its Manhattan headquarters at 1865



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Broadway and its distribution center in Wayne, N.J.

New York-based **Gerner Kronick + Valcarcel, Architects, PC** will design EMI Records' 50,000-sq. ft. space at 304 Park Avenue South, located at the southeast corner of 23rd Street in Manhattan.

Miami-based **Bermello Ajamil and Partners** has planned new cruise and cargo facilities for the Ports of Cartagena, Colombia and Oranjestad and Barcadera, Aruba.

Minneapolis-based **Architectural Alliance** has been selected by the State of Minnesota to design a new 430,000-sq. ft. facility for the Minnesota Department of Revenue. The new office, distribution, and parking facility will be built in St. Paul to provide a permanent home for the Revenue Department.

Atlanta-based **Stevens & Wilkinson Interiors, Inc.** announced that it has been retained by The High Museum of Art to design modifications and enhancements to the Folk Art and Photography Galleries for "Picturing the South, 1860 to the Present", an Exhibition at the Georgia-Pacific Center in Atlanta.

HNTB Architecture, in association with **Venture Architects**, both Milwaukee firms, has won a contract to provide architectural design services for the state of Wisconsin's Oakhill Correctional Institution in Oregon, Wis. The firm has also been selected to provide architectural design services for a proposed ice arena at a site in the Potomac Yard of Alexandria, Va.

San Francisco-based **Brayton & Hughes Design Studio** announced the following three new domestic and international design projects: the U.S. Embassy in Berlin, resulting from a competition-winning collaboration with architects **Moore Ruble Yudell/Gruen Associates** in Santa Monica, Calif.; the new resort hotel for Four Seasons in Sharm El Sheikh, Egypt on the Sinai Peninsula, which is being developed by the Egyptian company **Talaat Mostafa Group**; Phase II of Chiron Corporation's new Life Sciences Center

in Emeryville, Calif. working with Mexican architect **Ricardo Legorreta**.

The International Furnishings and Design Association has selected **Charles D. Gandy**, president of Gandy/Peace, Inc., Atlanta, as the winner of the distinguished 1996 IFDA Trailblazer Award. Since 1966, the award has been presented yearly to a person who: meaningfully alters the way an aspect of the furnishings industry functions or is perceived; in the last five years consistently demonstrated leadership qualities; and will continue to "blaze future trails" for the industry.

The San Francisco office of **Anshen + Allen, Architects**, has been awarded two commissions in California and Hawaii. One is a comprehensive long range development plan for expansion, renovations and seismic rehabilitation of surgery, emergency, outpatient clinic, and physician offices for the 2.5 acre, not-for-profit Sonoma Valley Hospital, while the other is for the strategic master planning and site analysis in association with Honolulu-based **CJS Groups Architects Ltd.** for development of a new five-acre Medical Center Campus in Honolulu.

The **Hillier Group Architects**, Philadelphia, has recently won several commissions for new corporate architectural and interior design work in the Philadelphia area, including: The Wilmington Trust Company, Wilmington, Del.; General Instrument Communications, Horsham, Pa.; The Lenfest Group/Suburban Cable, Oaks, Pa.; and National Media Corporation, Philadelphia.

Harley Ellington Design, Southfield, Mich., received Ford Motor Company's Q1 certification. Q1 is Ford's quality assurance program for production parts suppliers and nonproduction-related services.

The **Tile Promotion Board** has announced its 1997 call for entries for designers, architects, ceramic tile manufacturers, distributors, retailers and contractors who have influenced the use of ceramic tile in the past two years. For an entry call (800) 495-5900 or write to TPB, 900 E. Indiantown Rd., Suite 211, Jupiter, Fla. 33477.

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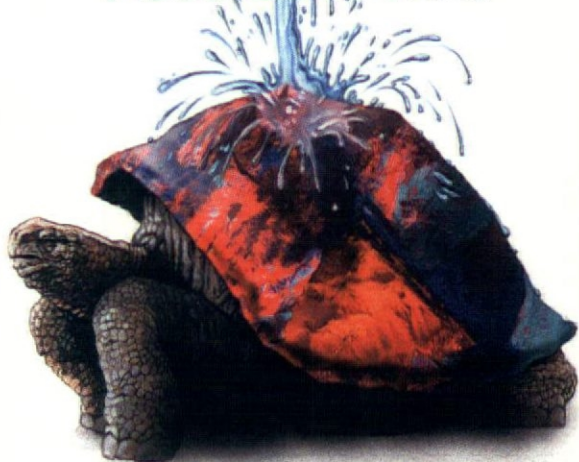
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TRENDS

People in the News

Students at Philadelphia College of Textiles and Science recently earned international recognition in the Netherlands Architecture Institute International Design Competition. The contest attracted 424 entries from 42 countries, and challenged students to "design a school of architecture for the future, rendering it three-dimensionally, basing the conception on a personal vision of future roles of architecture and the architect." Of all the entries submitted, the design created by PCT&S students Jeremy Avellino, Amy Chorey, Cindy Cizmarik, Christopher Golin and Richard Sanford was awarded first prize by an international jury.

Applications are now available for competitive admission to the 1997 class of **Steelcase University**, an innovative summer program that provides design students with an inside look at the business of interior design. The application deadline is December 15, 1996. For more information, look for Steelcase Inc. at <http://www.steelcase.com> on the World Wide Web.

Soep Associates of Boston announced its appointment by the Cole Hersee Company to manage the space planning, design and construction administration of the firm's corporate headquarters on Old Colony Road in South Boston.

Henry A. Bradshaw, president of Armstrong World Industries' Worldwide Building Products Operations, Lancaster, Pa., will retire on January 1, 1997.

Design Collective Incorporated, Columbus, Ohio, has made **David L. Robar, AIA**; **Jeffrey L. Haase, NCARB**; and **Eugene J. McHugh** principals of the firm.

Tim Gemmill, **Nina Schiappa** and **Rae Hagner** have been appointed vice presidents of San Francisco-based **Brayton & Hughes Design Studio**.

William DeMuth has joined the Dallas office of **RTKL Associates Inc.** as director of special medical projects.

FKP Architects, Inc., Texas, has promoted **Richard Palumbo, AIA**, **Mike Rader, AIA**, and **Cynthia Walston, AIA**, to vice president.

Thomas K. Stat has joined Chicago-based **Perkins & Will** as principal and director of marketing.

The board of directors of **Tishman Construction Corporation**, an operating unit of Tish-

man Realty & Construction Co., Inc., New York, has appointed **Kenneth Champion** as vice president for New York and Florida.

Kaoru Yamamoto, ISP, has joined the New York firm of **Hashimoto & Partners, Inc.** as vice president and creative director.

Boston-based **Earl R. Flansburgh + Associates, Inc.** has promoted **David A. Croteau, AIA**, to senior associate and director of design.

Jill Watson, 32, a partner in Pittsburgh-based **Arthur Lubetz Associates**, was one of the victims of TWA Flight 800. Watson was cited by the AIA as one of the outstanding women architects in Western Pennsylvania, 1990. In her memory **The Jill Watson Endowment for Innovation at the Intersection of the Arts** has been created to support multi-disciplinary activity at the **CMU College of Fine Arts**. Donations are being accepted by **The Jill Watson Fund**, **Carnegie Mellon University**, 5000 Forbes Avenue, Pittsburgh, Pa. 15213.

Richard A. Logan, AIA, has been appointed a design director for the Washington, D.C. and Baltimore offices of **Gensler**, architects and planners.

Scott P. Keller, AIA, has been accepted as a new



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partner and **Michael Kazan, APA**, as a new principal of **Gruzen Samton Architects Planners and Interior Designers LLP**, New York.

Heather Bush has been appointed director of product development for **Carnegie**, New York.

Edward D. McCrary, FAIA, has joined the San Francisco office of **Hellmuth, Obata + Kassabaum, Inc. (HOK)**, as vice president and director of architecture.

Dallas-based **HKS Inc.** announces the addition of **Dan Jeakins, AIA**, as vice president of the commercial group in **HKS's** headquarters office.

Business Briefs

Jami, Inc., Overland Park, Kansas, a privately-held company, has entered into a licensing agreement with **President Office Furniture Ltd.**, of St. Albans, England, for the manufacture and distribution of **KYO** ergonomic desk systems in North, South and Central America. It will be distributed through **Precision Office Furniture**. Terms of the agreement were undisclosed.

Honolulu-based **AM Partners, Inc.** announced the opening of a branch office at 8723 Rangely Avenue, Los Angeles, Calif. 90048.

Architect **Dominick Tringali** has announced the opening of his own architecture firm, **Dominick Tringali Associates**, in Bloomfield Hills, Mich.

Donghia has relocated its showroom to the sixth floor of New York's **D&D Building**, Suite 613, 979 Third Avenue, N.Y., New York, 10022. **Blome**, Europe's leading manufacturer of decorative curtain hardware and cable systems has joined **Donghia's** showroom.

William D. Beyer, AIA, has announced the formation of **Beyer & Associates, Inc., Architecture & Interior Design**. The firm is located at One Riverwalk Centre, 110 South Poplar Street, Wilmington, Del. 19801.

Einhorn Yaffee Prescott Architecture & Engineering, P.C. announced the opening of its new office at One

Broadway, 11th Floor, Kendall Square, Cambridge, Mass., 02142.

Chicago-based **USG Corporation** has launched a home page on the Web which can be accessed via <http://www.usgcorp.com>.

KI, Greenbay, Wis., has introduced an online catalog with complete ordering capabilities on its website, located at <http://www.ki-inc.com>.

BSW International, Tulsa, Okla. has opened its newest regional office at 201 S. Main, Suite 900, Salt Lake City, Utah 84111.

Michael Love, ASID, principal of New York-based **Quantum Design Group** and **James Druckman**, president of the New York Design Center at 200 Lexington Avenue, have announced the creation of **Interior Options™**, which will sponsor free seminars and open houses at which the public will be invited to talk to designers and attend presentations on various aspects of design, shopping or furnishings.

RTKL Associates, Inc. has announced the opening of an office at 515 N. State Street, #2640, Chicago, Ill. 60610. **Jerry L. Quebe, FAIA**, and **James C. Allen, AIA**, will join as senior vice presidents and co-directors of the Chicago office. **Lisbeth Quebe FMP**, joins as vice president and firm-wide director of marketing.

Wayne Hunt Design, Pasadena, Calif., is changing the name of their nine person design firm to **Hunt Design Associates**.

Janice Stevenor Dale + Associates has a new location at 714 West Olympic, 11th Floor, Los Angeles, Calif. 90015.

Following a trade and commerce mission sponsored by the mayors of the Boston and Montréal regions, Canada-based **Naoki Systems, Inc.** announced a new alliance with **HOK, Inc.** Under the agreement, **HOK** will support **Naoki's** marketing team in developing computer-aided facilities management (CAF) business in the U.S., providing a practical approach to today's facilities management issues.

Coming Events

November 3-18: Architectour Italy '96; Italy:For reservations call (800) 272-8808.

November 13-15: RBI Carpet Seminar, NorthWest Georgia Trade and Convention Center, Dalton, Ga.; (706) 226-3217.

November 14-15: Marketing Tactics For Design Professionals Seminar, PSMJ Resources, Inc., Atlanta, Ga.; To register call Kim Scott at 1 (800) 537-PSMJ.

November 14-15: The Academy of Lighting Design Fall Series Workshops, sponsored by Philips Lighting Company and The Commercial Design Network; Orlando, Fla.; For more information contact Renee Gable at (404) 220-2233.

November 14-16: The 13th annual International Interior Design Exposition, Metro Toronto Convention Centre, Toronto, Ontario, Canada; Contact Johanna Hoffmann at (416) 923-9335.

November 14-17: Ninth Symposium on Healthcare Design, "Creating Life-Enhancing Healthcare Environments in Today's Business Climate", Boston; Contact Sara Marberry at (708) 475-0427.

November 14-17: "Modernism: A Century of Style and Design, 1870-1970", Park Avenue Armory, New York; (212) 777-5218.

November 18-20: Office Users Group, 56th Symposium, "Requirements for the Alternative Office", New York; To register call (215) 335-9400.

November 19-21: Build Boston '96, The 12th Annual Building Industry Convention, Boston; Call the Boston Society of Architects at (617) 951-1433 ext. 221.

November 20-22: Cooper Lighting, Lighting Fundamentals seminar, Elk Grove Village, Ill.; (847) 956-8400.

November 20-23: The Eighth International Academic Forum on Design Management and Education,

Barcelona, Spain; Contact John Tobin at (617) 338-6380.

November 21: 21 Plan Lecture, given by John Baird and Ferd Kramer, Dearborn Park, Chicago; Contact Audrey Womank at (312) 652-6035, ext. 228.

November 21-22: Marketing Tactics For Design Professionals Seminar, PSMJ Resources, Inc., Los Angeles; To register call Kim Scott at 1 (800) 537-PSMJ.

November 22-24: Lighting Dimensions International '96, Orange County Convention Center, Orlando, Fla.; To attend call the fax-on-demand line at 1 (800) 601-3858 or the LD196 hotline at (303) 220-0600.

December 4: Project Management & Product Design: The Design Team of the Future, How New Collaborative Technologies are Changing the Design Process and the Organization-by Enabling Teamwork Over Distances, Massachusetts Institute of Technology Series on Technology and the Corporation, M.I.T. Campus, Cambridge, Mass.; To register call Ms. Rogers at (617) 239-1111.

December 5-7: Quality Client Services Conference, sponsored by PSMJ Resources, Inc., Sheraton Music City Hotel, Nashville, Tenn.; Contact Kim Scott at (617) 965-0055.

December 9: "Picture This-How to Take Your Own Photographs", Designers Lighting Forum of Los Angeles, Pasadena, Calif., Contact Barbara Hirsch at (310) 476-9200.

December 12-13: Cooper Lighting, Computer Software seminar, Elk Grove Village, Ill.; (847) 956-8400.

January 6: "Come on Baby, Light My Desk," Designers Lighting Forum, Pasadena, Calif.; For membership information call Barbara Hirsch at (310) 476-9200.

January 6-13: Furnishing Textiles Exhibition, Paris, France; Contact Claudine Léo-Fabry (1) 43 31 00 71.

January 8-11: Heimtextil '97, Messe Frankfurt GmbH, Germany; (069) 75 75-0.

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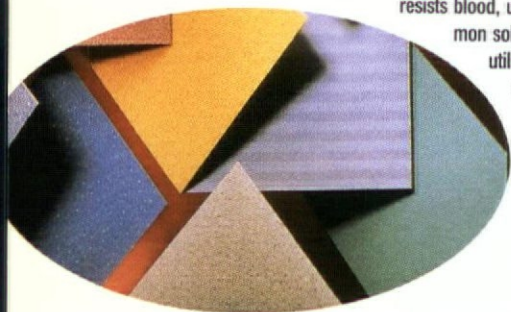
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MARKETPLACE

↓ Smaragd sheet vinyl floor covering introduced by Forbo Industries is designed for use in healthcare facilities, operating suites, patient rooms, laboratories and veterinary hospitals. Smaragd requires little maintenance, resists blood, urine, most chemical staining agents and common solvents and abrasions. It requires no waxing and utilizes a one-step spray cleaning and buffing procedure that reduces maintenance costs. Smaragd withstands heavy traffic, high rolling loads and indentations and has a static load limit of up to 700 p.s.i.

Circle No. 201



↑ Charles McMurray Designs introduces the new Duet and Trio Chairs, created by designer John Kordak. Both Duet and Trio are carved from the finest American cherry, hand rubbed in a variety of finishes and feature an echoing stretcher below the arm. The Trio chair (shown) is a carved wood frame double arm chair that features a cherry wood frame with an upholstered seat and back and an upholstered wood panel.

Circle No. 202



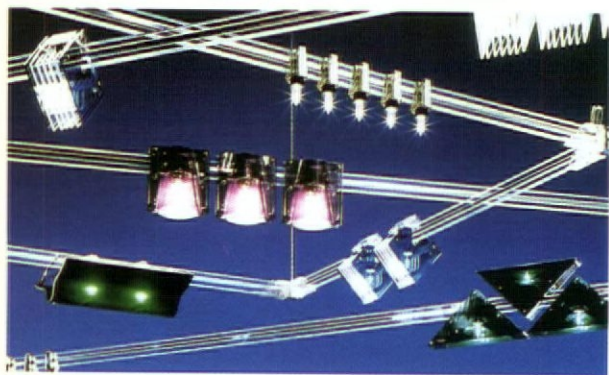
← 555 Automatic Inc. presents the 1531 Stools, offered with and without backs. These stools are stainless steel and feature upholstered seat cushions with saddle stitch detail. They are made of brushed stainless steel and COL/COM. The overall dimension of the stool is 12-in. diameter, 12-in. wide and 43-in. high. The dimension of the stool with the back is 15-in. diameter, 14-in. wide and 43-in. high.

Circle No. 203

A HARVEST OF GOOD DESIGN

↓ Cassina introduces the armchair and sofa designed by Frank Lloyd Wright for Tokyo's Imperial Hotel. Fabricating in upholstery, a medium prone to soft, round forms, Wright manages to express his signature linear style, intersecting surfaces at slight angles and overhanging planes, a characteristic that is perhaps the core of his architectural projects. The armchair and sofas feature a wooden structure, polyurethane foam and polyester padding. The wood recessed base is available in natural, walnut-stained, and black-stained cherry wood finishes.

Circle No. 205



↑ Filigrano, from Zumtobel Staff Lighting, Inc., floats weightlessly below the ceiling and incorporates small low voltage spotlights and colorful glass luminaires to provide a unique touch to interior design. It is a modular system composed of different lengths of straight or curved glass tracks with integral conductors and connection elements which combine with a large selection of different colored light fixtures to provide an infinite number of three dimensional configurations.

Circle No. 206

WHEN

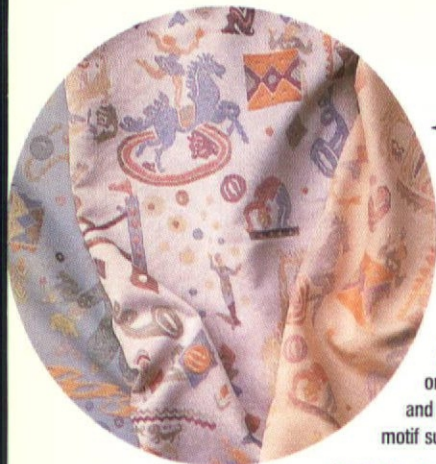
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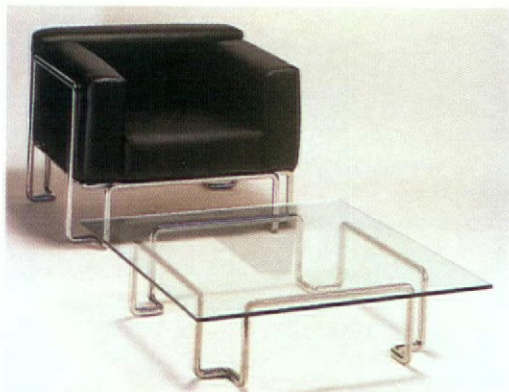
Circle 15 on reader service card

MARKETPLACE



Circle No. 207

Momentum Textiles introduces a healthcare cubicle curtain fabric as a new product category to their current upholstery line. Designer Mary Paul Yates has put together a collection of 14 jacquard designs in 62 colorways, all in 100 percent FR Trevira and 72-in. wide. Within the overall collection, named Healthcare Inspirations, there are four distinct groupings that have taken on the themes of traditional, contemporary, botanical and juvenile. Shown here is Picadilly, with a circus motif suitable for juvenile design.



GOBLING STYLE

The Tallon Lounge Seating Collection, from Drum Furniture Ltd., is framed in stainless steel with coordinating steel and glass table. It is designed by Dr. Ronald Tallon, architect and partner in Scott Tallon Walker, Ireland's largest architecture practice. The steel frame incorporates a jointing system which allows for precise 90 degree angles. Leather upholstered cushions fasten securely into the frame. Drum manufactures the line in Ireland as a single seater, two seater, or three seater. The steel table frame is 31.7-in. wide by 58-in. long by 26-in. high.

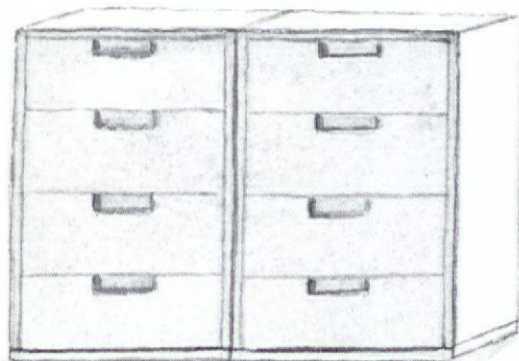
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Circle No. 214

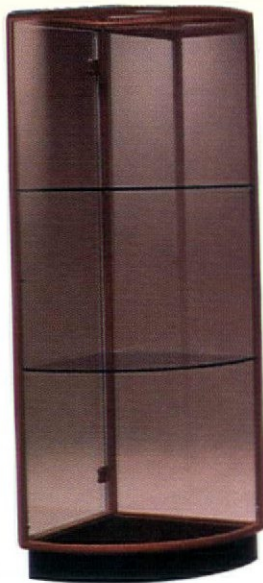
The Biomorph EXO, designed by I.D./DESIGN, is part of the Biomorph Interactive desk line of ergonomically designed computer furniture for design studios, offices and corporate installations. Biomorph EXO offers a keyboard worksurface and monitor surface that are height adjustable for a personal fit. The steel frame is sturdy and stable, has wheels for mobility and built in wire management. The worksurfaces are precision crafted from 3/4-in. high density fiberboard, a recycled wood material that has the warmth of natural wood with three times the strength, and then coated with a tough clear satin finish for protection.

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MARKETPLACE



Zanzibar Silk Herringbone, from Brunswig & Fils, combines a simple herringbone weave with silk dupione yarns, giving luxurious sheen and elegance to a traditional texture. The colorline boasts 31 complex shades, from kelp to copper. Pure silk construction imparts strength and durability, making Zanzibar ideal for contract applications such as wallcoverings and drapery.

Circle No. 213



Peter Pepper Products, Inc. offers elegant enclosures available in freestanding, counter and wall mounted models. Showcase frames are finished in natural and black anodized aluminum or 27 colors. Tempered safety glass and locking doors are standard. Custom configurations are available including specialized materials and COM.

