Define Your World.

Innovative thinking breeds revolutionary results. It is this philosophy of design that is perfectly embodied in Lees’ newest fashion floorcovering, RBN. Inspired by the colors, forms and vitality of the urban mindscape, this inventive floorcovering is designed for interaction, as well as function.

Even more telling than the inspiration is the method in which RBN was created.

Collaborating with design students at North Carolina State University, Lees brought their fresh ideas and original thinking to life. The result is a floorcovering that incorporates the backing as an integral part of the design, creating a unique aural affect with a decidedly urban vibe. Contact your Lees representative or call 800-545-9765. www.leescarpets.com.

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A New Year, new designs and new ways to make a statement are just around the corner. Until then, celebrate warm holiday traditions with family and friends.

Season’s Greetings from Chip and all of us at Wilsonart Laminate.
2003 CALL FOR ENTRIES

IIDA DECADE OF DESIGN COMPETITION


AWARDS Ten projects will be chosen and published in the April 2004 issue of Contract magazine. A single grand prize winner will be chosen out of the ten winning projects, and will receive a $10,000 cash prize, sponsored by PermaGrain.

CATEGORIES Projects will be accepted from any of the following categories: Corporate (Large Project Group - over 35,000 square feet), Corporate (Small Project Group - under 35,000 square feet), Government, Health & Institutional, Hospitality, Residential and Retail.

ELIGIBILITY Any design professional practicing legally in their jurisdiction may submit entries. The project must have been completed after January 1, 1994. Projects are eligible regardless of whether they have been previously awarded or published.
ENTRY FORM

ENTRANT INFORMATION

Contact Name ____________________________
Design Firm ______________________________
Street Address ____________________________
Suite / Office Number ________________________
City ______________________________________
State ______________________________________
Zip Code __________________________________
Country ____________________________________
Telephone Number __________________________
Fax Number _________________________________
E-mail Address ______________________________

DEADLINES

To request an entry kit(s): 5:00 pm (CST) January 23, 2004.
IIDA must receive completed entries by 5:00 pm (CST) on February 6, 2004.

Entrants may participate in the IIDA Decade of Design Competition provided all entry requirements are satisfied as listed below. Detailed instructions of the following items will be included in the entry kit, which you order using this entry form.
- One page bullet-point format project description
- Completed “Confidential Entry Information Form” (included in your kit)
- 1 floor plan image and 5-10 images of the completed project, submitted via CD-ROM in a Power Point slide show.

To request an entry kit(s), please complete this entry form and return it with payment to:

IIDA Decade of Design Competition
Attention: Jennifer Doran
13-122 Merchandise Mart
Chicago, IL 60654

PLEASE SEND ME THE FOLLOWING KIT(S)

IIDA MEMBERS
Member Number ____________________________
Each entry $100 ______ x $100 = $__________
NON-MEMBERS
Each entry $150 ______ x $150 = $__________

PAYMENT METHOD
☐ Check Number ____________________________
Enclosed is my check payable to IIDA = $__________
☐ Credit Card (Please circle one)
American Express  MasterCard  Visa  = $__________

Card Number ______________________________
Expiration Date ____________________________
Name of Cardholder (please print) ______________________________
Signature _________________________________

If paying by credit card, you may fax the form to (312) 467-0779.
All entry fees are non-refundable.

Entry kit(s) will be sent via first class U.S. mail prior to January 16th, 2003. Between January 16th and January 23rd, entry kit(s) will be faxed to your attention.

INFORMATION

IIDA Headquarters
Telephone: (312) 467-1950
Toll-free: (888) 799-4432 (IIDA)
E-mail: jdoran@iida.org
Internet: www.iida.org
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Designed by: David Lewis

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the right stuff

With the holiday season approaching and the bills for Christmas presents and toys beginning to mount high(er), I am reminded of George Carlin’s hilarious comedy routine about stuff. “That’s all you need in life, is a little pile of stuff, ya know? I can see it on your table, everybody’s got a little place for their stuff. This is my stuff, that’s your stuff, that’ll be his stuff over there.”

As has become a new annual tradition, our December 2003 issue is all about stuff…the people who design it, the people who make and sell it, the people who specify it, and of course the stuff itself. At Contract we are as committed as ever to the timely documentation of all aspects of the commercial interior design industry, and stuff plays a pretty important role. All the glorious architecture and interior design in the world could be rendered horrifying if filled with the wrong stuff. Likewise, with the right stuff, even an ordinary space can be “decorated” into a stylish and visually compelling composition. (Oops…did I use a dirty word?) In the end, furniture and finishes can make or break a design project—so it is only fitting that we devote an entire issue to the stuff.

Last year in our December issue, our associate editor Katie Weeks explored hot industrial designers on the international scene. This year, she has stayed a little closer to home, with profiles of the men and women who represent the core of commercial interiors product design in North America. These talented designers—some of them pure industrial designers, and some of them architects or interior designers who have indulged their passion for product design—are the names that we hear popping up over and over again at NeoCon®. They are the ones whose work creates much of the buzz at that show and throughout the year.

Industrial design is undoubtedly a more complicated endeavor than it once was, as ecology continues to change the rules about the products designers specify. The next generation of industrial design stars will consider sustainability as matter-of-fact as form and function, and will integrate these three key principles in ways that we have only now begun to discover. But our annual trends piece that tracks the green attributes of products introduced at NeoCon®—information that is captured on our Best of NeoCon® entry forms—reveals that, overall, manufacturers in our industry still have great strides to make on this front. One or two that are making strides are included in our annual and always-controversial “Ones to Watch” feature, where we profile a handful of manufacturers that we, the editors of Contract, think are doing something worth noting.

Needless to say, however, supply follows demand, so it is up to the specifier to set the course for environmental sustainability for the future. Carnegie Fabrics recently hosted a sizable group of commercial interior designers and architects for an environmental awareness tour through several manufacturing facilities in Europe, and our executive editor, Diana Mosher, went along to chronicle the designers’ developing thoughts as they learned about some of the more advanced sustainability concepts that are being practiced right now across the Atlantic. Her observations about this eye-opening experience—and the commitment to ecology that has hopefully been instilled in a handful of influential designers—appear in this issue in the practice article titled “Field Trip.” As more specifiers become aware of environmental issues in this and other ways, the ones to watch will continue to grow in numbers.

And finally, we have included a design section focusing on designers’ own spaces. In truth, I normally consider these types of design stories too insular to be of much use to our readers. But in an issue about stuff they can serve an important purpose beyond the lessons learned from the challenges a designer faces when working for that most difficult of clients—another designer. Pay attention to the stuff designers specify for their own offices, and you have some sure-fire peer recommendations.

May you all get the stuff you want this happy holiday season. And if you don’t, I leave you with another perspective on stuff, which I am paraphrasing from the letter of a Civil War soldier to his sweetheart: “I asked God for everything that I might enjoy in life, and I was given life so that I might enjoy all things.”
Congratulations to Collin Burry and Gary Nichols for winning the 2002-03 Solutia doc award for the outstanding design of the Shaw Contract Resource Center, San Francisco. The team maximized color—performance by specifying Synthesis and Connection by Shaw Contract — with Ultron® premium branded nylon 6,6 of course.
USGBC Paints Pittsburgh Green

Pittsburgh is definitely worth a visit. Not only for its proximity to two of Frank Lloyd Wright's residential masterpieces—Fallingwater and Kentuck Knob—but also for its sense of historical value, interesting architecture, walkable scale, three rivers, and 720 bridges (not even Venice has as many). In November thousands of green building industry professionals had another reason to head to Pittsburgh: the U.S. Green Building Council’s second annual Greenbuild International Conference & Expo. Once known as one of the most environmentally degraded cities, Pittsburgh’s subsequent environmental renaissance has inspired the building of the world’s first certified green convention facility, the David L. Lawrence Convention Center. Could there be any better place to host a gathering of budding and staunch environmentalists?

Designed by Rafael Viñoly, the sleek building employs the most advanced daylighting techniques and one of the many benefits is fabulous river views during registration, in between concurrent workshops, and while catching up on phone calls. Viñoly’s stunning architecture was the focus of several informal learning sessions each day as groups of attendees were escorted on behind-the-scene tours describing the building’s sustainable attributes. Offsite visits were also arranged to other local gems such as the PNC Firstside Center by Pittsburgh-based Astorino (known also for its work at Fallingwater), the nation’s first and largest building to receive a LEED Silver certification. There were also poster presentations galore (including Gap Corporate Headquarters in San Bruno, Calif. by William McDonough Partners) and a plethora of traditional learning sessions. A valuable series of pre-conference workshops addressed every manner of LEED under the sun, from commercial interiors to existing buildings to retail to healthcare and laboratories.

More than 300 companies and organizations exhibited the latest green building products, systems, and technologies—everything from fabric air dispersion products to Carnegie textiles. An informal count revealed that the number of exhibitors doubled since last year’s Greenbuild, which was to be expected. With the green category exploding as it is, a Greenbuild presence reinforces manufacturers’ commitment to sustainability in the eyes of specifiers. Among the sponsors were the Department of Energy, Shaw, Herman Miller (the press room sponsor), Antron, Interface, and Mannington. There were a slew of other familiar names on hand (too numerous to mention here): Armstrong, Benjamin Moore, Nora Rubber Flooring, Dow Chemical Company, and Knoll. The carpet manufacturers were perhaps the best represented and Shaw, in particular, made a splash with multiple banners alerting attendees they were walking on Shaw carpet.

