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THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS & INTERIOR ARCHITECTURE



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STORES GO DRAMATIC; FAST FOOD CHAINS BOOM

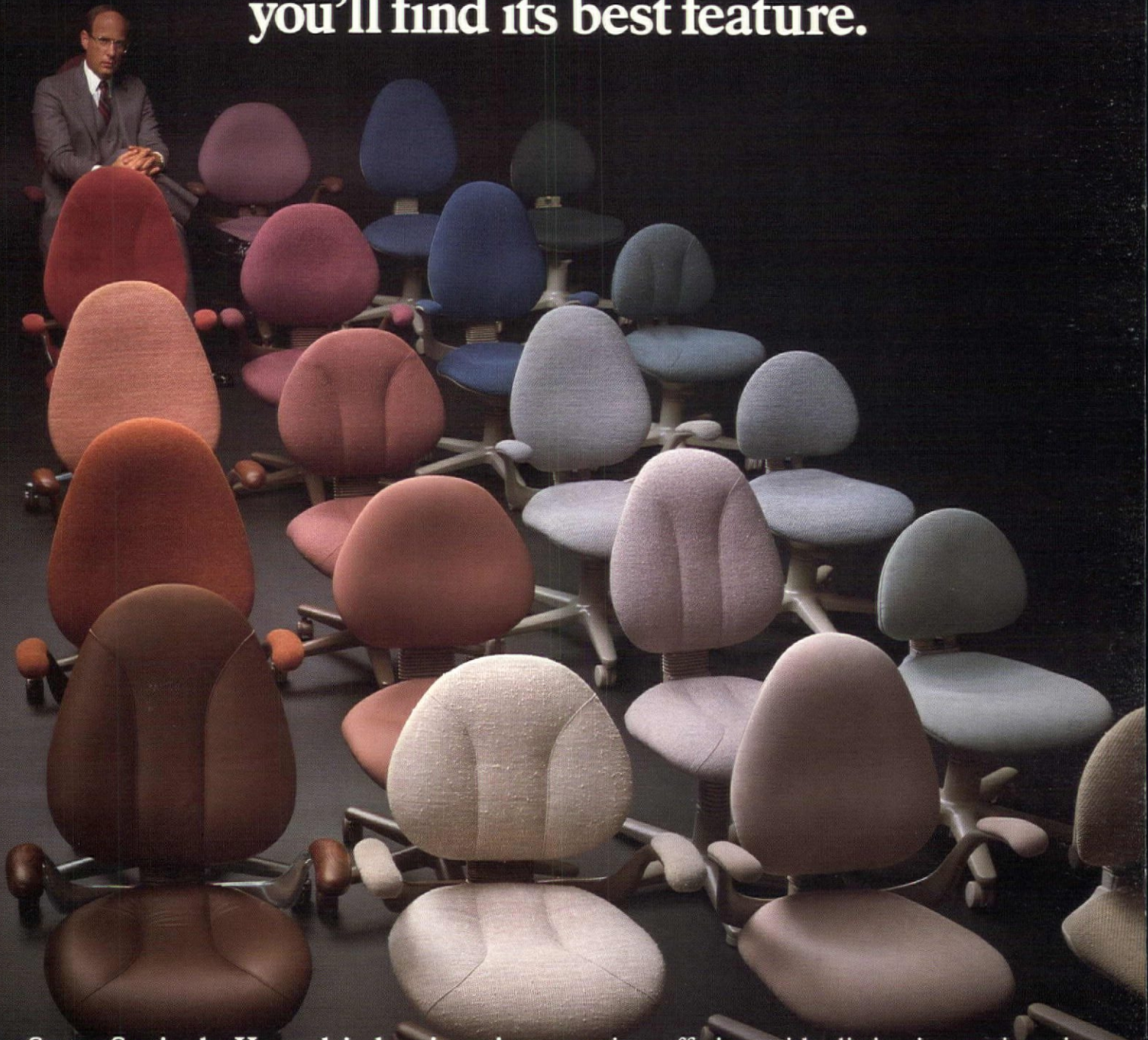
- \$62 billion fast food market boosts space design
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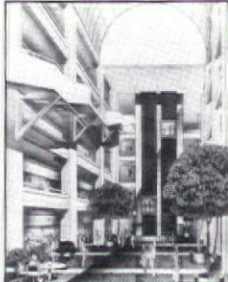
Contract

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS & INTERIOR ARCHITECTURE



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Cover—Le Sportsac's dramatic displays are very illustrative of some traffic-stopping store design techniques shown in December issue. Cover was created by artist George Koizumi.

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EXECUTIVE BUYER EDITION
Bonus circulation to
5,000 Fast Food Chain Executives &
Shopping Center Developers

Contract

Vol. 25 No. 12

January: 1984 premieres with CONTRACT's Annual Directory & Buyers Guide To Commercial/Institutional/Architectural Furniture & Furnishings, the industry's most complete, up-to-date reference guide to contract products and services. Featured are Alphabetized Master List of Contract Suppliers; List of Suppliers By Product Category; Directory of Industry Associations & Societies; and Mart & Trade Exhibit Guide. Complementing the directory is CONTRACT's State-Of-The-Industry Report, overviewing developments in commercial space planning. Previewed is the American Association of School Administrators (AASA) Show, February 24-27, Las Vegas.

February: Executive Buyer Edition/Healthcare, with bonus distribution to 5,000 healthcare facility administrators, overviews impressive new installations as well as furnishings manufactured specifically for this market. Carpet Scope looks at floorcoverings designed with healthcare in mind. Also included are Fire Retardant Product Review, with emphasis on fabrics, as well as an overview of Energy Conserving Window Treatments. NEOCON 16 Countdown offers the first glimpse of products and events planned for the June contract market. Condes Preview takes an early look at the Dallas market, March 1-3, while Westweek Preview provides advance information on the March 22-24, Los Angeles event.

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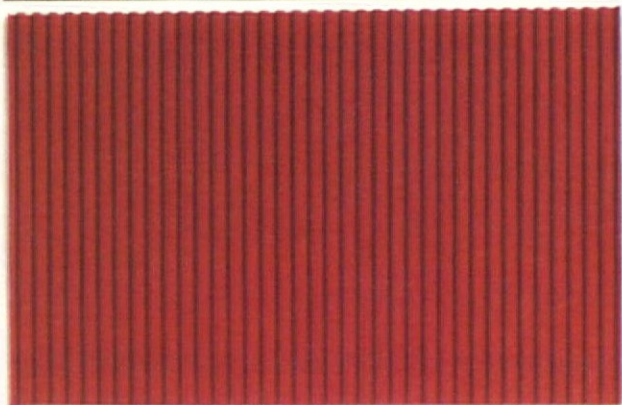


The International Collection pictured above comes complete with a wide selection of beautifully soft fabric swatches and colorful aluminum chips. To receive your kit, send \$25 to Customer Service, Levolor Lorentzen, Inc., 1280 Wall St. West, Lyndhurst, NJ 07071

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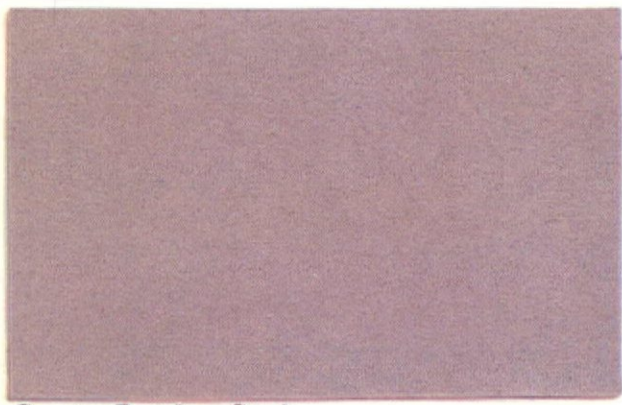
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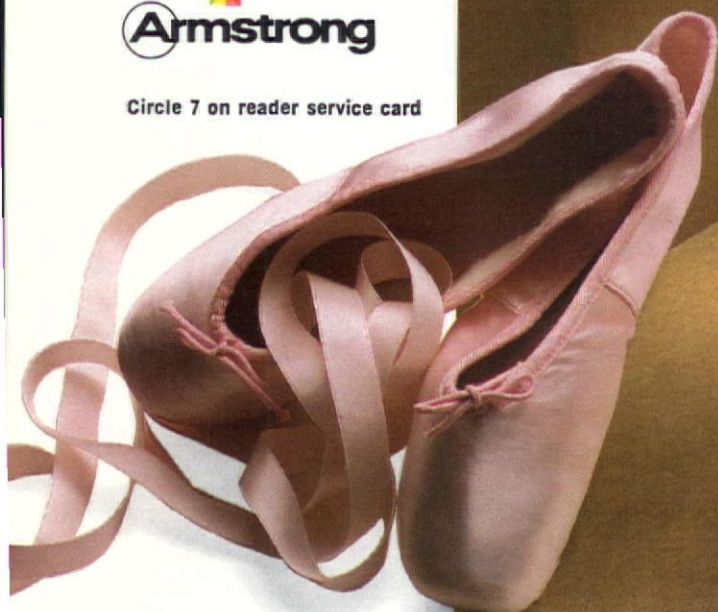
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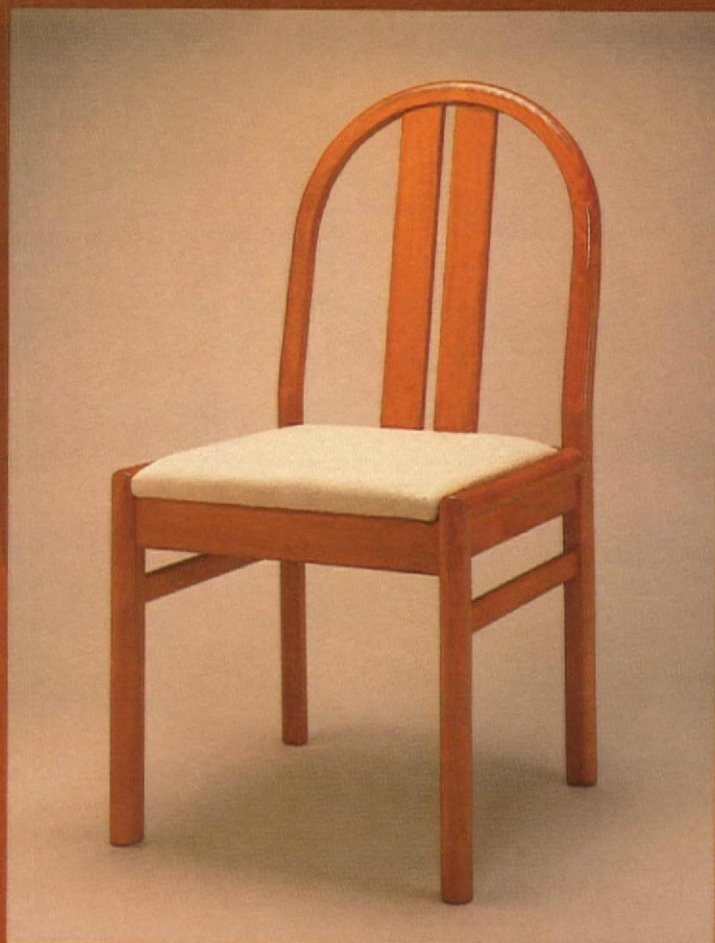


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Formica Corp.'s traveling Colorcore exhibit nabs second annual IBD President's Award

New York—Winner of the second Institute of Business Designers (IBD) President's Award is Formica Corp. for its Colorcore "Surface & Ornament" traveling exhibition. Cited by judges as "appealing to the creative nature of designers and a unique vehicle for communication," the exhibition is comprised of winning Colorcore laminate designs culled from the firm's own awards program as well as commissioned pieces created by many of the country's leading designers and architects.

The exhibition premiered at the Art Institute of Chicago during NEOCON 15, travelled to the Castello Sforzesco for the Milan Fair, and was shown most recently at the Puck Building here during Designer's Saturday. It consists of 15 innovative furnishings designs, each of which incorporates Formica's unique surfacing material, Colorcore.

Colorcore competition winners displayed in the exhibition include first-prize-winners Jim Lewis and Clark Ellefson, South Carolina cabinet makers; Lee Payne, Atlanta designer; Brian Faucheux, Louisiana architect; Paul Chiasson, New York architect; and Cary Siress, University of Kentucky student. Commissioned pieces were created by Emilio Ambasz, Giancarlo Piretti, Ward



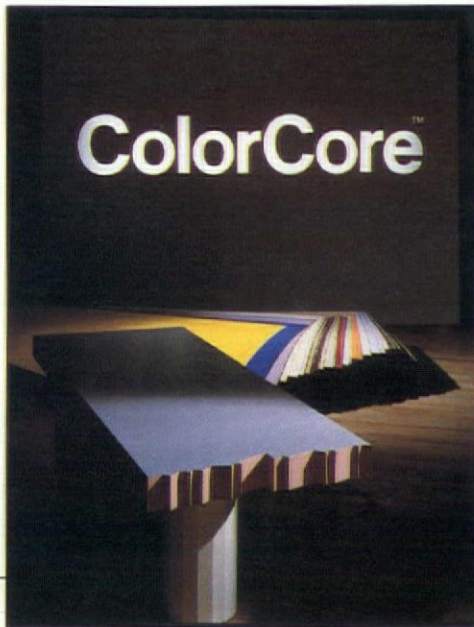
Photos show glimpses of Formica's Colorcore exhibit, winner of the 1983 IBD President's Award, at NEOCON (below, left), the Milan Fair (above), and the Puck Building, New York, (below, right). It will travel to seven arts institutions for display during the next two years.

Bennett, Frank Gehry, Helmut Jahn, Charles Moore, Stanley Tigerman, Venturi Rauch & Scott Brown, and Massimo and Lella Vignelli.

Exhibition pieces were crafted in Formica's applications design laboratory, Evendale, Oh., under the supervision of Alessandro De Gregori, firm product design manager. De Gregori and Formica's creative director, Susan

Grant Lewin, were also cited by competition judges during presentation of the President's Award.

The Colorcore "Surface & Ornament" exhibition will travel to seven U.S. arts institutions over the next two years, beginning in the summer of 1984. The tour will be sponsored by Independent Curators Inc., a nonprofit traveling exhibition service.

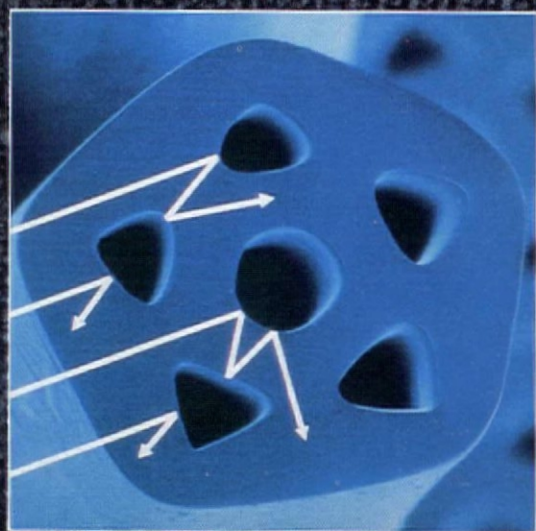


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ISD & Environetics Int'l. join forces to design & plan fully automated Southland Corporation HQ

Dallas—ISD and Environetics Int'l. will combine space planning talents to create Southland Corp.'s new headquarters complex here, which is scheduled for completion in 1987. The facility is the first phase and centerpiece of Cityplace, a 130-acre development project of Southland Corp., a major U.S. retail store owner/operator.

Master planner and architect for the project is Cosutta & Assoc., New York architecture firm. Key to master-planning are Southland's office automation requirements, which will be designed as integral parts of the headquarters facility, once they are evaluated by ISD and Environetics. The resulting architecture will then serve as the prototype for all other Cityplace complex buildings.

The headquarters complex will feature two, high-rise towers, one of which will house the Southland facility. Four, nine-story buildings housing offices and stores will form a quadrangle around the towers. The towers will flank the North Central Expressway near the



downtown area and will be connected by an enclosed pedestrian walkway.

Estimated total construction costs approach \$400 million with work scheduled to begin in 1984. Nearly 14 acres of the 21-acre headquarters complex will be devoted to a public park.

According to Ken Johnson (left), ISD president and Larry Lerner (above), Environetics Int'l. president, pre-planning of office automation needs for the new Southland Corp. HQ will enable designers to maximize worker productivity and management efficiency for the retail chain. The facility is scheduled to open in 1987 and will be the centerpiece of Southland's 130-acre Cityplace development complex.

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FOR CONTRACT MAGAZINE



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June Towill Brown recently elected 1984-'86 ISID president

Los Angeles—Interior designer June Towill Brown, ASID, ISID, NHFL, WID, was elected International president by the International Society of Interior Designers (ISID) for the 1984-'86 term. She will be inaugurated at a reception at the Friar's Club here, during the organization's annual dinner dance in December.

Also elected were Robert Darby, ISID, who will serve as first vice president; Van Hurst, ASID, ISID, the organization's new second vice president; new secretary Ronald Whitney-Wyde, ISID; and incoming chief financial officer Patti Richards, FISID.

According to Brown, a key objective of the new board will be to achieve state licensure of professional designers.



June Towill Brown was elected International president of ISID for the 1984-'86 term. She will work on state licensure programs for interior designers.

Healthcare projects, restorations receive ASID design awards

New York—James W. Seeks, ASID, principal, Hansen Lind Meyer P.C., Iowa City, won top contract honors for the John H. Colloton Pediatric Pavillion, University of Iowa Hospital, Iowa City, as well as for Rush-Presbyterian St. Lukes Medical Center, Chicago, in the American Society of Interior Designers (ASID) project design award competition. Also honored were Irving Schwartz, FASID, and Harold Young, ASID, of IDS Inc., Champaign, Ill., for restoration of St. John's Catholic Chapel, Champaign; as well as Giogio Cavaglieri, ASID, for restoring the Periodical Room, New York Public Library.

Seeks' award-winning pediatric facility uses murals of cartoon characters, rainbow graphics, and brightly colored carpeting to put children at ease. At Rush-Presbyterian (featured in the February, '83 issue of CONTRACT), Seeks created two, separate atria which optimize natural light in patient rooms.

"Magical use of light" was the keynote in Irving Schwartz, and Harold Young's award-winning renovation of St. John's Catholic Chapel, according to contest judges. Also praised were subtle balance of color and materials and reuse of original marble settings.

Modernizing existing space to serve

contemporary needs while preserving original grandeur was Giogio Cavaglieri's challenge in his award-winning restoration of the New York Public Library's Periodical Room. Judges cited the designer's use of lighting to reproduce an early 1900s ambience.

ASID/Navy join forces

Nine military facilities were selected by ASID and the Naval Facilities Engineering Command in a biennial military design contest.

Award-winning projects designed by independent space planning firms include Regional Operations Control Center, Griffiss Air Force Base, Rome, N.Y., designed by Stetson-Dale, Utica, N.Y.; Branch Medical/Dental Clinic, Marine Corps Development and Educational ocommand, Quantico, Va., designed by Wilmot, Bower & Assoc.; and three Unaccompanied Enlisted Naval Persons' Housing facilities in Memphis, Tenn., Meridian, Miss., and Pensacola, Fla. These were designed by Clements/Rumpl/Assoc.

Engineering Command projects include a Naval Security Station designed by Cindy Gilbert; a Navy Housing project; Navy Recreation Center, and other operational and training centers.

Atrium is focal point of new Hercules HQ

Wilmington, Del.—A 200-ft.-high, 8,100-sq.-ft. atrium filled with exotic plants is the focal point of Hercules Inc.'s new headquarters facility which was recently completed here. Occupying the full height of the 12-story structure, the atrium serves dual purposes of providing common employee gathering areas as well as bringing natural illumination to open plan workstations.

Designed by Philadelphia planning firm Interspace Inc., the building is 90 percent open plan and was designed to accommodate advanced teleconferencing capabilities. In addition to individual CRTs, the facility features five video-conferencing centers that link the headquarters to satellite offices throughout the U.S. and abroad.



A fully plantscaped atrium is the focal point of Hercules Inc.'s new 12-story facility located near the downtown Brandywine Gateway. The atrium brings natural light to the facility's open plan workstations.

A total of 50,000 sq. yds. of carpet tiles using Hercules' Herculon fiber were developed by Interface Flooring to accommodate under-carpet wiring requirements mandated by teleconferencing. Aiding transmissions is a roof-mounted satellite dish which hooks to a fixed satellite located 22,300 miles above the equator.

Architectural firm Kohn Pederson Fox Assoc., New York, created a granite, glass, and aluminum structure which complements the high-tech nature of the facility's internal functions. Site selection maximizes sun exposure without generating excess heat for greater energy efficiency.

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S. Harris opens first East Coast showroom at D.C. Design Center

Washington, D.C.—This city's Design Center will soon host the first East Coast showroom for S. Harris, the oldest West Coast fabric and wallcovering firm.

A total of 2,500 sq. ft. of space on the center's seventh floor was leased by the firm, bringing the Design Center's tenant roster to more than 115 showrooms. Says firm president, Steve Harris, "It



Reviewing plans for S. Harris' first East Coast showroom at this city's Design Center are (from l. to r.) Portia McGrew, administrative director, D.C. Design Center; Steve Harris, president, S. Harris; Mildred Harris, firm chairman; and designer Dick Whaley, FASID, associate, HOK Interiors Group, the design firm contracted for the project.

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makes sense for S. Harris to be located here. Washington is a major market and a good starting point for our national sales efforts."

Featured in the showroom will be complete lines of wool, silk, and cotton velvet fabrics as well as a new series of English and French document prints now offered by the firm.

Dick Whaley, an associate with HOK Interiors Group, will plan the showroom in collaboration with Harris executives.

Brayton launches IBD Foundation for further design study

High Point, N.C.—A \$10,000 grant from Brayton International will launch the Institute of Business Designers (IBD) Foundation, created to aid working professionals in pursuing design studies. Recipient of the grant is Beverly Klauer, principal of a one-woman Chicago design firm, who plans to complete a masters program in computer-assisted design and drafting.

The \$10,000 grant is to be used in \$2,000 increments over five years, according to Jo Heinz, head of the Foundation's fellowship review panel and IBD past president.



Chicago designer Beverly Klauer is the first recipient of the Brayton Fellowship, a \$10,000 educational grant given by Brayton International to the IBD Foundation.

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C

IFMA establishes Code of Ethics

Ann Arbor, Mich.—After a six month development process, the International Facility Management Association (IFMA) has adopted a Code of Ethics designed to establish standards of professional conduct for facility managers.

Says IFMA executive director, Mel Schlitt, "The Code of Ethics is not a list of dos and don'ts. It is intended to establish standards of professionalism and serve as a philosophy to guide and inspire our members. It should define professional standards for the practice of facility management."

According to the code, the role of facility managers is to "develop and manage safe, humane, and functional work environments." Six guides to conduct are defined in the code.

IFMA Code authors were Joan Dent, manager, communications and program development; Dave Reinert, national membership chairman, Lehigh Valley Chapter; Jerry Hubbard, Oregon Chapter president; and Dick Templeton, president, Consulting For Results.

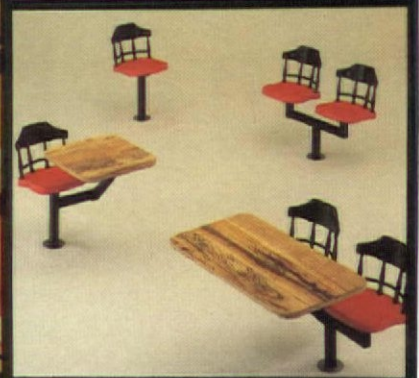


Recent DC/DC conference focuses on future trends' impact on design

Washington, D.C.—A recent conference at the Design Center here treated design professionals to a lecture by Dr. Marvin J. Cetron, noted futurist, to upcoming trends in areas ranging from religion to war and how they will affect the space planning community. Cetron, who predicted the Iranian revolution, the 1973 oil embargo, and the 1980 national Republican landslide, is shown at right with Sandra Ragan, president, Friday Design Group and national vice president, IBD (far left) and Portia McGrew, DC/DC administrative director, at the conference.



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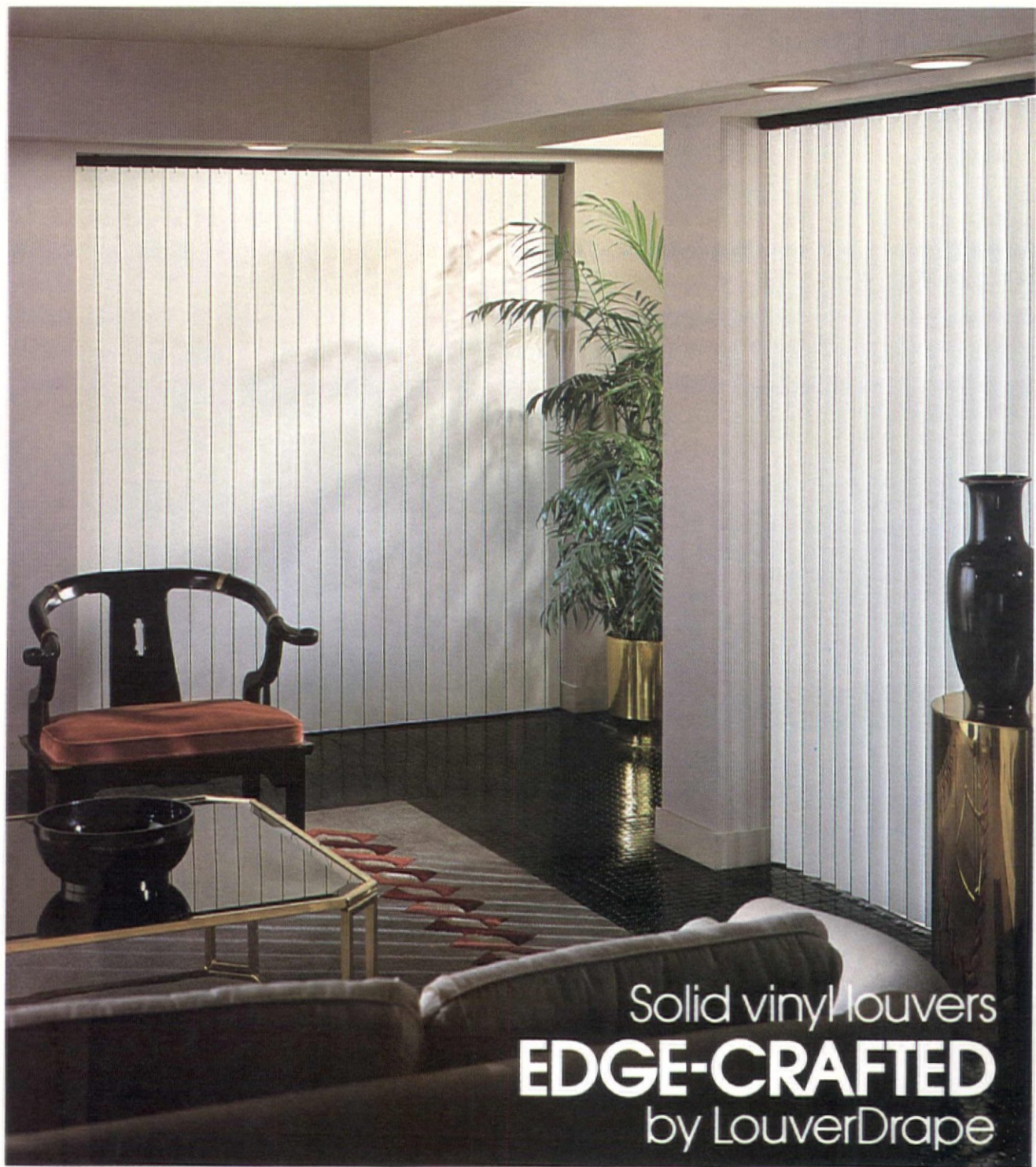
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Hempstead, N.Y. plans .5 million-sq.-ft., 10-building complex

Hempstead, N.Y.—A .5 million-sq.-ft. office complex planned for this town's downtown area will bring 2.4 million sq. ft. of work space to Long Island. According to reports, the 10-building complex may be the largest, single real estate project ever attempted by Long Island developers.

Under the sponsorship of Torkilsons Development Corp., owned by Ron and Harry Johansen, the project is expected to cost \$.25 billion. Designed as a "city-in-a-village," it will offer jobs to a minimum of 10,000 people.

Each building within the complex will feature private parking facilities. A separate, central garage will house 3,800 cars and will be part of a super-block complex of four buildings.

Anticipated completion time is currently estimated at five-to-seven years. Project architect is Swanke, Hayden, Connell. Project consultant and leasing agent is Cushman & Wakefield.



Design students join execs in grand tour of All-Steel's manufacturing facility

Aurora, Ill.—Interior design students at Northern Illinois University toured the factory and showroom of furniture manufacturer All-Steel Inc. recently. Patricia Martin, director of design at the university, led the tour with Bard Bischof, systems project manager, All-Steel. Steel fabrication for furniture was among items discussed in the program.

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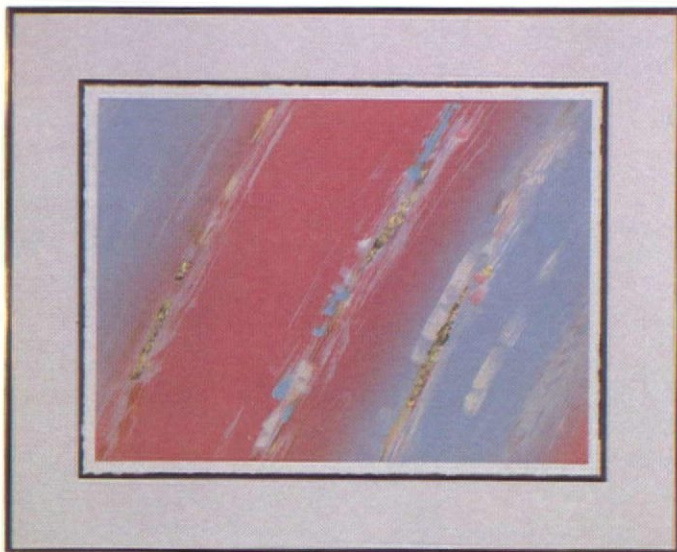




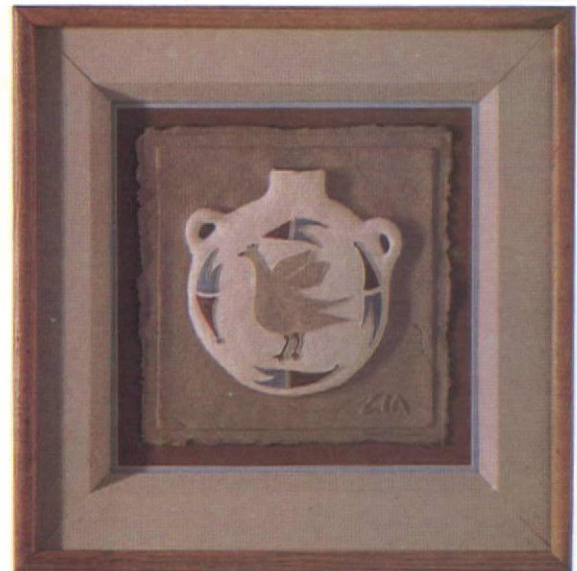
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1,000 guests attend Lenora Square showroom opening

Seattle—More than 1,000 designers, specifiers, architects, clients, and manufacturers' representatives attended the recent opening of the R. David Adams Assoc. Inc. showroom in Lenora Square

here. The new, 3,300-sq.-ft. showroom will feature imported and domestic furniture, accessories, lighting, and plants.

Companies represented in the showroom include Sculpture Design Imports, Lister, Architectural Pottery, Shigaraki, Terra, and the R. Davis Adams Collection. Members of these firms were on-hand for the opening to survey their products' display environment.



Among guests attending the recent opening of the R. David Adams Assoc. Inc. product showroom, Lenora Square, were Harry Lunstead, president, Harry Lunstead Designs (center) as well as Dr. and Mrs. Glen Deer, Lenora Square owners.

New Assignments: Neville Lewis plans new Mellon Bank

Neville Lewis Assoc. was retained by Mellon Bank to plan and design a new 40,000-sq.-ft. financial center in New York . . . Imperial Savings Association commissioned Cannell & Chaffin to design new corporate headquarters in San Diego. Completion is scheduled for January, 1984 . . . Philadelphia space planning and interior design firm Kenneth Parker Assoc. was awarded the contract for Provident Mutual Life Company of Philadelphia's corporate headquarters. The facility will encompass 200,000 sq. ft. at 1600 Market St. . . Meridien Hotels retained Intradesign Inc., Los Angeles, to plan the new Hotel Meridien Newport Beach. The 11-story structure will be part of the Koll Center Newport Office Park . . . GB Design was commissioned by Latt Realty of Los Angeles to remodel the Walttower Building. The project includes restoration of the structure's facade as well interior public areas.

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Contract Gains Strength At Salone del Mobile

By **ROBERTA WALTON**
Managing Editor

Reflecting the growing strength of the contract market in Italy, in the face of a recession that has softened residential business, the 23rd Salone del Mobile, Milan, was marked for commercial designers and specifiers by an expanded annual exhibition of contract furnishings, called EIMU. Officially launched last year, EIMU in 1983 drew 195 exhibitors and an estimated 40,000 visitors. It contributed a significant number to the fair-ground's total traffic of 180,000. EIMU president Angelo Ferrari, notes, "There is a growing importance of contract lines in Italy. Companies which were formerly in domestic, or residential lines exclusively are now developing products for the commercial interiors market."

While opinion varied among seasoned fairgoers as to the EIMU's quality of innovation this year, major trends noted frequently by visitors included:

- A proliferation of computer support lines, with increasing stress on addressing the need to integrate automation.
- Bright, primary colors used widely and boldly as accents.
- A range of materials, treatments—metal, laminates, polyurethane finishes, and inlaid wood especially—reflected the Italian flair for clean, easily maintained contemporary styling.
- Lighting in the Euroluce exhibit demonstrated the art of hand-blown glass in concert with energy-saving technological innovations. Color, again, took a primary position in design.
- Seating showed the style, engineering, and craftsmanship Europeans are known for. Some novel outdoor seating demonstrated colorful, enamel-baked metal materials.

There was a lot of territory to chart at this fair, which, in combination with downtown showrooms gave commercial specifiers plenty to investigate. Of the 195 contract exhibitors participating in EIMU this year, 15 were foreign—up from five last year. For the entire Salone,

increases were noted in foreign visitor traffic from last year—up by six percent to a total of 36,500 from 104 countries.

The number of architects and interior designers attending the fair was estimated at 15,000, supplemented by dealers, manufacturers, and their agents.

In spite of a still-sluggish Italian economy and widespread European recession, exhibitors continued to innovate, stressing investment in design and technology. Notes Ferrari, "On the international level, designers and specifiers are increasingly interested in functional design and not just form.

"Answering this need, manufacturers are upgrading quality and design in computer support furnishings at our fair. However, Italian product designers still haven't made the step to totally integrate technology with the office."