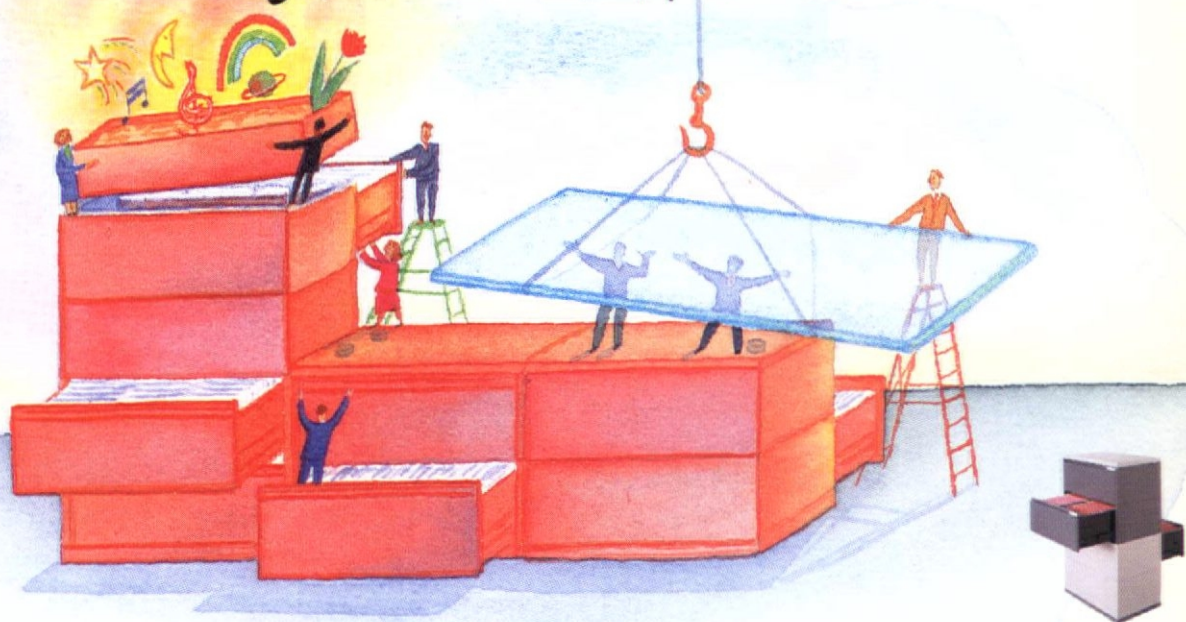
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Forms + Surfaces offers new custom capabilities to Bonded Metal™. As a versatile and elegant cladding for interior walls, columns, doors, elevators and architectural features, Bonded Metal is the product of a proprietary technology which casts metal granules in a tough fiberglass-reinforced resin matrix. The result is lightweight, durable sculptured castings available in a variety of thicknesses, sizes and panelized forms to suit a broad range of applications. In addition to custom capabilities, eight finishes and 50 patterns and textures are standard. Selected designs are available in fire-rated and curved options.

Circle No. 211

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M E R I D I A N



Resilient Flooring

Contemporary life is hard, which is one reason why much of the commercial and institutional flooring is resilient if not actually soft. Resilient flooring has diverse applications in schools, hospitals, retail stores, health care, laboratories and food services. Tolerant of most solid and liquid substances, its surface is easy to clean—though it may also require frequent maintenance. Here are current offerings from flooring manufacturers.

MANNINGTON COMMERCIAL

Mannington Commercial's highly durable BioSpec™ homogeneous sheet vinyl is offered in a rich 30-color palette, including 24 colors matching the Fields® inlaid sheet vinyl line for design and cost flexibility. BioSpec features superior stain resistance, and a rugged 80 mil wearlayer for excellent resistance to indentations, and rolling load or heavy foot traffic damage in applications such as healthcare and assisted living facilities, offices, classrooms and retail stores.

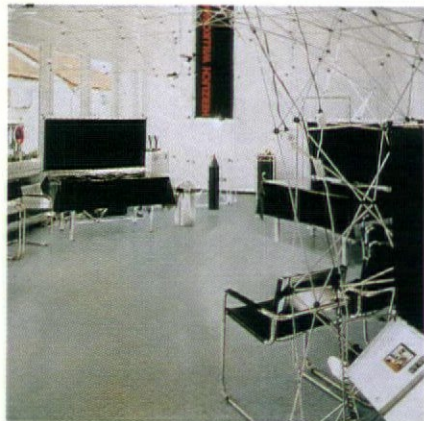
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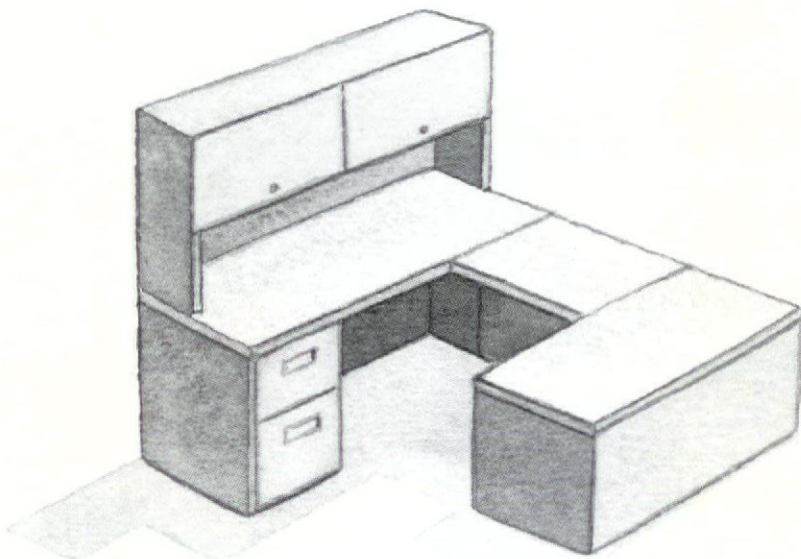
FREUDENBERG BUILDING SYSTEMS, INC.

Freudenberg Building Systems, Inc., introduces Noraplan Effect, a new smooth-surfaced commercial floor covering, featuring light colored backgrounds in a bright large chip design. The three-dimensional looking random pattern comes in nine colorways and is an eye-catching solution to health care, educational and retail floor covering needs. Available in 2-ft. x 2-ft. tiles, and in 4-ft. wide rolls, Effect is an environmentally friendly floor covering that is PVC-free, asbestos-free and halogen-free, with outstanding fire-protection properties and wear and slip resistance.

Circle No. 227



If you like their desks in their colors...



Meridian desks easily configure to fit virtually any space or work style. And our ability to match any color will complement any dec

TOLI INTERNATIONAL

TOLI Lightwood 3-in. planks are the newest addition to the line of TOLI Lightwood planks and squares. TOLI now offers 3-in., 4-in. and 6-in. wide planks, as well as 18-in. tiles and heat weldable sheets. TOLI International offers 57 realistic reproductions of wood in commercial vinyl flooring. The new TOLI Lightwood 3-in. is available in 9 standard colors, featuring two distinct grains. The Classic Oak design offers the rugged look of real oak in five new contract colors and carries all the warmth of real maple in four of the most popular contract colors.

Circle No. 228



MARLEY FLOORS

Marley Floors offers high performance, low maintenance commercial floors. The Woodplank luxury vinyl strips from Marley Floors provide a perfect combination of design and durability for demanding retail applications. These high performance, low maintenance commercial floors come in 12 natural grain colors and patterns that reflect a realism rarely obtained in "wood look" floors.

Circle No. 229



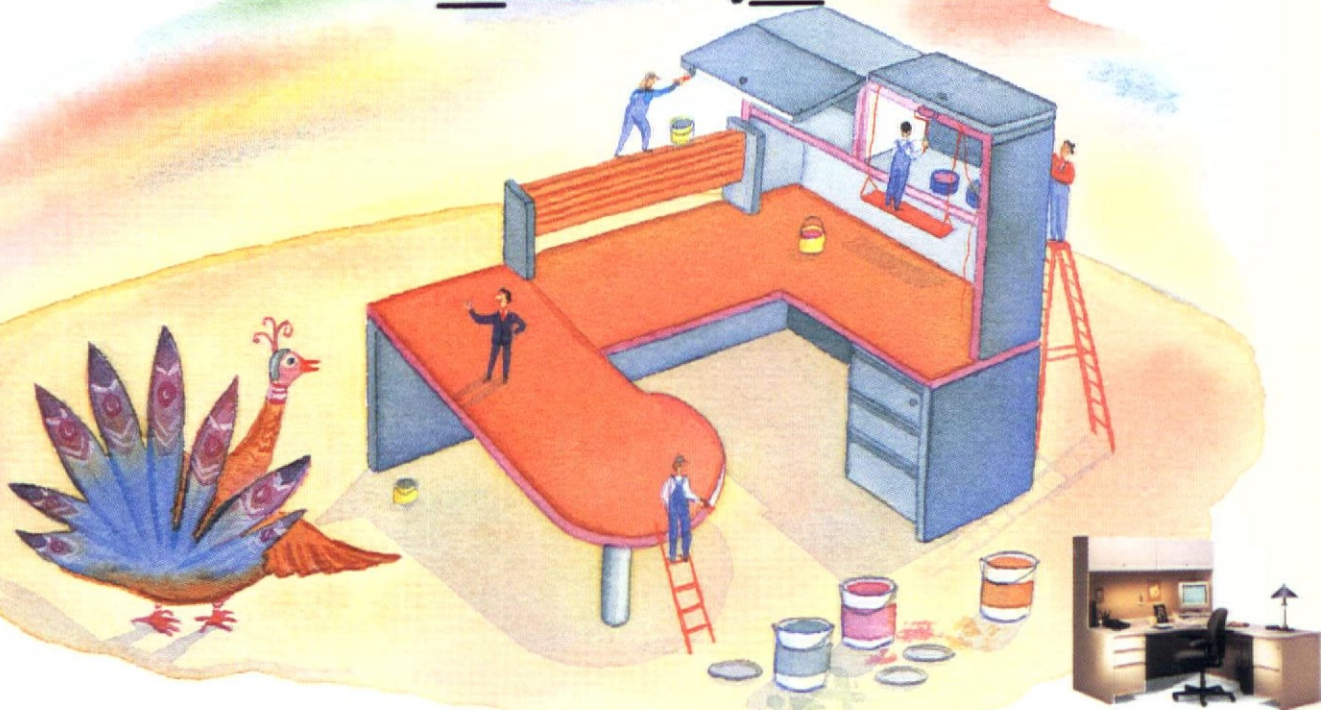
ARMSTRONG COMMERCIAL FLOORS

Armstrong World Industries, Inc. offers The Spice Collection, an updated color line for its Standard Excelon® Imperial Texture® vinyl composition tile. Now comprised of 50 colors, Imperial Texture's color palette has been expanded to include Curried Caramel, Cayenne Red, Tyrian Purple, Cinnamon Brown, Saffron Gold, Gentian Blue, Basil Green, and Nutmeg Brown. The tile's pattern, styled to hide scratches and wear, makes Imperial Texture an excellent choice for well-trafficked settings.

Circle No. 230



You'll love our desks in your colors.



For more information or the name of your Meridian representative, please call 1.800.320.0508 or visit us at <http://meridian-inc.com>.

M E R I D I A N



ROPPE CORPORATION

Roppe Corporation has expanded its sheet vinyl line. Roppe is carrying both Gerflex and Taraflex and is the sole U.S. distributor of these products. These lines are sold in a large variety of colors and styles, and offer practical solutions, especially in the health care and education markets. The sheet vinyl features a fatigue-reducing comfort backing, are highly stain and chemical resistant, permanently anti-bacterial, fight nosocomial infections and offer extremely low maintenance with low department down time.

Circle No. 231



JOHNSONITE

Johnsonite introduces the Prima Marbleized Rubber Flooring System that offers designers and specifiers the opportunity to create their own color designs in a simple three step process. Prima Rubber Flooring is created from any combination of 29 colors-one in the background plus up to three additional integrated veining colors. The system offers 12-in x 12-in. and 24-in. x 24-in. smooth rubber tile, stringers, risers and 15 styles of rubber stair treads. Solid accent colors in tiles, wall base, transitions, corner guards and other specialty flooring are also available to complement the Prima colorations.

Circle No. 232



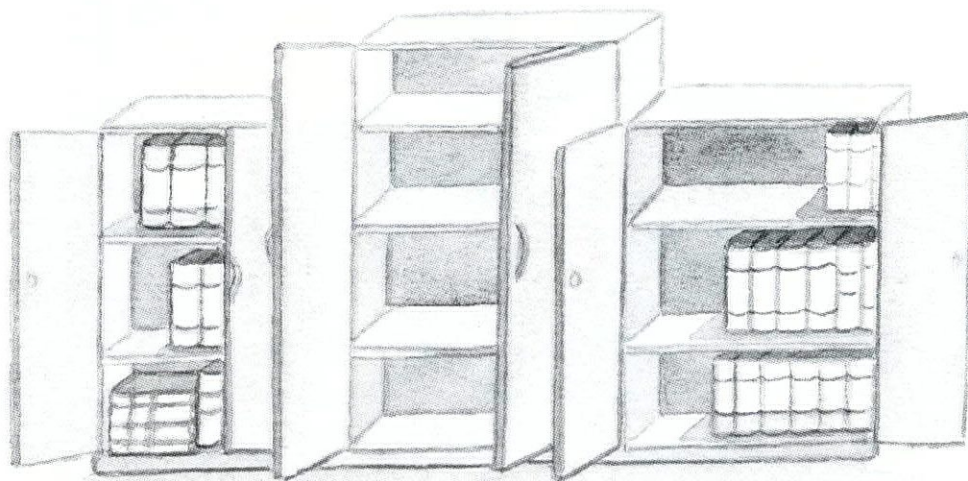
MUSSON RUBBER COMPANY

Musson's Disk-O-Treds are available with two Grit-Strip inserts which are bonded in machine ground grooves at the impact point of traffic- one inch from the edge, 3/4-in. apart. Strips are 3/4-in. wide, abrasive, long wearing and recessed full length of tread. This added feature means added non-slip safety, a perfect solution for heavily trafficked stairs and wherever fire-safety is a prime concern because treads meet ASTM-E84 flame spread rating of 25 or less. The Disc-O-Tread itself is made of homogeneous molded rubber 1/4-in. thick, 12 1/2-in. deep with square adjustable nose. Grit-Strip inserts come in four colors.

Circle No. 233



Most storage cabinets can hold anything that fits on a 16" shelf.



All your storage needs seldom fit neatly into a 12" binder. That's why we offer customized solutions to meet your special requirements.

CONGOLEUM CORPORATION

Congoleum Corporation offers Selections™, a premium vinyl composition tile line. Selections blends different color chips within each tile that complement the base color. The multicolored chips provide greater design flexibility by allowing designers and specifiers to coordinate the tile with many different elements of the interior decor. Selections is available in 12 colorations ranging from neutrals to striking rich tones. Available in 12-in. x 12-in., 1/8-in. gauge vinyl composition tile. Selections carries a commercial five year limited warranty.

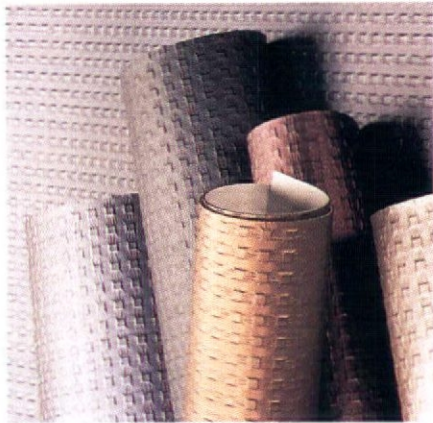
Circle No. 234



LONSEAL

Lonseal has introduced an original new embossed pattern to its line of resilient sheet vinyl floorings, LonMesa. LonMesa's unique embossing features a regularized array of small, raised, slightly concave squares with irregularly distressed, beveled edges. Available in five colors, LonMesa is ideal for installations ranging from theme restaurants to department stores. An exclusive three-layer laminated construction provides an extra-tough PVC abrasion layer for superior embossability and pigmentation. In addition, LonMesa exceeds ADA standards for slip-resistance on level surfaces.

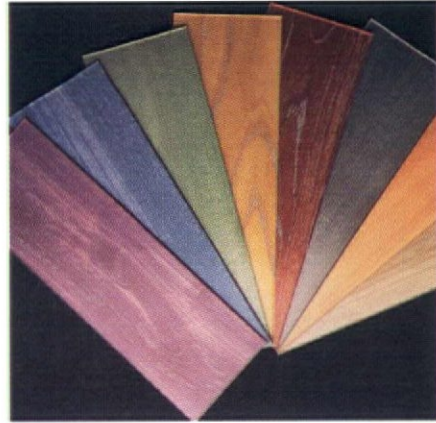
Circle No. 235



AMTICO

Dazzlewood, from Amtico, is available in eight colors which coordinate with the Amtico metallic range of products. Dazzlewood is available in planks, squares, or can be used in design work as logos or custom floors.

Circle No. 239



Meridian storage cabinets can hold anything
that's on your mind.



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M E R I D I A N





The Xorel Chair was specifically designed to exploit the attributes of the plastic-like Xorel® fabric, which happens to withstand fungal growth and is flame retardant (left). Its unique shape allows it to stack (right) in an unconventional manner.

Industrial designer Brian Kane (below) received a dream commission to design a form that followed its fabric.



Like Magic

A chair from fabric house Carnegie? You bettcha, and it's got Xorel® shrink wrapped all over it

By Linda Burnett



What do you do when you have a fabric suitable for upholstery but no one knows how to use it? Simple. Upholster a chair yourself and then sell that chair. The result: a perfect example to manufacturers that the fabric can be used for upholstery, and the boon—now you have a chair. That was Carnegie's idea in producing the Xorel chair, designed by Brian Kane. Though at first Carnegie had no inkling as to how the chair would look, its mission was to create a product that would best exploit the inherent qualities of Xorel®, a plastic-like fiber developed by Carnegie as a woven fabric. "We knew Xorel could be used for upholstery," says Dan Fogelson, Carnegie's director of marketing, "but manufacturers saw it as an unusual fabric and wouldn't approve it for upholstery."

Why go through all this trouble when Xorel already enjoyed a large share of the market for wallcovering and panel covering? Carnegie saw its absence in the upholstery market as a missing piece in the sales puzzle. Since Xorel is virtually indestructible and color fast, which makes it inherently suitable for health care and hospitality, Carnegie decided that these qualities could be fairly exploited for upholstery. "The sales potential was already there," says Fogelson. "Clients were already asking for Xorel on their furniture. We just needed to show the manufacturers that it could be done."

So Carnegie handed Kane a piece of Xorel fabric and sent him to work on a chair that the fabric could wear. "We didn't know where it was going to go," says Fogelson. "We just knew we wanted an upscale design for heavy usage applications. The

fabric's ability to withstand abuse already set the market for the chair. We knew it wasn't going to be a lounge, for instance."

As an industrial designer, what more could Kane want? Carnegie had only specified that the chair have the potential for high volume sales at a mid-range price point. Because Xorel's attributes made it perfect for health care and hospitality, Kane decided that the Xorel chair would be a stacking chair.

Subsequently Kane worked on ways to mold the chair to suit the fabric. The biggest question he had, however, was the opposite: How could the fabric be applied on the chair? The designer created an injection molded shell and bagged it with the fabric by sewing an oversized case over the form, similar to putting a pillowcase over a chair. At first the designer met with some difficulty. "We were trying to get the fabric to pull over the form," says Kane, "but we couldn't get it over without creating air pockets like on the top of a drum."

When a tug here and there wouldn't help, Kane decided to try something new. "We said, 'Let's heat it to relax the fabric,'" he recalls, "and the fabric totally conformed." The designer realized that if he shrink wrapped the fabric over the form, it would adhere without any gapping. The effect is a clean covering much like paint—with the texture and pattern of fabric.

With a little additional experimenting the designer came up with the proper heat setting. "We took the loosely upholstered shells to the dry cleaner but it shrunk too much and snapped right off," he says. "We tried it again with less heat."

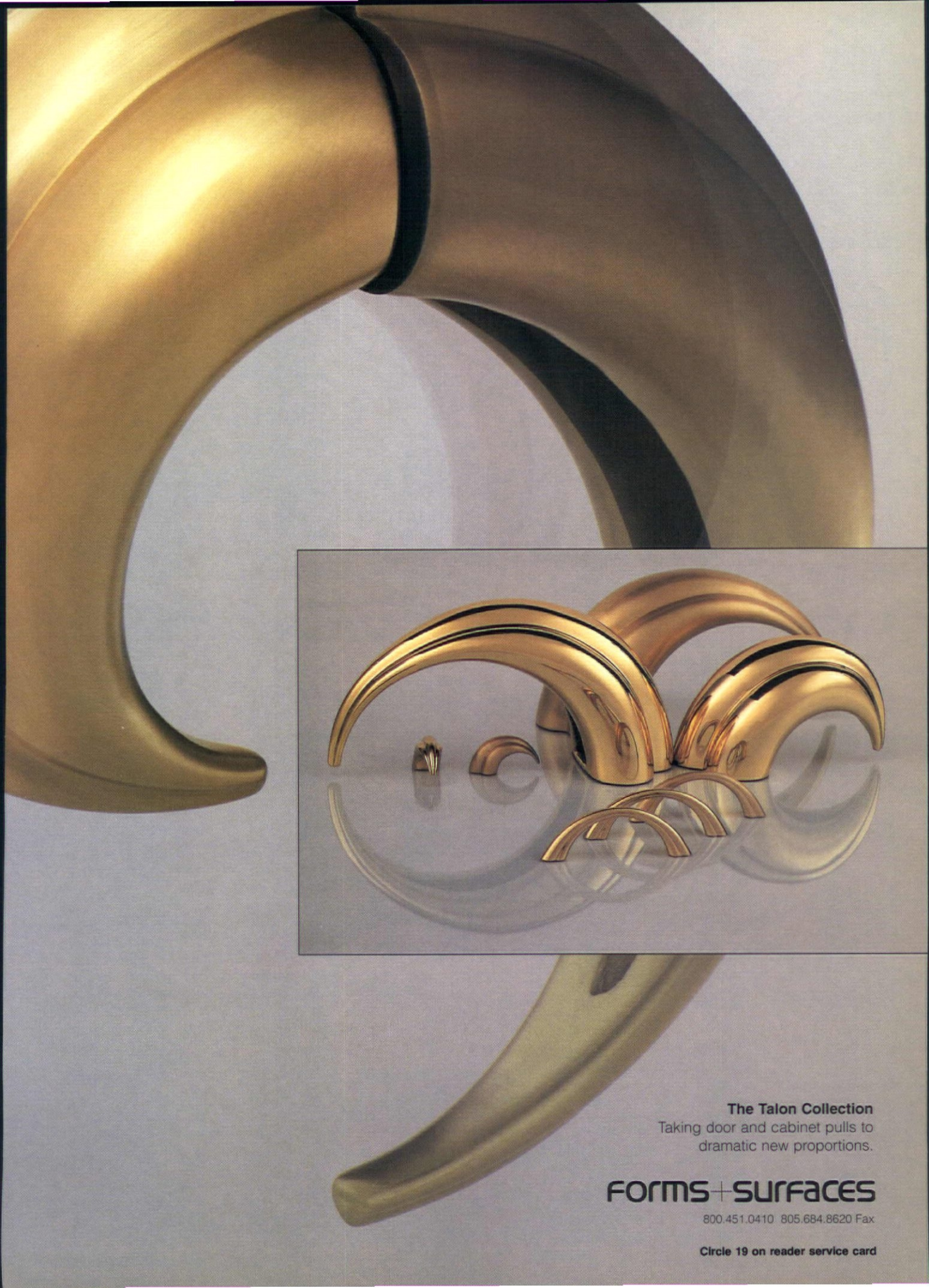
The best results are currently produced with a heat gun shrink wrapping process that takes place in the same factory in East Greenville, Pa., that produces Knoll's furniture, but Kane anticipates the use of a heat chamber to perform the process in mass units.

