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THE MAGAZINE OF COMMERCIAL INTERIOR DESIGN & ARCHITECTURE

PRODUCT FOCUS

76 SCONE LIGHTING
An old form of lighting takes on new visual twists.

84 ALL-AMERICAN
KnollTextiles takes fabric and computers in a new direction with the American Mosaic collection by Tim Van Campen.

86 STEPPING ON THE MILLENNIUM
With Vision 2000, Milliken has reinvented its contract carpet—in bold and risky ways both friends and rivals will surely appreciate.

88 THE BANG FOR THE BUCK
Attitude has required the biggest adjustment of all with Protégé, new ergonomic seating from Steelcase.

DESIGN

90 CROSSING THE BRIDGE
When Holabird & Root asked its Chicago landlord’s permission to walk on air, it got a lot more than it bargained for.

94 EATING IT ALL
Why the beautiful people, Weight Watchers and body builders in Westlake Village, Calif., are lining up for Local No-Chol’s delectably guilt-free goodies, served in an earthy atmosphere designed by Muzingo Associates.

98 IF THE IMAGE FITS, WEAR IT
Before you walk a mile in Cole-Haan shoes, notice how its finely-crafted flagship stores, designed by Forbes Associates, help make its footwear so appealing in key U.S. retail markets.

04 HOMING INSTINCTS
Manor Care at Carrollwood, in Tampa, Fla., confronts the delicate task of putting the “home” back in nursing home with its design by TRO/The Ritchie Organization.

09 EDUCATED GUESS
The biggest experiment taking place within today’s laboratory and R&D facilities may be the way they are designed.

112 THE CHEMISTRY IS RIGHT
Working in private yet maintaining eye contact with colleagues is a feat of design that happens daily in the Polymer Science Building, University of Akron, designed by Richard Fleischman Architects Inc.

116 JUST START TALKING
How could Sterling Winthrop, a major pharmaceutical house, get a 1 million-sq.-ft. lab in Upper Providence Township, Pa., from The Kling-Lindquist Partnership that’s downright cozy?

122 HIGH-TECH HOTEL
Transient scientists find the Stanford University Medical School Laboratory Surge Building/Magnetic Resonance Spectroscopy facility, designed by Stone Marraccini Patterson, to be much more than a generic facility.

TECHNOLOGY

127 SETTING THE STANDARD
The Association of Contract Textiles (ACT) introduces testing standards that may revolutionize the way designers select contract fabrics.

BUSINESS

137 MANAGE OR FAIL
The designer who doesn’t believe project management is the indispensable midwife of design should try completing a job without its help.

DEPARTMENTS

6 EDITORIAL
8 TRENDS
22 MARKETPLACE: NEOCON '93 PREVIEW
140 CLASSIFIEDS
141 AD INDEX
142 PERSONALITIES

Cover Photo: Aerodynamic panels outside the main conference room at the offices of Holabird & Root, Chicago. Photograph by David Clinton.
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EDITORIAL

Watch Those Bedside Manners

They put in about 58 hours weekly serving clients, teaching, researching and administrating their practices. They see some 121 clients a week. They earn an average income after expenses and before taxes of $144,700. Yet they are increasingly unhappy with their calling. Clients don’t trust them. Government regulations, insurance and other paperwork overwhelm them. The community no longer accords them the respect they once enjoyed. Who are these unhappy souls? No, not architects and interior designers—they’re doctors. (Statistics are courtesy of the American Medical Association for 1998.)

There may be a lesson for designers in the doctors’ plight, nevertheless. One reason patients often cite for their growing displeasure is the failure of doctors to communicate with them. Doctors defend themselves by blaming such factors as the ongoing advances in medicine science that they must follow, their long, grueling and unpredictable hours, the sky high cost of liability insurance, the complex technological equipment they must operate, and the tangle of administrative work they must process.

How true, patients readily admit. Yet patients still complain that doctors spend too little time with them, fail to listen to them, gloss over what is being done for them, overcharge them and show scarcely any genuine concern for them. No one can accuse designers of overcharging clients today, but they should be able to see some disturbing similarities between patients and clients.

Consider the pressures on today’s designers. Competition for work is fierce no matter how limited the scope. Fees are too low to generate much profit. Budgets and timetables are so tight they leave little room for change or error. Government regulations, technological change and administrative paperwork consume hours of attention. As if all this were not enough, clients demand more than ever, including greater live-loads, accessible information networks, sophisticated mechanical and electrical systems, supplemental HVAC, ADA compliance and the like. To protect their margins, many designers are seeking ways to reduce the time they spend with clients. Time is money, after all.

This could be a mistake. A lesson we might draw from the doctor’s office is that taking time to communicate with the client represents a highly visible and symbolic show of concern that also happens to be quite useful. Shouldn’t it be obvious that showing more interest in the client’s needs convinces the client of his importance to us—just as knowing more about the client’s needs helps us solve them better? We should take the time to listen.

But let’s do more than that. We should take the time to teach the client how to be a good, knowledgeable client. Explaining more about what we’re doing will get more sympathy and cooperation from the client—and persuade the client to raise the value of our services. After all, nobody likes surprises, especially when time and money are being spent on an outcome that is not entirely in the buyer’s comprehension or control. If the clients of doctors, lawyers, accountants, dentists and financial consultants are frustrated by their inability to understand what they’re paying for, it’s easy enough to imagine how our clients might feel.

Finally, we should take the time to earn our clients’ trust. Only by establishing our professional credibility over time can we hope to broaden the scope of services we sell to them—at a time when more consultants than ever are stalking the client, promising to do our job for us. Of course, there’s no substitute for good work. But gaining anyone’s trust also takes time. Who knows what other benefits this might yield? We might convince our clients to hire us again. When did you last recommend your doctor to anyone?

Roger Yee
Editor-in-Chief
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Design Fees—No Surprise—Are Down

Newton, Mass. - The 1993 PSMJ Design Services Fee Survey, sponsored by the Professional Services Management Journal, A/E Marketing Journal and Project Management indicates the recession has held design fees at levels seen three years ago. Along with no price increases, designers are unable to gain more favorable contract terms.

"The market for design services has been split into two broad types of projects," according to PSMJ's director of research, Bill Fanning. "In markets where fee cutting predominates, the scope of services is being cut. In markets where fee cutting is not as predominant, firms get markups in only 60% of their contracts. Although the typical design firm is only able to achieve a mark-up of 1.54% per month. Other survey findings indicate 52% of the participating firms have contracts covered by limitation of liability clauses, and these clauses typically cover 42% if their fee volume. Computer billing survey results show 595 of the participating firms do not bill separately for computer use. For those firms that bill for the computer, the typical charge is $25 per hour for CADD. The complete 200-page 1993 PSMJ Design Services Fee Survey is now available from PSMJ at $195, telephone (617) 965-0055.

Design Unification Still Alive and Well

Washington D.C. - Over 200 chapter presidents and international leaders of six U.S.-based interior design associations, ASID, CFID, IBID, IDEC, ISID and ISP, along with four observers from the Interior Designers of Canada, gathered in Washington, D.C. on March 11-13, 1993 to discuss unification of the interior design profession. The symposium participants were updated on unification implementation planning so they could provide input and recommendations on the proposed consolidation. The symposium culminated in an historic step toward the unification of the interior design profession. After reviewing implementation planning to date, the officers discussed and evaluated recommendations for further refining the plan for a new, professional interior design organization. Participants were then asked to respond as leaders of the interior design profession about their preferences for unification. Ninety-five percent of the voting participants endorsed proceeding toward unification. In fact, each interior design association has committed funds to support the planning process.

NOPA to Study Furniture Distribution

Alexandria, Va. - During the past few years, channels of distribution in the office products industry have changed and rearranged themselves faster than industry veterans could ever have predicted. As the kaleidoscopic shift continues, many office products manufacturers are looking to emerging trends to map their future plans. Furniture manufacturers in particular need updated information about distribution, since most research has been directed toward office supplies rather than furnishings.

In response to this need, NOPA has commissioned the 1992 Channel of Distribution Study that will examine the dollar volume of furniture sales to contract furniture dealers, budget to mid-range furniture dealers, traditional NOPA dealers, wholesalers, superstores, warehouse clubs, mass merchandisers, government agencies, mail order, and other.

"Currently, no one tracks how much goes through these various channels," according to Bruce McLehan, market manager for NOPA's Furniture Manufacturers Division. The study will be divided into categories of manufacturers reporting sales under $1 million, $1 million to $20 million, more than $20 million, and more than $400 million. The Chicago-based consulting firm of Ernst & Young will conduct the study. More information about the study is available from NOPA (800) 542-42-NOPA.

Haworth Supports North American Trade Agreement

Holland, Mich. - "Haworth, Inc. supports passage of the North American Free Trade Agreement, because it will ultimately result in an increase in U.S. exports, which translates into additional jobs and work for U.S. manufacturing facilities," said Haworth president and CEO, Richard G. Haworth. "NAFTA will provide an important timetable and structure to a process that began several years ago."

According to the Mexican Investment Board, American workers already produce 70% of all Mexican imports. In 1991, the total amount of goods traded between the United States and Mexico was $64.4 billion. By comparison, more than $176 billion worth of goods crossed the Canadian-U.S. border in 1991, according to the U.S. Commerce Department, the greatest amount of goods exchanged between two national trading partners in the world. With the passage of NAFTA, the countries of Canada, the United States and Mexico will represent a combined free market potential of 364 million people and $6.2 trillion.

Haworth first entered the Mexican market in 1990, when many of its American and foreign multinational customers were establishing offices there. Haworth perceived an immediate market niche and pronounced. In two years, Haworth's shipments to Mexico have increase 10-fold. "With Mexican tariff rates of 15 to 20% for U.S. office furniture products being phased out, Haworth expects its sales to accelerate that market," Haworth concluded.

Commissions and Awards

Architects, interior designers and illustrators are invited to submit materials for The Illustrated Room: Interior Renderings in the 20th Century—From Art Nouveau to CADD, a book to be written by Vilma Barr, AIA (Affil.) and published by Van Nostrand Reinhold. It will contain survey of room renderings and paintings of residential, commercial and institutional interiors from 1900 to the present. For information contact author Vilma Barr, 405 West 23rd Street #9L, New York, NY 10011, telephone (212) 658711, fax (212) 691-8568, Deadline: August 1

New York-based Medoworks Inc. was responsible for murals, lines and finishes featured in the January 1993 article entitled "Top of the Market" describing the new addition for the Limited Dadeland Mall in Miami.

This year's IBD New England Chapter Student Design Competition. Boston, sponsored ADD Interior Systems, included the following winners, all from Wentworth Institute of Technology: Loth Trinh, 1st place. Kathleen Frye, 2nd place, and Mirian Lopez, 3rd place.

The Institute of Business Designers South Carolina Chapter's 1993 Calibre Awards recognize companies and individuals that exemplify quality of design include: Trademark Company, for broker; P.M.L.A. for consultant; Dimwiddle Construction Company, for contractor; Sheridan Group, for dealer: Wavell-Huber Wood Prod Inc., for specialty contractor; and Levine/Seegal Associates Consulting Engineers, for technical consultant.

Dallas-based Wilson & Associates announces commission to conduct the $22-millet on renewal program at The Fairmont Hotel New Orleans.

Fitzpatrick Design Group, Inc., New York, has been appointed by Saks Fifth Avenue to design a store to be located at The Mall at Short Hills, N.J. It will also design a new store for Flenie's Basement Inc. in Philadelphia.

Philip Swager Associates, Naperville, Ill., was awarded first place for its computer-generated image of the Poriia Police Headquarter Building in the 1993 Intergraph Graph Users Group Art Competition.
Innovation combines the warmth of wood with the strength of steel in the Baldwin Chair. The design is unique...the comfort is excellent...the shape is contemporary. Available as an arm or armless model, the Baldwin Chairs can be ganged or stacked. A versatile choice for corporate, healthcare or institutional seating.

Designed by Bernd Makulik

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The La Jolla, Calif.-based health care design firm of Jain Malkin Inc. is completing interior design construction documents on the 59,000-sq.-ft., two-story birthing center and outpatient surgery center for Kaiser Foundation Health Plan, adjacent to the existing clinic in La Mesa, Calif.

Thrifty Drug Stores has retained Bright & Associates, Venice, Calif., to undertake the complete redesign and repositioning of Thrifty’s visual identity and over 250 prototype label packages.

Henningson, Durham & Richardson, a national health care design firm based in Omaha, Neb., recently became the only architecture and engineering company to join the Hospital Research and Development Institute, Pennsacola, Fla.

The achievements of Thomas Jefferson, architect of such American masterpieces as Monticello and the University of Virginia as well as President of the United States, were formally acclaimed on April 13 in Washington, D.C., with a rare posthumous award of the Gold Medal of The American Institute of Architects.

The Washington D.C. office of Hellmuth, Obata & Kassabaum has promoted William Hellmuth, senior principal, to director of design. The partners of Haines Lundberg Waehler, New York, announce the appointment of Susan L. Boyle, ASID as director of its interior architecture practice, and the expansion of its health care facility design services with the appointment of Richard Sprow, AIA, who has joined the firm as senior associate, manager health care services.

The Rowland Associates, Inc./South, Louisville, Ky., has been selected to provide space planning services for KFC-National Purchasing Cooperative, Indianapolis.

New York design firm Berger Raitt Design Associates has been selected as design architect for four New York projects: Sullivan & Lippakos, attorneys; KLS, a financial investment company; the energy division of Société Générale; and Zaro’s Grand Central Terminal location. The firm will replan an existing facility for NYNEX, White Plains, N.Y.

People in the News

Ronald J. Holecek, AIA, has been elected president and CEO of Wimberly Allison Tong & Gooi based in Honolulu. Donald W. Y. Goo, FAIA becomes chairman of the board, while former chairman Gregory M.B. Tong, AIA will continue to represent the firm as chairman emeritus. Other appointments include Sidney C.L. Char, AIA, treasurer, and Michael M.S. Chun, AIA, secretary.

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Kwikset recently named Robert A. Short vice president of marketing of the Anaheim, Calif.-based lockset manufacturing firm, a division of Black & Decker.

New York-based Vignelli Associates is pleased to announce that Sharon Singer has been promoted to vice president, interiors.

Robert G. Ducker, AIA has joined the St. Louis office of Stone Marraccini Patterson as senior project designer.

Vicky G. Schwartz has been named the new director of commercial design at June Roeslein Interiors, St. Louis.

Paul N. Steinfield, vice chairman of the board of Shelby Williams Industries Inc., announces the appointment of Stan Shackley to the position of vice president of sales for the Florida region.

Lisa Ayr O’Conner has been promoted to public relations manager for Howe Furniture Corporation, Trumbull, Conn.

Scott Kimball has joined Reconditioned Systems, Inc. as an account manager, according to Charles R. Johnson, president of the Tempe, Ariz.-based reconditioner and marketer of modular office work stations and other systems furniture.

John Francis, formerly principal designer and a partner with an international design firm based in London, has joined Mackey Mitchell Associates, St. Louis.

In one of his first major appearances since leaving office in January, former President of the United States George Bush will provide the keynote address for the 74th National Restaurant Association Restaurant, Hotel-Motel Show, on Sunday, May 23, 1993, in Chicago’s McCormick Place.

New York’s Mayor David N. Dinkins announced the election of Emily Malone, ASID, an award-winning interior designer and member of the President’s Committee on the Arts and Humanities, as chair of the Gracie Mansion Conservancy.

Kevin O’Neill, PE has been appointed first vice president of Tishman Interiors Corp., New York.

Thomas J. Byrne has been appointed president of Thonet Industries, Statesville, N.C.

Denise M. Anton joins the Santa Monica office of Ellerbe Becket, Inc. as interiors project director.

Jo Heinz, FIBD will lead Dallas’ Staffelbach Designs and Associates Inc., assuming the presidency from Andre Staffelbach, FIBD.

The San Francisco office of Whisler-Patri has appointed Robin Volz Lehman as studio director for the Interior Design Group.

Nick Howard has been named vice president of sales and marketing at COS, Carpet Communication System, Bradenton, Fla.

Santa Ana, Calif.-based Monterey Carpet has appointed Jack Mishkin as executive vice president responsible for product design and development.

Charles D. Gandy, FASID and William B. Peace of Gandy/Peace Inc. have won four awards from the 12th Annual Georgia Chapter ASID Award Celebration, including the prestigious Design of the Year award to Gandy.

The Design Center of the Americas, Dania, Fla. has appointed Janet Roda as director of Design Referral.

The Marvel Group, Chicago, a division of Mason Corp., announces that Roger E. Hayes, Jr. has joined the company as director of marketing.

Building solid corners is a contractor's job. Keeping them solid is ours.

Every time you pay to repair the costly damage that happens to walls and corners in high traffic areas, you might have paid many times over for the Tri-Guards corner protectors which could have prevented it in the first place.

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Trends

Tarkett, Parsippany, N.J., recently promoted five to vice presidents: Bengt Johnanson, vice president of engineering; Ken Faust, vice president, R&D sheet vinyl, Whitehall; Jim Riley, vice president, color & design, Whitehall; Michael McNally, vice president R&D tile, Vails Gate, and Bruce Terwilliger, vice president, Vails Gate.

Richard Poulin Design Group, New York, has named Douglas Morris as full partner in the firm.

Shaw Rugs, Dalton, Ga., a division of Shaw Industries, has promoted David Penny to the position of national accounts manager for the Northeast United States.

Maria A. Sipos has been appointed director of design at Interior Dynamics Inc., an office furniture dealer based in Troy, Mich.

Joe Schultze, ISP has joined HTI-Space Design International, New York, in the new position of director of specialty retail projects.

Michael Ellis is appointed senior product development engineer of Mannington Carpets, Inc. and Michael A. Pinkowski is promoted to director of commercial marketing for Mannington Resilient Floors. Both companies are divisions of Mannington Mills, Inc., Salem, N.J.

Douglass Industries, Inc., Egg Harbor, N.J., has announces that Bob Thomas has been named director of national accounts for Douglass Hospitality, based in Atlanta.

The board of trustees of the Foundation for Interior Design Education Research, Grand Rapids, Mich., has awarded a 1993 research grant from the Joel Polsky/Fuxtures Furniture/FIDER Endowment Fund to Allison Carl-White and Ann Whiteside-Dickson of the University of Kentucky for the study "The Hidden Determinants: The Future of Interior Design Education."

Business Briefings

Corgan Associates Architects has opened a new office in Norwalk, Conn., to serve clients in the Connecticut and New York areas.

Anshen + Allen, an international architecture and interior design and planning firm with offices in San Francisco, Los Angeles and London, has expanded to Baltimore.

Martin Mohler, president of The Mohler Company in Orlando, Fla., offered the company's design and installation services and arranged the donation of more than $175,000 worth of furniture from such manufacturers as Herman Miller Meridian, Pool and Brayton International for the Give The Kids the World Caring Center in Kissimmee, Fla.

The San Diego-based technology company Qualcomm Inc., has agreed to buy the San Diego Design Center, a largely vacant 320,000-sq. ft. facility in Sorrento Mesa, for about $22 million.

AlliedSignal Fibers, Petersburg, Va., has added a new facet to its Designing for Differ program. When a designer specifies carpet made of Anso HTX nylon, AlliedSignal Fibers will induct the designer into the "Distinguished Design Honor Roll." To be included, designers simply call the toll-free number, 1-800-545-ANSO, to report the projects for which they specified carpet made of Anso HTX nylon.

Stephen M. Jaff Woodworks, Inc. has moved to 1 West 81st Street, New York, NY 10024, telephone (212) 595-2636, fax (212) 595-2651.

BASF Corporation announces the following organizational changes: the North American-based Fibers Division has been combined with BASF German-based Fiber Intermediates Group, and is now known as the Fiber Products Division.
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based in the United States and headed by Werner Baghert, former head of the Basic Chemical Division, Ludwigshafen, Germany. R. Wayne Godwin has been named president of the Polymers Division, headquartered in Parsippany, N.J., exercising regional responsibility for BASF Canada. Walt Hubbard has become Fibers Division group vice president, Carpet Products, and Wayne Hill is now Fibers Division group vice president, Textile Products.

Architex is moving its corporate headquarters and warehousing to 3333 Commercial Blvd., Northbrook, IL 60062. Telephone (708) 205-1333, (800) 621-0827 and fax (708) 205-1510.

A new architecture magazine called ANY will be launched by the New York-based Anyone Corporation in cooperation with the Solomon R. Guggenheim Museum in April. ANY, which is both a magazine and an acronym for Architecture New York, reflects the cultural importance of architecture and its relationships to general culture.

Inter Fashion Concepts, Ltd., Brewster, N.Y., has launched a color and design information system for manufacturers, designers and retailers in interior design. Call (914) 270-4519, fax (914) 279-9774.

Tempe, Ariz.-based Recommission Systems Inc. has obtained exclusive rights for North and South America to market replacement parts for Herman Miller office systems furniture. Under the agreement, the company will sell parts to Herman Miller reconditioners and end-users through subsidiary RSI Integrated Parts.

The seven contract and residential furnishings companies in the Steelcase Design Partnership—Atelier International, Long Island City, N.Y.; Brayton International, High Point, N.C.; DesignTex, Woodside, N.Y.; Details, New York; Metro, Burlingame, Calif.; Stow Davis, Kentwood, Mich.; and, Vecta, Grand Prairie, Texas—have opened a collective showroom in Grand Rapids, Mich., near parent company Steelcase Inc. The 28,000-sq. ft. space was designed by Vignelli Associates, New York.

Coming Events


May 19-20: Decorex Japan, Sunshine City, Tokyo, Japan; (81) 333 3373.

May 22-26: 74th Annual Restaurant, Hotel-Motel Show, McCormick Place, Chicago; (202) 331-5900 or (800) 424-5156.

May 28-30: SIDIM—Montreal International Interior Design Show, Montreal Convention Centre, Montreal, Quebec, Canada: (514) 273-4030.

June 11-12: ASID Design Spectrum '93, Broward County Convention Center, Ft. Lauderdale, FL; c/o Priscilla Williams (305) 940-8782.

June 12-15: Montreal Furniture Market, Place Bonaventure and Palais des Congres, Montreal, Quebec: (514) 871-9900.

June 13-18: International Design Conference in Aspen, Aspen Institute, Aspen, CO; contact Losch (212) 725-2233.


June 14-17: National Commercial Buildings Show, The Merchandise Mart Expo Center, Chicago; (312) 527-4141.

June 14-17: The World Congress of Architects and American Institute of Architects Expo '93, McCormick Place East, Chicago; (202) 626-7349.

June 21-23: The International Lighting Exposition, Metro Toronto Convention Centre, Toronto, Ontario, Canada: (416) 89 18 16.
Welcome to NeoCon '93

The World Exposition on Facilities, Planning, Design and Management shows designers why it is making NeoCon '93 as unforgettable an event as ever in this silver anniversary, June 14-17

Chicago - If ever NeoCon staked a claim to being the premier event for the facilities planning, design and management industry, this silver anniversary year would appear to be it. Not only will it continue to be the largest exposition of commercial furnishings in North America, but it will include manufacturers of commercial building products and service vendors as well. The show's target audience: all participants in the distribution channel.

In addition to more than 300 permanent Merchandise Mart showrooms, NeoCon now presents the National Commercial Buildings Show, bringing several hundred additional exhibits to NeoCon for the first time in the Merchandise Mart ExpoCenter™. But there is more—a lot more for those with time and money. NeoCon's educational conference in 1993 includes 72 CEU (continuing education unit) courses in five areas of design, including office, health care, hospitality, retail and education/government, plus facilities planning, dealer strategies, practice management/marketing and technology. The cost of all sessions over four days is $295, with a one day pass for $85, individual session for $35, and conference proceedings for $35.