But there was also room on the exhibit floor for more obscure sustainable products such as Earth Weave, a chemical-free, jute-backed wool product by Carpet Mills Incorporated; IceStone, a terrazzo-like material composed of recycled glass with Portland cement; and Piperez, a wallcovering by Eisenhart. Greenbuild’s organizers tactfully situated the “Blue Vinyl” booth, manned by the film’s production team, far away from the Vinyl Institute’s presence proudly featuring a hanging fluorescent version of the vinyl logo seen in the Greenbuild conference book.

For more details about this year’s event and Greenbuild 2004, scheduled for November 8-13, 2004 in Portland, Ore., visit www.greenbuildexpo.org.

Celebrate a Silver Anniversary

Next month Contract will host the 25th Annual Interiors Awards breakfast. On January 30, 2004 at Cipriani’s on 42nd Street in New York City, we will present this year’s category winners and reveal our newest Designer of the Year.

Don’t miss out on the excitement. Tickets can still be purchased online at contractmagazine.com/interiors and are priced as a follows:

**Breakfast Champion**: $3,500 for a table, which includes preferred seating, a listing in the breakfast program, and recognition during the awards presentation

**Table of Ten**: $1,750

**Individual Ticket**: $175 per person

We hope you can join us in celebrating your peers, the industry and this milestone year for us.
How Green Are We?

Increasingly, one of the most important questions on designers' minds is, "What green products are available for me to specify?" The truth of the matter is, there are still precious few commercial interiors products—if any—that would earn a solid A on the green scorecard. But more and more manufacturers are taking the issue seriously enough to incorporate at least some green attributes into their product designs and manufacturing processes.

Because *Contract* captures a wealth of information—including environmentally sustainable qualities—for all the entries in the Best of NeoCon® competition each June, we are in a unique position to evaluate green trends in our industry as they pertain to new product introductions to the market. In 2003, 257 products were entered into the competition, and all were required to list their green attributes (not all of them provided this information, however, which we mostly take to mean they had nothing to say on the subject). Of the 257 entries, 91 (35%) claim to use some materials or components that can be recycled; 54 (21%) claim to use post-consumer and/or post industrial recycled content; 30 (12%) claim to use managed or renewable materials resources; 43 (18%) claim to use materials that are considered environmentally friendly, including fibers, paints, coatings, finishes and adhesives; and 21 (8%) claim use of environmentally friendly manufacturing processes.

The following is a partial list of products that were entered in the Best of NeoCon® competition, with the corresponding green attributes noted on the entry forms by the manufacturer. This table admittedly represents a simplification of the issue, because all recycled content is not equal, for example, and "environmentally friendly materials" can mean a variety of different things. In addition, *Contract* makes no assurances regarding the accuracy of this information, since it is based solely on manufacturers' claims. As always, it is prudent and necessary for designers who are interested in specifying green products to engage in extensive research before specifying any product as ecologically sound.  

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It's time some things came to the surface.

Things like our decadently dark Espresso finish, frosted glass, brushed metal and the distinctive "floating" top. Contemporary casegoods from Kimball Office: Who knew?

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Another big idea rolls out.

Out of the conference room, into the elevator. Kimball Office makes tables up to 16' long that simply fold and roll. Cool, kinetic tables from Kimball Office:

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The Year's 10 Hottest Products

From experiments with sustainable materials to twists on contemporary classics, Contract's top lead-pulling products of 2003 entertain and inspire.

1. **Marmoleum**
   - **Passione**
   Taking a cue from Impressionist painters, Marmoleum's Passione Artoleum flooring uses pure colors applied in dots or stripes. The collection's vivid colors are each emphasized through the pointillist technique of using a myriad small, pure dots. *Circle No. 201*

2. **Soroush Custom Rugs and Axminster Carpet**
   - **Soroush Contemporary Collection**
   Branches, part of a rug series in the Soroush Contemporary Collection, combines gentle flowing branches with patterned lines. It can be customized in color and size, as well as produced in hand-tufted or hand-knotted area rugs, or Axminster carpeting. *Circle No. 202*

3. **Vitrium**
   - **New Hope**
   Created for designers searching for an alternative to traditional ceramic, Vitrium's New Hope is a luxury tile line made from pure glass. Available in standard sizes, as well as custom designed pieces up to 18 by 24 inches in size, the line comes in more than 25 iridescent colors. *Circle No. 203*

4. **Elite**
   - **Nito**
   Decorative light filters through a weave of parchment paper and iron in Elite's Nito lamps. Inspired by Nitus, a trailing fern from the Philippines Islands, the Nito lamps, available for both floor and wall, come in a number of sizes. A see-through screen is also part of the collection. *Circle No. 204*

5. **Énergie**
   - **Limit**
   Developed by Wever & Ducre in Belgium, Énergie's Limit wall sconce can be rotated 360 degrees within its base to adjust brightness. For those seeking additional control, a tempered glass shielding is also available for the cylindrical fixture. *Circle No. 205*
Poltrona Frau
Parco
A collection consisting of benches and sofas, Parco can also be used as a single or double bed. Designed by Sezgin Aksu and Silvia Suardi, Parco comes in several configurations with moveable arms, backrests, trays, and a variety of finishes and fabrics for each piece. Circle No. 206

Kvist
Mikado
Inspired by Mikado—an old Japanese game where players gather thin sticks in one hand and let them fall—Johannes Foersom and Peter Hiort-Lorenzen's Mikado III and IV chairs mimic the fan pattern of the sticks' fall. The chairs, made from solid beech or walnut, come with or without arms, with a linen- or leather-covered cushion. Circle No. 207

Dedon
Tango
Mimicking its dance namesake, Dedon's Tango line of furniture features a curvaceous chair. Crafted from hularo, a synthetic resin weaving material that features a clean polyethylene, the line is weatherproof, UV-stable, recyclable, and sustainable. Circle No. 208

Proportion Design
Shell
Richard Dewhurst's Shell stool and chair turn abstract spaces into functional pieces. Designed in collaboration with Proportion Design, the three-part series of chair, stool, and table is constructed from pigmented and polished double-skinned fiberglass. Circle No. 209

VGNewtrend
Woven Wicker Seat
Featuring woven wicker handmade to a design by Italian designers Giorgio Tesi and Raul Pemaguera (the names behind the G+R Design brand), VGNewtrend's Woven Wicker Seat is both comfortable and artistic. Oversized in scale but understated in design, its charm is suitable for a variety of settings. Circle No. 210
focus

ones to watch

The industry is brimming with design talent, innovation, and business savvy, but Contract's editors think these manufacturers will be especially interesting in 2004

By Diana Mosher

Ahrend

Amsterdam-based Ahrend is Europe's largest indigenous contract furniture manufacturer. But, surprisingly, it had no presence in the United States until 2002 when it created Ahrend USA and opened a showroom in New York City. In 2003, Ahrend further infiltrated the American market with the introduction of its A700 desking system, an innovative product line designed by Perry A. King and Santiago Miranda. Positioned as a space-saving, cost-cutting alternative to the typical panel-based cubicle system, A700 has generated quite a buzz, as have Ahrend's other offerings. The Dutch giant timed its arrival in the States, developing a reputation for furniture solutions that deliver visual impact while emphasizing multifunctionalism and easy reconfiguration. While we haven't heard of any specific plans for a Merchandise Mart presence at NeoCon® 2004, we think a temporary space or permanent showroom would draw a nice bit of traffic.

Why did this 107-year-old Dutch company set its sights on the American contract furniture market? According to Peter-Paul Hendrikx, director of international business at Ahrend, there are three reasons. First, Ahrend predicts an economic revival here followed by renewed investments in office furniture and an increase in successful start-ups. "Also, there's a demand in the U.S. for total furnishing concepts and a growing awareness regarding optimum use of valuable office space," Hendrikx adds. "And we're convinced that international businesses in general—and American companies in particular—are increasingly attracted to Dutch design. This is illustrated by the many large and prestigious orders we have received from throughout the world in the last five years." Currently, Ahrend's five-year goal is to become well-known in the U.S. as a producer of contemporary, "top class" Dutch-designed office furniture, and a knowledgeable company whose expertise goes back many decades. "In view of the exclusivity of products, Ahrend will be a highly valued niche player rather than a bulk producer," says Hendrikx. "We will continue to position Ahrend as such."

Brandrud

Permanent and temporary Merchandise Mart tenants pull out all the stops for NeoCon®. So it's no small feat to be recognized by the jurors of the IIDA Showroom & Booth Design Competition, co-sponsored by Contract magazine. Even more impressive is to win a Best of Show for a brand new showroom. That's what Brandrud did in 2003 with the help of its showroom designer, Adams Mohler Ghilino Architects. That very same week Brandrud took home a Best of NeoCon® gold award for its Revive Guest Center. As Auburn, Wash.-based Brandrud approaches its 50th year in business, Bobby Holt and Lee Falck, the company's new owners since 2000, are implementing changes that will enable it to build on the solid foundation established by founder Harold Brandrud, while offering products and services that address the unique needs of the people and environments for which it designs: healthcare, and learning.