"The material made the form," says Kane. "In this instance form was truly able to follow the fabric." The sculptural chair comes with a plywood seat held up with steel legs and a back of urethane foam, making it easy for the designer to create a contoured back with lumbar support to hold the sitter in a forward pitch. "It's simple. Four legs and a cross frame," says Kane.

In effect, the designer used a lot of Xorel on this chair as intended, and came up with a bonus because its stackability is unexpected. "It doesn't look like a stacking chair," says Kane. "There's a space between the seat and the back so the seat floats and the legs press down between the seat and back shell so it stacks it a different way." Indeed, its form separates it from the typical stacking chair in more ways than one.

The Xorel Chair, with its patent-pending, shrink-wrap process, has already been shipped for use in educational institutions, conference applications and health care facilities. Even a dress-maker mannequin manufacturer is interested in using the fabric and its shrink wrap process on its dummies. One thing's for sure. If the dummies end up wearing Xorel, their fashion sense will identify them as members of a popular crowd. ☞

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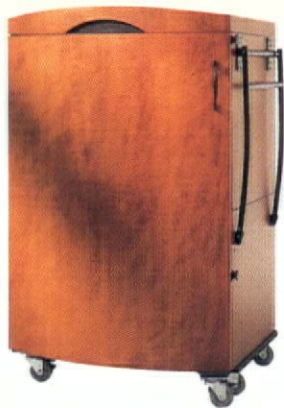


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Office Take Out

What could be more '90s than Correspondent from Haworth, a mobile office-in-a-box that allows temporary space to be used quickly and easily?

By Rita F. Catinella

Posing as a cabinet, the closed Correspondent (above, left) can be moved around with handles that fold down to become the legs of the table of the open unit (above, right). Haworth Accolade and Improv desk chairs with height-adjustable arms or no arms fit into Correspondent when closed, making the entire office mobile.

These days we expect everything to be readily available and given to us as quickly as possible, from fast food take-out windows and supermarket express checkout counters to ATMs. The way we live echoes the way we work, and office workers on the go need temporary work space that is as mobile as they are. Haworth, aware of the need to create work space that meets the mobile workers' demand for immediacy, has introduced Correspondent, a mobile office-in-a-box that transforms itself from a cabinet to a temporary office to be used in the office and at home. Correspondent can be wired for phone and computer use, and with only one surface to clear, folds up easily with the work in progress right where the user leaves it.

Ronna Jacobs, the designer of Correspondent and a member of Haworth's Ventures Group, says that the idea for the mobile unit originated three years ago when Haworth's designers started investigating alternative officing. Showing customer and designer focus groups cardboard mockups, they collected enough feedback to develop three prototypes which were shown at NeoCon '94, where even more input and feedback were gathered. The team moved from computer generated drawings to full blown prototypes.

A year later, Haworth showed three additional prototypes at NeoCon '95, each based on its own individual alternative officing scenario. Correspondent was determined to offer the most diversity of the trio, and was subsequently developed for production. Jacobs worked as the industrial designer along with a group of engineers and other industrial designers at Haworth to bring Correspondent to its current form.



"Customers don't say they need a mobile office," says Sheri Cuccarese, director of product marketing and development at Haworth. "They tell us they don't have an acceptable solution for transitory workers who go in and out." A critical source of Haworth's insights about this phenomenon has been its "designer forums," focus groups convened by the manufacturer that bring architects and interior designers from around the country a couple of times a year to see what Haworth is doing. Cuccarese indicates that Haworth has held six or eight designer forums for Correspondent as well as two or three "end-user help councils" comprising mostly *Fortune 1000* companies.

Knowing what designers and end-users wanted didn't make Haworth's task much easier, however. "The most challenging part of the process is trying to meet all of the different applications we're aiming for," Jacobs points out. She notes that the unit's mobility shaped the choice of materials, the size of the casters, and the overall size, which would allow it to be easily moved and stored in the office and home.

Jacobs explains that many design issues were resolved early in mock up stages. The lid, for example, allows the unit to self enclose and lock, which is useful even in the home as a way to keep children out. The lid's translucency makes it less overbearing than having an opaque cover over the worker's head—and avoids a potentially troublesome shadow.

Everything is designed to move. The case of particle board core with cherry veneer features two free and two locking casters

and the door has a locking caster as well. The light-weight top features a wood frame with frosted acrylic insert, steel hinge and black perforated steel air duct. A closed unit will accommodate either one mobile pedestal or one Haworth Accolade® or Improv® desk chair with height-adjustable arms or no arms, making the entire office mobile.

What does Correspondent offer its peripatetic occupant? There are up to 14 sq. ft. of surface space, including a pull-out work surface for keyboard or laptop, radiused edges, a fabric covered tackboard, dry markers, white erasable marker board, security lock, cord-drop, and an air duct (for heat release just in case a computer is left on), which are all standard. Overall, the unit measures 36-in. wide, 30 in. deep, and 58-in. high when closed, and 96-in. wide, 60-in. deep and 78-in. high when opened. It weighs less than 190 pounds, and can be steered with an integrated handle/leg.

Because Correspondent was made available this June, Cuccarese has found that its major customer base is *Fortune 1000* companies, especially in financial and service industries. "What we're trying to focus on is helping our customers lower their cost of change," she states, "and we're looking at a lot of different avenues to do that." Correspondent is currently being used in the guest center at Haworth's corporate headquarters, giving guests a home base to work. It seems that with Correspondent, the definition of being "out of the office" will soon have to take on a whole new meaning.

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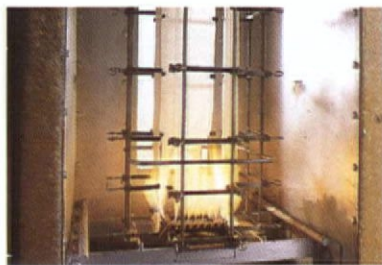


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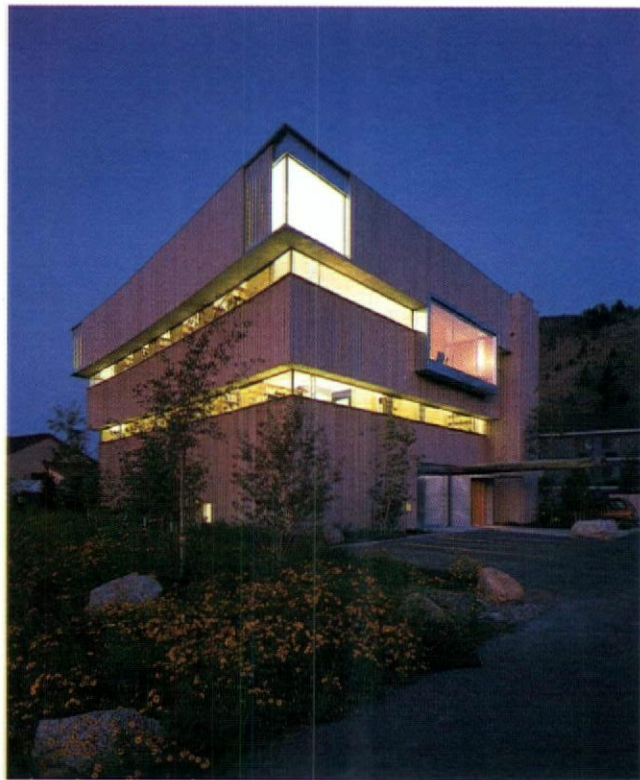
Riddell Advertising and Design Office, Jackson, Wyo., invited William P. Bruder Architect to design its new home—and wound up challenging the way this Western town sees itself

By Roger Yee

More horses are tethered now in the Town Square of Jackson, Wyo., than in the days of the wild West—a lot more. But the steeds lie hidden beneath the hoods of Mercedes-Benzes, Lexuses, Jaguars and the like. The resettling of rural America in the 1990s is bringing new kinds of pioneers, particularly middle-aged baby boomers and affluent retirees drawn to its lower costs for taxes, utility bills, living and doing business. In fact, some 1.6 million people have moved to rural communities since 1990, reversing a net outflow of 1.4 million people in the 1980s. You can see the result of this influx on the streets of Jackson, a town of some 10,000 residents ringed by Bridger-Teton National Forest, National Elk Refuge, Targhee National Forest and Jedediah Smith Wilderness Area, where new construction is vying with old to redefine the West. Though many of the freshly minted houses, condominiums and retail stores are adopting what some locals call “the fake log cabin look,” the new home of Riddell Advertising and Design Office, designed by William P. Bruder Architect, is delighting its occupants—and startling its neighbors—with a contemporary attitude that is actually close to Jackson’s historic roots.

Disturbing the skyline of Jackson was probably far from the minds of Ed and Lee Riddell, husband and wife as well as owners of the Riddell agency, when they began planning the three-story, 7,750-sq. ft. structure on the West flank of town. “Our former office occupied an old space in the tourist district off Town Square, where we had no room to expand,” Ed Riddell observes. “Since the land was becoming too valuable for anything but retail use, we decided to sublet our office and find a new space.”

Property values in the center of town were rising at an annual rate of 20% last year, the result of a real estate boom aggravated by a lack of available land—vast federal and state land holdings consume much of the Teton Valley that surrounds Jackson—so the Riddells were fortunate to own their second-floor commercial space as a condominium. The couple also considered themselves lucky in an unexpected way when they hired the



Is this the new West? Riddell Advertising and Design Office (left) fits on a tight site in Jackson, Wyo., with a composite wood and steel structure that cantilevers from a calm, majestic internal atrium (opposite) toward a busy thoroughfare in a developing commercial district. The bands of windows set into the western red cedar siding let in light and views of the distant mountains while screening off the commercial clutter nearby.

architect for their new office. As a member of the building committee for the Teton County Library Board, Lee Riddell offered to save the County the cost of room and board by inviting Will Bruder, the Phoenix, Ariz.-based architect chosen to design the County’s new public library, to stay at the Riddell home during his visits to Jackson. The Riddells had not thought Bruder, whose star is rising rapidly in the architectural firmament, would be interested in a modest assignment such as theirs, sheltering an agency of 20 employees serving such clients as Mongoose bicycles, Yakima ski and bicycle racks, Sun Mountain Sports golf bags and the state of Wyoming’s tourism campaign.

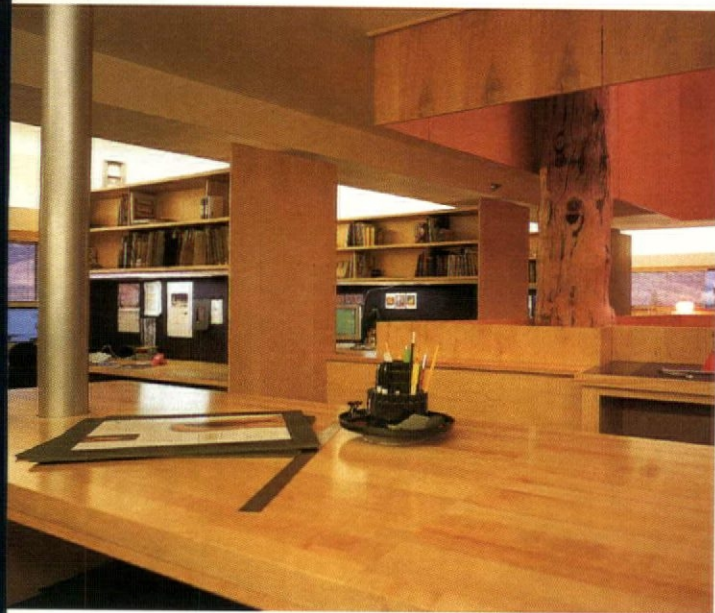
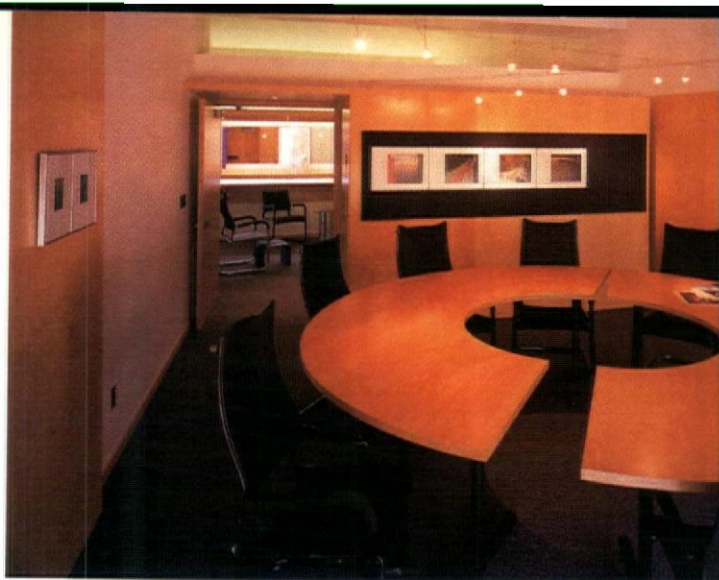
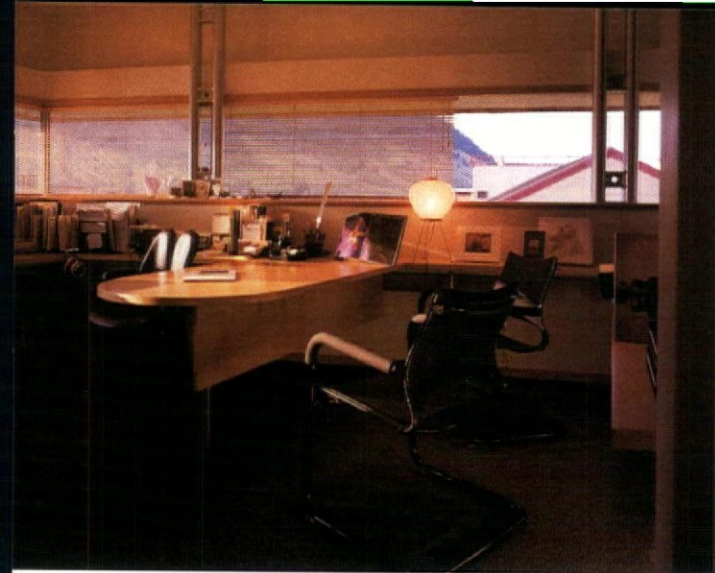
“We had been enjoying long conversations in the evenings about art, architecture, photography and design,” Bruder recalls. “When the Riddells asked me to design their new office, my main concern was, ‘will having a

professional relationship affect our friendship?’ I’m happy to say we weathered all the crises and are better friends than ever.”

Both sides endeavored to make this happen, of course. While the Riddells brought a worldly, entrepreneurial and artistic spirit to the project, Ed being an accomplished amateur photographer and Lee being a professional graphic designer for their firm, Bruder impressed the couple and their employees with his open, enthusiastic and thorough approach. “Lee and I wanted our entire staff to be involved in the effort,” Riddell says. “Will started by asking everybody what he or she wanted in the workplace.”

Bruder takes facility programming seriously, so he has created his own distinctive techniques for drawing out the needs of his clients. “Knowledge gives the architect the power to create,” he believes. “It establishes a bond of trust between the architect and the





client. Without it, the function and aesthetic of the design simply don't work."

No one knew what to expect of Bruder when he invited the staff to a morning work session. Seated before tables with blank sheets of paper, the Riddells and their employees heard the architect speak about why an architect establishes a dialogue with a client, how occupants determine the form and ownership of space, and what design

and facilities. The Riddells asked for a playful and stimulating yet practical and economical building, with an interior that didn't stratify people by job function—the eternal agency question about creative and account management personnel.

Fair enough. But the site, in a developing part of town, introduced its own inevitable wrinkles. First, because of high land costs, the Riddells could not place the staff on one

outwardly cantilevered upper levels of single-loaded corridors and open plan work stations around a full-height atrium under a roof supported by three 30-ft. tall log columns. The scheme brings light and views to the peripheral spaces through horizontal window bands set at 4 ft. above the finished floor at the sill and 6 ft.-2½ in. at the head (letting sitters ignore the commercial squalor in the foreground to focus on the distant mountains),

What's one stupid thing you want to warn the architect not to do?

concepts could do to satisfy functional and behavioral needs. Then everyone was asked to respond in writing to such questions as: What's most important about the things you do? What's best and worst about where you work today? What's one stupid thing you want to warn the architect not to do? Afterwards, Bruder asked individuals to read their answers aloud, which led to a highly animated discussion.

So what did people want? The staff's wish list held no surprises: natural light, work space and storage and access to equipment

floor and satisfy local parking requirements at the same time, obliging Bruder to create a multi-story structure. In addition, the road lopped off the east end of the site in a wide arc. And the local scenery was already overwhelmed by such neighbors as Denny's, Days Inn and Wal-Mart.

In response to Jackson's tradition of wood construction and Teton Valley's magnificent landscape, Bruder created a cedar-sheathed building of steel columns, steel-braced wood framing and shearwalls, glu-lam and steel beams and wood-truss joists that wraps two

and floods the interior "canyon" of maple-veneered, MDF-clad parapets and interior walls with light from an east-west skylight that wraps over and down the west elevation. The trapezoidal floors (they curve with the road) are connected by stair towers at the northwest and southwest corners and an elevator facing the southwest stairs.

How does the facility avoid isolating its occupants? Working closely with the Riddells, Bruder has devised a stacking plan so each floor has functions everyone uses plus a mix of creative and account management staff on

the upper levels. Level one, for example, contains such support functions as a photo studio and a mail room as well as a reception area which visitors reach through a tunnel-like entry/gallery that heightens the drama when they arrive in the atrium. Upstairs, level two has a high-tech production room along with a paste-up copy center and staff rest rooms. Level three, where clients are received, includes a kitchen and lunch room, a client reception/product display area at the atrium, a library/think tank and a presentation conference room. "Will's design frees us up," Riddell declares.

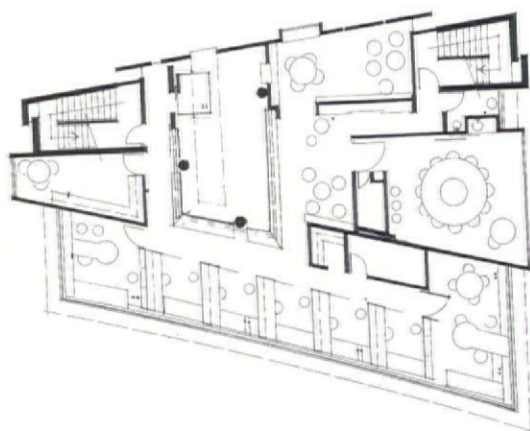
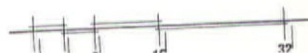
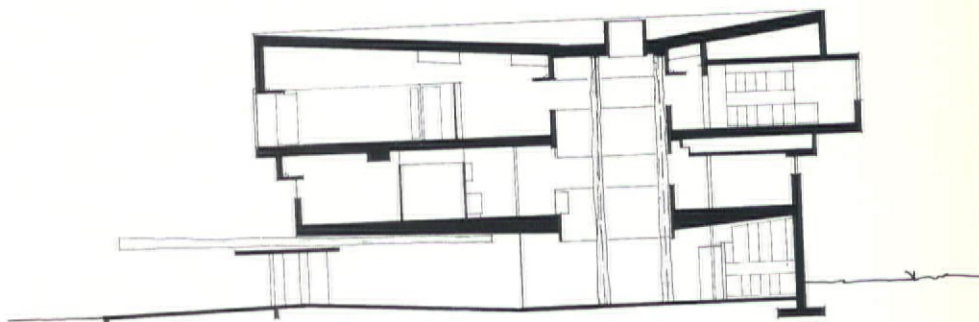
Now that the agency has successfully relocated, it's hard to see why the previous mayor of Jackson seized on Bruder's architecture as a scary vision of runaway development. The fact that the Riddell Building was developed as-of-right with a design that pays homage to such regional forms as muffin-shaped haystacks and cribs for cattle feed could not stem nearly a year of public debate on limiting growth in which even President Clinton praised "the new Jackson." Yet there is a happy ending to this tale: The public has come to like the Riddell Building.

"Thanks to us," notes Riddell with a chuckle, "local architects say they can be more adventurous. The phrase they use is 'not as radical as Riddell.'" You don't have to be an advertising executive to know the value of that word-of-mouth. ☺



Project Summary: Riddell Advertising and Design Office

Location: Jackson, WY. **Total floor area:** 7,750 sq. ft. **No. of floors:** 3. **Average floor size:** 2,616 sq. ft. **Total staff size:** 20. **Work stations:** custom by Mizzico. **Work station seating:** Grahl Industries. **Lounge seating:** ADD Specialized Seating Technology. **Other seating:** Office Specialty. **Architectural woodworking and cabinetmaking:** Office Specialty. **Client:** Ed and Lee Riddell. **Architect:** William P. Bruder Architect Ltd. **Structural engineer:** Brickey Rudow & Berry. **Mechanical and electrical engineer:** A.V. Schwan & Assoc. **General contractor:** Capstone Construction. **Landscape architect:** The Planning Center. **Photographer:** Bill Timmerman.



Playfulness and creativity at work: The interiors of the Riddell agency are a study in wood, glass and sweeping vistas inside and out that work in much the same way Japanese interiors exploit "borrowed views" to create a larger sense of space. This can be seen in a private office (opposite, upper left), the conference room (opposite, upper right), a general office area (opposite, lower left) of custom-designed work stations that adapt easily to different users, the client lounge (opposite, lower right) and the entry/gallery (above), a tunnel leading to the reception area.



Waving the Red, White and New

Historians may not espy any difference, but Boston's historic Faneuil Hall has emerged from its rehabilitation by Goody, Clancy and Associates equipped to meet the demands of today and tomorrow

By Linda Burnett



What goes on in the Great Hall at Boston's historic Faneuil Hall? Public debates, campaign announcements and pre-Revolutionary meetings have all been held in the two-and-a-half-century-old room that still functions as one of the city's most important public meeting spaces, newly updated to meet today's technological needs.



Don't shoot: The Ancient and Honorable Artillery Company of Massachusetts, established in 1638 and now the nation's oldest militia, is headquartered on the top floor of Faneuil Hall (left). Its status is ceremonial, but the organization displays its armor, paintings and other artifacts in a large meeting space (below) which is open to the public.

Not just another Yankee understatement: Faneuil Hall (opposite) is one of 16 historic sites included in Boston's Freedom Trail, along with Boston Common, The Old State House and Paul Revere's House.

JFK used it. Dukakis used it. Pre-Revolutionary protest meetings were held in it. It is the Great Hall located on the second floor of Boston's Faneuil Hall. Owned by the City of Boston, Faneuil Hall is not only one of the oldest buildings still being used for its original purpose as a public meeting place, it is also the site of regularly scheduled naturalization ceremonies that make this "Cradle of Liberty" stand up to its reputation. In fact, this National Historic Landmark still serves as a forum for major televised political addresses and debates that are attended by the public, even if today's assemblies aren't exactly like those of 1742, when the building was first built in its Georgian style. The building that stands today is an enlarged and remodeled version designed by Charles Bulfinch in 1805. Not surprisingly, this facility needed updating so attendees could be as comfortable as possible in a building that's been around for over 250 years. Goody, Clancy and Associates, in cooperation with the City of Boston and its

client, the National Park Service, which funded the project, and the Boston National Historical Park, saw to it that everything would appear the same after some things were significantly changed. The fact that you can't see the building's updating to meet current codes is a telling sign of a preservation success story.