Of course, the Exposition and General Sessions are still free for all registrants, as are many of the social events and awards presentations. And there will be many other activities. To commemorate the 100th anniversary of Chicago's Columbian Exposition, the International Union of Architects is holding its World Congress, June 17-21, in conjunction with the American Institute of Architects National Convention, June 18-21, and NeoCon. For more information on NeoCon, call (800) 677-6278. For NeoCon travel planning, call (800) 528-8700.
**SCHEDULE OF CEU PROGRAMS**

**Monday, June 14**

**9:30-11:30 am**

**More Than a Look: Performance and Private Office**

Bruce Finlayson, Bruce Finlayson Design Research, Madison, WI.

**Designing the Future**

Douglas Parker, AIA. Reelcase, Grand Rapids, MI.

**Short-Stay Care: Bringing Hospitality Back to Hospitals**

Thomas R. Fannin, AIA. He Falic/Klein partnership Inc., Houston.

**Designing to Sell: Significant Current Trends in Retail Store Design**

Lima Barr, AIA (Affil.). UH2A Inc., Princeton, NJ.

**The GSA’s Quality Partnership**

Nick Williams, General Service Administration, Philadelphia; Mary W. Hearn, General Services Administration, Arlington, VA.

**Designing for Environmental Quality**

Robert J. Johnston, Herman Miller Inc., Zeeland, MI.

**10:30 AM—12:30 PM**

**Better Acoustics By Design**

Kenneth P. Roy, Ph.D., Armstrong World Industries, Lancaster, PA.

**Powerful Communication: Personal, Professional and Public Image**

Lynn Cooper, Lynn Cooper & Associates Inc., Chicago.

**Utilizing Pattern in Surface Design to Affect Behavior**

Patricia Ann Rodemann, Guard Contract Div., Borden, Columbus, OH.

**Offer your Company a Strategic Advantage**

Chah Bautista, Hellmuth, Obata and Kassabaum, St. Louis.

**Showrooms of the Future**

Ronald Woolridge, Auth Associates, Greenwich, CT.

**Office 2000: Planning for Evaluation**

Dr. Leonard B. Kruk, CSP, The Knoll Group, New York.

**Tuesday, June 15**

**10:30—11:30 am**

**Designs for Reducing Costs in the Work Environment**

Michael O’Neill, Herman Miller Inc., Zeeland, MI.

**Green Interior Design: Current Methods and Materials of Environmental-Friendly Design**


**Conquering Opportunity, Part I: Differentiating**

Marcelle S. Hibbard, David Hibbard, Profit Techniques, Corona Del Mar, CA.

**Partnering With Your Retailer**

Ruth Mellergaard, FISP, The International Design Group (USA), New York.

**The ADA and Hospitality Industry Compliance**

Cynthia A. Leibrock, ASID, IFDA, MA, Easy Access Barrier-Free Design Consultants, Aurora, CO.

**What Do You Mean, Long Range Plan?**

David Chassin, Hellmuth, Obata and Kassabaum, Inc., St. Louis.

**Applying Total Quality Management Concepts to Office Design**

Catherine M. Johnson, Wilson Business Products, Systems & Services, Houston; C. Jackson Grayson Jr., American Productivity and Quality Center, Houston.

**Career Considerations**

Jeffrey Brown, Comprehensive Search, La Grange, GA.

**An ADA Healthcare Industry Perspective**

Cynthia A. Leibrock, ASID, IFDA, MA, Easy Access Barrier-Free Design Consultants, Aurora, CO.

**Conquering Opportunity, Part II: Business Development—New Business**

Marcelle S. Hibbard, David Hibbard, Profit Techniques, Corona Del Mar, CA.

**Removing Walls to Offices: Corporations Handle Rapid Change**

David P. Hoyt, Virginia Metal Industries, Orange, VA; Gus Vogt, Union Electric Company, St. Louis; Steve Mendelsohn, Kohn Pedersen Fox Conway Associates, New York; Darlene Petronizi, New Jersey Real Estate Group, Princeton, NJ.

**Lighting the Way to Lower Operating Costs and Increased Productivity**

Helen J. Kessler, AIA, Craig R. Wieben, Sieben Energy Associates, Chicago.

**Empowered Spaces: Architects and Interior Designers at Home and at Work**

Carol Sourcek-King, PhD, Los Angeles, CA.

**Interior Design Within the Federal Government**

Kathleen Daniel, CFID, The Council of Federal Interior Designers; Charles Blumberg, FIBID, CFID, National Institutes of Health, Washington, DC.

**Conquering Opportunity, Part 3: Presenting**

Marcelle S. Hibbard, David Hibbard, Profit Techniques, Corona Del Mar, CA.
MARKETPLACE

How to Maximize Product Reuse
Alden Snyder, Asset Systems, Naperville, IL

Communications Cabling Alternatives
Michael W. Kerwi, Corporate Connectivity Resources, Woburn, MA.

Wednesday, June 16

10:30—11:30 am
Designing World-Wide Facilities
Juliette Lam, Hellmuth, Obata & Kassabaum, New York.

Design in the Fourth Dimension: Space and Time
John Kuntich, AIA.

Aging Changes and Design Implications
Lori Molnar, Lori M. Consulting, Willowdale, Ontario, Canada

Reimaging Your Store to Send the Right Message
Elsa DePalma, ISP. The DePalma Group Inc., Chicago.

Design for Dining
Lettuce Entertain You Enterprises, Chicago.

Keeping Ablaze of the New Lighting Standards, Codes and Regulations
James M. Yorge, Latron Electronics, Cooperburg, PA.

2:30—3:30 pm
Understanding the Americans with Disabilities Act
William L. Wilkoff, FASID.

IBD, District Design, Washington, DC.

Design Variables in the Healthcare Environment
Angie-Lee Fasiang, O'Donnell Wicklund Pigozzi & Peterson, Deerfield, IL.

Where Do I Go From Here? A Career Evaluation Workshop
Joy H. Dohr, FIBID, IDEC, University of Wisconsin, Madison, WI. Evagene H. Bond, Communications Consultant, Peterborough, NH.

Planning Classrooms for the Future
Gregg Mathis, Carnegie Mellon University, Pittsburgh.

New Techniques for Improving Your Dealership
Gayle Magee, Kuhn & Magee, Denver, CO.

Full Spectrum Color for Hospitality: An Artist's Perspective
Laura Zagon, MFA, Artist and Color Consultant, Dana Point, CA.

New Technical Standards for Contract Textiles

4:00—5:00 pm
Applying Universal Design: Rules of Thumb for Designers
James Mueller, J.L. Mueller, Inc., Chantilly, VA.

The Design Resource Library: A Multi-Faceted Tool
Peter Conant and Catherine Von der Hude, Swank Hayden Connell Architects, New York.

Thursday, June 17

10:30—11:30 am
Successful Move Management: A Case History
Fary Dystert, Chrysler Corporation, Highland Park, MI.

Two-Way Traffic, Part II: Personality Style and the Management of Conflict
Adele Borman, M.A., First Place Productions, Redondo Beach, CA.

Integrated Healthcare Interiors and Products: A New Concept
Mary Jean Thompson, ASID, Thompson Design Associates, Inc. Reno, NV.

Managing Change for Tomorrow's Healthcare Environment
Liz Killian, Kathy McCue, Flad & Associates, Madison, WI.

What You Thought You Were Doing Right: ADA and Beyond
Robert Kimes, ASID, Robert Kimes Designs, Freeport, IL.

Partnership for Managing the Changing Work Environment
Candace Schafer, Angie-Lee Fasiang, O'Donnell Wicklund Pigozzi & Peterson, Deerfield, IL.

Education: Designing a Brighter Future
Kevin McCreary, Lorco Business Systems, Youngstown, OH; Kirk Anderson, AIA, 4M Company.

From Singapore to San Francisco: International Hospitality Design

LAN Technology: The Design Office of the Future
Lewis Goetz, Jeff Weiss, Will Travis, Greenwell Goetz Architects, Washington, DC.

2:30—3:30 pm
Technical Integration for New Office Patterns and Spaces
Jon Ryburg, Facility Performance Group, Ann Arbor, MI.

Two-Way Traffic, Part III: Personality Style and the Management of Conflict
Adele Borman, M.A., First Place Productions, Redondo Beach, CA.

The Technology of Healthcare Architecture

Interior Design: Rolling on the River
Grace Bauer, IBD, Bauer Interiors Inc., New Orleans, LA.

Optimizing the Office Through Planning and Design Program to be announced
Doing More with Less: How Advanced Technology Can Increase Productivity and Decrease Costs
Jeffrey M. Hamer, Asset Direction Incorporated, Agoura, CA.
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Circle No. 100

This ergonomic chair, innovative enough to be patented by creator Carlos Lopez-Benitez, ASID, ASFD, is being introduced by The Boling Co. The Bertie Chair has an articulated, laminated wood frame that has webbed-over cut-outs to accommodate the ischium bone structure. An especially deep well where the chair's seat and back meet reduces pressure on the sacrum. Showroom 371.

Circle No. 101

The Firetech VI collection of Trevira FR 54-in. prints from Ametex/Robert Allen Contract Fabrics includes the patterns Longino, Lumineema and Maldive. All are inherently flame resistant and washable to meet hospitality and health care needs, and are ideal for use as draperies, bedspreads and cubicle curtains. Showroom 367.

Circle No. 102

As part of its 30-year celebration, ICF presents the Neutra Collection, designed in the mid-20th century by Richard Neutra in collaboration with his son Dion Neutra. This collection, comprised of upholstered seating, lounge chairs, outdoor furniture and tables, is manufactured to the architect's specification in Italy and Germany, and reflects his concern for environmental protection and the use of ecologically sound materials and processes. The side chair is shown. Showroom 313.

Circle No. 104

Allsteel's Syntrax II is a freestanding desk-based system that offers the structural simplicity of a desk, the linking capability of a system and design compatibility with other Allsteel office systems and furniture. Syntrax II features integral wire management below the worksurface, support legs and modesty panels. Showroom 300.

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Circle 21 on reader service card
Invincible provides traditional quality in contemporary desk lines, computer furniture, files and panel systems. Acoustical partitions can create work areas to handle special equipment, provide efficient work stations and reconfigure easily to meet the changing needs of any work environment. Showroom 3-112.

Circle No. 109

MARKETPLACE

Creative Dimensions will exhibit its newest casegoods line at NeoCon 1993. Classique Edge Creations combine the color and durability of laminate with the beauty and elegance of real wood. A spectrum of laminate colors combine with eight wood finish choices to add style and function to any office. Showroom 333.

Circle No. 105

For executives who demand uncompromised quality, EckAdams' new 9300 Series is an elegant, high-performance line of executive seating. Ergonomically designed with consummate attention to detail, every chair delivers comfort with classic ease. Showroom 3-112.

Circle No. 107

DesignTex introduces Miami, influenced by the decorative abandon of the 1930s, in a tapestry construction. Taking inspiration from the curved building shapes of the South Beach district, Miami combines cascades of swirling color with Art Deco pattern motifs, making it an ideal choice for large-scale lounge furniture. Designed by Susan Lyons, the fabric is 100% cotton and available in 5 colorways. Showroom 3-121.

Circle No. 110

Howe introduces the Storm table line to answer the call for high-performance, all-purpose tables at a reasonable price. The Storm's flip mechanism is a new design, unique to this table line. Storm is a durable, functional table that fits corporate dining, training, conferencing and meeting applications. Showroom 340.

Circle No. 106

System Two.0 high-performance metal systems from Panel Concepts provide the flexibility to integrate the diverse requirements of modern office environments. The broad spectrum of components includes 2-in. panels in a full range of widths, heights and styles, storage options from pedestals to pencil drawers and comprehensive selection of work surfaces. Showroom 330.

Circle No. 108
MARKETPLACE

Dine/KIDS, designed specifically for children, is part of Loewenstein's collection of durable wood and metal seating. The chair is available in 26 standard non-toxic, ultraviolet cured finishes. Showroom 353.

Circle No. 119

Paralax now makes it possible for computer users to make an inexpensive ergonomic improvement to their existing furniture with Viewpoint Conversion Kits. Converting an existing workstation to accommodate the Viewpoint design, computer users can view a monitor at a more natural, comfortable position. Showroom 312.

Circle No. 116

The 551-1 Club Chair from Paoli combines clean, contemporary tailoring with transitional styling in a size to fit the smaller footprint requirements of today's office and lounge settings. Showroom 380.

Circle No. 118

A new addition to Vecta's acclaimed 4 O'Clock Series, the executive PM model is designed with a taller back and headrest cushion. The executive version is equipped with all ergonomic adjustment features of the PM or passive mechanism models. Height adjustable back for increased lumbar support, pneumatic or mechanical seat height adjustment, selective back stop and tilt tension for reclining comfort and width adjustable arms are included. Showroom 303.

Circle No. 117

Herman Miller brings work process support and storage, energy and cable distribution, architectural structure and efficient use of space together in the new Liaison cabinet system. To help organize the work process, the cabinet system offers a new way to provide storage: a customizable space off the work surface that keeps "current work" piles visible and easily accessible. Showroom 321 & 328.

Circle No. 120

Dar/Ran's Spec-Wall Collection offers superior flexibility that allows a work space to be custom tailored to individuals needs. Freestanding workwalls may be specified with a selection of outside anchor cabinets that attach to a variety of credenzas and overhead storage units. Showroom 383.

Circle No. 121
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HAG's Signet Collection blends form and function to capture both unparalleled seating comfort and aesthetic appeal. Adjustable neck and lumbar pillows, a sliding seat depth and arms that adjust horizontally and vertically ensure that individual needs are met. A user guide is neatly stored underneath the seat. Signet delivers continuous comfort and distinguished design. Showroom 361.

Circle No. 114

Harden Contract's Custom Conference Table Program offers a complete selection of top shapes, base styles, edge treatments and finishes. Because of the unique solid cherrywood construction, tables can be custom specified in any length, width and shape. Shown here is a C146-100 Queen Anne base with a 96-in. x 48-in. rounded rectangular top. Showroom 3-124.

Circle No. 113

American Seating introduces the Evo side chair, its first addition to the award-winning Evo office seating line. The new sled base chair incorporates many of the design innovations found on the Evo ergonomic task chair. Like the task chair, the new side chair's body flexes and conforms to the user's individual shape, weight and movement. Showroom 399.

Circle No. 115

Meridian Inc. has significantly expanded the range of design options for its 6000 Series line of modular desks and credenzas with the addition of new wood species tops and fronts. Forty-four standard electrostatically applied, baked-enamel colors, grouped into families, match and coordinate with panel fabrics, laminate worksurfaces and trim for a consistent design statement. Showroom 3-115 & 3-117.

Circle No. 111

Casegoods continue to hold center stage. Along with Halcon's enhanced Agenda line, a new collection, designed by Richard Riviere and Lauren Rottet of Keating Mann Jernigan Rottet, will be presented. The Executive Workwall, incorporating Smart Casegoods elements and a wardrobe unit, is shown with an asymmetrical run-off desk. Showroom 336.

Circle No. 112
S O S O F T
S O L U X E
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It's exciting new softness. Its amazingly natural hand. With all-spun yarn construction, new Trevira FR 370 polyester fiber opens up a world of design options for hospitality and life care settings. Because in addition to feeling so soft and so luxe, fabrics* of Trevira FR 370 offer all the superior flame resistance of Trevira FR. And are washable, easy-care, and colorfast.

Feel the luxury! For a sample and resource list, circle the reader response card.
Hyperflex™ technology from Interface Flooring Systems is a computerized yarn placement loom that can create a carpet in virtually any pattern imaginable. The result is a completely original, customized floor covering. Showroom 848.

Circle No. 150

Sequence, new from CCN International, was designed to respond to users' design needs while maintaining a flexible, manageable, reusable office environment. Constructed of modular elements, the finished product exemplifies finely crafted, aesthetically pleasing wood furniture. Showroom 857.

Circle No. 154

MARKETPLACE

National Office Furniture Co. blends ergonomic comfort with versatile, flowing design in its 58 Series seating. Designed for contemporary executive environments, 58 Series seating features a curved arm that allows easy access to other furniture components, flexible back support, knee-tilt mechanism and pneumatic height adjustment. Executive, management and guest conference models are available. Showroom 817.

Circle No. 151

The Girberger 91 is a classic crossbow chair that was commissioned to commemorate Switzerland's 700th anniversary. Designer Dieter Sierli and the Girberger team have created a work of art that represents the perfect combination of form, function, engineering and materials blended into a single, harmonious product. The same seating comfort is available in standard and deluxe models. Showroom 845.

Circle No. 152

The Arnette Settees by Jofco form a sophisticated line of seating that complements transitional and contemporary office interiors. Characterized by flowing elegant lines, the four different styles are constructed of finely grained American maple in an array of wood finishes. Showroom 843.

Circle No. 153
Accuride clearly reveals the true meaning of interior design.

Observe the function behind the form.

Manufacturers who specify Accuride slides appreciate that quality design doesn’t stop at the surface. The function of fine furniture is every bit as important as its form.

As the world’s foremost manufacturer of ball bearing drawer suspensions, Accuride communicates interior design craftsmanship with a true precision motion that’s uncommonly silent and silky smooth.

Slide years ahead.

To ensure that Accuride slides enhance the function of fine furniture for a lifetime, we subject them to rigorous tests — accelerated life tests that meet and surpass ANSI/BIFMA and KCMA standards.*

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*Business & Institutional Furniture Manufacturers Assoc. (BIFMA); Kitchen Cabinet Manufacturers Assoc. (KCMA)
**MARKETPLACE**

The Era family of ergonomic seating from Kimball Office Furniture Co. is ANSI/HFS compliant for the most user-friendly work environment. Era task chairs are available in two different sizes and low and high back models with a variety of mechanisms to address multi-task, dedicated task and basic task requirements. Side chairs and stool models are also available. Showroom B25.

Lowe’s Carpet Corp. has added Mythical to its MedCare Carpet System. Constructed of 100% BASF Zefiron® 2000 nylon for durability, Mythical features high contrast dots that are usually associated with a space-dyed product. The 100% solution-dyed carpet is performance certified for class III extra heavy traffic by BASF and comes in 12 colorways. Showroom 850.

Maharam introduces English Garden, an elegant grouping of four patterns woven in primarily 100% worsted wool. The patterns evoke the elements found in a formal English Garden and offer 54 rich colorways focusing on the refined luxury and excellent durability achieved with worsted wool. The collection captures the intrigue of varied surfaces and subtle patterning, and combines matte and luster yarns for visual interplay and shading. Showroom 883.

Tuohy Furniture’s Benney Collection, designed by David Allen Pesse, is a fully-coordinated line of casegoods, armchairs, lounge seating and tables offering a balanced fusion of romanticism and contemporary design that was inspired by American design in the 1940s and the concurrent enthusiasm for streamlining. The modular casegoods have been carefully designed to retain the beauty of fine furniture while offering flexibility and interchangeability. Showroom 880.

From the Surface Play upholstery collection designed by Laura Guido Clark for Carnegie, Origami reflects a spirited sense of movement despite its subtle scale. Shown here on a Metro Stinson Chair, Origami’s heavy-duty combination of cotton and polyester is excellent for both upholstery and panels. Showroom 851.
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Fasten your seat belt. Invincible has strong, durable files, desks, computer support furniture and panel systems that can shake up your perceptions of workload. Quality steel construction and performance engineering give your office furnishings years and years of trouble-free service. Call Invincible today, 800-558-4417. We'll treat you like a big wheel.
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THE HARDEST WORKING
FABRIC IN BUSINESS.

Whether you're designing for an office, hospital, library, theater, or any other demanding location, CORDURA® should be your first choice for upholstery and wall covering material. CORDURA is available in a wide variety of styles, colors, textures and weaves, from wovens and knits to jacquards, which allows you to add a distinctive touch to each of your design projects.

CORDURA fabrics have a pleasant feel, are easy to clean, and are quick drying. Plus, they outwear competitive products including spun nylon, polypropylene, and vinyl.

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Spectrum, from the Super Fibers Collection by Momentum Textiles, is a snappy, soil-hiding jacquard pattern with the built-in performance advantages of BASF Zeftron® 200 solution-dyed nylon. Perfectly suited for demanding applications, Spectrum is highly resistant to pilling and abrasion and is exceptionally colorfast to withstand years of punishment and maintenance. Showroom 850.

Circle No. 155

Classic and contemporary, the Galerie Collection of small-scale lounge seating and occasional tables is a high-style, moderately priced ensemble designed by William Schacht for Mueller, A Haworth Company. The sweeping lines of the guest and lounge series are enhanced by welted upholstery detailing. Occasional tables feature a double-rail top and provide a distinctive and exciting complement to the seating group. Showroom 830.

Circle No. 162

The Jazz Masterworks textile collection from Arc-Com translates the rhythm, excitement and movement of jazz music into fabrics for the contract market. Patterns include Ragtime, Rhythm and Blues and Basie, which are all elegant cotton rayon blends. The collection offers 30 multi-colored classic fabrics in a coordinated grouping. Showroom 888.

Circle No. 163

System One Workplaces by Haskell of Pittsburgh combine functional flexibility and distinctive styling to create a freestanding work station solution for today's dynamic office environment. The sensibly designed, sensibly priced system of interchangeable components features flexible units that connect side by side to form work stations for virtually every type of functional need in the office. Showroom 810.

Circle No. 164
The building's untouched. A clean canvas. Except...
Except, you're not sure if you have the choices to do what you need to do.
Introducing the MatchMates™ System from Roppe.
22 uniform colors available on all Roppe rubber cove base, floor tile and stair treads.
No compromises, no near matches. 22 colors for complete coordination, only from Roppe.
There's unity in numbers. We like to call it MatchMates™.

Paint by Numbers.

The MatchMates™ System from Roppe.
22 uniform colors available on all Roppe rubber cove base, floor tile and stair treads.
No compromises, no near matches. 22 colors for complete coordination, only from Roppe.
There's unity in numbers. We like to call it MatchMates™.

Look for this symbol in the Roppe catalog to indicate MatchMates™ System color choices.
Deepa Textiles' Check-Up health care collection includes upholsteries and cubicle curtains constructed for durability with inherently flame-retardant fibers. Upholsteries are constructed of Zeftron and Trevira FR in bright, cheerful colors that hide soiling. Cubicle curtains are 100% Trevira FR and include a broad range of color and pattern. Showroom 959.

MainFrame from Thonet provides flexibility, durability and comfort in lounge seating. All upholstery covers are removable, and component construction allows for reconfiguration on location. Both small and large scale proportions are available in conventional freestanding configurations and modular connected configurations. Showroom 929.

GF Office Furniture will introduce a sleek new passive ergonomic seating line at NeoCon. ErgoTek™ features a knee-tilt mechanism and operates on the Quadromove™ principle, which refers to four movements that correspond to the movement of the chair occupant and provides the body with ideal support at all times without the need for manual adjustment. Professional, managerial and side swivel models are available. Showroom 916.

The Oberlin Chair, designed by Michael Vanderbyl for Bernhardt Furniture, is a transitional form expressed through the use of modern material. Graceful arms and legs combine with a delicately perforated plywood back to offer a contemporary interpretation of a classic style. Bernhardt's craftsmanship is showcased in Oberlin's maple, cherry or bent plywood construction. Showroom 976.
The new Duramax easel from Quartet puts the “ease” in easel. Made of high density polyethylene plastic for resistance to scratches and dents, the versatile easel includes a self-contained pedestal base and storage compartment. It is lightweight and folds up into a compact unit that stacks easily for storage and transportation. Showroom 1035.