Computer furnishings on increase

Indeed, visitors to the EIMU found strength in Italian styling, esthetics, and form, but experimentation with technical solutions to function needs development. "Italy is looking for a cue from the United States in technological development," says Ferrari. "We are strong stylists."

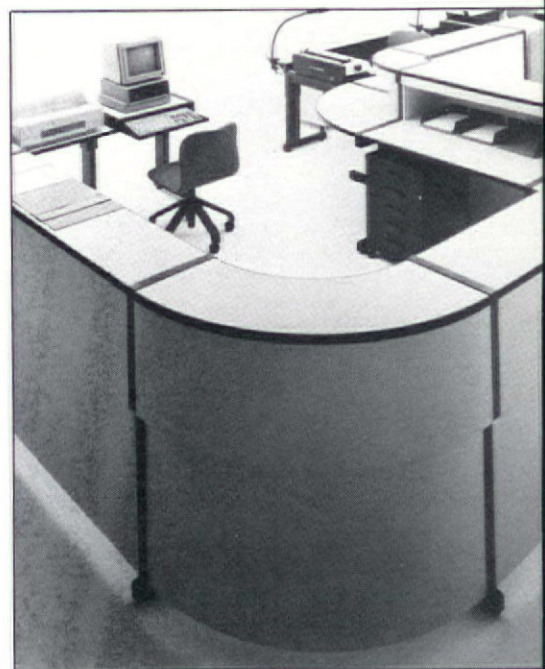
Ferrari, as managing director of **Olivetti Synthesis**, has addressed some of these technological concerns in the Icarus line which offers a systems approach to computer support. Integrated lighting and vertical or horizontal panel wiring are offered in the line. Shared workstation design is an option here; styles offer variations in height.

At **Voko**, represented by *Harvey Probbler* in the States, the ACM workstation (winner of a 1983 CONTRACT/IBD Product Design Competition award) offers ergonomic design in nine components made of glare-free postformed laminate. Offering a feature that received wide exposure at the fair, desk tops can be raised, lowered, or tilt-adjusted for diagonal surface use.

Observes Hans Heller, Voko's export



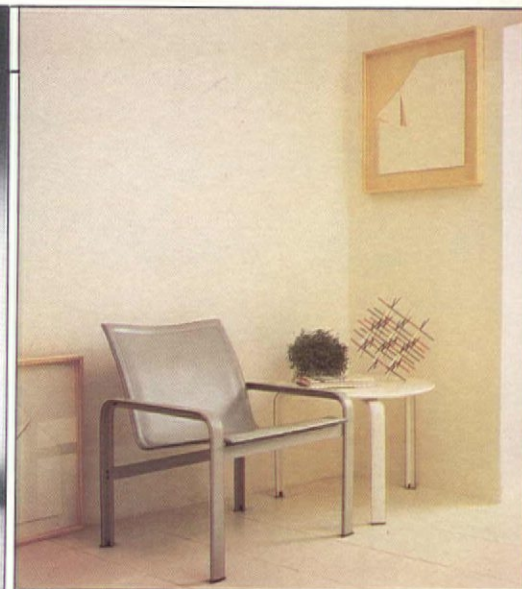
Marcarte, "Archizoom Due,"
Atelier International, Circle No. 330.



Sacea, "Saceasoft," Gordon International,
Circle No. 326.

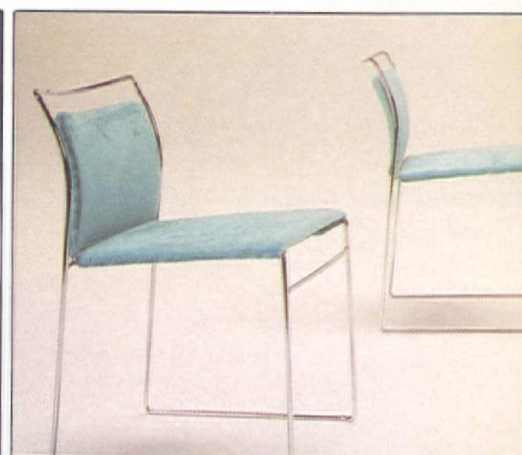
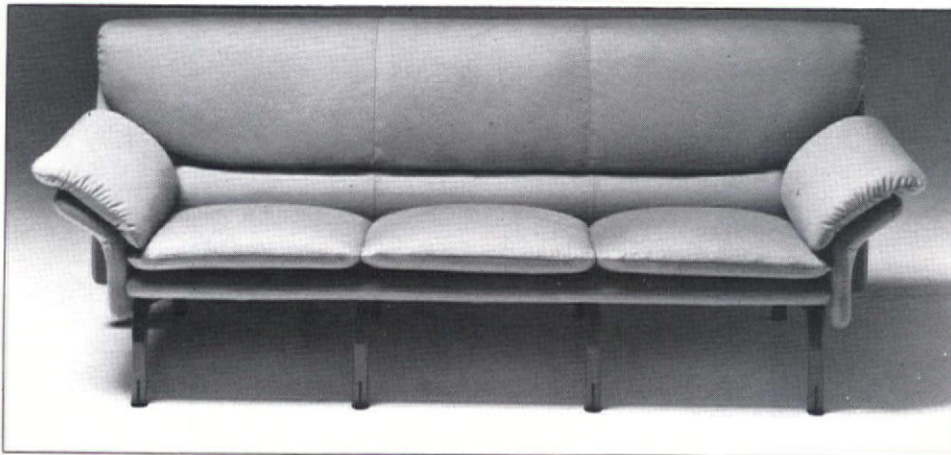
Stilnovo, "Nastro," Thunder & Light,
Circle No. 352.





Cassina, "Kick," Circle No. 341.

Matteo Grassi, "Golfo dei Poeti,"
Matteo Grassi USA, Circle No. 331.



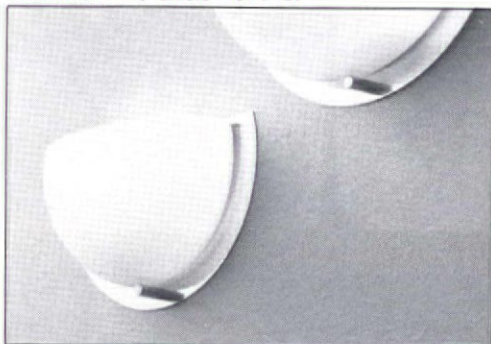
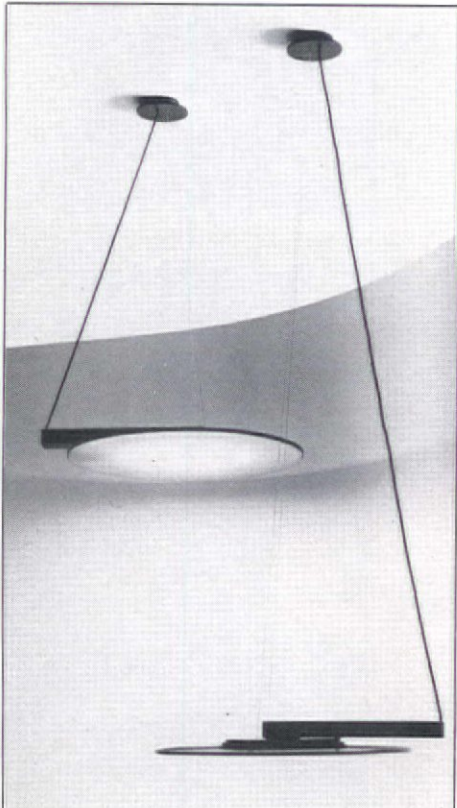
Brunati, "Contatto Line," Axiom Designs, Circle No. 337.

Collezione Simon, "Tulu,"
Collezione Simon USA, Circle No. 335.

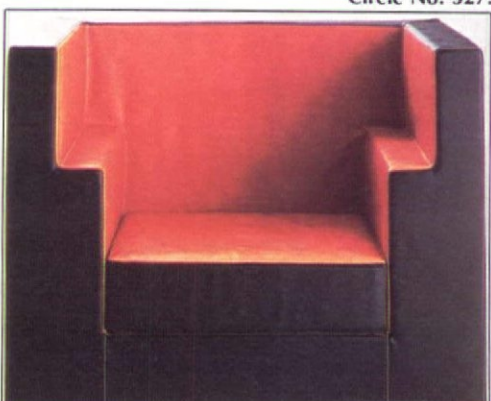
Sirrah, "Diskos, Collezione Simon,
Circle No. 350.

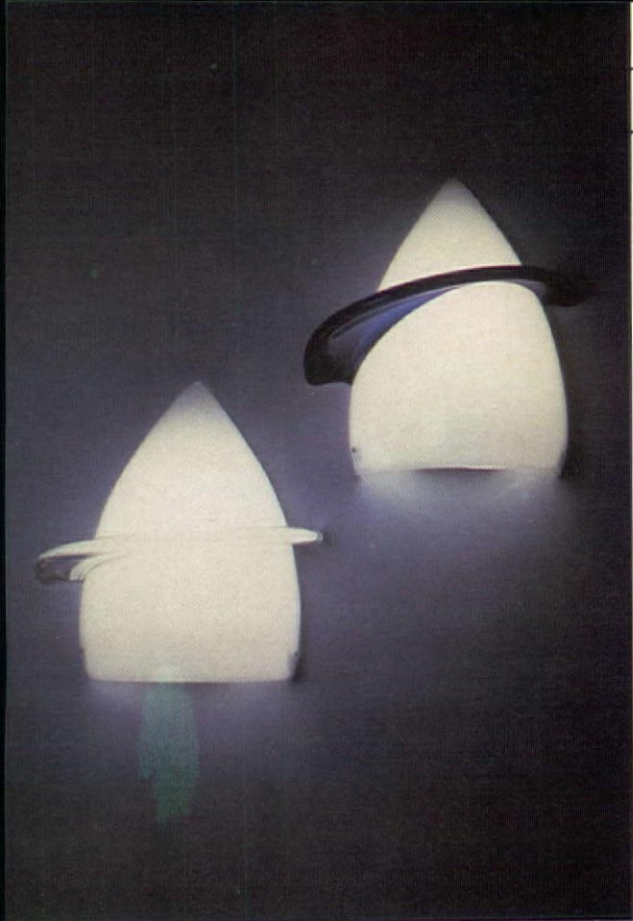
Artemide, "Doral 28/34,"
Artemide USA, Circle No. 346.

Domus International, "T-009," Domus USA,
Circle No. 334.

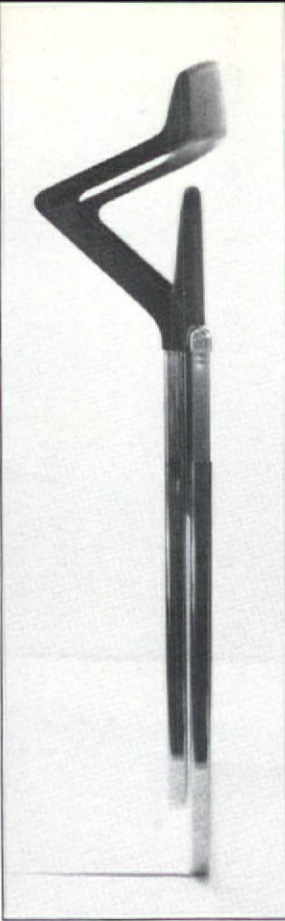


Busnelli Edizioni, "Scultura,"
Circle No. 327.





Venini, "Tina,"
Reidel Crystal, Circle No. 347.

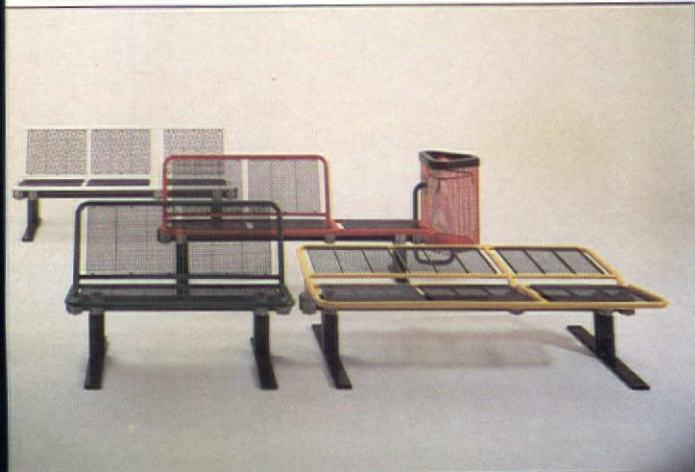


Skipper, "Blitz Chair,"
IPI, Circle No. 333.



Origlia, "Planori,"
Origlia USA, Circle No. 328.

Polis, Circle No. 340.



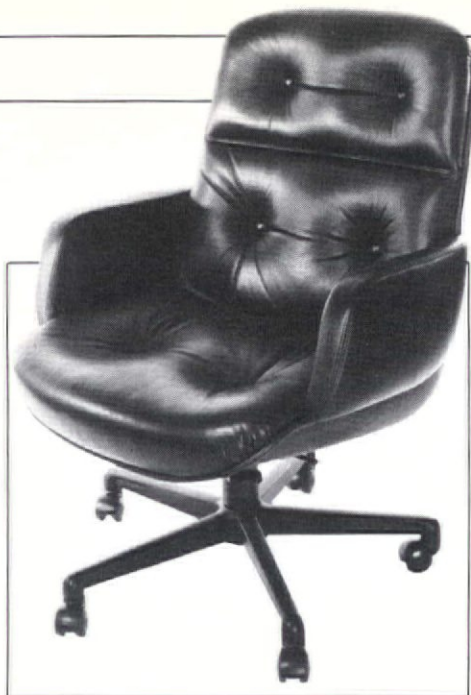
Tecno, "TC," Circle No. 343.

Schirolli, "Anaconda," Circle No. 323.



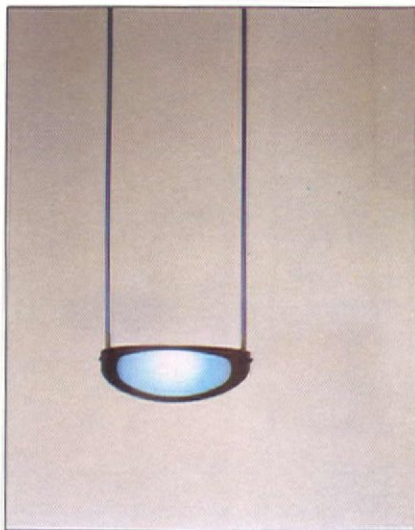
Santelena, "Futura," Circle No. 325.





Comforto, "System 11,"
Comforto USA, Circle No. 338.

Luce Plan, "Sistemini,"
IPI, Circle No. 349.



DePadova, "Table,"
Circle No. 342.



manager, "This Milan Fair drew many international clients, even more than we witnessed in Cologne last year. Visitors to our exhibit seemed to like the concept of dynamic, movable workspaces that follow the trend put forth by 'active seating' designers."

The line employs popular pastel colors of blue and pink combined with gray laminate and ash gray veneers.

Color cues are taken by **Schirolli** in its Anaconda system of computer furnishings which exhibit a common supportive element—an extruded circular metal beam in gray, red, or bright yellow. Among the playful, colorful range in surfacing materials is an unusual laminate design that employs a pattern resembling microscopic cellular matter; it is appropriately called "bacteria."

Says Angelo Bellussi, Schirolli sales manager, "We are seeking U.S. representation for the first time. Our company, which is 100 years old, typically produces credenzas, desks, tables, and seating. This is our first venture into computer support lines."

At **Fantoni**, a company which does 20 percent of its business in export, a computer furnishings line has been developed within the past year. The 45 Series for computer usage and DR Series of desks, credenzas, and storage components (which is shown in this section) were newly introduced in Milan and are available through **Fantoni U.S.A.**, N.Y.

An open plan system which is adaptable to office automation needs is offered by **Santalena** in the Futura line. The wood series features reception modules, shown in this coverage.

Terminal and printer stands for various kinds of computers, as well as storage systems for computer disk and records, supplement the **Saceasoft** Office Automation System designed by Isao Hosoe. Seating lines and the computer line by **Sacea** are represented by **Gordon International**, New York.

Seating: leathers, novel materials

Superior Italian leather craftsmanship is reflected in seating lines from such companies as Busnelli, Origlia, Matteo Grassi, Marcartre, Zona, and Mariani.

Busnelli Edizioni is a recently formed company belonging to the Gruppo Industriale Busnelli. The firm introduced the Trussardi line of armchairs, chairs, sofas, and tables at the fair this year.

The Trussardi line evolved from the company's liaison with Nicola Trussardi, the well-known fashion and industrial designer. Of particular note is "Scultura," a post-modernist armchair in four color choices of yellow, black, red, or white with inside covering in cowhide. The effect is that of a chair cut from a single block of material.

Although **Origlia** featured its Technolinea line of wood conference tables and desks for the office, the Planori chair, designed for residences, is a strikingly simple style that is adaptable to certain commercial applications. Planori is represented by **Origlia U.S.A.**

The Saddle Leather Executive Series features Meteora, a design produced by the Italian firm **Mariani** and available through **Pace**. The #141 Executive High Back chair is made with a steel frame embedded into the saddle leather, or a choice of flame-retardant fabrics. The Meteora comes with low-back styling and a swivel/tilt pneumatic lift.

Another executive line offering adjustable height and swivel features is the Archizoom Due, distributed by **Atelier International** and manufactured by **Marcartre**. It has a leather back and seat, with chromium plated frame.

Similar detailing and clean lines are found in the side chair from **Matteo Grassi**, available through the firm's representative in Chicago at the Merchandise Mart. The "Golfo dei Poeti" collection, in production this year, was designed by Jacques Toussaint and Patrizia Angeloni. In the spare design, forms are limited to certain curves and use of a T-section to realize production savings. The line name derives from the geographical location (near Genoa) where the product was researched.

In a departure from traditional styling, a leather patchwork quilt design derived from a 1926 Fernand Leger painting forms the basis for the leather sofa covering of "Zona," produced by Zanotta. It is designed by De Pas, D'Urbino, Lomazzi and is available from **ICF**.

Ergonomics gets new application in conference stacking chairs made available through a number of manufacturers, including Skipper, Domus International, and Collezione Simon.

Skipper, through **Innovative Products for Interiors**, (IPI), New York, showed the Blitz chair (also featured at the last fair). Ergonomically designed, the chair



offers a special horizontal stacking capability to save space. It is made of calibrated iron, finished in chrome with white or black varnish.

Moulded stacking chairs, called "T-009," are available with or without arms from **Domus** out of Houston, and come in four colors with fabric covers.

Collezione Simon's "Tulu" chair by Kazuhide Takahama is constructed without screws or nails. It is made of chromed steel with covers that are removable for cleaning.

The **COM** Vertebra seating line, available through **Krueger** in the States, offers the Vertebra Systems chair. An earlier version and this model were winners of CONTRACT/IBD product Design Competition awards. This year's style, designed by Emilio Ambasz and Giancarlo Piretti, is specifically designed for use at computer workstations.

Echoing other product lines' use of metal frames, **Brunati's** Contatto line uses this support in a package of armchair, two-seat and three-seat sofas, and armchairs. The frame is enveloped in moulded polyurethane foam with a seat using elastic straps. Brunati is represented by **Axiom Designs**.

Comforto's System 11 executive chair offers a fully upholstered arm (a new feature this year) in either fabric or leather.

Site furnishings were handled by **Polis** and **Bieffeplast**, using metal frames and brightly colored finishes of polyurethane resins. Polis' systems offer adjustable backs and come with refuse baskets. Bieffeplast's Tran-Sit line has multiple styling options in straight or curved lines.

In the table category, two designs by Toshiyuki Kita stand out. One is for Cassina and the other for DePadova; both display a flair for new table functions.

The **Cassina** "Kick" pivoting table is from the firm's residential-based line but it nonetheless has application in contract settings. Its industrial look and pneumatic height adjustment adapt it to commercial interiors. Kita designed the table with a dark gray enamelled steel base and an oval, lacquered wood top in blue, yellow, red, or black.

At **DePadova**, Kita provides vertical adjustment in his "Table," which operates a gas piston by means of a handle provided on the pedestal. The top is lined with plastic laminate and comes

in black or white; the pedestal is covered with rubber.

Laminate is used as well on a new table from **Tecno**, called "TC." It offers a folding base in black lacquered steel and a top of black laminate.

In conference tables, **Gruppo Industriale Busnelli** introduces some models in its "I Protagonisti" line designed by Paola Caccini for Studio Dal Lago. Materials offered include Italian walnut and Santos rosewood or oak.

Photography was not available at press time on **Estel's** "Interiors" collection. It features cables, credenzas and a range of complementary pieces in Italian walnut. The firm's U.S. representative, Silvano Gabbanì, notes that the line has been well-received for contract usage in the States. Estel has expanded its representation and has offices in Atlanta; New York; Chicago; Coral Gables, Florida; Boston, and Washington, D.C.

Lighting artistry displayed

Hand-blown glass fixtures for wall, table, and floor lamps demonstrated Italian craftsmanship in this area in the 8th EuroLuce lighting exhibition.

Through **Artemide**, Doral 28/34 wall fixtures are of hand-blown opaline glass which offers subtle diffusion of illumination, supported by brass plates.

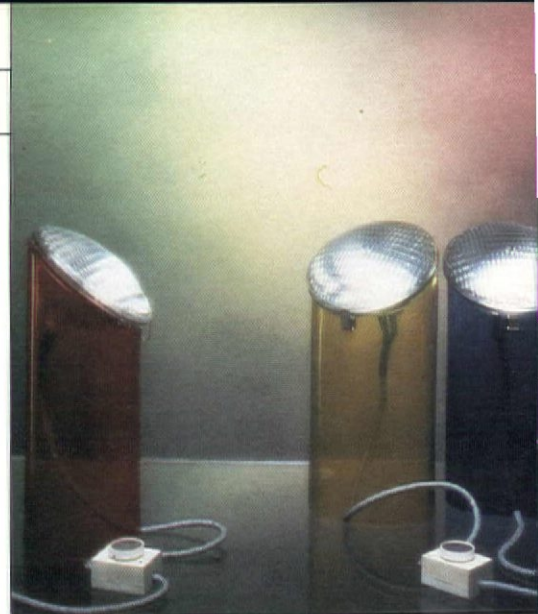
The "Tina" wall lamp from **Venini**, masters of hand-blown glass, is one of eight new models which were designed to reproduce lamps of the '50s.

Through **Fontana Arte**, represented by **Debut**, Chicago, the Parodia lamp by Piero Castiglioni has hand-blown colored glass in yellow, red, or blue. It is a halogen table lamp with a built-in parabolic floodlight.

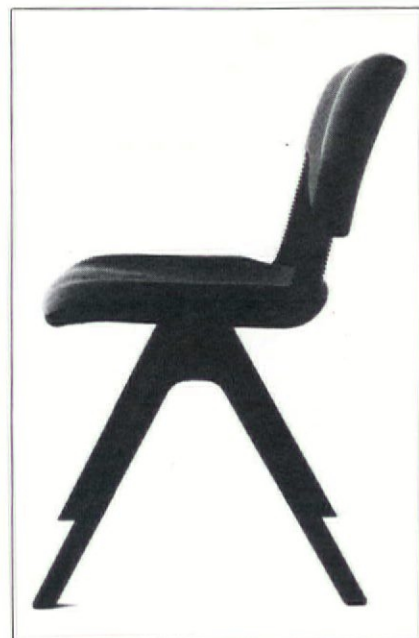
Available through **Innovative Products for Interiors**, New York, the **Luce Plan** Sistemino lighting system permits the user to create his own lamp from a few basic components. Low-voltage halogen lamps are used with three parts—electronic transformer case, connecting rods, and lamp holder body.

Sirrah introduced "Diskos," an elegant ceiling-hung fixture, by Giovanni Offredi. The pendant lamp is in red with a translucent disc, equipped with fluorescent tube; it is distributed by **Collezione Simon**.

Two table lamps—one fluorescent and one halogen come from **Arteluce**



Fontana Arte, "Parodia," Debut, Circle No. 348.

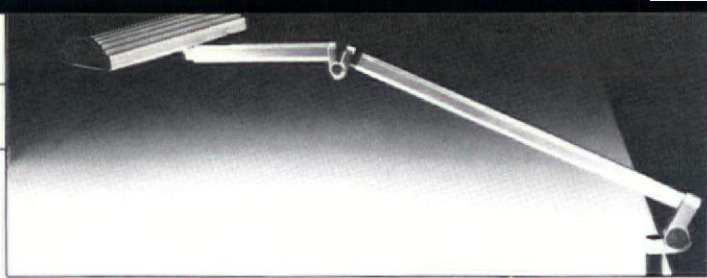


COM, "Vertebra Seating," Krueger, Circle No. 336.

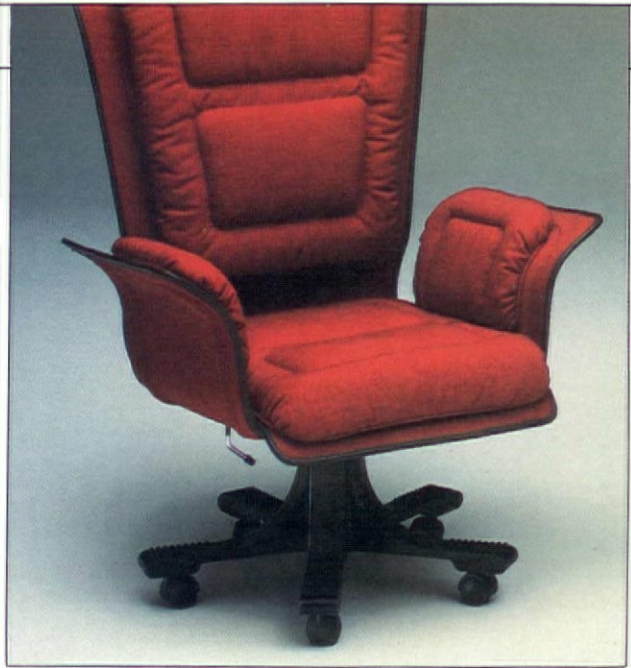
and **Stilnovo** respectively. Arteluce, through **Atelier International** features the "Desk" lamp which offers a light that rotates on a base pin with an extension arm. The design by Ezio Didone is of light-alloy aluminum, with colored finish and acrylic diffuse.

Stilnovo's "Nastro" halogen table lamp has a multicolored plastic arm that contains structural and electrical elements. Offering multi-position adjustment, Nastro is distributed by **Thunder and Light**, New York.

In making concluding statements on the EIMU fair this year, Ferrari notes, "I wish as an Italian, as president of EIMU, and as general manager of Olivetti Synthesis, for increasing business between Italy and the States. It is a challenging and exciting prospect. Through groups such as the ItalCenter, Chicago, we are accomplishing that aim." □



Arteluce, *Atelier International*, **Circle No. 351.**



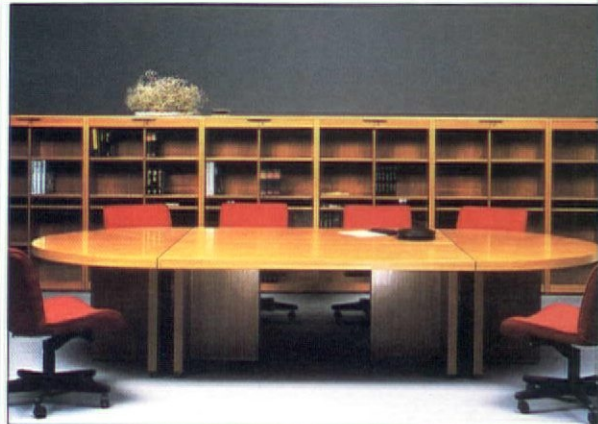
Mariani, *"Metora," Pace*, **Circle No. 329.**



Zanotta, *"Zona," ICF*, **Circle No. 332.**



Olivetti Synthesis, *"Icarus,"* **Circle No. 321.**



Fantoni, *"DR Series," Fantoni USA*, **Circle No. 324.**

Bieffeplast, *"Tran-Sit,"* Voko, *"ACM Workstation," Harvey Propper*, **Circle No. 322.**
Bieffe USA, **Circle No. 339.**



Gruppo Industriale Busnelli, *"I Protagonisti,"* **Circle No. 344.**



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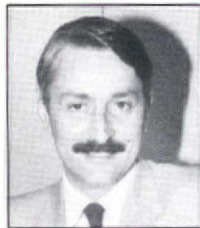
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Circle 22 on reader service card

CONTRACT QUOTES

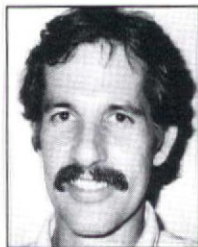
MILAN FAIR SHOWCASES ITALIAN DESIGN TRENDS



Andrea Orsi
Sales Director
COM
Bologna, Italy—

“Milan Fair exhibitors were cautious due to the fact that the European market is in a recession—especially the Italian market. Nonetheless, product innovation continues here, especially in the area of computer support furnishings. In general, manufacturers are moving toward better quality finishes and ergonomic design than was the case in earlier years. There are two new materials being used here—laminated surfaces with designs, and inlaid wood. Use of polyurethane abounds. Chromatics are not yet in pastel ranges here since we still prefer brighter and stronger hues such as electric blue, red, yellow, and green.”

FURNITURE COMPANIES REVIVE ECLECTICISM



Trent Whittington
Proprietor
Trent Whittington
Berkeley, CA—

“I do off-the-wall art and one-of-a-kind pieces. Yet, I see the conservative force in interiors being the designer, not the client. Designers seem to hold a fear that artists are flaky; maybe they won't get work done on time and it will hold up a job. Designers seem to want 'straight stuff' for their clients, but furniture companies are moving ahead in style. Gunlocke is marketing Castle, Sunar is marketing Graves. We seem to be in a period of eclectic recycling,

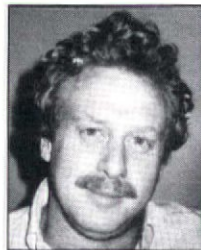
searching, and exploring. I think this is positive, for so often the corporate environment makes things slicker than they ought to be.”

CAPITOL DESIGN WEEK HERALDS D.C. CENTER

Philip E. Kelley, President,
MartCenter & DC Design Center—

“Our first annual Capital Design Week launched what will be an annual event for the Washington, D.C. Design Center. The mart is a newcomer to the design community—a community which is only 30 years old. Support of marts by design professionals is integral to the growth of the field. We hope to encourage this support by sponsoring Capitol Design Week.”

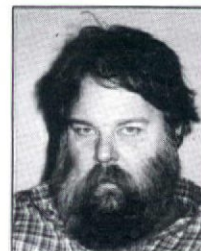
FURNISHINGS AS ART IS GROWING TREND



John McNaughton
Professor of Art
Univ. of Indiana
Evansville, IN—

“Functionalism in art is becoming more common in interiors. We often don't look at furniture as art, but, slowly the two worlds are merging. A major midwestern bank has developed an art program for pieces which are not merely decorative. I proposed ideas for the program that seemed too far out initially and we compromised. However, now we're moving toward more challenging works. The bank is making a commitment to being less conservative and thereby gaining public acceptance of its progressive move in the art world. The designer and architect collaborated on placement of major art pieces and accommodated various design changes. The cooperation and collaboration was a positive and necessary effort.”

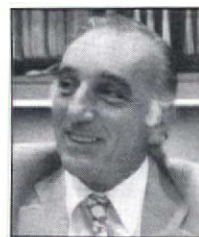
SPECIALTY FURNITURE IS IN DEMAND



Garry Bennett
Proprietor
Bennett Studio
Oakland, CA—

“I think there is a growing interest in one-of-a-kind furniture pieces. People are willing to pay a large sum of money for a specialty piece. Five years ago you couldn't find many galleries dealing in just furniture. Now you find them throughout the United States. There are also craft galleries showing furniture. Ten years ago, craftspeople primarily used wood in a modified Danish or Swedish design. Now we see furniture like the Memphis collection, which put a lot of creative ideas together.”

CONTRACT EXHIBITION GROWS AT MILAN SHOW



Angelo Ferrari
President
EIMU
General Manager
Olivetti Synthesis
Milan, Italy—

“The 1983 EIMU contract exhibition grew to 195 exhibitors, up from 180 in 1982. Overall, the entire Salone del Mobile—including EIMU, Euroloce, and SMAU—experienced a 15 percent increase in attendance over last year, with a larger participation of foreign visitors. There is a growing recognition of the importance of contract furnishings in Italy. Companies that were in 'domestic' lines only are now developing contract products. Manufacturers here are experimenting with technical solutions to function. Italy is looking to the U.S. for guidance and information in the latter area.”



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Furniture/Booths

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Shown below is a cluster grouping finished with our #03 Honey Stain. Featured are live plants in a lined oak planter cap. The cluster grouping is comprised of 24" and 42" wide cluster units which allow the design of private dining areas in the center of a dining room.

The table top is our model TD(c) made especially for use with cluster units. It features a solid red oak edge with a plastic laminate top.

The Shakertown style of furniture may be complimented with our line of Hoopback chairs and stools for a totally integrated restaurant design.



CONTRACT TECHNOLOGY

Calculator computes feet, inches



Calculator computes feet and inch measurements, as well as metric conversions. Developed by South Carolina Applied Technology (SCAT) Inc., compact calculator will add, subtract, multiply, and divide feet, inches, or fractions thereof without prior conversion to decimals or other intermediate steps. Unit has LED display and U.S.-manufactured components.

Circle No. 304.

Computer controls 128 locations for entry, exit card access



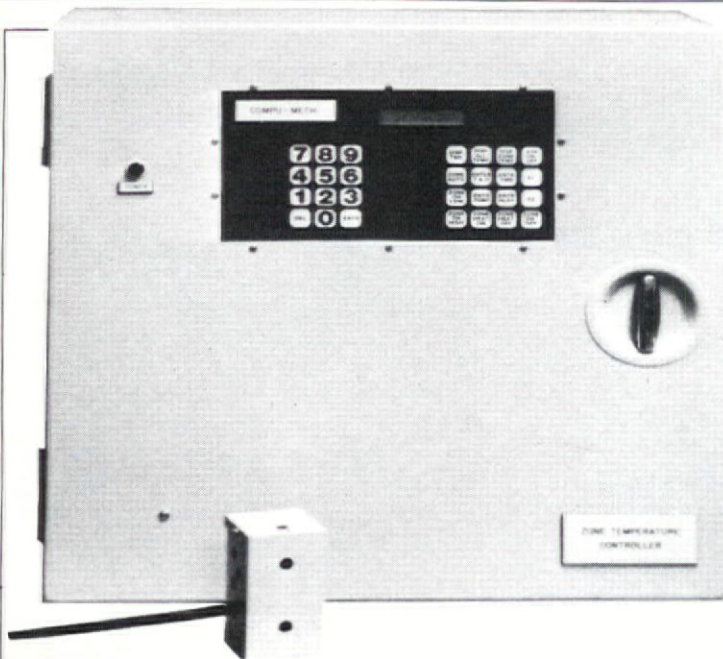
TAC-200 Access Control System from Vikonics provides 10,000 cardholders with exit or entry privileges at 128 different locations. It simultaneously controls 128 access levels, eight time zones, 56 time increments, and 1,024 alarm points. Front panel CRT display communicates with the system operator via two dual-density floppy disks with anti-passback capability. An 80-column

printer records all transactions. The system also enables users to associate a 48-character, alpha-numeric name with each card, terminal, and alarm point in the system. TAC-2000 computer allows up to four messages at each alarm point so when an alarm is activated, the operator receives instructions on security procedures.