Don't mistakenly call this project a renovation. "Treatment of historic properties in this case is classified as preservation and rehabilitation," explains Ralph Tolbert, project manager and principle with Goody, Clancy. The distinction is important to all parties involved because rehabilitation implies little is done to effect the building's appearance and historic fabric. In the case of Faneuil Hall, the job mandated that systems and finishes be repaired, accessibility for the disabled implemented and building systems replaced without having a noticeable impact on the building itself.

Faneuil Hall is one of 16 historic sites on the Freedom Trail, including the Old State House (another Goody, Clancy preservation

project), Paul Revere's House and Boston Common, which are connected by two and a half miles of a painted red line that runs down the sidewalks of Boston. The Freedom Trail itself happens to be going through a revitalization study whose recommendations are being carried out now in advance of a deadline in July 1997, coinciding with the Bicentennial of the U.S. Constitution. "With regular talks given about the building's historical significance," remarks Peter Steele, assistant superintendent at Boston National Historical Park, "we knew that preservation of the historical fabric was of utmost importance."

Even though Faneuil Hall was actually in good condition, needing a nip here and a tuck there, much like brushing a misplaced hair out of place, it represented what Richard Turk, project architect with the National Park Service, Denver Service Center, calls "a classic case of an historic building in need of help." The architects referred to a report written some 10 years earlier outlining issues that needed addressing to decide how to proceed. "The toughest part was figuring out how to do these interventions," Tolbert points out, "without having an impact on the historic nature of the building." After studying the historical research, Goody, Clancy analyzed the existing condition of the building and recommended improvements.

Most of the improvements dealt with making an old building suit the needs of a modern society. Lack of air conditioning in the Great Hall, for example, a room that is fairly crowded when used, and the lack of sufficient wiring were on the top list to be addressed. In addition, accessibility for disabled visitors, a matter of little concern when the building was constructed, required the installation of elevators and railings to comply with the Americans with Disabilities Act. Indeed, keeping Faneuil Hall operating at its highest potential for both the local and tourist demand was a high priority.

Visitors to the Great Hall may not realize that the ground floor was historically a mar-



ket for poultry, fish and produce. Because supermarkets displaced the area's bustling local food market in the 20th century, the ground floor was converted into a fast food court with little reference to its traditional use. "Now we included traditional stall type shops and stall circulation," reports Steele, "so that it feels like a market again."

Although the most important room to all is the Great Hall, this historic meeting place has paradoxically been treated with little respect in recent years. "The meeting hall is heavily used for televised events," says Steele. "When television crews bring in sandbags and tripods to hold their lights, plaster chips away and the building is endangered." So no additional lighting would be needed for every event, the architects installed lights.

Public safety was also a concern with all the TV cables snaking around the floor accompanied by unsightly duct tape to secure them to any piece of architecture that TV technicians could find. To remedy this situation, a new system of electrical power was installed that allows wiring and extensions to be tucked beneath the floor. "The cabling seemed to be a public safety issue," notes Tolbert. "It was important to give the television crews access to power without disrupting the public walkways and the building's

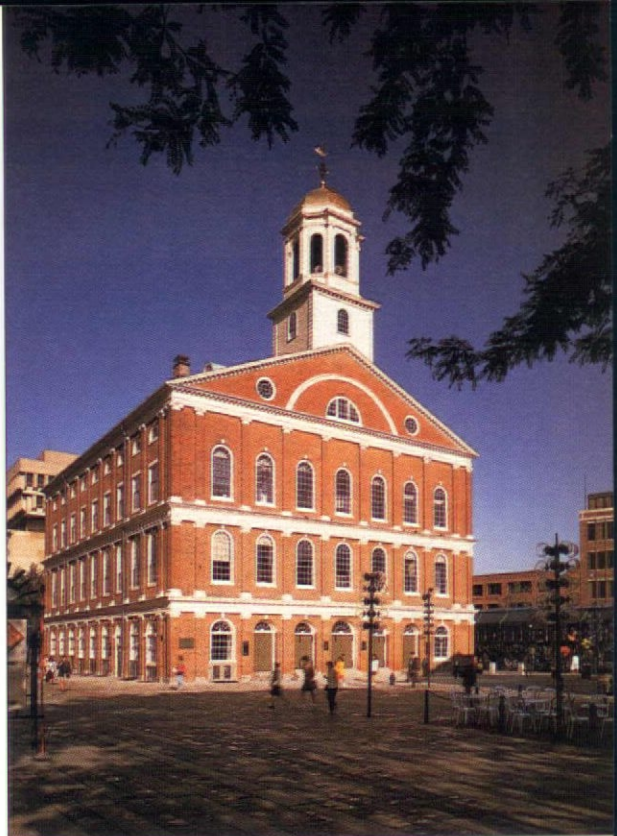
historic presence. We take pride in it not attracting attention for the preservation process."

Unless you're a speaker, tour guide leader, television cameraman or frequent visitor, don't bother trying to sniff around in search of all that's been done. Just pay attention to the debates, meetings and announcements that come from the Great Hall. If you're not sweating heavily, can easily get to where you need to go and don't trip on a cable, that's all you or any future President of the United States from Massachusetts needs to care about. ☺

Project Summary: Faneuil Hall

Location: Boston. **Total floor area:** 40,000 sq. ft. **No. of floors:** 4 plus basement. **Average floor size:** 8,000 sq. ft. **Paint:** Duron, Tnemec, Sherwin Williams. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Flooring:** Forbo-Nairn, Tarkett (vinyl); existing terrazzo and wood refinished. **Carpet/carpet tile:** Lees, Mats. **Carpet fiber:** Monsanto Ultron nylon,

National Park Service, Boston National Historical Park. **Architect and interior designer:**



Firebrands haranguing upstairs, fishmongers haggling downstairs

historic architecture." Loud speakers were also discreetly installed.

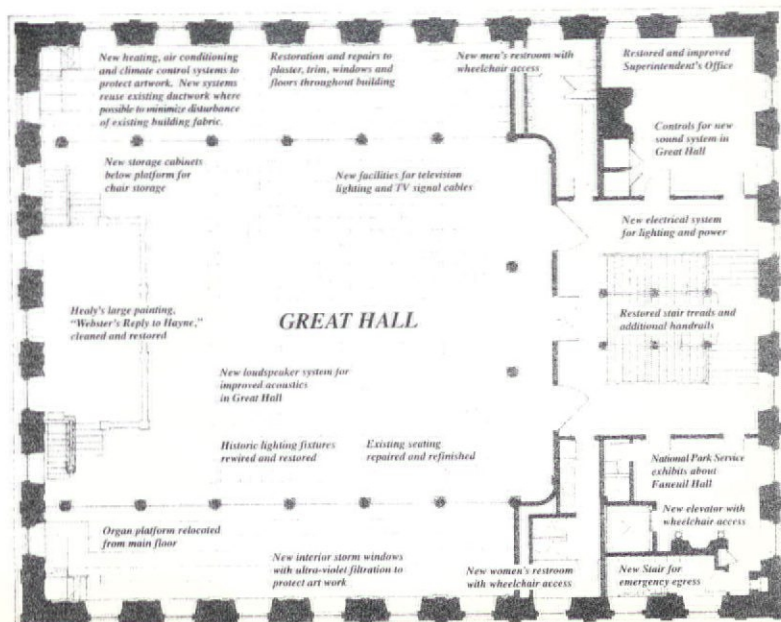
A ventilation system incorporated as part of a major rehabilitation in 1898 had to be replaced with an air conditioning system without disturbing the plaster. "Installing a modern air system in a 250-year-old building without showing," says Tolbert with understatement, "is one of the trickier aspects of preservation." He also indicates that several layers of laminated glass have been added at the windows to minimize heat loss and condensation due to additional humidifying in the building as well as to reduce noise transmission from the street and to keep out UV light.

Located on the fourth floor and the mezzanine is the Honorable and Ancient Artillery Company, the nation's oldest militia organization, established in 1638, and the building's main tenant. Although the Company's current status is ceremonial, it still conducts meetings and showcases its artifacts, including uniforms, paintings, and armory, to the public in a meeting space that accommodates 500 people. Its dining room, where private meetings are held, was restored to its original paint scheme after original watercolor sketches were found in the attic. A second staircase was added to increase circulation to the fourth floor.

Are there stares from onlookers now that Faneuil Hall displays its long awaited face lift? No, says Turk. "Most people won't notice the improvement," he comments. "The Hall is a pivotal point in Faneuil Marketplace for its

DuPont Antron nylon. **Lighting:** St. Louis Antique Lighting, Lightolier. **Door hardware:** Schlage, Baldwin, Monarch, LCN & Yale, Hager, Ives. **Restoration glass:** S.A. Bendheim. **Window treatment:** Bailey & Weston. **Railings:** Julius Blum. **Architectural woodworking and cabinetmaking:** W.A. Furman Corp. **Signage:** Columbus Graphics, Whitney-Vegas. **Elevators:** Payne. **HVAC:** Pace. **Fire safety:** Mass Fire Alarms of New England. **Security:** Silent Knight. **Building management system:** Johnson Controls. **Underfloor duct:** Walker Duct. **Plumbing fixtures:** Eljer, Sloan. **Client:**

Goody, Clancy & Associates. **Structural engineer:** LeMessurier Consultants. **Mechanical/electrical engineer:** R.G. Vanderweil Engineers. **General contractor:** A.J. Martini. **Lighting designer:** Alan Symonds, Ripman Lighting Consultants. **Acoustician:** Accentech. **Preservation consultant:** Preservation Technology Assoc. **Cost/construction consultant:** Falk Assoc. **Paintings/artifacts consultants:** Christy Cunningham Adams, Clifford Craine. **Landscape consultant:** Carol Johnson Assoc. **Exhibit design consultant:** Quenroe Assoc. **Photographer:** Steve Rosenthal.



'Scuse Them While They Touch the Sky

Studios Architecture turns a 30-year-old San Francisco building into a world headquarters for AirTouch Communications fit for the 21st century of wireless

By Ingrid Whitehead



The San Francisco treat: International sophistication with a West Coast meets Europe feel. That's what Studios Architecture created for the headquarters of AirTouch (left). Even the building's ground floor lobby (opposite), a separate commission done by Studios Architecture for building owner The Shorenstein Company, uses Eucalyptus wood, which is indigenous to California.

When the marine layer rolls in from the Pacific and covers San Francisco's Golden Gate Bridge, Golden Gate Park and almost everything down to Market Street, you can suddenly find yourself in a blanketed Victorian wonderland. You can walk from Coit Tower down Grant Street to Broadway in North Beach, pick up some Ferlinghetti prose at City Lights bookstore and settle down to some serious cappuccino at Cafe Trieste. You could also grab a cable car to Fisherman's Wharf for a seafood lunch before hopping on another and heading up to Union Square for some shopping. Or, if you're an executive at AirTouch, a spin-off of Pacific Telesis, the multi-billion dollar Baby Bell for the San Francisco Bay area, you can meet with government officials from a small country across the world at the AirTouch offices at One California Street designed by Studios Architecture, sign a deal to provide that entire country with wireless and cellular services, and still make it to Aqua for dinner by 8:00.

All in a day's work for AirTouch, which officially became independent of Pacific Telesis in 1994. A subsidiary of the communications giant since 1984 under the name PacTel Corporation, AirTouch was born with the power to provide wireless communications services, international long distance and cellular telephone services worldwide, as well as paging and wireless data services. However, the spinoff needed three things before it could function independently: a name, an identity and a corporate headquarters.

Chairman of the board Sam Ginn wanted something sophisticated yet relaxed for the name of the company, setting off a flurry of meetings, brainstorming sessions and focus groups. In the end Ginn chose AirTouch, along with a space and an image that would represent the start-up as the young, international company it was. But Mark Hickey, director of corporate services for AirTouch, had his work cut out for him. Before the name was even chosen or full approval granted for the spinoff, Hickey was given the task

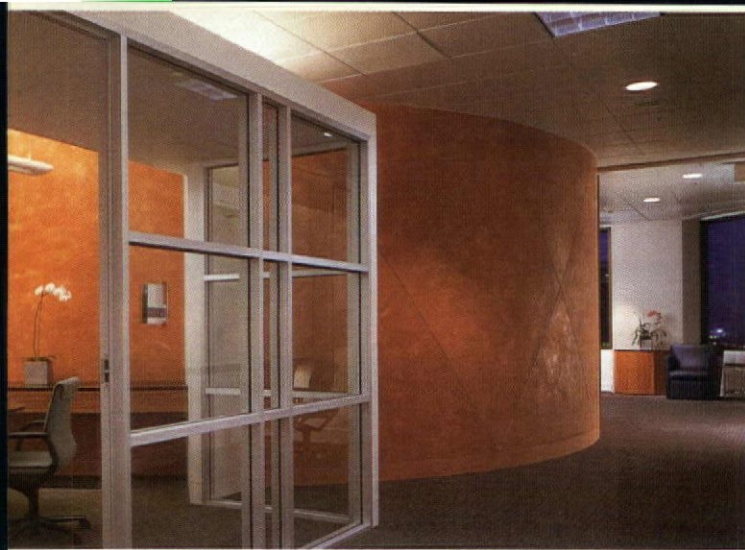
of seeking out a location and choosing an architect to create the world headquarters of the billion dollar baby.

"I interviewed a number of architectural firms," says Hickey, "and we chose Studios because we found that they could best reflect what we wanted for the identity of AirTouch." Hickey's demands for AirTouch were plain—international feel, materials that would be sophisticated and modern (but not too), a look that reflected AirTouch's communication technology and an entrepreneurial, dynamic and high-tech attitude. That's it.

First things first. Where would headquarters be? Silicon Valley? Marin County? Ginn went to bat for the City by the Bay, and Studios principal-in-charge Darryl Roberson set out with Hickey in search of a building to fit the bill. What they found was a 30-year-old, 31-story building on California and Market Streets that once housed Mutual Benefit Life Insurance.

For Roberson, the goals were also clear: capitalize on the structural engineering of the





building and create a sophisticated, functional space that could serve as a corporate showplace for AirTouch as well as a comfortable space for its employees. Studios went to work creating 11 floors that would provide AirTouch with eight general office floors, one executive office floor, a floor comprising executive boardroom, executive dining facility and a full service demonstration area, and a floor providing a main reception area as well as meeting rooms with video conferencing capabilities and such support facilities as a mail room and copy room. General office floors would have no corner offices, making natural light accessible to all, and the blue and gold of the AirTouch logo would be reflected in the interior color scheme. (The striking ground floor lobby would be designed by Studios for the building owner, The Shorestein Company, as a separate commission.)

What would be key to a successful design? The employees of AirTouch are not creating a tangible product per se in providing

Because the HVAC system and power, data and voice cabling are located in columns on the periphery of the building, Studios Architecture could raise the ceilings to create a more spacious feel (above, left and right). The broad space is accessible via glass and metal staircases that connect each floor (opposite).

Francisco skyline and the Bay available to all employees. And, because the HVAC system and power, data and voice cabling are located in columns set 14 ft.-6 in. on-center at the periphery of the building instead of the core, core area spaces were made bigger, ceiling heights were raised, and information technology was made available to each floor by multi-media stations with fiber optics by tapping into the columns on each floor.

Did you catch the bit about the building services being on the *outside* of the building? "The design was really driven by the architecture of the building," says Roberson.

Why shouldn't natural light and outdoor views be accessible to all?

worldwide communication services. Hickey uncovered fairly specific needs, however, through focus groups from every level of PacTel Corporation.

"We set up three example work stations and two different kinds of offices to choose from," recalls Hickey. "Then we narrowed them each down to one, except for the top six officers in the company, who have larger offices. What we discovered early on was that these employees like to work independently, and then bring back their results to a team."

The ratio of private offices to open plan is 60% to 40%. Studios wanted flexibility in the space, but realized that this didn't entail a lot of rearranging of walls and furniture for AirTouch employees. The general office floors are modular, with the space of one private office equaling the space of two open plan work stations. Studios made sure to create plenty of flexible areas such as meeting spaces and open coffee bars, using as much natural light as possible and making the spectacular views of the Bay Bridge, the San

"This building had an old-fashioned, double-duct air system. There are nine columns on the outside of each side of the building with air ducts and risers. Because of this we could raise the ceilings and create a more spacious look."

Studios used a metal ceiling tile to define a plane of varying elevation, and applied eucalyptus wood, which is indigenous to California, on walls and ceilings to give the space a West Coast feel. As Hickey points out, what AirTouch didn't want was the old corporate "steeped in mahogany" look. "We wanted a real balance in the facility," adds Marcia Packlick, project manager for Studios. "The yin and the yang needed to be obvious."

This is California, after all. And a balance means that AirTouch didn't want trendy or dated. One California is a showplace.

"There is a lot of ceremony relative to this facility," says Roberson, "especially about the 31st floor, and who AirTouch is. You could orchestrate a whole day there, and that's what AirTouch does. In fact, they can use the space

to provide sales and marketing presentations to more than one group of people at a time."

The crowning glory on the space is the AirTouch sign atop the building, illuminated by fiber optics. Downtown San Francisco has rules about signage on the tops of buildings. Luckily for Studios and AirTouch, permission was granted from the City Planning Commission to take down the Mutual Benefit sign and install AirTouch's own. So now, as you speed over the Bay Bridge from Berkeley to San Francisco and it's not too foggy, you can see the fiber optic lights of modern technology touching the sky. ☺☺

Project Summary: AirTouch

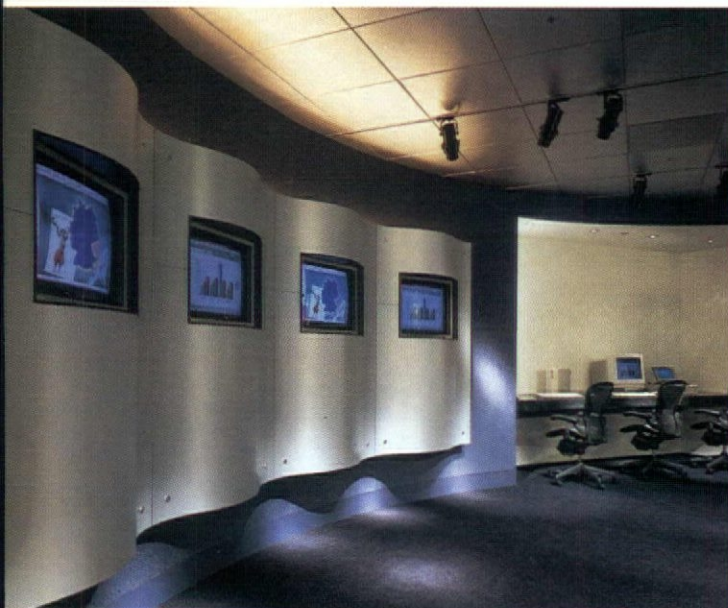
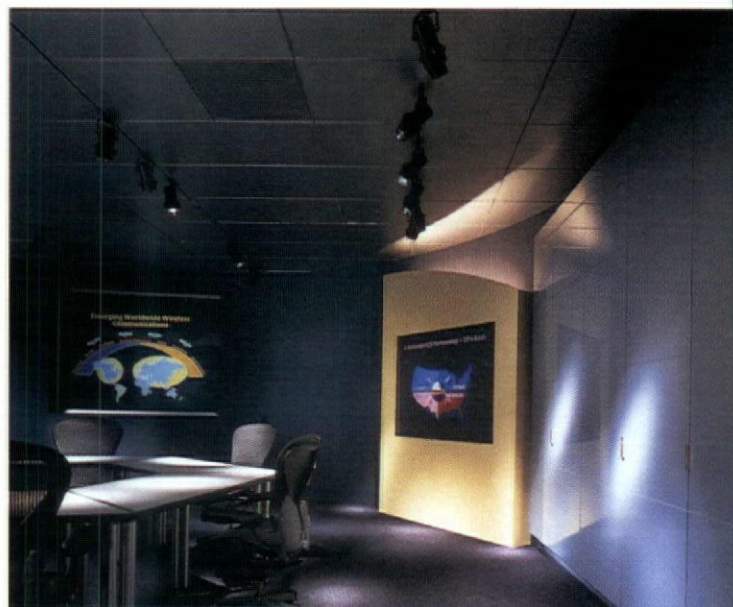
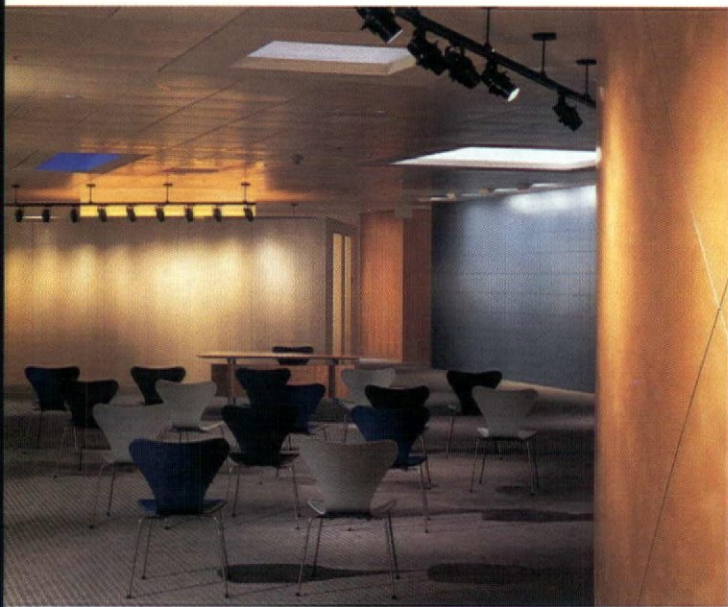
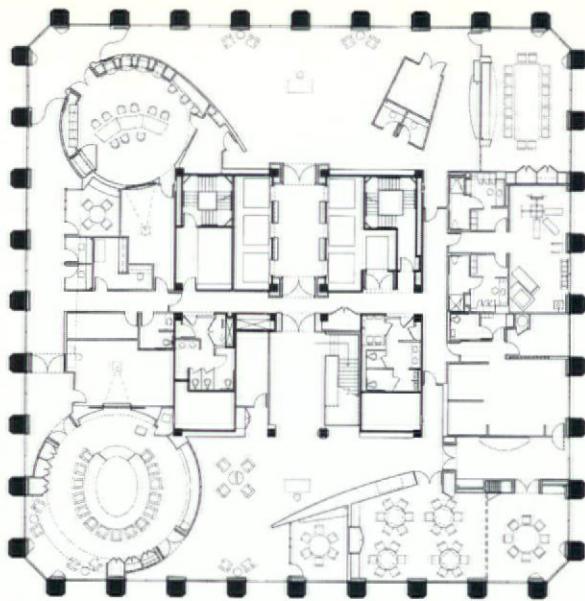
Location: San Francisco, CA. **Total floor area:** 175,000 sq. ft. **No. of floors:** 11. **Metal ceiling:** Alpro, Simplex. **Wood ceiling:** The Fink & Shindler Co. **Plaster walls:** Olea. **Carpet tile/carpet:** Miliken, Bentley Mills. **Masonry floors:** Alpha Granite & Marble.