Circle No. 165

The Tombo Stacker from Hayes Contract Furniture offers seven transluscent-dyed colors over maple and has lightly scaled, matt black high carbon steel legs. The chair can stack up to 10 high, and a carriage with wheels is available. The Tombo Stacker is part of a complete family of product including chairs with attachable arms, stools and complementary tables. Showroom 10-141.

Circle No. 166

500 Class desk accessories from Tenex are constructed of die cast metal that provides a quantum leap in appearance, quality and value. The 500 Class line uses the perfect combination of design elements to create a classic look. Soft radius corners and gentle curves on the exterior contrast with the precision look of a camera lens interior. An “organic touch” imparts a true sense of elegance that is beautifully enhanced by the metallic finishes. Showroom 1079.

Circle No. 167

Steelcase Inc. is introducing FirstFile, a lateral filing cabinet specifically engineered to provide more value for those who file only paper. The new product offers Steelcase quality at 15-25% less than the price of the company’s top-of-the-line lateral files. FirstFile is standardized on 12-in.-high door shelves and is available in 12 paint finishes. Showroom 1032 and 1118.

Circle No. 168
Refractions™ Collection

The company that invented laminate...

Invents it again. Formica Corporation introduces the **Refractions™ Collection**, nineteen pearlescent patterned and woodgrain laminates that capture and reflect light at every angle. A superior lacquer finish adds definition to each design.

A technology, developed by Formica Corporation in France, provides an incredible **Scuff and Mar resistant** surface. Never have high-gloss laminates looked this good and performed so well. The **Refractions Collection** is light-years ahead of its time. Call 1-800-FORMICA for samples. © 1991 Formica Corporation.
ContourLine task seating from Charvoz-Dauphin offers a variety of ergonomic features including Fluid Motion, which moves the seat and back in unison in a synchronized motion, pneumatic seat height and backrest height adjustment. The sleek curves of the ContourLine create a dynamic impression for the office. Showroom 10-105.

Circle No. 169

Versteel introduces a series of functional and aesthetic options for its UNO table group. Shown here is a new training table design, featuring UNO’s distinctive fluted, clipped corner cap and a new tapered modesty panel. Other new UNO options include fixed, folding and tilting bases in four new designs, wire management and an extensive offering of connector tops for linking tables into configurations. Showroom 1093.

Circle No. 170

The Neutral Posture Chair from Neutral Posture Ergonomics is highly adjustable, comfortably fitting users ranging from the 5th to the 95th percentiles. Designed by Dr. Jerome Congleton, its features include three-way adjustable backrest and armrests and inflatable air lumbar. The ease of these advanced features and the beauty of the chair make it ideal for executive use. Showroom 1088.

Circle No. 171

Altura from United Chair is an economical line of passive-ergonomic seating. The knee-lift control not only limits the amount the seat front will rise during recline, but also features a forward pitch adjustment. All Altura models feature fully upholstered backs and dramatically sculptured seat and back cushioning of highly durable molded foam. Altura executive and management models are available with a pneumatic or spin-lift seat height adjustment. Showroom 1042.

Circle No. 172

The bola twist stool is the newest addition to Fixtures Furniture's popular bola family. Designed to accommodate raised seating needs while adding a stylish twist in 27-in. or 31-in. heights, the stool features a five-legged base with matching footing made of durable steel tubing that twists upwards. The exceptionally stable base takes up less floor space to prevent tripping and allow for more seating. Showroom 10-160.

Circle No. 173
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When your imagination calls for color and style with function and durability, Creative Dimensions welcomes the opportunity to turn those dreams into reality.

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1-800-669-2431
Garcy/SLP has recently introduced the IHP Indirect High Performance task light, a state-of-the-art luminaire. This innovative fixture provides task level illumination without direct or reflected glare, resulting in higher task contrast and high visual performance. The IHP’s patented optical system consists of an internal reflector that both diffuses the direct output of the lamp and redirects light out of the fixture through two parallel, symmetrical openings.

Peter Pepper Products introduces a variety of new clock designs in time for NeoCon. Several new shapes, sizes, materials and finishes are available, including a clock with a floating acrylic face and a series with brass, aluminum or 27 vibrant color trims.

MicroComputer Accessories, a Rubbermaid company, will introduce Aspira Series furniture. Suitable for the front office, the versatile and ergonomically designed system offers choices for the space-conscious as well as styling to suite the middle manager. Available in two sophisticated choices of color, black and taupe, the Aspira Series includes desks in various lengths, corner units, connectors, file cabinets, accessories and privacy panels.

Furniture Group ReVisions, a new modular case-goods line from La-Z-Boy Contract Furniture, combines design, function and comfort in one product that meets needs ranging from small to mid to larger size business applications. The revolutionary design of the ReVisions line features elements such as angled work surfaces and rounded, "shark nose" edges.
The 1400 Chair Series by Harden...

Traditional Details...
Task Functions...
Ergonomic Solutions...
Classic Seating...
in Executive, Manager,
Administrative and Conference...
for the Corporate Environment.

1400 Chair Series ... Contemporary Solutions in Traditional Seating.
Nova Office Furniture now offers a height adjustable keyboard drawer. An adjustability range of eight inches accommodates users from the 5th percentile female to above the 95th percentile male. When pulled out, the keyboard drawer locks securely in place and its rigid construction prevents vibration. When not in use, the keyboard drawer stores neatly beneath the work surface.

Showroom No. 1038

Circle No. 178

Regalia Seating, designed by Terrance Hunt for Cabot Wrenn, is a collection that includes high and low back swivel-tilt chairs and side chairs. Regalia's refined form, with its roll-over arm and delicate profile, calls attention to classical design. Mahogany is standard, and cherry is also available.

Showroom No. 10-118

Circle No. 180

Flex-Y-Plan's newly designed showroom will feature an introduction of the company's latest systems product, System Four. Clean panel lines and soft, radiused edges emphasize aesthetic appeal enhanced by quality construction. A wide array of product and finish offerings provide limitless design possibilities.

Showroom 10-144

Circle No. 182

As part of AlliedSignal Fibers' strengthened commitment to provide superior commercial fiber systems, the company introduces a leading-edge commercial fiber called Anso HTX. Anso HTX delivers enhanced appearance as the result of AlliedSignal's proprietary cross bonding technology. The 100% nylon fiber system takes commercial carpet aesthetics to new heights.

Showroom No. 10-130

Circle No. 179

Designed for high abuse, high traffic, health care areas, Clairespan by Add Interior Systems offers the strength of traditional beam seating without the beam. Plywood shells that act as modules are connected by steel plates to each adjacent shell to form an angled beam of tremendous strength and durability. Its open structure makes it easy to maintain.

Showroom 10-150

Circle No. 181
Introducing

SELECTIONS FROM OUR NEW CONTEMPORARY WOOD & METAL CATALOG

No. 4210
From The Adam Timothy Collection

No. 4260
From The Adam Timothy Collection

No. 8295
From The All Weather Aluminum Collection

No. 8275
From The All Weather Aluminum Collection

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Circle 32 on reader service card
Forbo Industries introduces Prism wallcovering, a subtle and unique statement for any environment. Featuring an acid-washed stone surface of cut diamond forms, Prism captures and reflects light from every angle and is available in a full color palette of natural and accent mineral tints. Showroom 1189.

Circle No. 131

The Premier wall saver recliner is one of the new NeoCon offerings from Thayer Coggin Institutional. The chair comes equipped with an outside handle activator, is vented between the seat and back and can be fitted with a tray. The design assures easy cleaning, while radius edges help prevent bruises and other injuries. Showroom 1173.

Circle No. 130

The tailored upholstery and careful curves of Nemschoff’s Karina lend themselves to traditional designs, while the clean line of the side panels are at home in a contemporary setting. Designed to work well within 24-in. centers, Karina and companion tables are ideal for multiple seating, conference areas and informal dining. Spring seat construction offers comfort and durability and the upholstery is removable for cleaning or replacement. Showroom 1193.

Circle No. 132

Davis Furniture Industries introduces the Twirl side and stacking series, designed by Gotz Unger. The sleek, comfortable and durable chair comes with upholstered seat and back, upholstered seat and veneer back or all veneer seat and back. Twirl stacks 12 high and is available in beech veneer finished in oak, walnut, mahogany or Color Coate. Showroom 11-116A.

Circle No. 134
Achieving harmony in productive and efficient workplaces, this temporary seating automatically adjusts to the occupant’s every movement. Available in professional, managerial, and executive versions.

That economically addresses the realities of today’s workplaces.

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33 on reader service card

NeoCon ’93
MARKETPLACE

Product designers David Ritch and Mark Saffel of 5D Design Studio have taken specific characteristics of their Jane chair and expanded them into a grouping of products for Charlotte. Each design has clean, simple, elegant lines and the distinctive divot from the original Jane chair. The Jane lounge chair (pictured) is fully upholstered and is also available as a two- or three-seat sofa.

Showroom 1189.

Circle No. 141

Inspired by medieval mosaics and fields of flower buds, Fieri is a new upholstery fabric from Adam James Textiles made with a classic tapestry construction. Its fiber combination of 54% cotton, 39% wool and 7% polyester offers warmth, durability, coolness and comfort. Five rich colorways are available. Showroom 1157.

Circle No. 140

The Adjustable WorkZone from KI can accommodate many different office environments while giving new meaning to fitting the workplace to the individual. Its range meets or exceeds all ANSI/HFS 100-1988 and ADA requirements and it is designed to coordinate with standard-sized system panels. Modesty panels, privacy screens, horizontal and vertical wire management and post-formed and bullnose edges are available options. Showroom 1181.

Circle No. 143

Designer Peter Glass has created an exciting contemporary collection of solid hardwood-framed freestanding system tables for Executive Office Concepts. The Chevee table system offers a variety of sizes and shapes with tops in glass, Avonite, wood veneer, bird's eye maple and high-pressure laminate. Chevee also includes a comprehensive wire management system. Showroom 11-104.

Circle No. 142

Johnson Industries has added glass, marble and granite tops to its line of occasional tables as well as new wood edging and plinth styles. Veneer laminate and solid surface materials are standard. Showroom 1169.

Circle No. 144
Walking Rock, Little Big River and Big River are three of six new designs in the Pendleton Collection. Offered by Schumacher Contract for the hospitality market, Pendleton captures the rich beauty of Native American design. Pendleton is woven of the finest quality wool on jacquard looms using a traditional double-sided blanket construction, making it reversible.

Showroom 1135.

Circle No. 146

The Belmont Series Club Chair from Falcon is constructed of sturdy steel tube and has a Dymetrol Seat Suspension System, which provides permanent shape protection. Belmont's unique construction makes the chair 60% lighter than comparable wood frame chairs.

Four available styles can be ordered in a variety of Falcon fabrics or COM. Showroom 1194.

Circle No. 145

Calliope, The Harter Group's latest in multi-task and general purpose seating, features a contoured shell, knee-tilt control and ergonomically designed cushioning to provide maximum long-term comfort in a number of office applications. The graceful curves create a lyrical effect while the price point reflects value. Calliope is available in high and mid-back versions, four finish colors and two types of swivel tilt controls. Showroom 1128.

Circle No. 147

Corry-Hiebert Corporation's Environments 20/20 freestanding desk system offers a fresh, viable alternative to traditional panel systems. More flexible than panel systems, 20/20 uses privacy screens which attach directly to work surfaces without tools. 20/20 can also be clustered or stand alone like traditional casegoods. Showroom 1120.

Circle No. 149

milby Williams has cultivated an extensive line of Casino Seating for virtually every segment of gaming operations. From Blackjack slots to Slot Machine stools Keno chairs, each piece is designed to meet the specific requirements of that particular game. A swivel Blackjack stool is shown. Showroom 11-111 & 11-112.

Circle No. 148
MARKETPLACE

Ovation auditorium seating by JC Furniture Systems is designed to be one of the most economically priced chairs on the market while offering extreme comfort and durability. The basic version offers upholstered inner seat and back panels with foam filled, blow-molded shells which are virtually indestructible. Ovation features an automatic tip up seat and a plastic seat hinge mechanism devoid of visible hardware. Showroom 11-118.

The Knoll Group unveils the Magnusson Collection of wood casegoods. The collection offers exceptional value with high quality wood craftsmanship, exquisite detailing, plus wire management capability. Including desks, credenzas, hutches and bookcases, the Magnusson Collection comes in three wood finishes, three edge details and three drawer handles. Showroom 11-111.

The Carmel casegoods collection by Metropolitan Furniture Corporation includes double pedestal desks, p-top desks, u-shaped desks, credenzas and conference tables. Designed by Wayne Braun, Carmel's curved edges and sleek lines provide a range of work and storage solutions not commonly found in contemporary casegoods. A trumpet-like metal pull complements the wood gracefully. Showroom 11-100.

MTS Seating's Vienna Classic Collection captures the graceful line of Michael Thonet's original turn-of-the-century design in steel. The all-metal frame is available in 12 standard Epoxy Tough Powder Coat colors, as well as Hammertones, chrome and Dura Brass finishes. A 5-year warranty is standard on the full Vienna Classic Collection Line. Showroom 1169.

Futu, a modular lounge system from Brayton International, integrates impressive interior design with excellent sitting comfort. Its modularity enables the specifier to design a myriad of configurations from straight to serpentine. Intermediate tables add to the flexibility. A multitude of powder coat finish colors or chrome are available. Showroom 11-114.

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Circle No. 136
Circle No. 135
Circle No. 137
Circle No. 138
Circle No. 139
“We created a more decorative, less sterile corporate look with Comtech Carpet. They’re ahead of what’s happening today.”

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Circle 34 on reader service card
MARKETPLACE

Brown Jordan adds a touch of elegance to any setting with the graceful styling of Venetian. Beautifully crafted of wrought aluminum, Venetian delivers years of maintenance-free durability. Choose from nine powder coat finishes and 16 coordinated all-weather fabrics. Showroom 1664.

New from Brunschwig & Fils, Montpellier Silk Chenille Texture reinterprets a traditional pattern in a new construction. The silk chenille weft combined with a multi-colored warp gives the design a very subtle color contrast. Available in seven deep, rich colorways, Montpellier is ideal for use in high-end hospitality, club and executive office settings. Showroom No. 6-121.

The ponte collection, designed by Alberto Lievore and Jorge Pensi for Kron u.s.a., features generous panel arms with two-piece seamless upholstery that is enhanced by the soft contour of the arm caps. The collection offers tailored, sophisticated seating for contract or residential use. Armchair, loveseat and two sofa models are available. Showroom 12-101.

The colors and texture of SisalCraft and SisalTile (shown) are crafted by Lees Commercial Carpets with DuPont Antron™ Legacy nylon, but are inspired by the natural fiber Sisal. Natural colorations as well as rich hues have been developed to interpret this classic look. Duracolor provides permanent stain and fade resistance to 18 running broadloom line colors and 6 running modular line colors, plus custom colors. Showroom No. 1814
Suspa's global quality is above competition

Quality engineering is vested in each Suspa gas lift and tilt mechanism. In fact, Suspa has world-wide patents for steering designs in chair ports. While testing to simulate 20 years of chair life standard, of course we go further!

Quality attention is what you get from Suspa. Support in design prototyping, and field service are common with Suspa.

No wonder we're the world's leading supplier of support and adjustment products for all kinds of seating.

Quality value is expected with each Suspa cylinder. Since those first worldwide patents for swivel chairs in the 1960s, Suspa gas springs have been accepted around the globe for their high reliability and performance. Contact us now for the latest refinements.

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Sconce Lighting

The candle holder that was suspended from a wall and backed by a mirror to disperse its light in the 18th century has survived into the late 20th century as a sconce light. It can be surprisingly effective in illuminating a small room. Even in a larger space, it helps establish a level of ambient light that defines and accents the boundaries of the space. And as the examples on these pages show, the sconce light also lends a distinctive visual character of its own that is likely to carry it into the next century as well.

BALDINGER
The Richard Meier Collection for Baldinger Architectural Lighting is comprised of two basic wall sconces, each available in two distinct styles and four finish options. The square Max and rectangular Ana radiate direct uplight and soft indirect light from a single 60-watt incandescent tubular lamp.

Circle No. 275

FLOS INC.
Italian architect Fabio Lombardo's neoprismatic Omenetta wall sconce offers an echo of the past which resonates into tomorrow. Omenetta provides softly diffused light through scores of close spaced horizontal colored or clear glass tubes. A 300-watt double ended halogen lamp provides a unique combination of direct uplighting and diffused forward and down-lighting effects in a compact design.

Circle No. 278

LEUCOS LIGHTING
The adjustable Istria wall sconce provides diffused light through its 350° rotating elliptical handblown Murano glass diffuser, which swivels 170° on the mounting bracket. A metal and polycarbonate structure secures the diffuser.

Circle No. 276

NEO-RAY LIGHTING SYSTEMS
The I01WS/2 sconce designed by Skidmore, Owings & Merrill, New York, has a double glass diffuser with a ribbed glass in front and a slightly larger disk of shot-blasted glass set right behind it. The cylindrical wall mount permits either vertical or horizontal orientation of 2-9W or 13W PL lamps.

Circle No. 277
FREDRICK RAMOND
Apollo II is a modern sconce design with matching pendant that creates pure geometric harmony by merging crisp textures of stainless steel or reflective polished brass components with the sharp contrasts of glowing, soft-etched imported Italian glass.
Circle No. 279

BEGA LIGHTING
The ArtSconce can be modified or customized to meet specific job requirements and leave impressionable signatures on projects for designer and client alike. The ADA-compliant sconce extends only 4 in. off the wall surface, allowing it to be mounted at any height, in any space, at the discretion of the designer.
Circle No. 280

FREDRICK RAMOND
Glass sculptures from Limburg Glass are made from white veiled crystal glass that is hand-blown by skilled glass craftsmen. Gracefully molded with winged contours and polished brass fasteners, these elegant wall and ceiling sconces have incandescent light sources and soft, warm spatial illumination.
Circle No. 281

RON REZEK
INK Series sconces are now ADA legal and can be specified with two incandescent lamps or two PL-13 tubes. In addition to the original galvanized finish, the Zink is now offered in polished or patina copper.
Circle No. 282

R.A. MANNING
The Designer Collection includes designs in contemporary wall sconces as well as pendant fixtures. All Manning products are offered in a variety of sizes, materials, colors and lamping possibilities.
Circle No. 283

FA'BBY
Fabby specializes in ceramic wall sconces that are offered at remarkably affordable price points. All 180 styles of sconces are hand-crafted, and some may be modified for exterior use.
Circle No. 284
GEORGE KOVACS
Robert Sonneman’s Prairie Kings, a new line of lighting and accessories, expresses the art and utility of architecture in a style that is uniquely American. The deft use of geometry, energized by color and texture, evokes the history of Arts and Crafts in a contemporary form.

Circle No. 287

WINONA LIGHTING
The Sector wall sconce, part of the Serrif Series, features distinctive design elements like stainless steel, perforated metal and bar trim details, a half-cylinder sand-etched acrylic lens and an ADA-approved overall projection of 4 in.

Circle No. 286

JUSTICE DESIGN GROUP
Over 70 sconce designs are included in The Ambiance Collection. The Collection features both basic and decorative sconce designs, available in a variety of sizes, finishes, and lamping options. These versatile, paintable ceramic sconces are ideal whenever color is a critical design element.

Circle No. 285

GEORGE KOVACS
Robert Sonneman’s Prairie Kings, a new line of lighting and accessories, expresses the art and utility of architecture in a style that is uniquely American. The deft use of geometry, energized by color and texture, evokes the history of Arts and Crafts in a contemporary form.

Circle No. 287

TSAO+CLS
The G-7 Collection of wall sconces explores diffused light through etched glass half-cylinders. Each of three designs silhouette intagliated patterns through metal bands that secure the fixtures to the wall. The collection is compliant with ADA regulations.

Circle No. 288

PROGRESS LIGHTING
This new group of fluorescent and incandescent wall boxes and diffuser pockets meet all ADA requirements by extending less than 4 in. Shallow wall pocket sconces are available in nine different profiles that present minimal obstruction without sacrificing the quality of light. Each mounts on a fluorescent or incandescent wall box.

Circle No. 289

CASELLA LIGHTING
The Gleria Micro Sconce is an ambient light source with a line voltage quartz halogen lamp housed in a small-scale (5-1/2-in.) solid brass and glass fixture. Engineered with artful precision, the elegant sconce features sleek brass details designed to complement it cylindrical white glass shade. An inner lamp cover coated with ground white glass reduces glare.

Circle No. 290

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Circle No. 290
SPI LIGHTING
The Options Family of fixtures offers wall or column-mounted sconces that are ideal for office settings, libraries, corridors, plazas and other interior applications. Win-tube fluorescent lamps provide the light source for the sconces, providing an even wash of light on the ceiling as well a subtle downward illumination of a decorative acrylic bottom shield.

Circle No. 291

BEGHELLI
Noted for its versatility, the Pratica Bella has a multitude of uses which include emergency fixture, exit sign, wall sconce, and custom signage unit. The fixture body is available in light gray, burgundy or black and is made of durable polycarbonate plastic for vandal resistance. The unit meets all ADA requirements.

Circle No. 292

APPLETON LAMPLIGHTER
The Hershey custom wall sconce is constructed of a custom bronze extrusion with a 45 degree corner edge. The extrusion is machined and mitered to form the overall cage assembly, which features a soft brush nickel-plated finish. The top granite structure is fabricated from hardwood and has an applied two-step Zolatone paint finish.

Circle No. 295

OYD LIGHTING
The Spheros Luminaire Series, designed by Hartmut Engle, has expanded to include a wall-mounted version, SI-W. Totally indirect, the SI-W is equipped with an asymmetric reflector to project light away from the wall surface and into the room cavity.

Circle No. 293

ILLUMINATING EXPERIENCES
Imported Italian Murano glass wall sconce creations reflect a passion for aesthetics, an interest in technological innovation and the skill of master glassblowers. Calise diffuses halogen light with a decorative amber and amethyst border.

Circle No. 296
THIS SPECIAL PRESENTATION OF STATE-OF-THE-ART LIGHTING EQUIPMENT, WHICH APPEARS IN THE PUBLICATIONS OF THE COMMERICAL DESIGN NETWORK (ARCHITECTURAL LIGHTING, CONTRACT DESIGN, AND FACILITIES DESIGN & MANAGEMENT) INCLUDES INFORMATION ON A RANGE OF PRODUCTS FROM DECORATIVE AND OUTDOOR LUMINAIRES, TO LAMPS AND BALLASTS. FOR READERS' CONVENIENCE, THE NAMES, ADDRESSES, AND TELEPHONE AND FAX NUMBERS OF MANUFACTURERS HAVE BEEN LISTED, IN ADDITION TO READER SERVICE CARD NUMBERS. THIS GUIDE IS ONLY ONE WAY IN WHICH THE NETWORK PUBLICATIONS ARE WORKING TOGETHER TO BENEFIT BOTH THE MANUFACTURING AND SPECIFIER SEGMENTS OF THE ARCHITECTURAL AND DESIGN COMMUNITIES.