Circle No. 305.

Micro-processor monitors 12 zones

Monitor and control unit handles raising or lowering of temperatures in as many as 12 factory or warehouse zones. Times and days of temperature variation are preselected. Compu-Mech Inc., a Toledo, Oh. electronics and engineering consulting firm, developed the micro-processor-based system. Also programmable on the unit are weekend and holiday temperature requirements, which may be entered on the system up to a year in advance. Non-volatile memory prevents data loss in power failure. **Circle No. 301.**



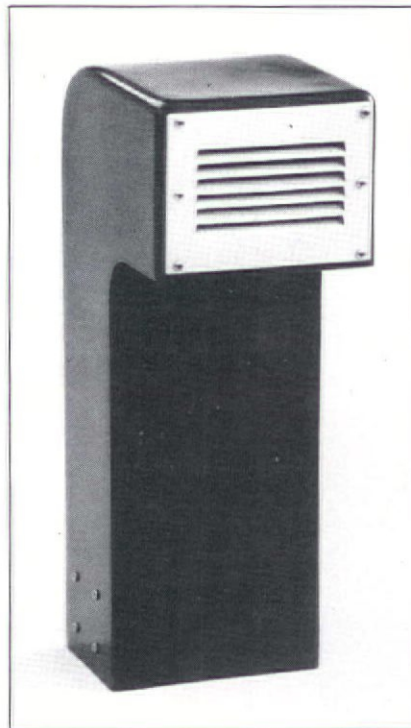
Height, viewing angle adjust by user fingertip control



Fingertip control allows user to automatically adjust height and viewing angle of Data-MATE's ergonomic workstation. Designed for use with computer termi-

nals and keyboards, unit is part of a complete line of computer-related products offered by the manufacturer. **Circle No. 302.**

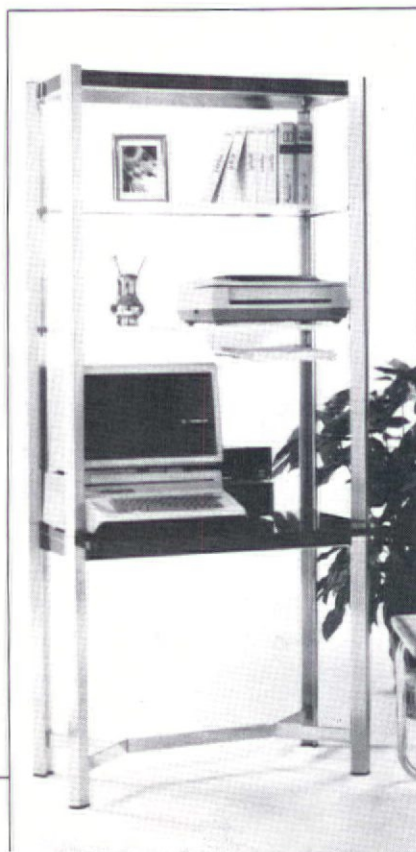
Lamp doubles as seating



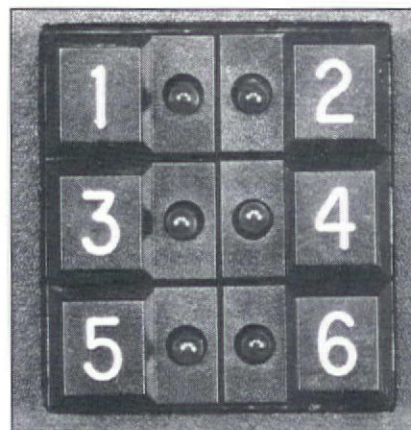
Low-wattage, low-voltage outdoor lighting from Terrestrial Designs is made for seating. Fixture utilizes rectangular headlamp. Unit is called "Benchlight." **Circle No. 306.**

Pre-wired unit holds computer equipment

Compu-Centre is an inexpensive, pre-wired computer station designed for office or home use. Designed and manufactured by James David Inc., unit holds personal computer, word processor, or main-frame system. Oak, laminate, and aluminum finishes are offered. Shelves are safety-tempered glass with cantilevered tray for printer paper. All units are equipped with a four-outlet power pack with circuit breaker and on/off switch. **Circle No. 303.**

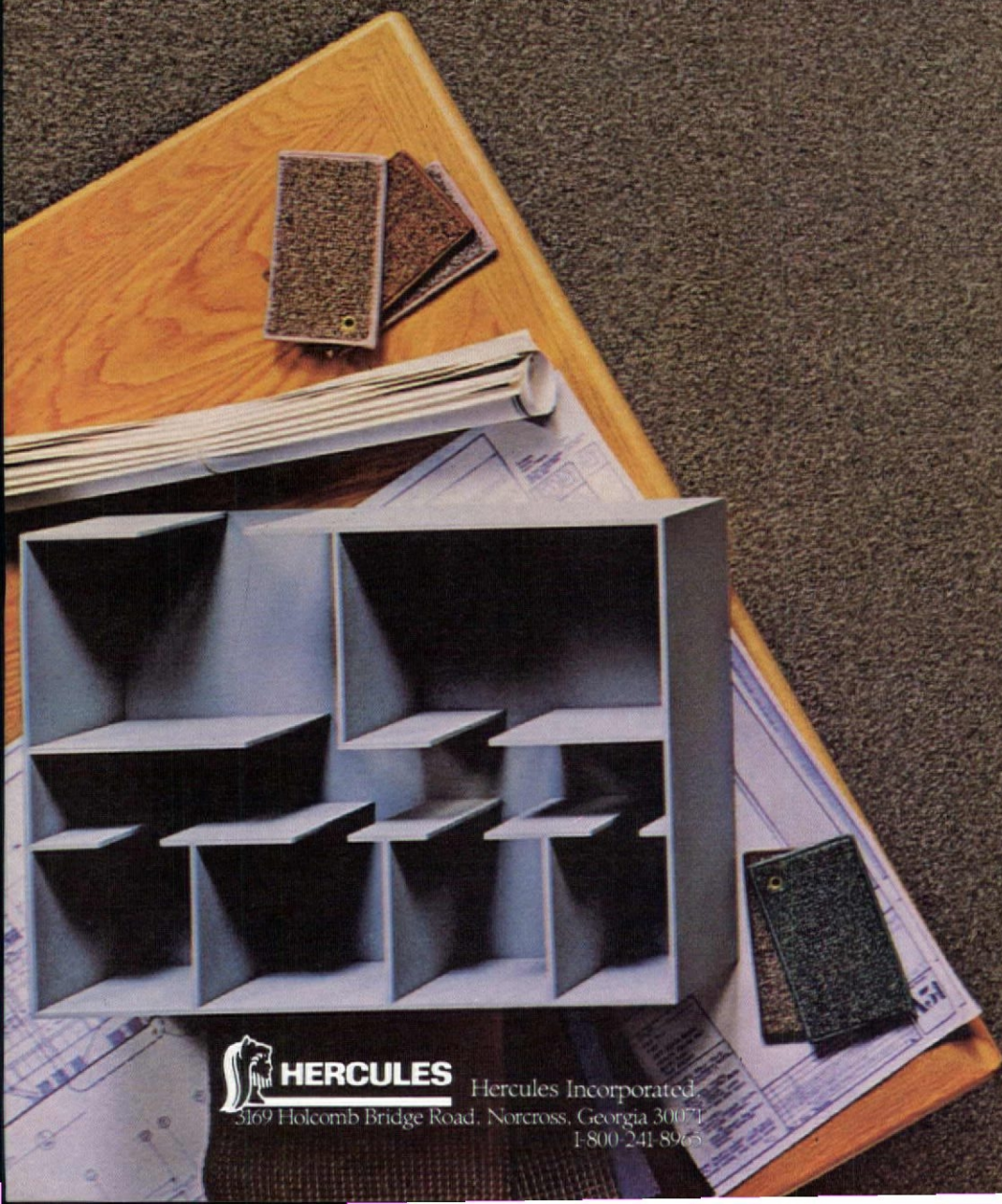


Control unit selects light level



Light levels may be controlled at the touch of a button with Ambiance™ system by Kliegl Brothers. Digital control station, master control module, and dimmer bank store and recall lighting for six channel levels. Unit aids in lighting cost efficiency. **Circle No. 307.**

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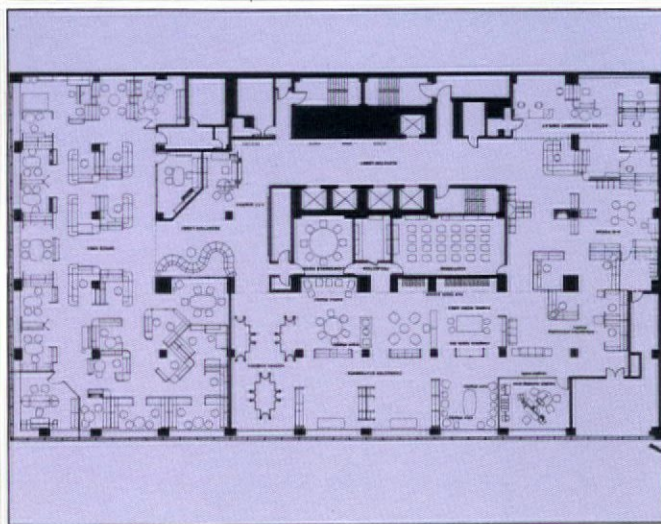
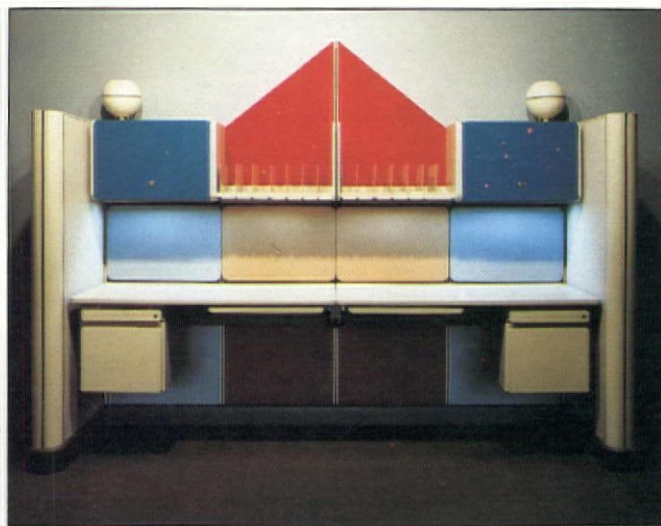
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Artistic furniture pieces and showroom elements emphasize esthetics at Herman Miller

Pedestal-top workstations made from storage units and cut-down panels pave the way for a new marketing statement in Herman Miller's redesigned New York showroom. Styled in colors which derive from the firm's new fabric and finish program, these workstations feature unique treatments that place greater emphasis on esthetic qualities in the functional furniture line.

According to Rick Edwards and Char Kluting, showroom designers from Herman Miller's facilities group, "Everyone knows that the Herman Miller product works. Now, we are stressing esthetics. The workstations' angled panels and curved tops are made from standard components and are available on a custom basis if desired. The basic idea, as implemented by designer Clino Castelli is to have people look at components in a new way and

thereby spark design imagination."

Just as Castelli's furniture pieces depart from Herman Miller's standard approach to display items, the showroom itself takes on abstract qualities not previously associated with the firm. The elevator lobby wall, once painted black with stripped-in logos, now features false windows hung over a light grey surface. With the addition of painted-on curtains that appear to be rustling in a breeze, the effect of looking into a space is achieved.

Says Edwards, "We wanted to create an environmental piece in the entry which would set a high-tech/high-touch theme. The windows complement the furniture as another symbol of decoration, but are a low-cost treatment that is easily changed as required."

Existing ceiling lighting was reused but reconfigured to highlight new space

layouts. A reception area wall, the only permanent surface demolished by space planners, was replaced by a glass, full-height panel to increase visibility of the total space. Two offices were added to the right of the reception area, enabling planners to locate all staff members outside the display area.

Cool architectural colors complement warm tones found in the firm's new fabric and finish program. Planners specified colors in a similar chroma to allow for a wider colors variety.

"Integrating numerous soft colors permitted use of more bright accents on a small scale without creating a disjointed look," explains Edwards. "We believe that it is good to use a lot of colors in a space as they increase interest and longevity. People are less likely to tire of a space which features a variety of color treatments."

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Square- and round-top tables are set on cylindrical bases. Colors are offered in two- and three-tone combinations. Pinstripes can be the table's only accent or one of three colors used to identify tops, edges, and bases. Color choices include seven standard combinations or thirty individual hues, all of which are coordinated with major systems furniture lines. **Circle No. 293.**

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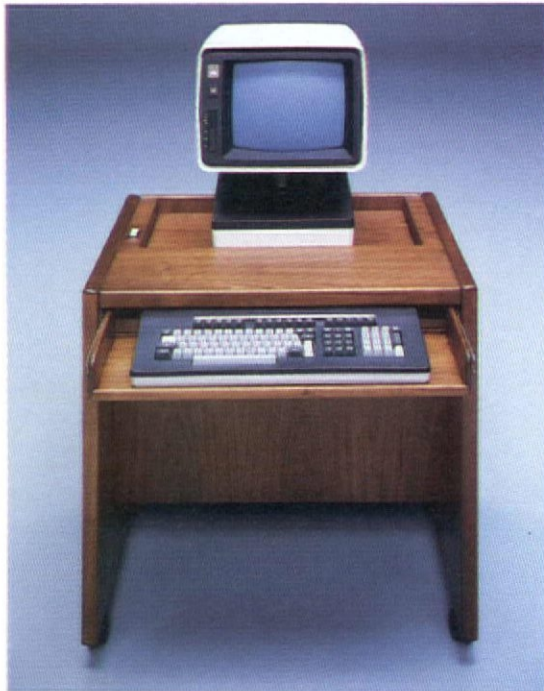
Tempered glass interior doors in range of styles add security to esthetic entry installations

Interior doors from Colonial Mirror & Glass are offered in 11 glass styles and 23 colors, with three lockset and two hinge styles. The locksets and hinges come in eight and seven finishes respectively. These tempered glass constructions are five times stronger than ordinary glass of the same thickness, according to the manufacturer, and therefore add durability and functionality to an esthetically pleasing glass door installation.

Glass styles include clear, frosted, bronze, gray, and solarcool gray. These can be combined with locks and hinges in black, chrome, and brass finishes for interesting accented designs. Locks can be keyed in a variety of manners depending on security needs.

Doors can be installed in existing openings with minimal alteration of the original frame. Locking measures such as surface-mounted or concealed closers are not required. **Circle No. 292.**





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carts, machine stands, vertical and lateral files, storage units, organizers, accessories and power support equipment. For additional information, including choice of fabrics and finishes, contact your nearest EOC showroom or call toll free 800-421-5927.

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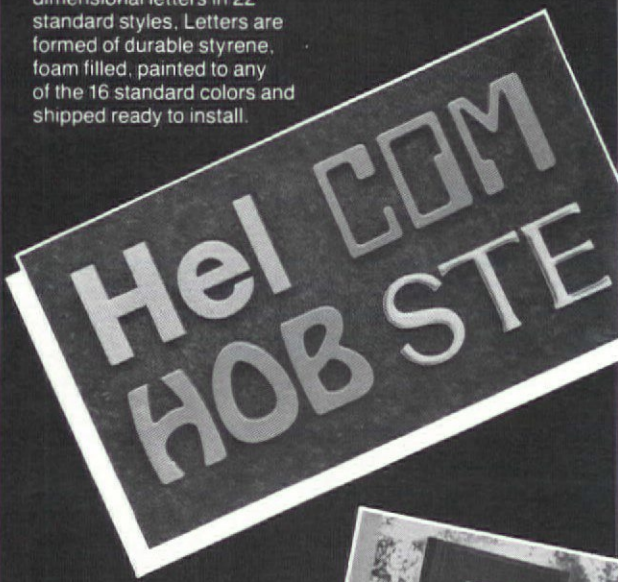
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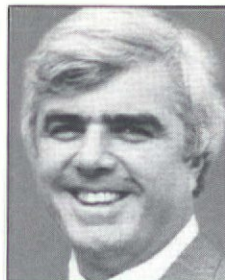
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PEOPLE/NEWS



Noble

Desks Inc. named **J. Theodore Noble** (shown) vice president and general sales manager.



Ker

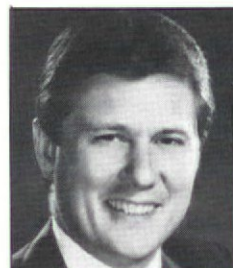
Andrea Ker (shown) was promoted to the position of eastern contract sales manager, Lee Jofa.

Griswold, Heckel & Kelly Assoc. (GHK) announces the opening of new San Francisco offices at 333 Broadway St., San Francisco, CA 94133; 415/433-6818.

Florida State University's Department of Interior Design is developing an alumni reference file. Alumni are asked to send a business card or job description to Prof. Peter Muntton, Florida State Univ., 105 Fine Arts Annex, Tallahassee, FL 32306.

H. Lawrence Carpet Mills Inc. announces its new showroom and offices at 171 Madison Ave., 4th Floor, New York, NY 10016; 212/751-0300. The firm manufactures custom wool and wool-blend rugs and carpets in hand-crafted styles. Lawrence is eastern representative for Patrick Carpet Mills and Woodward Grosvenor contract carpets.

Edward J. Clark (shown), president, Hardwood House, was appointed to the board of directors of the Business & Institutional Furniture Manufacturers Association (BIFMA). The firm also announces the appointment of **Christine Woodard** (shown) to the newly created position of sales/marketing coordinator.



Clark

CarpeTech, a series of carpet seminars developed by the Pinnacle Group, will be available to mill personnel, sales representatives, and designers across the U.S. throughout 1984. A one-day seminar, the program will cover many facets of carpet and fiber production. For information contact Don Kordecki, CarpeTech, P.O. Box 335, Cartersville, GA 30120; 404/382-0001.

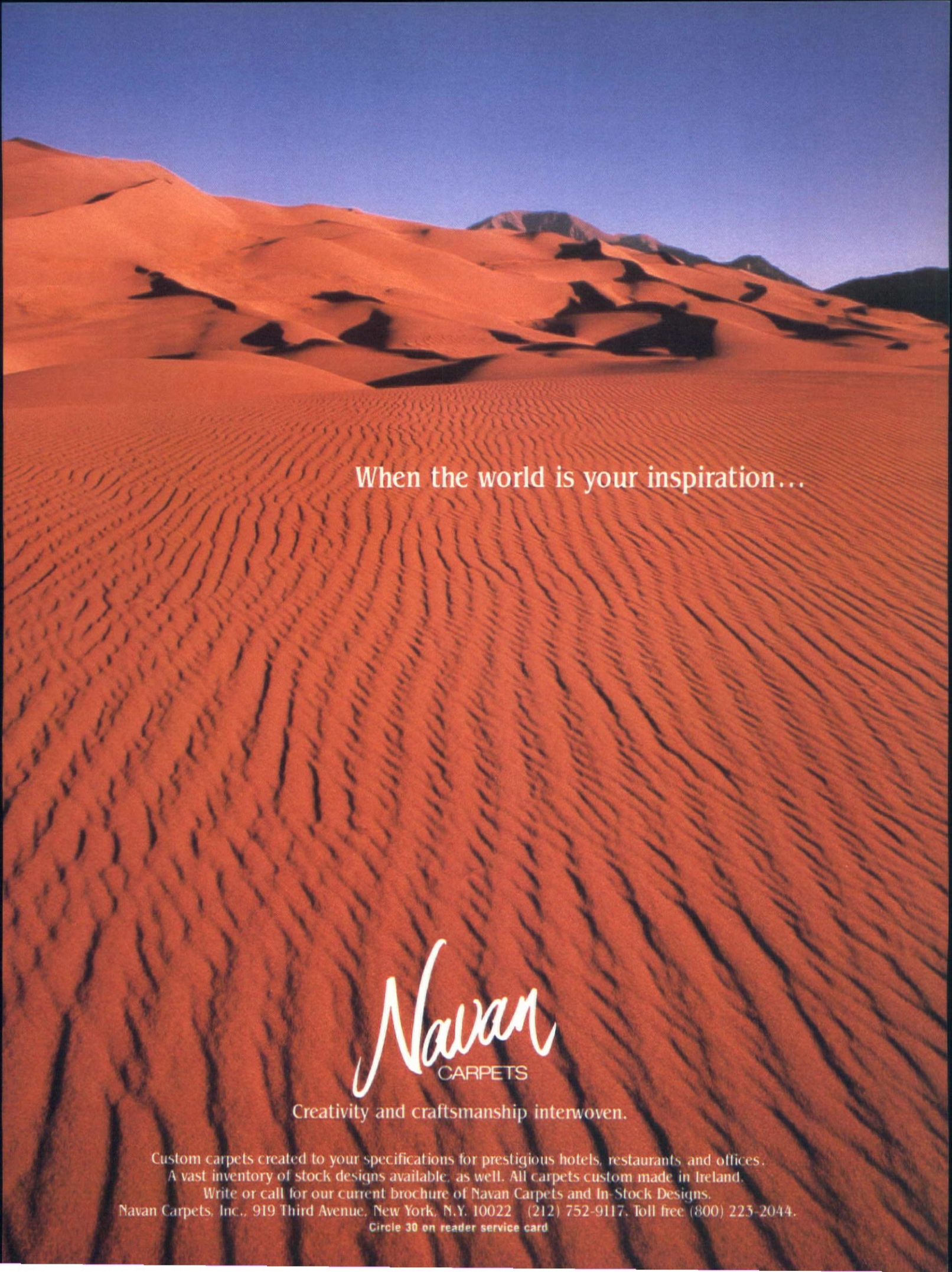


Woodard

Frederick A. Herschler has joined Pouliot Designs Corp. as director, sales and marketing. **Jerry Fels** is new West Coast director, product design and development. The firm's new West Coast operations are located at 131000 S. Avalon Blvd., Los Angeles, CA 90061.

Fourth-generation nylon with permanent, built-in soil- and stain-resistance was recently introduced for upholstery, according to officials at **Allied Corporation**. Anso IV properties make protective treatments unnecessary.

Jules G. Horton Lighting Design named **Denise Bruya** an associate with the firm.



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Paul Neal Steinfeld (shown) was elected executive vice president, Shelby Williams.



Steinfeld

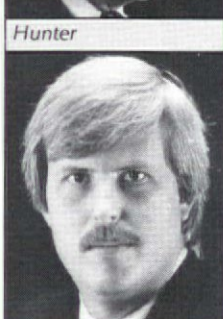
Robert Glenn Hunter (shown) was named executive vice president, Gregson Furniture Inds. **Howard Hayes Efird** (shown) was appointed vice president, finance.



Hunter

New national sales manager for HAG-USA is **Neil S. Collins**.

Michael L. Smith was appointed northeastern zone manager, commercial carpets, for Lees Carpets.

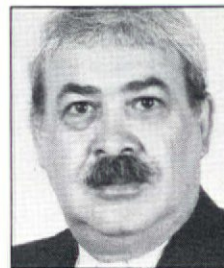


Efird

InterSpace Group Inc., Minneapolis, merged with Design Two Architects Inc., Excelsior, Minn. to form **Eos Corp.**, an interdisciplinary space planning firm. Offices are located in Delray Beach, Fla., Minneapolis, and Excelsior.

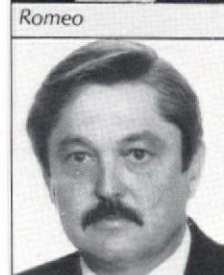
Westnofa and **Labofa of Denmark** opened a new display area in the Eix Company showroom, 632 World Trade Center, Dallas.

Anthony T. Romeo (shown) was appointed marketing director, New York, for Neville Lewis Assoc.



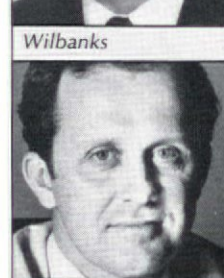
Romeo

New contract sales representative for Bentley Mills' Houston territory is **Bob Wilbanks** (shown).



Wilbanks

Robert Stevenson (shown) was named vice president and general manager, Stendig International.



Stevenson

I. Elaine Polsky was appointed to the advisory committee of the Foundation for Interior Design Education Research (FIDER) board of trustees as a public representative.

Ben Rose Inc. acquired showroom space with **Petit Contract Interiors**, 400 Clematis, West Palm Beach, FL 33401; 301/833-5115.

Domus Italia, importer of Italian furniture, art, accessories, and lighting, opened a New York showroom. Located at 1583 Northern Blvd., Manhasset, the operation will be run by **Mauro Furlan**, vice president, sales.



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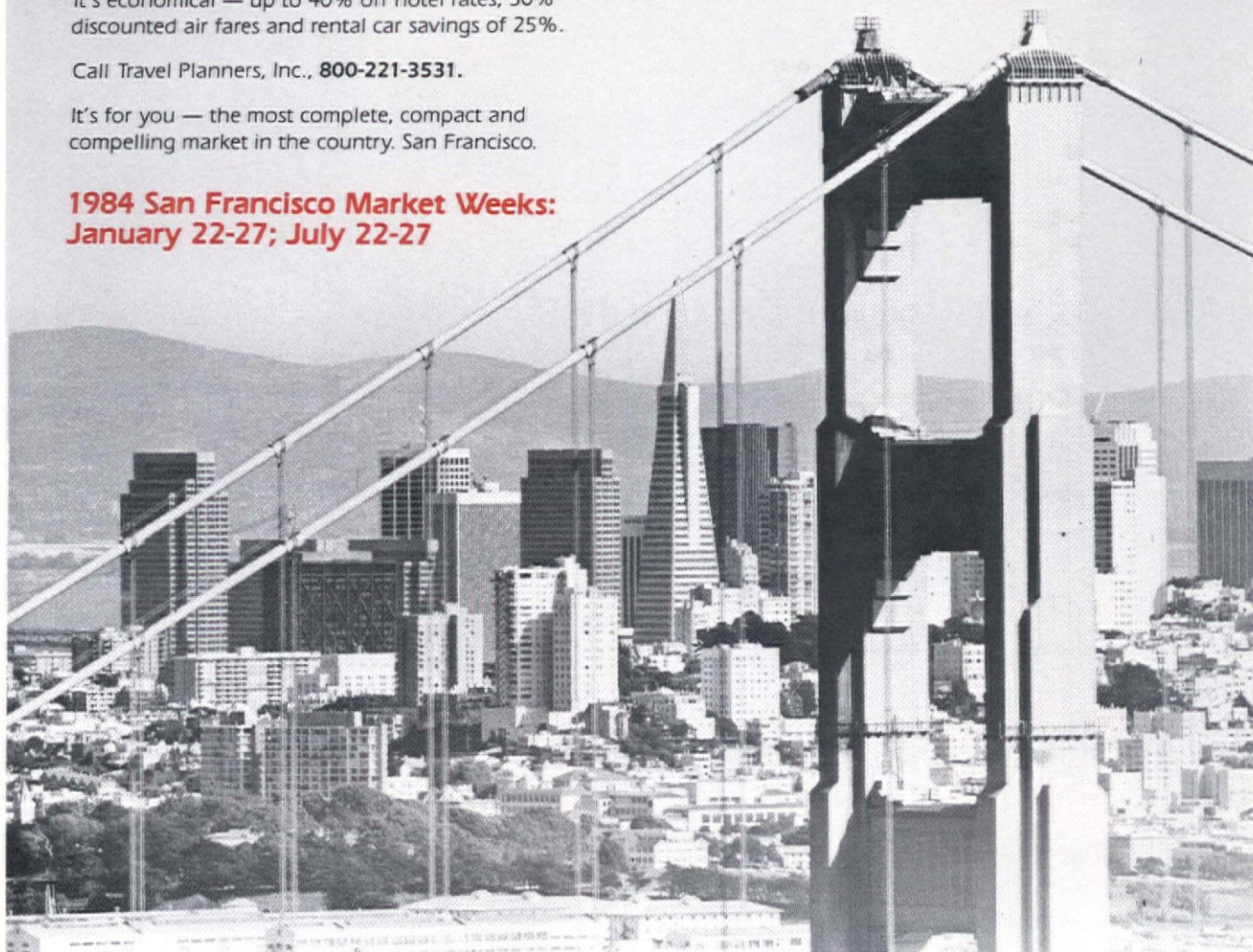
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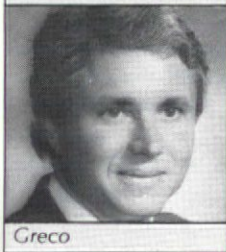
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PEOPLE/NEWS



Haver

iii Inc. promoted **Richard Haver** (shown) to the position of vice president, sales, central division. He will be located in the firm's Chicago Mart showroom. **William A. Greco** (shown) was named vice president, sales, western division and will be headquartered in the firm's Los Angeles showroom.



Greco

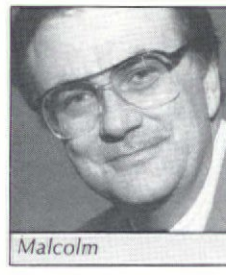
Vecta Contract signed a lease for 5,350 sq. ft. of space in the Houston Design Center, now under construction in Greenway Plaza. The showroom will open in the fall of 1984.

Lansky/Zagoren Assoc. Inc. was named sales representative by Storal International.

Gayle J. Adams was appointed sales manager, Stendig International and B & B America in northern California.

Brown Jordan opened a new showroom on the 13th floor of the Dallas World Trade Center.

Riegel Textile Corp. has renamed its furnishings group. "Interior Furnishings Group" reflects the contract and residential nature of the firm's products.



Malcolm

Pete Malcolm (shown) was named eastern region sales manager, Harter Corporation.

Jane Lidz, a Palo Alto photographer specializing in architectural subjects, was named a 1983-84 Loeb Fellow in advanced environmental studies by the Harvard School of Design.

First and second place winners of the **1982 Walker/Group Second Annual National Student Design Competition** are **Jack Dean Farris, Jr.**, interior design student, Fashion Institute of Technology, New York and **Sylvia Asturias**, art/3-D media student, California State University, Northridge. Third place winners are **Christine F. Cambell**, graphics student; **Angelo T. Ferraro**, industrial design student; and **Thomas B. Lawson**, environmental design student, of Pratt Institute, Brooklyn, N.Y.

Dana Collins (shown) was appointed public relations director for Dallas Market Center design showrooms.

NPM Inc. opened a showroom space at the New York Design Center, Space 1504, 200 Lexington Ave., New York, NY 10016; 212/689-3630. Represented are European contract/residential furnishings.



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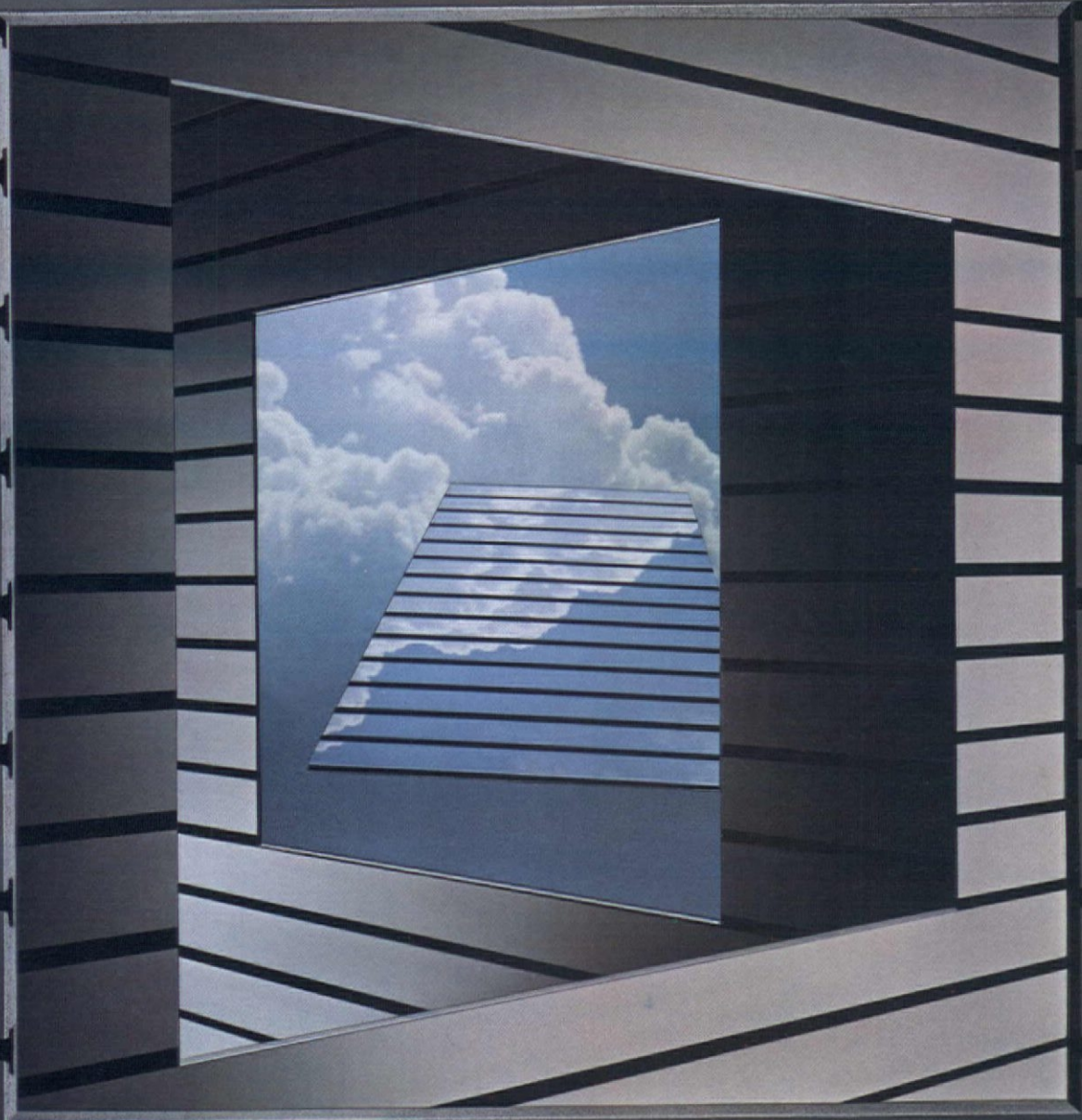


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COMING EVENTS

1984

January 10-12. Business Expo Conference. Albert Thomas Convention Center, Houston.

January 22-24. Window Treatment '84: Eastern Showcase. Sheraton Centre, New York.

February 18-19. Third Annual Research Conference of the Office Systems Research Association. Los Angeles.

February 20-22. Office Automation Conference '84 sponsored by the American Federation of Information Processing Societies. Convention Center, Los Angeles.

February 23-24. "Designing For The Electronic Office," First Computer Conference of the American Institute of Architects, Chicago chapter. Merchandise Mart, Chicago.

February 24-27. American Association of School Administrators (AASA) Show. Las Vegas Convention Center, Las Vegas.

February 29. How To Select & Use Computers For Space Planning & Management, seminar co-sponsored by CONTRACT and *Facilities Design & Management* magazines. Dallas Market Center, Dallas.