"Our first suite of products for the educational market will debut at NeoCon® 2004," says Dan Caine, vice president of business development at Brandrud. "Just like in healthcare, our goal is to develop products and tools for designers and end users to create more successful environments. It's not just about pretty furniture; we're trying to shift the relationship that the furniture manufacturer has with the field." Brandrud sees itself not as a supplier, but as a partner. "Educational environments are evolving," he adds. "It's more than pulling up a chair to a desk. Today we carry laptops, mobile phones, and PDAs with us. Our new suite will enable more learning activities and support the way we learn." Designed with technology, mobility, communication, and comfort in mind, Brandrud's next generation of educational products promises to be every bit as exciting as Revive has been in the healthcare market.
Interface Fabrics Group (IFG), an Interface Inc. company, has frequently made headlines since it launched its ecologically responsible Terratex fabric made from 100 percent recycled polyester. The Terratex brand now includes green wool and Ingeo-based textiles. As more companies realize the significance of the Terratex branding concept, the easier it has become to specify these sustainable fabrics. This was especially evident at Neocon* 2003. Terratex was seen all over the Merchandise Mart in textiles by Pallas, DesignTex/Steelcase, Momentum, and Jhane Barnes. According to Paul Benotti, director of marketing and brand strategy for IFG, Terratex will be seen with Herman Miller and Allsteel at NeoCon* 2004. “We’ll put the Ingeo brand under the Terratex family of products and services,” adds Benotti. In its drive towards total sustainability, IFG has recently taken new initiatives to further reduce its footprint on the Earth including a program to eliminate all harmful dyes and chemicals from its products and the conversion of 10 percent of its electrical energy needs to renewable wind energy at its Maine and Massachusetts operations.

With Terratex, IFG is committed to re-purposing materials in order to lessen the landfill load. Another way to close the loop is with textile reclamation programs like IFG’s newly announced ReSKU, an initiative that’s currently in the piloting stage. The challenge is to create a new generation of interior textile products from the reclaimed materials. “The logistics are tremendous. We’re partnering with key customers who want to help us figure out the puzzle,” says Benotti. Thanks to research and study on sustainable issues by IFG—and others—the public is beginning to understand that being environmental is much more complex than simply using recycled content.

Cargill Dow

Hundreds of players from the global textile industry gathered in New York last January to celebrate the unveiling of Ingeo, a revolutionary new fiber brand concept offered by Cargill Dow. Since it was founded in 1997, Cargill Dow has invested approximately $750 million in research, development, and manufacturing capabilities to bring the new technology to commercial reality. Ingeo is the world’s first man-made fiber derived from 100 percent annually renewable resources. The process to make Ingeo is based on the fermentation of simple plant sugars to create a proprietary polymer that can then be spun into a fiber with a natural ability to reintegrate with the Earth at the end of its usefulness. Ingeo promises excellent stain resistance, natural UV and flame resistance, and good moisture management characteristics; its performance and price are competitive with synthetic fibers made from petrochemical resources. So it’s not surprising that more than 85 partners have already signed up to develop and market products under the new fiber brand. These include the Tandus Group (comprising C&A Floorcoverings, Crossley Carpet Mills, and Monterey), Lees Carpet, Interface Flooring Systems, and Interface Fabrics Group.

Cargill Dow is working with its partners to fully uncover all the possibilities that Ingeo can offer. “Some are looking at wallcoverings, other at blends for seating,” says Joe Raffo, furnishings commercial manager for Cargill Dow. “Some of the larger furniture manufacturers are planning introductions of panel systems for NeoCon* 2004,” he adds. Ingeo fiber delivers benefits uniformly across the textile industry, from fibers to yarns to fabrics to products for the end user. No matter where the partners reside in the chain, they can expect the benefits of a natural fiber with the performance of a synthetic.
Global color authority Pantone made a big splash in 2002 when it launched its Pantone for Architecture and Interiors at NeoCon® in a thoroughly pink booth designed by Gensler. "Pantone enjoys enormous brand awareness. But we were entering a new marketplace and needed to make a very creative statement," says Lisa Herbert, executive vice president of Pantone. *Contract*'s editors were among the fans, selecting the Carlstadt, N.J. company for a Best of NeoCon® Editor's Choice Award. Pantone for Architecture and Interiors contains 1,925 colors presented in paint book style or fabric swatches. The system provides interior designers, architects, manufacturers, and contractors with a shared language to clearly specify, communicate, and manage color choices across a wide range of materials so that exact and predictable color choices can be made.

"As the interior design industry has been becoming more global, we saw that the need for a common color language was very apparent," says Herbert. "There had been no unified system to enable members of that community to tie together all elements and materials of a project vis-a-vis color." Herbert also notes that with materials being sourced via the Internet, there's a need to search and sort by color. However, Pantone did its homework before jumping in with Pantone for Architecture and Interiors. "We enlisted the help of firms such as Gensler to research the project for us to see if it was viable," says Herbert. Since then an ancillary product, Color Cue, has been introduced. Color Cue enables designers to click on any unknown sample or material and obtain a Pantone color reading. Autodesk's Architectural Studio 2—the first software package to support the new Pantone for Architecture and Interiors color palette—provides Pantone colors in a scrollable list of swatches. What can the industry expect to see from Pantone in the future? Other high profile alliances seem likely and, for sure, lots more color choices.

Up until two years ago, when 3Form's president Talley Goodson took over the family business from his father, Raymond, 3Form was Simtec, a talented but behind-the-scenes producer of translucent resin products for the A&D community and furniture manufacturers like Armstrong, Allsteel, and Knoll. The wonderful benefit offered then and now—besides one million combinations of materials from hand-made Asian fiber papers to carbon fiber from the Aerospace industry, as well as flexible three-week lead time for most orders—is the company's ability to fulfill even the smallest, one-sheet need at a competitive price. "Today more than ever designers and architects want to put a unique stamp on projects," adds Goodson. "We provide a materials system that allows them to do that."

When Goodson rebranded the company, he brought on board significant design, marketing, and sales capabilities. Not long after, 3Form launched its own branded line of translucent resin panels: the Varia Collection. In 2003, Pure CRUSH—made from 100 percent post-consumer recycled glass that's been crushed, washed, and pressed in 40 percent resin—won a Best of NeoCon® Silver Award. "My dad is thrilled with the business right now," says Goodson. "He always had a vision of creating a new materials category. We're seeing tremendous growth," he adds. "We gained global reach very quickly. We have 60 reps around the world." 3Form manufactures its wares at a single location in Salt Lake City. A member of the United States Green Building Council (USGBC), 3Form makes its products from PETG resin which can be recycled as part of the PET stream (PET is the primary raw material used in the production of soft drink bottles). Some Varia panels contain insert layers that necessitate recycling as part of a lower-level stream. But 3Form is actively working to replace all non-compatible insert layers through new technologies in order to enhance overall recyclability.

What manufacturers would be on your list of Ones to Watch? Visit our Question of the Month at contractmagazine.com
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Designed for Paoli by Greg Saul of Tohleson/Design.
Setting the Course

Armed with passion, commitment, ingenuity, and talent, these designers aim to make good design great

By Katie Weeks

What’s the key to great design? Whether designing an ergonomic chair or a keyboard tray, it’s the relentless pursuit of the new—new ideas, shapes, forms, and materials. The fight is a challenging one: There are tight budgets to surmount, curmudgeonly clients to convince, and molds to be broken. Luckily, there are designers out there who insist on pushing previous boundaries and raising the bar.

Of course, defining a great product isn’t so much checking off a list of requirements—Is it green? Ergonomic? Attractive?—as it is a feeling deep down inside. When in the presence of truly innovative and creative objects or environments, you know it. “Design is a differentiator, regardless of price point, and if you do it right people will respond,” notes Brian Graham, one of 10 designers profiled on the following pages.