BALDINGER ARCHITECTURAL LIGHTING
19-02 Steinway Street
Astoria, NY 11105
Tel. 718-204-5700/Fax 718-721-4986

Product Shown: The Eclipse combines aesthetics with ADA requirements for public accessibility. A diffuser of white alabaster or white flash glass softly diffuses illumination from incandescent or fluorescent sources. Model 97B8 uses two, A-17 60-watt maximum or two C-11 60-watt maximum lamps. Model 97B9 uses two A-17 40-watt maximum or two C-11 40-watt maximum lamps. Both models can also house two PL13 13-watt fluorescent lamps. Finishes include aluminum or brass. The unit is 12 inches high, 9 1/6 inches wide, with a projection of 4 inches, and is UL listed. Circle 303

Company Profile: Baldinger produces the lighting collections of world-renowned architects and designers, as well as wonderfully handcrafted custom lighting in all styles.

BOYD LIGHTING COMPANY
Fifty-six Twelfth Street
San Francisco, CA 94103-1293
Tel. 415-431-4300/Fax 415-431-8603

Product Shown: The Eclipse combines aesthetics with ADA requirements for public accessibility. A diffuser of white alabaster or white flash glass softly diffuses illumination from incandescent or fluorescent sources. Model 9788 uses two, A-17 60-watt maximum or two C-11 60-watt maximum lamps. Model 9789 uses two A-17 40-watt maximum or two C-11 40-watt maximum lamps. Both models can also house two PL13 13-watt fluorescent lamps. Finishes include aluminum or brass. The unit is 12 inches high, 9 1/8 inches wide, with a projection of 4 inches, and is UL listed. Circle 202

Company Profile: Baldinger produces the lighting collections of world-renowned architects and designers, as well as wonderfully handcrafted custom lighting in all styles.

NORBERT BELFER LIGHTING CO., INC.
1703 Valley Road
Ocean, NJ 07712
Tel. 908-493-2666/Fax 908-493-2941

Product Shown: Lante is part of the Villa Collection designed by Michael Graves. His visit to Villa Kerleyos in France inspired the design. It is shown with onyx diffusers and an Etruscan bronze finish. The pendant provides the warm and welcoming effect of candlelight.

Company Profile: Baldinger produces the lighting collections of world-renowned architects and designers, as well as wonderfully handcrafted custom lighting in all styles.

CSL LIGHTING MFG.
25070 Avenue Tibbetts
Valencia, CA 91355
Tel. 805-257-4155/Fax 805-257-1554

Product Shown: Working with General Electric Lighting, CSL Lighting Mfg. is developing the most varied line of luminaires using the energy saving 2D compact fluorescent fixture. The 2D fixture produces the same light as a 50-watt incandescent lamp, with only 10-watts of power. Also, a 100-watt light output is possible with 21-watts of 2D power. Fixtures for residential applications, architectural and retrofit are becoming available in pendant, surface drum and recessed styles.

Company Profile: Low-voltage, track, decorative, and 2D fluorescent lines are also available.

A Lighting Product Guide 1993
The Commercial Design Network

LIGHTING PRODUCT GUIDE

CSL LIGHTING MFG.
25070 Avenue Tibbetts
Valencia, CA 91355
Tel. 805-257-1455/Fax 805-257-1554

Contact: Richard Stellar

Product Shown: Mitelite™ halogen under-cabinet lighting is available in three sizes, and is the slimmest, most unobtrusive under-cabinet light on the market. A mere 1 1/4 inches deep, and fully dimmable, Mitelite delivers higher lumens, brighter light than any other. Easy to mount, instant-on (no flickering), and available with a cord, switch and plug. Contractor friendly models are also available that hardwire directly to house current.

Company Profile: Low-voltage, track, decorative, and 2D fluorescent lines are also available.

Circle 204

HYDREL
12882 Bradley Avenue
Sylmar, CA 91342
Tel. 818-362-9465/Fax 818-362-6548

Contact: Hal Madsen

Product Shown: 7000 Series Architectural Lighting System has four-way mounting orientation, from the ground, wall, ceiling or pole. Five basic light distributions are offered on ground mount version. Optional internal glare control. Units lamped to 175-watt HID. Tough, smart looking, cast aluminum package with accessories. LightFair booth 432.

Company Profile: Hydrel features innovative outdoor lighting, with advanced technology for sealing in-grade surface mount, wall mount, and underwater fixtures to meet rigors of outdoor environment.

Circle 207

GARCY/SLP
209 Kirby Road
Portland, TN 37148
Tel. 1-800-221-7913/Fax 615-325-7727

Contact: Jennifer Vervoort-Smith

Product Shown: Garcy/SLP offers a wide range of furniture-integrated task and ambient lighting fixtures, compatible with most major open plan furniture systems. They offer fixtures with many lamp, lens and convenience options to meet individual performance and energy saving requirements.

Circle 205

LAMPAS USA
6227 Cambridge Street
Minneapolis, MN 55416
Tel. 1-800-659-1135/Fax 612-475-0090

Contact: Jennifer Vervoort-Smith

Product Shown: The elegant strength of Danish design...Lampas L2S Exterior Pole Mounted Fixture. Constructed of 3mm galvanized steel plate. Finishes include warm galvanized or baked-on enamel in a variety of colors.

Company Profile: The award-winning Lampas product program consists of high-quality, hand-crafted lighting, signage, and other design elements, both for internal and external use. For commercial, industrial and institutional use, as well as for domestic buildings.

Circle 208

GE LIGHTING
Nela Park
Cleveland, OH 44112
Tel. 216-736-4466

Contact: Cynthia Kotora

Product Shown: The Triple Biax™ is currently the only high-power factor (HPF) electronic screw-in compact fluorescent in the industry. Major benefits include compact size, long life (6,000 hours), energy cost savings, excellent color (82 CRI), and flexibility in application. It consists of three legs each forming the sides of a triangle. It is 6.8 inches long and 20 watts, providing the same initial light as a standard 75-watt incandescent lamp. The HPF is 0.9 with a low harmonic distortion of <33 percent. It should be used on 120-volt circuits and not on any dimming circuits. Applications include table lamps, downlighting, corridor lighting, wall sconces and post lighting.

Circle 206

LEVITON MANUFACTURING CO., INC.
59-25 Little Neck Parkway
Little Neck, NY 11362
Tel. 718-229-4040/Fax 718-631-6439

Contact: Charlotte Nash

Product Shown: Wedge Base lampholders are designed for T-5 and T-3 1/4 miniature incandescent lamps used in landscape, emergency, and indoor accent lighting.

Company Profile: Leviton offers a full line of lampholders for new light sources, including fluorescent, quartz, halogen, metal halide, and high-pressure sodium.

Circle 208
Lightolier also introduced compact fluorescent kitchen and bath lighting. Downlights use advanced metal halide and White Son lamps.

Circle 210

Product Shown: Electromagnetically ballasted fluorescent downlights deliver 20-25% energy savings, and 5-10% more light, compared to magnetic units. They operate flicker-free, with excellent power quality and user-friendly starting. Models for standard two-pin, 26-watt quad lamps and dimmable 4-pin available.

Company Profile: Lightolier also introduced compact fluorescent kitchen and bath lighting. Downtlights use advanced metal halide and White Son lamps.

Circle 211

Product Shown: Lumiere welcomes you to the next generation of landscape lighting fixtures. We present our products with great pride and are genuinely interested in your review and appraisal. "Of course, it's Lumiere," has become the standard phrase at the presentation of each new Lumiere lighting fixture. For further information please contact your local Lumiere sales representative, or call 1-800-362-3908.

Circle 212

Product Shown: The line fine of ceramic lighting fixtures is available in any of three colors: bisque white, glazed verde green, and glazed black with gold strings. Fixture prices range from $18.36 to $24.50. These fixtures are proudly made in the U.S.A. Shown are two wall sconce models with bisque white finishes.

Circle 215

Product Shown: Maestro™ dimmers offer full-range dimming of incandescent or low-voltage lighting and are part of Lutron's Symphony Series lighting controls. The microprocessor-based Maestro dimmers feature a designer switch with a discreet, rocker-style dimmer. A series of LEDs to the left of the switch indicate light level.

Company Profile: Lutron manufactures lighting controls and architectural lighting control systems for residential, commercial, industrial and institutional applications.

Circle 213

Product Shown: Noral Lighting offers a complete line of high-quality, cast-aluminum outdoor fixtures, including exterior wall mounts, surface mounts (interior or exterior), commercial-size HID parking lot fixtures and posts, and a complete bollard package. Traditional family of fixtures available in matte black, white and patina green finishes. The new compact line shown is available in 10 additional glossy colors and are ETL approved.

Company Profile: Litecontrol's luminaires are created for offices, lobbies, health care facilities, health clubs, conference and reception areas, and universities.

Circle 214

Product Shown: Noral Lighting offers a complete line of high-quality, cast-aluminum outdoor fixtures, including exterior wall mounts, surface mounts (interior or exterior), commercial-size HID parking lot fixtures and posts, and a complete bollard package. Traditional family of fixtures available in matte black, white and patina green finishes. The new compact line shown is available in 10 additional glossy colors and are ETL approved.

Company Profile: Traditional-styled outdoor residential and commercial lighting, surface mounts and bollards.

Circle 211

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Circle 213
Product Shown: The TL 80/6 U-bent fluorescent, the only 6-inch U-bent T8 lamp on the market, has been added to the T8 line. Designed to retrofit standard 2- by 2-foot fixture systems where T12 6-inch U-bent lamps are typically used, the TL 80/6 lowers energy consumption by up to 43%. With 85 CRI and 2,800 lumens output, they are ideal for offices, retail, and hotels.

Company Profile: Philips Lighting markets over 4,000 lamp types to the retail, industrial/commercial, consumer and original equipment manufacturer markets. Circle 216

Product Shown: The Options Series pendant is 2 inches high, 29 inches in diameter and incorporates a new reflector system. Acrylic bottom shields are available in various shapes and colors to accessorize the standard fixture. A downright accessory provides an accent pattern on the bottom shield.

Company Profile: SPI indirect fixtures are specified for public spaces, merchandising areas, recreational interiors, education facilities, manufacturing and storage areas, and office environments. Circle 217

Product Shown: Sweet's Light Source is the industry's most comprehensive source of lighting product information for residential and commercial construction. It offers: BuyLine, the 800-number service that links construction professionals to manufacturer's reps nearest them; ProductLine, a full-color product tabloid; 1,000+ pages of specifications and four-color photos, indexing by manufacturer, product and trade name, a glossary and editorial from major lighting associations; and endorsements by the IALD and IES, with support from the EPA. To place information in Sweet's, call 1-800-421-9030.

Company Profile: In addition to its standard fixture line, Winona Lighting is also a nationally recognized custom lighting manufacturer. Circle 221
Focus groups and opinion polls were not on the mind of Florence Knoll when she created textiles for Knoll's burgeoning line of furniture. Instead, she established a department to create the kind of fabrics she believed the furniture needed.

Some 46 years later, history may repeat itself. Knoll is introducing a collection of low- and mid-priced ($29 to $49) fabrics that have evolved in much the same unfeathered, creative spirit. The designer, Tim Van Campen, is a Maine-based abstract painter who works primarily on computer screens.

"I knew nothing about textiles," Van Campen admits. A graduate of the Pennsylvania Academy of the Fine Arts, he concentrated on painting and sculpture until he bought a Mac and "fell in love," as he puts it. Since then, Van Campen's computer-generated work has steadily gained acclaim all over the world in galleries and museums. (At the same time, he says, "My paint brushes have gotten quite dusty.")

After decorative rug manufacturer Michaelin & Kohlberg began producing award-winning needlepoint rugs in Van Campen's designs, the designer took his work to Knoll's senior textile designer Suzin Steerman and director of marketing Michael Laessle. Was it love at first byte? "We were blown away," Steerman recalls.

Though generated by computers, Van Campen's work on paper and in textiles does not speak of computers in the everyday sense. "People have a hard time equating quality with the computer-driven image," he concedes. While one pattern conjures up shades of the Arts & Crafts movement, and another might allude to Japanese prints or American Indian sand painting, the images are always pure Van Campen.

After sifting through stacks and stacks of his works, Van Campen and Steerman selected a group of designs they felt had potential for contract textiles. Then—up to Maine for Steerman, who stayed with Van Campen, his wife, their two young daughters and a few summer houseguests for three intensive days as she and Van Campen translated his then go back to the computer. Six months later, the collection in stock for NeoCon '93, a tribute to all the talents involved.

Van Campen recalls a childhood memory of drawing paper with crayons, covering entire page with black ink, then scratching the ink to reveal design beneath. "That unexpected thrill is what I'm still looking for in my art," he says.

It's a concept to contemplate. The next time we approach blank computer screen, to be sure. "The technicians have their day," Van Campen continues. "It's time for the creative to take over." Amen. 

Circle No. 272
said four legged tables had to be metal? This new Peter Glass creation brings the warmth of wood into free standing or cluster systems tables. The tops shown are in Avonite’s new Black Ice, an incredible competitive prices. For more information on the exciting new Cheevee Tables, including an almost selection of top and finish options, contact your EOC dealer, representative or call 1-800-421-5927 (800-822-7676). 

See CHEEVE during NEOCON at EOC Merchandise Mart Space #11-104
Stepping on the Millenium

With Vision 2000, Milliken has reinvented its contract carpet—in bold and risky ways both friends and rivals will surely appreciate

By Roger Yee

It takes courage to be big, powerful—and running scared. Ask General Motors, IBM or Sears Roebuck. What Milliken, one of the world’s leading manufacturers of textiles and carpet, publicly admitted to designers, end-users and its own sales and marketing network early this year is that it had failed to listen carefully to the needs of the contract carpet market in recent years. To position itself as the leading source for modular carpet and other carpet products and services in the coming millennium, it has now unveiled Vision 2000, a market-driven program of product development, technological enhancements and merchandising and marketing systems.

During a two-year, soul-searching re-evaluation of Milliken’s markets, products, technology, merchandising and marketing—in which the winner of the Malcolm Baldridge National Quality Award, the British Quality Award and the Canada Awards for Business Excellence sent its people to speak to customers, suppliers, distributors and even some of Japan’s most respected companies—nothing was held sacred. The result virtually amounts to a reincarnation of the business. As C. Dean Thompson, director of marketing, Milliken Carpet, Commercial Markets, insists, “The ultimate goal of Vision 2000 is total customer satisfaction resulting in profitable growth.”

Take product development, for example. While Milliken is known for top quality, its new product line is broader, updated in color, texture and design, and more competitive across a wider range of price categories, just as the design community has repeatedly requested. Thanks to the efforts of Richard W. Stoyles, FCSD, director, creative design services, Milliken Carpet, Commercial Markets, and his staff, there are now more than 500 new carpets in richer and more saturated tones with more subtle and varied patterns, including geometrics, damasks, botanicals, monochromatics and layered organics, to which solids have been expanded and coordinating broadloom added. For industry veterans who know Milliken well, these developments represent a profound change of direction.

To make certain designers will specify these products across a wide range of applications, Milliken has targeted them carefully to fit a price- and volume-based, pyramid-shaped market. Basic products, Milliken’s highly competitive, “budget” line, occupies the base of the pyramid. Above them, the company has positioned Core products, its proprietary, “standard-bearing” line, and Custom products, its project-driven, “do-it-yourself” line for the design community.

New applications for Milltron, the company’s patented pattern system, were developed by Stoyles in an effort to refocus this computerized dye-injection process towards the creation of more intricate, woven textures. The new textures run the gamut from finely woven jacquards and embroidery to lace-like effects. Another dividend of the current R&D activity is that Milliken has developed new bonded and tufting techniques. Says a pro-Stoyles, “Our efforts have resulted in a quantum leap in styling and manufacturing efficiencies.

Supporting and amplifying new products is an entire redesigned program of merchandising. Highlights include Milliken Color Box, which displays carpet swatches in a compact display, and a revamped shipping schedule called Patro Express to speed products to customers. A traveling, multimedia exhibit will explain Vision 2000 to designers.

How will designers and their clients in the United States, Canada, Mexico, South America and Asia respond to the new products? If Thompson, Stoyles and their colleagues understand their markets correctly, there will be strong orders for the 12 new carpet collections known as Architones™, Champion™, Color Art™, ColorBond™, Color Visions™, Metallica™, Miti Sparkle™, Parade™, Raindrop Tweed II™, Shadowgraph Texture Visions II™ and York Tweed™. Early field reports have been very encouraging.

But don’t expect Milliken to slide into the nearest rocking chair to await the outcome. “Winning in the global market will require total involvement in the continuous improvement”, says C. Dean Thompson. This is why Milliken is hitting the carpet deck—running.®

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The Bang for the Buck

Attitude has required the biggest adjustment of all with Protegé, a new ergonomic seating line from Steelcase

By Jennifer Thiele

Slight of figure but high on value: The Protegé chair from Steelcase (top) introduces a new look and a new price point into the Steelcase line of ergonomic seating. The thin-profile saves money on materials—and the savings are passed on to the customer.

The Steelcase design team (right) developed the Protegé task chair and side chair models (above) simultaneously, so neither looks like an awkward derivation of the other. To improve manufacturing efficiency, consistent components and details were used throughout the line.

Money talks—and so does the lack of it. American consumers have made their position clear by switching to lower-cost, private-label goods, and obliquing such brand-name giants as Philip Morris and Procter & Gamble to cut their prices. Similarly, specifiers and end-users of contract furnishings have emerged from the 1980s as equally budget-conscious customers—all but forcing furniture manufacturers to reexamine the meaning of value in today's recessionary economy. Though some designers and manufacturers lament that too much emphasis on price diminishes design standards, others see this tough marketplace as a challenge to improve products and processes without sacrificing design or quality. Such has been the goal of Steelcase with the development of Protegé, a new ergonomic seating line with one desk chair and three side chair models.

Steelcase has traditionally emphasized quality and dependability in its marketing strategy. But with recent introductions like Protegé and the FirstFile file cabinet line, the company acknowledges the need to address lower price points as well under the umbrella of Steelcase quality. "With Protegé, we were going after a lower cost for Steelcase," states product manager Cheryl Baumgartner. "At less than $500, it is priced under anything in our line that is ergonomically up to date.

Recession and tight budgets aside, the introduction of Protegé also represents a sensitivity to smaller businesses, where simplicity and speed in ordering and delivery are often just as vital as affordability. Using the same multidisciplinary approach which has launched a number of successful new products in recent years, a Steelcase team of industrial designers, manufacturing engineers and marketing specialists examined ergonomic seating from conceptual design to production to delivery to develop a product that would be time- and cost-efficient at every step of its production.

Technically, Steelcase classifies Protegé as a general use task chair, most appropriate for individuals who perform a variety of functions and move about throughout the day. Though Protegé is not portrayed as an ergonomic breakthrough, it includes important features like swivel-tilt and cushioning, contouring and scale that conform to ANSI/IFES requirements for comfort and support. According to industrial designer Rob Scheper, "Protegé's real technical improvement is in the location of the pivot. There is no loss of lumbar support when you lean back or forward."

Protegé's slim profile marks a dramatic departure from the rest of the Steelcase ergonomic seating line. "We wanted something distinctly different, and that drove us towards the thinner profile," explains Scheper. More importantly, the sleek look contributed significantly to the chair's economy. "The visual difference was really functionally driven, since a thinner profile definitely affects the cost of materials," Scheper adds.

The addition of durable steel arms eliminated the need for back uprights, so the chair could be thinner yet. The slim profile, squared angles and durable arms translate into increased shipping efficiency by allowing more chairs to be stacked with greater ease and versatility. "We also tried some new ideas with the upholstery method," says product specialist Da Groendal. Protegé fabric is wrapped to the outside shell to increase the efficiency of the upholstery process and give a different look.

Initial concerns about the response to Protegé lean look will be addressed in the marketing. More sophisticated customers should be able to appreciate the trade-off between customization and contour. Either way, a customer can get needed comfort. It is a chair that is engineered correctly. The key, notes product engineer and team leader Brian Schollen, is getting people to try Protegé. "Once they experience the ride, motion and comfort, they'll forget about the cushioning," he says.

If Protegé asks customers to think about seating in a new way, it has also required the same effort from the workers who build it. "Retraining people was necessary since the chair goes together differently from other products in our line," observes manufacturing engineer Tom Hahn. "We incorporated new things in the building the chair and eliminated others a day to day effort to make it easier to manufacture."

"Working together as a team has been critical to streamlining the process and the product," emphasizes Schollen. "We looked upon each new design as a continuous improvement. We don't claim to have taken huge steps with Protegé. It's more of a gradual leaning curve." That's a lesson even one could afford to learn.

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Crossing the Bridge

When Holabird & Root asked its Chicago landlord's permission to walk on air, it got a lot more than it bargained for

By Roger Yee

European architects were astonished in the late 19th century when a new form of building, the skyscraper, began to emerge in the New World, hesitantly at first in New York, then confidently in Chicago. William Holabird, one of the founding members of the Chicago school along with William Le Baron Jenney, Daniel Burnham and Louis Sullivan, is remembered today largely because of the Marquette Building of 1894. Its solid piers, unadorned spandrels and 16 floors of highly efficient space have carried it gracefully through the 20th century.

Holabird would probably be surprised at the newest home of Holabird & Root, the successor to his firm. Yet he probably would be delighted as well. To reach the receptionist from the elevator lobby on the 22,500-sq.-ft. 7th floor of 300 West Adams Street, situated on the edge of Chicago's West Loop district, a visitor must cross a graceful, steel-and-glass bridge spanning the yawning chasm that is the 70-year-old building's interior courtyard.

Not everyone waltzes over, of course. "Each individual responds differently to the bridge," admits Gerald Horn, FAIA, a partner of Holabird & Root. "Many find it exciting, but some prefer not to cross it at all." Having made the journey into the 21st century, the visitor comes face to face with a strikingly modern environment that respects the firm's 113-year history but already embraces the technology and culture of the century to come.

For a firm as venerable as Holabird, which counts the Chicago Board of Trade, Palmolive Building, The University Club and Soldier Field and Stadium among its historic milestones, and Illinois Bell, IBM, University of Illinois and the Federal Reserve Bank of Chicago among its most valued, contemporary clients, changes of address have been surprisingly rare over the last century or so. In fact, Horn believes that Holabird has occupied just five sites since 1880. The firm has been renting space in 300 West Adams Street for 35 years, and has just signed a lease for 15 years more.

It wasn't supposed to be this way. Horn and his partners James Baird, AIA, Jeff Case, AIA and Frank Castelli, AIA, had agreed by 1990 that Holabird could no longer remain in its outdated home near the Chicago River. Office vacancy rates were rising in the Windy City, making alternate sites plentiful. Holabird considered relocating to the River North district, for example, where it would join other design firms in inexpensive loft space just to remain in its building of the last 35 years, the Chicago architecture, engineering and interior design firm of Holabird & Root told the landlord it wanted to relocate the reception area from the elevator lobby to the other side of the building. Much to the firm's surprise, the management of 300 West Adams Street agreed to the daring aerial bridge (opposite), which takes the intrepid visitor from the elevators across a chasm formed by the building's interior courtyard to a somewhat more conventional reception area (above), where a rendering of the firm's design for the Chicago Board of Trade can be seen as a backdrop for classic Bauhaus chairs by Mies van der Rohe.
west of Michigan Avenue's Magnificent Mile. "We even designed our own building at one point," Horn says, "completing all the working drawings."

After a promising lease transaction at another address fell through, the management of 300 West Adams Street made a serious appeal to its long-term, full-floor tenant. The building was undeniably convenient for Holabird's clients and commuting employees 10 years ago sounded quite different from what we wanted now."