March 1-3. CONDES, contract design show and conference. World Trade Center/Dallas Market Center, Dallas.

March 11-13. International Aquatic Conference for architects, engineers, planners of pool facilities or aquatic environments. Indianapolis Convention Center, Indianapolis.

March 19-24. FOSE '84, Federal Office Systems Expo for office systems integration in government and industry. Convention Center, Washington, D.C.

March 22-24. WestWeek 1984 design market and conference. PDC 2/Pacific Design Center, Los Angeles.

March 26-27. Tools & Techniques for Facility Planners & Managers, Cornell University short course. Cornell Club, New York.

March 31-April 4. National Corporate Real Estate Executives 11th

Annual Symposium & Exposition. Hyatt Regency, New Orleans.

April 13-14. NCIDQ tests, sponsored by the National Council for Interior Design Qualifications. Regional locations announced upon registration.

May 4. Varieties '84. The Marketplace, Philadelphia.

May 5-9. American Architecture and Its Public, National Convention of the American Institute of Architects. Phoenix Convention Center/Phoenix Civic Plaza, Phoenix, AZ.

May 6-8. Dal-Lux '84, Exposition of Commercial & Residential Lighting. Dallas Market Center, Dallas.

May 10-13. 25th Annual Conference of the National Home Fashions League. Waldorf-Astoria Hotel, New York.

May 13-15. CALICON, contract furniture/furnishings show. Western Merchandise Mart, San Francisco.

May 19-23. National Restaurant Show. McCormick Place, Chicago.

June 4-7. A/E Systems '84, CAD/CAM conference and exposition. Baltimore Convention Center, Baltimore, MD.

June 12-14. INFO/SOFTWARE, applications and systems software exposition and conference. McCormick Place, Chicago.

June 12-15. NEOCON 16, World Congress On Environmental Planning & Design. Merchandise Mart, Chicago.

Foreign Trade Shows 1984

January 11-14. Heimtextil Interior Textiles Conference, Frankfurt, West Germany.

January 12-17. International Lighting Exhibition. Porte de Versailles Exhibition Center, Versailles, France.

February 5-9. Third Middle Eastern Business Equipment, Communications & Computer Show. Exhibition Centre, Bahrain.

February 25-29. International Frankfurt Spring Fair, Frankfurt, West Germany.

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Bonus circulation to
5,000 Fast Food Chain Executives &
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FAST-FOOD MARKET RACES TO \$62 BILLION, REDESIGN EFFORTS ARE BOOSTED

By **KATHERINE FORMAN**
Associate Editor

As the fastest-growing segment of food-service—America's third-largest industry—fast-food is taking a big bite of the American dollar. Government reports project sales of \$62 billion by 1987, a whopping 50 percent of which is contributed by hamburger restaurants, with McDonald's, Burger King, and Wendy's leading the pack.

Nearly 1,000 restaurants will be opened by the top-ranked battling burgers in 1984. In addition, each is upgrading design standards to keep pace with consumer needs and increase its share of the American pie. For, as Burger King vice president of architecture and construction, Paul Gershin, notes, "Today's consumer tells us that he'll drive an extra mile to eat at a well-designed fast-food facility."

Continued

Malls and shopping complexes more commonly include fast-food restaurants, often grouped in courts with communal seating spaces. Beachwood Place, located in a Cleveland suburb, includes tables and chairs for eating in the mall setting. Developed by The Rouse Company, Columbia, Md., the center is among scores of fast-food/retail combinations operated by the firm. An in-depth look at this trend begins on p. 66.

Trendier spaces draw key 18- to 49-year-old customer

Customers rank design third among criteria for selecting a fast-food restaurant. Convenience, and what the industry calls "QSC"—quality, speed of service, and cleanliness, are the leading factors. But, attention to design benefits operations in ways that reach beyond attracting customers.

For example, Burger King's implementation of computer-aided design (CAD) systems has significantly scaled-down restaurant size and increased return-on-investment rates in the face of rising costs. Management reports that productivity tripled through the use of computer-generated site plans.

Well-designed fast-food facilities gain through properly placed logos and signage systems that immediately identify a hamburger chain. At McDonald's, which encourages design variation and regional themes in all restaurants, development of well-planned signage standards that adapt to a range of restaurant motifs is believed to have been essential to the firm's success.

Approved suppliers maintain standards

Because the vast majority of fast-food restaurants are operated by franchisees, the major chains have implemented standards programs which assure design cohesiveness. At McDonald's, new locations are chosen by the chain and awarded to franchisees. Regional real estate and construction representatives then work with operators in creating exterior plans. Interior designers must be approved by the chain; furnishings are purchased from approved suppliers.

Burger King and Wendy's—which permit franchisees to select locations—rely exclusively on approved suppliers to maintain design control. Although a variety of furnishings packages are offered, neither chain encourages dramatic departure from prescribed design concepts. Wendy's, emphasizing design motifs reflecting its "old-fashioned goodness" motto, does not lean toward regional themes. Explains vice president, engineering, Hank Sherowski, "People seem to tire of a heavy theme more easily than of a generic image."

Burger King's philosophy has been to develop and standardize its "bun-half signage," home-like brick and wood-shingle buildings, and an interiors package that is easily recognizable. Says Gershin, "Variations in design are implemented in an ancillary way, through graphics or accessories which reinforce local color. The idea is to avoid interfering with the overall look."

Designing for young adults

In updating interior design packages, each firm plans to adhere to a standardization program. But, each will affect subtle changes that will alter the public's perception of fast-food restaurants.

As an illustration, Wendy's will increase table and booth size, add privacy to dining room layouts, and develop more contemporary decor packages. Targeting design at the young adult, the firm is gearing up for complete meal service with hostesses or waitresses on duty. This effort is reflected in the maturation of Wendy's logo from a little girl to a 21-year-old woman. Burger King is also crusading for the 18- to 49-year-

Gazebo-enclosed salad bar (below) is used for breakfast service during morning hours at Wendy's. The first of the three chains to offer salad bars, Wendy's has made a firm commitment to upgrade these areas which are a major draw to adult customers.



old consumer with bentwood seating, more privacy, softer colors, wood deck ceilings and trusses, and natural illumination. Even McDonald's, the traditional children's choice, is diversifying its image. Of note is its newly developed 7000 Building comprised of three modules with separate areas for children, families, and adults.

McDonald's puts Ronald in his place

However, the 7000 Building does not represent a reverse marketing strategy aimed at removing McDonald's focus from children. As reported in *Madison Avenue* magazine's January, 1983 article "The Battle for Hamburger Hill," "... the fast-food occasion is very much a part of family life. Naturally, wherever the kids felt most welcome would be the place families would go most frequently."

Since repeat visits by customers constitute profitable store volume, the 7000 Building is designed to draw all family members. One of its benefits is enabling diners in a glass-enclosed connecting galley to observe activities in all three building modules. Thus, parents dining in the gallery can observe children playing and eating in the youth module. This layout has obvious advantages for children's birthday parties—a strong point in McDonald's child-oriented marketing strategies.

Natural materials and daylight complement softer upholstery and finish colors as well as contemporary graphics and accessories in the 7000 Building interior. Decorative elements, such as brass palm trees, contribute to an elegant adult dining environment.

Operational efficiency is also aided by the module approach. Separate environmental systems control heating and cooling in each module and change temperatures automatically depending on occupancy and time of day. When business is slow, modules can be closed down to reduce energy consumption and overhead costs.

The 7000 Building is currently being tested in Charlotte, N.C. With nearly 500 restaurants planned by McDonald's in 1984, this type of structure could easily become a phenomenon. Meanwhile, renovation of existing facilities continues at a rapid rate and many are integrating the more contemporary and elegant approach to decor exemplified by McDonald's 7,000th restaurant.

McDonald's believes that restaurant interiors should not relate to marketing goals, according to company spokesmen. Rather, exterior landscaping treatments—such as signs, symbols, and familiar McDonaldland figures—are the vehicle for marketing-oriented design. To encourage innovation, the chain presents awards to franchisees for outstanding landscaping and exterior planning.

Interior design treatments that reinforce regional themes are also encouraged by the firm. Unique concepts include a Swiss chalet at a Montana ski resort, a NASA space theme in Houston, a riverboat in Mississippi, and castle-like environment in Nottingham, England.

Conversely, Burger King patrons should be able to recognize the hamburger they're eating immediately upon noticing the decor. Explains Gershin, "We see restaurant environments as calling cards to customers."

Continued

McDonald's 7000 Building incorporates three modules and a glass-enclosed central gallery, each of which are designed to create a different dining experience. Module C (top) is designed for adults and features many warm, brass accents. Module B (bottom), the children's dining room, incorporates storybook tapestries in a playful milieu.



Standard design elements enhance chain recognition for consumer

Because Burger King does not employ characters or elements such as arches to identify restaurants, more emphasis is placed on homogeneous design. "Home of the Whopper" signage, cedar wood mansard roofs, parapet lighting, and wood trim were carefully studied and developed before they were selected as standard themes.

In urban, mall, and international locations, signage becomes even more crucial in establishing the Burger King identity. "European historical landmark committees often prohibit changes to the structure in which the restaurant is housed. Therefore, signage becomes the only identifiable element," says Gershin.

At Burger King, interiors are marketing tool

"Urban and mall sites pose the same types of problems. However, the designer can do more with the interior since there is no exterior look with which the interior must conform," Gershin adds.

Congruity of interior and exterior design is key to most Burger King installations since the vast majority are free-standing buildings. Thus, it is primarily in these types of environments that changes in furnishing standards will be observed. Customers will see a greater split between booth and table/chair configurations, a greater emphasis on privacy, more wood in architecture and furniture, and softer color schemes throughout restaurant spaces.

Other new developments include more extensive graphics treatments, indirect incandescent lighting, natural illumination, brass accents, and real plants. "We may experiment with greenhouse or solarium effects as well as treatments that relate to local architecture," comments Gershin. "The overall concept, though, is to get away from the plastic look. Dramatic architectural changes occurred in 1976 when we developed the BK 22 building, the restaurant most familiar to patrons, and separated ourselves from the hamburger stand. Almost all of our standard design concepts derive from that evolution."

Now called BK 50, the typical Burger King structure seats approximately 75 people in a 2,700-sq.-ft. space. Building costs run approximately \$75 per sq. ft. Designed by computer, the building was awarded for excellence by *Restaurant & Institutions* magazine and accommodates annual sales of over \$1 million in an 800-sq.-ft. smaller space.

Plans call for more than 300 Burger King restaurants to open in 1984. Concurrently, many existing installations will undergo renovation. Explains Gershin, "Franchise agreements are renewed every 15 years and the contract states that restaurants must be brought up to existing standards. A great number of franchises purchased in the mid-to-late 1960s are up for renewal and will feature the new look."

Old-fashioned goodness gets contemporary touch

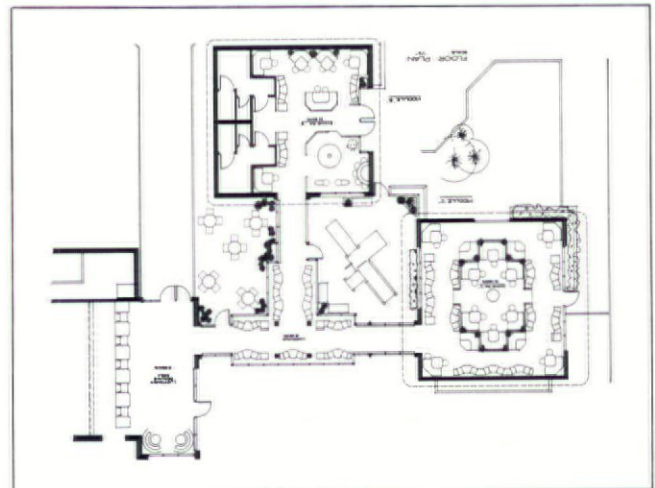
Contemporary motifs are also infiltrating the old-fashioned Wendy's environment. Says Sherowski, "Between 1977 and '80, we built nearly 500 stores per year and we were actively trying to maintain an old-fashioned approach. Now, we find that there is public acceptance of contemporary Wendy's de-

sign and that acceptance is the important factor."

The newest of the hamburger chains, Wendy's did not get involved in intensive interior design research in the earlier years. "Historically, the company did not place a great deal of emphasis on interiors," explains Sherowski. "We happened to hit on a combination and it worked for us."

Wendy's design combination features Tiffany-style lamps, bentwood chairs, and tables covered in newspaper laminate. Although several urban locations sport a high-tech look, Sherowski notes "we've had no particularly dramatic response to these installations. Business in restaurants with high-tech design themes continues at approximately the same pace as at our old-fashioned-style operations."

Currently, 20 types of restaurants are under experimentation. Tested elements include greenhouse additions, new menu signage systems, larger tables and booths, and contem-



Greenhouses (top) are the new architectural evolution at Wendy's, which is integrating a more contemporary look within its old-fashioned design approach. Floorplan (bottom) illustrates McDonald's new module concept through which individual areas are closed during slow periods for better operating efficiency. This approach also provides separate adult dining spaces—a boon to fast-food restaurant patrons who prefer a more tranquil atmosphere.



Original Burger King buildings (below, top) were no more than roadside hamburger stands. Interior dining rooms were not provided at the firm's inception in the late 1950s. Today, computers create the firm's 2,700-sq.-ft., award-winning BK 50 building which seats 75 and

handles annual sales of \$1 million (bottom). Teal green upholstered seating is indicative of the firm's trend away from bright colors and a plastic look for dining spaces (above). Wood architectural elements reinforce the firm's move toward a more natural environment.

porary color schemes. Many of the 90 new restaurants planned by the Wendy's organization for 1984 will feature these newly developed decor changes.

The first to offer salad bars, Wendy's is reevaluating designs for these areas to make them more appealing. One approach involves a gazebo which will isolate the salad bar from primary restaurant traffic areas. These areas are constructed with permanent fixtures and are now being used for breakfast service during morning hours.

Maintenance is prime design challenge

Although interior design decisions are relegated to the franchise-hired planner once approval is obtained, each chain has its own design or engineering division which monitors design and creates standards. On-board experts are particularly important in the areas of equipment research and development and maintenance control.

Fast customer turnover, the key to ongoing profits, mandates that equipment be sturdy and highly productive to combat breakdowns during peak periods. Possibly more important is the need for easily maintained furnishings which will not appear dirty midway through lunch or dinner service.

Such requirements also demand that franchisees continually upgrade simply to comply with maintenance standards. Each chain has regional inspectors who assure that maintenance is at a maximum in each restaurant. According to McDonald's, these criteria provide the utmost design challenge—creating an environment that functions well, is pleasing to the eye, and is easily maintained under use. □





'Old-Fashioned' Look Goes Classic

RMM Inc. gives New Orleans franchise a dramatic look designed to attract an executive crowd

Were it not for yellow and red signage, condiment counters, and an elaborate customer traffic system, one would not guess that a visit to the ground floor restaurant at 1515 Poydras, New Orleans would be for Wendy's hamburgers.

RMM Inc. design director Gary E. Peterson calls the restaurant "sophisticated"—and rightly so. Basing design on the dominant architectural colonnade theme in a Skidmore Owings & Merrill building, designers used dark wood, brass, custom chandeliers, freestanding seating, and subdued colors to create a traditional interior.

"We tried to understand the restaurant's position and location in order to design it more effectively," recalls Peterson. "We knew it would draw an office crowd from the building, plus patrons from a nearby medical center and the Super Dome stadium."

Since arcades and columns are pronounced in the building,

RMM Inc. chose a corresponding theme which served to effectively divide the highly trafficked customer ordering area from the dining area. "We integrated interesting design comforts," says Peterson. "We didn't like stand-up eating positions so there are none, and we wanted some privacy for dining. We also used soft, rounded edges for furniture and architectural elements.

"We evaluated motives which make customers come back. If things feel comfortable in a space, people will return."

Turnover is not hampered, however, since tables are small and the noise level is noticeable. In the area of lighting, Peterson reports his design team found a "happy medium" between bright, distracting lighting found in some fast food installations and low illumination levels typical of high-end hospitality.

Wendy's corporate identity was maintained in this atypical setting by signage, paper products, trays, and logos. □



Sconces and downlighting (opp. page) provide moderate levels of illumination, in an effort to move away from the often harsh, bright fluorescent lighting of some fast food chains. Picking up on the colonnade theme of exterior architecture, RMM Inc. designed non-structural arcades (above and r.) which effectively separate dining areas from highly trafficked ordering counters.

SOURCES

Carpet—Harbinger. **Tile**—Structural Stoneware Inc. **Wallcovering**—Wolf-Gordon Wallcovering Inc. **Ceilings**—Masonite Corporation. **Partition laminate**—Nevamar Corporation. **Lighting/lamps**—A Lamp & Fixture Shoppe. **Signage**—Vacuform Inc. **Accessories/brass**—Ship 'N Out. **Kitchen equipment**—The Wasserstrom Co. **Chairs**—Shelby Williams Industries Inc. **Upholstery**—Naugahyde div. Uniroyal. **Table top laminate**—Lamin-Art Inc. **Custom fabricator**—The Wasserstrom Co.

Architecture, interior design—RMM Inc., Chicago and New Orleans; James Cohen, partner-in-charge; Jeffrey S. Levin, project manager; Gary E. Peterson, IBD, design director; David Arms, designer; Frank Gorski, technical director; Joe Kaye, technician. **General contractor**—Trapmar Inc. **Engineering consultant**—Warren G. Moses & Co.



Photography by Hedrich-Blessing



DEVELOPERS ANCHOR MALLS WITH FAST-FOOD

*Specialty shops, restaurants
draw people plus dollars
to malls & urban centers*

By **RACHEL LONG**
Associate Editor

Restaurant arcades and express food courts are becoming the new anchors of market-style malls as novel retail combinations whet the palettes of consumers with diversified tastes.

At the forefront of this change toward expanded mall food-service is The Rouse Company, the firm that began an urban harbor restoration trend in 1976 when it opened Boston's Faneuil Hall marketplace. Rouse vice president and director of design Lauren B. Askew says, "Food itself has become a trend. There is growing interest among mall developers in restaurants and markets, and the approaches continue to get more creative."

"Success of our projects comes from the merchandising mix," Askew continues. "We try to give each project a regional flavor by choosing and backing local tenants, vendors, and merchants."

Foodservice on one level simplifies seating

Rouse emphasizes public spaces and eating areas by planning a one-to-one space ratio between seating and leasable square footage. "Stand-up eating positions are more efficient in terms of turnover and number of people accommodated," says Askew. "We always provide as many places to 'perch' as possible. This is easier to accomplish when food service establishments are sprawled over a large area on one floor, and not distributed throughout a vertical spatial configuration. People are less likely to climb stairs in order to look for seating. They become captured in one environment where eating space is limited."

According to Askew, projecting and developing malls without major anchor stores is "risky business." He continues, "If you can create an entertainment aspect and couple shopping with activities, you can draw crowds and consumers. Shopping is no longer strictly utilitarian—it's recreation."

"Rouse has developed an arts-in-the-marketplace program to enhance the total scope of our projects."

Stand-up eating tables promote turnover at The Rouse Company's Grand Avenue, Milwaukee market center (l.). Another solution to seating large crowds is evident at the Ohio Center, Columbus (opp. page) where colorful plastic stools and tables are employed.



Another operation with a similar approach is the Ohio Center, a downtown Columbus mall with convention center and adjacent hotel. Mall service manager Deborah Long says, "Our foodservice area is our anchor. We don't have a large department store, yet we provide a location for fast eating and shopping during lunch hours and after work."

Ohio Center, built on a \$36.5 million grant from Battelle Memorial Institute, a local research organization, incorporates an "express food court" with 12 fast-food style eateries. The Center is connected by skywalk to Nationwide Insurance Corporation headquarters and is within one block of 6,000 office workers. Officials predict downtown Columbus will boast more than 28,000 office workers by 1990, hence more consumers for this operation.

None of the operating restaurants in the Center are franchises. Explains Long, "We contracted for international foods—Mexican, Italian, Oriental, German, and Greek—to provide interest and diversity. We are catering to the increasing population diversity of Columbus."

Myron A. Pettit, vice president and chief architect, Böhm-NBBJ, the Ohio Center architect, says the food court concept was well-received. "We were initially concerned about franchises taking over the food service area. We wanted to keep the local fare and flavor.

"We built a landscaped platform to break up the long court, and carpeted that dining area. We have always encouraged people to eat in the adjacent atrium. A performance stage there attracts crowds and eases the crunch in the com-

Developers set standards

munal eating area of the site."

Long says, "Bright tables and stools provide sit-down eating space, yet they promote turnover more so than conventional chairs." Ohio Center planners are still investigating stand-up eating space, she says.

Center expansion may occur as required, according to Nancy Boehm Marshall, director of marketing, Ohio Center. "Depending on community needs, we could expand into an adjacent 13-acre parking lot. We could never run out of food vendor tenants, judging by our average of two-to-three phone calls per week from leasing hopefuls."

"The Center is so diverse," claims Long, "that we can't pattern it after any other mall. We are continually evolving. We're now working harder on attracting the business traveler and convention-goer. We're considering an arcade effect with gazebos and street signs to establish better directional information."

Signage and design standards are controlled by the mall's

operating office. Criteria was set by Böhm-NBBJ including graphics and signage standards, and restrictions on material colors and finishes.

Development of design criteria and standards is an important area at Rouse as well. The company's design team conceptualizes each installation overall and determines the spatial configurations.

"We manage the design work and hire an architectural firm for each project," says Askew. "Subsequently, each tenant hires its own designers who must adhere to Rouse codes. We have standards for signage, storefronts, and colors. One of our requirements for South Street Seaport, New York City, mandated that food outlets cook and serve food at counter's edge, directly in front of the consumer. At Baltimore's Harborplace, we standardized glass storefronts for all retailers, while neon signage was standard at Grand Avenue, Milwaukee."

The Rouse Company provides indoor and outdoor seating areas to accommodate large crowds at many sites including Harborplace, Baltimore (below). Table service at a Harborplace restaurant (opp. page) attracts consumers who prefer higher-end hospitality.



Though individual merchants handle their own maintenance requirements, Rouse assumes responsibility for all public spaces. "The logistics are horrendous; you must be able to get food in and garbage out," claims Askew. "We choose readily maintainable surfaces. Everything we specify must be able to take steam cleaning."

Design factors outlined for installations

Askew outlines the most crucial design factors as the following:

- Each installation must be an entity. It must be planned as such so as not to appear as left over or unused space.
- The space must feel comfortable.
- The installation must wear well over time. Materials cannot be trendy.
- Public areas must look like such. People should feel as much at ease eating a brown bag lunch as eating a vendor's meal.

Rouse focuses heavily on design in order to obtain its objectives. Askew claims, "The company has no limitations on design expenditures. Design is cheap compared to development." And Rouse is certainly seasoned in that area.

In addition to the firm's projects in Baltimore, Milwaukee, and New York, Rouse operates malls and retail centers in Philadelphia at The Gallery at Market East and at Santa Monica Place, Santa Monica, Calif. Based in Columbia, Md., a planned community the company developed 16 years ago, Rouse owns a total of 60 retail centers in 19 states and Canada.

In choosing promising sites, Rouse's market research department analyzes demographics, regional attraction, and local properties. "These studies are an absolute must," says Askew. "You have to move a lot of people through these market areas. In all cases, we looked at existing physical factors. Boston presented the opportunity of drawing people from New England. Baltimore had a new convention center under construction when we considered Harborplace. New York could draw from the City as well as its multitude of tourists."

When it comes to estimating sizes for such projects there is "no real magic," claims Askew. "For example, at Faneuil Hall the existing buildings limited our space. The restoration was done in phases, and increases in crowds were accommodated year-to-year."

Mall development continues

More building is already under way at The Rouse Company. Mixed-use space is being constructed in downtown areas of Portland, Ore., and Seattle, as well as in New Orleans on the Mississippi waterfront. St. Louis' Union Station restoration and rehabilitation, a project which failed under former developers, is scheduled to open as a Rouse operation in 1985.

Askew claims food court additions to traditional shopping malls owned by Rouse are "very common."

Dorothy Dee, manager, media relations, National Restaurant Association, says the trend toward combination mall/market/eatery is evident of the public's diversified taste. Consumers will patronize the place that can give the most, the quickest. "Operations that give the greatest variety to the greatest number of people are bound to be attractive to consumers," she reports. □





Virco



Intrex



Loewenstein



Castelli



Falcon



Thonet

STYLING UPGRADES IN FAST-

Latest introductions respond to demands for high-end look

Virco—Bentwood bar stool is made of steel with upholstered polyurethane padding in a wide selection of fabric and vinyl colors. Frame finishes are chrome, mocha, gold, and satin black to match bentwood chair line.

Circle No. 236.

Castelli—Summit table base system consists of modular base components which yield a wide variety of table configurations when combined with wood or plastic laminate tops. Bases are of polished, die-cast aluminum and can be finished with black polyurethane resin.

Circle No. 231.

Intrex—New cafe table by Paul Mayen has 1- $\frac{1}{8}$ -in.-thick, round top in 14 high-gloss or lo-glare finishes as well as oak and walnut. Tops may have bullnose or flat edges. Bases are polished chrome.

Circle No. 239.

Loewenstein—Ann Counter Stool is of solid beechwood with bent back and rungs. Drop-in seats are synthetic rush or upholstered over fire-retardant foam. All Loewinc finishes and upholstery materials are available.

Circle No. 243.

Falcon Products—Cluster seating includes two- or four-seat units with Early American, bentwood, butcher block, or Windsor seats. Frames are standard in black or brown enamel; custom colors are offered.

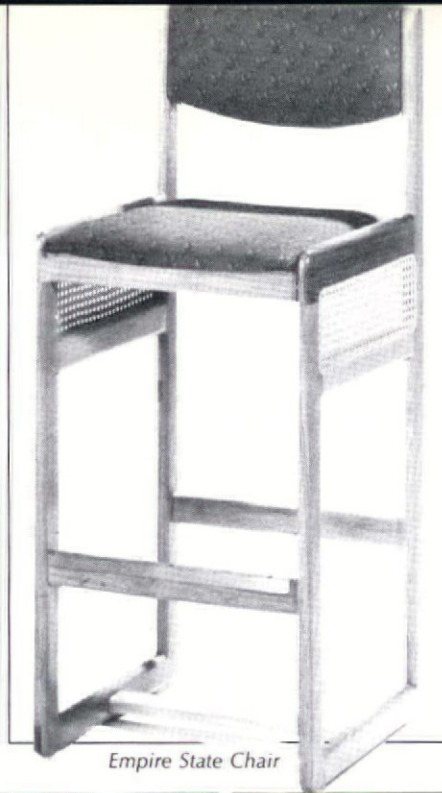
Circle No. 242.

Thonet—Breuer bar chairs feature tubular steel frames in chrome-plated, brass-plated, or powder-coated finishes. Back and seat frames and armrests are of maple, white oak, or mahogany. Options include natural cane and urethane-filled upholstered inserts.

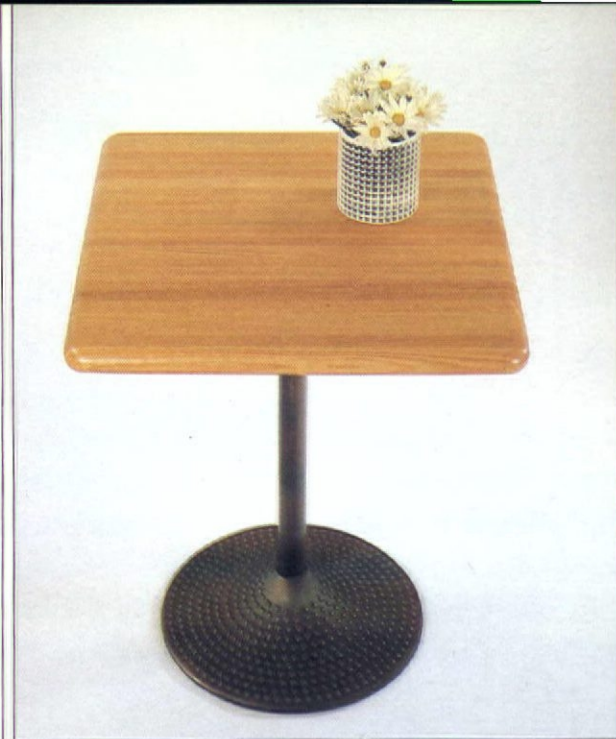
Circle No. 235.



Waymar Inds.



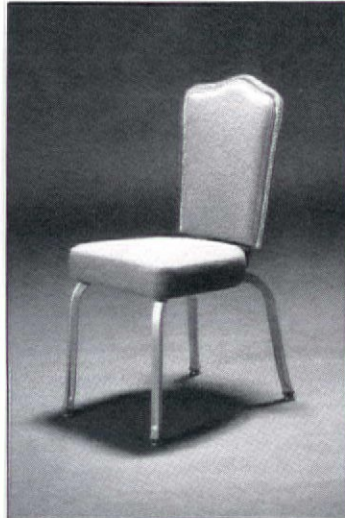
Empire State Chair



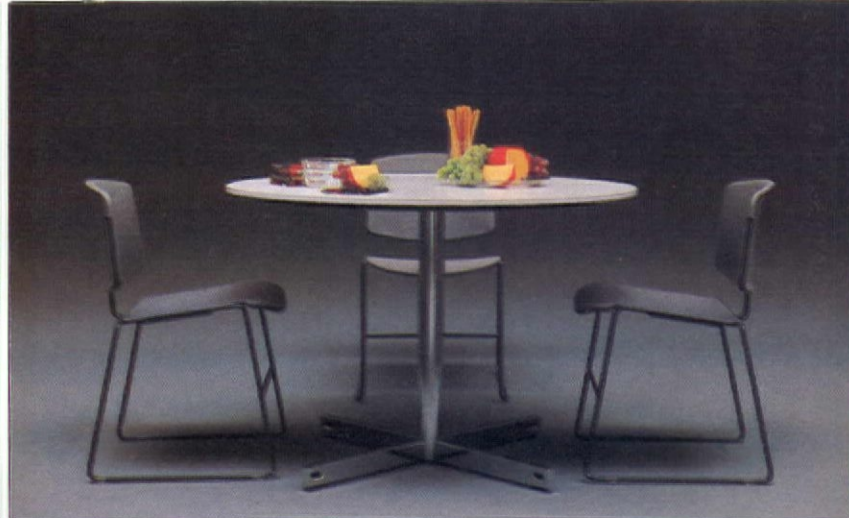
ICF



Cramer



Gasser Chair



Steelcase

FOOD FURNITURE MARKET

while integrating durability required by this industry

Waymar Inds.—Customized, upright trash receptacles are made of metal components with solid wood and high pressure laminate panels. Removable bottom tray is molded of high-impact ABS plastic. A 45-gallon Rubbermaid rigid waste liner is included. **Circle No. 230.**

Empire State Chair Co.—Chairs and bar stools are available upholstered with cane inserts. **Circle No. 241.**

ICF—Caribe series consists of tables (shown), chairs, and bar stools designed by Ilmari Tapiovaara. Bases are made of bronze-plated, hobnail castings. Butcher block tabletops are guaranteed for two years against cracking, warping, and splitting and are impervious to alcohol, lighter fluid, and other chemicals. **Circle No. 245.**

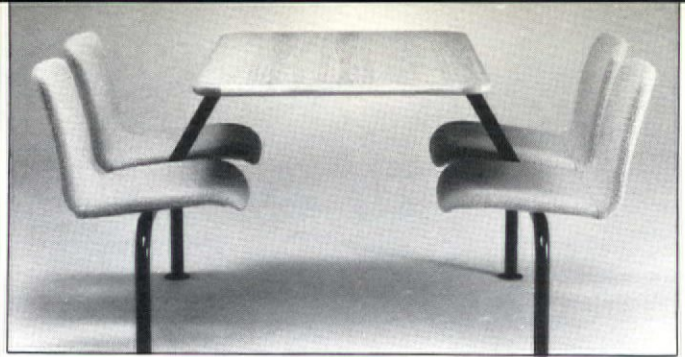
Cramer—#6006 Handler's chair features injection-molded, structural polystyrene foam and steel frame that add strength to design. **Circle No. 246.**

Gasser Chair Co.—Stacking dining chair backs feature a patented protective edge. Braid cord is offered in 10 colors. **Circle No. 237.**

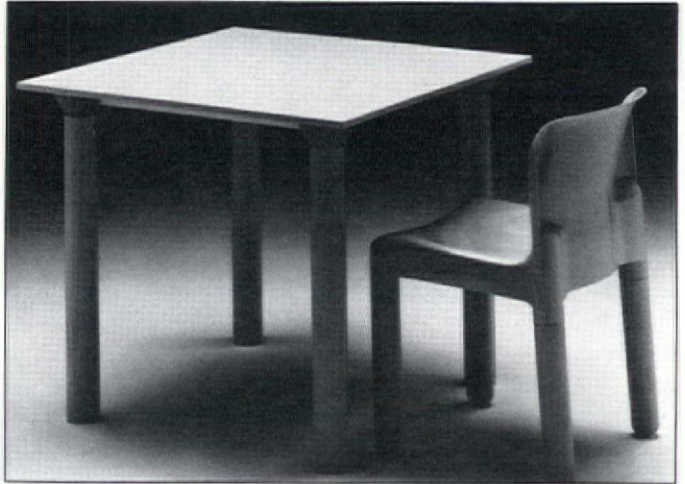
Steelcase—Series 462 stacking chairs are available in 12 polypropylene colors. Frames are of polished chrome or nylon-coated to complement replaceable polypropylene seats and backs. **Circle No. 234.**



Krueger



Kinetics



Beylerian



Hunt Country Furniture



Tanglewood Colonial Furniture

FAST-FOOD FURNITURE
Wood designs multiply

Krueger—Options for matrix high-density stack chair now include an armless version, foam-cushioned upholstery, polypropylene seats and backs, and wood veneer. **Circle No. 232.**

Hunt Country Furniture—Solid wood dining chairs are connected by metal bases with 45-degree memory swivel. Tables are of solid plank oak in a variety of stains. **Circle No. 233.**

Tanglewood Colonial Furniture—Firm's newest booth is made of fiberglass or dytron in a variety of colors. Frame is black in center- and wall-mount styles. **Circle No. 238.**

Beylerian—Bistro table designed by Anna Castelli Ferrieri has a thermoplastic technopolymer top finished in anti-scratch paint in five colors. Legs and cones are of polypropylene and ABS respectively. Joe Bartoli's chair is of injection-molded polypropylene with anti-skid, rubber-tipped legs. **Circle No. 244.**

Kinetics—Discipline Seating Units feature one-piece, molded-plywood shells in natural birch or upholstered versions. Standard table top offerings include plastic laminate with self-made or bullnose PVC edge and solid maple butcher block. **Circle No. 240.**



EXECUTIVE BUYER EDITION
Bonus circulation to
5,000 Fast Food Chain Executives &
Shopping Center Developers



THEATRICAL, MOTIVATING DESIGNS GUIDE STORES TO PROFITABILITY

Store design has become both an art and a science, as current retail establishments illustrate. Added to the drama of startling architectural details, lighting and color are motivational principles that boost retail sales. Fixtures alone, while vitally important to the selling process, must integrate into the overall design scheme, help establish traffic patterns, and above all invite store customers to reach for the merchandise. The following articles were selected by CONTRACT's editors because they illustrate how careful design turns sales areas into profitable "main events" in which customers get joy out of spending.—**The Editors**

PLANNING PUZZLE MATCHES DESIGN TO CLIENT NEEDS

Florida planner, store owner evaluate interior on paper



Redesigning a popular men's and boy's clothing store involved a Ft. Lauderdale retail client and architect in arranging the pieces of a storewide puzzle. The owner and designer literally spent an afternoon creating a store design on paper by using cut-out symbols for interior architectural components.