From Niels Diffrient’s Freedom Chair to Emanuela Frattini Magnusson’s Spinneybeck Leather Tiles to Suzanne Tick’s Imago surfacing for KnollTextiles, the work of these designers makes clients, colleagues, and average Joes not only notice great design, but appreciate it as well. For them, great design isn’t an objective—it’s a must. And for that, we recognize their dedication and willingness to make us all work a little harder.
After nine years as a designer for Metro—where he worked alongside Brian Kane and Brian Graham—Mark Kapka went independent in 1997 and has since collaborated with top-notch manufacturers including Keilhauer, Howe, and OFFI & Company. His products are sophisticated, innovative, and versatile, aiming to satisfy both the retail and contract markets. "In recent years, commercial interiors have widely become more informal and domestic, while homes have increasingly become places of work, in addition to simply living environments. Overall there's been a changing approach to both work and lifestyle, which necessitates furniture to bridge these environments," says the San Francisco-based designer. With this in mind as he crafts future pieces, he notes, "I would hope that with each project there's a broadening of knowledge, skill, and awareness that translates into a more highly realized product next time around."
"I like combining the old and the new, East and West, and the past and the future to create something that is unique and timeless," says Jiun Ho, a San Francisco-based designer. Mixing cultures to create harmony is a strong theme in Ho's work and life. Since coming to America 12 years ago from Malaysia, he has quickly carved out a name for himself in the residential, commercial, and hospitality arenas. At 26, he became one of the youngest designers to launch his own design company, Jiun Ho Inc. While he's currently designing a collection of outdoor and indoor accessories, his past work includes The Jiun Ho Collection of top-end custom furniture and rugs and The Soleil Collection from the Kentfield division of Boyd Lighting. "I love to design and actually design new products almost every day, especially when I travel," he says. "I like to keep pushing limits and stretching my imagination to see where it takes me both in life and in design."
Having explored industrial design as a natural extension of her work as a world-renowned architect, Emanuela Frattini Magnusson continues to wow clients and consumers. Trained in Italy under the tutelage of her father, Gianfranco Frattini, she has carved a name for herself with the simple goal of continuing to work on different issues and to make a contribution. Having operated her own firm, EFM Design, since 1985 in London and Milan and, since 1990, in New York, her client roster includes Knoll, Spinneybeck, AIGA, Steuben Glass, and Montina. "My background and my education are rooted in Italian rationalism," she says of her style. "I start with the function and want to add cultural context."
From the breakthrough Diffrient chair for Knoll to his more recent Freedom chair and saddle seat for Humanscale, Niels Diffrient's designs have reaped accolades for years, including the National Design Award from Cooper-Hewitt, National Design Museum. Years after starting out, he remains at the top of the industrial design crop. In refusing to sacrifice function for form or vice versa, he champions designs where engineering and appearance go hand in hand. "In the products I choose to design I devote considerable effort to human factors (ergonomics) principles in order to guide the functional/technical development, which in turn inspires the ultimate appearance," he says. "All aspects of the product interact for mutual enhancement to create a unified aesthetic whole in which performance and appearance are integral and indivisible. To me, this makes good sense for the user, for business, and the culture."
Although he started out focusing on interior design, Brian Graham soon became hooked on furniture design. "I had the occasion to design furniture specifically for clients. It was interesting to me; the scale, the materials, and the sense of creating objects intrigued me," he recalls. Under his own firm, San Francisco-based Graham Design, he has crafted pieces for Baker, Bernhardt, Falcon, Geiger International, Halcon, Martin Brattrud, and Metro. The exciting challenges of industrial design, he says, lie in what designers themselves are willing to take on. After all, he says, "we can observe and record, and we can think and plan and create a vision of the future—a set of skills in short supply in some areas of the world, including our own country."
When we sit on Landscapeforms’ Hyde Park Bench or Turnstone’s Jenny Lounge, we relish Brian Kane’s ingenuity. We should also be thanking his high school guidance counselor, Mr. Babbitt, who steered Kane toward industrial design. “I remember vividly how he pointed to the objects in his office—the chair, the clock, and even the cars out in the parking lot—and told me, ‘Everything has to be designed. That’s what an industrial designer does,’” Kane recalls. And design he has. His résumé includes a stint in Italy under Silvia Coppola, a stretch as partner at Metro, and, since 1989, principal of Kane Design Studio. As for the future? “I’d like to design a furniture icon in a new material and a new process,” Kane says. “I’m actually reviewing prototypes of an idea that I think approaches this goal.”
A textile weaver by training, Suzanne Tick delights in exploring alternative uses for fabrics and the process of weaving. The results are innovative products including her recent woven fiber optic lighting and Knoll’s Imago surfacing material. “I’m constantly looking for, and being inspired by, new materials and textures that I can translate into interior products,” she says. Her quest for new uses and products benefits her many endeavors, whether it is in running her own firm, Suzanne Tick Inc., serving as creative director for KnollTextiles, or designing woven carpets for Tuva Looms. Of the future, she says, “I really want to continue in this vein and develop ways of using fabrics that no one has ever thought of before.”
In discussing outstanding, graceful, and artistic industrial design, mentioning Barbara Barry is a must. Since founding her eponymous, Los Angeles-based firm in 1985, Barry has continued to amaze and inspire clients and manufacturers with her sophisticated style of casual elegance. It’s no wonder why companies including HBF, Boyd Lighting, Blueridge Carpets, Kravet, and Tufekian have jumped to form partnerships with her. Inspired by the natural world, Barry says her goal is simply “to have more people have better access to good design.”
Incorporating a fundamental simplicity with complex functions, innovative mechanics, and new materials drives the work of TURN Design, a division of Melia Design Group, a communications design firm in Atlanta. "It's industrial design from a holistic perspective," says Aaron Dejule, TURN's director of design. "We are always looking for the next breakthrough idea or concept that will change or shift perceptions. But for us, success is creating timeless products that achieve their intended purpose in function, with beauty and style. We want to leave a legacy of timeless products," according to the three principals—Dejule, Mitch Bakker, and Mike Melia. With products like Nucraft's AVID table and Maya collection of occasional tables, consoles, and benches in its repertoire, TURN is well on its way to crafting that legacy.
"I was always going to be an industrial designer," says David Allan Pesso. "It was in my DNA. Industrial design found me." No surprise then, that Pesso, managing principal of New Studio in Southern Florida, has already designed and licensed more than 130 products, including goods for AGI/KI, Epic Furniture Group, Herman Miller, Kimball Office Group, and Tuohy. "I constantly strive for clean reduced geometry, devoid of extraneous details and always with an emphasis on manufacturing economies," he says. In doing so, his style avoids a specific style label. "My goal is to remain a creative, strategic resource that consistently provides innovative, original, and value-added product content to my manufacturing partners," he says of the future.
At the onset of every interiors project, Perkins & Will guarantees its clients an interactive design process. The inclusion of end-users helps ensure a successful outcome while minimizing the potential for lengthy and costly changes. But whose vision should prevail when the firm is designing its own office space? When the Minneapolis branch of Perkins & Will decided to relocate, the firm's 45 employees were invited to share their various visions.

There was much to do. After nearly a year of looking at class A and B real estate all over the city, the search team had fallen in love with a derelict 1918 building on Nicolett Avenue. It had been unoccupied for at least a decade and was “a pretty disgusting environment,” according to Jim Young, principal of Perkins & Will, Minneapolis. “But we could see a spark,” he adds. “There was a certain energy.” And renovating a building in the heart of downtown Minneapolis was appealing, because it represented Perkins & Will’s sustainable philosophy of using architecture from the past rather than tearing down and building new.

“We started meeting with the staff early in the process, conducting internal focus groups, and listing all concerns. The space wasn’t designed by one individual,” explains Young, who served as the leader and was responsible for managing the ideas and creativity of all. “Classic and
Project Summary

Who

What

Where
Location: Minneapolis, MN. Total floor area: 20,000. No. of floors: 2. Average floor size: 10,000 sq. ft. Total staff size: 45. Cost per sq. ft.: $35.

contemporary were blended to create a new future in architecture,” says Young. “When you design by committee, there exists that danger of the blending not happening, but this project turned out really nice. It flows well. It feels good. We’ve received a tremendous amount of compliments from [people] outside as well.”

The classic motif and patterns inspired an integration of light, bright, and contemporary elements that begin on the ground floor lobby—with its transparent and inviting façade—and continue on the second and third floors where Perkins & Will resides. Architectural metaphors are communicated though the use of angular planes, and a gallery feel is evoked by a neutral color palette and understated materials. White terrazzo conveys a sleek aesthetic as does the smooth, but durable, white epoxy airplane hangar paint that brightens the canteen floor.

In accordance with the wishes of the employees, Perkins & Will’s new Minneapolis office has a variety of meeting spaces to accommodate different presentation styles. And the consensus was that human resources and accounting are the only functions that require private offices. All others share an egalitarian environment. “Everyone can see each other and hear movement,” says Young. “There’s an energy and buzz in the air. That’s what design is all about.”
Home Office

Located in a historic district, Haverson Architecture and Design created its Greenwich, Conn. studio in a barn-shaped building that showcases its distinctive design

By Danine Alati
Photography by Paul Warchol

There very well may be no place like home. But for husband- and- wife design team Jay and Carolyn Haverson of Haverson Architecture and Design, their studio in Greenwich, Conn., comes in a close second. Relocated from rented space in a four-story building downtown—that was “so disjointed employees couldn’t see each other,” according to Carolyn Haverson—into property purchased in a nationally designated historic district, the new studio succeeds in giving the 16-employee firm the open plan collaborative setting it sought.

Situated in a two-story, barn-shaped building at the back of a quaint house in suburbia, the exterior of the structure was restored to maintain the character of the neighborhood, but the interior offers a fresh aesthetic. The studio “functions as a utilitarian, fluid work environment, flexible for workers and freelancers,” Jay Haverson says. And the second floor provides much-needed library and archive space.

“The look combines the traditional with the contemporary,” he says. “We wanted to create something comfortable, something that would be enjoyable and refreshing every day.” Formerly an auto repair shop built in 1924 and renovated in the ’80s, the barn offers a lofty feel with a 35-ft.-high core atrium topped with a skylight that floods the studio with natural light. Lighting is layered with task and natural illumination supplemented by accent lighting that may be adjusted to accommodate various work needs. “We created a dark, blacked-out ceiling with theatrical lighting, augmented with recessed lighting,” Jay Haverson adds.