Among the updated goals were a floor plan and work stations designed to promote team approach to project management, highly accessible cabling distribution system for CAD and other services, and improvements in the construction of the bridge and the relocation of the reception area away from the deepest part of the symmetrical floor plate. Dramatic as the bridge was, other useful design concepts would be additionally introduced. As Horn fondly remembers, "The whole staff saw what had to be done and bought into it. We took the attitude that any time there was a genuine opportunity to create something different, we'd look into it. All of us got involved."

To foster team spirit among the architects, engineers and interior designers, Holabird has given a neat twist to traditional office planning. Whereas partners and administrative personnel continue to work in private window offices, project managers sit at open plan work stations in the middle of the floor, surrounded by higher partitions than the majority personnel, who work on open plan work stations with lower partitions that allow them to look out windows along the exterior or periphery and in the central courtyard. Work stations are all designed and custom fabricated for Holabird to the same module, permitting individuals to use any of the spaces as needed. Vertical space is cleared of clutter because of the West Loop's proximity to the central business district and the railroad stations. However, the firm initially insisted that nothing less than a total change of environment would do. "I half joked to the landlord that we would only consider staying if we could open up our space by shifting the reception area to the other side of the building," Horn recalls. "To our surprise, the landlord agreed!"

The move would only take Holabird three floors down from the 10th floor. The firm's architects, engineers and interior designers seized the opportunity to make a fresh start. "The 7th floor was laid out entirely new," Horn says. "We saw the space as a chance to implement major changes. It was eye-opening for us. Wish lists we had compiled five and lowering the height of horizontal work surfaces, so that designers can sit in office chairs rather than drafting stools.

Horn frankly confesses to his ambivalence about computers, but this has not stopped Holabird from wiring the entire office for CAD and LAN operations. "I'm not one to push the use of computers in architecture," he says. "Still, I realize the entire staff will eventually be on line. Similarly, the firm has roof area away cabling on suspended trays which are tapped for power drops as needed. Of services, such as HVAC ductwork, plumbing and lighting, are mounted free of enclosure just as the cable trays. Unencumbered access is key here. Without need to conceal any utilities, Holabird has been able to raise its ceiling height to 12 ft.-3 in. by removing the existing..."
dropped ceiling and original plaster ceiling—revealing a less-than-perfect, original joist ceiling. "So much for the good old days," notes Horn.)

Circulation in the public and administrative/executive spaces is marked by a late floor and curving glass walls, as part of the effort to make overall circulation as legible as possible at Holabird. In the pen plan areas, carpeted aisles are run between double rows of fabric-covered end panels that mark the boundaries of the typical work stations. A series of rotating panels in the public and administrative/executive spaces is used for gallery display and visual privacy between administrative activities and public views, but their dynamic shapes are so seamlessly integrated into the circulation flow that it is hard to believe they play a role in it.

Naturally, the undisputed pièce de résistance of the floor plan is the bridge. Constructed of shop-fabricated members lifted by crane through a window, it was assembled in the 7th floor, pulled over the courtyard and then installed on outrigger-type brackets in the course of a weekend. The steel-and-glass facade hangs almost weightlessly from its support structure, much as a latter-day, ship-in-a-bottle enigma, brought forth from 300 West Adams Street.

Like many other enigmas, the bridge attracts people more than it repels them, so at traffic tends to be brisk during the day. Ill. Horn discloses that each entrance has a sibyl to summon help, "Just in case." This clearly the bridge for Holabird's clients to pass—when they come to it, that is.

Project Summary: Holabird & Root

- Location: Chicago, IL
- Total floor area: 22,500 sq. ft.
- No. of floors: 1
- Total staff size: 105
- Cost/sq. ft.: $500
Eating It All

Why the beautiful people, Weight Watchers and body builders in Westlake Village, Calif., are lining up for Local No-Chol’s delectably guilt-free goodies, served in an earthy atmosphere designed by Muzingo Associates

By Amy Milshtein

Big Mac prices in a design by Muzingo Associates that feeds the soul as well.

What did you have for lunch today? Burger and a beer? Dry salad and sugarless gum? Of course not. Today’s smart eaters demand more from their meals: nutrition, low fat—and most importantly, taste. Any restaurant that fits this bill and offers convenience, low prices and an inviting atmosphere could very well re-define fast food for the ’90s. The Local No-Chol, a Westlake Village, Calif., eatery, does just that, serving up spa cuisine at Muzingo Associates used a black, galvanized ceiling (above) in the one-room eatery to add drama and meet stringent food service codes inexpensively. The whole restaurant, in fact, was designed economically at only $170 per sq. ft., including kitchen equipment.

Big Mac contains 34, she notes.) “But we didn’t want to exist on steamed vegetables and brown rice.”

While perfecting her recipes, the Bell threw an intimate dinner party for six. He hand-picked guests included one vegetarian, one macrobiotic, one sodium-restricted dieter and Robert, who could not eat high cholesterol, high-fat foods. Bell created a meal that met everyone’s dietary criteria and tasted phenomenal. “I realized that no one could do this,” she says. “That’s when we decided to open the restaurant.”

The Bells secured a spot in the shopping strip of Westlake Village, an affluent suburb 40 miles from Los Angeles. Approximately 35,000 people with an average income of $70,000 per household live in the enclave of rolling hills. The retail center, which is anchored by a local supermarket, holds 30 shops. While the Local No-Chol is not the only restaurant on the strip, sharing space with a Mexican spot, a sit-down Italian restaurant, a frozen yogurt shop and a Subway, it is the only place for the nutritionally correct.

Upscale, knowledgeable and health-conscious people, along with the Weight Watchers and body builder crowd, flock to the Local No-Chol for lunch and dinner. Orders are placed at the front of the line, patrons given a number and the exhibition kitchen takes over. While waiting for their order, diners can peruse a small, front-end retail area where packaged health food, reading material and playful products like heart-shaped lip balm are displayed.

Diners pick up their “Papa Picante” (baked potato with salsa), “Egg(less) Salad” (it’s really tofu) or a slice of “Chocolate Sin-Free Cake” (a fat-free, dairy-free, ultra-legal binga). Robert Bell reports that 30% of the business take-out. Other customers enjoy their meal in the restaurant’s artful surroundings.

Local No-Chol’s interior is a study in contrasts. Honey-toned plywood plays against a flash, galvanized metal while sleek, painted walls juxtapose with rough, sculptural slabs. It’s a warehouse with warmth that’s just tough enough without intimidating. “The interior echoes the menu,” says Gina Muzingo, principal of Muzingo Associates, “contemporary, inviting and inexpensive.”

Healthy, wealthy and wise: Today’s worldly diners want to eat smart, chic and cheap. The Local No-Chol, Westlake Village, Calif., with its hearty yet healthy food, honey-toned interior (opposite), and reality-based prices, shrewdly caters to all of its patrons’ politically correct desires.
The exhibition kitchen (above) adds a gleaming industrial quality to Local No-Chol’s otherwise earthy design. Given the menu’s prices and the owners’ plans to franchise the concept, a “commercial” solution would have been easy to specify. However, the owners and designer wanted more and got it.

The sun in the morning and the sun at night: Sunny sconces and colors reminiscent of sand and sea (above, right) add an appropriate touch of nature to Local No-Chol and soften the space. Thirty percent of business is take out. The other 70% of customers enjoy their meals in the restful interiors.

The restaurant has a full-size storefront window that the designer has left uncovered to attract walk-by traffic. Once inside, diners’ eyes move from the complex weave of angular plywood walls to the gleaming exhibition kitchen. Plywood tables, with off-center Ts made of metal strips, also play on this theme.

Yellow, burnt orange and blue painted and textured walls and sun-shaped sconces soften the overall image while they evoke the earth and sky. The black ceiling that focuses the eye downward proved challenging for the designer. “We had to cover the existing T-bar ceiling with a material that would meet food service codes,” remembers Muzingo. “But the budget didn’t allow for drywall soffits.” Clever use of galvanized material solved the problem efficiently and inexpensively.

The whole restaurant, in fact, was designed on a tight $170 per sq. ft., including kitchen equipment. “Creating a high-end restaurant would be ridiculous given today’s economy and the menu’s prices,” muses Muzingo. Considering that Local No-Chol’s costliest dish is $7.00, it would have been easy to specify a standard, commercial, fast food interior, complete with subliminal selling methods. But the owners and designer wanted more and got it.

In fact, the restaurant’s innovative combination of food and design may soon be hitting the road. The Bells plan to open more Local No-Chols in California and ultimately the rest of the country as well. Until one moves close to us, however, we can only ask our foils hearts—and stomachs—to be still.

Project Summary: Local No-Chol


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If the Image Fits, Wear It

Before you walk a mile in Cole-Haan shoes, notice how its finely-crafted flagship stores, designed by Forbes Associates, help make its footwear so appealing in key U.S. retail markets.

By Jennifer Thiele

Cole-Haan is quite particular about its real estate, insisting on locating its retail stores in the most exclusive shopping districts in thriving metropolitan centers. Window displays in the facade of each store create the impression that Cole-Haan is a multi-story tenant, whether it is or not.

On Newbury Street in Boston (opposite), the Cole-Haan store actually is three levels. The Rodeo Drive store in Beverly Hills (right) has only one.

Rodeo Drive, Fifth Avenue, Newbury Street, Michigan Avenue. If these famous shopping thoroughfares conjure up images of the finest names in upscale retailing, then Cole-Haan has already accomplished a great deal of what it set out to do simply by locating its stores on prime real estate. From its rural roots in Yarmouth, Maine, this 18-year-old manufacturer of high-quality men's, women's and children's footwear, accessories and hosiery has established a global reputation for excellence.

Critical to its strategy are its flagship stores in exclusive retail markets throughout the United States, Canada, Italy and Japan. But location, location, location is not everything. So Cole-Haan has enlisted the design firm of Forbes Associates to show customers that it means quality, inside and out.

Cole-Haan was primarily a footwear wholesaler until 1985. When executives decided that an expanding product line could support the company's own, dedicated retail stores. "We felt there was no one
Getting it right—but differently—every time

The interior of the Boston store was completely gutted and the new design took its inspiration from a piece of carved wooden staircase that was discovered in the basement. The balusters of this grand staircase (above) boast the same wood carvings, and the detail is picked up in the plaster moldings overhead.

Cole-Haan likes to separate out its departments and lifestyle brands as much as possible. One of Forbes Associates' goals is to design each department to make it easily identifiable and comfortable for the target customer. In the Boston women's department (right), scaled-down furnishings and bold floral prints establish an air of femininity. The company's country, formal, sporting, classic and dress lifestyle brands amounted to more than a wide variety of styles that needed room for proper display. In fact, breadth of product gave it enough financial stability through shifts in markets and consumer trends to undertake a major retail venture with confidence. Yet Cole-Haan stands apart from much of the retailing crowd—due to the meticulous care with which it has undertaken its expansion into new markets.

"We've built 16 stores in 11 years, and that's not excessive growth," points out Taylor. "We prefer to penetrate individual markets with quality, not quantity." Another distinc-

tion is its uncompromising position on real estate. "We want to open stores only at the finest sites in thriving metropolitan centers," she adds, "and we'll only open when the location is right."

This successful brand of retail snobbery is matched by the impeccable execution of detail that Cole-Haan brings to its stores' interiors, which may surprise even the most upscale retailers. Every store Cole-Haan builds, with the exception of its factory outlets, must be completely original. Each is considered a flagship, which must meet or surpass the exacting standards that many retailers reserve for only a handful of facilities.

"We know that we put a lot of time and effort and money into our stores," admits Taylor. (Indeed, the Boston store came in with a hefty price tag of $330/sq. ft., excluding exterior alterations.) To Cole-Haan, it is deemed money well spent on establishing the quality of the product line. "Our customer is buying a beautiful product, and we don't feel that concept would work as well inside a typical store," says Taylor. "The architecture should be as well thought out as the product."

To say that Cole-Haan is all about appearances, however, would be a vast underatement. "We aren't going to be taken in by the image of Beverly Hills," notes Barton Forbes principal of Forbes Associates. Rather, sensitivity to the spirit and culture of a city, as much as the expectations of customers drives the design of each store. "Cole-Haan is unusual for a retailer," he continues. "It has a great sense of responsibility to both the buildings its stores are in and the surrounding architecture. We often work closely with municipalities to fulfill requirements set by historical societies."

The structure housing the Boston store, for example, was seriously deteriorating when it was acquired by Cole-Haan. After several years spent waiting for the ideal retail site, Forbes Associates' exterior renovations included restoration of much of the building's original architectural fenestration of leaded glass windows, based on an early photograph of the building. Inside, where there was nothing o
architectural consequence to preserve, the whole interior was gutted.

A partial staircase decorated with leaf carvings that was presumably left over from the building’s original interior was found in the basement, and was used to guide the design of the new interiors. The focal point of the store is now a grand staircase, with hand-carved balusters in the same leaf pattern, that leads from the main floor to the second level. Similar carvings are reflected in plaster ceiling moldings overhead.

In contrast to the historical theme of the Boston location, the Toronto store’s ceilings and walls are graced with a series of relief sculptures depicting native Canadian wildlife and flora. “Every single job is designed with its own motif, and is customized to the site,” explains Michael Carr of Forbes Associates. This type of close attention to geographic influence makes every Cole-Haan store architecturally unique.

If Cole-Haan lacks a physical prototype, it is very firm on portraying an identifiable image and atmosphere across the board.

“Nothing in any store is ever repeated,” notes Forbes. “But a person who has shopped in more than one store will recognize the same elements.”

Some of the more notable design elements that are uniquely incorporated in Cole-Haan flagships include custom-designed furniture and carpentry, display cabinets and cash wraps fashioned out of reclaimed antique wood and lined with custom fabrics, dramatic plaster bas-relief on ceilings and walls and warm, earth-tone colors. Each store is deliberately designed to be a comfortable, low-key sales environment. “The style more resembles the scale of a fairly grand residence,” explains Forbes.

The company’s retail mission, according to Taylor, is two-fold. “What we try to do with each store is capture a large percentage of what Cole-Haan is all about,” she says. That translates into design goals like quality, comfort, heritage and craftsmanship. The high level of craftsmanship and quality that Cole-Haan insists upon are clearly reflected in the custom display cabinets that appear in different forms in all the stores.

Crafted of antique wood by Chicago-based antique dealer Mike Bell, the display cabinets play an important role in the Cole-Haan image. “The texture of the wood and the carvings, the beauty, warmth and glow of the wood, the scale of the pieces—all reflect a general elegance that Cole-Haan aspires to,” says principal
Mike Bell. He and operations manager Joann Westwater work closely with Forbes Associates to procure antique wood from Europe to use in building the cabinetry for the stores. (The current stock of wood comes from 19th-century French railroad cars.) Though cabinets differ from store to store, "We're always trying to secure new pieces with a certain look and quality," Bell emphasizes.

Cole•Hanan's other important design challenge has been how to best marry each market to the customer. With over 350 products divided into different lifestyle brands in each men's and women's line, Cole•Hanan clearly needed to establish a method of separating and identifying its product groupings. As Taylor asks, "The question is, how do we do it so that it's comfortable for all these different customers who shop in the same store?"

One solution has been the development of a specialty shop concept in each store, whereby each individual department can be designed to satisfy the expectations of the target consumer. "We separate men's and women's departments and lifestyle brands as much as possible," says Taylor.

For example, men's departments typically employ a more clubby, masculine aesthetic with bolder design elements. "Men's products are always up front, because men aren't nearly as adventurous as women," Forbes muses, "If they don't see the product they're looking for immediately, they run out."

Women's departments, on the other hand, are distinctly feminine in nature, often incorporating floral patterns and smaller-scale furnishings. The most dramatic example of feminine-specific design can be found in the Chicago store, where Forbes Associates and New York-based creator/designer Lucille Patino conceived of a gazebo-like space to house the women's footwear department. Patino single-handedly recreated a trellised garden with vines, flowers and birds in plaster bas-relief that adorns the dome ceiling of the circular room. In the Beverly Hills store, she put her talents to work on an elegant plaster frieze and ceiling sculpings depicting birds and rosebuds.

"One of our main goals is to bring together the talents of as many artisans as possible," comments Forbes. Despite the resulting combination of elegance and drama that infuses each Cole•Hanan store, both designer and client still recognize the need to adhere to the most basic tenet of retail design. "We have to make the stores beautiful, but still have the product radiate 90% of that beauty," says Taylor. "We do that through size, layout, scale—all this has a lot to do with the architecture of the store."

"The intention is to have people buy Cole•Hanan products; if we distract them from that, we haven't done what we're supposed to do," agrees Forbes. "Our goal is to accomplish an architectural environment that is nothing but a proper surrounding in which to show the product." Cash wraps, seating, display units and lighting are all meant to showcase the products rather than the architecture, and neutral background tones and cabinetry linings allow the product to stand out. Each year, Forbes and his design team must study the Cole•Hanan product line to keep abreast of new sizes, colors and shapes that may affect the product display.

That's not to say that Forbes and Cole•Hanan aren't pleased to hear reports of the more curious customers who inquire about the architecture. After all, anyone who can recognize and appreciate the fine craftsmanship and level of detail in Cole•Hanan's stores should be a shoe-in for its products.
Cole-Haan believes in high-quality, distinctive interiors that underscore the quality of its products and show appreciation to its customers. Though each store is designed to be unique, certain elements—like custom cabinetry designed by Mike Bell out of reclaimed antique wood—are used to create a consistent atmosphere in stores as different as Fifth Avenue in New York (opposite) and Rodeo Drive in Beverly Hills (above).
Homing Instincts

Manor Care at Carrollwood, in Tampa, Fla., confronts the delicate task of putting the “home” back in nursing home with its design by TRO/The Ritchie Organization

By Amy Milshtein
Every home needs a showplace, and Manor Care at Carrollwood is no different. The nursing home boasts a special events room (opposite) residents reserve for private meals and parties with family and friends. Spaces like this ease the transition from independent to assisted living for parent and adult child alike.

With its low-slung roof, Manor Care fits well into its Tampa, Fla., surroundings (above). Architect Kyle Hanton from The Ritchie Organization didn't forget that most residents come from the Northeast, however. He added subtle elements such as shutters to pay homage to their Yankee roots.

Placing an aged or sick parent in a nursing home is one of the toughest decisions an adult child has to make. Just ask Kyle Hanton, who had to place his father, stricken with Alzheimer’s Disease, in a home for the last 15 years of his life. “It shaped my views of what a nursing home could and should be,” recalls the senior associate for TRO/The Ritchie Organization. Hanton drew upon this experience when he designed Manor Care at Carrollwood in Tampa, Fla., and the result is a sensitive, human home that satisfies residents and their children alike.

Handling more than Alzheimer’s patients, Manor Care at Carrollwood offers two levels of skilled and intermediate nursing for the infirm elderly. It also provides a program called Reach, a rehabilitation service in which patients over the age of 18 receive intensive nursing and therapy to overcome various conditions ranging from car accidents to strokes. Consequently, the designers and architects have created four different atmospheres in one facility that are held together by cohesive design.

From the outside, the 49,000-sq. ft., 120-bed facility is tied to its Floridian landscape by a low-slung roof, rustic fencing, gazebos, walkways, and paths. However, in an effort to remind the mostly Yankee residents of their former homes, the architect added distinctly Northern elements like shutters.

Since flexibility is critical, Manor Care’s plan consists of two wings that branch off a central administrative corridor. In each wing is a nursing station that sits in the center of four corridors. To avoid long, depressing institutional hallways, the layout is set on a diagonal that stylizes the views. The Reach program and the Alzheimer’s unit share one wing, while the two nursing units occupy the other.

Although the two nursing units share common areas and an equally high level of care and service, they differ in furnishings and finishes in the private or semi-private bedrooms. The “East Wing” contains standard accommodations, while the “Heritage” space offers more plush surroundings. “We used more carpeting in Heritage, and televisions sit in armoires,” says Marilyn Roberts, senior interior designer at Manor Care Inc. “Overall, it presents a more elegant atmosphere.”

Residents in the nursing home range in need from totally incapacitated (needing help with feeding, bathing and toileting) to partially incapacitated. Some are ambulatory, others are not. Residents do not venture outside the facility on their own, but can avail themselves of regularly scheduled and highly organized field trips.

Even if the residents’ life at Manor Care is highly structured, their surroundings remain as home-like as possible. Wall coverings with borders are used throughout the space. Traditionally styled furniture looks inviting while its firm back and seat cushions allow residents to get in and out of them easily. Meals are taken in a large dining room fashioned to resemble a family-style restaurant. There is also a private dining/special events room where residents can entertain guests. The room seats 12 for a sit-down dinner or 36 for a lively cocktail party.

Designer and architect took the residents’ aging eyes into account. “We avoided strong color contrasts,” says Hanton, “because they cause the eye to flicker.” Carpet patterns are neither too strong, creating the illusion of a hole in the floor, nor too weak, losing visual texture. Washing walls with light is favored over placing fixtures directly over beds. Windows are not placed at the ends of corridors as they tend to cause blind spots.

Subtle design cues also define where residents can or cannot venture without requiring elaborate instructions. “If a room is available to residents, the door is painted a contrasting color to the frame,” Roberts reports. “Doors that are off limits are painted the same color as the frame and wall, making them harder to see and enter.”

While the same conditions also apply to the 30-bed Alzheimer’s Disease unit, the special needs of these residents put different demands on the interior. “Residents with Alzheimer’s usually require total assistance,” states Mary Burn, administrator of Manor Care. “Yet they are usually ambulatory.” Their ability to move freely coupled with unpredictable and often violent behavior puts intense demands on the facility’s furniture, fixtures, and finishes.

As wayfinding can be problematic for patients with Alzheimer’s, the decoration was kept to a minimum. Instead, one strong element, a painting for example, is used to define key areas, and works to trigger memory. Hanton encourages the residents’ natural inclination to wander by creating a meandering, outdoor pathway. Totally fenced in, the path leads to the activities room. “It’s something I wish my father had,” says Hanton.
The Reach program is relatively new for Manor Care. A totally self-contained unit averages stays running from four to six weeks. Being sub-acute care, it is something of a half-way house between a hospital and a skilled nursing facility.

"Reach has two emphases," says Neil Stablow, project manager, Manor Care Inc. "The first is intensive therapy." Physical therapy works on injured body parts, occupational therapy teaches how to live on your own again (getting in and out of the shower for instance), and speech therapy gives vital help to stroke victims.

The second emphasis is perhaps the more surprising. Bucking the trend to make health care more residential in feeling, the program is purposefully more institutional in tone, and its space reflects this. Why? "We don't want these patients to feel like this arrangement is permanent," insists Stablow. "Mind you, that doesn't mean that their spaces are uncomfortable."

Instead of the traditional, flowery upholstery found in the rest of the facility, Reach has a more contemporary ambiance with bright, modern solid colors. Meals are taken in individual rooms. As in hospitals, televisions are wall mounted on swinging arms. Pipes that bring in oxygen are not hidden.

The most updated, elegant and functional surroundings mean nothing if staff members are not well trained, caring and happy. Manor Care takes pride in its employees. The Carrollwood facility has 100 staff members, 40 of whom are on the day shift. The interior designer also took their feelings into account when designing the staff lounge.

"The employee lounge is more upbeat and modern than the rest of the facility," states Roberts. "Colors are lighter and contrasts are sharper. Staff members leave feeling energized." Adult children, on the other hand, can rest confident that their parents are in the best possible hands. For making a tough decision easier to live with, many silent and not-so-silent thank you's are probably murmured every day both on and off Manor Care's grounds.