A need to re-establish a strong downtown retail presence in the face of emerging suburban shopping trends, prompted M. Sterling, a 43-year-old family-owned store, to renovate its existing 30,000-sq.-ft. building, construct a 14,000-sq.-ft. addition, and acquire a site for adjacent parking.

Employing a strategy called "functional analysis," Donald Singer, the building architect and interior designer, asked the client to decide on relationships of function within the store by means of a game that permitted store executives to manipulate symbols of architectural elements on paper.

"The exercise proved beneficial," Singer notes. "We received a lot of information from it." Symbols signifying such building features as entryway, atrium, corridors, merchandise departments, service areas, and even trees, let the client visualize a range of possible planning solutions.

Traffic patterns are clearly defined

When analysis was completed by planners, a decision was made to clearly identify customer traffic patterns—a major design element. The store was designed to move people through it while increasing perception of sales areas as "main events" situated off a main path. Yet, all components are part of a real and understandable whole.

"As architects," notes Singer, "we took the position that store design should address issues of circulation and space

with minimal concern given to surface ornamentation.

"We wanted to minimize confusion on the part of the customer with the thought that when men shop, the rarity of the experience calls for an orderly sense of flow." Three main points were addressed in organizing the space for ease of traffic and stimulation of purchase. Traffic patterns evolved from planning accessory locations for the store perimeter in order to stimulate impulse purchases on entering and leaving. Cash registers are at focal points of traffic patterns in the store core, located near high-interest merchandise. Neon signage draws attention to individual departments which are situated off central pathways.

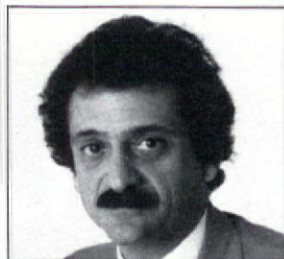
Excitement is lent the store by means of an atrium entryway leading into the new addition from outdoor parking facilities. The atrium creates a grand feeling, upgrading the store and announcing its scope to customers. Once inside, customers are guided by slate circulation paths, walls of glass block, and a mirror strip insert that symbolizes the break between the new and older buildings.

Devised masterplan for growth

While developing an esthetically pleasing environment, Singer considered the operation's potential for growth, devising a program for redesign which allocated departmental

Decision was made by planners to clearly identify customer traffic patterns. Perception of sales areas as "main events" is increased as they are situated off a central path (opp. page, top). M. Sterling store design addresses issue of space with minimal concern given to surface ornamentation (opp. page below). Atrium view (this page) announces the store's scope to visitors.





Donald Singer, architect, asked the client to visualize store elements through "functional analysis" of architectural components on paper. Streamlining of departments resulted as can be seen through contrasting views of old and new interiors. Cashier stations (below) were centralized in the core. Dramatic skylit atrium (above, left) re-establishes store as a dominant downtown retail entity.



Photos by Wolfgang Hoyt

M. STERLING

Sales areas are 'main events'

square footage based on sales. Client estimates of potential sales growth in certain merchandise categories helped define square footage requirements on the selling floor.

The departments projected to have the most growth were men's suits, shirts, ties and belts. "These merchandise categories were designated for the building's new addition of 14,000 sq. ft.," Singer says.

Client evaluations led to a decision to group merchandise by product type, rather than by style. For example, in a single suit department, a cross-section of styling, including "American Businessman," "Young Men's," "Moda Europa," and "Traditional" is available. This merchandising program simplifies shopping for men, who traditionally do not shop frequently. Yet, the strategy also works to prompt a visit to several departments to assemble a "total look," complete with accessories.

Key to the simplified merchandising strategy is the idea put forth by Singer of developing the architectural interior as a neutral backdrop. Colors are muted, and the dominant use of monochromatic neutrals in large fields of color serves to play up merchandise.

The entire project was completed on a limited budget. Renovation carried a price tag of \$10 per sq. ft., while construction of the new building averaged \$43 per sq. ft. "To accomplish this," notes Singer, "we refinished inexpensively and uniformly with carpet on walls and floors. We did a lot with paint as well." Formica laminate from the Design Concepts collection is used in a fog gray color in certain areas, including cashier counters, and provides ease of maintenance.

Cost-efficient fluorescent lighting, employing Ultralume, is applied effectively, supplemented with incandescent fixtures.

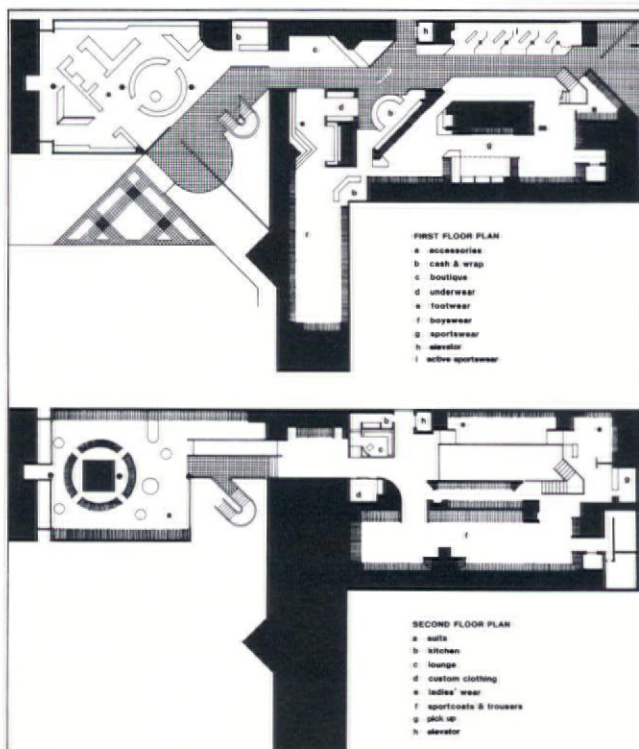
As the largest single-unit independent men's clothing store in the Southeast, M. Sterling's master plan offers options for expansion over a 10-year period. Their commitment to a downtown location resulted from a desire to maintain a four-decade tradition. □

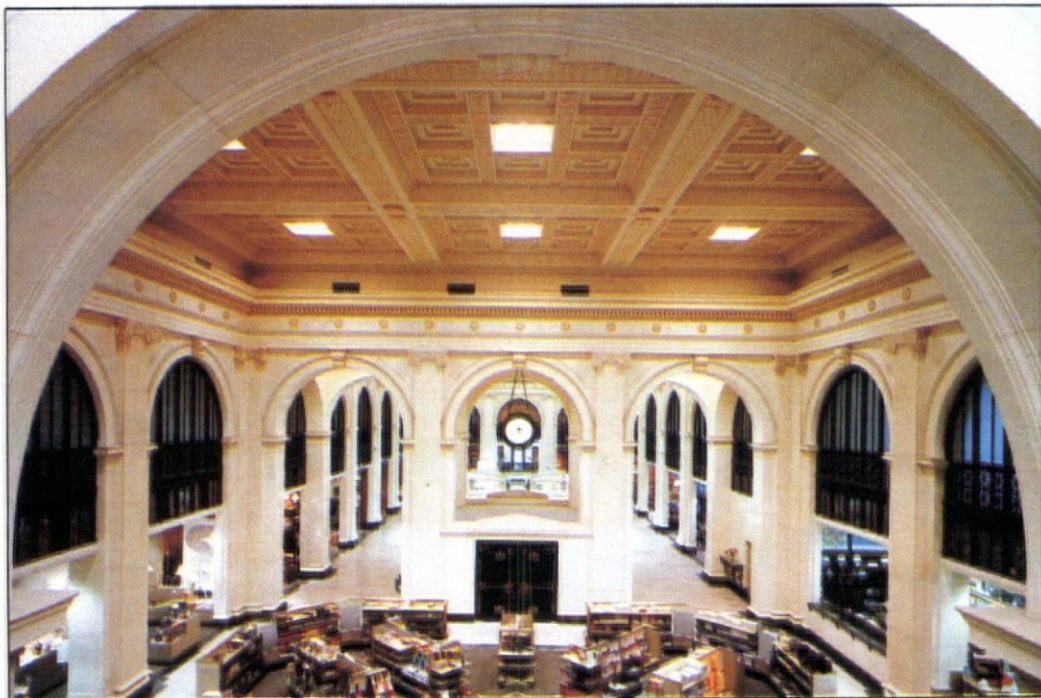


Customers are guided by slate circulation paths, walls of glass block, and clean planes of the interior structure. Designers sought to minimize confusion on the part of customers, achieving instead an orderly sense of flow throughout the store.

SOURCES

Glass block—Pittsburgh Corning. **Slate flooring**—Munson Slate. **Glass entry doors**—Virginia Glass Products. **Lighting**—Display light by S.P.I., store light by Lightolier. **Skylight**—Crawford Glass. **Carpeting**—I&J Industries. **Signs**—Mel Web. **Cabinetry**—Miller Woodcraft. **Valences**—Wells Construction Service. **Tree grates**—Neenah. **Fixtures**—Spacewall, Daniel Bradley Inc., Robert H. Ham Assoc. Ltd., Sel-O-Rak, Capital Hardware Mfg. Co. **Rubber Flooring**—Flexco.





DEALER TURNS LANDMARK INTO RETAIL, OFFICE HQ

Silver's preserves historic interior during occupation of Neoclassic bank

The objective was to renovate an 81-year-old former bank as world headquarters of an office furnishings dealer needing on-premises retail space.

For Silver's Inc., the move to 151 West Fort Street, Detroit, meant preservation of a Neoclassic landmark built by famed architects McKim, Mead and White in 1898. Faced with white marble inside and out, and accented by gracefully arched windows and Ionic columns, the building is on the National Register of Historic Places. Arched colonnades and bronze decorative grillework adorn the interior.

Other architectural details include skylighted marble stairways with bronze railings, marble and stainless-steel lined vaults, and a ceiling of painted, moulded plaster coffers.

Silver's own Design & Planning Group, staffed with professionally trained architects and interior designers, handled the job from start to finish. Retail space featured here is in 4,400 sq. ft. on the lower level, in addition to 25,690 sq. ft. of showroom/retail space on the main floor. The second and third levels, as well as portions of the lower and main levels are devoted to future lease space, administrative offices and non-public space.

History was preserved in the renovation as selling areas were "floated" in central space to keep them free of authen-

tic, historic detail. When teller stations were removed from the main floor perimeter, they revealed linoleum tile which was later replaced with genuine marble taken from beneath merchandise display cases.

New casework was designed to harmonize with original building materials. Bronze mirror surfaces reflect carved marble details. Polished brass trim echoes the highlights of gold-leaf in the ceiling. Plastic laminate casework was designed to imitate column base details. Two subtly different shades of laminate were selected to match marble variations in tone.

Carpeting in retail areas separates selling space from marble-covered aisles. Signage was minimized so as not to detract from the building's elegance and grandeur.

"We fit this building extremely well," notes Keith Sipperley, AIA, Silver's project director. "We can efficiently house our staff population, yet manage a multifaceted operation, split between offices and retail space."

All of Silver's in-house designers are degreed professionals; two are registered architects. In effect, the design department completed a retail store for the company.

In addition to major retail departments on the main level, a restaurant on the lower level is adjacent to a boutique. □

Main level retail area (opp. page) shows office supply displays in foreground and giftware space beyond vault area in rear.

Gift department displays (below) were designed to integrate into Neoclassic interiors through design and color. Lower level boutique (right, top) consists of 4,400 sq. ft., featuring restaurant, card shop, and novelty area for Silver's, office furnishings dealership, Detroit.



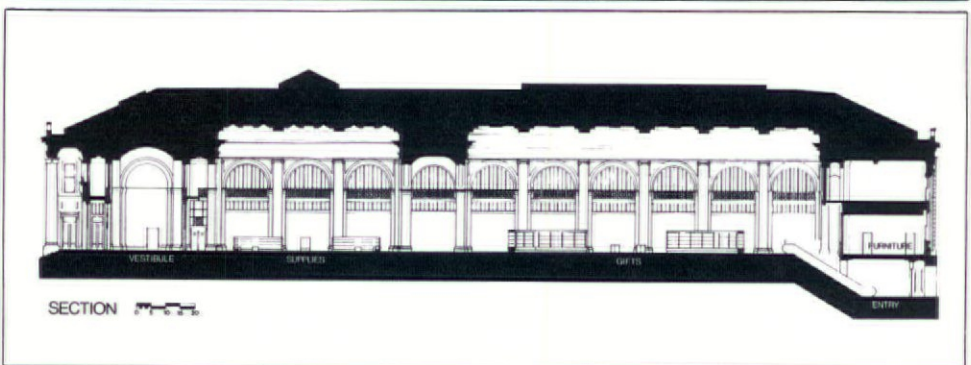
Photos by Glen Calvin Moon

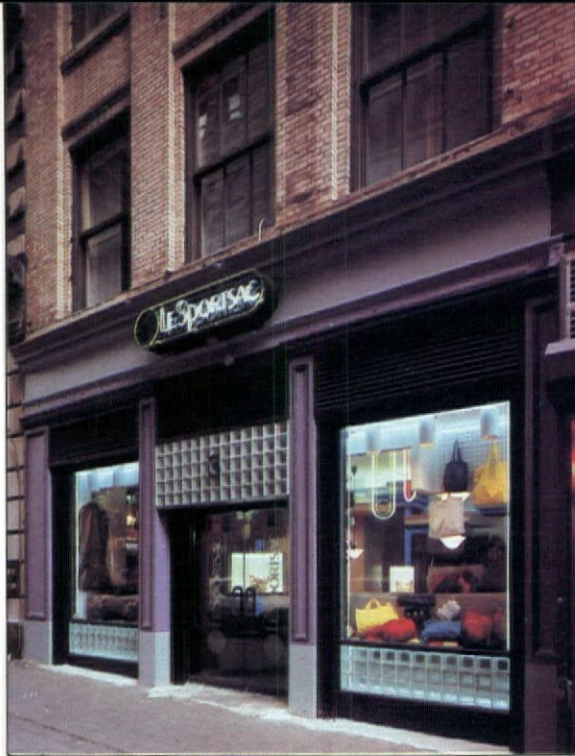
SOURCES

Casework—New Era Interiors. **Carpeting**—Mohawk, Bentley. **Resilient flooring**—Lonseal. **Marble**—Wolverine Marble. **Plantings**—Planterra. **Lighting**—Lightolier. **Window treatments**—Levolor.

Architect—Keith Sipperley, project director, Silver's.

Retail planning—George Cohan, AIA, George R. Cohan & Associates.





NEON, COLOR ADD DRAMA

Theatrical displays serve form & function for financial district retailer

Located in New York City's financial district, LeSportsac, Maiden Lane, stresses architectural details to enliven a small, 525-sq.-ft. retail space. Among the features that reveal the designers' witty sense of drama are partial columns, shaling soffits, cantilevered platforms, sloping walls, and mirrored effects that communicate an almost theatrical excitement.

Indeed, the owner's background in theater made him receptive to the designers' creative solutions which derive as much from a need for practical merchandising and operations as from esthetics.

For example, neon lighting, used almost exclusively in the site, takes the form of whimsical light sculptures which hang from the ceiling. Yet, choice of neon was made due to its energy features as well as "look." Explains Chris Carr, principal Carr & Associates, Los Angeles designers, "The owner wanted to avoid the build-up of heat that a small space is subject to when incandescent fixtures are used and the store is crowded." For this reason, incandescent lighting is limited to pin-spots over counters and in display niches.

A similar combination of esthetics and function is seen in Carr & Associates custom-designed wire grid display cases that double as merchandise displays and selling counter bases. The systems allow product color to show through, while introducing a customer service element to LeSportsac, a chain traditionally considered self-service.

Carr & Associates has done a dozen LeSportsacs across the country, however, this particular franchisee was the first to request sales counters for product demonstration and clerk assistance.

Over 20 colors are used in the store to accent planes and walls as well as merchandise. And, color provides a transition between the store exterior and interior. Exterior purple

and lavender tones are a preview to interior columns. The ceiling is pale blue, painted to resemble the sky.

Lighting, too, plays a major role in setting a playful color-filled atmosphere. Neon signage draws the eye of street passersby to the store window. Glass block walls of the exterior are rear-illuminated, providing drama at night.

The shaling effect of ceiling planes which helps to identify the cash counter area, is accented by strips of cold cathode ambient lighting. A double bullnose on one soffit conceals its own cold cathode.

Radius display niches are of back-lit, sandblasted plexiglass. Again, in a display of form and function, the niches serve to open up the store for better security monitoring and also highlight sale items to customers.

Other lighting that adds color includes a cold cathode that washes the base of the display case. The case also has a cobalt-blue neon line encased in a plexiglass rim on the top.

Elsewhere, column capitals are fitted with neon embellishment. A broken column rests on a pink laminate base while its severed half suspends from the ceiling in a blue neon line that completes the space. From a particular perspective, the column parts appear as a unit; the cut is an actual cut made through the column material.

Interest is given to the height of the space through elongated, U-shaped neon sculptures suspended from the ceiling. These complement a moving display rack—actually a conveyor hung from the ceiling and adorned with the store's products. The rack moves at a speed of 15 ft. per minute.

Neon signage draws the eye of street passersby to LeSportsac window (above). Inside the store (opp. page), theatrical lighting and architectural elements add tone of excitement to small retail space.



LE SPORTSAC

Visual effects trick the eye





Notes Cheryl Carothers, project director, "The store can be described as a theatrical earthquake, epitomized by broken columns, angular planes, and visual effects that trick the eye." A mirrored wall runs 12 ft. clear to the ceiling, accentuating the falling wall adjacent to it.

LeSportsac on Maiden Lane was the second job completed by the designers for the same owner, using the same contractor. The other branch under the franchisee is a 250-sq.-ft. store in Greenwich Village. The original LeSportsac prototype was done in Westwood, near Los Angeles.

Carr & Associates began work on the store in April, 1983, and opened in mid-June. They totally gutted a former travel agency, saving a portion of the exterior. Says Chris Carr, "We were literally designing and completing construction drawings while construction was under way."

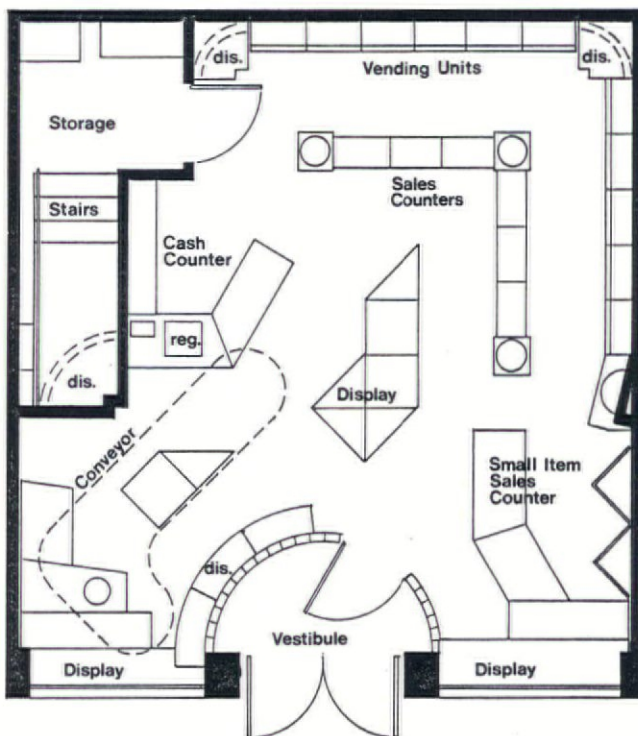
The store is so successful as an attention-getter that the owner has been approached by developers of the nearby South Street Seaport to explore opening a branch in that mall location. An animated approach to product presentation in this store succeeds in mixing merchandise and environment effectively for increased sales potential. □

SOURCES

Laminate—Laminart, Formica. **Lighting**—Lightolier, Artemide, Halo. **Neon Lighting**—Neon City. **Carpeting**—Bentley Carpet Mills. **Floor tile**—Forms & surfaces. **Plexiglass**—Baron Designs. **Glass block**—Pittsburgh Corning. **Conveyor**—Litton Industries. **Custom wire units**—Accessory Wire.

Interior design & architecture—Carr & Associates; Christopher Carr, design director; Cheryl Carothers, project director.

Choice of neon was made as much for energy features as for its "look," according to Christopher Carr, principal, Carr & Associates, designers of LeSportsac in New York City's financial district. Similarly, shading effects in ceiling (this page, top) serve to identify selling counter as well as to add drama.



SPEC SIGNAGE TO ATTRACT CONSUMERS

*New York's largest restaurant firm
uses traffic-stopping graphics
aglow in intensely colored neon*

In an age of intense competition among fast food stores, location is considered number one priority to ultimate success, however signage can be key to attracting customers and increasing business traffic. "Signage and graphics reach a potential customer's eye for only a split second," claims Barbara Carr, designer/artist for the Riese Organization, a company which owns 112 New York restaurants plus 125 other food service establishments.

When Carr, visiting full professor of media and communication, Pratt Institute School of Architecture, was asked by Riese to make a small Haagen-Dazs ice cream shop visible in New York's Time Square area, her signage caused sales volume to increase 100 times, according to store figures. She used red canvas and aluminum to create an awning, added white letters in lighted plastic, and surrounded the entire design in white running lights. Then she added a brightly colored neon ice cream cone in the window and installed chic neon tubing around the interior ceiling for emphasis. Though the interior was bright, clean, and well-designed before Carr's signage was added, her improvement made the shop both appealing and visible—highly desired qualities in a market where shop openings and closings are commonplace.

Carr knows science of supergraphics

Riese claims to control 80 percent of the restaurants and food outlets in New York rail and bus terminals—Grand Central, Port Authority, and Pennsylvania Station—where business contributes to the company's yearly sales of \$200 million. Signage for these areas is crucial, according to Carr, since pedestrian/commuter traffic moves at a swift pace and stopping for food or drink is nearly a subliminal reaction to outward stimuli.

For example, Carr employed photo supergraphics in lighted transparency form to depict pizza, potatoes, and hero sandwiches in a Grand Central corridor. These vivid pictures illustrating available products increased business in all three, says Carr, and by as much as four times former volume for pizza and hero counters.

"I used the biggest photos I could get," Carr explains. "I think that 4- by 4-ft. is the smallest such graphics should be. Once you've decided to display something, the impact comes from a larger-than-life illustration." Carr's bright neon lettering further emphasizes product, an aspect of restaurants she



says is more important than the name.

"People forget to let potential consumers know what they offer," says Carr. "Neon can express this very well, as in the Grand Central outlets, and I think it should be used in hospitals, airports, and other public spaces where signage is imperative. Neon has intensity and carrying power—it is an eyecatcher."

The most major eyecatcher is exterior signage, according to Carr. Its job is to pull people in, therefore it does not have to match the interior theme. "You must be able to get patrons into a restaurant," she says. Once inside, all signage should work together esthetically. These elements include menus and price boards, as well as fire, cashier, telephone, restroom, and directional signage.

Color perception becomes important in interiors, especially near food. Green has been proven unappealing when next to food. Red, an emotional color, and pink, a passionate color, work well to promote warmth and positive feelings.

Logos and signage can go a long way in emphasizing both product and identity. McDonald's Golden Arches®, Gucci's interlocking Gs, the Olympics' five rings, and the Izod Lacoste crocodile have obtained worldwide recognition and product association.

In a similar recognizable manner, Milton Glaser transformed the New Jersey-based grocery chain, Grand Union, with new signage, interiors, and a signature pear. Important to this installation, and applicable to others, are Glaser's elements: clarity, cleanliness, entertainment, and information. □

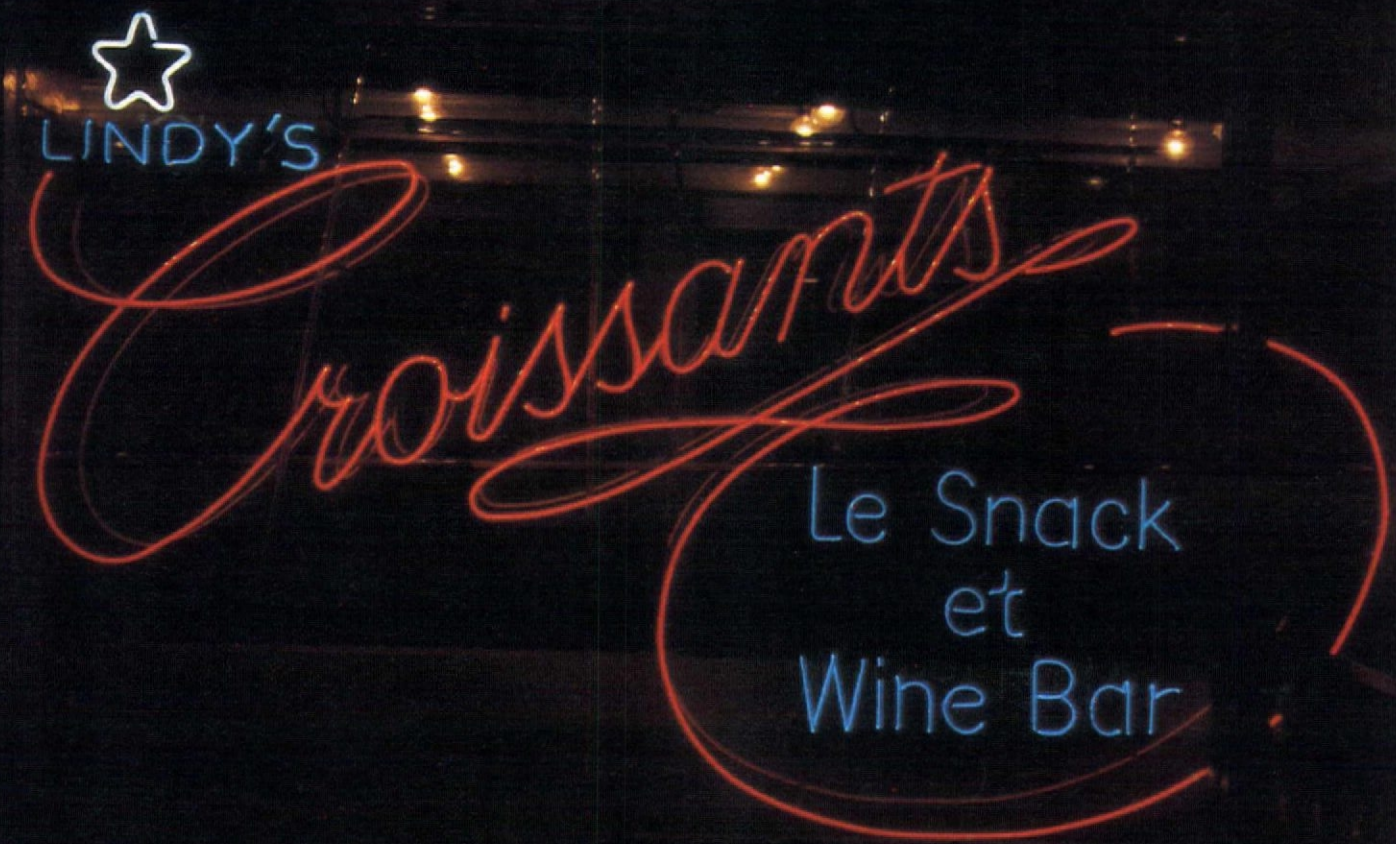
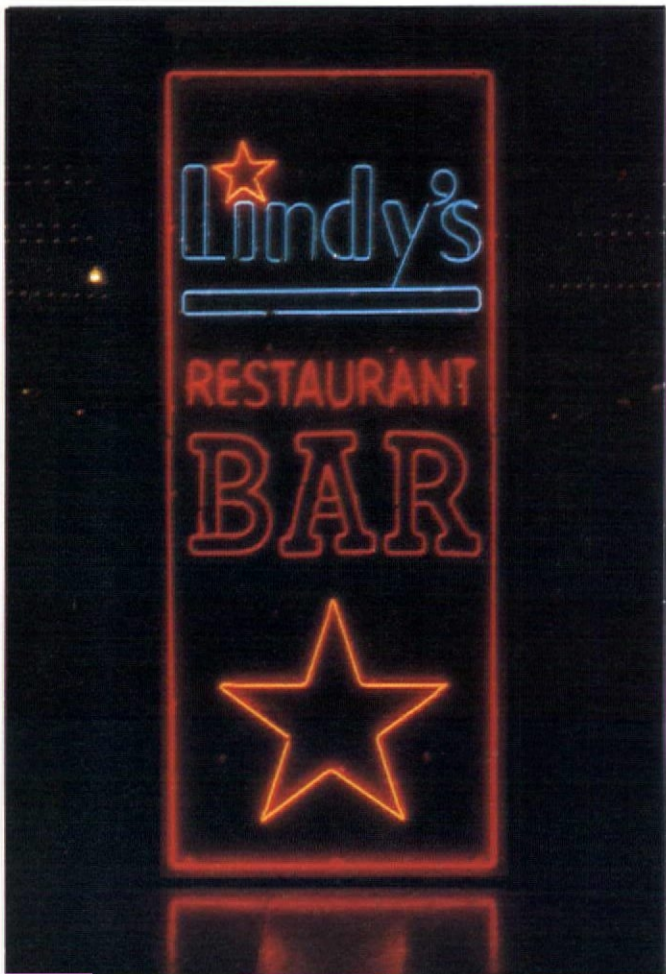
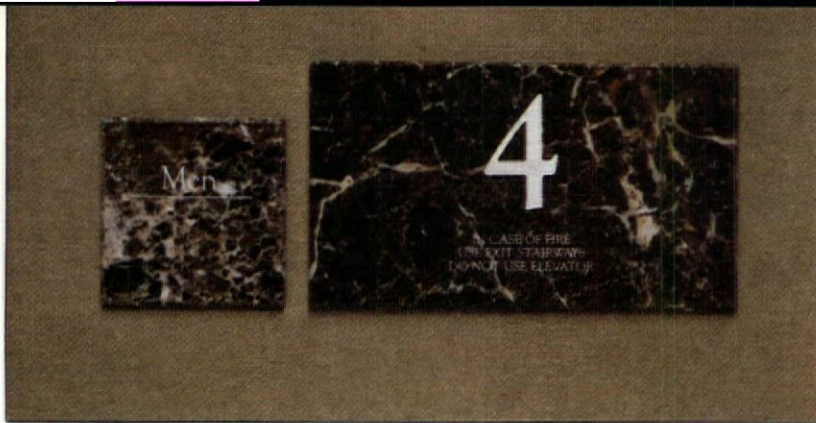


Photo by Alice Garik

Barbara Carr (above), designer/artist for the Riese Organization, stands at the Grand Central Station, N.Y., pizza counter where she specified neon signage and supergraphics. Haagen-Dazs cone (opp. page) and Lindy's restaurant logos (top, r.) are among her works.





Best Sign Systems



Realex Corporation

Custom Graphics Are Essential To Accurate Signage

Manufacturers emphasize typefaces to spec, as well as greater color variety

Best Sign Systems—Graphic Blast® process combined with thin, solid marble creates designs and type in architectural signage. **Circle No. 227.**

Realex Corporation—Firm's sign products division has introduced Avant Garde typeface to its extensive line of graphics for injection-molded dimensional acrylic signage. **Circle No. 229.**

Open Plan Accessories Inc.—Systems 2/90 includes directory signage using standard magnetic inserts and silk-screened floorplan. **Circle No. 228.**

Rubbermaid Commercial Products—Sign Language™ graphics systems have radius corners and stepped edging. Line features 90 commonly used messages and international symbols. **Circle No. 224.**

Pannier Graphics—Modulite® and Moducal® fiberglass embedments and embedment decals carry a 10-year warranty against chipping, delaminating, fading, and weathering. Signs are easily maintained. **Circle No. 221.**

Karman Ltd.—Custom signage for Fossil Creek installation in Ft. Worth, Tex., is exemplary of unusual products available. **Circle No. 226.**

A.C. Davenport & Son Co.—Matte finish acrylic plaques come in black,

brown, rust, green, or yellow, framed or unframed. Signage mounts with double-faced adhesive tape. **Circle No. 223.**

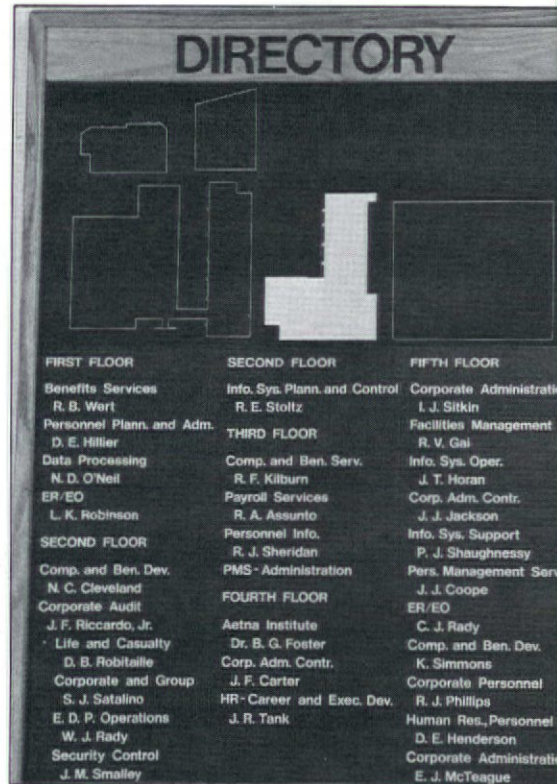
Polyplastic Forms—Limitless styles and variations are offered in 30 standard colors. Signs are suited to interior and exterior applications. **Circle No. 222.**

Yorkkraft Inc.—Custom-made signage includes Tiffany-style acrylic with dimensional leading. Special sizes, styles, and themes are accommodated. **Circle No. 220.**

Spanjer Brothers Inc.—"IED 300" illuminated exterior directory is double-post mounted. Unit has clear glass hinged door with key lock. A single fluorescent lamp is utilized. **Circle No. 285.**

Systemtext—Scotchcal® and Scotchlite® vinyl and reflective films are offered in 31 colors for custom lettering signage. Transparent adhesive makes products applicable for windows. **Circle No. 225.**

Scott Plastics Co.—Micaletters™ have been added to this firm's line of 1/8-in.-thick injection molded Plexiglas® and high-density fabricated foam lettering products. Letters come in two metallics and 35 standard edge trim colors. **Circle No. 219.**



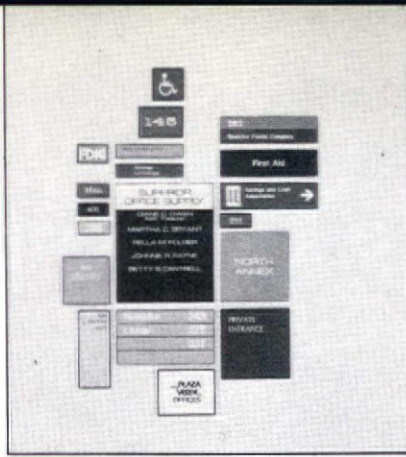
Open Plan Accessories

Rubbermaid





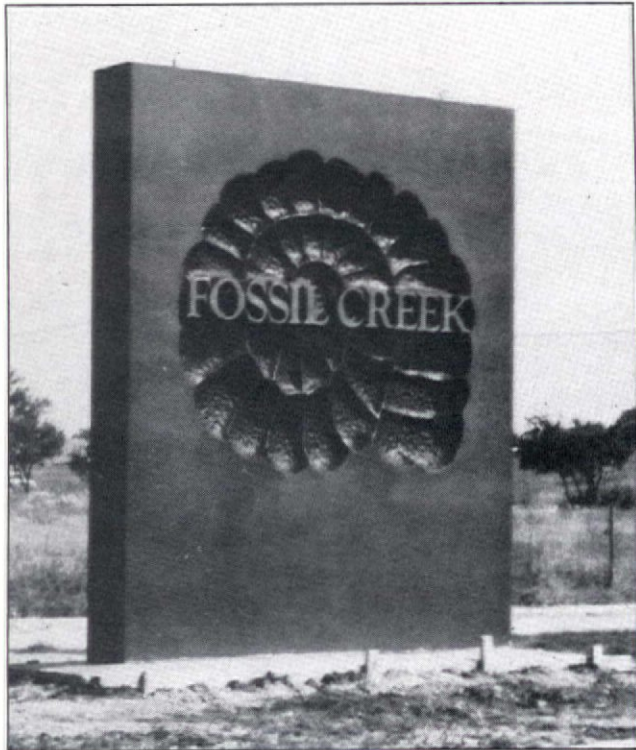
Pannier Graphics



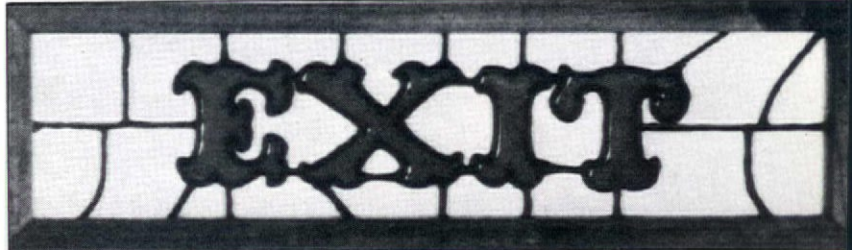
A.C. Davenport & Son



Polyplastic Forms



Karman Ltd.