Simple architecture reflects the tone of the design firm, but daring use of color forms this “theatrical space.” The designers wanted design symmetry, with everything situated around the center and workstations positioned around the periphery. A collaborative conferencing area and reception are located up front, with the principal’s office set to the rear, flanked by one studio and corresponding studio director on either side. Accentuating the symmetry of the space, the floor plate divided into four color-coded areas for visual organization and easy wayfinding. Yet a cohesive element exists throughout.

“We selected bold, contrasting colors to maintain a strong architectural element,” Jay Haverson says. A primary hue of “cheerful, optimistic yellow” presents a good backdrop against sandblasted brick, the designers note. And Carolyn Haverson adds, “Color and materials are critical elements intended to metaphorically convey the flavor and lively characteristic of the firm’s design signature.”

Project Summary

Who


What


Where

Location: Greenwich, CT. Total floor area: 6,000 sq. ft. No. of floors: 2. Average floor size: 3,000 sq. ft. Total staff size: 15. Cost/sq. ft.: $100.
Southern Exposure

Newly merged RTKL sheds light on how to successfully achieve a collaborative work environment: Do it yourself

By Danine Alati
Photography by Barry Grossman

Everyone knows that doctors make the worst patients, and it may be safe to assume that architects make the worst clients. So when South Florida-based Howard Snowelss Design Group merged with RTKL in Miami a few years back, and more than 15 designers with different styles, tastes, and ideas set out to design their own studio, no one was quite sure of the result. Luckily, the collaboration yielded a highly representative space in suburban Miami-Dade County.

“‘We did what we always tell our clients not to do,” recalls Wendy Mendes, RTKL vice president in charge of the project. “We picked a place and got a design team together too late.” With the previous studio in a building scheduled for demolition, RTKL had no flextime, and the extremely fast-tracked project was completed in six months flat. According to Mendes, budget and scheduling constraints were as tight as with any other job, but the expectations of the client/designer were greater.

With few real estate choices within price range, the third floor of a four-story atrium building provided adequate space in a suburban village setting. However, the L-shaped floor plate was ripe with obstacles. Columns on a regular grid and stifling 8-ft. ceilings challenged the designers to create a collaborative environment. Interactive areas like conferencing and library space stand at the front entry, with studios grouped together at the back. A circular hub, set at the elbow of the L-shape, accommodates a lunchroom, rest rooms, and a flexible, walk-through marketing zone that showcases the firm’s work. “It’s a noisy place where people cross and intermingle. There’s lots of hustle and bustle in that area,” Mendes notes.

“We never wanted this studio to appear ostentatious,” Mendes adds. “So we carefully selected areas to make an investment.” Dollars were spent on constructing a new all-glass entryway and selecting appropriate lighting. Throughout the studio, lighting plays an integral role; it can make a huge impact, yet it’s not something that an onlooker would perceive as visibly expensive, Mendes explains. From the entryway, the reception area flows into the library area. “Curtains provided an inexpensive solution to defining space without enclosing an area. Money was spent on the lighting and not the fabric,” she reveals. Adding a degree of luminescence to the white, sheer material, the right lighting enhances a high-end aesthetic.

“We wanted to provide a stimulating but neutral backdrop—classic and timeless,” Mendes says of the interiors. “If our work was strictly corporate, we could have used more color. But when doing a cross section of projects, we opted for neutral materials and colors, so as not to compete with our work.” Light, clear—not muddy—colors of white, blue, and gray hues work well with the unique quality of natural light in South Florida. “‘Use of red is a precious thing,” Mendes adds. The firm color is reserved for special accents only.

As a client and designer satisfied with a job well done, RTKL is pleased that the new cohesive design studio succeeds in grouping the newly merged firm as a team. “We are now projecting with a different mindset,” Mendes says. “We’re looking with better binoculars into the future.”

Project Summary

Who

What

Where
Location: Coral Gables, FL. Total floor area: 22,000 (partial floor). No. of floors: 1. Average floor size: 45,000 sq. ft. Cost/sq. ft.: $55.
The Shape of Things to Come

AC Martin Partners, in downtown LA, looks boldly to the future in their "design laboratory" home.

By Amy Milshtein
Photography by John Edward Linden
In the spirit of collaboration, the firm held an internal charrette to generate design direction. Employees proved enthusiastic and dreamed up a variety of ideas. Management, however, had to keep the finances in line. "Architects working for themselves can get scary," says Lewis. "Yet we managed to hit the budget and get the look we wanted."

More design laboratory than corporate office, the layout achieves its goals by embracing Unistrut. An industrial hanging system usually hidden behind drywall, here it takes center stage. Unistrut holds wood, cement boards, glass and lighting to demarcate open space without blocking any of the movement or energy. Drama starts in the elevator lobby. Ceiling-mounted Unistrut holds a glass panel that directs traffic to the reception desk while simultaneously compressing the space. Lighting levels here are kept intentionally low. Things then brighten and heighten as visitors move through reception and into the office.

Open ceilings and the ability to see out to a window anywhere you stand extend the space and raise the energy levels. Even design principal and CEO David Martin's office is fair game. Known affectionately as the "corn crib," it features slatted cement boards, wood sliding doors, and glass. "We have conversations and slide materials through the slats," reports Lewis. A mix of conference rooms allows for privacy when needed while sound masking equipment helps dampen noise levels throughout the space.

Clients are as jazzed up about the new office as employees. Brought right into the middle of the design fray, they experience all the energy and excitement a design studio has to offer. Hopefully they will take some of that inspiration back when finalizing their design decisions. But will Unistrut become "the next big thing?" "I don't know about that," says Lewis, "but we set out to change our image and we did, so it works for us."
Design firms tend to fall into two categories when it comes to their own space—those that prefer the more corporate position of a Class A office building in a thriving business district and those that prefer the raw, artsy feeling of a true industrial district. Either option offers compelling advantages that may be difficult to choose between, and rarely can you find both in the same space. But Zimmer Gunsul Frasca (ZGF) has managed to capture the best of both worlds in its self-described “warehouse in the sky,” on the 37th floor of the very corporate Arco Tower in downtown Los Angeles.

In addition to its location amidst a strong client base in Southern California, the Arco Tower offered Zimmer Gunsul Frasca two primary advantages: very unusual 18 ft. floor-to-ceiling heights and a glass curtainwall that affords killer views in every direction from the ocean to the mountains—on a clear day, of course. ZGF, which was previously located in the Wells Fargo tower in downtown L.A., went looking for new space in 2001 to take advantage of the depressed real estate market. “The space we found is 37 stories up, but plays like a high bay warehouse space,” explains firm partner Doss Mabe. “We wanted to preserve the views, so we gutted the floor completely and designed a big, open space with a bunch of smaller buildings inside it.”

Beginning with the loft warehouse concept, the in-house design team created an open plan environment for the 70-person staff, with the exception of two private offices for the marketing team. The space features the industrial look of exposed ceilings above the open plan studio areas, but adds a dropped ceiling plane to reduce the scale of the space over reception, conference and meeting rooms, the materials library, and the kitchen/servery area. "Then we cut holes in it over all of the conference rooms, pushed through, and began to play with color," says Mabe. The circular and elliptical cutouts in the ceiling plane reveal colorful uplit coves that add distinction to the conference rooms, and a sense of playfulness to the entire office.
The new office is also a laboratory of design, where color, hardware, lighting, furnishings, and techniques for creating rooms within a voluminous space reveal the designers' preferences for such details as Louis Poulsen and Zumtobel lighting, mobile wire shelving, and basic custom workstations. "We had existing workstations but decided to design all new furniture on wheels," says firm partner Dusty Rhoads. "It was a radical change for us," he admits, but the change to custom workstations and open shelving to better support flexibility has been so successful that some of ZGF's clients are looking seriously at doing the same thing.

And naturally the space also speaks volumes about function. "The space was built for communication and teamwork," adds Rhoads. "You can't hide in here."

Not that anyone would want to, given the fact that the new space apparently represents a major improvement over the old. "The place we came from was really a dump," laughs Rhoads. "We tried to keep clients away from it." Now the partners report that their own take on design has begun to influence their project work. "We were always known as the 'white firm,' that designed neutral corporate spaces," says Mabe. But their explorations with color in the L.A. office have opened some clients' eyes to the possibilities of more color in their own spaces. He adds, "People have really reacted positively to that."

Where

Location: Los Angeles, CA. Total floor area: 22,769 sq. ft. No. of floors: 1. Average floor size: 26,000 sq. ft. Total staff size: 70. Cost/sq. ft. TI Allowance of $34.
Showing Off

For Interior Design Network in Naples, Fla., the office is more than a place to work—it is also a working portfolio

By Katie Weeks
Photography by John Gillen

When forging a new relationship—whether it's business or personal—making a good first impression is often key. So, when Naples, Fla.-based Interior Design Network decided to branch off from Architectural Network and set up its own offices, the design team focused on wowing clients and visitors from the get-go. "We wanted to make the firm's space a tangible portfolio where clients are able to walk in the door and experience spaces we are able to accomplish," says Rebecca Lehde, ASID, partner and design director at Interior Design Network.