Project Summary: Manor Care at Carrollwood

Location: Tampa, FL. Total floor area: 28,400 sq. ft.  
We went back to the old drawing board

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Design: Jeff Cranke
Educated Guess

The biggest experiment taking place within today's laboratory and research and development facilities may be the way they are designed

By Jennifer Thiele

If there's anything you can guarantee with a lab, it's that the program is going to change," says Michael Kelly, president and director of design of San Francisco-based Stone Marraccini Patterson. Confronted with typically tight budgets and uncertain requirements, architects and interior designers must nevertheless build the vitally important laboratories and research and development facilities where men and women lay the foundation of scientific advancement. The best solution under these less-than-ideal circumstances requires a carefully reasoned hypothesis that walks the fine line between current and anticipated use.

Laboratories and R&D facilities pose an interesting design problem in combining all the management issues of corporate design-office size and layout, relationship of support staff to management, communications, integration of common function areas, ergonomics and aesthetics-with the functional complications and specific requirements associated with highly technical spaces. In many cases, they are also subject to an increasing number of strict codes and regulations that differ from location to location. Above all, they are evolving at such a rapid pace that Kelly notes, "Laboratory spaces must be broadly responsible to a variety of programs and researchers-some whom aren't even on the staff yet."

Accordingly, Robert McGhee, director of facilities research planning for the Howard Hughes Medical Institute in Houston, which runs R&D projects and facilities nationwide, emphasizes, "We should never approach a project as designing labs for individual scientists. We need to talk about what makes a building in more global concepts."

In general terms, R&D facility design encompasses both the building itself and the individual laboratory modules within. "That's where the biggest challenge begins," explains Arian Rodriguez, director of research and development architecture at The Hillier Group in Princeton, N.J., "The building houses a variety of functions and generally includes a number of standard components. The laboratory module is where the research actually takes place, and those spaces can vary a great deal."

The laboratories themselves represent the core of any R&D facility's function. They pose the greatest challenge to designers in terms of functional demands and flexibility requirements. The other, more predictable but no less important, components include technical support areas, offices and common support/amenity areas.

Private offices are usually reserved for senior scientists, lead researchers, principal investigators and high level associates, and often have a direct relationship to the layout and location of the research spaces. Leevi Kil, senior managing partner of Haines Lundberg Waechler in New York, explains, "These people usually prefer their offices to be in or near the actual lab, primarily to facilitate communication between themselves and the technical people."

Proximity of office to lab promotes interaction between senior scientists and their staffs, guarantees easy access for both groups and allows senior scientists to maintain direct visual contact with their research. But Rodriguez points out that standards regulating hazardous environments are making it increasingly difficult to maintain this intimate relationship.
Building systems layout: The Achilles heel of lab design?

Andrew Vazzano, senior vice president of Smith, Hinchman & Grylls in Detroit, is less willing to maintain strict functional adjacency between offices and laboratories. "There are endless concepts about where offices should be located in relation to labs and support spaces, and these components may actually be located in various combinations," he says. "Much depends on the sphere of influence of the principal investigators, and how they choose to work." Common configurations include offices located directly across a personnel corridor from labs, offices located between associated labs, or offices clustered at the end of a contiguous row of labs.

Traditionally, designers only had to contend with the placement of offices and laboratories when laying out efficient research areas. However, the increase in technology in the laboratory has fostered the development of a third type of space that is arguably the most rapidly growing component of all. "There is more and more equipment in the laboratory all the time," observes Rodriguez, who cites statistics that the number of instruments in a research environment doubles every seven to 12 years. "Labs can't continue to grow to accommodate these instruments, because they would become too unwieldy, so we have created separate equipment rooms," he says.

These technical support areas are shared facilities, located outside the laboratory itself, which house equipment, procedures or operational functions—such as electron microscopy, DNA synthesis, tissue culture, darkrooms, refrigerators, incubators and centrifuges—that are integral to the research being conducted. "These support areas hold equipment that can't be in a laboratory because: it is too big, makes too much noise, generates too much heat or is too sensitive," explains McGhee. Very expensive equipment that must be shared for cost efficiency can also be added to that list.

From the standpoint of design requirements, McGhee classifies technical support areas as, "very flexible spaces that generally require more utilities than the laboratories." Clearly they will need to change over time in response to changing equipment, and their potential for growth is also an important factor to consider. "Everything is happening more in the lab," says Rodriguez. "As more definition is required of laboratory work, the equipment needed to achieve it will dictate more dedication of space. The geometries of the floor plate should include the growth of specialized labs."

Vazzano recommends that laboratory modules be organized near a core of support rooms, and this logic reflects far more than a desire for spatial efficiency. "A research facility should be organized into technology zones that take potential sophistication into account," he says. "Different areas should be isolated and grouped together for economy and cost efficiency."

As Kelly further elaborates, "Lab and technical support spaces make excessive demands compared to other types of spaces. Why pay for copious quantities of mechanical, electrical and plumbing services to be delivered to a part of the building that will never need them?" Architects must be shrewd about how they lay out systems in relation to the building's components, and how the need for services might change or expand. "That's where the sophistication of laboratory design really falls," says Kelly.

Complicated as the relationships between building components can be, the design of the laboratory module is decidedly more so. Architects must agree that the biggest mistake anyone can make in designing a laboratory facility is to tailor it for current users. Unlike an office environment, where the need for certain equipment and services remains constant regardless of staff turnover and even departmental affiliation, one scientist cannot easily take over a lab that has been rigidly customized to the needs of another—especially one from another discipline.

Space and equipment needs within the laboratory module will undoubtedly change from one research project and research team to the next, and may even change over the course of a single research project as it evolves—often with factors. Kelly points out that uncertainties surrounding the progress of a research project also underscore the importance of flexible laboratory spaces that will retain their efficiency and functional viability over time and across disciplines. "The core of the issue is money," he says. "Where people get the funding to do their work has a lot to do with politics, which is usually associated with profitability."

The amount and type of flexibility that could or should be accounted for in designing a laboratory space is a matter of opinion. However, Kelly theorizes that most scientists share a common need for basic technical services—such as air, gas, water and electricity—so laboratories should tend to be "generic" in as many of these areas as possible. "You can achieve economies through repetition," he says. "And want to be in a position where the smallest component of the laboratory can be changed easily."

Vazzano, on the other hand, questions the universal laboratory concept. "The exponential change that goes on within research programs makes it difficult to predict the ideal generic lab plan," he notes. Arguing against the installation of a common set of systems and utilities regardless of initial need, he insists that equipping each lab module for all possibilities incurs prohibitive costs. "Instead, we can add services incrementally and provide them in time instead of just in case," he says.

Whether the design strategy is "just case" or "just in time," laboratory space must be able to evolve quickly without potential for growth is also an important factor to consider. "Everything is happening more in the lab," says Rodriguez. "As more definition is required of laboratory work, the equipment needed to achieve it will dictate more dedication of space. The geometries of the floor plate should include the growth of specialized labs."

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Consequently, the delivery of essential services to the laboratory modules is critical to the success of a research building over time. Utilities should clearly be grouped together wherever possible. Yet Vazzano cautions, "Overhead lighting and communication cables can be grouped in aisles. It’s not as easy with piping, which tends to be more fixed and rigid, but must be equally accessible."

The service corridor approach to utility distribution, in Kill’s opinion, "is an old way of doing it that seems to work very well."

The arrangement makes use of a personnel corridor on one side of a laboratory bank for access to labs and offices by workers, and an internal, utilitarian corridor on the other side of the lab bank that organizes and distributes utilities to each laboratory module via a system of wiring and ducts. The service corridor can also double as a storage space and a passageway for trafficking equipment.

A primary drawback to this type of configuration is that it can interfere with providing windows in laboratory spaces. "Researchers tend to be cellular," observes Kelly. "To preclude fatigue, they need dynamic stimuli from the outside world. Architects must use creative planning solutions to develop labs and offices with outside views."

The interstitial flooring method places a mechanical floor housing wiring and ductwork between each laboratory floor for the direct vertical delivery of services to each individual lab module. Though it saves floor space and offers high flexibility for maintenance and change, Kill notes that it also incurs 5-10% higher initial costs and can add considerably to the building height. Clients often have to be convinced to use this method because it costs more, but it’s a good idea if a building has a high potential for change," he says. "All these things have to be balanced."

Running exposed piping, ductwork and cabling along the ceiling above laboratories is also feasible, though this approach obviously raises the issue of lab aesthetics. "I am not a proponent of leaving services and piping showing, because it increases visual clutter," explains McGhee. Despite the highly technical nature of lab spaces, designers can take a number of steps to "humanize" them by introducing color in casework, bench tops, walls and floor, and by using more creative lighting techniques. Of course, a designer’s options ultimately depend on how the research can allow.

Whichever method of utility distribution is chosen, McGhee recommends that those support systems be separated from the bench top to ensure maximum flexibility of furniture components as well. Modular components could do more than allow researchers to "customize" their work spaces by the easy substitution of drawers, shelves and cabinets. He maintains that, "Benches should also be able to change from work surfaces to more equipment-oriented spaces."

The fact that all this change must take place in a very limited amount of space becomes yet another design challenge. "The lab floor plate size is a critical issue," says McGhee. If a module is too small, researchers may experience a shortage of work surfaces or proximate support space for refrigerators and shared equipment. Kill counters that if modules are too large, researchers will tend to store equipment in the aisles.

Typically, the ideal dimension for a laboratory module is 10 ft.-6 in. to 11 ft. in width, as defined by two bench tops with an aisle in between, and 20 to 30 ft. in length. "The size is driven by function," Kelly observes, "combined with the notion that the lab module has to be adaptable for change."

Overall building size must also be taken into consideration. "Three floors are optimal, so it will be easy for researchers to walk between them," explains Kill. "A lab building shouldn’t be much longer than 250 to 300 ft. in length, because if a person has to walk too far to talk to another person, it probably won’t happen."

Kill’s assessments are based partly on the observation that R&D facilities should be designed to promote ease of communication and access between scientists. The final component of research facilities—ancillary space such as meeting rooms, lounge areas and cafeterias— is the easiest to account for in terms of design because it lacks the level of technical sophistication of the more dedicated laboratory modules and support areas. It is integrally important to the way a facility functions, all the same.

"The best resource a researcher has is another researcher," emphasizes Kelly. "The importance of these people interacting can’t be overstated. The benefit of amenities is that they provide an area for interaction that is enormously important."

Interaction spaces fall into several categories, according to McGhee, and their inclusion in the program often depends on the needs of the facility and space realities. They include formal seminar rooms, conference rooms and informal meeting rooms, which may be located throughout the building as smaller break rooms or lounges on each floor, or may equal a large group cafeteria or a combination of both. Either way, designing a building to promote meetings between people seems as necessary to the success of various projects as it does to the welfare of individual scientists.

"The best ideas are shared when people just bump into each other accidentally," theorizes Kill. "The building shouldn’t inhibit that. For example, if corridors are too narrow, people won’t stop and talk. The key is to create a network of communications for both formal and informal meeting spaces."

Research facilities consist of a complex balance of individual components that must be tuned to meet changing needs over time. "In general, these facilities are 50% laboratory modules, 30% support space, 5% ancillary space and 15% office space," says McGhee. "If architects don’t account for conversions in that ratio and provide appropriate flexibility between laboratory and support space early on, it can be an expensive proposition."

From veteran designers who have made laboratory design an important part of their careers, the best advice on how to accomplish that is—paradoxically—to make your best guess early on. ☁
The Chemistry Is Right

Working in private yet maintaining eye contact with colleagues is a feat of design that happens daily in the Polymer Science Building, University of Akron, designed by Richard Fleischman Architects Inc.

By Roger Yee

When the rubber hits the road in the 1990s, the tires get leaner and meaner. The rubber and plastics industry has been waging a hotly contested battle for global market share in which only a handful of giants remain, led by Japan’s Bridgestone, with 1991 sales of $13,226 billion, France’s Michelin, with $11,996 billion, America’s Goodyear Tire, with $11,046 billion, Italy’s Pirelli, with $8,086 billion, and Germany’s Continental, with $5,657 billion. Akron, Ohio, long known as the “Rubber Capital of the World,” would have a harder time justifying its title today. Yet the claim remains legitimate even now—thanks to the recent completion of the Polymer Science Building at the College of Polymer Science and Polymer Engineering, in the University of Akron. Within the boldly geometric, glass-and-metal structure designed by Richard Fleischman Architects is a 146,000-sq. ft., 12-story facility housing laboratories for many of the world’s leading polymer scientists.

Indeed, the University of Akron has played an important role in the training of polymer scientists and engineers almost since the birth of the industry. In 1870, Dr. Benjamin Franklin Goodrich relocated his small rubber company from New York to Akron on the strength of its labor force, plentiful supplies of water and available transportation services. Yet Goodrich was perhaps equally encouraged by the board of the newly-founded Buchtel College, the predecessor of the University of Akron, whose support for the rubber industry has lasted a lifetime.

In the early 1900s, Dr. C.M. Knight, a professor at Buchtel and a chemical consultant, shrewdly anticipated the need for trained workers to serve this young, fast-growing field by developing and teaching a rubber chemistry course. The first Ph.D. ever awarded at the University some years later was in polymer chemistry. And when the United States needed a synthetic source of rubber to replace the natural rubber supplies from Southeast Asia during World War II, the University founded the Rubber Research Laboratory to work under contract with the Government Synthetic Rubber Program.

Like so many other rapidly expanding organizations, the Department of Polymer Science, which offers master’s and doctorate programs, and the Institute of Polymer Science, which conducts basic and applied research, had become accustomed to living in other people’s spaces when the idea of designing their own facility was conceived.

“The polymer science program was growing in numerous campus buildings in 1980,” say Dr. Frank N. Kelley, dean of the College of Polymer Science and Polymer Engineering. “Simultaneously, the thought of identifying strong academic programs with economic potential was gaining currency across Ohio.

Though years would pass before a decision was made to develop the facility, the fact that the Buckeye State has the highest co...
Although the primary obligation of the new Polymer Science Building has been to provide a state-of-the-art environment for some of the world's leading polymer scientists, there are many supporting facilities for them, such as a 213-seat auditorium and a walkway that doubles as a lounge between the twin towers of physical science and chemical science.

The architects of the new Polymer Science Building benefited from the tidy housekeeping of the polymer scientists. "We don't have to knock down walls," Dr. Kelley believes. "To make changes, we just replace the outmoded instruments and other equipment."

This surprising revelation emerged in lengthy conversations that Fleischman and his colleagues held with a building committee of senior faculty members as well as the student association. Both sides found themselves educated—and charmed. "We told the architects that we wanted a state-of-the-art physical science research plant that would block out environmental irritants to our work," Dr. Kelley observes. "We also wanted a visual symbol of what we do." Fleischman comments, "You can only create a good building with a good client. Dr. Kelley approached this project with intensity—and an open mind."

The architect took advantage of the polymer scientists' tidy housekeeping to organize the 60 research and teaching labs, 20 faculty offices, and 25 offices with 200 modules for students, visiting researchers and postdoctoral students into distinctive, three-floor clusters. The 44 research labs of about 1,000 sq. ft. each are located with their contiguous offices in three of the four corners of each of the two square towers, leaving the fourth corner open as an atrium. The core is dedicated to elevators, the seductive vertical configuration that can give architects and laboratory clients such pride and pause—think of S. C. Johnson & Son's Helio Laboratory and Research Tower, Racine, Wis., designed by Frank Lloyd Wright, Richards Medical Research Building at the University of Pennsylvania, Philadelphia, designed by Louis Kahn, and Kline Biology Research Tower at Yale University, New Haven, Conn., designed by Philip Johnson—was not an obstacle for the polymer scientists. "We don't have to knock down walls," Dr. Kelley believes. "To

Eggs falling from the skies into three-story atriums

centrations rubber and plastics businesses in the nation—100 are situated in a four-county region—has not been lost on University trustees or Ohio politicians. "Possibly the only hitch in our plans was the need to raise funds quickly from private industry," Dr. Kelley recalls. "Fortunately, we were able to enlist the help of Robert Mercer, then CEO of Goodyear. We reached our goal in record time."

Siting the future sculpture was yet another critical step. Had a site been chosen adjacent to the Sidney L. Olson Research Center, the long-term home of the Department of Polymer Engineering and the Institute of Polymer Engineering, the new Polymer Science Building could have been linked to it as a horizontal mass, as is the case for most labs. This obvious solution was rejected. "Site preparation would have been too expensive," Dr. Kelley says. "The local railroad tracks were also nearby, generating vibrations."

What the faculty really wanted was the more central location afforded by a second potential site. Placing the new structure on land close to the E. J. Thomas Performing Arts Building, the only other work of campus architecture that differs from an otherwise staid community of "beige brick" academic construction, would place the polymer scientists close to the Science and Engineering Library and the heart of the University. The major problem to overcome here was the 4-acre site, which Richard Fleischman, FAIA, senior partner of Richard Fleischman Architects, describes as "smaller than a postage stamp." To fill the scientists' needs, there would be nowhere to go but up—ultimately to nine stories for a tower addressing the chemical science of polymers, and to 12 stories for a twin tower devoted to the physical science of polymers.
The twin towers of the Polymer Science Building are joined by a walkway in a dumbbell shape above that promotes crossings between the physical and chemical sciences. Each square tower houses a mechanical/electrical core. 

Laboratories in the Polymer Science Building are flooded with light—so rare for scientific workplaces—that give researchers direct views of the campus (right, top) and natural light to supplement the lighting fixtures (right, bottom). The physical science labs are arranged so that laboratory tables and fume hoods line the perimeters, whereas in chemical science labs the perimeter is left open.

The structure’s glass curtain walls make a critical difference. (Since internal air is exchanged for fresh air 10 times an hour through 125 fume hoods, energy efficiency is not a critical issue here.) By combining the glass walls, atriums, enclosed spaces and steel frame into an elegant, crystalline structure, the architects have produced an uncommonly airy and accessible environment. Fleischman says, “We sought a balance between privacy and universality in our design. Every scientist would be able to do his best here, encouraging others by example.”

“I don’t think a day goes by without every faculty member feeling extremely fortunate to have this building,” Dr. Kelley remarks. “Our colleagues are always telling us what a delightful place we have.” He also adds that the atriums have proved a fine venue for local high school science Olympiads.

One event that is spectacularly right for an atrium is the “egg drop test,” in which students drop egg containers designed to take impact. According to Dr. Kelley, the best “drop” so far is about 25 ft. Is there a Galileo in the house?

Project Summary: Polymer Science Building, The University of Akron

How could Sterling Winthrop, a major pharmaceutical house, get a nearly 1 million-sq.-ft. lab in Upper Providence Township, Pa., from The King-Lindquist Partnership that's downright cozy?

By Amy Milstein

One of the most powerful forces that drives any pharmaceuticals company is research. But with competition quickening among the multinationals of the United States, Switzerland and Britain, what is the best way to conduct that research now? The old school surrounded scientists with their assistants and sequestered the whole group way in a miniature kingdom. However, as today's economy demands better products faster, more and more companies are embracing a cooperative model, encouraging their scientists to gather and share information. Sterling Winthrop, a major pharmaceuticals manufacturer, followed this trend when it asked The King-Lindquist Partnership to design its new R&D facility in Upper Providence Township, Pa.—and the results have everybody talking.

Consider the scope of its project: nine distinct buildings totaling 954,000 sq. ft. on a 161-acre site. Senior design principal Eric A. Chung of The King-Lindquist Partnership (KLP) faced quite a challenge. "How do you make most a million square feet seem intimate," muses Chung, "and still have a safe, secure, efficient search facility?"

If meeting these criteria weren't challenge enough, the architects also had to contend with a stream, art of a protected wetland, that bisected the site. Furthermore, the building is expected to consolidate all Sterling Winthrop's search efforts. In one stroke, it would create a new R&D image for an old company going through some dynamic changes.

Operating as Sterling Drug since 1915, the company adopted the Winthrop name for its pharmaceutical operations in 1919. After being acquired by Eastman Kodak Company in 1988, the firm formed an alliance with the Paris-based health care company Elan Sanofi in 1991. The concern now ranks among the top 20 pharmaceutical companies in the world, boasting annual sales of over $2 billion. Known in the United States as Sterling Winthrop, it represents an R&D powerhouse, expending over $500 million annually, placing it among the top 12 in the industry.

Sterling Winthrop's operations are divided into two groups. The consumer health group puts out such familiar, over-the-counter products as Bayer aspirin, Phillips' Milk of Magnesia, Stridex skin care products and Dairy Ease digestive aids. The pharmaceuticals group produces diagnostic imaging agents, analgesics, anti-infectives, cardiovascular agents and hormonal products.

Why is research so important to Sterling Winthrop and its rivals? It takes some 12 years to bring new pharmaceutical products to the marketplace. Therefore, the success of any pharmaceuticals company depends on maintaining an aggressive discovery and development process to keep new drugs coming down the pipeline. To accomplish this, the new R&D facility contains nine departments, each

X marks the spot: Sterling Winthrop's cafeteria (opposite) is a pleasant, social space where employees can exchange ideas, chat up theories and grab a bite to eat, too.

An extensive art program graces the facility, both indoors and out (below). The works ease the tedium of a long journey from a single entrance to a lab or office that could be far away.
housed in its own building; two discovery research labs, drug evaluation lab, drug safety assessment, non-lab administrative offices, commons building, pharmaceutical sciences, chemical development and a central plant.

That it was time to consolidate and update U.S. research operations was abundantly clear to Sterling Winthrop in the late 1980s, based as it was in an outmoded building in Rensselaer, N.Y. Soon after its acquisition by Eastman Kodak, the company decided to invest in a state-of-the-art facility where researchers would work and talk together. A sense of urgency was in the air. When programming and planning started in early 1989, the project was put on a fast-track schedule.

TKLP was commissioned to design Buildings 1-7 and 9 while Life Sciences International acted as architect and engineer on Building B, the chemical development building. Architect and client decided to create separate buildings for safety reasons. (Some buildings need to “breathe” on their own.) Separating the structures would also make wayfinding easier.

The labs, which represent the lifeblood of Sterling Winthrop’s operations, would emphasize efficient and effortless function. Most labs would be double units of an 11-ft. x 30-ft. module, which would accommodate varying laboratory types ranging from biology and medicinal chemistry to pharmaceutical development. By promoting interchangeability of various scientific activities, the lab design would give the research operation the flexibility needed to remain dynamic and vital in a changing market.

Lab safety and security were addressed in numerous ways. Buildings housing potentially hazardous experiments would maintain air circulation systems independent from the rest of the complex. Provisions were taken to contain potential contaminants and, in the event of an explosion, mitigate the results with release panels. In the interior, service corridors would facilitate behind-the-scenes movement of chemical solvents, glassware, machinery and other materials.

While neither TKLP or Sterling Winthrop would speak at length about the R&D facility’s security system, both acknowledge the installation of an extensive and expensive computer surveillance system. “The envelope of the building is the best security measure,” says Allastair Ross, senior vice president, administration of Sterling Winthrop. “It’s much more effective and inviting than a chain link fence.”

So many environmental concerns were factored into the programming and planning of the facility that Ross can sincerely say, “The buildings represent the leading edge in safety and housekeeping.” Not every safety measure was intentional, nevertheless. For instance, designing the labs without writing space has had the unforeseen consequence of forcing scientists into their offices—and away from potential hazards when their presence is not necessary.

Southeastern Pennsylvania’s easy access to major universities, medical establishments and a first-class international airport permitted the surrounding campus environment to increase socialization but couldn’t justify the construction of an empty, green bowl. The architects designed the cafeteria and library (opposite) around the atrium intensifying its use.