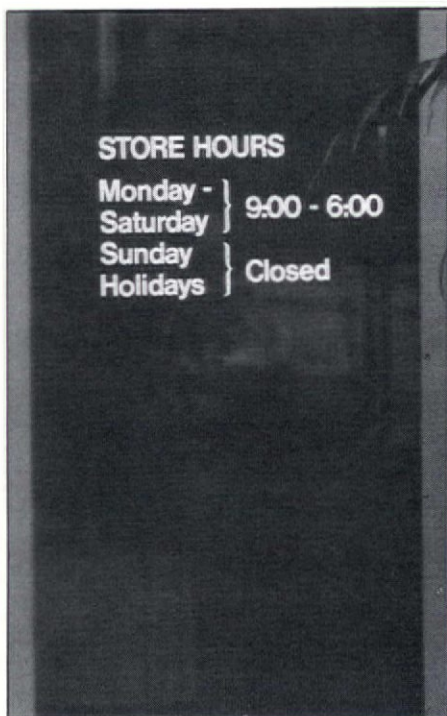


Yorkraft Inc.



Spanjer Brothers

Scott Plastics



Systemtext



ART TAKES VARIETY OF FORMS FOR CONTRACT APPLICATIONS

The sky's the limit in materials, styles, techniques as many artists tackle functional sculpture, grand murals



United States Picture Frame

John Griggs

John Griggs—Architectural and landscape photography is offered in limited edition prints. **Circle No. 282.**

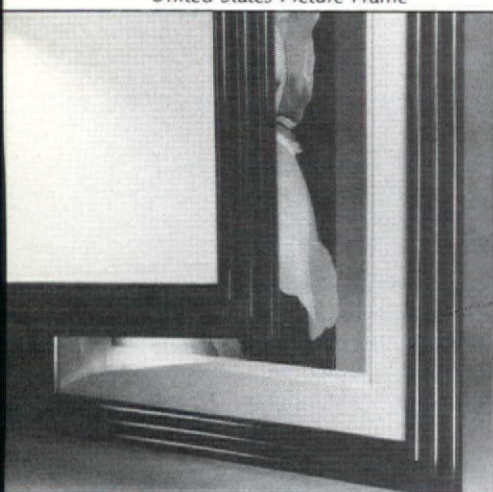
United States Picture Frame—FrameMica™ laminate frame mouldings offer a broad range of options for customized framing. **Circle No. 251.**

KCR Fabrics—Custom graphics as corporate art include a tapestry collection in 70 standard colors. **Circle No. 249.**

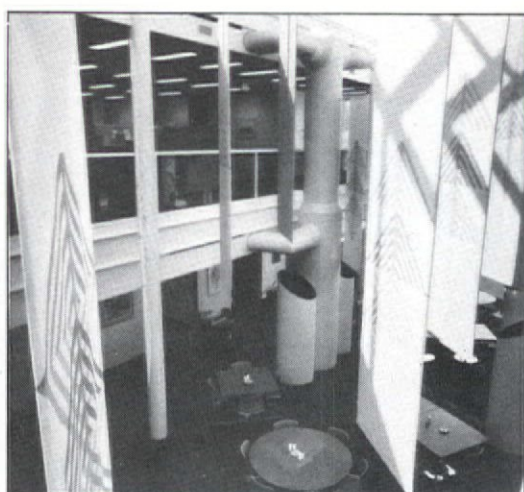
Dimensional Plastics Corp.—“Krinklglas” applications include custom murals. **Circle No. 273.**

Evergreene—Tromp l’oeil artwork of Jeff Greene includes commissioned art for Herman Miller. **Circle No. 278.**

Custom Art & Design Ltd.—Artist Sherry Wolf custom paints according to client needs. **Circle No. 311.**



Dimensional Plastics



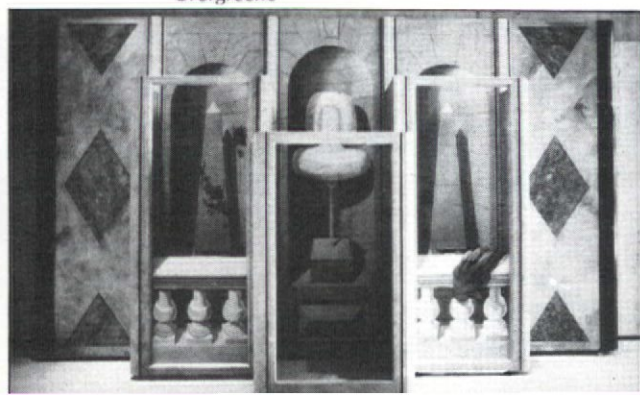
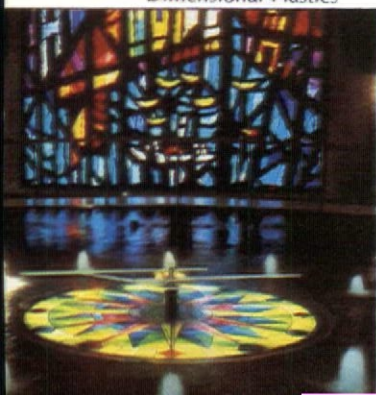
KCR Fabrics

Bogdan Grom—Fountain frogs are offered in single form or in groups. Cold bronze sculptures are designed for new or existing pools. **Circle No. 248.**

William Saltzman—Sculpture is one of many custom designs for commercial applications. **Circle No. 254.**

Poster Originals Ltd.—Collection of 1,000 American and European fine arts posters are offered. **Circle No. 260.**

Peter Pepper Products—“Gallery of Original Color Photography” features 35 new photographs with matting and framing. **Circle No. 253.**



Evergreene

Wicklund & Associates—Continuous installation is possible with Deco Palm screen-printed wallcovering. Three colorways are standard. **Circle No. 258.**

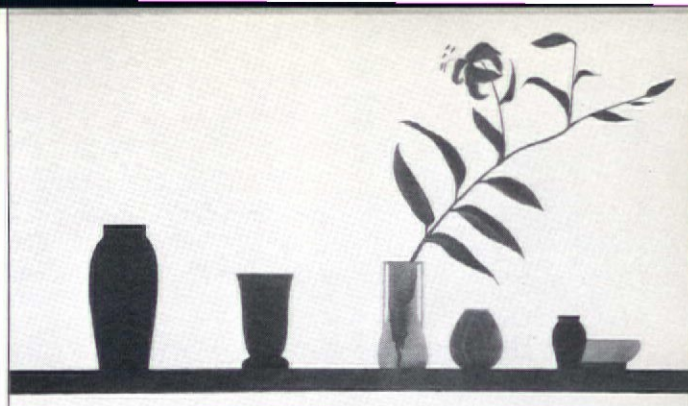
TSAO Designs Inc.—Banner collection of fire-retardant nylon is available in 12 colors. **Circle No. 265.**



Custom Art & Design

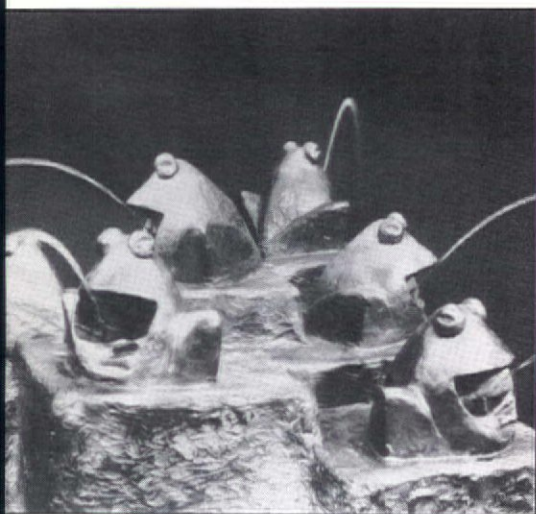


William Saltzman

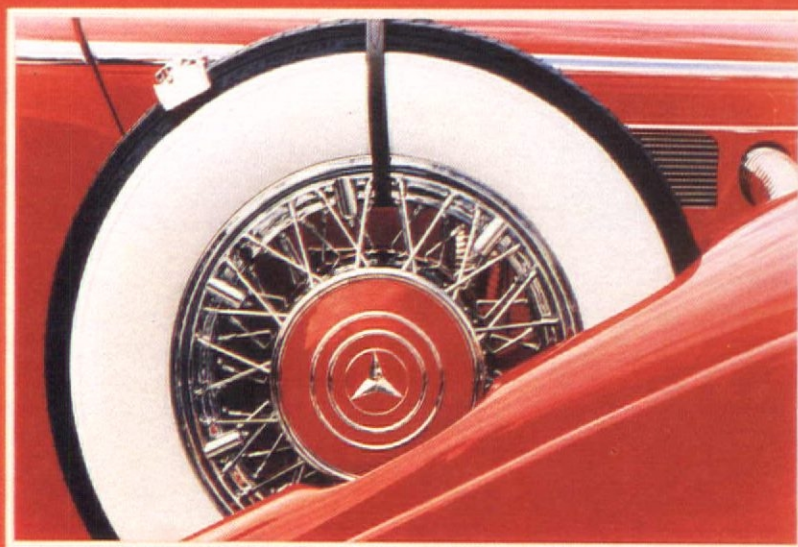


Poster Originals

Peter Pepper Products

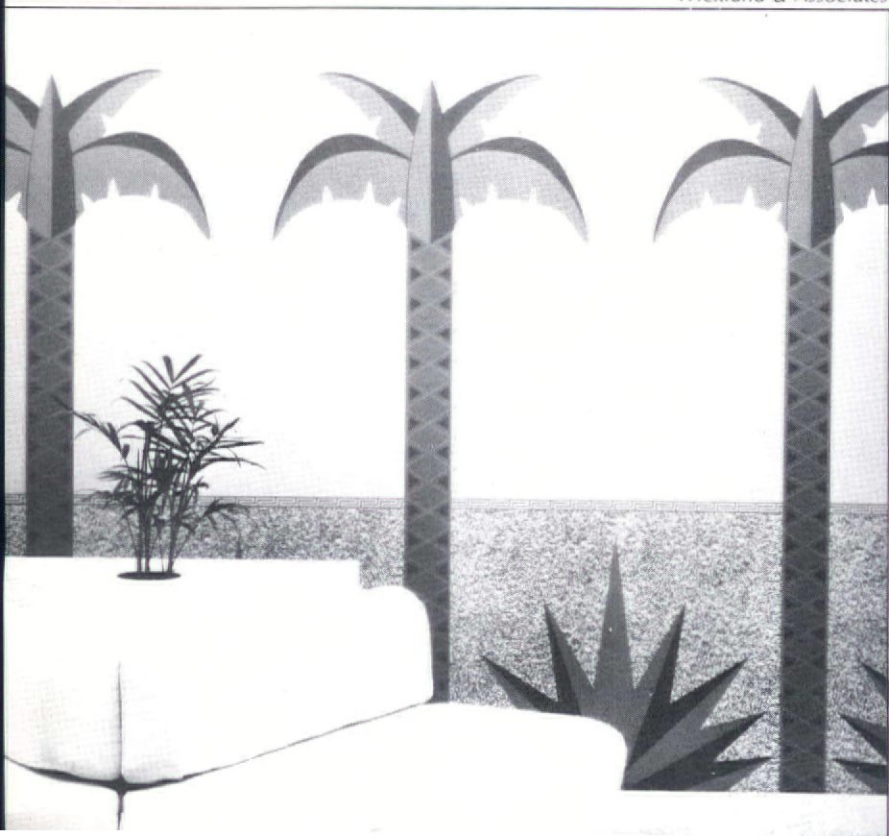


Bogdan Grom



Wicklund & Associates

TSAO Designs





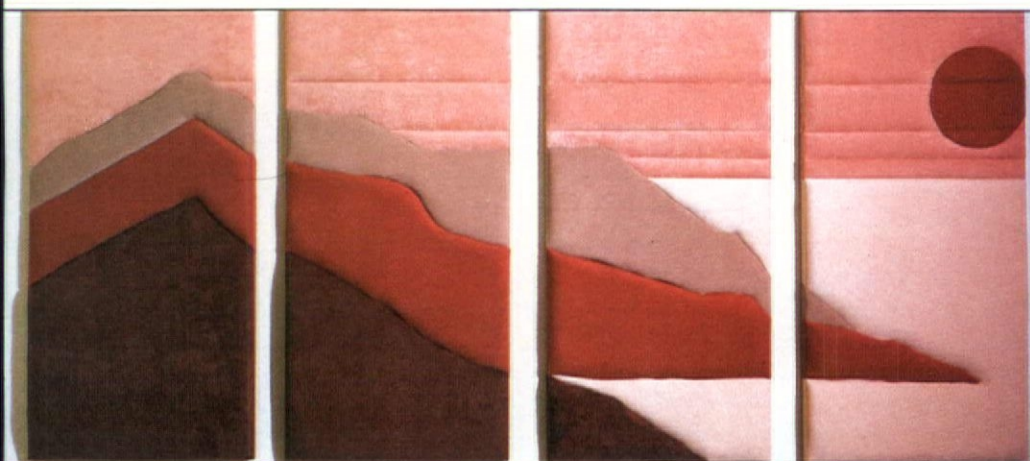
Environmental Graphics



Naturescapes

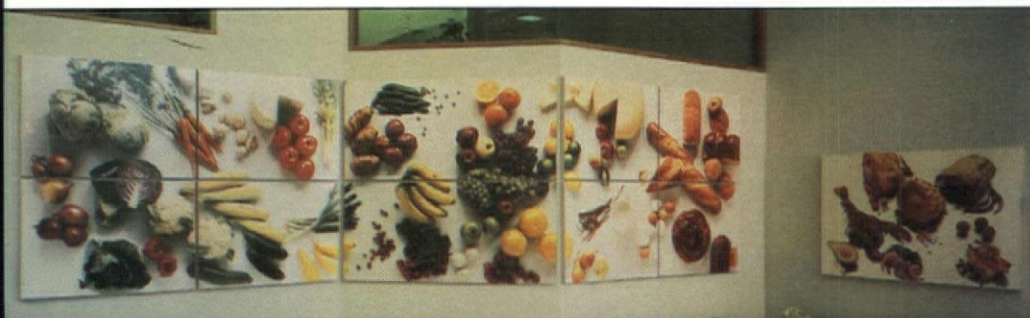


Artifax Systems



Kodak

Brejtus



ARTS & GRAPHICS

Panels absorb sound

Environmental Graphics Inc.—"Old Grist Mill" wall mural is one of a variety of outdoor scenes designed for interior application. **Circle No. 261.**

Naturescapes Inc.—Photomurals create outdoor scenes in interiors. Resistant to stain, murals are also washable. **Circle No. 266.**

Artifax Systems—Silent Treatment™ panel murals offer graphic creativity and acoustical control. **Circle No. 264.**

Brejtus Environmental Concepts Inc.—Four soft-sculpture panels form "Coastal Waters" design. **Circle No. 308.**

Kodak—Ektacolor paper is printed with photography by Steve Myers. Subject matter was chosen for corporate HQ of grocery wholesaler. **Circle No. 257.**

Elliott Kaufman—Black and white photographic murals can be completed by artist in six weeks. **Circle No. 284.**

BMG Framed Graphics—Full-color 200-page catalog shows nearly 1,000 posters available. **Circle No. 269.**

WW Graphics—"High Sierra I" and "High Sierra II" are works of artist Warren Woodward. **Circle No. 267.**

Canthus Inc.—"The Three Graces" in bas relief form comes in 50 stock colors. **Circle No. 275.**

Franklin Picture Co.—White orchid by Cota is one of 1,300 print selections. **Circle No. 272.**

Tapestry Associates—Firm fashions fiber art in a range of materials and techniques. **Circle No. 309.**

Mid Channel Design & Manufacturing—More than 250 art selections are offered. "Thermopylae Leaving Foochow" by Montague Dawson is shown. **Circle No. 252.**

J. Pocker & Son Inc.—"The Meet" by John Frederick Herring is part of an extensive collection ranging from posters to limited editions. **Circle No. 268.**



Elliott Kaufman



BMG Framed Graphics



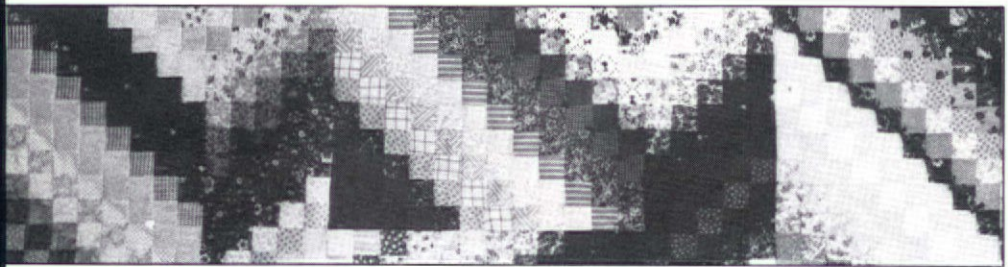
WW Graphics



Canthus Inc.



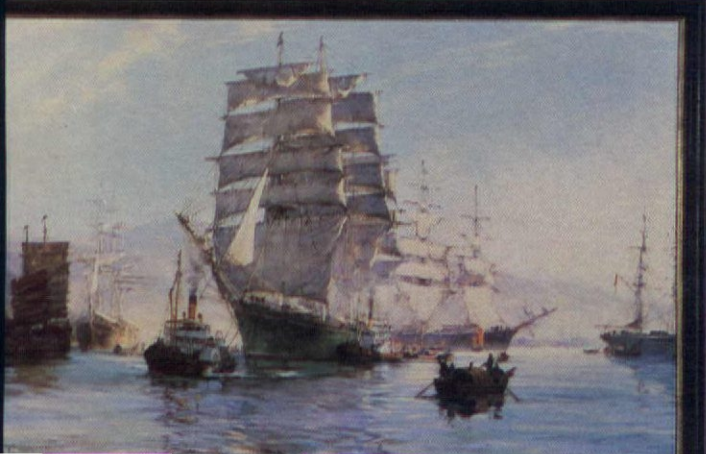
Franklin Picture Co.



Tapestry Associates

Mid Channel

J. Pocker & Son

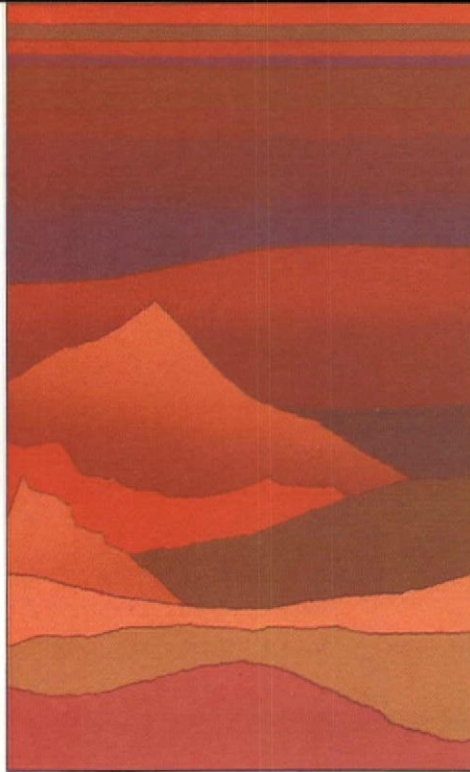


ARTS & GRAPHICS

Photos match themes



Michael Morris



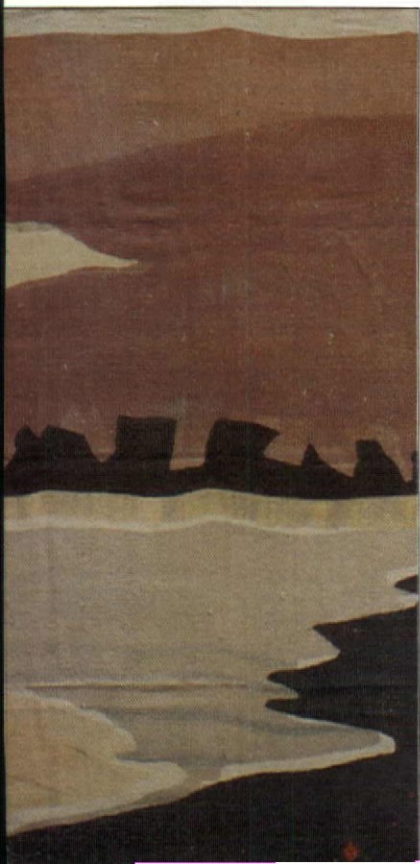
Fine Art Resources



Serica Australia

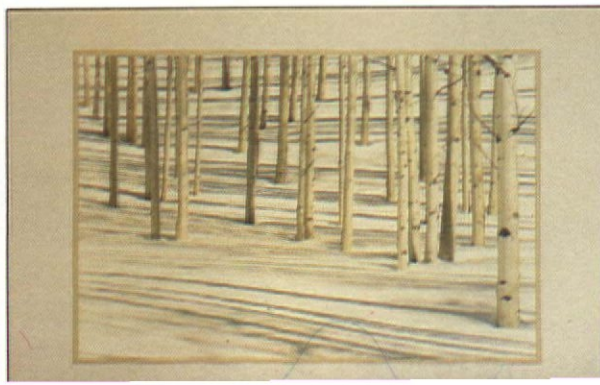


Silent Sound Systems



Shorewood

William Plante



Michael Morris—"Triconderoga" chair sculpture is an editioned piece of 40. The chair is functional. **Circle No. 256.**

Fine Art Resources Inc.—Nearly 80 artists are represented. Shown is "Olympus" by Arthur Secunda. **Circle No. 270.**

Edward Fields—"Foggy Day" pattern is uniquely styled of bi-level Berber yarns. **Circle No. 263.**

Silent Sound Systems Inc.—"Soft-Touch" panels are dimensionally sculpted. **Circle No. 294.**

Serica Australia Pty. Ltd.—Handscreenprinted wallhangings are available on wool or silk. **Circle No. 276.**

Shorewood Fine Art Reproductions—Twelve full-color Audubon prints are offered. **Circle No. 310.**

William Plante Co.—Line of framed and matted color photography includes "Steamboat Wharf." **Circle No. 277.**

Ivan Valtchev—Horse-and-rider etching is a limited edition of 100, signed and numbered. **Circle No. 271.**

Winn Galleries—"Collage II" by Michael Cobb is a serigraph in an edition of 275. **Circle No. 274.**

Omarts Inc.—Company features paintings of selected artists. **Circle No. 283.**

Envel Design Corp.—"Envelex" and "Envelite" panels are acrylic stained-glass style. **Circle No. 262.**

Polaroid—"Museum Replica Collection" offers a selection of high-quality reproductions. **Circle No. 280.**

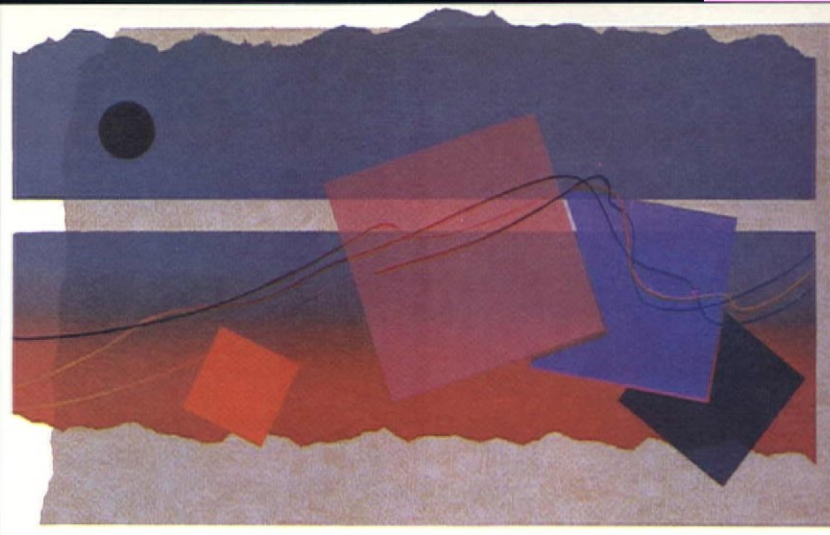
The Reece Galleries—Arlene Cornell, whose work is shown, is one of 150 artists represented. **Circle No. 247.**

3M—Scanamural®-brand wall graphics can be created to room-size scale with custom subject matter. **Circle No. 255.**

Atelier International—"Modern Masters Tapestries" are available through this firm. **Circle No. 279.**



Ivan Valtchev



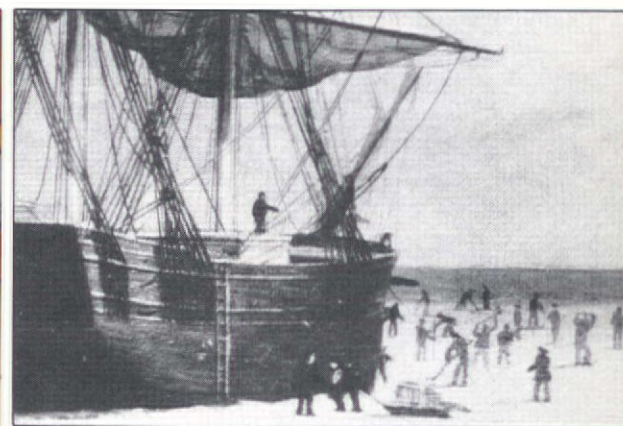
Winn Galleries



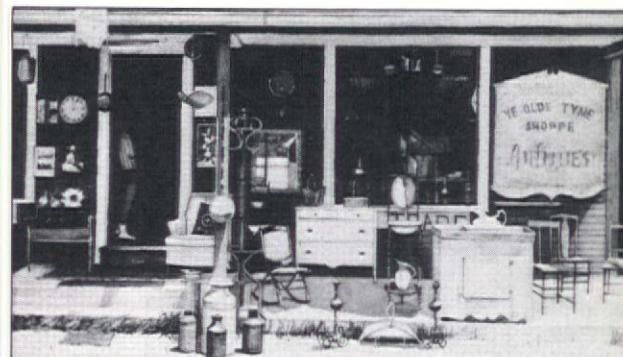
Omarts Inc.



Envel Design



Polaroid



The Reece Galleries

3M



Atelier International

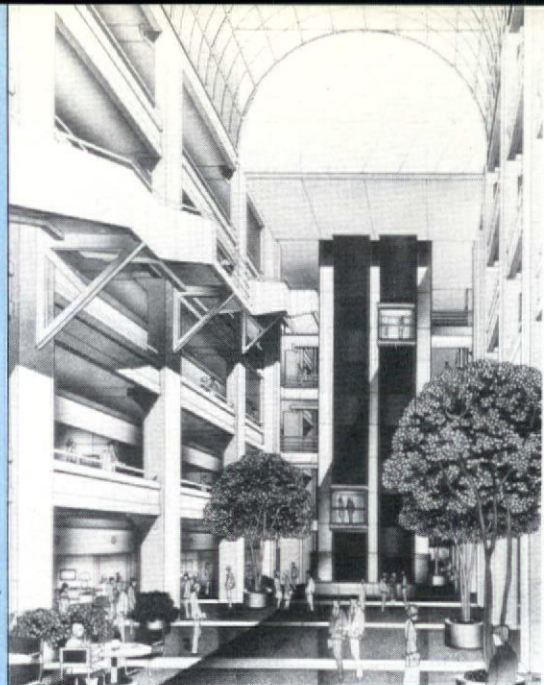




IDCNY, aerial view



Design Center South, Laguna Niguel, Calif.



IDCNY, interior view

Battle Of The Marts Shaping Up As Regional Buildings Multiply

The Merchandise Mart, Chicago, remains only national contract market; regional buildings tailor activities to local areas

By **LEN CORLIN**
Co-Publisher/Editor

If the furniture specification potential is big enough, specifiers often find themselves aboard a private jet en route to a factory in Michigan. More often, however, both specifier and client seek out local showrooms to see fabrics, furniture, and accessories.

That is the reason for the proliferation of new mart buildings cropping up in various regions of the country. The phenomenon, however, is not without controversy as competing mart developers seek to serve the same market areas and to capture the lion's share of exhibitor leases.

In real estate terms, such leases add up to many thousands of square feet of long-term rented properties. Stakes are high, rewards great, the competition fierce.

IDCNY stirs imaginations

Perhaps nowhere in the country is there more fervent interest in new mart building activity than in New York City. There, the International Design Center, New York (IDCNY) has stirred the imagination of the furniture and furnishings industry with announcement of a new

mart located five to 10 minutes from midtown Manhattan, designed by some of the biggest names in interior design.

Under the direction of Emmett L. Dineen, president, IDCNY, and former senior vice president, Merchandise Mart, Chicago, the new center has enlisted the talents of I.M. Pei & Partners as project architects for the masterplan. Gwathmey Siegel & Associates, architects, will design interiors, lobbies, atria, and public spaces for two of the three large, existing buildings located on 10 acres near the entrance ramp of the 59th Street Bridge.

Vignelli Associates is creating the entire graphic publicity program for IDCNY and has established a satellite leasing and hospitality office at 919 Third Avenue. Harvey Schulweis, president, Lazard Realty, and developer of the IDCNY, was the force behind making 919 Third a carpet center.

Environetics International Inc., one of the nation's largest space design and planning firms, has been retained for interior renovation and design of the third building in the complex, the former Executone Building, or Center Three as it will be known.

Together, all three centers will provide more than 2 million sq. ft. of space

and will be interconnected by pedestrian bridges at various levels.

Food services by Joseph Baum

A wide variety of dining facilities, from cafeterias to private clubs, are being planned. Joseph Baum Company, creators of the food services at the World Trade Center, is developing hospitality services for the complex. Baum's installation at the Trade Center's Windows on the World has gained worldwide acclaim.

IDCNY will house an exposition hall with complete equipment for special events and audio-visual services. There will also be a resource library and archival center planned in conjunction with Parsons School of Design, various industry association offices, and convenience stores. Secure and economical on-premises parking is designed to accommodate a minimum of 500 cars adjacent to the building. More than triple that amount of parking is planned for later development.

Firmly behind the project, the city of New York appropriated \$4 million for fiscal years 1983 through 1985 to implement a variety of public amenities for the center. These include landscaping, lighting, new sidewalks, street benches,



Houston Design Center



DC/DC Design Center

bus stops, shelters, and covered crosswalks connecting public transportation facilities to the site area.

Space to be doubled

When complete, Lazard will undertake new construction on the block west of the Executone Building, adding another 2.5 million sq. ft. of showroom space, for a total of 4.5 million sq. ft.

While the IDCNY is a world class undertaking, other markets of a distinctly regional nature are developing with equal speed.

One of the more ambitious and larger projects is the Washington, D.C. Design Center (DC/DC), a subventure of The Merchandise Mart, Chicago, the world's largest furniture and furnishings mart. In operation less than one year, DC/DC celebrated a market in early November called Capitol Design Week. The event will be scheduled annually.

When DC/DC opened earlier this year, an unprecedented 96 percent of space was leased, according to Phil Kelley, president of both the Merchandise Mart and DC/DC. "The Washington operation," comments Kelley, "is the single largest concentration of contract furnishings east of Chicago."

Kelley points out that design marts are a relatively new concept, started by The Merchandise Mart in the early '40s. After World War II, they developed in New York City. "In the '50s," observes Kelley, "Chicago was still the center of showrooms in the furnishings industry."

By the late '60s and early '70s, marts began to proliferate in all parts of the country. The Dallas Market Center,

which, together with the Chicago Merchandise Mart, was largely responsible for the eclipse of the American Mart, launched a market complex that is now one of the largest in the world. That complex expansion includes the DMC's Houston operation.

The Decorative Center of Houston, headed by Lucy Billingsley, president, is expanding floors eight through 10 and projecting an October '84 opening for the new space.

Houston marts expand

As was to be expected, Houston is now developing several marts because of its locus as a major furnishings market in the Southwest. The distinctively designed Houston Design Center is slated to open in January, 1985, under the direction of vice presidents Mel Blum and Neil Tofsky.

On the West Coast, the Pacific Design Center was built, is now considered a landmark, and is a highly successful furniture/furnishings mart operation under its director, Murray Feldman.

Special contract centers and floors are being developed in San Francisco at The Western Merchandise Mart, under Donald M. Preiser, president and general manager, in a mart building formerly concentrating on residential furniture, dealer markets, and carpet merchandising. The late Henry Adam's Showplace Square, now under the management of William R. Poland, president, and Elaine McCune, executive vice president and general manager, will have contract showrooms in all buildings, but especially in its new Contract Center, scheduled to open in

the Fall of 1984.