The visual connection between the firm and visitors begins before they enter the space thanks to four main showrooms, all of which are positioned around the perimeter and include windows facing out onto the city's main drag. Each showroom explores various materials and aesthetics. "We wanted to explore different materials and a different feel for each showroom, yet have everything tie in together as a great cohesive space," says Lehde. So, while the front rooms may explore more modern schemes and the back rooms lend themselves to traditional or art deco work, small elements like horizontal lines, wall grids, and basic colors and tones unite the designs.

"A lot of the space was just exploring new styles of design," says Lehde. "Naples is very Mediterranean traditionally. As a new firm in town, we wanted to explore some new styles, while the art deco goes back to the more traditional Naples look." Textures and tones add depth to each room: the center diagonal walls are upholstered in suede for its rich color, while leather inserts in the wood flooring of the office showroom replicate the dropped wood of the ceiling above. In the front showroom, surrounding glass panels magnify an existing structural column's presence. Meanwhile, horizontal lines by Venetian plaster-covered panels line the hallway and lead clients visually through the space.

However, crafting a varied portfolio wasn't the only concern: functionality was also key. Hidden beyond the showrooms lie workstations and a library for the five resident designers and architects. In addition, each showroom can be used as meeting room or a reception area—plasma screens in each room are connected to a common network hub. "A main concern was how to utilize the exposure to the street and windows and how to fit the showrooms on the outside, while still having enough working space on the inside to be a functioning firm," Lehde says. "The studio is completely designed to fit exactly what we need."
Field Trip

Carnegie's second annual Environmental Tour—a total green immersion—has prepared designers and architects to ask suppliers the tough questions

By Diana Mosher

Even the busiest A&D professional would be hard-pressed to pass up an educational trip to Europe, especially when it involves the exploration of linoleum and textile production from an environmental perspective—and IIDA and ASID continuing education credits can be earned. So when invitations went out for Carnegie's Environmental Tour 2003, the second installment in what will hopefully be a long series, the response was enthusiastic. "We were interested in augmenting our knowledge of sustainable design as a benefit to our clients as well as our community," says Jefferson Willets, senior project manager at Elkus/Manfredi Architects in Boston.

The response was similar from attendees across the country, and at all levels of responsibility. David Cadwallader, principal of Cadwallader Design in Dallas, was hoping to pick up some information for several car dealerships he's currently working on. "We're focusing on a preponderance of green materials and finishes for the entire project. This trip was very exciting to me," he says. According to Lori Kolthoff, director of resource design at FRCH in Cincinnati, her firm has experienced an end-user push toward green design from a client that "eats it and breathes it" and expects FRCH to demonstrate the same level of commitment.

The whirlwind European tour (four hotels and three countries in six days, if you count the elective side trip to the Vitra Design Museum in Weil am Rhein, Germany) was hosted and organized by Carnegie, and sponsored by Creation Baumann, Rohner Textil, and Forbo. "The concept for this trip was based on our conviction that the future of our industry will be intertwined with sustainable design practices and materials," says Cliff Goldman, president of Carnegie in Rockville Center, N.Y. Led by Heather Bush, Carnegie's creative director, and Remona Teague, vice president of sales, with Michele Rondelli (formerly Carnegie's national sales manager), a most capable and effervescent tour guide, the 2003 trip was aptly subtitled A Sustainable Exploration. "We don't pretend to have all the answers and you certainly wouldn't get them all on this trip," explains Goldman. "We present a few different points of view. The participants decide what information is important and what is not."

Before the tour, Jane Zimmerman, senior associate at Sasaki Associates in Watertown, Mass., was interested in sustainable design, but knew little about it. "If a manufacturer told me a product was green, I assumed the product was truly good for the environment and people's health," she says. Now Zimmerman is armed with valuable information and the tour sparked an interest in learning more. "We're currently in the process of reorganizing our library, phasing out known toxic products and making the sustainable products easier to access."

Zimmerman was one of 20 interior designers and architects representing A&D firms in the Boston area as well as Chicago, Cincinnati, Dallas, Los Angeles, New York, and Madison, Wisc. The exchange of information and ideas among attendees was as valuable as the planned learning sessions and walk-throughs of the three facilities. The tour started at the Forbo plant outside Amsterdam where the group learned how linoleum is produced from natural materials including rosin, wood flour, cork flour, linseed oil, limestone, and jute. They were also introduced to the foreign concept (figuratively as well as literally) of self-regulation, an honor bestowed on Forbo by the Dutch government as a result of its environmental track record. Perhaps the most useful, if disturbing, point of view
picked up at Forbo is that life cycle assessments (LCAs) are often misused, give no absolute figures, and are not always truthful. Since there are so many ways to perform LCAs, different methods can't be compared.

The next stop was the Creation Baumann Mill in Langenthal, Switzerland (described by Cadwallader as the "Christian Lacroix of interior fabrics" for its creativity and willingness to take chances). The group observed dyeing, weaving, and finishing of fabrics while getting an inside look at how energy, water, and air quality are handled within a (very clean and impressive) ISO 14001-certified manufacturing cycle. Dr. Heiner Zimmerman, former marketing director of Trevira CS, shared his thoughts about why polyester fiber is more eco-friendly than cotton (it doesn't have to be treated with highly toxic flame retardancy finishes; and it doesn't require vast quantities of farm land or fertilizers or insecticides to produce). Dr. Zimmerman also pointed out that, contrary to public belief, cotton doesn't rot in a landfill.

Cradle to Cradle manufacturing, designing for reincarnation, and manufacturer take-back programs were explored on the last day of the tour by the legendary Professor Dr. Michael Braungart at the Rohner Textil mill in Allstatten, Switzerland. Rohner's sizable claim to fame is that it developed the compostable Climatex* Lifecycle fabrics, originated with Susan Lyons, The DesignTex Group, and Braungart from the vision of William McDonough's credo "waste equals food." Braungart's advice was: "Just be good designers. It's not good design if the product can't become a biological or technical nutrient later on." The former Greenpeace activist also discussed the perils of aluminum, antimony, building materials in general, and (not surprisingly) vinyl.

"It's become increasingly difficult to distinguish good specification choices from bad. Michael Braungart's presentation helped to clarify an approach that could actually make a difference," says Catherine Severson, partner at Q Studio in Chicago. Severson found it extremely beneficial to have the opportunity to chat with him about the nuances of the Cradle to Cradle philosophy, and the effect of designers in this process. "The trip caused a real paradigm shift for me," adds Norma Aeschliman, project interior designer at Odell Associates in Dallas. "It's not just enough to specify a product that's post-consumer or has recycled content." Now Odell looks with a more critical eye, questioning a product's effect on the environment in all its stages of production and service. Educating clients on the issues will be an integral part of the green design process.

Gina Uible, a principal at Wolcott Architecture in Culver City, Calif., was impressed by the environmental sensitivity she saw during the tour. "Santa Monica has incorporated a 'recycle fee' paid as part of the construction permit," she says. "California may be ahead of the trends in the U.S., but we still have a long way to go to meet the standards in Europe." Among other things seen, Michael Byun, senior associate at Gary Lee Partners in Chicago, appreciated the incorporation of natural surroundings, daylight, and fresh air into the facilities.

The Environmental Tour has helped Jacquelyn Suozzi, resource director at SOM in New York, look at the big picture. "The lifecycle of a product, raw materials used, manufacturing process, and disposal are as important as just thinking about the dangers of off-gassing or not specifying rainforest veneers," she explains. "I've been looking more closely at the products we select with this in mind. It's a start."
Web Browsing

Whether shopping for ideas or samples, the A&D community is logging onto virtual libraries and manufacturers' websites for speed and convenience

By Diana Mosher

Is there anything more frustrating than pulling a binder from the library shelf and finding that it's incomplete, outdated, or empty? Since the time spent by the designer and/or librarian hunting down this pertinent information isn't billable, even the most technologically challenged are admitting the value of doing preliminary research on the Internet to narrow down their choices, obtain complete product specifications, or order samples. For some users, pulling the product specification is the end goal. For others, this is just a stop in their selection process. Either way, librarians as well as manufacturers' reps gain more time for pertinent questions when the redundant ones are being answered by online resources.

"I used to call my rep to order samples. Now I order them online," says Gretchen Addi, a designer at IDEO in San Francisco. "We look to our reps to do more than just update our library," she explains. They're an incredibly valuable resource in terms of understanding product performance and networking for technical data beyond what you might see on a website or spec sheet in the library. "The details relating to product modifications, for example, are resident in people," says Addi.

SpecSimple can help designers see the big picture. "If they want to research all the panel systems out there, they can see all these resources in one place, and the streamlined process takes just minutes," says Suzanne Swift, founder and president of New York-based SpecSimple, which is ideal for established designers embarking on a new specialty like green design. Recognizing its usefulness for those just getting their feet wet, New York area design schools will be rolling out SpecSimple's Virtual Library, a new tool that organizes information so users can cherry pick only what they need.