When a pharmaceuticals giant wants to be a good neighbor

The Kling-Lindquist Partnership wanted an atmosphere for the 954,000-sq.-ft. complex at Sterling Winthrop, security became a lot simpler. The single entrance also lets employees mix shoulders and make acquaintances.

Part of Sterling Winthrop’s new facility is a significant auditorium (left). Combined with the many other meeting and training rooms, the auditorium rounds out the ambitious presentation facilities.
suaded Sterling Winthrop to choose it for the building site. The company has worked hard to be a responsible corporate neighbor ever since. "We're not just paying lip service to that concept," insists Ross. "We invited our immediate neighbors, who are residents in private homes, to review our plans before we started building." In a show of sincerity, a representative from the firm continues to attend the township's weekly meetings even today.

With the facility now complete, keeping the surrounding environment pristine remains an important aspect of neighborliness for Sterling Winthrop, especially in a protected area like the wetland bisecting the site. The architect gave the company a good start by keeping a respectful distance from the stream, building either side of it and connecting the structures with a bridge. The sense of separation is fleeting, of course. Once employees are inside the facility, efforts to get them working and talking together become evident.

All staff members enter the complex from a single, atrium entrance in the commons building. Not only does the entrance provide a perfect meeting place, but it makes for tighter security, since one entrance is much easier to monitor than several. "The atrium is a great area for people to rub shoulders," says Chung. "It's a 'first name basis' space unlike a conference room, where activities and behavior are strictly defined."

Important as the atrium may be for interemployee relationships, Chung could not justify the cost of what he calls, "an empty, green bowl that people just stare into." So he put the atrium to work. The library and the cafeteria take positions within the space while an impressive elevator lobby anchors it.

After entering the atrium, each employee must find the way to a work space that could be a bench lab, computer lab or open plan office space. TKLP theorizes that the more staff members circulate around the spaces, the more they will interact. While all nine buildings stand as separate entities, they are interconnected with covered walkways. But how does one circulate through nearly 1 million sq. ft. without getting lost?

The TKLP design team attacked the wayfinding problem on several fronts. Of course, signage has been used throughout, but subtler cues have been included as well. For example, "nodes" that hold public utilities, such as coffee machines, restrooms, copiers and faxes, serve as landmarks as well as informal gathering spots. Subliminal orientation guides are also present.

"The accents in every floor of every building are the same color," says Florinda D. Doelp, manager of interior design resources and a principal of TKLP. "It's not something people notice immediately. Instead, it insinuates itself as a feeling that workers will have."

What could give some workers a bad feeling, though, is the long walk from the single entrance to their building. A lengthy daily constitutional just to get to work might turn the chattiest of Cathies into a grouch, so TKLP has orchestrated a subtle, yet effective, use of materials to ease the journey. "Materials change throughout the space, making the walk something of a surprising event," Doelp reveals. Sterling Winthrop has also invested in a significant art program that decorates spaces indoors and out. Chung insists that the pieces "shorten and heighten" the walk.

Getting to work may be half the fun at Sterling Winthrop. Nevertheless, TKLP took pains to make work spaces both attractive and efficient. Thirty five percent of the 357 non-laboratory workers enjoy private offices.

Easing the long's day journey into work

Speaking about "button up" spaces at Sterling Winthrop, TKLP principal Eric A. Chung feels that conference rooms (above) can never really be casual, because their behavior and agenda are always well defined.

By providing no writing space in the labs (left), entists spend less time what can be a hazardous environment. Based on 11-ft. x 30-ft. module, labs can readily grow or shrink as needed.
Non-lab personnel work in either open plan (below) or private offices (below). Sterling Winthrop and TKLP weighed all employees’ input before planning the massive complex, hoping for a smooth relocation.

Sidelights let sunlight into the open-plan space that lies within. Poke-through wiring is used in lieu of raised floors to serve each group of six to eight work stations.

Making the workplace inviting plays a large part in the scheme of things. Since a substantial percentage of the personnel relocated from upstate New York, Sterling Winthrop has sought to ease the transition as much as possible. A full-service cafeteria and in-house health club help workers adjust to the new surroundings.

But Doelp points out that management has gone one big step farther by listening to the work force. "Sterling Winthrop really valued the input volunteered by their employees," she recalls. "We did lots of preliminary work, and I believe that the buildings were really designed from the inside out."

Final relocation into the complex will be completed by the end of September 1993. Will the experiment work, so that scientists can really talk together and bring better products to market faster? Either way, the new facility should be an easy pill to swallow.

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Project Summary: Sterling Winthrop Inc.


High-Tech Hotel

Transient scientists find the Stanford University Medical School Laboratory Surge Building/Magnetic Resonance Spectroscopy facility, designed by Stone Marraccini Patterson, to be much more than a generic facility

By Jean Godfrey-June

You can lead scientists to social intercourse, but you can't make them chat. In creating an effective "surge" or overflow space for Stanford University Medical School researchers, San Francisco architect Stone Marraccini Patterson (SMP) and its counterpart at Stanford, the Facilities Project Management department, were hoping to get the School's many researchers from disparate fields to interact daily and share information. While that effort remains to be realized, the researchers are nevertheless quite happy with their new space, where they move in, hotel-style, for several years at a time.

The aptly named Surge Building accommodates transient scientists (whole departments from buildings that are being renovated, splinter groups from oversized departments, or any displaced group from the Medical School) along with a full Magnetic Resonance Spectroscopy Center that comes with its own entrance. Beyond the functional requirements, the building had to make an architectural statement appropriate for a site directly along the entry to the Medical School. Architecture within the School differs dramatically from the red-tiled, Moorish-style Romanesque character of Stanford's surrounding campus.

The original Medical School building, a starkly modernist design by Edward Durell Stone from the 1960s, sets the tone for the School's architecture. "Unlike many other universities, Stanford strives for a consistent architecture," says Kyle Glenn, the project manager from Stanford's Facilities Project Management department, and an architect himself. "So we wanted the Surge Building to reflect the Modernist spirit."

Elements such as the decorative tile and glass echo the grid of the original building. The formal entry sequence has also been strengthened. Notes John Rollings, principal in charge for SMP, "We tried to design a strong conceptual response to the Durell architecture to reinforce the entry."

Despite the structure's uniform exterior, ophthalmologists work inside beside psychiatric researchers, and pathologists share cold room space with cardiac specialists. "The intent was always for a generic facility with multiple users," explains Glenn. "Groups and departments surge in and out as necessary. The only way to renovate some of our older buildings is to get rid of the occupants for awhile. This building helps us with that effort."

The "tenants" stay for at least seven years, Glenn emphasizes. "It's quite an effort to move all that equipment and get a group established," he says. "People don't move in and out every month." Some stay as long as five years.

No one stays forever, however. "People move on as departments are changed and enlarged," says Rollings. "So we need something of a motel, a truly generic research facility, modular and adaptable." For untested advice, the project team used a shade group of researchers and administrators who would not be using the facility.

Yet the primary circulation plan evolved out of a now-defunct and extremely restrictive section of the Uniform Building Code which classified the building as a hazardous occupancy. This imposed various restrictions as a response to hazardous chemicals and toxic chemicals. "For instance," Glenn explains, "every lab had to have two exits." Out of this inconvenient necessity, a double-corridor plan gradually emerged.

Following this scheme, building systems come up through the center. A core of mechanical and electrical systems is surrounded by a cross-over service galley adjacent to each lab. "It looks like a wide corridor, and people service the labs here, bringing..."
materials or removing hazardous waste, for instance," explains Rollings.

No dropped ceiling hovers above the corridor, so all wiring and HVAC equipment is left exposed and easy to get at. In addition, such equipment as gas cylinders, which many

researchers are apt to store in unsafe, out-of-the-way spaces, can be pushed through the wall to service the lab inside. "It's a response to the concept of interstitial space," Rolls adds.

Beyond the galley corridor lies the main lab spaces, sandwiched between the galley corridor and the glass-walled, fire-rated "personnel" corridor that runs around the perimeter. Custom-built casework and shelving share space with computers, centrifuges, lab benches and other elements that customize each lab. "The labs needed to be as flexible as possible, given that different users would be moving in and out of them," Rolls observes. "The module expresses itself both vertically and horizontally."

One of the classic design problems in lab facilities is to minimize interior construction work in installing new fume hoods, typically whenever a lab changes occupants. The width of the Surge Building's service galley allows fume hoods to be moved without all the usual mess. With the lab as primary work space, common support space (dark rooms, tissue culture rooms) is centered in the building core—a controversial element of the design for some researchers. "Remember, some of these people will put 'Warning: Radioactive signs on their experiments, just to keep people away,' says Rolls.

Amenities for creating a sense of community have evolved in their own, idiosyncratic way. For instance, the carpeted outside of "personnel" corridor has lots of glass and a beautiful view. "Naturally, there's no one in the nice, beautiful personnel corridor," observes Glenn. "They're all in the galley corridor, happiest amid all the equipment, mess and exposed utilities."

The glassy-walled personnel corridor does manage to bring natural light into the interior space, a major accomplishment considering the blocky, functional nature of the building. Stanford's hopes for scientific cross-pollination are expressed in other elements as well. For instance, the light-flooded circular entry space is rimmed with enticing balconies along the personnel corridors. SMP designers installed casual meeting nooks complete with whiteboards to write on, hopes of stimulating impromptu exchanges.

If the lab space struggles to get opposites to attract, the project team faced an entirely different problem at the other end of the building—too much attraction. A small donor building on the campus with powerful magnets.

The magnetic field used in spectroscopy...
To coax researchers out of labs and into communication with other researchers, the project team designed an exterior "personnel corridor" (above) on each floor, complete with sunlight, views and even conversation nooks with chalkboards. So far, the corridors (above, right) remain inviting but empty, since the scientists seem to prefer the messy, equipment-filled galleys in the center.

so strong that they can affect everything from credit cards to pacemakers. Typically they are countered with barrier walls. But many researchers feel the walls can interfere with results in experiments, so the team developed a landscaped moat to protect outsiders.

For this reason, the three magnetic suites are placed as far away from one another as possible. "The geometry of the place really evolved out of that physical need," says Rollings. "The curvilinear form evolved from the plan, as did the massing at the end of the plan (in labs). But the eroded, stepped forms,"

Getting the design approved was another story. The Stanford Board of Trustees reviews all campus building projects, and approved the original design. Then the dean of the Medical School determined that a full 30,000 sq. ft. more of space was needed, necessitating quite a few design changes.

"We couldn't just stretch the building like a hot dog," says Glenn. "The majority of the changes occurred in the exterior walls and sun screens." Asked for a second review, the Board of Trustees was less than pleased. "Gee, we don't like it anymore," was the sentiment," says Glenn.

Getting the project back up to snuff took an extra year to complete. "Stanford's very democratic, which is wonderful," adds Rollings. "Except that someone you've never met can walk in at any point and say 'Hey, wait a minute....'" The project took four and a half years to finish.

Today, Stanford seems pleased with the results, from the administrators right down to the reticent researchers. "We're all very pleased," Glenn insists. "It's a great design—not an expensive one." (The project came in under budget.)

While the Surge Building is not exactly the social vortex of the University, the Medical School's new "hotel" should do much to humanize what might otherwise be a lonelier, more insular place. Hopefully the "guests" will agree...

Project summary: Stanford University Medical School Laboratory Surge/Magnetic Resonance Spectroscopy Building

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Setting the Standard

The Association of Contract Textiles (ACT) introduces testing standards that may revolutionize the way designers select contract fabrics

By Jean Godfrey-June

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While the consequences of specifying the wrong fabric—from a stunning woolen that won't stand up to heavy use, or a lush velvet that fades in sunlight, to a hotelroom cotton not treated for immobility—can be staggering, even the most up-to-date designers are often uninformed as to how the textiles they specify should be performing.

The textile industry has operated on rather loose standards for long time," observes Tom Hamilton, president of the Association of Contract Textiles (ACT), as well as vice president for sales and marketing of DesignTex. To give designers uniform technical guidelines for specification, ACT, a trade association that includes some 40 of the nation's leading contract textile houses, is now introducing a simple, visual system of standards—Flammability, Duration Resistance, Colorfastness to Light, Colorfastness to Wet and Dry Crocking and Physical Properties—that will appear industry-wide on the back of every manufacturer's fabric ticket.

The system of standards, depicted as graphic icons that ACT will display at NeoCon '93, represents a dramatic change in the way designers and manufacturers will be dealing with textiles. "We're creating a common vernacular," continues Hamilton. "The icons should work as tools to make things more clear and much easier for designers, who have been stuck trying to figure out all the different codes and product claims for themselves."

Their confusion has certainly been understandable. At the same time that architecture and interior design schools teach students little about textile technology and performance, the market bombards unsuspecting designers with a barrage of numbers and test results that are all too frequently meaningless. The more double rubs a fabric can sustain, for example, is widely believed to prove its greater endurance. "Just because a fabric passes 100,000 double rubs doesn't mean it's going to look good, even after just..."
opend a simple, visual system of five symbols to aid designers in picking the best fabric for a given project. The effort has involved hundreds of hours of dedicated volunteer time, seemingly endless meetings and approval procedures, and above all, perseverance. "The goal was to establish a common vocabulary, a common set of expectations," says Lyons. "As any industry grows, it matures and becomes more sophisticated; that's what's happening here."

The project responds directly to what Sullivan describes as genuine confusion among designers. "The frustration was really coming from the street level," she recalls. "We were all hearing it back from our sales reps. People were asking the wrong questions, demanding numbers that made no sense. Textile manufacturers really needed to clarify things for the design community."

Though ACT was already in place as an organization, it hadn't yet focused on an intense educational effort. "For about four or five years, ACT had been raising industry awareness with small, fun events that were educational but very display-oriented," says Strasen. "However, we began to realize that the specifier was increasingly cut off from a whole level of information out there. Dealing with textiles every day, we knew about all the new technologies. Yet we were asking specifiers to take it all on faith."

ACT took stock of itself and readjusted its efforts toward industry-wide education. The new focus is as natural as it is crucial to ACT's survival. As Hamilton emphasizes, "We began to recognize that designers needed basically one thing from us: good information."

Establishing exactly what information to convey was the next challenge. "In a way," notes Lyons, "any kind of standards were sort of a moving target. The rules kept changing—technology kept being developed."

A committee was formed, nonetheless, and the group began talking to ACT members, mills, testing labs, designers and end-users, trying to establish what standards were most needed. When the committee presented guidelines to ACT about a year and a half ago, the members gave suggestions, and the committee went on further refinements. The final group of standards was presented at an ACT meeting during WestWeek '93.

The five symbols, designed and donated by San Francisco industrial and graphic designer Michael Vanderbyl, will be printed on the tickets of ACT-members' fabrics that meet their standards. For instance, if a textile passes the tests to qualify for flame resistance, the Flammability icon (a flame) will appear on the back of its ticket. Should it also pass the tests for Colorfastness to Light, that symbol (a sun) will also appear. Designers will be able to evaluate potential fabrics for their projects at a glance.

It's important to consider the icons in the context of the end-use categories that ACT has also established. "Don't look at test results done for drapery and expect identical performance as an upholstery," Lyons warns. ACT's established end-use categories include Upholstery, Direct-Glue Wallcoverings, Pane and Upholstered-Wall applications and Drapery. The logic behind the five standards and their respective icons is presented here.

Developing textile standards: What must designers really know?

Indeed, what will the icons do to help designers prepare for the moment when a hotel guest flicks cigarette ashes on their drapes? Or hospital personnel try to remove bloodstains from cubicle curtains with heavy-duty cleaning chemicals? Or heavy traffic in the waiting area of a Fortune 500 company takes its toll on the carefully tufted sofas and armchairs?

After over three years of hard work, the Association of Contract Textiles has developed a simple, visual system of five symbols to aid designers in picking the best fabric for a given project. The effort has involved hundreds of hours of dedicated volunteer time, seemingly endless meetings and approval procedures, and above all, perseverance. "The goal was to establish a common vocabulary, a common set of expectations," says Lyons. "As any industry grows, it matures and becomes more sophisticated; that's what's happening here."

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The Association for Contract Textiles was founded in 1985 to address a variety of issues related to contract fabrics. Now, with 34 member companies who address all or most of their business to the contract interiors market, ACT sponsors events focusing on providing definitive information to the interior design community. This brochure grew out of ACT’s on-going commitment to industry education. ACT has developed the following Performance Guidelines to make fabric specification easier. The 5 symbols give architects, designers and end-users a vast amount of performance information in a succinct visual way. This chart lists the required tests that correspond to specific end uses. An explanation of the symbol also appears. Look for these symbols on ACT member company sampling to assure that the fabrics you specify perform up to contract standards and pass all applicable testing.


Associate Members: Herman Miller, Steelcase
**Fire Retardancy**

Flammability testing determines a fabric's resistance to burning.

**APPLICATION**

| Upholstery | California 117 |
| Direct Glue Wallcoverings | ASTM E 84 (adhered method) |
| Panels and Upholstered Walls | ASTM E 84 (unadered method) |
| Drapery | N.F.P.A. 701 Small Scale |

**Colorfastness to Wet & Dry Crocking**

Colorfastness to wet & dry crocking refers to the rubbing off of color from the fabric onto clothing, hands or other materials and can occur under wet or dry conditions.

**APPLICATION**

| Upholstery | AATCC 8-1974 Dry Crocking, Class 4 minimum |
| Direct Glue Wallcoverings | AATCC 8-1974 Class 3 minimum |
| Panels and Upholstered Walls | AATCC 8-1974 Class 3 minimum |
| Drapery | ASTM D3691-AATCC 8-1974 (solids) |
| | ASTM D3691-AATCC 116-1974 (prints) |
| | Class 3 minimum |

**Colorfastness to Light**

Colorfastness to light is the degree to which fabric will retain its color when exposed to light.

**APPLICATION**

| Upholstery | AATCC 16A-1974 or AATCC 16E-1976, Class 4 minimum at 40 hours |
| Direct Glue Wallcoverings | AATCC 16A-1974 or AATCC 16E-1976, Class 4 minimum at 40 hours |
| Panels and Upholstered Walls | AATCC 16A-1974 or AATCC 16E-1976, Class 4 minimum at 40 hours |
| Drapery | ASTM D3691 16A-1974 or ASTM D3691 16E-1976, Class 4 minimum at 60 hours |

**Physical Properties**

3 physical property tests include: brush pill test to determine a fabric's pilling. Breaking/tensile strength is the ability of a fabric to withstand tension without breaking or tearing. Seam slippage is the pulling apart of fabrics at the seams.

**APPLICATION**

| Upholstery | Brush pill ASTM D3511, 3-4 minimum |
| | Breaking strength ASTM D3397-D1682-64 (1975) 50 lbs. minimum in warp & weft |
| | Seam Slippage ASTM D3597-D434-75 25 lbs. minimum in warp & weft |
| Panels and Upholstered Walls | Breaking strength ASTM D1682-64 Grab Method 35 lbs. minimum in warp & weft |
| | Seam Slippage ASTM D3597-D434-75 25 lbs. minimum in warp & weft |
| Drapery | Seam Slippage ASTM D3597-D434-75 for fabrics over 6oz./sq. yard |
| | 25 lbs. minimum in warp & weft |
| | Seam Slippage ASTM D434-75 for fabrics under 6oz./sq. yard |
| | 15 lbs. minimum in warp & weft |

**Abrasion**

Abrasion is the ability of a fabric to withstand damage from wear and rubbing. There is a general contract specification as well as a heavy duty specification.

**APPLICATION**

| General Contract Upholstery | ASTM 3597 modified (#10 cotton duck) |
| | 15,000 double rubs Wyzenbeek Method |
| Heavy Duty Upholstery | ASTM 3597 modified (#10 cotton duck) |
| | 30,000 double rubs Wyzenbeek method or ASTM D4966 (with 21oz. weight) |
| | 40,000 rubs Martindale method |
Abrasion resistance may be the most misunderstood aspect of contract textiles.

While it’s possible to find textiles that pass up to 100,000 double rubs, it doesn’t mean they’ll perform any better—or last any longer—than fabrics that pass 30,000 double rubs. “This is my biggest cross to bear,” says Strasen. “Designers are always highly concerned with abrasion testing. The truth is, I have never heard of a fabric being returned because of abrasion problems.”

ACT textiles can pass either the Wyzenbeek test (wherein a fabric sample is abraded with a back-and-forth motion) or the Martindale test the sample is abraded in a circular motion, abrading both warp and weft and potentially more accurately simulating the movement of a person in a chair. They are rated as appropriate for general contract use, with the lower-case “a” symbol indicating it passes 15,000 double rubs on the Wyzenbeek, or heavy-duty contract use, indicated by the capital “A” symbol, connoting a 30,000 double-rub test on the Wyzenbeek, or 40,000 on the Martindale (there is no general contract number for the Martindale, just the heavy-duty).

The new symbols should clear the air and make specifications easier. Strasen emphasizes, however, that even a fabric that gets a very low number on the tests can end up performing very well. “The tests don’t imitate the conditions of actual usage too well, and if anything, they’re harder on fabric than real tear-and-tear,” Strasen points out.

**COLORFASTNESS TO WET AND DRY CROCKING**

While crocking doesn’t threaten lives, it could certainly threaten careers. Imagine a major corporate client in her new, white Armani suit, settling down into a tomato-red conference chair you specified—only to discover later that the rich pigment in the fabric wasn’t colorfast.

The symbol for Colorfastness to Wet and Dry Crocking, an artist’s palette, refers to a textile’s tendency to rub color off onto clothing, hands or other materials that come into contact with the fabric. Crocking, as the rub-off is called, is typically traced to two causes. Improper or insufficient dye penetration into the fabric can lead to crocking, as can problems with the dye’s fixation to the fabric.

The ACT star-of-approval that symbolizes the Miscellaneous Physical Tests encompasses three specific tests. The first, a brush pill test, which measures the tendency for the ends of a fiber within a fabric to mat together into a fuzzy ball when rubbed, is for upholstery only. “There are people who claim they’ve never had a problem with pilling, and people who who say they deal with it all the time,” says Strasen. ACT associate members like Herman Miller and Steelcase helped here, bringing needed perspective from the furniture manufacturing side. "We hope the guidelines will improve consistency in the textiles we see submitted into our COM process,” says Catherine Bragdon at Herman Miller.

**COLORFASTNESS TO LIGHT**

“Architecture is the modeling of forms in light,” LeCorbusier proclaimed. Tell that to the signer who ordered up a bank of plain-glass, p-UV-treated windows and skylights for a ski lodge, covered the banquettes with a black bestry fabric and left them to turn...green.

ACT drapery fabrics face the strictest sting. Exposed to a light source for a full 60 hours, a test fabric must meet a Class 4 minimum evaluation. While the others get only 40 hours of exposure, they too must meet a Class 4 to qualify for the Colorfastness to Light symbol, a shining sun.
The yarn/seam slippage test establishes a fabric's likelihood to pull apart at the seams. This can occur when filling threads slide over the edge of the fabric, or warp threads shift, leaving open spaces in the fabric. ACT upholstery and panel fabrics must pass at least 25 pounds of pressure on both the warp and weft. Drapery must pass 15 pounds.

A similar test for breaking/tensile strength evaluates a fabric's ability to withstand tension without breaking or tearing. To qualify, upholstery must pass 50 pounds of pressure, 35 for panel fabrics, 25 for over-6-ounce drapery and 15 pounds for under-6-ounce drapery. If a fabric passes all three tests, it receives the star of approval.