In Laguna Niguel, Calif., Design Center South (DCS), a development of Birtcher Pacific, which developed the PDC, provides up to 400,000 sq. ft. of showroom space and serves Orange and San Diego counties.

Nationwide boom occurring

Atlanta, Miami, Highpoint, Seattle, San Francisco, and now a host of other cities from St. Louis to Phoenix all boast their own marts or are in the process of building them.

A sister mart of the Atlanta Market Center, the Atlanta Decorative Center is expanding rapidly and is now in the process of completing a contract floor scheduled to open in 1984. In Philadelphia, The Marketplace, headed by David M. Boyce, president, and Kathryn M. Calabrese, general manager, continues to offer Mid-Atlantic designers the convenience of a backyard showcase for products.

The Design Center Northwest in Seattle and the Michigan Design Center in Troy, as well as New York's A & D Building and Design Center are all working diligently to capture manufacturer interest and provide market showrooms for designers even as ambitious plans for new marts continue to be developed. Among the latter, the Design Exchange, which opened in Kansas City, Mo., recently.

The big question is, "How many regional marts, in how many regions, will it take to satisfy the specification industry?" In a growth market typical of the contract industry, the fallout still seems to be a long way away. □

CONTRACT FURNITURE & FURNISHINGS MART DIRECTORY

ARCHITECTS & DESIGNERS BUILDING

150 E. 58th St.
New York, NY 10155
Tel. No.: (212) 689-4801
(212) 644-6555

Contacts: John Connoughton, mng. agt.
Operating Hours: Mon.-Fri. 9-5.
Building access policy: Combination trade and public.
Contract exhibitor location: Flrs. 2-12.
Market dates: Designer's Saturday.
Passes and other mart details: No passes needed; details from John Connoughton.

ATLANTA DECORATIVE ARTS CENTER

351 Peachtree Hills Ave.
Atlanta, GA 30305

Tel. No.: (404) 231-1720
Contacts: Tom Fulghum, dir.; Michael Eidson, lsng. mgr.; Sharyl Hess, p.r. dir.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To trade only.
Market dates: Conexion, Atlanta Market Center—October 25-27, 1984.
Special hotel/travel pkg. available. Contact Diana Getz.
Passes and other mart details: Kate Balyo. Passes needed.

ATLANTA MERCHANDISE MART

240 Peachtree St.
Atlanta, GA 30043

Tel. No.: (404) 688-8994
Contacts: Sam Williams, gen. mgr.; Tom Fulghum, v.p. lsng.; Sharyl Hess, p.r. dir.; Jak Chalden, v.p. trde. shows/prmnts; Sue McCart, lsng. mgr. con.
Operating hours: Mon.-Fri. 8-5.
Building access policy: To trade only.
Market dates: Conexion, Oct. 25-27.
Special hotel/travel package available. Contact Diana Getz.
Passes and other mart details: Kate Balyo.

DALLAS MARKET CENTER

2100 Stemmons Frwy. Dallas, TX 75207
Tel No.: (214) 655-6100

Contacts: Lucy Crow Billingsley, pres.; Rich Dillon, v.p. mktg.; Howard Fuerst, con. lsng. agt.; Dana Collins, p.r. dir.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To trade only.
Contract exhibitor location: Flrs. 5,6,9,12.
Market dates: CONDES '84 Mar. 1-3.
Special hotel/travel pkg. available Contact: James Barner
Passes and other mart details: Bus. I.D. for temp pass. Perm. buyers I.D. to qualified buyers. Contact: Buyer Services.

DECORATION & DESIGN BUILDING

979 Third Ave.
New York, NY 10022

Tel No.: (212) 752-9040
Contacts: Pauline V. Delli-Carpini, exec. dir., Resources Council; Williams Co., lsng.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To trade only.
Contract exhibitor location: Throughout.
Passes and other mart details: No passes needed.

DECORATIVE ARTS CENTER

305 E. 63 St.
New York, NY 10021

Tel No.: (212) 838-7737
Contacts: Bernie Mendik, pres.; Barbara Fagan, bldg. mgr., Edith Siroto, p.r.
Operating hours: Mon.-Fri. 9-5.
Building access policy: Showrooms open to trade only.

A guide to contract market dates appears on p. 56 of this issue.

Market dates: Designer's Saturday, Oct. '84.
Special Events: DAC press confs.-Dec. 6; Jan. 17, '84; Feb. 14, '84.

Passes and other mart details: No passes needed.

DECORATIVE CENTER OF HOUSTON

5120 Woodway Dr.
Houston, TX 77056

Tel No.: (713) 961-9292
Contacts: Lucy Crow Billingsley, pres.; Rich Dillon, v.p. lsng.; Iris French, gen. mgr., Dana Collins, p.r. dir.
Operating hours: Mon.-Fri. 9-5.
Building access policy: To the trade.
Contract exhibitor location: Flrs. 8-10 and other flrs. opng. Oct. '84.
Special hotel/travel pkg. available. Contact Travel Service (800) 527-9065.
Passes and other mart details: Contact: Iris French. Passes not needed.

DENVER MERCHANDISE MART

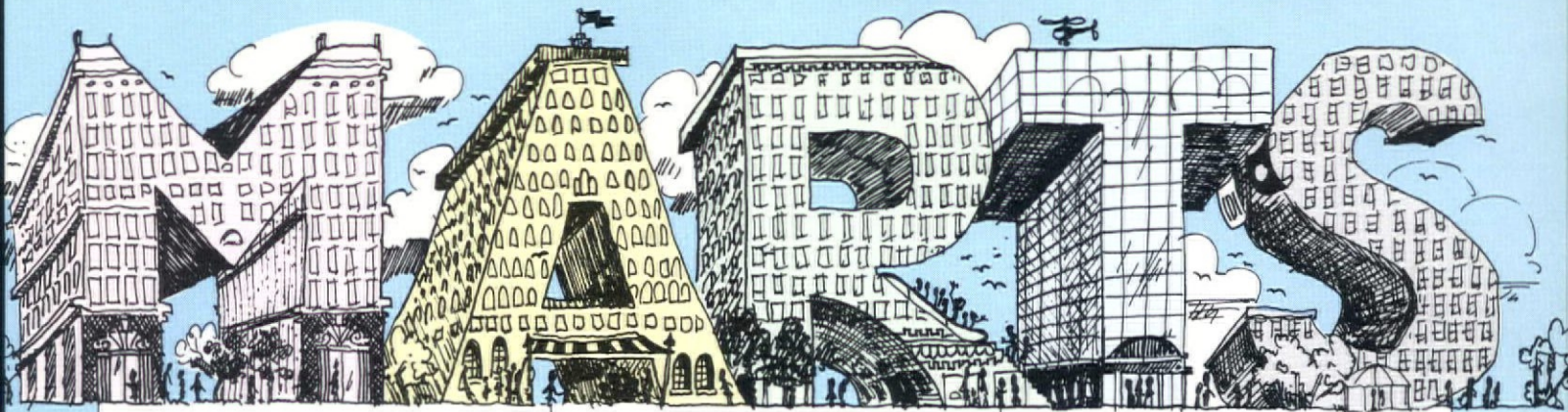
451 E. 58 Ave.
Denver, CO 80216

Tel No.: (303) 292-6278
Contacts: Darrell R. Hare, gen. mgr.; Jan Toepfer, lsng. mgr.; Davene Coutts, p.r.
Operating hours: Mon.-Fri.; 9-5.
Building access policy: Showrooms open to trade only.
Market dates: Home Furnishings Market, Aug.
Passes and other mart details: Davene Coutts, p.r. dir.

THE DESIGN CENTER

5001 Baum Blvd.
Pittsburgh, PA 15213

Tel No.: (412) 683-6200
Contacts: Joan Scarola, lsng., p.r.
Operating hours: Mon.-Fri. 9-5.
Building access policy: Showrooms open to trade and public.
Passes and other mart details: James J. Frasca. No passes needed.



DESIGN CENTER NORTHWEST

5701 Sixth Ave. So.
Seattle, WA 98108

Tel No.: (206) 762-1200

Contacts: Barry Jaquess, dir. mart ops.; Glen M. Robins, lsng. mgr.; C.J. Jordan, dir./p.r.

Operating hours: Mon.-Fri. 10-5.

Building access policy: Building passes and to the trade only.

Contract exhibitor location: 4th fl.

Market dates: Presentations Northwest '84; annual market Apr. 12-14, '84.

Travel/hotel pkgs.: call (206) 762-1200.

Passes and other mart details: Joann Mellott.

DESIGN CENTER OF LOS ANGELES

433 S. Spring St.
Los Angeles, CA 90013

Tel No.: (213) 625-1100

Contacts: Ragnar Qvale, exec. dir.; James H. Carlton, lsng. mgr.; Jo Gifford, p.r. dir.

Operating hours: Mon.-Fri. 9:30-5.

Building access policy: To the trade only.

Passes and other mart details: Passes needed. Contact Jo Gifford.

DESIGN CENTER OF THE AMERICAS

Griffin Rd. & I-95
Dania, FL 33004

Tel No.: (313) 649-4770.

Contacts: Marvin I. Danto, chmn, brd; James H. Danto, pres. lsng.

Operating hours: Mon.-Fri. 9-5.

Building access policy: To trade only.

Contract exhibitor location: Top floor.

Passes and other mart details: Opening 1985.

DESIGN CENTER SOUTH

23811 Aliso Creek Rd.
Laguna Niguel, CA 92677

Tel No.: (714) 831-8031

Contacts: John Skillman, v.p., prpty. mgmt.; Valerie Menke, prpty. mgr.

Operating hours: Mon.-Fri. 9-5.

Building access policy: To the trade only.

Contract exhibitor location: Proposed for Phase II.

Passes and other mart details: No passes.

DC/DC THE DESIGN CENTER

300 D St. SW
Washington, D.C., 20024

Tel No.: (202) 554-5053

Contacts: Portia McGrew, adm. dir.; Thomas Lyman, v.p. lsng., proj. coord.

Operating hours: Mon.-Fri. 9-5.

Building access policy: To the trade only.

Contract exhibitor location: Flrs. 6-8.

Market dates: To be announced.

Passes and other mart details: Passes needed. Contact Portia McGrew.

THE DESIGN EXCHANGE

712 Broadway
Kansas City, MO 64105

Tel No.: (816) 842-2177

Contacts: Glynn Brown, gen. prtnr. & A & R Real Estate, gen. prtnr.

Operating hours: Mon.-Fri. 8-5:30.

Building access policy: To the trade only.

Contract exhibitor location: First 6 flrs.

Passes and other mart details: No passes needed, only professional business card. Contact Glynn Brown.

DESIGN RESOURCES CENTER OF GREATER ST. LOUIS

3226 Olive St.
St. Louis, MO 63103

Tel No.: (314) 531-7222

Contacts: Ralph G. Kessler, exec. dir. Barbara Ayers, mgr.

Operating hours: Mon.-Sat. 9-4, by appointment.

Building access policy: To trade only.

Contract exhibitor location: All contract.

Market dates: To be anncd.

Special hotel/travel pkg. available. Contact Barbara Ayers.

FORTY ONE MADISON/ THE NEW YORK MERCHANDISE MART

41 Madison Ave.
New York, NY 10010

Tel No.: (212) 686-1203

Contacts: Carole Dixon, dir.; Joan Grayson, p.r. mgr.

Operating hours: Mon.-Fri. 9-5.

Building access policy: To buyers only.

Passes and other mart details: Passes are needed and issued at reception desk.

HICKORY FURNITURE MART

Hwy. 64-70 E.
P.O. Box 1669

Hickory, NC 28601

Tel No.: (704) 322-3510

Contacts: G. Leroy Lail, pres.; John F. Schenk, v.p.; Ms. Burr Thompson, p.r.

Operating hours: Mon.-Fri. 8:30-5.

Building access policy: To the trade only.

Contract exhibitor location: Throughout bldg.

Market dates: Southern Furn. Mkt., April 26-May 4, '84 and October 18-26, '84.

Special hotel/travel pkg.: Contact Margaret Hill (800) 438-8173.

Passes and other mart details: Ms. Donna Herman. Passes are needed.

HOUSTON DESIGN CENTER

11 Greenway Plaza
Suite 1310

Houston, TX 77046

Tel No.: (713) 621-9500

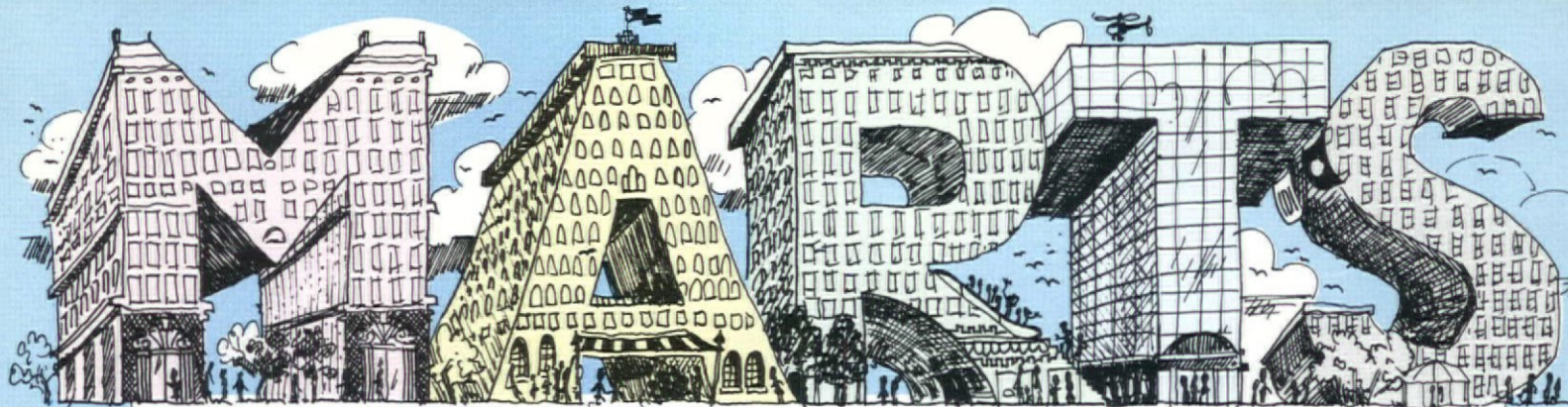
Contacts: Mel Blum, v.p.; Neil Tolsky, v.p.; Alan Smith, lsng. mgr.; Diane Wilkins, mktg. svcs. coord.

Operating hours: Mon.-Fri. 8:30-5:30.

Building access policy: Combination.

Market dates: To be announced. Special hotel/travel package available. Contact Diane Wilkins.

Passes and other mart details: Lynn Billings. No registration required. Building open '85.



INTERIOR RESOURCE CENTRE OF HOUSTON

7026 Old Katz Rd.
Houston, TX 77024

Tel No.: (713) 965-0301

Contacts: Douglas O. Hunter, v.p. fin.

Passes and other mart details: First phase: Bldg. to open March '84; contract showroom space to be completed by Dec. '84; to trade only.

INTERNATIONAL DESIGN CENTER, NEW YORK

919 Third Ave.
New York, NY 10022

Tel No.: (212) 486-5252

Contacts: Emmett L. Dineen, pres.; Leonard A. Lemlein, dir. Isng.; Kathleen A. Scanlon, asst. dir. Isng.

Operating hours: Mon.-Fri. 9-5.

Building access policy: To the trade only.

Contract exhibitor location: Center II-8 flrs. excl. con.; Center I-flrs. 4 & 5

Passes and other mart details: Pass system will be instituted. Opening: 1985.

INTERNATIONAL MARKET SQUARE

Glenwood & Lyndale Ave.
Minneapolis, MN 55405

Tel No.: (612) 338-6250

Contacts: Mike Ruhr, pres.; Barbara Loving, proj. dir.; Kathryn Koutsky, dir.

Operating hours: Mon.-Fri. 9-5.

Building access policy: To the trade.

Contract exhibitor location: Bldg. 2, flrs. 1-5.

Market dates: Opening Jan. '85.

Passes and other mart details: Kathryn Koutsky. Passes needed for entry.

LENORA SQUARE

1000 Lenora
Seattle, WA 98121

Tel No.: (206) 285-5400

Contacts: Morris Piha & Irvin Karl, gen. ptrns., Judy Smythe, p.r. mgr.

Operating hours: Mon.-Fri. 8:30-5:30, Tue.-9-7.

Building access policy: To trade only.

Market dates: Spring mkt., April 1984.

Passes and other mart details: Judy Smythe, (206) 284-4460. No passes req.

THE MARKETPLACE

2400 Market St.
Philadelphia, PA 19103

Tel No.: (215) 561-5000

Contacts: David M. Boyce, pres.; Kathryn M. Calabrese, gen. mgr.; Joan E. DeRita, asst. mgr./opns. Cathy J. Webb, asst. mgr. p.r.

Operating hours: Mon.-Fri. 9-5.

Building access policy: To trade only.

Contract exhibitor location: The Contract Center.

Market dates: Design Assemb., Nov. 8-10, '84. Contract Center.

Special hotel/travel package available.

Contact Cathy J. Webb.

Passes and other mart details: Joan DeRita.

THE MERCHANDISE MART

Merchandise Mart Plaza
Chicago, IL 60654

Tel No.: (312) 527-4141

Contact: Philip E. Kelley, pres.; James W. Bidwill, dir. mktg.; David A. Palmer, Isng. agt./home furn.; Brian Quirk, Isng. agt., con.

Operating hours: Mon.-Fri. 9-5.

Building access policy: To trade only.

Contract exhibitor location: computers 1st fl.; furniture, 8-18 fls.; carpet, 10, 13, 18 fls.

Market dates: LIFE (Largest Intl.

Floorcovering Exhibition), Jan. 8-13; NEOCON, June 12-15; Chicago Design Fest, Oct. 26-29.

Special hotel/travel package available.

Contact: (312) 467-1942-for hotel; Ms. Gold.

Passes and other mart details: Ms. Francie Kavanagh at central mart number.

MIAMI DECORATING & DESIGN CENTER

3841 N.E. 2nd Ave.
Miami, FL 33137

Tel No.: (305) 573-8116

Contacts: Martin Feinman, ownr./pres.

Operating hours: Mon.-Fri. 9-5.

Building access policy: To the trade only.

Passes and other mart details: No passes.

MIAMI INTERNATIONAL MERCHANDISE MART

777 N.W. 72 Ave.
Miami, FL 33126

Tel No.: (305) 261-2900

Contacts: Robert A. Lefcort, pres.; Michael Sacks, v.p. & gen. mgr.; Lynne Post, leasing agt.; Leslie Goldman, dir. advt. p.r.

Operating hours: Mon.-Fri. 8:30-5.

Building access policy: To trade only.

Special hotel/travel package available.

Contact: Super Travel (305) 266-6020.

Passes and other mart details: Above address and tel. no. Buyers must present a permanent I.D. card or two credentials. Contact: Leslie Goldman.

MICHIGAN DESIGN CENTER

1700 Stutz Dr.
Troy, MI 48084

Tel No.: (313) 649-4772

Contacts: James Danto, pres.; Marvin Danto, chmn. of brd.; Joan Cleaveland, p.r.

Operating hours: Mon.-Fri. 9-5.

Building access policy: To trade only.

Market dates: March 22, 23; Sept. 20, 21.

Passes and other mart details: No passes. Professional I.D. req. Contact: Joan Cleaveland.

NEW YORK DESIGN CENTER AT 200 LEXINGTON AVENUE

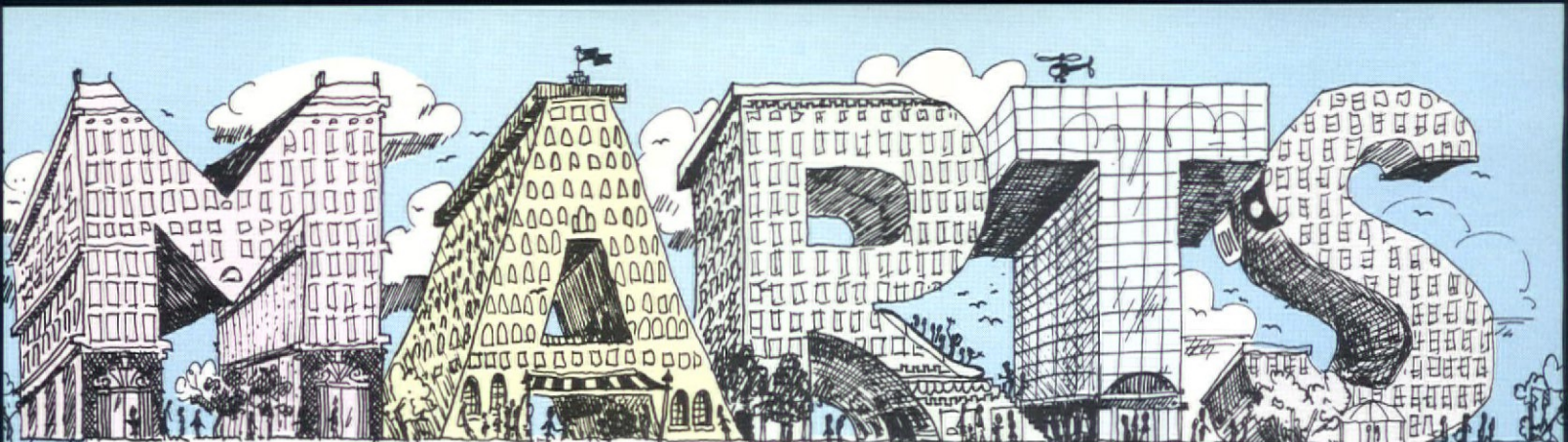
200 Lexington Ave.
New York, NY 10016

Tel No.: (212) 679-9500

Contacts: George Mann, chmn.; David Druckman, pres.

Operating hours: Mon.-Fri. 9-5.

Building access policy: Open to trade.



NORTHWEST HOME FURNISHINGS MART

121 Boren North
Seattle, WA 98109
Tel No.: (206) 623-1510
Contacts: Jayne Perkins, pres.

Operating hours: Mon.-Fri. 8:30-5.
Building access policy: To the trade only.
Market dates: Jan. 13-16; July 13-17.
Passes and other mart details: Passes needed. Contact Jayne Perkins.

OAK LAWN PLAZA

1444 Oak Lawn Ave.
Dallas, TX 75207
Tel No.: (214) 631-0600
Contacts: Marty Swenholt, senior v.p.,
Vantage Co.; Janice Cooper, mktg. rep.

Operating hours: Mon.-Fri. 9-5.
Building access policy: Showrooms open to trade only.
Market dates: Mar. 1-3.
Passes and other mart details: Marty Swenholt. No passes needed.

OHIO DESIGN CENTER

23533 Mercantile Rd.
Beachwood, OH 44122
Contacts: Jeffrey Davis, leasing mgr. & prtnr.
Operating hours: Mon.-Fri.; 9-5.
Building access policy: To trade only.
Market dates: Sept. 13, '84, Spring to be announced.
Passes and other mart details: Jeffrey S. Davis. Passes required.

PACIFIC DESIGN CENTER

8687 Melrose Ave.
Los Angeles, CA 90069
Tel No.: (213) 657-0800
Contacts: Murray Feldman, exec. dir.;
Eugene Scott, chf. fin. offcr.; James
Goodwin, dir. p.r.; Dave Shively, bldg.
mnggr.

Operating hours: Mon.-Fri.; 9-5.
Building access policy: To trade only.
Contract exhibitor: 2nd fl. plus
additional space on other fls.
Market dates: "West Week," Mar. 22-24.
Special hotel/travel package available.
Passes and other mart details: Building
Mgmt. Offices (213) 657-0800. Policy:
Open bldg. No passes needed.

PHOENIX DESIGN PLAZA

4700 North Central
Phoenix, AZ 85012
Tel No.: (602) 266-4700
Contacts: Morris Turken, pres. & owner;
Marie B. Schulz, dir. p.r. & leasing mgr.;
Operating hours: Mon.-Fri.; 9-5.
Building access policy: To trade only.
Passes and other mart details: Marie B.
Schulz. No passes needed.

PLACE BONAVENTURE

Lagauchetiere & University Sts.
Montreal, Quebec, Canada H5A 1G1
Tel No.: (514) 397-2216
Contacts: Murray B. Black, exec. v.p.; Ed
Goral, lsng. mgr.; Emery Forget, lsng. agt.;
Kathy Flynn, p.r.
Operating hours: Mon.-Fri.; 9-5.
Building access policy: To the trade.
Contract exhibitor location: Mart "E."
Passes and other mart details: No passes.

SHOWPLACE SQUARE

2 Henry Adams St.
San Francisco, CA 94103
Tel No.: (415) 864-1500
Contacts: Bill R. Poland, pres.; Elaine
McCune, exec. v.p. & gen. mgr.; Martha
Thompson, v.p. lsng.; Gloria Vollmayer,
v.p.
Operating hours: Mon.-Fri.; 9-5.
Building access policy: To the trade only.
Contract Exhibitor Location: Contract Center
under construction—opening Fall '84.
Market dates: Jan. 21-26; July 21-26.
Special hotel/travel pkg.: Travel Planners Inc.
Passes and other mart details: Martha
Thompson. Passes are needed.

ST. PAUL'S CHURCH MART

1117 Pendleton St.
Cincinnati, OH 45210
Tel No.: (513) 579-1922
Contacts: Bob & Jim Verdin, owners; Marta
Tovkach, mart dir.; Cinda Reagan,
adv./p.r.
Operating hours: Mon.-Fri.; 10-5.
Building access policy: Open to trade and
public.
Special hotel/travel package available:
Contact Marta Tovkach.
Passes and other mart details: Marta
Tovkach. No passes needed.

230 FIFTH AVENUE MARKET CENTER ASSOC., INC.

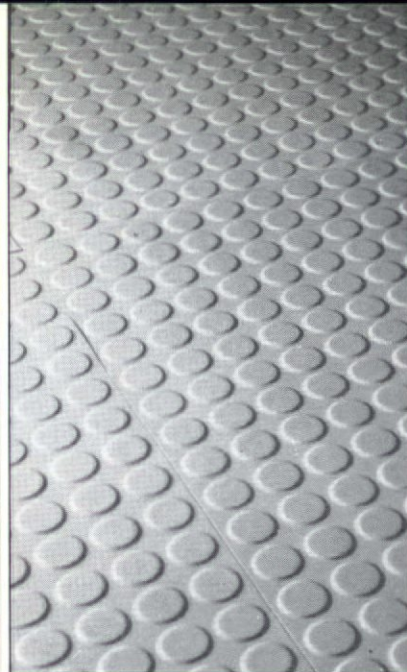
230 Fifth Ave.
New York, NY 10001
Tel No.: (212) 532-4555
Contacts: Lloyd S. Howard, exec. dir.;
Operating hours: Mon.-Fri.; 9-5.
Building access policy: Trade only.
Market dates: Jan. 8-13, '84.
Special hotel/travel packages available.
Contact: Diane Imhoff.
Passes and other mart details: No passes.

WESTERN MERCHANDISE MART

1355 Market St.
San Francisco, CA 94103
Tel No.: (415) 522-2311.
Contacts: Donald M. Preiser, pres./gen. mgr.;
Deborah Davis, v.p./p.r.; David Shapiro,
mng. dir.
Operating hours: Mon.-Fri.; 8:30-5.
Building access policy: To trade only.
Contract floors: Mart 2, fls. 1-5.
Market dates: Winter Home Furnishings
Market, Jan. 22-27; Calif. Contract Show,
May 13-15; Summer Home Furnishings
Market, July 22-27.
Special hotel/travel package available.
Contact: Travel Planners, Inc., N.Y., N.Y.
Passes and other mart details: Rita Derham,
dir., pass bureau. Passes required.



Rubber Products



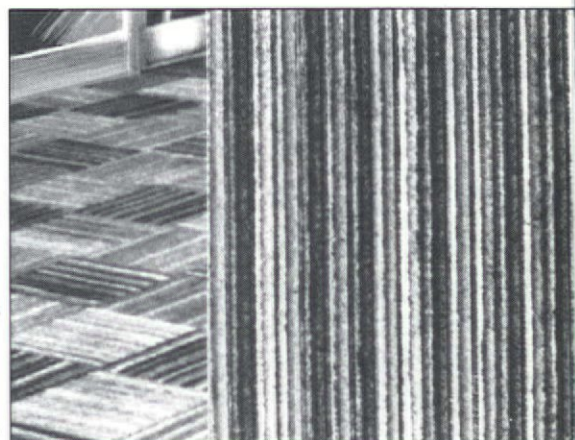
Endura



Forbo

RESILIENT FLOORING NOW ENGINEERED FOR LONGER WEAR

Seamless designs block dirt & moisture;
studded styles conceal damage



R.C. Musson

Rubber Products—Tuflex floor tile is created for use in gyms, weight rooms, and ice skating rinks. Heavy equipment will not damage the 3/8-in. thick product. Two patterns in a range of colors are offered. **Circle No. 209.**

Forbo—Marmoleum marbled linoleum sheet flooring line features new ETC finish for easy maintenance. Available in 17 colors, product is self-sanitizing and water-resistant. **Circle No. 204.**

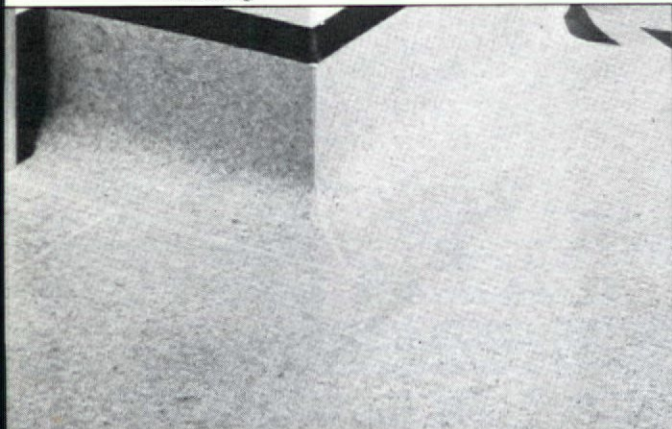
Endura, div. Biltrite—Rubber Studded Floor Tiles are made of synthetic elastomers which are designed to conceal scratch marks and indentation. Product resists cigarette burns, oils, solvents, and acids and can help absorb noise. **Circle No. 206.**

Roppe Rubber—Low-profile, raised circular tile is designed for applications involving light-wheeled traffic. Product is slip-resistant and easy to clean in 10 colors. **Circle No. 208.**

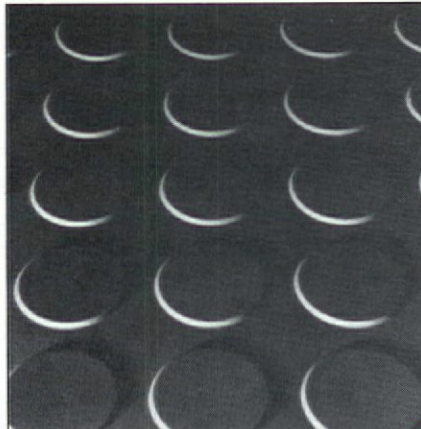
Armstrong—Medintech extra-sanitary vinyl flooring can be applied to wall bases to eliminate floor/wall joints. Seams can be tightly welded to block dirt and moisture build-up. **Circle No. 201.**

R.C. Musson—Traffic tiles have a wide, ribbed nylon surface which is fused to cord-reinforced rubber for vulcanization. Tiles are designed to be installed in alternating parquet pattern. **Circle No. 200.**

Armstrong



Roppe Rubber

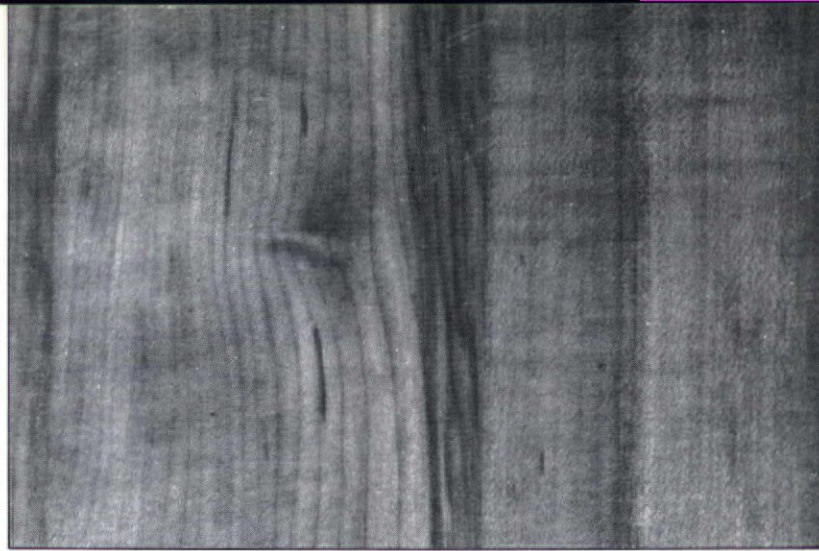


Stark Concepts





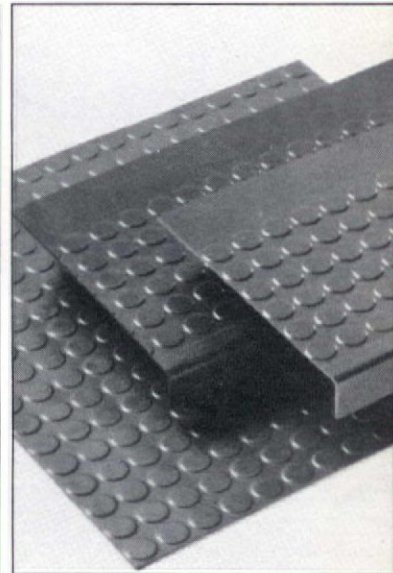
Congoleum



GMT



C-Tec



Johnsonite

Stark Concepts—New division of Stark Carpet offers resilient vinyl floorcoverings in custom colors, scales, patterns, and sizes. Many finishes are available. **Circle No. 202.**

Lonseal—Lonquad is a new addition to the firm's resilient sheet flooring line. Four small, raised squares form a larger square for unique pattern effects. Three solid and three iridescent colors are offered in seamless styles. **Circle No. 210.**

Congoleum—Flor-Ever line of floorcoverings is offered seamless in 9- and 12-ft. widths. Sedona pattern (shown) is available in four colorways. **Circle No. 207.**

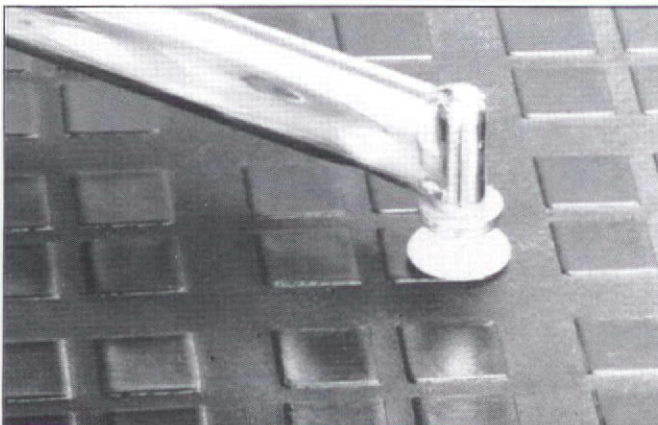
GMT/Contract Vinyl Flooring—This new division of Go-Met-Tile Assoc. introduces pure vinyl wood flooring in 15 woodgrains, ranging from bleached wood to black walnut. Tile is produced with commercial weight wear layer. **Circle No. 217.**

C-Tec—Welded steel composite-core floor panels are designed for computer rooms. **Circle No. 203.**

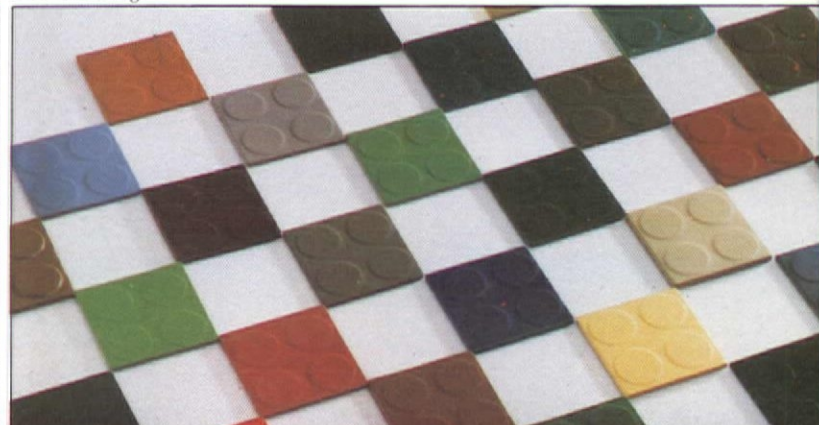
Johnsonite—Rubber stair treads and landing tiles are offered with stair risers and stringers in eight matching colors. **Circle No. 211.**

Nora Flooring—A total of 39 colors are now available for firm's Norament tile line. Rubber product features a 10-year wear warranty. **Circle No. 205.**

Lonseal



Nora Flooring





The Greatest



For years, Paoli has offered the greatest selection of commercial wood office chair styles in the industry. Now they also offer the greatest selection of wood office desks. When you add the greatest to the greatest, you come up with the super greatest bottom line imaginable.