Designers and architects are also frequenting the advertiser-driven resource library of BlueBolt Networks, headquartered in Durham, N.C. BlueBolt contains more than 60,000 commercial interior finishes representing over 55 leading brands. Virtual sample boards allow designers to save samples and specifications by project or create a personalized resource library. Design boards can even be emailed to clients or colleagues. "We have a number of users from the top 200 [design] firms in metropolitan areas, but we also have many design professionals from small- to mid-sized firms outside major metropolitan areas," says Lori Eichel, founder and executive vice president of BlueBolt. "Remote areas are harder for reps to service as frequently. Also smaller firms tend to have smaller libraries."

But the bigger the firm, the more designers there are raiding its resource center. "Manufacturers' websites are definitely up to date," says Jennifer Kleen, senior designer and project manager at Kleen Laboratories in Atlanta.

"That's my number one reason for using them. There are so many designers in our office. Key information gets pulled out by people preparing presentations, and it's always replaced right away. I browse around online and then call my rep because you have to see the sample in hand. You can't see its texture online, or how the light plays off it." Kleen hasn't visited any virtual libraries, but the junior designers at her firm have begun exploring these helpful resources.

When Franne Neild, a senior healthcare designer at HKS in Dallas, was looking for a storage cart that was easy to pull, the timing was critical because the nurses were choosing their storage system the next day. Neild had seen a promising cart in a magazine, and decided to go online. "I found the series on the company's website and called the 800 number," she relates. The rep got back to her ASAP—and even better, a demo was set up for the nurses the next day. "I do like to be handheld," Neild admits. "HKS is a large firm and the manufacturers really cater to us. When I need to see the product, I just pick up the phone and it's usually overnighted at their expense."

However, Neild is aware that the junior designers at HKS who do a lot of the preliminary research do log on more frequently than she does. "The generation after mine was raised on computers," she explains. IDEO's Addi agrees. "I depend on people a lot, but if I didn't have my network, I would go online more often," she says. As convenient as they are, manufacturers' websites or virtual libraries are unlikely to ever replace libraries at A&D firms. After all, what would manufacturers' reps leave behind after the lunch and learn?
Methodology

The Methodology for the 2003 Contract Subscriber Survey utilized telephone interviewing with an unbiased randomized sample drawn from the Contract subscriber database and a pre-qualified list of facilities professionals. Sample telephone numbers were randomly selected representing the total subscriber base for the publication and pre-qualified list of facilities professionals. The methodology assures an equal possibility of interview for each subscriber and establishes a statistically representative sampling of the subscribers. A total of 900 interviews were conducted in June and July 2003. The maximum margin of error is +/- 5.8% at the 95% confidence level.

Of the 900 interviews, 600 were conducted with Contract architects & designers and 300 with facilities professionals who were pre-qualified. The results were tabulated and percentages applied for each of 29 categories. Respondents were asked for the brand name of three top manufacturers they considered when purchasing or recommending products in each category, which provided the Brand Preference Awareness ratings. Respondents also ranked manufacturers on four to six pre-set decision-making criteria. The decision-making criteria were defined by VNU Business Publications USA and asked on an aided basis of each respondent in each category. The brand name preferences were asked on an unaided basis.

The information is reported in the following segments for both the 2003 and the 2002 study:

Total Sample including:
- Architects subscribing to Contract
- Designers subscribing to Contract
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03. Skyline Design
04. Joel Berman Studios
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architectural lighting

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02. Lithonia *
03. Halo
04. Artemide *
05. Visa
06. GE *
07. Cooper
08. Juno
09. Sylvania
09. Philips *
09. Zumtobel

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Poulsen
Progress
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Flos
Winona
Kichler
Baldinger
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ceramic tile

01. Daltile
02. American Olean
03. Crossville
04. Florida Tile
05. Ann Sacks *
06. Graniti Fiandre *
06. Summitville *
08. Walker Zanger
08. Armstrong *
10. Marazzi
10. US Ceramic Tile *
10. Local

* not pictured
broadloom carpet

01. Shaw
02. Lees
03. Bentley
04. Mohawk
05. Interface *
06. Masland
07. Atlas
08. J&J
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10. Durkan
10. Mannington

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02. Herman Miller
03. Knoll
04. Kimball Office
05. Custom
06. Nucraft
07. Davis
08. Haworth
09. HBF *
10. HON

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07. Teknion
08. Kimball Office
09. Allsteel
10. Bretford
10. Wrightline *

* not pictured
the 25th annual interiors awards
presented by contract magazine

We invite you to come celebrate the recognition of your peers on January 30, 2004. On that morning you will be connected through the design industry. Connected by your passion to create. The very definition of creation requires a departure from the known into the unknown. It requires the courage to see and build what other's can only dream. Can we ever dream without risk? Not when risk is the currency of life. And without risk, there is no life. In any creative endeavor there is always a sense in one's mind that it is misguided. "Will it fail?" "Will I look foolish?" We must be willing to risk failure in return for a sense that we are living. The people we are celebrating have already taken that risky step. So we ask you to listen carefully. Your heart is saying, "Go for it. Live. Design your time."

Go to contractmagazine.com/interiors to register for the awards breakfast, January 30, 2004 at Cipriani's, 110 East 42nd Street, NYC. "Please note the new location."

Also included among the survey results in Desks & Credenzas

01. Steelcase
02. Herman Miller
03. Knoll
04. Kimball Office
05. Haworth
06. HON
07. Allsteel
08. Bernhardt
09. Gunlocke
10. HBF

OFS
Geiger
Paoli
KI
National
Tuohy
Baker
Davis
Teknion
Nucraft
Halcon
* not pictured
PUMA

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ranking

ergonomic seating

01. Herman Miller
02. Steelcase
03. Knoll
04. Haworth
05. Humanscale
06. Allsteel
07. KI
08. Kimball Office
09. Sit on It *
10. HON

Also included among the survey results in Ergonomic Seating

Vitra
Dauphin
VIA
United Chair
American Seating
Harter
Bodybilt
Gunlocke
Teknion
National
Davis
Grahil
Loewenstein
Office Master
Stylex
Girsberger
Global
La-Z-Boy
Vecta

* not pictured
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fabrics

01. Maharam
02. The Designtex Group
03. Knoll
04. Arc Corn
05. Architex
06. Kravet
07. Momentum
08. Herman Miller
09. Robert Allen
10. Steelcase

Also included among the survey results in Fabrics

Schumacher
Duralee
Guilford
Unika Vaev
US Naugahide
Donghia

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filing & storage

01. Steelcase  
02. HON  
03. Meridian *  
04. Herman Miller  
05. Allsteel  
06. Haworth  
07. Knoll  
08. Office Specialty  
09. KI  
10. Kimball

Also included among the survey results in Storage & Filing

Teknion  
Spacesaver  
Inscape  
* not pictured
flooring

01. Armstrong
02. Mannington
03. Tarkett
04. Forbo
05. Azrock *
06. Amtico
07. Johnsonite
08. Bruce *
09. Congoleum *
10. Toli *

Also included among the survey results in Flooring

Milliken
Roppe
American Olean
Interface

* not pictured
furniture systems

01. Steelcase
02. Herman Miller
03. Knoll
04. Haworth
05. Teknion
06. Allsteel
07. Kimball Office
08. HON
09. KI
10. Trendway

* not pictured
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guest/occasional seating

01. Steelcase
02. Knoll
03. Herman Miller
04. Bernhardt
05. Kimball Office
06. Haworth
06. HBF
08. Loewenstein
09. KI
10. HON

Also included among the survey results in Guest Seating

David Edward
Keilhauer
Shelby Williams
Brayton
Gunlocke
American Seating
Paoli
Baker
Davis

* not pictured
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ranking

lounge seating

01. Bernhardt
02. Herman Miller
03. Knoll
04. HBF
05. Steelcase
06. Brayton
07. Loewenstein
08. David Edward
09. AGI
10. Keilhauer
10. Haworth

Also included among the survey results in Lounge Seating

Kimball
Shelby Williams
Cabot Wrenn
Metro
Patrician
Davis
Arcadia
Flexsteel
Gunlocke
Baker
laminates

01. Wilsonart
02. Formica
03. Nevamar
04. Pionite
05. Laminart
06. Abet Laminati
07. Arborite *
08. Westinghouse/Micarta *

* not pictured
In the year leading up to the 23rd Interiors Awards, the program would see its greatest change to date. With Interiors magazine, the home and founding father of the competition, sadly ceasing publication in June 2001, Contract magazine announced its intent to carry on the tradition. Contract continued to champion and applaud the diverse work of the industry and also added the Legend Award, an award to honor lifetime career achievements. The inaugural honoree was Margo Grant Walsh, renowned for being both a smart designer and a titan of the industry. Not to be overshadowed by all of this were the Designers of the Year, George Yabu and Glenn Pushelberg. Both aim to create timeless and customized design that begins with a look at the client’s past. Clearly the awards program proved that in the end, only change endures.

25 years later we are still celebrating the best in contract design with our silver anniversary Interiors Awards. And we hope that this year, it is your time.