Updating textile standards: When are textiles old-fashioned?

As they begin to hear about the new standards, designers are getting excited. "It's going to make specifying textiles much quicker and easier," predicts Teri Figliuzzi, an associate in the design resources department at Kohn Pedersen Fox Interior Architects, New York. "So many jobs are fast-tracked now, and establishing a common language for us all to understand will help us all do things much faster. I won't have to figure out what one fabric ticket means as opposed to another one, or call the reps and bother them. Designers will be able to just flip the tickets back when they're talking to clients and give them information in a clear, informed way."

Sullivan sees the standards as especially useful for designers working with public spaces, but believes their use will go beyond the contract market. "The icons indicate that a product has been developed to a certain level of quality," she says. "Why wouldn't people in the residential market like to have that assurance as well? A family living room couch could take more abuse than a reception area sofa."

Indeed, Barbara Dunn, senior associate at Genser and Associates' Los Angeles office, believes that standards will make specifications more clear. "There's been so much blending between residential and contract lines," she observes. "Now, when we're in showrooms that carry both, the fabrics' application will be easier to understand. As sensitive as we think we are to a fabric's 'hand', knowing more about exactly how a textile will perform is valuable information."

Gary Bell, senior health care designer at O'Donnell, Wicklund Pigozzi and Peterson's Northbrook, Ill., office, notes that designers have had to devote tremendous amounts of time toward researching materials. "Fiber and textile technology has vastly improved," he says. "Performance standards will help us take advantage of those improvements, perhaps using textiles we might have thought were off-limits to health care."

Once established, will the ACT standards ever change? Everyone agrees that technology will probably eventually change enough to merit additional icons, or changes in requirements. Sullivan doesn't see significant changes for many years, but concedes, "Heck, you never know."

Indeed, the standards depend on both textile and testing technology, as they develop, don't know how it will change, but it will," predicts Strasen. "If someone had told me that I was designing 100% cotton fabrics for contract use five years ago, I would have thought it was crazy." Now, as ACT introduces its new standards for contract textiles, designers and architects everywhere will hopefully be finding the whole process of specifying textiles a little less crazy—and a lot more satisfying.

Contract Design wishes to thank the Association for Contract Textiles (ACT), its member companies, and the many independent designers and other consultants who contributed to the development of the new testing standards for letting us share this timely information with the design community. Designers who wish to learn more about the program can contact the Association for Contract Textiles, PO. Box 822, FDR Station, New York, NY 10150-1918.
Join the fun at Chicago's Grant Park as KI hosts the 8th Annual 5K Fun Run/Walk Tuesday, June 15. Enjoy the lakeshore while running 3.1 miles or walking 2 miles.

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Purpose

Recognize product manufacturers, designers for originality, innovation, design, technical advancement, and creative & responsible use of materials/finishes, and to recognize their products for contract & need in the marketplace.

Rules for Entry

Products designed for contract that have been offered for sale September 1, 1992, are eligible. IBD and Contract Design Magazine will rely on the personal integrity of each manufacturer to honor this rule. Designers or manufacturers may enter products in as many categories as they choose; however, the same product may not be entered in more than one category. The judges reserve the right to reassign products to other categories if necessary. Decisions by the judges are final. The judges reserve the right to determine the number of awards given and may choose not to award prizes in any given category.

Advertising and publicity on winning designs following the initial announcement of the award winners must be confined to and specifically refer to the winning design. No publicity is to be released by a manufacturer or designer of an award-winning product prior to October 15, 1993. Failure to comply with this rule will immediately disqualify the winner.

All advertising and publicity on winning designs must utilize the product competition logo and include the year of the competition. Example: 1993 IBD Silver Award winner.

Winning entries and kits become the property of IBD and Contract Design. IBD and Contract Design reserve the right to exhibit individually or collectively for the period of one year the award winning designs at their own or other addresses.

IBD and Contract Design are not responsible for lost or damaged items or kits submitted, through fire, theft or any other cause, in transit or on location at our own or any other address where the designs and kits may be judged or exhibited. Winners will be notified by mail by August 1, 1993.

The entry kit is designed to hold 35mm slides and 8" x 10" photos. Full color, 4" x 5" transparencies must be available upon request.

Deadline for receipt of completed entry kits is 5:00 P.M., Friday, July 2, 1993, at IBD-341 Merchandise Mart, Chicago, Illinois 60654.

Categories

1. DESKS AND CREDENZAS
   Freestanding products not part of a system.

2. INSTITUTIONAL CASEGOODS
   Library, medical, educational, industrial, hospitality, and financial applications.

3. TABLES

4. FILING AND STORAGE SYSTEMS

5. FURNITURE SYSTEMS

6. ENHANCEMENTS
   Significant upgrades or additions to existing systems or furniture lines.

7. COMPUTER SUPPORT FURNITURE
   Specific equipment used in conjunction with computer, word processing, and telecommunications systems.

8. CEILING SYSTEMS

9. FURNITURE INTEGRATED TASK/AMBIENT LIGHTING

10. PORTABLE LAMPS

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   Ceiling, wall, recessed, and public fixtures.

12. TASK SEATING
   Individual seating, designed for specific job functions, such as office, executive, laboratory, etc.

13. GUEST CHAIRS AND SPECIAL SEATING
   Seating (non-task) for conference rooms, hospitals, restaurants and special uses, including multi-purpose, stacking, ganging, folding, theater and geriatric.

14. LOUNGE FURNITURE
   Sofas, chairs and modular seating units. May include a design series.

15. HEALTHCARE FURNITURE
   Products with special characteristics: cleanliness, durability, on-site upholstery, ease of maintenance, special size, firmness, etc., and aesthetic qualities (wellness).

16. UPHOLSTERY TEXTILES

17. TEXTILE COLLECTIONS
   Coordinated fabric groupings designed as a collection.

18. DRAPERY TEXTILES

19. HEALTHCARE TEXTILES
   Draperies, casements, cubicle curtains and collections of coordinated fabrics designed for medical use.

20. HOSPITALITY TEXTILES
   Draperies, casements, upholstery and collections of coordinated fabrics designed for hospitality use.

21. LEATHER AND VINYL PRODUCTS
   For upholstery use only (does not include furniture).

22. BROADLOOM CARPETS

23. CARPET TILES

24. AREA AND SPECIALTY RUGS

25. HOSPITALITY CARPETS

26. HARD SURFACE FLOORING
   Resilient, ceramic tile, wood, etc.

27. WALLCOVERINGS
   Fabric, vinyl, paper or leather.

28. WINDOW COVERINGS
   Other than drapery textiles.

29. DESK AND OFFICE ACCESSORIES

30. VISUAL COMMUNICATIONS AND SIGNAGE

31. SPECIAL FINISHES
   Coatings and surfacing materials.

32. INNOVATIVE PRODUCT SOLUTIONS
   Items exhibiting unique applications including products designed for the handicapped.

Special Categories

These focus on the custom design applications of existing products and materials. Entries should consist of a specifier's custom application of products in an interior project completed after September 1, 1992.

33. CUSTOM MATERIALS APPLICATIONS
   A unique use of a material as a design solution.

34. CUSTOM FURNITURE/FURNISHING APPLICATION
   A modification of an existing furniture or furnishings product.

35. CUSTOM BUILT-IN APPLICATION
   Any other specially-designed application built for a project that does not fit into either of the above categories.

Recognition

Winners will be announced at an awards breakfast in New York City Friday, October 15, 1993. Contract Design Magazine will feature the winners of the product design competition in its November 1993 issue. The Charles S. Gelber Best Competition winner will be featured in color on the front cover.

REQUEST FOR ENTRY KIT

ENTRY DEADLINE: JULY 2, 1993

The kit is designed to hold 8 x 10 photographs, 35mm slides and forms for product description. No presentation boards are required. Submission of actual samples in certain categories is encouraged.

KIT FEE IS NON-REFUNDABLE

To enter this competition, send a check for $150 (IBD members) or $200 (non-members) for each entry kit to IBD National Office, 341 Merchandise Mart, Chicago, Illinois 60654. ENTRY FEE MUST ACCOMPANY ENTRY FORM.

Forward to: INSTITUTE OF BUSINESS DESIGNERS, 341 MERCHANDISE MART, CHICAGO, ILLINOIS 60654, 312/467-1950
Manage or Fail

The designer who doesn’t believe project management is the indispensable midwife of design should try completing a job without its help

By Susan Orsini

Project management, the administration of all aspects of a design project, is neither visual nor glamorous—but it can make or break you. Consider what happened when the commission for the Opera House in Sydney, Australia, was awarded to Jorn Utzon in an international open competition in 1957. Project mismanagement and a political scandal that made a scapegoat of the hapless Utzon delayed the completion of the Opera House until 1973, 17 years after it was designed. It is hard to name a client who would tolerate this kind of project now.

Specifically, project management administers time, money and manpower. In addition to the ability to design a project, the designer acting as project manager bases success on meeting client goals and staying on schedule within a pre-approved budget. Without proper project management, any project, no matter how well designed, will fail.

The best provider of project management services is the design professional, whose familiarity with the client and intended project goals makes this individual the logical choice for the job. The designer should orchestrate all efforts between client, consultants and vendors to maintain a common goal. Project management should begin when a new space is first considered. What factors will shape the finances and scheduling of the project? As part of lease review and negotiation, by issue that affects finances (i.e., compliance with ADA, capacity of electrical, HVAC and water, or simply the cost for contractors to work and use the elevators) and any issue that affects scheduling (i.e., legal, occupancy and essence of asbestos) can be pre-determined in most cases paid for by the landlord.

Project management services outside the scope of design can be grouped under finances and scheduling, or the management of vendors. Financial issues can include the following:

- Preparation of preliminary budgets.
- Bidding and bid review.
- Analysis of bid versus budget.
- Execution of contracts for goods and services.
- Recommendation of approvals for payments to all contractors and vendors.

Project accounting during the project and final account reconciliation at project completion. Scheduling issues can include the following:

- Preparation of preliminary project schedule and calendar.
- Coordination of timely bid packages to protect and facilitate project schedule.
- Tracking overall progress and identifying potentially critical problems.
- Development of systematic approval process for all submittals such as shop drawings and samples.
- Changes of any scope can be pre-determined in the budget and used to estimate the elevations and any issue that impacts scheduling (i.e., legal, occupancy and essence of asbestos) can be pre-determined in most cases paid for by the landlord.

Schedule analysis: Who has the power to delay you?

All communication and information should be channeled through the project manager. The benefit of this approach is to ensure that no detail is overlooked. A project manager must be completely organized and must consider attention to detail and precision of utmost importance. A good project manager, in effect, is a combination of symphony conductor and Marine drill sergeant.

After the budget and schedule are determined, the project manager will begin the schedule analysis. Keeping the end result in mind, he or she should set up a calendar and work backwards to outline critical dates and budget restrictions. On every day of this calendar the project manager must test that every part of the team is on schedule. If they are not, the project manager must determine how to make up the time.

Setting up a “war room” with the essential elements pinned to the walls around the room could be beneficial. These should include:

- Large 12-month calendar and grease pen.
- All pertinent plans.
- Project contracts sheets, bid letter forms, budget forms, requests for information and pricing.

A very common mistake is not allowing enough time for certain unavoidable steps, including the following examples:

- Client’s review and approval process.
- Building owner’s review and approval process.
- Municipal filing and approvals.
- Adjustments to vendors’ bids and revision to design schemes due to budget constraints.

Change order: How can you limit the damage?

Another threat to a successful project is the change order. Although a change order can wreak havoc, it is almost impossible to avoid. A change order tracking system should ideally identify every change order by originator, specifying it as a client request, designer request, engineer request or job condition. In this way, the designer will be able to construct a very good overview of the nature and cost of all revisions by the end of the project.

If a major change occurs during the design or construction phase, the project manager must have an immediate strategy for damage control. Staff members should be expected to provide information on how they plan to accomplish specific tasks, and that plan should be plotted and checked on a daily basis. Taking so methodical approach to unanticipated events can work wonders.

Contingency: Not a fudge factor!

If you have any hope of keeping a project within budget, it is best to carry a contingency for all tenant improvement and non-tenant improvement expenditures, usually equal to 5% of project costs. This allows for revisions without major financial surprises at the end. It is unrealistic to think that job conditions will not arise.

When a cost overrun is unavoidable, the only approach is to confront it directly. Present all the facts to the client, and make sure the client participates in your decision-making process. It may help the client to re-evaluate project priorities.

Teaching project management: Why leave it to chance?

It is difficult to consider or define what interior design services are without addressing the importance of project management. Hopefully, architectural and design education will incorporate more management into the curriculum rather than leaving methods to chance. There is a definite methodology to good management.

The greatest benefit that can be realized through strong management skills is the ability to accurately predict what a new project will cost and how long it will take to build. Think what this could mean to you. Predicting your project’s cost and scheduling accurately may not automatically transform it into a masterpiece. But you’ll be able to find out for yourself—because your project will be built.

Susan F. Orsini is founder and president of Orsini Design Associates, a 15-year-old interior design firm based in New York.

BY 1993

Contract Design 137
THE NATIONAL SYMPOSIUM ON HEALTHCARE DESIGN & CONTRACT DESIGN MAGAZINE ANNOUNCE THE SIXTH ANNUAL HEALTHCARE ENVIRONMENT AWARD COMPETITION

PURPOSE
To recognize innovative, life-enhancing design that supports healing and promotes well being in healthcare environments.

RULES FOR ENTRY
• Must not have been previously published in a national design magazine, or be published prior to publication in CONTRACT DESIGN magazine.
• Submittals must be built and in use by June 1, 1993.
• Submittals must be contained on a maximum of two horizontally oriented 20" x 30" boards with foamcore backing.
• Must include professional-quality photographs, drawings, and/or renderings that do not extend more than 1/4" from the face of the board.
• Submittals must have the following minimum information: project name and location, floorplan description, design firm name and address, and submittal category.
• No entry form required.
• $50 registration fee. Checks made out to National Symposium on Healthcare Design, Inc.
• All submittals must be received by noon on August 2, 1993. Any submittals received after the deadline will be returned unopened to the sender.
• Mail all submittals to: National Symposium on Healthcare Design, Inc., 4550 Alhambra Way, Martinez, CA 94553-4406. Sponsors are not responsible for shipping and receipt of material. Submittals will be returned only at the entrant's request, and if return postage is provided.

CATEGORIES
Awards will be given in the categories of Remodel and New Construction. Eligible projects in these categories include any environment in which the primary purpose is to provide healthcare services.

JUDGING CRITERIA
Submittals will be evaluated on level of innovation, aesthetic value, and compliance with competition requirements.

RECOGNITION
• Winners will be announced at a banquet during the Sixth Symposium on Healthcare Design, Friday, November 19, 1993, at the Chicago Marriott Downtown Hotel, Chicago, Illinois.
• A specially-designed award will be presented to each winner.
• Expenses to attend the Symposium will be paid for one representative per award, including the $695 registration and up to $1,500 for travel and lodging.
• Winners will be published in CONTRACT DESIGN Magazine's issue focusing on healthcare design.
• Winners will be notified by September 1, 1993.

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Roger Leib, AIA, Chairman of the Board, Add Interior Systems, Inc.
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### AD INDEX

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Reader Service No.</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accuride</td>
<td>39</td>
<td>49</td>
</tr>
<tr>
<td>All Seating Corp. (Regional)</td>
<td>41</td>
<td>107</td>
</tr>
<tr>
<td>Anderson Consulting</td>
<td>11</td>
<td>15</td>
</tr>
<tr>
<td>Arc-Corn Fabrics</td>
<td>52</td>
<td>133</td>
</tr>
<tr>
<td>BASF Fibers</td>
<td>24</td>
<td>97</td>
</tr>
<tr>
<td>BPI Inc.</td>
<td>8</td>
<td>11</td>
</tr>
<tr>
<td>Bretford Manufacturing Inc.</td>
<td>12</td>
<td>16</td>
</tr>
<tr>
<td>Byrne Electrical Specialists Inc.</td>
<td>20</td>
<td>29</td>
</tr>
<tr>
<td>BodyBilt Seating</td>
<td>49</td>
<td>139</td>
</tr>
<tr>
<td>Commercial Design Network Lighting Product Guide</td>
<td>200 - 221</td>
<td>80 - 83</td>
</tr>
<tr>
<td>Continuum Inc.</td>
<td>18</td>
<td>25</td>
</tr>
<tr>
<td>Creative Dimensions</td>
<td>30</td>
<td>61</td>
</tr>
<tr>
<td>Davis Furniture Industries</td>
<td>28</td>
<td>57</td>
</tr>
<tr>
<td>DesignFest</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>DesignTexFabrics Inc.</td>
<td>38</td>
<td>80</td>
</tr>
<tr>
<td>DuPont Cordura</td>
<td>26</td>
<td>52 - 53</td>
</tr>
<tr>
<td>Durkan Patterned Carpet</td>
<td>34</td>
<td>71</td>
</tr>
<tr>
<td>Eckardt Company</td>
<td>50</td>
<td>Cover 3</td>
</tr>
<tr>
<td>Executive Office Concepts</td>
<td>36</td>
<td>85</td>
</tr>
<tr>
<td>Flex-O-Lators</td>
<td>13</td>
<td>16</td>
</tr>
<tr>
<td>Flex Y Plan Industries</td>
<td>37</td>
<td>87</td>
</tr>
<tr>
<td>Formica Corp.</td>
<td>29</td>
<td>59</td>
</tr>
<tr>
<td>GF Office Furniture</td>
<td>33</td>
<td>67</td>
</tr>
<tr>
<td>Garco/SLP</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Harden Furniture/Contract Div.</td>
<td>31</td>
<td>63</td>
</tr>
<tr>
<td>Harter Corp.</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Haworth Inc.</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Hoechst Celanese</td>
<td>23</td>
<td>45 - 47</td>
</tr>
<tr>
<td>Invincible Office Furnishings</td>
<td>25</td>
<td>51</td>
</tr>
<tr>
<td>KI</td>
<td>14</td>
<td>17</td>
</tr>
<tr>
<td>Kimball Office Furniture Co.</td>
<td>1</td>
<td>12 - 13</td>
</tr>
<tr>
<td>The Knoll Group</td>
<td>22</td>
<td>33 - 40</td>
</tr>
<tr>
<td>Leggett &amp; Platt Inc.</td>
<td>48</td>
<td>139</td>
</tr>
<tr>
<td>Leucos Lighting</td>
<td>53</td>
<td>75</td>
</tr>
<tr>
<td>Maya Romanoff Corp.</td>
<td>45</td>
<td>141</td>
</tr>
<tr>
<td>Momentum Textiles</td>
<td>42</td>
<td>126</td>
</tr>
<tr>
<td>National Office Furniture Co.</td>
<td>9</td>
<td>42 - 43</td>
</tr>
<tr>
<td>National Symposium on Healthcare Design</td>
<td>46</td>
<td>138</td>
</tr>
<tr>
<td>Pacific Design Center</td>
<td>44</td>
<td>139</td>
</tr>
<tr>
<td>Paoli Chair</td>
<td>51</td>
<td>Cover 4</td>
</tr>
<tr>
<td>Roppe Corporation</td>
<td>27</td>
<td>55</td>
</tr>
<tr>
<td>Rovo Chair of Canada</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>Schumacher &amp; Co.</td>
<td>54</td>
<td>Cover 2 - 1</td>
</tr>
<tr>
<td>Shelby Williams Industries Inc.</td>
<td>32</td>
<td>65</td>
</tr>
<tr>
<td>Suspa Inc.</td>
<td>35</td>
<td>73</td>
</tr>
<tr>
<td>Tenex Corporation</td>
<td>17</td>
<td>21</td>
</tr>
<tr>
<td>Tri-Guards</td>
<td>10</td>
<td>14</td>
</tr>
<tr>
<td>United Chair</td>
<td>15</td>
<td>18 - 19</td>
</tr>
<tr>
<td>Vecta Contract</td>
<td>40</td>
<td>108</td>
</tr>
<tr>
<td>Versteel</td>
<td>19</td>
<td>26 - 27</td>
</tr>
<tr>
<td>Visa Lighting</td>
<td>16</td>
<td>20</td>
</tr>
<tr>
<td>VPI (Vinyl Plastics Inc.)</td>
<td>47</td>
<td>141</td>
</tr>
<tr>
<td>Westin-Nielsen</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>Ralph Wilson Plastics Co.</td>
<td>21</td>
<td>30 - 31</td>
</tr>
</tbody>
</table>

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PERSONALITIES

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Lucille Patino

Creator/designer Lucille Patino believes she was first inspired to design interiors at age three, when she peeled wallpaper she didn’t like off a wall beside her crib. But at four she began designing paper shoes, and that passion led her instead to the fashion world, where she was quite an accomplished shoe and accessory designer for Beth Levine. “I love shoes!” says Patino enthusiastically.

She’s anything but a typical woman though. A student of fashion at the Parsons School of Design, painting at the Wadsworth Athenaeum and printmaking at the Art Students League, Patino has maintained a keen interest in all facets of art and design. Her current focus is designing dramatic, integrated interiors that make use of materials as varied as paints, tiles, plastics and plaster.

“In times like these, you have to stand out.”

Just doing it

Gordon Thompson III

What’s it like building an image for Nike athletic footwear and apparel, now that “image” goes beyond the graphic world of packaging, displays and posters to include the architectural phenomena of the retailing world. Nike Town stores? In the words of architect Gordon Thompson III, director of image design for Nike, “Working here is a tremendous amount of serious fun. You’re encouraged to take risks. Everyone’s looking for ways we can best ourselves.”

Although Disney World has nothing to fear from Nike, the fact is many families include the Nike Towns in Portland, Ore., and Chicago on their vacation itineraries. (The next ones open in Costa Mesa, Calif., and Atlanta this spring.) But developing these stores along with many other projects isn’t easy. “You have to juggle a tremendous work load with a lot of short lead times,” Thompson indicates. “It can get very hectic.”

Before joining Nike a few years ago, Thompson practiced in an LA design firm where he worked with fellow architect John Farnum, who has now joined him at Nike. Is there magic in selling sneakers? Thompson says, “You get to go all the way from concept to delivery, getting creative input from the whole organizational matrix. You’re encouraged and challenged by your own ideas and others. You have a management that appreciates creativity. You even get paid to have this much fun.” Heads up, Gordon—flying resumes!

Get a Grip!

Laura Noakes

Laura Noakes’ mother can attest to her daughter’s early passion for interior design. “When I was about seven years old, every time my mother came home she would find the furniture rearranged!” reports Noakes, a graduate student at Pratt Institute, who just happens to have al’s Grip conference table—winner of an IBD/Contract Design award last year and now a brisk seller—already behind her.

Noakes attributes Grip’s success to more than aesthetics. Armed with a degree in marketing, Noakes approaches design from the point of consumer behavior. “People buy things because of the way objects interact with them,” she maintains. “I designed the ‘grip’ waterfall edge to give users a tactile experience.”

After learning marketing in her native California, Noakes studied architecture and worked in Europe before returning home to be one of Knoll’s top salespeople. Here she met George Johnson (now al’s president), who encouraged her to go back to design school. “He told me I should quit making other people rich and famous and design for myself,” she recalls.

Noakes plans to move back to LA to work. “The Rodney King trial incidents got me thinking about my hometown,” she admits. “I want to help make LA a better place.” Noakes proposes to work with people from South Central, while continuing to design, travel, cook for huge parties of friends and finish her thesis—in her spare time, that is.