Cold Spring Granite: Lighting: Modular. Charles Loomis, Peerless, Lithonia, LSI, Natural Cathod, SPARE, Murano Due. **Work stations:** Knoll. **Work station seating:** Herman Miller. **Lounge chairs:** Bonaventure, Metropolitan. **Conference chairs:** Wilkhahn, Keilhauer. **Other chairs/bench:** Keilhauer, ICE Herman Miller, Vitra, Moroso. **Conference tables:** Nevins International. **Other tables:** Flexform, Knoll. **Custom furniture:** The Fink & Schindler Co. **Fabric walls:** DesignTex, Knoll. **Ceiling panels:** Stretchwall. **Glass:** Cesar Glass. **Signage/graphics:** Debra Nichols Design. **Client:** AirTouch Communications. **Interior architect:** Studios Architecture, Darryl T. Roberson, principal-in-charge; Alistair Shearer, project director; JoAnne Powell, design director; Kevin Jensen, Karyn Gabriel, Jason McCarthy, Michelle McCarthy, Cyndi Kupka, Stuart MacDonald, design team. **Structural, mechanical and engineer:** Glumac & Associates. **General contractor:** Turner Construction. **Audio/visual consultant:** TeleImages. **Art Consultant:** Judy Kay Associates. **Lighting designer:** Architecture & Light. **Acoustician:** Charles M. Salter Associates. **Furniture dealer:** Rucker Fuller. **Photographer:** Chas McGrath.




Indirect and natural lighting was used to make the AirTouch facility a show-place for the wireless communication, cellular and videoconferencing services the billion dollar company provides (below).

The floorplan (right) shows the layout of the 31st floor at the One California St. facility, which is primarily a demonstration floor, complete with videoconferencing capabilities.



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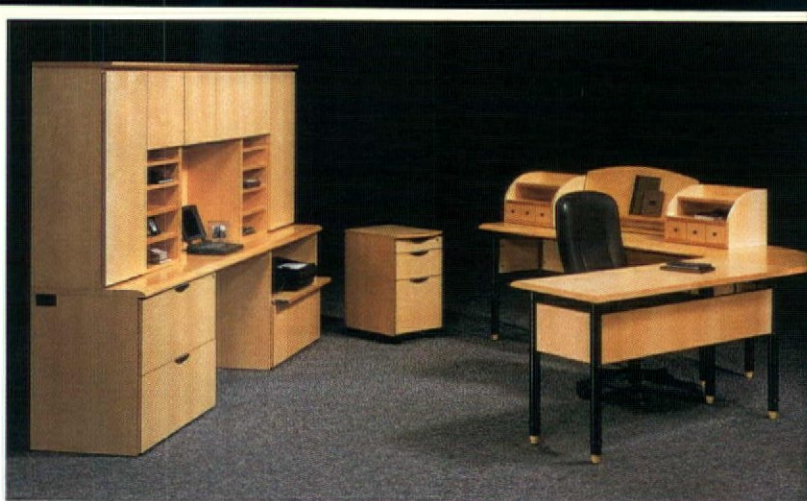
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A CaseWorks™ Studio work station in maple (right) displays some of the small, mobile, flexible components of this modular furniture for private and open plan office and home office use.



Squeeze Play

Corporate downsizing takes on a new meaning with Jofco Caseworks™ Studio Collection, designed by Chesser/Schacht and Meyer

By Roger Yee

Scrunch! Human beings are apparently going to follow Moore's Law much as microprocessors do. Gordon Moore, a co-founder and chairman of \$16.2-billion Intel Corp., the world's premier producer of the "computer on a chip," observed in 1965 that the performance of chip technology as measured against its price would double every 18 months. This has helped explain the curious phenomenon that even as computers shrink, they become more powerful. How useful Moore's Law is in explaining why office work stations are shrinking so much that some work stations exist only in virtual reality remains to be seen, nevertheless. (Paradoxically the *average floor area per person* in a U.S. office building continued its postwar *rise* to 289 sq. ft. in downtown locations and 295 sq. ft. in suburban ones in 1995, according to statistics compiled by the Building Owners and Managers Association.)

Which brings us to JOFCO's CaseWorks™ Studio Collection, a modular office furniture line created by the industrial design firm of Chesser/Schacht & Meyer to accommodate small offices—private, open plan and bullpen—as well as home offices. One of the principal virtues of CaseWorks™ Studio is that it has mastered the art of being modular, flexible and affordable without appearing diminished.

The development of CaseWorks™ Studio could easily read like a business school case study. Research by marketing consultants Henry de Cillia of Henry de Cillia Associates and Joan Buggasser of Design Marketing Associates indicated that demand was growing for office furniture scaled for small office and home office use, prompting Bill Rubino, presi-

dent of JOFCO, to commit the family-owned furniture manufacturer based in Jasper, Ind., to explore the possibility of meeting this demand. Particularly intriguing to him was the chance to adapt CaseWorks™, a modular (18-in.) casegoods line JOFCO already manufactures.

"It was apparent to me that we had furniture in progress that could be adapted as a cross-over product," Rubino recalls. "I realized that even larger offices could use smaller pieces in support of their office machines." Further market studies by JOFCO with de Cillia and Buggasser convinced the manufacturer to proceed.

What exactly did JOFCO expect to accomplish in modifying its existing product? "The design brief emphasized the need for tables and other pieces with legs or casters, all showing a high degree of modularity, mobility and lightness as well as small scale," reports Linda Chesser, who designed CaseWorks™ Studio and directed the project for Chesser/Schacht & Meyer. "Every effort would be made to pull parts from the CaseWorks™ inventory to keep costs down and meet a tight deadline." Assembly would incorporate knock-down (KD) joinery so residential customers could move the pieces through those 28-in. wide doorways you find in homes. "Yet the new product would also be quality furniture," Chesser adds, "a lot better than the ready-to-assemble products being mass marketed today."

Consequently, there is more than a passing resemblance between CaseWorks™ Studio in cherry or maple veneer with metal legs and the two full-scale lines of CaseWorks™ (styled in a transitional look) and CaseWorks™ Modern, which are tar-

geted at more conventional private and open-plan offices. Virtually all the new table desks, conference tables, work station units, undersurface storage, mobile pedestals, overhead storage, bookcases and "work in process consoles" (shelving units placed atop work surfaces to hold items used too frequently to be stored) draw on CaseWorks™ as a "kit of parts," so that the typical 22-in. or 30-in. deep work surface could be taken from an existing work surface such as the one atop a credenza. Where new components have been introduced, such as spacers and modesty panels that aid in wire management, they are being integrated with CaseWorks™.

Even so, JOFCO's quest has not quite ended. As architects, interior designers and their clients comment favorably on the new collection, one objective in the design brief remains unfulfilled: the home office. Realizing how unfamiliar it is with residential furnishings, JOFCO has concentrated on selling CaseWorks™ Studio first to commercial and institutional customers through its established distribution channels. These customers want their products pre-assembled, so JOFCO is shipping them that way using the rugged KD joinery it developed expressly for home use.

"Now our thrust is to find the most appropriate channels for the residential market," Rubino declares. "It's too soon to say if the contract furniture dealer is right or wrong for consumers." Whatever the outcome, at least the owner of CaseWorks™ Studio furniture can be assured that when that 28-in. wide doorway appears, JOFCO knows how to find a way inside. ☺

Circle No. 238

Running Away with the Circus

Diners can't help smiling—and coming back for more—as acrobats and monkeys whirl overhead at Manhattan's Osteria del Circo, designed by Adam Tihany International

By Roger Yee

Attention, ladies and gentlemen: The Maccioni family wants patrons of Manhattan's Osteria del Circo to savor the spirit of Tuscan and American cooking the moment they enter the dining room. Designer Adam Tihany has created a memorable entrance by evoking the circus (*circo* in Italian) with fabric, sculpture, color and light. Note the big top, represented by the column in the foreground, the bar, set off on the right as a cafe within the dining room, and the stage-like open kitchen, adorned with a canopy where an orchestra of animated figures plays silently, at the rear.



Whenver you think life is being particularly unfair to you—which it always is, of course—just picture the Maccioni family on the opening day of Osteria del Circo, the new midtown Manhattan restaurant they have prepared with such passion, care and taste. New Yorkers will vaguely remember January 8, 1996, if they want to recall the moment at all, as the start of the Great Blizzard of '96. For Mario Maccioni and his brothers Marco and Mauro, that Monday began with a jolt of adrenalin when the food purveyors failed to show up, and the family

location, rent and premises. "Our first concern was finding a site in Manhattan where we could afford to do a solid lunch business," admits Mario Maccioni, the oldest of the Maccioni brothers and a graduate of Cornell University's School of Hotel Management. "The west side of Midtown proved to be the right place. Though we would be out of the way for New Yorkers to casually drop in for dinner, we figured we'd do what we could to attract them."

The chosen site offered such a possibility. First of all, the location would be steps from such entertainment, advertising and publish-

Can you evoke a circus without a tent or an elephant?

hit the phones to warn patrons not to come to the festive and stylish restaurant designed by Adam Tihany International.

Doomsday in the big city? Nah. The skyscraper-high snow drifts were soon plowed, the non-stop ballet of pedestrians and vehicles on the city's streets returned to normal, and such hungry diners as Mike Nichols, Elle McPherson and Woody Allen showed up to make the 216-seat Circo ("circus" in Italian, pronounced CHEER-co) one of the city's most popular new eateries. The Maccioni brothers, acting on their own with advice from their famous father, restaurateur Sirio Maccioni, owner of legendary Le Cirque, and their talented mother and supervising chef, Egidiana Maccioni, had wisely observed what New Yorkers wanted to eat in the neighborhood of 120 West 55th Street, and served it forth as a tasty blend of Tuscan and American fare.

But if the soul of a restaurant like Circo comprises its food, service and atmosphere, its fate depends on its site, which is a matter of

ing businesses as the Ed Sullivan Theater, home of CBS's *The Late Show with David Letterman*, Ogilvy & Mather, an advertising agency, and the U.S. headquarters of Sony, the Japanese consumer electronics and entertainment giant, Bertelsmann, a German media conglomerate, and Hachette-Fillipachi, a French magazine publisher. The rent—always a big concern, as Maccioni points out—would allow lunch to be priced at a reasonable \$35 per person and dinner to be somewhat higher at \$45-50. As for the premises, a former Hallmark Card shop to be combined with a former Chinese restaurant by removing a party wall, the space would form a square room with a high ceiling, three columns down the center, a mezzanine and a basement.

Asking Adam Tihany, a principal of the interior design firm that bears his name, to help evaluate the space and design the restaurant was perfectly natural for the Maccionis despite the fact that Tihany is a fellow restaurateur whose own Venetian

restaurant, Remi, is two blocks south. "Adam is a good friend," Maccioni reveals. "He insisted that having us as a neighbor would bring more business to the area."

Despite quirks in the existing construction, the midblock space between Seventh Avenue and Avenue of the Americas immediately struck Tihany as having good potential for a memorable environment. "A square room is always conducive to good seating plans," he comments. "A high ceiling would also allow us to capture the 'memory' of the circus."

A few key elements would set the floor plan in motion. Tihany placed the open kitchen ("Ten years ago my father predicted this would be the rage," Maccioni states, "creating visual interest, keeping the staff on their toes, and acknowledging the public's growing respect for who's cooking.") at the rear and connected it with the mezzanine, which would contain the HVAC unit and storage, and the basement, where an extensive preparation kitchen would be linked to the building's loading dock by a broad service corridor. He then positioned an 8-ft. high bar off center at the front of the dining room as a space divider to carve out a cafe and provide a smoking area. As a final component, he blocked off a small portion of the dining room beside the kitchen as a take-out counter for the pedestrian allée alongside the building.

Where did the circus come in? You can see Tihany visibly shudder when he contemplates the current fad for transparently obvious "themes" in restaurant design. "I have strong feelings about this," he admits. "I believe a sophisticated approach works better over the long run." His understandable reluctance has not prevented him from transforming the dining room—in his own way, to be sure—into a delightful evocation of the big top.

In fact, the power of suggestion is pretty impressive in Tihany's hands. He has suspended a few multi-colored panels of parachute fabric and a ladder from the central column to successfully conjure a tent, and installed a small troupe of metal figures by sculptor J.J. Veronis depicting acrobats, monkeys and clowns for movement and drama on a revolving ring around the column, in niches along the walls and in an animated "orchestra" on the canopy above the kitchen. To give the environment color and pattern, he has concocted a blend of architectural and theatrical lighting as well as furnishings that resonate with the world of the *saltimbanco*, weaving diamonds and checkerboards in bright hues and precise detailing.

Daily life at Circo has been very lively since that fateful Monday, with weekday lunches populated by business executives, Sunday through Thursday dinners catering to a mix of business, theater and residential patrons, and Friday and Saturday dinners

overrun by New Yorkers sharing space with tri-state area visitors anxious to sample the flavorful fare—especially dishes attributed to Mama Maccioni, such as zuppa alla frantoiana (a 30-vegetable soup), trippa gratinata alla toscana (tripe) and “Egi’s ravioli” (spinach and ricotta), all of which Ruth Reichl, restaurant critic of *The New York Times*, pronounced “superb.”

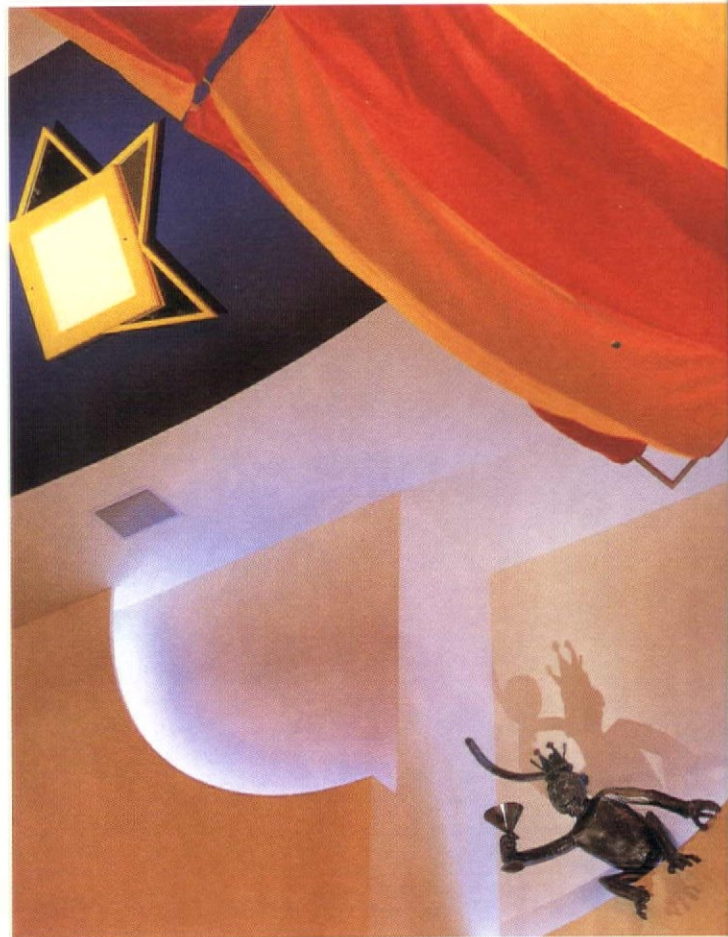
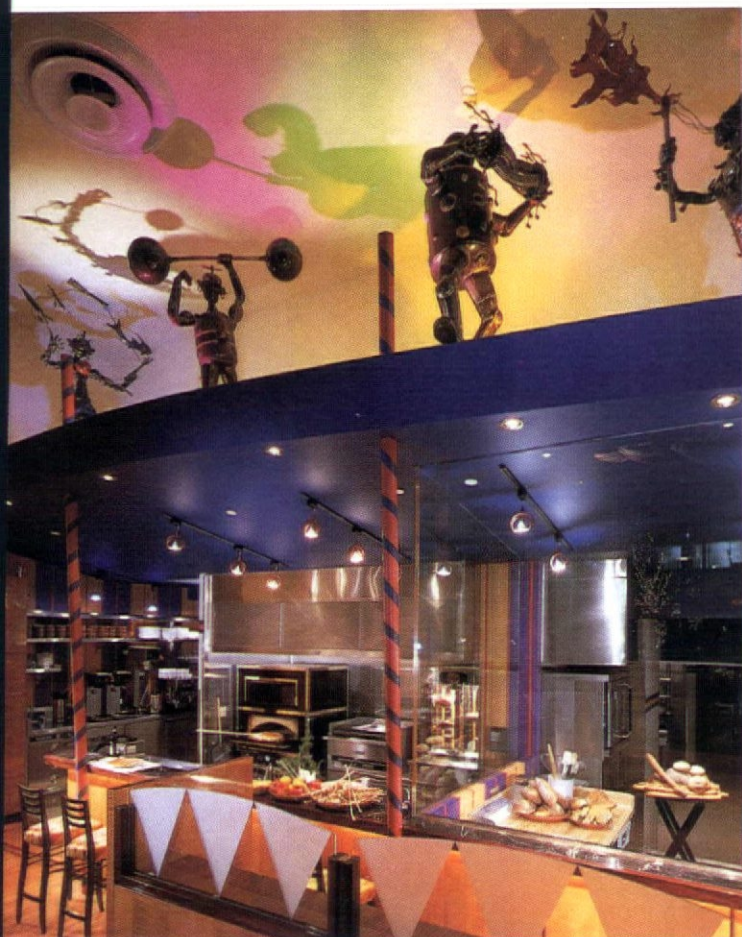
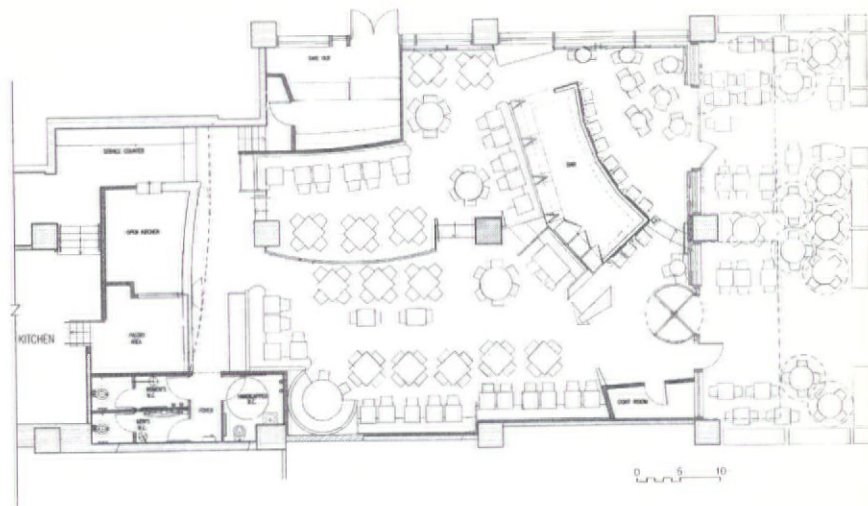
“Circo is by and for the kids,” Tihany says of the cheerfully bustling environment sustained by the Maccioni brothers. “The space is for fun. Their father wasn’t involved except for the open kitchen. He wanted to differentiate Circo from Le Cirque, and he was right.” (Tihany is designing a new home for Le Cirque in the New York Palace Hotel.) The designer does indeed have a point. Who says boys don’t want to have fun? ☺

Project Summary: Osteria del Circo

Location: New York, NY. **Total floor area:** 4,200 sq. ft. (ground floor), 1,500 sq. ft. (basement). **No. of floors:** 2. **Total capacity:** 25 (bar), 140 (restaurant), cafe (46). **Paint:** Benjamin Moore. **Carpet:** Hugh Mackay. **Lighting:** Baldinger, Foscarini, New York Lights. **Door hardware:** D-Line. **Window treatment:** DFB Sales. **Dining chairs:** Colber. **Dining tables:** Schaefer. **Lounge seating:** Colber. **Cocktail tables:** Colber. **Banquette seating:**

Colber. **Upholstery:** Donghia, Zimmer + Rohde. **Architectural woodworking and cabinetmaking:** Pisces Woodworking. **Graphics:** Patricia Spencer. **Sculpture:** J.J. Veronis. **Plumbing fixtures:** Hastings (sinks), American Standard (toilets). **Client:** Maccioni Family. **Interior designer:** Adam D. Tihany International, Adam D. Tihany, principal; Rafael Alvarez, project designer; Martin Vahtra, project manager. **Structural engineer:** Office of James Ruderman. **Mechanical and electrical engineer:** Cosentini Assoc. **General contractor:** Plaza Construction. **Kitchen and food service equipment:** Mark Stechnovak. **Restaurant supply:** Braun Equipment. **Photographer:** Peter Paige.

It doesn’t take a circus: Details such as the bar (opposite), which subdivides the dining room like a circus wagon without cutting it off, the open kitchen (below, left), whose canopy recalls the proscenium arch where performers and animals make their grand entrances and exits, represented here by waiters and food, and a cove-lit niche (below, right), where a monkey waits for champagne “poured” by the shadow of a revolving monkey under the big top demonstrate designer Adam Tihany’s belief that subtle gestures are as convincing as stage sets in dining out—by engaging patrons’ imagination.