The 25th Annual Interiors Awards January 30, 2004
Go to contractmagazine.com to register for the awards breakfast.
Also included among the survey results in Occasional Tables

Haworth
Gunlocke
Davis
KI
Metro
Carolina Business Furniture
Arcadia
Loewenstein
Peter Pepper
Geiger Brickel
Intrex

* not pictured
solid surfacing

01. Corian
02. Wilsonart
03. Formica
04. Nevamar
05. Avonite
06. Fountainhead *
07. Armstrong *
07. Pionite
09. Swanstone *

* not pictured
modular carpet

01. Interface
02. Shaw
03. Milliken
04. C&A
05. Lees
06. Mohawk
07. Mannington
08. Bentley Prince Street
09. Atlas *
09. Bigelow

* not pictured
moveable walls

01. Herman Miller
01. Steelcase
03. Haworth
04. Modernfold
05. SMED

06. Knoll
07. KI
08. Hufcor
09. Teknion
10. Kimball Office

Also included among the survey results in Moveable Walls:

Allsteel
Panel Fold
Trendway
Clestra Hauserman
HON

* not pictured
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<td>Sherwin-Williams</td>
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<tr>
<td>2</td>
<td>Benjamin Moore</td>
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<tr>
<td>3</td>
<td>Glidden/ICI Dulux *</td>
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<tr>
<td>4</td>
<td>Pittsburgh Paints</td>
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<tr>
<td>5</td>
<td>Pratt &amp; Lambert</td>
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<tr>
<td>6</td>
<td>Dunn Edwards</td>
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<tr>
<td>7</td>
<td>Duron *</td>
</tr>
<tr>
<td>8</td>
<td>Porter *</td>
</tr>
<tr>
<td>9</td>
<td>Kelly Moore *</td>
</tr>
<tr>
<td>10</td>
<td>Frazee</td>
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* not pictured
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ranking

signage & systems

01. ASI Sign Systems *
02. Local/Custom
03. APCO
04. 2/90 Sign Systems Inc.
05. Peter Pepper Products

06. Innerface Signage
07. Gemini *
08. Kroy
09. Best Sign Systems *
10. Seton Identification Products *

* not pictured
stacking/ganging seating

01. KI
02. Steelcase
03. Herman Miller
04. Haworth
05. Fixtures
06. Shelby Williams
07. Falcon
08. Loewenstein
09. Allsteel

Also included among the survey results in Stacking, Ganging Seating

Vecta
GF
Kimball
HON
Brayton
American Seating
Nemschoff
Thonet
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Also included among the survey results in Training Tables

Johnson
Allsteel
Kimball
Teknion
HON
Nucraft
* not pictured
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wallcoverings

01. Maharam
02. Wolf Gordon
03. The Designtex Group
04. MDC
04. Koroseal
05. Genon
07. Innovations in Wallcoverings
08. Vicrtex
08. Knoll

Also included among the survey results in Wallcoverings

Seabrook
Bolta
National Wallcovering
Gilford
Schumacher
Tower
DL Couch
Sherwin-Williams
Carnegie
Architex

* not pictured
window treatments

01. Levolor
02. Hunter Douglas
03. Mechoshade
04. Custom
05. Bali
06. Kirsch

06. Graber
08. Draper
09. Maharam
10. The Designtex Group
10. Nanik
10. Knoll

* not pictured
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Gunlocke, with its rich 101-year history in wood furniture expertise, collaborated this year with several well-known designers to bring to market a plethora of new products. The results were three lounge, six seating, and one case-goods collection. The AVALON seating family won a silver award at “Best of NeoCon 2000”.

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MP Lighting
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Vancouver, BC V5Y 1G3 Canada
604-708-1184
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sales@mplighting.com
www.mplighting.com
Paoli's expertise and commitment in quality furnishings makes all the difference for successful contract projects. Since 1926, the company has met the challenge of providing interior solutions that satisfy the established and meet emerging market needs. The company's innovative, aesthetically rich, and multiple-option furnishings continually expand the possible in terms of looks, layout, function, durability and cost.

The Paoli difference is in its casegoods. Twenty-first century collections for both collaborative and task-focused, for both traditional and contemporary environments include Rhapsody, Revival, Revolve and Reflect. Only by having mastered classically crafted furniture is Paoli able to go beyond the expected: it generates the big ideas and yet pays attention to the smallest details in furnishings with style and substance. The modular design of Rhapsody aptly highlights the link between time-honored wood craftsmanship and present day flexible workstations, providing an abundance of functions within a minimal footprint.

The Paoli difference is available in comprehensive seating options: desk chairs, task chairs, guest chairs, lounge and chairs for conferencing and meetings. In fact, the recently introduced Escape sets a new standard in affordable, quality constructed, height adjustable desk seating while providing daylong comfort.

The Paoli difference is its people. Paoli's commitment to building superior relationships, and following through with superior customer service, positively impacts the busy lives of its clientele. The people of Paoli view challenge as an occasion to investigate, innovate and improve. Furthermore, Paoli people exercise real environmental stewardship by utilizing the newest technologies, specifying components with recycled content, reusing production by-products, and continuing the wise use of natural resources.

Paoli, Inc.
P.O. Box 30
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800.457.7415
Fax 812.865.1516
www.paoli.com

Showrooms:
Boston Design Center Suite 729
Chicago Merchandise Mart Suite 380
New York Design Center Suite 1110
Newport Plaza in Costa Mesa Suite 261E
Washington Design Center Suite 123
In 1952, Peter Pepper, possessing an unsinkable entrepreneurial spirit and a keen vision of what the interior furnishings marketplace could be, set up a unique furnishings company in Southern California.

Launched on the success of many residential accessory products, Peter Pepper created many must-have ancillary items such as clocks, magazine racks, coat hooks and visual communication products for the contract market.

Today, Peter Pepper Products continues with innovative products such as the freestanding newspaper stand designed for lobby, reception and public areas. Six aluminum rods with maple finish handles suspend the papers for easy storage and reading. Its small footprint and light-in-scale appearance lends itself to any interior. The frame finish is aluminum metallic. Wall mounted and floor newspaper rack models are also available.

Additionally, the newly introduced freestanding magazine and literature rack features three contoured pockets within a sleek hardwood frame. The frame is available in six finishes with a choice of three additional pocket designs. The pockets and back panel are offered in a multitude of colors.

Peter Pepper Products continues as an industry leader in the contract, healthcare and educational markets under the guise of CEO and President Sigi Pepper, who worked side by side with Peter for more than 30 years. Sons Michael, Director of Operations, who started in the operations department back in 1980; and Kip, VP Sales and Marketing, who's been with the company since 1986, have dedicated themselves to upholding the spirit and vision that originally inspired their father.

For more than 50 years, Peter Pepper Products has been building business environments that work for business.

Peter Pepper Products, Inc.
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Compton, CA 90224

Showroom:
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W: peterpepper.com
beautiful. simple. affordable.

Principle is a furniture manufacturer and architectural woodworking company committed to simplifying workplace furnishings. With a 60,000 sq. ft., state-of-the-art manufacturing facility, Principle also offers innovative solutions to custom orders, architectural woodwork, and retail fixtures.

Principle believes that trust and mutual respect are the basis for its long-term relationships with clients and employees. Having fun is the standard for judging Principle's success.

freedom to work the way you want.
Springs Window Fashions is a leading manufacturer of commercial window treatments.

Bali features a full-range of products including 1-in. mini, 1/2-in. micro, and 2-in. aluminum horizontal blinds, with a unique antistatic, antimicrobial paint finish. The Bali S3000 has a light-blocking headrail, curved headrail face, and hidden top-loading brackets. Bali Classics, CustoMiser® mini blinds, and Bali Heritage™ aluminum horizontal blinds are also available.

Graber products include 1-in. and 2-in. wood blinds, 2-in. faux wood and vinyl horizontals, and vertical blinds featuring the G-71 SuperVue® headrail with metal pantograph traversing system, designed for the commercial market. FR rated fabrics, PVC’s, and perforated PVC louvers are popular choices. CrystalPleat® cellular shades, EvenPleat® and FashionPleat® pleated shades, and a complete line of drapery hardware are also available.

Nanik wood blinds, known for their quality and performance, and Nanik 1-in. and 1/2-in. aluminum horizontals for between-the-glass applications complete our product offerings.

For more information, please contact us at 800-327-9798.
### Classifieds

#### Interior Designer

Interior Designer: Confer with clients to discuss interior design issues involving construction of residential & commercial buildings. Render design ideas by illustration & get clients' approval after advising them all factors including materials, furniture, and furnishing. Design interior spaces in conformance with architectural scheme. Analyze blueprints & prepare construction documents. Use manual drawing techniques & software. M.A. in Interior Design or B.A. in Interior Design with 2 years' exp. in job req. Mail ad & resume to:

Mr. Kimm
Gin Wong Associates
4465 Wilshire Blvd., suite 100
Los Angeles, CA 90010

#### Sales Representatives Wanted

Seeking aggressive, professional sales representatives for top contract manufacturer of college and university residence hall furnishings. 50+ year manufacturing experience with extensive line of wood casegoods, lounge, and dining products. Technologically advanced facilities able to support tremendous growth. Send resume to:

Sales Manager
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