Paoli, Inc.
 P.O. Box 30
 Paoli, IN 47454
 1-800-457-7415

Paoli

Store fixtures display flexibility in design application possibilities

Amstore—Lightweight honeycomb construction and steel pin connector system of "E-panels" provides built-in product support. Modular design integrates with wall panels. Item can be electrified for use in displaying power-operated items. **Circle No. 286.**

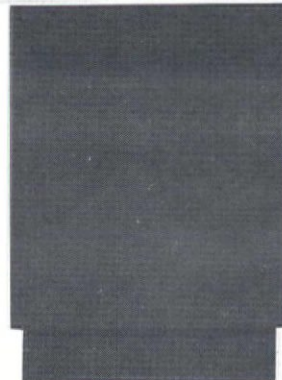
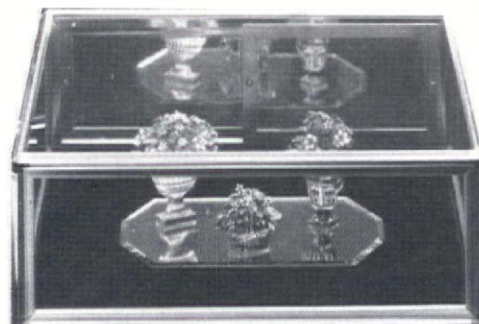
Opto Products—Square tube systems are offered in a complete range of fixturing equipment. Various sizes, styles, colors, and accessories are available. **Circle No. 289.**

Abstracta Structures—Modular tubular steel structural systems for displays are offered in various lengths and dimensions. Several clips and accessories are available as well. **Circle No. 291.**

Structural Concepts—"Infinity" display cases and freestanding fixtures are handcrafted of 3/8-in. steel tubing and Tubex connectors. Cases are available in various sizes and styles. Custom-built units are also offered. **Circle No. 287.**

Northtown Glass—Complete line of "Hi-Visibility" glass cube displays, wall displays, department dividers, and shelving is offered. Shown in application is company's shelving. **Circle No. 290.**

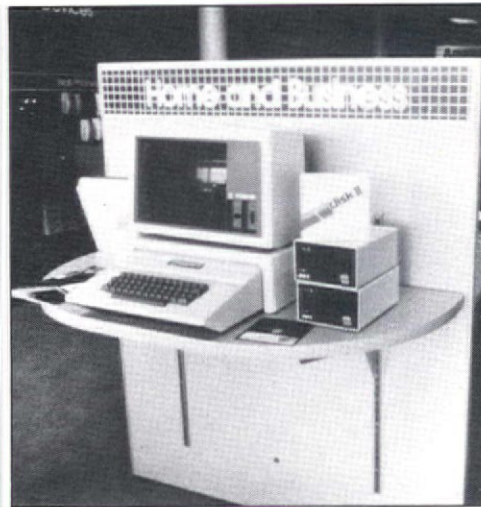
Unicube—Modular frames come in 2-in.-diameter mirror chrome with glossy-white vertical tubes to form a freestanding boutique. Flexibility is achieved by changing merchandise and display attitude. **Circle No. 288.**



Structural Concepts



Opto Products



Amstore



Unicube

Northtown Glass

Abstracta Structures



To stay on the leading edge of facilities design
and management practice, you have to know...

How to Select & Use Computers for Space Planning & Management

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Facilities Design & Management Magazines

February 29, 1984
Dallas Market Center
Dallas Texas

(prior to CONDES '84, March 1-3)

Who Should Attend ...And Why

If you are a facility executive — director, manager or planner, engineer, real estate/property officer; an architect or design professional; this seminar will provide you with information you can put to use immediately. If you are considering computerization for the first time, the seminar will show you the steps to take toward system installation. If you are already using a computer system, discover new applications to facilities management and space design.

Seminar Leader H. Lee Hales

H. Lee Hales is a certified management consultant with extensive experience in facilities planning and management. He has advised over 35 firms, and has worked closely with architects and designers on site selection, site planning, building and interior design.



As Director of Marketing for a new venture in computer graphics, Hales helped to bring to market a complete range of computer aids for facilities planners and managers. He currently assists corporations and design firms in the purchase and development of computer aids.

Hales has co-authored two books and has another forthcoming on computer-aided facilities planning. He received his B.A. and M.A. degrees from the University of Kansas. He holds an M.S. from the Sloan School, Massachusetts Institute of Technology.

Seminar Outline

- I. DESIGNING & MANAGING FACILITIES
 - Systematize first; Computerize second
 - The Facilities Management Cycle
 - Levels/Phases/Economic Consequences of Planning and Design
 - Organizational Settings
 - The Roles of Line and Staff
- II. HOW COMPUTERS CAN HELP
 - Five Computer Technologies
 - Hardware and Software Issues
 - Configurations
 - Aids to Facilities Design and Management
 - Benefits of Computer Technology
- III. DECISION SUPPORT APPLICATIONS
 - Calculations and Spreadsheets
 - Statistical Projections and Graphics
 - Clustering and Adjacency Analysis
- IV. COMPUTER-AIDED DESIGN
 - Block Layout Planning
 - Vertical Stack Planning
 - Specifications and Sourcing
 - Area Measurements
 - Detailed Layouts
 - Working Drawings
 - Graphic Inventories
 - Visualizations
 - Price-Performance Categories
- V. MANAGEMENT INFORMATION SYSTEMS
 - Project Management
 - Fixed Asset Management
 - Lease Management
 - Facilities Management Systems
 - Specifications and Sourcing
- VI. SUCCESSFUL IMPLEMENTATION
 - Getting Organized
 - The Selection Process
 - Proposals, Demos and Benchmarks
 - Cost Factors
 - Selection Criteria
 - 10 Common Failures
 - Requirements for Success

Registration Form

To register, simply fill out this registration form or call Hilary Plunkett, toll free at 800-223-6767 or collect at 212-869-1300. Registration fee is \$195 which

includes admission to full-day seminar, workbook and refreshment breaks. Make checks payable to and mail coupon to GRALLA CONFERENCES, 1515 Broadway, New York, NY 10036.

Name _____ Title _____

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(Note: Treasury Regulation 1-162-5 permits an income tax deduction for educational expenses in association with one's employment.)

February CONTRACT: Health Care "Executive Buyer Edition"

Read by 5,000 administrators at hospitals, nursing homes, geriatric centers, etc., in addition to regular 29,000 specifier/buyer audience!



For Readers: Important health care furniture/furnishings market, product & design data

For Advertisers: Exposure to more than 34,000 contract specifier/buyers, including 5,000 influential health care end-users

The February CONTRACT Health Care "Executive Buyer Edition" brings advertisers, more than 29,000 readers and 5,000 high-level health care executives together to learn more about all aspects of the health care furniture/furnishings market...and offers advertisers exposure to 34,000 key contract purchasing influentials, including important health care end-users...at regular ad rates!

February Ad Deadlines: January 10, orders; January 13, film; January 18, inserts.

Upcoming "Executive Buyer Editions":

April: Hospitality/Restaurants—Specialized contents, plus extra circulation to 5,000 executives at hotels, restaurants, etc. **Space closes March 9.**

June: Government—Government installations, plus extra circulation to 5,000 government purchasing executives. **Space closes May 10.**

August: Commercial Buildings — Remodeling editorial, plus extra circulation to 5,000 commercial building owners and staff executives. **Space closes July 10.**

October: Banks—Top bank projects, plus extra circulation to 5,000 bank presidents and board chairmen. **Space closes Sept. 10.**

November: Offices — Specialized editorial, plus extra circulation to 5,000 large corporation office managers/facility planners. **Space closes Oct. 10.**

December: Fast Food/Shopping Center—Practical information, plus extra circulation to 5,000 Fast Food chain executives and shopping center developers. **Space closes Nov. 9.**

Contract

A Gralla Publication/1515 Broadway, 24th Floor, New York, NY 10036/212-869-1300

PRODUCTS & SERVICES



Marble Technics



Bangkok Inds.



Kentucky Wood Floors



Harris-Tarkett

PermaGrain Products

Marazzi USA



Pre-treatment eases floor installation

Bangkok Inds.—Kahr is a precision-engineered oak strip flooring offered in 8-in. by 8-ft. lengths. **Circle No. 212.**

Marble Technics—GL Marble is backed with epoxy resin and fiberglass rovings that add strength to stone tiles. Product may be applied to gypsum board, plaster, concrete, or plywood and is available in 12 colors. **Circle No. 213.**

Marazzi USA—American Savings & Loan, West Palm Beach, Fla., features ceramic tile flooring from this firm. A total of 8,000 sq. ft. of 12- by 12-in. Orzo tile was specified. **Circle No. 214.**

PermaGrain Products—New pre-assembled 24- by 24-in. GenuWood flooring panels are now available. Three styling patterns made from bonded wood vinyl are offered. **Circle No. 215.**

Harris-Tarkett—Times Square, part of BondWood parquet series, can be glued directly to dry concrete or wood sub-floors. It is pre-assembled in interlocking sections and paperfaced for easy installation. Four wood species are offered. **Circle No. 216.**

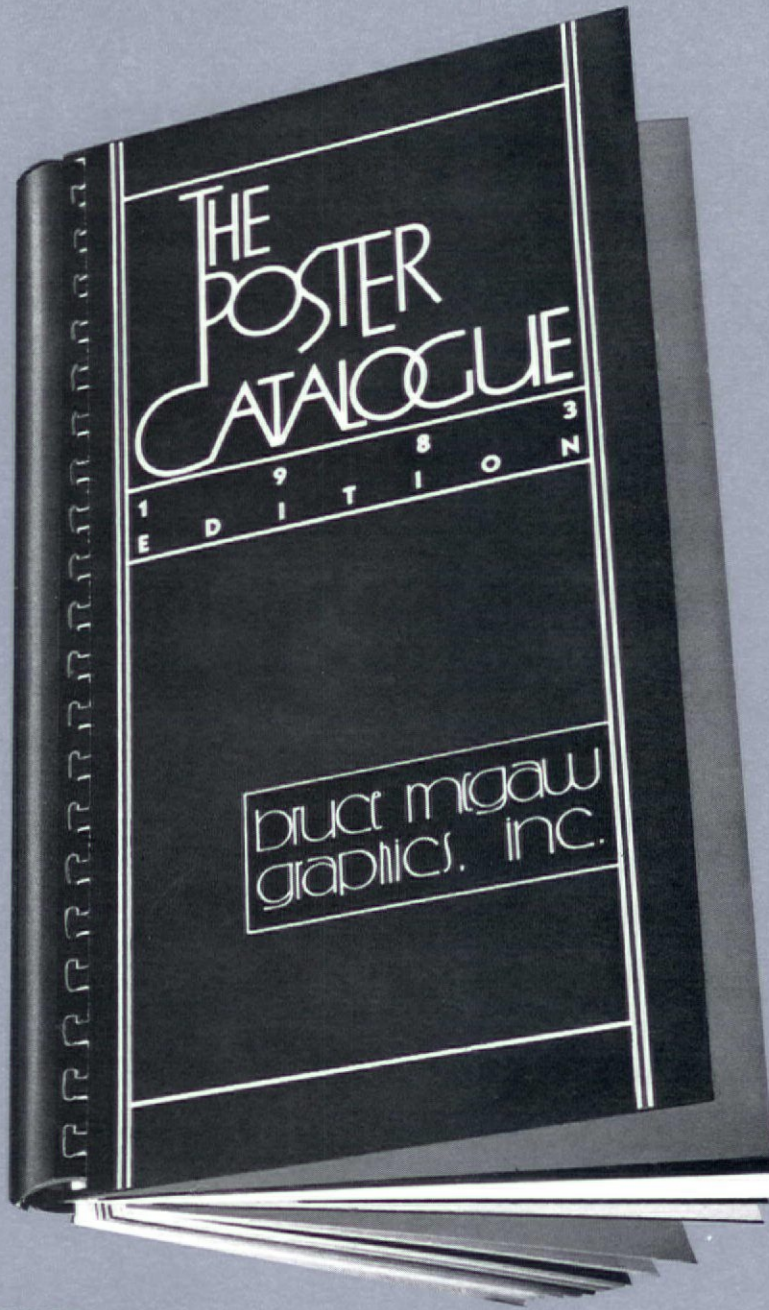
Kentucky Wood Floors—Prefinished, 12-in. teak Haddon Hall wood flooring is offered with a white finish or pre-finished in neutral or dark tones. **Circle No. 218.**

1000 Framed Images

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Circle 39 on reader service card

PRODUCTS & SERVICES

Furnishings geared to eateries, malls

Shelby Williams—Chair model 986 has padded seat and back. Bentwood frame is 34½-in. high, 22-in. wide, and 21-in. deep. Other styles are available as well. **Circle No. 298.**

Harvey Probbler Inc.—Artisan Collection includes the Gisele Chair, light in scale, yet durable. Natural cane chairs have steel frames and adjustable glides. **Circle No. 295.**

Moderntone Furniture—"Dale" chairs combine with custom booth seating in this Denny's Restaurant, Australia. **Circle No. 296.**

Click Systems—Depicted here is a system developed for Bramalea Ltd., a Canadian firm which operates more than 23 shopping centers in North America. Units were developed to maximize space for short-term leasing. **Circle No. 297.**

Chairmasters Inc.—Chair styles 3141A and 3141 are constructed of solid hardwood with foam seat and back in COM or standard fabrics. Chair can be customized in commercial quantities. **Circle No. 299.**

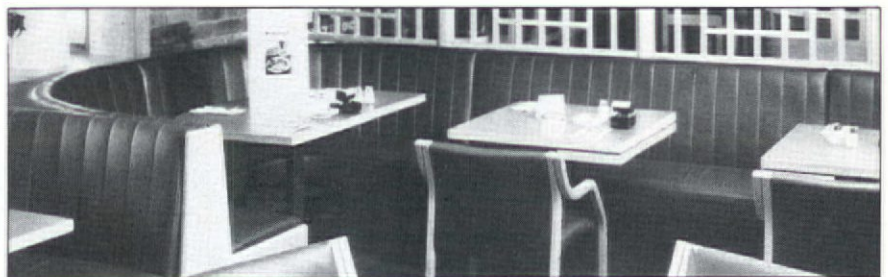
Lewittes Furniture Enterprises—Rattan chairs have leather-wrapped joints and come in arm or armless versions. Wood-tone and painted finishes are offered in 19 colors. COM is an option. **Circle No. 300.**



Shelby Williams



Harvey Probbler



Moderntone



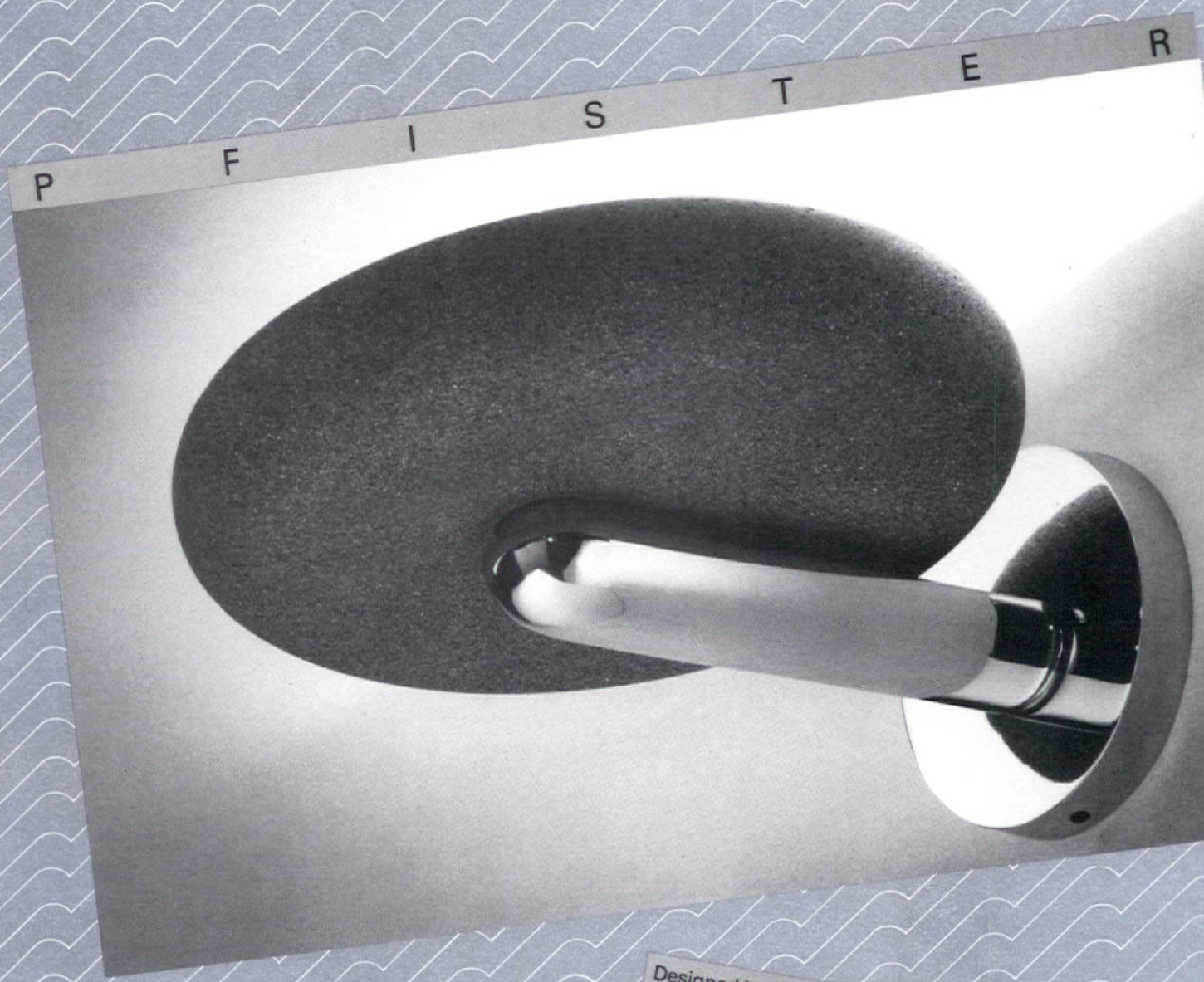
Click Systems



Chairmasters



Lewittes



Designed by Charles Pfister, this interior wall bracket is cast in brass or bronze with a pre-cast concrete disc housing a single 300 watt tungsten halogen bulb. Overall height is 4 5/8" with a 10"Ø disc and a total projection of 12". The bracket is available in polished or sand-etched brass or bronze solid metal finishes. Textured concrete disc available in tan or greige finishes. Special finishes available for contract use. Please contact our Design Development Team for your custom design and fabrication needs.

Photography: Stone & Steccati, San Francisco

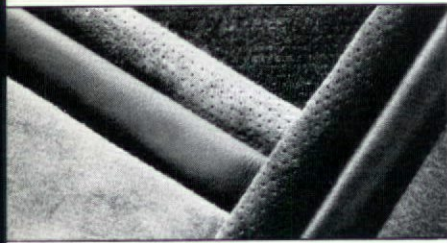
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FIRM ADDS LEATHER LINE

J.M. Lynne, distributors of vinyl wallcoverings and upholstery materials, introduces a leather and suede textile collection. A total of five designs are offered in a variety of colorways. **Circle No. 312.**



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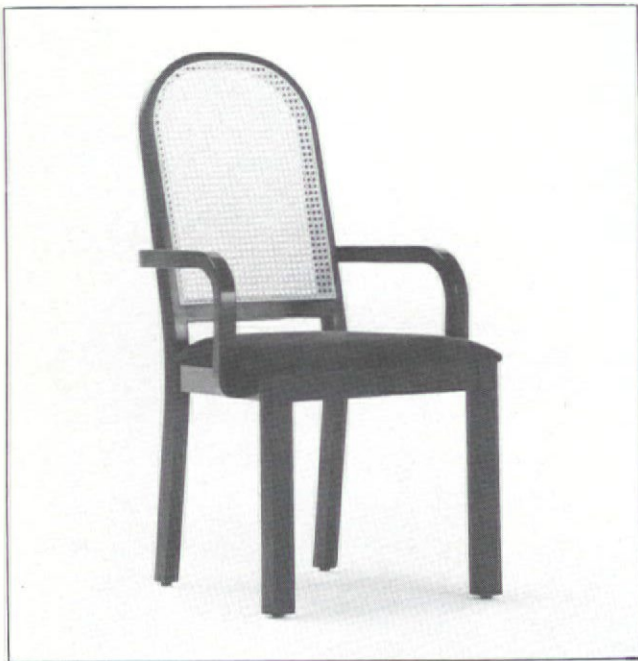
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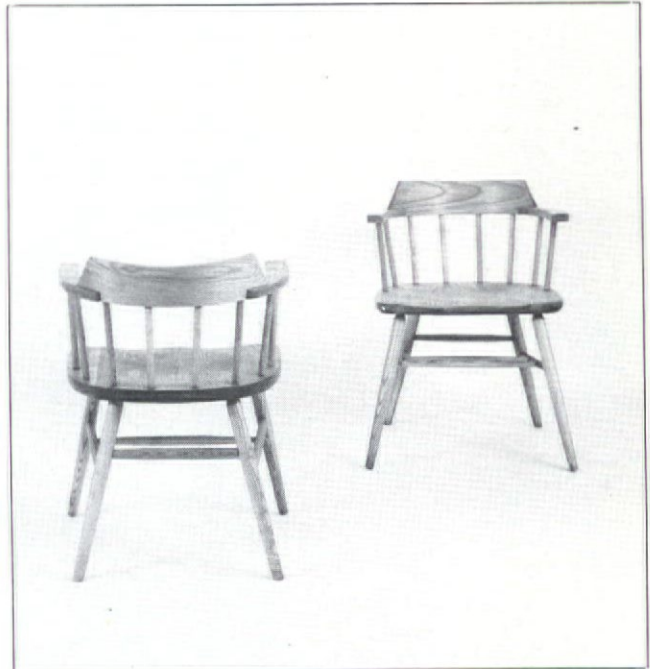


HARDWOOD CONTEMPORARY JOINS CHAIR LINE

Solid hardwood contemporary chair is one of a new series of chairs manufactured by **Henderson Furniture Ltd.** Made in Canada, chair is numbered 908 A. Piece can be finished in natural, walnut, mahogany, and other select colors indicated on the firm's color chart. **Circle No. 315.**

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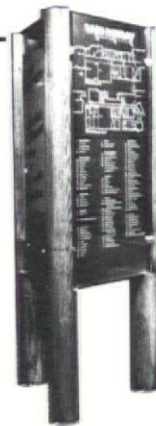
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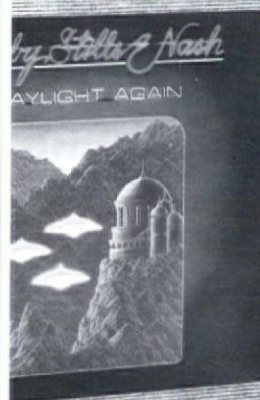
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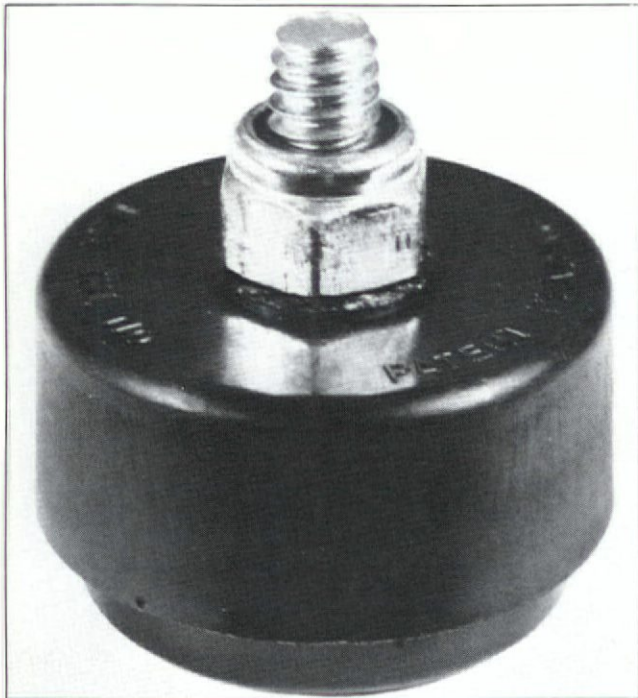
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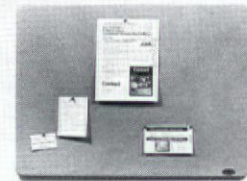
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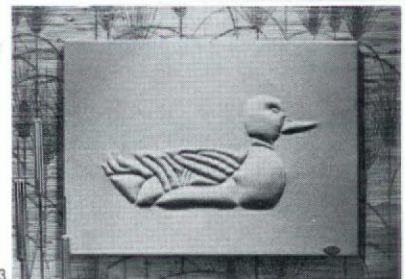
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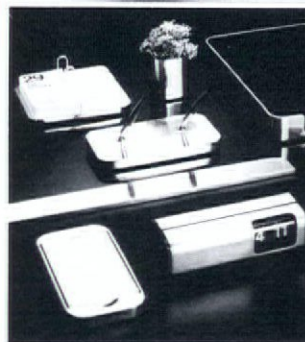
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CATALOGS & BROCHURES

European hydroculture system for interior plantings is the subject of new literature from J&P LUWASA Inc. System uses lightweight pebbles rather than dirt to reduce hygiene and maintenance problems. **Circle No. 364.**

New vinyl wallcoverings collection called Spectra-Royale from S.R. Wood includes Churchill stipple pattern in 100 colors. A new sample book also overviews recently developed textures featured in the collection. **Circle No. 365.**

Office, computer-support, and institutional seating are the subjects of a new catalog from Globe Business Furniture Inc. Tables in various shapes and sizes are also offered. **Circle No. 366.**

Fashion and forecast colors from the DesignaColor System of Pittsburgh Paints are presented in a color card from PPG Industries. The card provides a collection of color paint chips for interior application. **Circle No. 353.**

Four-page condensed catalog and price lists for Plexiglass letters are offered by West-On-Letters Inc., Los Angeles. Letters in 20 styles are listed. **Circle No. 354.**

Marble Institute of America has produced a revised edition of the Marble Design Manual. It is available to design professionals for \$25 plus shipping and handling charges. Technical information and specifications are outlined in the 155-page handbook. **Circle No. 355.**

Four-color catalog from Ship 'N Out shows brass rails and accessories complete with dimensions for specification. Product is shown in installation, as well. **Circle No. 356.**

Philadelphia Carpets has published a four-color booklet, "Space = Scale + Light." The publication outlines the firm's carpet offerings. **Circle No. 357.**

Monsanto Contract Fibers makes available a complete source listing to carpet mills, grade names, fiber type, and styles of carpeting using Monsanto products. **Circle No. 358.**

FOCUS 2 seating line is the focus of a new brochure from Kimball Office Furniture Company. Four-color brochure describes chair features and adjustments. **Circle No. 359.**

Corry Jamestown Corporation recently published a complete catalog of the firm's first collection of wood furniture. Full series consists of eight designs, detailed in the color publication. **Circle No. 360.**

Masters Collection catalog is offered by Atelier International, featuring works of LeCorbusier, Mackintosh, and Rietveld. Four-color photography is reproduced on heavy paper stock. Cost of the publication is \$5. **Circle No. 361.**

Four-page, four-color leaflet from Dow Chemical USA outlines insulated finishing systems for commercial buildings. Styrofoam® insulation techniques are described. **Circle No. 362.**

Software and hardware for facilities design and management are illustrated and described in two booklets from DFI Systems. Publications are four-color. **Circle No. 363.**

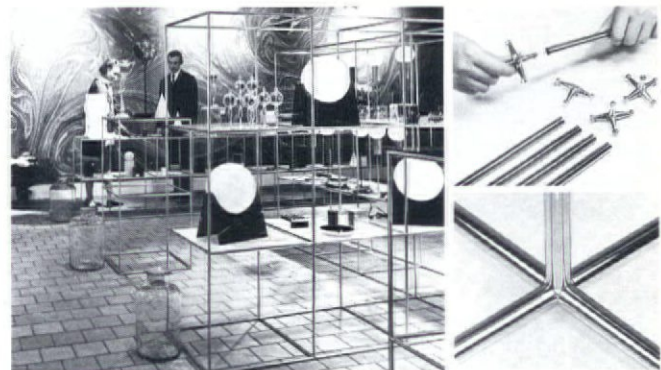
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We are established manufacturers of designer furniture—chairs, bedroom sets, dining sets and occasional pieces in laminate or wood finishes. We have recently moved into the contract market and our prices are very competitive. We are looking for contract reps who already call on commercial designers, specifiers, hotel and restaurant suppliers, who would sell our lines. All territories are open outside of Los Angeles. **JUHASZ INC.**, 4515 W. ADAMS BLVD., LOS ANGELES, CA 90016. (213) 731-6789; (213) 731-1893.

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We have job opportunities for all levels of management, supervision and sales in Contract Furniture and related industries. All costs paid by client company. Applicant and client company inquiries invited. P.O. Box 53, High Point, NC 27261 (919) 885-2095.

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Terminal degree in Interior Design, Industrial Design or related design field; minimum of five years experience in teaching and/or professional practice; evidence of ability in computer aided design and commitment to research.

Application Deadline: 15 February 1984.

Send vitae, statement of interest and three letters of recommendation to:

Tom Witt, Chair
Department of Design Sciences
Arizona State University
Tempe, Arizona 85287
Telephone (602) 965-4135

HELP WANTED

MANAGEMENT OPPORTUNITIES (\$30-\$100,000)—20 yrs. exp. in the Search and Placement of mid to upper level executives on a national basis. Our nationwide clients seek Sales and Marketing Managers, Manufacturing and Engineering Executives, V.P.'s and Presidents with Contract Furniture experience. Client co's assume all costs. Contact in strictest confidence: Yvonne Crawford, Contract Dept., COOK ASSOCIATES, INC., 35 E. Wacker Dr., Chicago, IL 60601. 312/263-1119.

DESIGN & CONSTRUCTION ENGINEER FURNITURE

We are a manufacturer of quality contract furnishings. Our High Point, North Carolina facility has an immediate opening for a product development engineer.

If you have 5 years experience in office furniture product development and a degree in industrial engineering or wood technology, this may be the challenging position you are seeking. Your experience should include model building, cost estimation, materials selection & sourcing.

The individual we select will be responsible for providing leadership to our furniture R & D effort. He or she will draw upon well developed communications skills to provide technical training on new products to marketing personnel. Additional responsibilities include budgeting, hands-on prototype development and management of product testing programs.

Position offers high visibility and growth opportunities. Resumes may be sent in confidence to: Box 344, CONTRACT, 1515 Broadway, New York, NY 10036.

SALES- OFFICE FURNITURE

Due to rapid expansion, one of N.Y.'s largest office furniture companies is looking for two experienced contract sales people. Candidates must be able to deal with people up to corporation president. We offer a lucrative commission program, company benefits and a chance to work with a leader in the industry. Please send resume to: Box 337, CONTRACT, 1515 Broadway, New York, NY 10036.

INTERIOR DESIGNER

Looking for someone with a four-year degree in interior design with experience in commercial design. Skill in architectural drafting and perspective drawing essential. Good company benefits. Send resume and salary requirements to: Carolyn McGinnis, Surratt, Smith and Abernathy Associates, PO Box 31788, Charlotte, N.C. 28231.

PRODUCT SPECIALISTS TECHNICAL CONSULTANTS

Publisher of design/planning manuals for the interior design community seeks technical advisors and authors for new projects on lighting, acoustics, power and communication management, fire and toxicity code compliance, and computer topics.

Your part time "behind the scenes" participation can result in significant earnings while maintaining current career activities.

For complete details, write in strictest confidence to Box 340, CONTRACT, 1515 Broadway, New York, NY 10036.

INTERIOR DESIGN—Tenure track faculty position beginning Sept. 1, 1984 for outstanding designer competent in all phases of interior design-space planning. Teaching and research. Master's degree required, professional and teaching experience and membership in ASID desirable. Rank and salary commensurate with qualifications. Send resume, portfolio and three references to Donna Updike, Design & Environmental Analysis, NYS College of Human Ecology, Cornell University, Ithaca, NY 14853 by Jan. 15, 1984. EO/AA Employer.

BUSINESS OPPORTUNITIES

OFFICE SEATING FURNITURE FROM EUROPE

WE are a manufacturer of top-quality office seating furniture in modern European styling: typist's chairs, manager's rotary chairs, chairs for conference and reception rooms. We offer several lines in steel, aluminum, plastic and woods at different levels of price. We are based in Germany and we are looking

FOR PARTNERS IN THE USA AND CANADA.

YOU are a manufacturer of office furniture, and you are interested in adding our chairs to your program; you want to offer your clients a more complete range of products; you are looking for a fast increase in turnover; you would like to improve the utilization of your transportation and distribution facilities; you want to strengthen your market position - in brief: you can see your

NEW POSSIBILITIES AND NEW PROFIT.

If all this finds your interest, we simply have to get together. Let us have information about your firm, your catalogue and prices, as well as a list of your showrooms and storage facilities. We will answer immediately and come to see you.

Send material to: BOX 330, CONTRACT, 1515 Broadway, New York, NY 10036.

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