Safe-T-First System

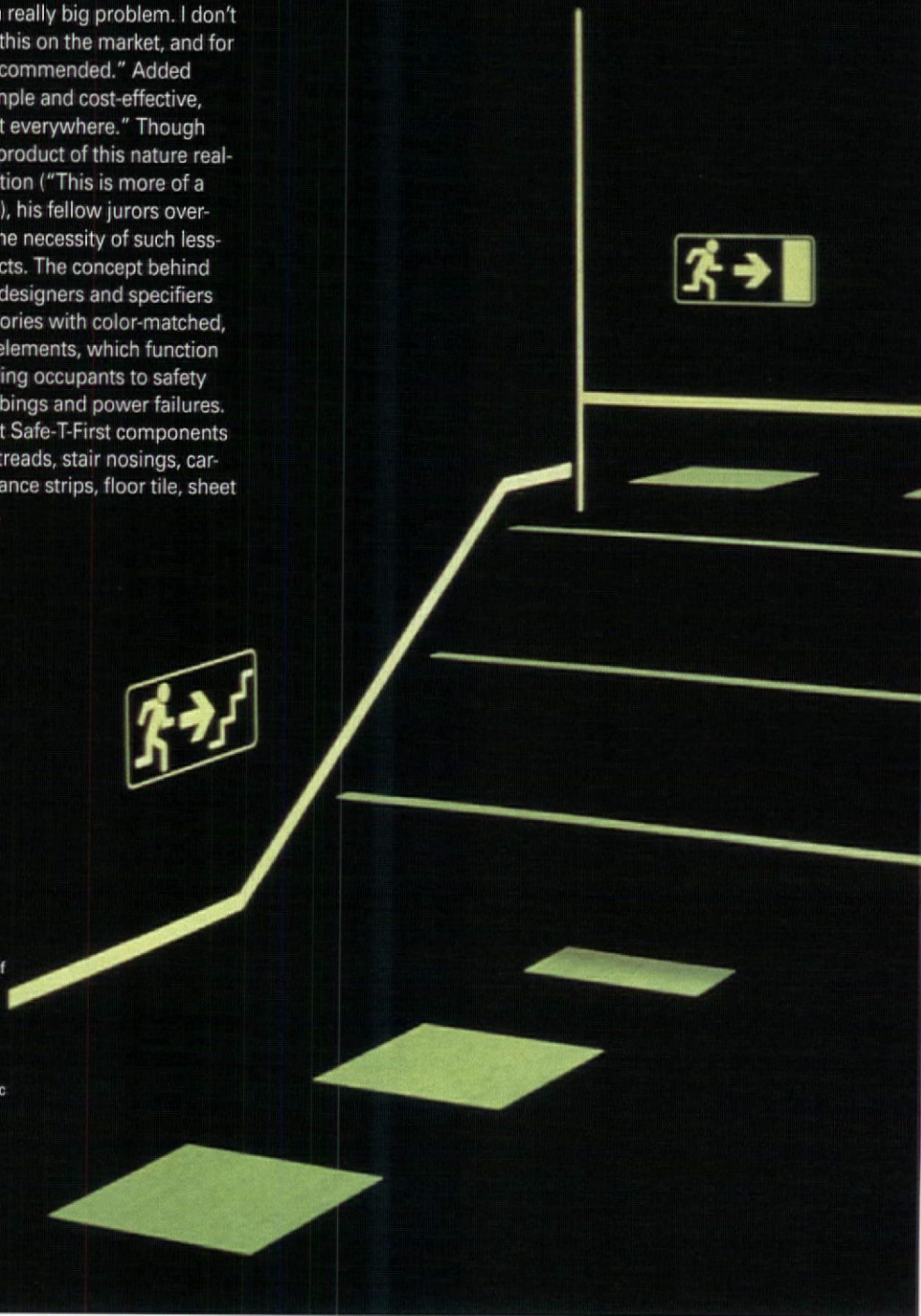
"I think this product is really important," said Bourne of Johnsonite's Safe-T-First self-illuminating continuous escape path system, which she praised for intergrading design with life safety issues. "Getting people out of smoke-filled environments is a really big problem. I don't know about anything else like this on the market, and for that reason alone it should be commended." Added Edwards, "The concept is so simple and cost-effective, it's a wonder that this stuff isn't everywhere." Though Jackson wondered whether a product of this nature really belongs in a design competition ("This is more of a facilities issue," he maintained), his fellow jurors overruled him in consideration of the necessity of such less-than-glamorous interior products. The concept behind Safe-T-First is to let architects, designers and specifiers coordinate flooring and accessories with color-matched, self-illuminating path-guiding elements, which function without electricity to lead building occupants to safety during fires, earthquakes, bombings and power failures. The range of photoluminescent Safe-T-First components includes wall base strips, stair treads, stair nosings, carpet caps, bumper guards, guidance strips, floor tile, sheet vinyl, signage, paint and tapes.

CLIENT/COMPANY Johnsonite, a division of Duramax, Inc., Chagrin Falls, OH.

IN-HOUSE DESIGN Johnsonite/Permalight design team.

MATERIALS/FABRICATION Extruded rubber and vinyl with zinc-sulfide crystal compound calendared into sheets, acrylic primer, acrylic photoluminescent paint and acrylic sealant, epoxy casting resin, epoxy paint, polyurethane, rubber cushioning, polyester.

HARDWARE/SOFTWARE Compaq 486; AutoCAD 12.



Courtesy of I.D. Magazine. Photograph does not necessarily duplicate exact color of Permalight material.

The Johnsonite SAFE-T-FIRST™ System featuring Permalight® photoluminescent technology is reproduced above from the *I.D. 42nd Annual Design Review* with editorial as it appeared. The SAFE-T-FIRST System was recognized with a 1996 I. D. Design Distinction Award. Design Review jurors quoted above are:

Agnes Bourne, a member of the Board of Trustees for the Cooper-Hewitt National Design Museum, the San Francisco Art Institute and the Corporate Design Foundation; **Thomas M. Edwards**, owner and principal of Design Allegro contract furniture design firm based in Spring Lake, Michigan and assistant professor of industrial design at Kendall College of Art & Design; **Dakota Jackson**, designer of residential and contract furniture for such varied clients as Yoko Ono, Robert DeNiro, Walt Disney Studios, Revlon and Francesco Scavullo. Jackson has a licensing agreement with Lane Furniture.

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Dead Centers?

If the nation has more convention centers than it needs, architects and interior designers wouldn't know it from the commissions they're getting

Big, dumb boxes they may be to many architects and interior designers, but convention centers take on a wholly different aura in the eyes of civic leaders across North America. For them, each of the 363 of these cavernous structures now in existence (324 in the United States and 39 in Canada, according to the latest figures from *Tradeshow Week*) is a bid for the lucrative convention and trade show business, which currently sponsors over 4,500 of these events in North America each year. The conventional wisdom, no pun intended, is that building a convention center in your community will spark the local economy by bringing lots of presumably freespending exhibitors and conventioners to town.

Nobody knows for sure, however, whether the benefits are any better than the often illusory ones of sports stadiums. Does a dollar spent by a tourist in a local economy generate more than a dollar in total revenue as it circulates through a community, the concept of the economic multiplier? A study by Marc Levine, director of the Center for Economic Development at the University of Wisconsin at Milwaukee, has demonstrated that no given multiplier can be routinely applied for any economic activity, with the one for tourism tending to fall disappointingly below a factor of two.

It hasn't taken long for erstwhile fans in wannabe major league towns to discover that if you build "it," a shiny new sports stadium with the latest creature comforts, "they," a major league franchise team, won't necessarily come. Now their roster is being augmented by a growing number of communities whose new convention centers are falling way short of their econometrically forecasted dreams. The world doesn't come to an end when convention centers fail to cover their operating costs, debt service and marketing—which is almost always—but taxpayers usually meet the shortfall between revenues and expenses by diverting existing funds that



Phoenix rising: The 340,000-sq. ft. Phoenix Civic Plaza (above), designed by HNTB, is surrounded by a bevy of new structures, including a symphony hall, the Herberger Theatre, museums of history and science, a city/county building and a basketball stadium called the America West Arena—all part of the city's bid to be *the* place to be in the Southwest. Photograph by Fred Licht Studio.

could help the economy in other ways and levying new taxes on themselves.

Can civic boosters know the fate of their convention centers in advance? Simplistically stated, many are already aware of the odds. Why should cities shunned by tourists for lack of "destination appeal," such as Kansas City, Mo., Columbus, Ohio or Albany, N.Y., fare any better at attracting convention goers? A lot more than shiny new convention centers would be needed to help them pull abreast of such strong convention and trade show meccas as Las Vegas, Anaheim, Calif. or Orlando, Fla. Until then, their halls may echo with the

sound of tractor pulls, pet shows, square dance festivals and whatever else they can book to maintain a revenue stream.

Architects and interior designers who dream of creating convention centers have cause for hope, all the same. Predictions of insolvency seldom stop communities from building new convention centers and expanding old ones. Part of the momentum is due to civic pride. A self-respecting city sees an old rival constructing a new convention center and decides the effort must be matched by commissioning one of its own—if nothing more than to ensure that local events aren't staged out of town.

Then there is fear. If you *don't* build or enlarge "it," "they" will go elsewhere. Like the United States and the former Soviet Union, trapped in the arms race during the Cold War era, American cities have been so good at scaring themselves about convention and trade show

business that new construction and expansion can be seen in place or in progress in such far-flung locales as San Diego, Austin, Mobile, Providence, Chicago, Las Vegas, San Francisco, Atlanta, Los Angeles, Dallas and Chicago. What—no mention of New York? There is endless talk in the Big Apple about enlarging the Jacob K. Javits Convention Center. How can the biggest city in America continue to passively accept the "loss" of events to bigger venues?

The convention center game surely has plenty more innings to play. To ease the costly pain of being a loss leader, the managers of convention centers are exploiting every possible profit center they can establish in addition to increasing efficiency and productivity while squeezing costs and payrolls. Want gourmet food and beverage service, valet parking, express connections for electricity and telephone lines or daily booth cleaning? They're all yours—at a price that makes you wonder if the term "big, dumb boxes" is really apt. ☺



→ Hall B A C
→ Meeting Room 201 - 203
↓ Corridor
↓ Elevator

→ Hall B A C
→ Meeting Room 201 - 203
↓ Corridor
↓ Elevator

Lobby

Benches

And let there be light: When convention goers exit the enclosed space of their meeting and exhibit rooms, they are only too thankful to be confronted with a source of light coming from the skylight in the lobby (opposite). The lobby and an exterior white wall both unite and divide the old and the new. The additional structure (left of the glass walled lobby) now serves as the entrance to the convention center (right).



Greener Pastures

Greenville, S.C. suffered long enough with its ill-built convention center until HOK designed an addition to make attendees eager to come

By Linda Burnett

The Palmetto Center, previously known by its county and its convention attendees as the Textile Hall, once consisted of a hodge podge of architectural additions. When its owner, Textile Hall Corp., which built the original structure in the '60s to accommodate its own textile trade show, found more money, it expanded the structure at five-year intervals until its 325,000 sq. ft. were bursting at the seams. Still, the hall was missing some of the most important features for a convention center, including meeting and banquet rooms and service and support areas. In 1992, before the renovation and addition, Textile Hall attracted 203,000 attendees to 73 events. As of 1995, the new Palmetto Center saw 286,000 attendees to 512 events. So now visitors to Greenville, a county of 362,000 residents established in 1786 and named in honor of Revolutionary hero Nathaniel Greene, have more to visit in a site known for the beauty of its Blue Ridge foothills than the respected Greenville County Museum of Art. Greenville, which avoided being dragged into the Civil War because its location shielded it from Sherman's path, also has Hellmuth, Obata & Kassabaum (HOK) to thank for designing more than a run-of-the-mill center.

If you know anything about textiles then you already know that Greenville was also once known for its prodigious textile production after reconstruction. So it's no surprise that a textile convention was the reason behind the hall's construction. But who would depend on one event in the '90s to support the sustenance of a building? Not the Textile Hall Corp., particularly when it realized the hall could garner a lot more money by fulfilling the needs of a wider range of events—not to mention its desire to better satisfy the needs of its own event. The building offered virtually no amenities. "It was a large exhibit facility with little meeting space and no kitchen or support areas," admits Butler Mullins, the Palmetto Center's president who has run operations before and after the renovation and expansion. "It was a flat floor exhibit space."

Thus, the goals established for HOK were to upgrade the meeting space and to create kitchen and banquet facilities to support it, bringing the hall up to date and creating an addition that would change its identity altogether through its new functions. The most obvious statement would be made at the new entrance. "We knew the addition would

serve as the new entrance to the facility," says Mike Keeshen, vice president for HOK. "It had to be something simple with strong design elements."

For Keeshen, the project was mostly about the additional wing, because it changed the entire building's formation and utility. Although an exterior white wall visually separates the two structures, they are otherwise united by an entrance with a signature skylighted lobby that plays a fundamental role in the overall scheme. Because convention attendees spend most of their time in enclosed meeting rooms and exhibit spaces, the architect used this open, sunlit space to confront and re-orient visitors leaving their events.

The location of the new section was chosen for its access to a main highway. More importantly, Keeshen figured the new section could serve to not only create new space but to actually improve space that already existed. "The preexisting internal circulation was so bad," recalls Keeshen. "The new area allowed us to clean up the circulation. We were able to transform the least favorable part of the building into one of the prime exhibit areas because we gave it access to the lobby."



One of the most important tangible aspects of the addition is the large meeting room, which can be divided into three different rooms or left as one large space. Keeshen points to the design of the room's continuity and detailing as a unique aspect. "We worked on the detailing in the ceiling so that it wouldn't become apparent whether the folding partitions are located," says the architect. "We picked up on the theme of textiles. A textured use of ceiling tile created an interwoven appearance with the use of rough and smooth tile that resulted in a tartan effect."

A drastic difference between the new structure and old is the signage, which incorporates bright colors and clear lettering, similar to the style of the Palmetto Center itself. With conventioners often not knowing where they are coming or going, signage can be as important to the building's entire circulation system as the locations of the rooms themselves. "Signage should be strong enough to wayfind," insists Keeshen, "but it should integrate easily with the architecture."

The exterior courtyard, a "found treat" in the architect's words, came about when the contractor asked for more clearance between the existing and new structures to improve access for the construction crews. The resulting courtyard is a space for receptions that allows more daylight to penetrate the interior of the Palmetto Center. Similarly pragmatic details are included throughout the project, such as the dock where exhibitors load and unload their wares, which includes a bridge so exhibitors have easy access to the dock from the exhibit space.

Although you get the impression that the area surrounding Palmetto Center is made up of rolling green grass, the Center is actually located in a suburban shopping center about a mile from the central business district. Where there's shopping there must be parking, of course. HOK didn't forget that aspect, so it built an additional parking structure that also serves to increase the flow of circulation.

In total, 90,000 sq. ft. were added to the space, with about one-quarter being designated for meeting rooms and the remainder as two floors of exhibit space. The new area takes into account the kitchen, support space and one of the most forward thinking aspects of the project—the restrooms. Great forethought was put into the design of the latter, which are located opposite the exhibition space.

In between the women's and men's bathroom is a unisex bathroom. This means that the bathroom can be used for women or men depending on the type of convention. "Obviously, the majority of the time the bathroom is converted into a women's room," explains Keeshen. "We built twice as many toilets as the code requires. We had to design them according to their intended use, and not just for the minimum that the code requires."



Palmetto Center doesn't compete with any other convention center in the Greenville metropolitan region because there is no other, nor does it consider itself a rival to those in Atlanta and Charlotte—regarded as first-tier regions. Mullins believes his facility represents competition for centers in Greensborough and Raleigh. For textiles, however, Palmetto Center still seems to hold a substantial lead as it pulls in its primary visitors to its own, homegrown event.

And what of the additional visitors to the Center who are attending trade and consumer shows made newly possible by the upgrading and expansion? They might think they are the most important visitors of all. And that's exactly the point Palmetto Center's new design is trying to make. ☘

Project Summary: James H. Woodside Conference Center Renovation & Addition at the Palmetto International Exposition Center

Location: Greenville, South Carolina. **Total floor area:** 91,000 GSF. **No. of floors:** 2. **Average floor size:** 45,000 sq. ft. **Maximum Legal Occupancy:** 6,000. **Cost/sq. ft.:** \$96. **Construction cost:** \$8,730,000. **Wallcovering:** DesignTex, Maharam. **Paint:** Sherwin Williams, Duron. **Laminate:** Wilsonart. **Solid-**



Georgia. Operable walls: Rutherford Company, Advances Equipment Corp. **Windows frames:** Kawneer. **Railings:** Jackson-Elders Co. **Architectural metal:** American Metal Craft. **Public seating:**

management system: Barber-Coleman Company. **Plumbing fixtures:** Kohler, Delta Faucet Company. **Client:** Palmetto International Exposition Center, Textile Hall Group. **Architect:** HOK; Michael

A unisex bathroom can be—at last!—converted into a women's room

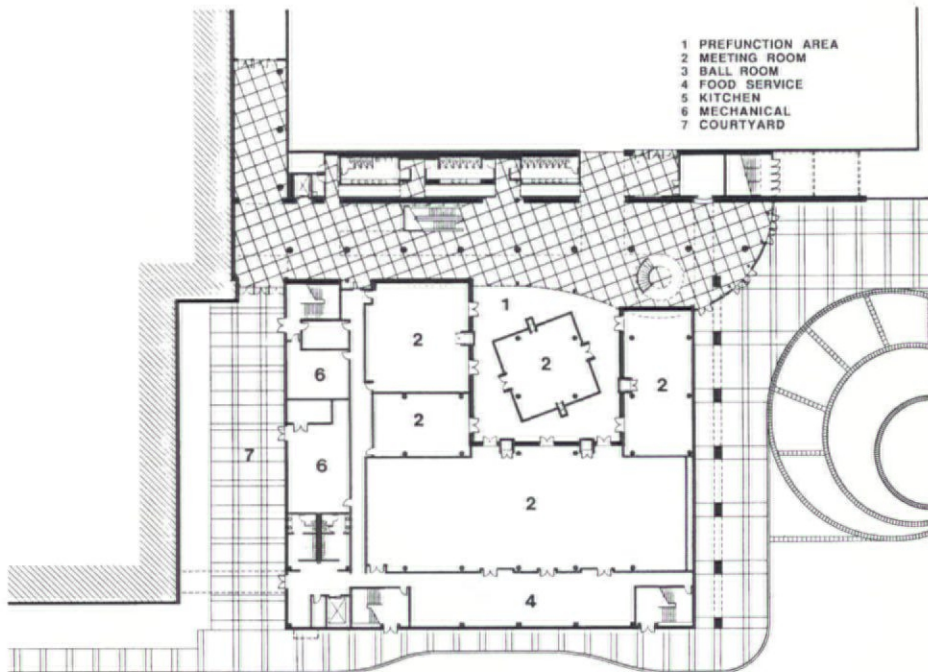
core panels: Corian. **Dry wall:** USG. **Carpet/carpet tile:** Milliken. **Masonry:** Metromont Splitface CMU. **Terrazzo flooring:** General Polymers. **Carpet fiber:** Milliken. **Ceiling:** Armstrong, Donn Grid System. **Lighting:** Lightolier, KLP, New Ray, Stonco, Light Alarms, ESCO. **Doors:** Weyerhaeuser Company. **Door hardware:** Schlage, LCN, Von Duprin. **Glass:** Insulated Glass of

August. **Occasional furniture for public area:** Metro. **Outdoor dining:** LFI, Landscape Forms. **Convention/conference seating:** Virco. **Upholstery:** DesignTex, Brayton Textiles. **Architectural woodworking and cabinetmaking:** Custom. **Signage:** Lorenc Design. **Planters, accessories:** Architectural Supplements. **Lockers:** Lyon Metal Products. **Elevators:** Dover Corp. **HVAC:** Trane. **Fire safety:** Simplex. **Building**

Keeshen, AIA, project architect, Bill McCuen, AIA, design director. **Interior designer:** Janet Callaway. **Structural engineer:** Joe Singh, PE. **Mechanical engineer:** Sandy Tucker. **Electrical engineer:** Bob Bruns, PE. **General contractor:** Suitt Construction Company. **Acoustician:** Egan Acoustic. **Furniture dealer:** Young's Office Supply Company. **Photographer:** Rion Rizzo.

How do you get to the second floor? Take the escalator or this winding staircase (opposite, top). The courtyard (opposite, bottom) was a pleasant surprise to HOK. Because the contractor thought it would be easier to set one wall back, some square footage was allowed for an outside lounge area.

Can you believe that a convention center could exist without a grand meeting hall like this (above)? Apparently it did, but HOK changed that. This room can be divided into three smaller rooms or kept as one large one. The ceiling's detailing resembles a tartan pattern, referring to Greenville's booming textile industry after Reconstruction.



FIRST FLOOR

Day of the Locus

A rapidly rising Phoenix, Ariz. enlists HNTB to renovate the Phoenix Civic Plaza and make it perhaps the premier gathering place of the Southwest

By Ingrid Whitehead

Flagstaff Rooms 1-5
Client Services
Restrooms
Telephones

When we still had tails: HNTB used desert hues and reflective metal surfaces along with Native American petroglyphs to remind visitors of their surroundings at the Phoenix Civic Plaza. An important rock art icon to the ancient Anasazi, a white terrazzo lizard decorates the north, or main, lobby in the convention center. The white terrazzo also contains mother of pearl.

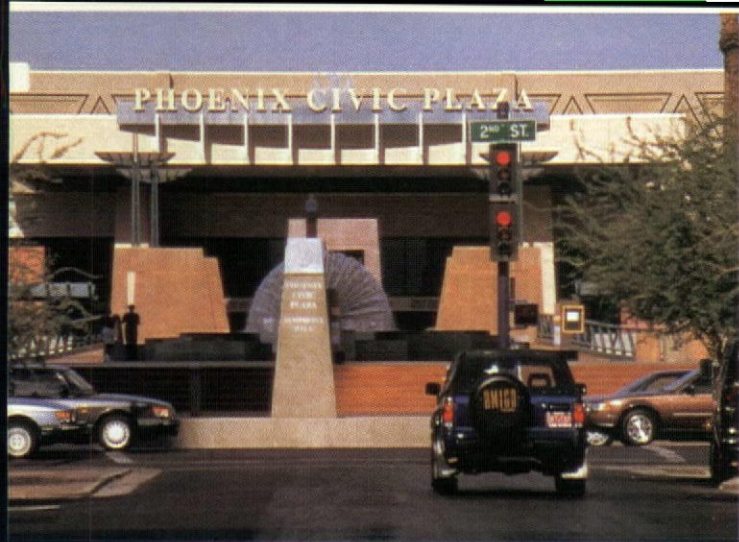


Phoenix Rooms 16 - 20
Saguaro Lounge
Restrooms
Halls C - E
Ballroom

B

B

→



South of Phoenix, Ariz. lies a three-story structure called Casa Grande, built 700 years ago by an ancient tribe called the Hohokam. The Hohokam were an agricultural people who grew beans, corn and cotton in the area surrounding the Gila River, and their edifice, one of the only freestanding prehistoric Native American structures in the United States, was a community center for the tribe that encompassed two acres at its peak. About an hour north is a structure not unlike that ancient center called the Phoenix Civic Plaza, newly remodeled by HNTB. Its completion in December 1995 is just one part of a grand scheme to make Phoenix become an event-oriented gathering place of the Southwest, much as Casa Grande was centuries ago. The question now is whether the 20th-century American builders of the Civic Plaza will prove as successful as the 13th-century Hohokam.

Margaret Mullen, executive director of the Downtown Phoenix Partnership, was quoted by the *Arizona Republic* as saying that five years ago you could set off a cannon in down-

\$1,000 per person. That is a number that will help Phoenix become a real center for event-driven venues. Our growth is with people who don't stay—they come into town, enjoy themselves, spend money, and leave."

With profits like that to look forward to, selling the renovation of the old convention center to the citizens of Phoenix wasn't hard. "It's a slight exaggeration, but I like to say that on Tuesday I asked the City for \$15 million to create the Civic Plaza, and on Wednesday I got a letter from a group that wanted to have a \$17-million exhibition," reports Jones. "It was almost that easy." The City of Phoenix paid for the renovation by selling bonds secured by a hotel/motel tax, a restaurant and bar tax, and a tax for new construction. City officials felt that getting exhibitions and groups to use the space wouldn't be hard.

"Phoenix isn't pigeonholed into one or more particular industries," says Jones. "We've had medical conventions, mechanical engineering, Lion's Club, National League of Cities, Chiefs of Police, the National Rifle

terms, banners, and other surfaces to create a consistent message of unity. Naturally a critical concern for the design team was to incorporate rock art symbols that would not offend Native Americans, since the symbols hold deep spiritual meanings—and some carry negative connotations. HNTB tactfully chose those with positive meanings that could be associated with the kinds of values represented by the Civic Plaza.

"We wanted harmony in the space," indicates Fullmer. "Among the symbols we chose are spirals, which stand for migration, the Shaman or greeter symbol and animals. A broad sprinkling of all the Native Americans in the Southwest are represented."

Many Native American peoples have resided in the area: Hopi, Navajo, Apache, Pima, Yaqui, Havasupai and Yavapai, just to name a few, along with such ancient tribes as the Anasazi and the Hohokam. Not only do the petroglyphs pay them homage, they also provide a glimpse into those symbols that were forms of communication—perfect for a contemporary place for associations and

Why you can't find that howling coyote or flute player at the Civic Plaza

town Phoenix and nobody would be around to notice or care. All that is changing rapidly. The 340,000-sq. ft. Civic Plaza is surrounded by a bevy of new structures: a 2,500-seat symphony hall, the Herberger Theatre, a history museum and a science museum designed by architect Anton Predoc, a new city/county building, the Arizona Center (a retail complex), and a basketball stadium called the America West Arena.

Isn't that enough? Apparently not for the renaissance of Phoenix, which boasts one of the nation's best airports, just minutes from downtown. Under construction now is the Orpheum Theatre, a baseball stadium (a marvel in itself with a retractable roof), parking structures and hotels galore.

Could it be there's an economic connection with all the hoopla?

"By 1998 Phoenix will be bringing in 10 million people per year," predicts Eric Jones, general manager of the Civic Plaza. "With hotel fees and food you can figure on about

Association, gift shows—you name it. We're now averaging 60 events a year where there used to be only four or five."

There's certainly nothing gradual about this rising Phoenix. However, the renovation of the twentysomething-year-old building, for which HNTB had already provided expansion work in 1986, took much research and plenty of teamwork. Donna Fullmer, interior designer for HNTB, describes the goal of the renovation as "spatial unity."

"We wanted people to come in the facility and know they were in Arizona," says Fullmer. "But we didn't want to use the usual characters that are always associated with Arizona, such as the howling coyote or the flute player." HNTB therefore consulted with the director of the Arizona State University Rock Art Museum to devise a series of characters and symbols taken from Native American petroglyphs found in the area.

The chosen symbols have been used throughout the Civic Plaza on carpet pat-

terns to come together. Of course, a convention center must not express too much personality, which could discourage organizations from coming in, setting up and creating their own environments.

"Yes, a convention center should be pretty generic and vanilla," agrees Fullmer. "It's at the mercy of the exhibitor. But it still should make a person conscious of the surrounding area."

True to her own words, Fullmer has introduced desert hues, reflective metal surfaces and even mother-of-pearl on the many patterned surfaces at the Civic Center. So conventioners could hang signs and banners, she has used a hanging track on walls in the three main lobbies. The Seguro Lounge, once a rarely used generic space, has been transformed into a flexible and comfortable restaurant/breakfast/meeting space that can adapt to almost anything conventioners desire. An outside space connecting to Symphony Hall (once referred to as "the con-

crete bunker," according to Jones) is now a deck landscaped with fountains, plants and trees that can accommodate more than 2,000 people.

"It's a destination now," declares Jones of the Civic Plaza. "That includes both leisure activities and events. We're seeing festivals being created and tourism happening." Truly, a golden city rising out of ancient ashes.

Project Summary: Phoenix Civic Plaza

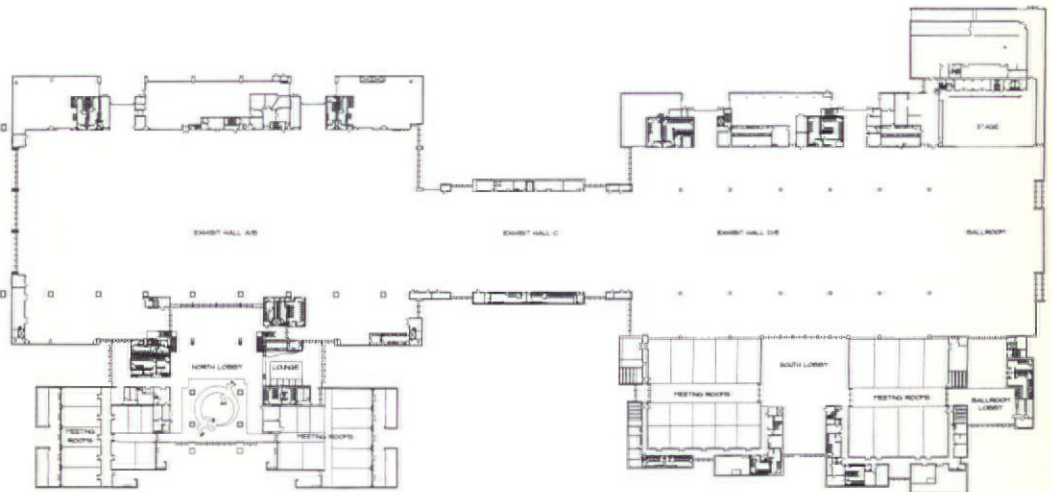
Location: Phoenix, AZ. **Total floor area:** 340,000 sq. ft. **No. of floors:** 2. **Maximum legal occupancy:** Varies according to configuration of facility. **Cost/sq. ft.:** \$29. **Wallcovering:** DesignTex. **Paint:** Frazee, Aquaflex, Tex-cote. **Laminate:** Nevamar. **Dry wall:** U.S. Gypsum. **Flooring:** Advanced Terrazzo. **Carpet/carpet tile:** Durkan. **Carpet fiber:** BASF. **Ceiling:** USG Interiors. **Door hardware:** Sargent. **Folding walls/movable partitions:** Modern Fold. **Window frames:** International. **Window treatments:** Mecho Shade. **Glass:** PPG. **Railings/screens/grill work:** Southwest Metal. **Public area seating:** Bernhardt. **Occasional furniture/public areas:** Intrex. **Lobby, lounge, dining, cafeteria seating:** Brayton, Bernhardt. **Upholstery fabric:** Knoll, DesignTex. **Benches:** Intrex. **Planters and accessories:** Architectural Supplements. **Cabinetmaking/podiums:** Egan Visual. **Signage:** All Signs. **Elevators:** Dover. **HVAC:** Carrier. **Fire safety and security:** Simplex. **Building management system:** Johnson Controls. **Public plumbing fixtures:** Bobrick. **Client:** City of Phoenix, AZ. **Developer:** Kitchell. **Architect/interior designer:** HNTB Corporation. **Structural engineer:** Nabar Stanley Brown. **Mechanical/electrical engineer:** Energy Systems Design; HNTB. **General contractor:** Joe E. Woods. **Construction manager:** Kitchell CEM. **Lighting designer:** Tim Thomas. **Furniture dealer:** Inspace (seating), Walsh Brothers (accessories). **Photographer:** Fred Licht Studio.



The Phoenix Civic Plaza (opposite, left) is surrounded by several new structures including Symphony Hall, a history and a science museum, the Herberger Theatre, a new city/county building, the Arizona Center (a retail complex) and the America West Arena.

Complete with a terrazzo bar, the Seguardo Lounge gives conventioners a place to host breakfast meetings and smaller, more intimate gatherings (opposite, right).

HNTB and the City of Phoenix consulted with the director of the Arizona State University Rock Art Museum to decide which petroglyphs would be appropriate to use on floors, walls and banners (above). The rock art symbols are representative of a wide range of the Native American tribes found in Arizona, and were carefully chosen to be inoffensive, respectful and positive.





The IIDA/Contract Design APEX AWARDS

"If you can't beat 'em, copy 'em" is not a formula to win awards for contract furnishings in an era of profound economic, social and technological change

Having wrecked havoc on everyone since this decade began, the Customer from Hell has been firmly established in the minds of countless providers of goods and services for wanting nothing less than the best product at the lowest price, delivered immedi-

"The lack of innovation was surprising," notes Osborne. "But real innovation is not far off. New technologies are already forcing change on society, through low cost computers linked by networks to universal telephone systems that can be used anytime, anywhere." Adds Coury, "It may be that U.S. manufacturers are simply unwilling to recapitalize their factories for new technologies and groundbreaking design." The only winning submission in the Systems/Component/Modular category, interestingly enough, was a new furniture system designed to give an existing one freestanding capability.

Price obviously remains a key factor in the appeal of any product, as architects and interior designers are painfully aware. The relatively low rate of inflation, continuing global competition and abundance of so-

this competition that failed to improve in any significant way on existing ones, and an example of health care seating that served multiple functions very well—but was too ugly to give an award."

Small, innovative steps were taken by some furnishings sources, nonetheless. In textiles, Suzanne Tick observes, "You can make bold use of synthetic, metallic fiber in a small, tight weave, as one of the Apex Award winners has done, to create a fabric that stands out." Commenting on an Apex Award-winning carpet tile, Tick applauds the old-fashioned virtue of giving the designer and the end-user more ways than one to use a product. "There will always be a welcome for a carpet tile that can be turned and used in any direction," she concludes.

The jurors are pleased to report that their clients are no longer automatically choosing the lowest priced products for specification. "Lowest priced is not always cost effective," Disrud explains. "Even businesses that are obsessed with the bottom line have learned that you usually get what you pay for. If archeologists were to sift through the artifacts of the late 20th century, you can easily imagine what objects they *won't* find as survivors." Which leaves us with an equally intriguing question: what artifacts we would choose to represent our era for eternity? ☺



ately. For this reason, the five distinguished jurors for the 28th annual International Interior Design Association/Contract Design Apex Awards for contract furnishings could only gaze in wonder at many of the entries sent to IIDA headquarters at the Merchandise Mart in Chicago this summer. For the jurors, Jeffrey Osborne, an international design consultant based in New York; Carol Disrud, interior designer and principal of Carol Disrud & Associates, Healdsburg, Calif.; Suzanne Tick, textile designer and principal of Suzanne Tick Design & Consulting, New York; Beth Harmon-Vaughan, FIIDA, director of interior design of Gould Evans Goodman, Kansas City, Mo., and president of the IIDA; and Robert Coury, national sales manager at Heltzer Incorporated, Chicago and an interior designer by training, a vital yet unanswered riddle was: With so many new and unprecedented problems to be solved in commercial and institutional interiors, why aren't more furnishings sources rolling out innovative products?



phisticated customers ready to make trade-offs between costs and benefits have kept the producers of everything from luxury car makers to breakfast cereal manufacturers from raising prices. Furnishings are certainly no exception.

As Disrud points out, "It's still important to market today's furnishings as value priced. But performance and aesthetics count too. We saw lots of ergonomic chairs in





CHARLES S. GELBER AWARD
for BEST OF COMPETITION
and Apex Award for Casegoods
& Freestanding Furniture
Vecta for The Reunion Collection,
designed by FM Design, Ltd.
Circle No. 252

Vecta: The Reunion Collection



SEATING

Apex Award
Loewenstein, Inc. for
Breeze, designed by
Carlo Bartoli, Studio
Architecto Carlo Bartoli
Circle No. 253

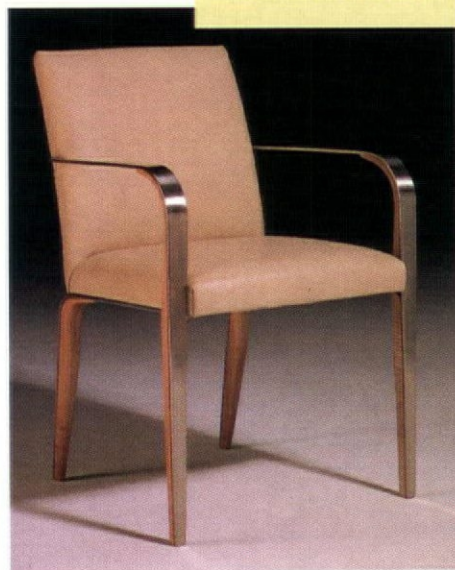
Apex Award
Bernhardt Furniture Co.,
Inc. for Aria Chair,
designed by Mark Goetz,
T Z Design
Circle No. 254

Apex Award -
Honorable Mention
Carnegie for Xorel Chair,
designed by Brian Kane
Circle No. 255

Loewenstein: Breeze



Bernhardt: Aria Chair



Carnegie: Xorel Chair



TEXTILES

Apex Award
Donghia Textiles, Inc. for
The Obi Collection,
designed by Sherri
Donghia, Donghia
Textiles, Inc.
Circle No. 256

Apex Award
Sina Pearson Textiles for
The Amish Country
Collection, designed by
Sina Pearson, Sina
Pearson Textiles
Circle No. 257

Donghia Textiles: The Obi Collection



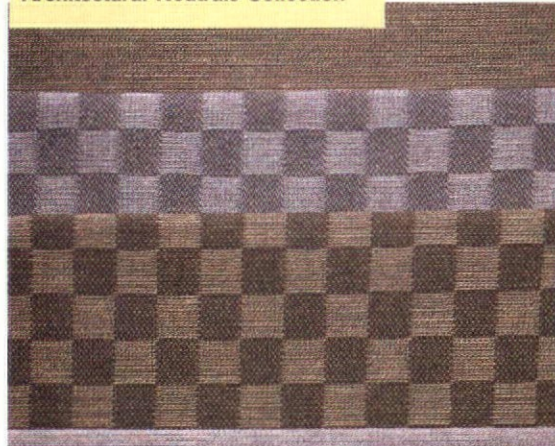
Sina Pearson Textiles: The Amish Country
Collection



Maharam: Illuminations



Sina Pearson Textiles: The Architectural Neutrals Collection



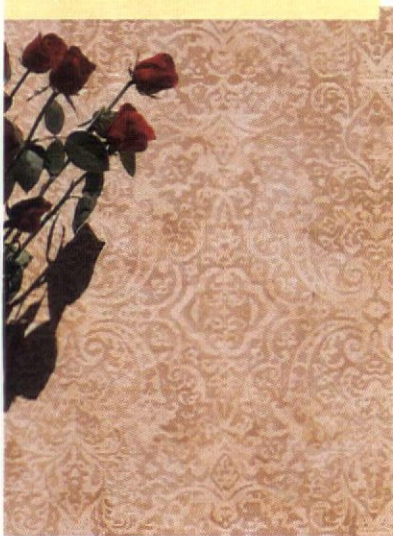
Sina Pearson Textiles: The Textiles of Africa Collection



Herman Miller: Arrio Freestanding System Furniture



David Goldberg Design Corporation: Traviata



Numetal Surfaces: Numetal Surfaces



TEXTILES

Apex Award
Maharam for
Illuminations,
designed by
Maharam Design Studio
Circle No. 258

Apex Award -
Honorable Mention
Sina Pearson Textiles for
The Architectural
Neutrals Collection,
designed by
Sina Pearson,
Sina Pearson Textiles
Circle No. 259

Apex Award -
Honorable Mention
Sina Pearson Textiles for
The Textiles of Africa
Collection, designed by
Sina Pearson, Sina
Pearson Textiles
Circle No. 260

SYSTEMS/ COMPONENTS MODULAR

Apex Award
Herman Miller, Inc. for
Arrio Freestanding
System Furniture,
designed by Jack Kelley,
Kelley Group, and Don
Chadwick, Don
Chadwick Associates
Circle No. 261

APPLIED FINISHES & FINISHES

Apex Award
Numetal Surfaces for
Numetal Surfaces,
designed by Numetal
Surfaces Design Team
Circle No. 262

Apex Award
David Goldberg Design
Corporation for
Traviata, designed by
David Goldberg and
Stephen Bitti, David
Goldberg Design
Corporation
Circle No. 263

FLOORING

Apex Award
Lees Carpets for
Treebark, designed by
Bob Hutchison, Lees
Carpets

Circle No. 264

Apex Award
Virtuals for Tower Place,
designed by C.B. Hatch,
Jr., Virtuals

Circle No. 265

Apex Award
Johnsonite, a division of
Duramax, Inc. for Prima
Marbelized Rubber
Flooring, designed by
The Johnsonite-
Permalight Design team

Circle No. 266

LIGHTING

Apex Award
Donghia Furniture Co.,
Ltd. for Venetian Glass
Lamps, designed by
John Hutton, Donghia
Furniture Co., Ltd.

Circle No. 267

ENHANCE- MENTS

Apex Award
Johnsonite, a division of
Duramax, Inc. for Safe-
T-First System, designed
by The Johnsonite
Design Team

Circle No. 268

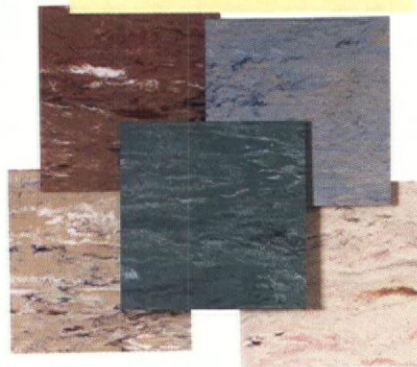
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For a Change!

In a radical new view of change orders, they can be seen as good, bad—or both at the same time

By Beth Harmon-Vaughan

Some people like change, others don't. In the traditional point of view, just about no one in the design industry likes change orders. It's safe to say that the fewer change orders on a construction project, the more successful it is—and the more sane the designers and managers are as a result.

Change orders are an accepted obstacle. They increase a designer's administrative time, cause time delays, create construction scheduling problems for contractors and often result in additional costs on the part of the owner. Too often they are the harbingers of bad news for everyone.

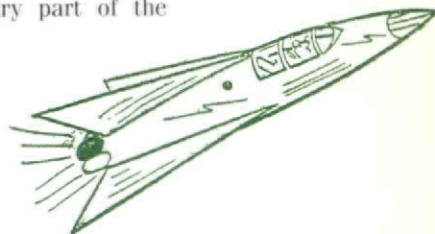
So if everyone wishes they could avoid them, why do change orders always seem to arise? As an inevitable part of doing business, change orders are generally initiated by three causes: 1) owner-initiated change that has expanded or reduced the scope of the work, 2) an unforeseeable condition uncovered by the contractor that has caused the scope of work to change and 3) the designer's error or omission.

Guilty until proven innocent: The change order as a sign of weakness?

Once the price of a project is established and written in a contract between the owner and the contractor, changes in construction will result in a change order, increasing or reducing the contract cost. Because construction is costly in the first place, too often the result of an add-on is an additional cost that must be paid by the owner or the designer. Most team members don't welcome change, particularly when it means money out of someone's pocket.

in a facility, thereby requiring an additional toilet to be installed. The designer completes the design and the contractor submits the cost for the change. Construction has proceeded to the extent that demolition of new construction is required in order to build the additional toilet.

In our example, the owner will receive additional value from the inclusion of the additional toilet as a necessary part of the



design for a building of this intended use and occupancy. The owner will pay for the cost of the toilet, usually out of the construction contingency, a portion of the contract set aside for such unforeseeable circumstances. The amount of the contingency is usually established as a percentage of the contract amount over and above the cost that the contractor has established as the actual construction price.

What is the designer's responsibility in this example? The designer will likely pay for the cost of any required demolition, as well as for additional costs due to time delays and for his or her own time to develop the new design and documents. These amounts are paid directly from the designer to the owner or through the designer's errors and omissions insurance.

The fuss that invariably follows is over who will be ultimately responsible for paying the additional amount. If as a result of the change order the owner will receive additional value from the work, then the owner will usually pay for the portion of the additional work from which value is derived. Fair enough? As an example, let's say the designer neglected to design a sufficient number of handicapped-accessible toilets

Change orders are often considered a quality test for both the design and documents produced by the designer. In fact, designers are increasingly being asked details about the number and dollar amount of change orders on recent projects when responding to statements of qualifications for new projects. Many clients are using these statements as a test of the quality of a firm's design and documents, believing that they reflect the possibility that change orders may also afflict their projects.

At a time when budgets are tight, fees are low and relationships among the owner, designer and contractor are strained, change orders are unfortunately often elevated from simple procedures for changing the cost of the construction contract to vehicles used to battle who pays for non-owner initiated change after construction is initiated. For these reasons, change orders are usually viewed as a negative aspect of a project and not as a tool to support the design process with benefit to all parties involved.

Changing times: The change order as key to cost savings or increased value?

Fortunately, with times changing, owners, designers and contractors are working more collaboratively to achieve greater total

Are there no change orders in the best projects, as construction proceeds smoothly?

value throughout the construction process. Some of the more contentious and less productive modes of doing business have been supplanted by teams working together based on shared goals and values. In this situation, the change order is a tool used to reduce cost while maintaining value and design integrity.

Change, however, can also be viewed as a productive aspect of the construction process—if considered as an added value to the project. This added value elevates the change order to a method of evaluating design changes with attendant costs resulting in increased value to the owner. In this respect, value can be added in several ways: 1) by substituting a lower cost material with the same or lower life cycle cost and properties required in the initial design, 2) by improving construction methods that uphold the original design but can be constructed more efficiently and 3) by developing a more innovative idea that results in increased value to the owner.

Consider that the contractor may identify a new demountable partition system, for example, that has lower initial cost due to a simpler installation method than the system specified. In this case, the contractor would submit the proposed material substitution to the designer for evaluation. The designer would prepare the change order for the contractor to develop costs for material and labor with any necessary changes in cost due to material substitution. This information would be evaluated by the owner, designer and the contractor team for viability on the project. The change order to the contract would then be approved or dismissed depending on their shared conclusion.



While change orders may present opportunities to evaluate alternatives, the development of such alternatives can be expensive and should be carefully considered before extensive time is spent. Care should be taken not to expend excessive fees in alternative development during construction, the cost of which may exceed the value added from the proposed change. However, the change order process can uncover new materials and applications, new methods and design innovation. The change order process is a method by which the team can systematically evaluate changes proposed by any team member.

Building a better mousetrap: The change order as catalyst for innovation?

The contrast between old work styles and collaborative teaming provides opportunities for changes that add value. In the old way of working, the designer and owner in our example would likely be dubious about a material substitution proposed by the contractor. They may suspect that the contractor is serving their own agenda of material cost savings resulting in higher construction profit. Or they may believe the contractor is shoring up slippage in schedule resulting from late material orders for the originally specified product

The contemporary construction process has not usually rewarded innovation.

and substituting a product that is more readily available.

Change orders usually imply that if one party pays, the other gains. Because rewards are not usually built in for significant cost savings due to innovation, opportunities to innovate are not vigorously pursued by team members. In the best projects there

are no change orders. Construction proceeds smoothly and there are no problems. However, this may also mean there is no innovation or exchange of new ideas. In a collaborative environment, methods of rewarding cost savings must be identified as a shared goal of the team. Without appropriate reward or recognition, even the best ideas may never come forward, resulting in traditional ways of doing business—win/lose rather than win/win.

The very nature of design is the evolution of ideas over time. Designers are by nature agents of change, always looking for avenues that can be innovative and methods that allow them to do so. The contemporary construction process has not usually rewarded innovation. While the change order will continue to be used to clarify cost due to design error, owner-initiated change or changes in scope due to hidden conditions, it can also be used as a vehicle for adding value, evaluation of new ideas, and innovation in the building design and construction process. So can we change our perception of the change order right now? ☺

Beth Harmon-Vaughan, FIIDA, is director of interior design for Gould Evans Goodman, Kansas City, Mo., and president of the International Interior Design Association (IIDA). © 1996 Beth Harmon-Vaughan.

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Retrofitting Grandfather

Placing new systems in old buildings is a test in ingenuity where architects will find formidable challenges—plus unexpected delights

By Theodore H.M. Prudon

Even if the architecture of the future never ages, our interpretations of it surely will. A large number of buildings that have reached architectural, historical or culturally significance today were constructed at a time when building systems were minimal, code requirements and comfort standards were different, and large and beautifully appointed spaces were customary. Improving, increasing the viability or perpetuating the existence of these structures can be the source of much soul-searching. How can you upgrade their systems and comply with codes if you sacrifice the very reason for their survival—their historical, cultural significance or architectural presence?

To comprehend the changes that have affected the design of buildings in our era, let us quickly review the milestones in building technology of the last 100 years, the period in which the majority of America's historic building stock was erected. Systems and code provisions that we take for granted are often of recent vintage. Centrally heating buildings, for example, became an accepted norm in the second half of the 19th century. However, the ability to control the cooling of the air and maintain an acceptable humidity level is far more recent, dating from just before World War II. As a result, it is easy to see that high ceilings, large air volumes and cross ventilation were physical design responses to the environmental conditions. Similarly, the lack of adequate, reliable or affordable artificial lighting led to the desire to maintain maximum daylight, and therefore tall spaces with big windows. Again, building design responded directly to need.

While the previous examples mostly concern aspects of comfort and the ability to create an acceptable working environment, the second major area where fundamental changes have occurred involve codes and life safety. Early building code requirements sought to contain the danger of fire by reducing the combustibility of the structure ("fire-proof construction"). Subsequent changes

altered the focus to address aspects of egress (addition of firestairs and fire escapes), fire suppression (installation of fire standpipes and sprinklers) and detection, fire rated enclosures and compartmentation to name only a few. More recently, concerns for the survival of the structure with regard to the forces of nature (earthquakes and hurricanes) and accessibility have been added to the design criteria to which historic and modern structures must be subjected.

The final aspect of these changes can be summarized in the category that concerns business and operational conveniences. This ranges from vertical transportation and security to telecommunications and data distribution. Consider that while elevators existed as early as the second half of the 19th century, the speed of conveyance and process technology itself have advanced significantly, so a lesser number of elevators can serve the same amount of space and occupants. Similarly, telecommunications

and data requirements until very recently were limited or even non-existent. The proliferation of business operational equipment has extended the electrical demand well beyond the original lighting needs.

Architectural history as it was—or as we want to remember it?

Lighting itself presents one of the major design challenges in a historic building of any type, a challenge that can be examined on several different levels. Original lighting systems were limited and often differed widely in illumination and color rendition. Contem-



How do you moderate the visual impact of building systems' horizontal distribution? Balance vertical and horizontal distribution, of course. But also exploit existing building opportunities fully. Sloped sections of a ceiling (above) provide locations for ducts and sprinklers with little or no architectural change in the corridor.

porary requirements show how much more we expect in terms of both comfort, security and life safety and the entirely different matter of perceptual expectation.

Often historic spaces are experienced as dark or unfriendly when their light levels are closer to their original level. An important consideration in this context is that the colors and materials of the original finishes are very different from the original design when seen with increased levels of light. This issue is not easily resolved or reconciled. New lighting is often inserted to emphasize a particular architectural element such as highlighting an elaborate ceiling, thereby raising the overall light level in the space.

Improving existing building systems or introducing new ones generally addresses three distinct issues: codes and life safety, economic viability and aesthetic considerations. While no one disputes the need for life safety or economic viability, the greatest conflicts occur in how these new systems or configurations are introduced into a building envelope that was not designed with them in mind. Standards that are acceptable in more contemporary design are visually destructive in historic buildings.

Most of the conflicts thus concern distribution and enclosures. Where the dropped ceiling and raised floor in new buildings resolve the aspects of bringing services and air from one end of the building to the other, such a solution is highly detrimental to the very volume and architectural detail that makes the historic space both interesting and significant. Applying these contemporary solutions to the historic space will usually result in truncated spaces that are anonymous and oppressive. Our 20th-century desire for containment will separate spaces and areas that were never intended to be apart—affecting not only the traffic flow through the structure but possibly eliminating light and transparency to the affected areas as well.

In resolving code related problems, we can identify several typical issues that may require the addition of systems that have not been present in the building at all or only in rudimentary form. Typical questions are about the presence of large open and often monumental stairs that penetrate through several floors, corridor walls that have wood doors with transoms and glass infills which do not qualify as rated construction, and ade-

quacy and location of egress. Many of these deficiencies cannot be entirely eliminated but are mitigated by the insertion of new detection and suppression systems. In general meeting the letter of the code without significantly altering the visual and architectural appearance of the building is very difficult.

Can we afford to bring back the past in recognizable form?

Will the building be economically viable? This issue will largely depend on whether the structure can be adapted to a more efficient and contemporary use. Here the problems from an architectural and visual aspect are



Where the architectural concept is largely intact and particularly the aspect of light in the space is clearly visible as in this turn of the century office building (above) the installation of building systems by lowering the ceiling would seriously alter the overall impression and differ entirely from the original design concept.

limited. The type and size of the systems to be distributed are small and flexible and can often more easily be accommodated in existing spaces and voids.

When reviewing all the challenges that need to be faced in the restoration, conversion or adaption of a historic building to a new and more viable use, one of the most difficult problems we have to resolve concerns not just the insertion of new building systems but particularly the horizontal distribution of new building services. While the difficulties for each building system will vary, generally the larger the size of the horizontal distribution, the more difficult it is to hide the mem-

bers—whereas electrical, data and communication services present little problems because many of them can be concealed within the existing structure when they branch out. Problems with plumbing and particularly HVAC are more complex. To successfully resolve these and other distribution problems, we have to draw up a strategy that combines a number of aspects to their maximum benefit, aspects that will be different from building to building. The following points illustrate this strategy:

- Minimize horizontal runs and concentrate on vertical distribution.

- Explore opportunities to provide services both from the top and bottom which will not only keep the amount and extent of horizontal runs down to a minimum but will also decrease the size of the vertical piping and ducts.

- Explore systems that can be localized.

- As much as you possibly can, try to take advantage of existing chases and shafts.

Many early buildings have chases in masonry walls that can be used for different purposes today. Examples are existing flues and chimneys that are no longer operating, or an elevator shaft that is no longer in use after the introduction of high speed elevators.

Should we choose to combine all these opportunities, we can truly blunt the visual impact of installing new build-

ing systems. This isn't rocket science, after all. Careful study of existing finishes and designs along with a thoughtful layout goes a long way in playing down adverse visual impact. For instance, by locating new sprinkler heads or grilles carefully within the overall architecture, we can substantially reduce the aesthetic discord of introducing a new sprinkler system.

Indeed, we can successfully adapt an old building to the present. We don't even have to significantly alter or otherwise adversely affect its overall appearance to place modern comforts, conveniences and safety measures in it. All it takes is our care, inventiveness and understanding of the idiosyncrasies of the individual building at hand. If we show an old building the respect our grandparents would appreciate, we'll do fine. ☺

Theodore H.M. Prudon, AIA, PhD, is a principal of Swanke Hayden Connell Architects, a New York-based architecture, interior design and planning firm serving clients worldwide.



Woody's Drive-In, Eugene, Ore., from *Car Hops and Curb Service: A History of American Drive-in Restaurants 1920-1960*.

Calling all Airedales

Car Hops and Curb Service: A History of American Drive-in Restaurants 1920-1960, by Jim Heimann, 1996, San Francisco: Chronicle Books, 128 pp., \$17.95 paper

American culture often seems based on myth, allure and glamour. A glimpse at the magazines, posters, billboard signs and road maps drawn up within this century to romanticize travel by automobile offers much in this lesson, well beyond their pretty pictures. Americans have always found a sense of identity in the cars they drive and the places they go in these cars, an affinity that has profoundly influenced American architecture and interior design for years. This is no accident, at least if American business has its way.

Car Hops and Curb Service: A History of American Drive-in Restaurants 1920-1960 tells the story of the now defunct drive-in restaurant, where car hops took customers' orders to their cars. Starting with the original Pig Stand, which opened in 1921 along the Dallas-Fort Worth Highway, and ending with McDonald's, the drive-in evolved over the next two decades into a glitzy yet squeaky-clean establishment dressed in Art Deco or more picturesque garb and staffed by pretty girls whizzing around on roller skates. No matter that the fare—a Coke was a "stretch," a malted milk a "mammy," a hotdog an "Airedale"—was unremarkable. If the car hop service was great, you had a happy customer. And a happy customer came back for more to places with names like "Chat & Chew," "Fat Eddies" or "Nip and Tuck Chicken Inn."

The boom in car ownership, which put eight million cars on the road by 1920, gave

incentive to auto, gasoline and tire companies to keep Americans driving and eating at drive-ins. Road travel didn't mean cheap gas and motels, of course. It meant mobility and adventure. Anything was possible on the open road. People could go places and be anonymous—be people they never knew. The drive-in was a perfect backdrop for this drama.

It wasn't until the 1960s that expanding populations drove up land prices, highways siphoned off local traffic and the cost of car hops put drive-ins at a disadvantage with newly emerging food services that were faster and cheaper, hastening the demise of the drive-in. Ironically, one of the last drive-ins helped push the genre off the road for good, a hamburger stand set up at 1398 North E Street in San Bernardino, Calif., by the brothers Richard and Maurice McDonald. *Car Hops and Curb Service: A History of American Drive-in Restaurants 1920-1960* is a profusely illustrated guide to this vanished world (some drive-ins persist in small towns) that architects and interior designers should find inspiring now that nostalgic Americans are eager for "stretches" and "Airedales" again.

William Morris, edited by Linda Parry, 1996, New York: Harry N. Abrams, 384 pp., \$49.50 cloth

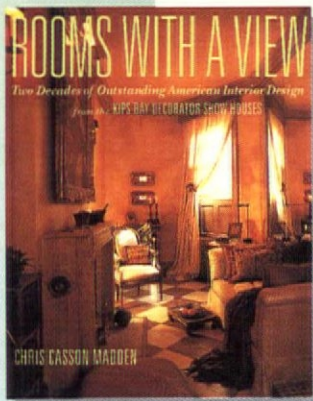
Could it really be that William Morris (1834-1896) died a century ago? The ideas that this legendary English designer championed and the designs he created for furniture, wallpaper, tiles, stained glass, typography and more have an uncanny familiarity and immediacy for late 20th-century architects and interior designers. To bring the world that Morris knew to life, Linda Parry, deputy curator of the Textile and Dress Collection at the Victoria & Albert Museum, London, and curator of the 1996 exhibition, "William Morris," has assembled essays by

scholars, curators and other experts to consider the sources of the designer's art and the place his work occupied in the context of the Victorian age.

Under the headings of *The Man, The Art and The Legacy*, these distinguished commentators contemplate one of the more original and complicated figures of the *fin de siècle*. Repudiating the slavish copying of historic styles, Morris nonetheless urged architects to "study the ancient work directly and to learn to understand it." Hardly a revolutionary, he adored the Middle Ages, nature and open fields and just as fiercely attacked machinery as "altogether an evil" and compared a city such as London to a "beastly congregation of smoke-dried swindlers and their slaves."

As for Morris's call for architects and designers to return to craft, he wanted them to revive their calling as "common fellows" working "on the anvil" or "about the oak beam" with "many a grin of pleasure" to create art "for the people." History suggests that the life of Medieval man was nasty, brutish, short and utterly devoid of craft, but what Morris really advocated was art for common, everyday use. "I do not want art for a few, any more than I want education for a few, or freedom for a few," he declared.

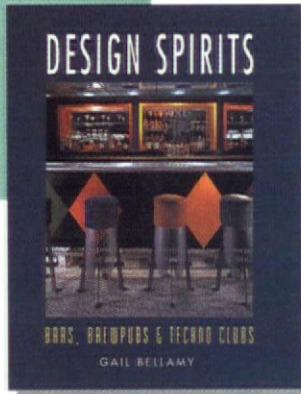
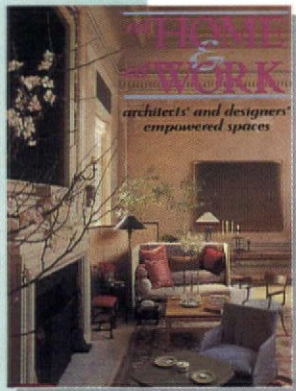
Strong stuff, this. Yet you have only to stroll the aisles of K-Mart to know that art still must fight for shelf space in modern life. On the other hand, the work of Morris both as a superb craftsman and brilliant artist—beautifully reproduced in *William Morris*—did accomplish much of what he hoped to see. No, the superb articles from his workshop never did reach the masses. However, they did inspire architects and artists to rediscover craft and design. Modern architecture and industrial design are forever indebted to this extraordinarily talented and opinionated man. ☞



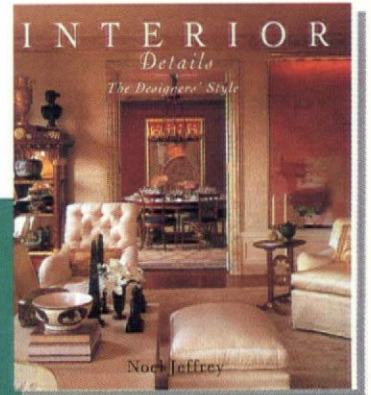
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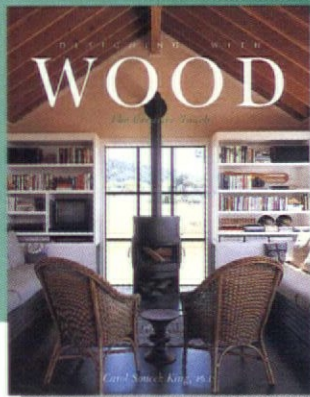


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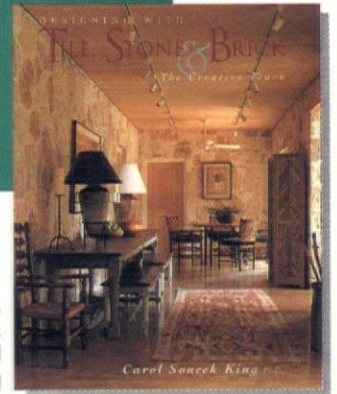


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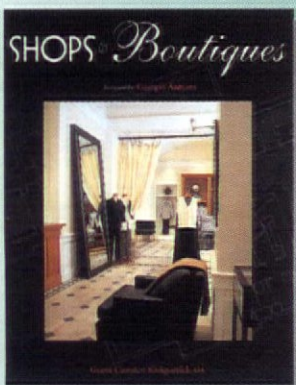


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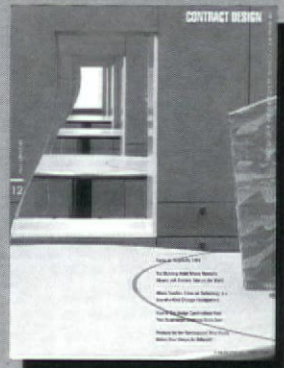


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AD INDEX

Advertiser	Reader Service No.	Page	Advertiser	Reader Service No.	Page
Accuride	23	48A-48B	Kimball Office Furniture Co.	10,22	14,Cover 4
Ametex Fabrics	5	6-7	KI	15	23
Crypton	11	15	Mannington Mills, Inc.	13	16A-16L
Dal-Tile	30	Cover 3	Meridian	16,17,18	24-29
Davis Furniture Industries	7	11	Momentum Textiles	1	Cover 2-1
Durkan Patterned Carpet	2,28	2,35	Northwood	12	16
FMLink	21	33	Office Specialty	14	20-21
Forms + Surfaces	19	31	Prismatique	3	4
Geiger Brickel	6	9	Richards-Wilcox Office Systems	8	12
Glen Eden Wool Carpets	27	70-71	Versteel	4	5
Hoechst Trevira	20	32A-32H	Wiremold	9	13
IALD		17,18	Woodtronics	26	64A-64D
InterPlan	24	49			
Johnsonite	25,29	54,76			

This index to advertiser page location is published for reader convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.

PRODUCT INDEX

Manufacturer	Page	Manufacturer	Page
Amtico.....	29	Jofco.....	34
Armstrong World Industries, Inc.....	27,76	Johnsonite.....	28
555 Automatic, Inc.....	22	Lightolier.....	76
Brunschwig & Fils.....	25	Lonseal.....	29
Carnegie.....	30	Mannington Commercial.....	26
Cassina.....	22	Marley Floors.....	27
Charles McMurray Designs.....	22	Momentum Textiles.....	24
Congoleum Corporation.....	29	Musson Rubber Company.....	28
Drum Furniture Ltd.....	24	Peter Pepper Products, Inc.....	25
Fisher Hamilton, Inc.....	76	Playscapes, Inc.....	76
Forbo Industries.....	22	POLYGAL.....	76
Forms + Surfaces.....	25	Roppe Corporation.....	28
Freudenberg Building Systems, Inc.....	26	Sherwin Williams.....	76
The Hardwood Council.....	76	Spacesaver Corp.....	76
Haworth.....	32	techline.....	76
Hubbell Lighting.....	76	TOLI International.....	27
I.D./Design.....	24	Zumtobel Staff Lighting, Inc.....	22
Interfinish.....	76		

This editorial index gives the page number where information about a product manufactured by the company listed appears.

PERSONALITIES



Jones

Heery she comes

Margo Jones

Growing up in Illinois, Margo Jones, FIIDA wanted to be an airline pilot, but her parents had different ideas. Too bad for Delta and TWA—and good for Heery International in Atlanta, where she has been director of interior design for the Southeast region since March. Soon after Jones enrolled in U. of Illinois, she met her future husband, who was studying architecture, became interested in interior design, and transferred to Georgia State U. to graduate in interior design in 1975. "I wanted something in a more intimate setting," says Jones, "and discovered interior design."

Jones' road to Heery has included joining Thompson, Ventulett, Stainback as a senior associate, working her way up to studio head and then starting her own firm. "Without realizing it in the years I was at TVS," she recalls, "I was gaining a wonderful background that really stimulated my interest in having my own studio." As M. Jones Associates, she specialized in corporate offices, manufacturing, product marketing centers and cancer treatment. Now she serves such clients as Lucent Technology, Imnet and J.C. Penny, in addition to serving IIDA, the IDEP and Monsanto's Doc Awards.

Does her active career and civic life leave her any time off? Absolutely. Jones and her husband enjoy scuba diving in the Caribbean, hiking in rain forests and the North Georgia Mountains and cruising on a houseboat. Her clients must be assured knowing a designer who likes diving, boating and hiking can handle anything they send her way.

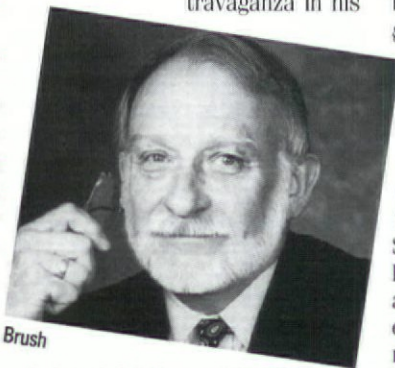
Just one cook

Frederick Brush

Frederick Brush can remember being in the hospital when he was a child, and recalls the feeling of going home to find everything was out there waiting to be discovered and experienced. It's that feeling that Brush credits with becoming a designer. As a fine arts student at Pratt, he stumbled on interior design and architecture not realizing that this was a match made in heaven. "I didn't realize I could do things dimensionally," he admits.

When Brush opened his interior design studio in New Canaan, Conn., where he and his wife live, he decided to design public places that people would remember—particularly restaurant design for its ability to attract large numbers of people. Brush works mostly by himself in designing his projects. "I don't want anyone putting straw in my malted," he says. "I see my projects as a whole unit and I know how everything is going to look when I'm done."

So far, Brush's favorite design is Cafe Centro, a New York extravaganza in his



Brush

beloved Art Deco style. "It connects yesterday and today," he insists. But he favors trying out new things for the sake of fun, designing everything himself from the lights to the floor when possible. In fact, he is in the middle of laying a marble mosaic floor in his own kitchen in addition to having just finished the New York restaurant Naples. "For the past eight months, my wife has had to walk over the holes in floor where the pictures will be in order to get to the stove," he quips. One thing's for sure. When Brush designs something, he does it his way, and it looks great—down to the last tile.

Genetic architect

Stephanie Felch

Biology isn't exactly destiny, but Stephanie Felch, principal of Praxis Architects in San Francisco, wonders. "Perhaps I was genetically predisposed to be an architect," she suggests. "My grandfather was a civil engineer. My uncle was a painter. My grandmother trained to be a concert pianist." As a child coping with dyslexia, Felch drew constantly and learned to test ideas "forwards and backwards" with encouragement from her family. After graduating from Syracuse U. in architecture, she charted a career path that she has carried out with nary a moment's hesitation.

Starting at Skidmore Owings & Merrill, San Francisco, Felch went on to work for a structural engineer and a graphic designer before opening her own firm. "Since I wanted to be a conductor," she admits, "I had to learn to play the instruments." She now serves restaurants, transportation and non-profit groups, with such projects as Cafe Tisane and Cartoon Art Museum, both in San Francisco, and Vista gas stations to her credit.

"Helping people express who they are is very satisfying," Felch says of her clients. Yet she's also proud to teach at California College of Arts and Crafts. "It's a responsibility that frees your thinking," she insists. She's not kidding. "Charles and Ray Eames were closer to what architects may become than we ever knew," she believes. "We may soon be translating our ideas from construction to film and computer graphics." Whatever happens, the future is not going to take her entirely by surprise. Remember, it's genetic.



Felch

copper and bronze, that will patina and not corrode." A self-professed craftsman, Staff graduated from San Diego State U. in furniture and jewelry design, moved on to So. Calif. Institute of Architecture (SCI-Arc), and took with him the aura of Frank Gehry, Eric Owen Moss and Michael Rondini, a master of architecture—and a wife.

Why is it that architects seem to come in pairs? "I guess it's because of common interests in such a focused, creative field," says Staff. He and wife Lori now share three daughters and John Staff Architect and Lori Appel Staff Design & Development work on each other's projects and espouse the same design philosophy: Have a better life—in a well-designed, well-lit space.

One of those spaces is the 7,000-sq. ft., two-story, three-unit commercial building the Staffs designed and built, which they share with a photographer, a production designer and a graphic designer. Busy as Staff is, he still claims to find time to create smaller design projects. "I'm making things all the time," Staff says. "Right now I'm working on a side furniture piece for my daughter's school." As if that weren't enough, Staff recently created a line of women's purses with leather uppers and spun metal bottoms. Form follows fashion—stylishly enough for any material person, at least.

The materials guy

John Staff

Architect John Staff is a materials guy. Living and working in Los Angeles, he has sited many of his projects near the beach, so he uses materials that age gracefully. "I try to design with materials that will weather the elements," says Staff, "things like



Staff