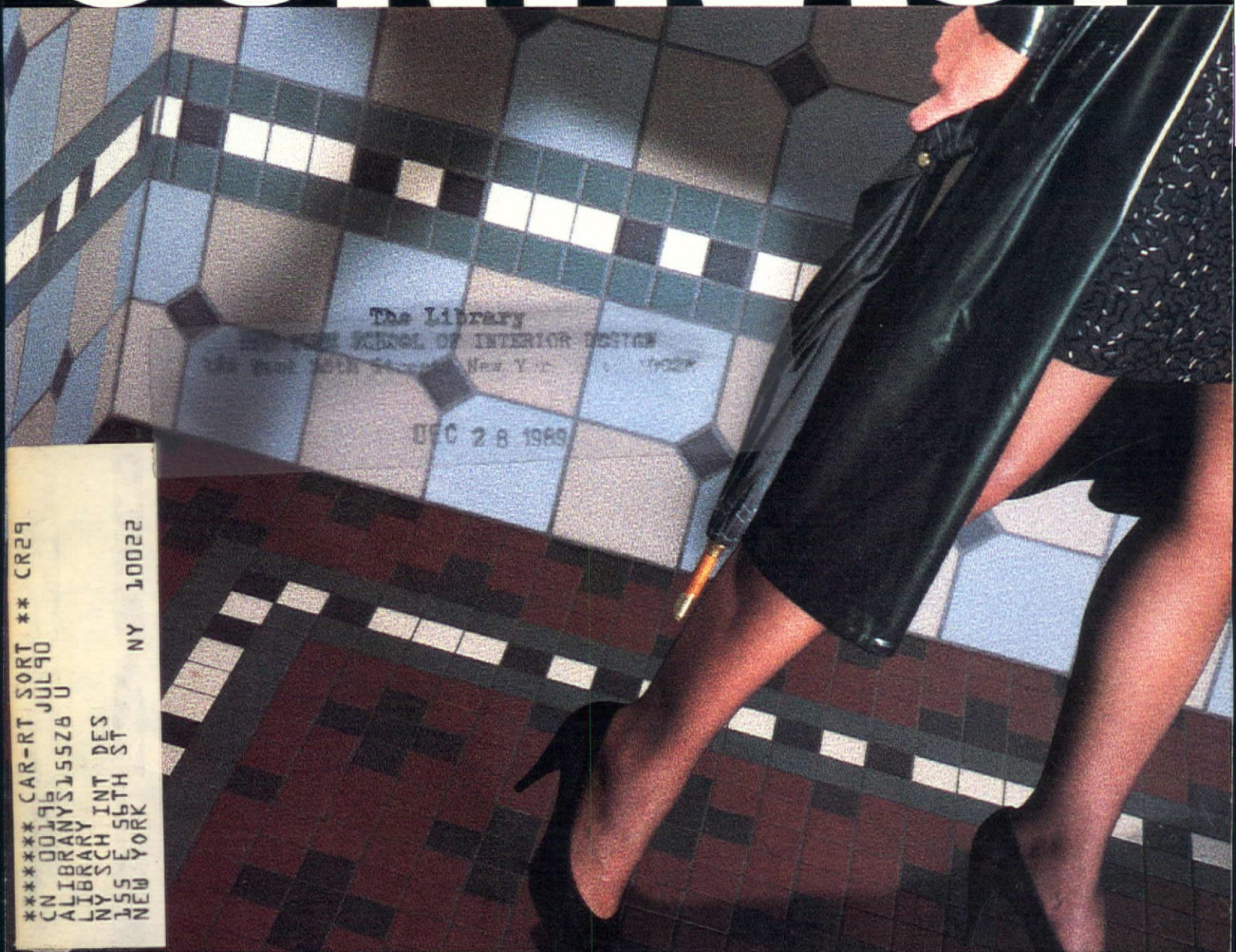


CONTRACT

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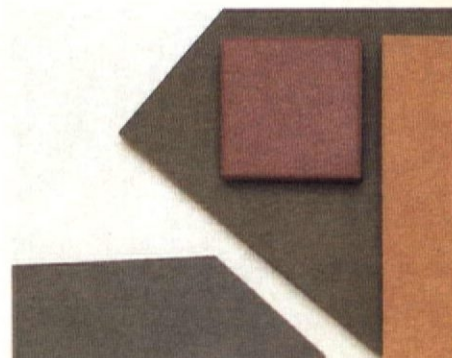
FLOORS
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Circle 2 on reader service card

Cover

- 34 **Cover:**
American Olean's Quest colored
quarry tile. Design by David
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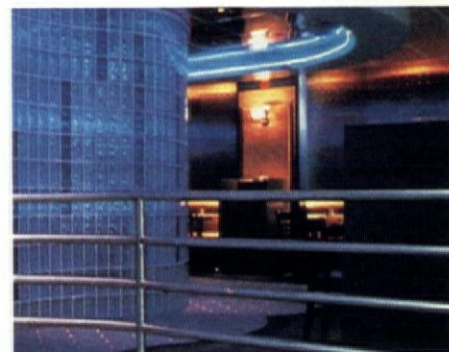
American Olean, p. 34

Features

- 42 **Market Wise**
Planned Expansion Group hits
target market
- 46 **Long & Winding Road**
HTI jumps another hurdle for
Marshall Fields, Chicago
- 50 **Personal Investment**
Healthcare designer cuts loose
in own shop
- 52 **Good Times, Great Taste**
Business class amenities for
McDonald's by Bohm-NBBJ
- 54 **Shattering Tradition**
Mount's Manhattan McDonald's is
mod, mod, mod
- 60 **Best Spaces '89**
Four IDCNY showrooms take
honors in ASID CONTRACT
competition

Industry News

- 8 **Commentary**
- 12 **News**
- 16 **International News**
- 36 **People News**
- 38 **Events**
- 75 **Footnotes**



McDonald's, p. 54

Columns

- 18 **Color:**
Pantone awards
- 20 **Lighting:**
Emporio Armani, NY
- 22 **Textiles:**
Stripes & geometrics
- 24 **Business:**
Career tracks
- 32 **One-on-One:**
Nick Politis

CONTRACT

DECEMBER 1989

Directories & Products

- 26 **Products in Print:**
HBF, Atelier, Christopher Lloyd, Nelson & Assoc.
- 66 **Crowd Pleasers**
Public seating for all the right places
- 70 **Floor Show**
Resilient and hardwood flooring honed to perfection
- 72 **International Trade Show Calendar**



Public seating, p. 66



Best Spaces, p. 69

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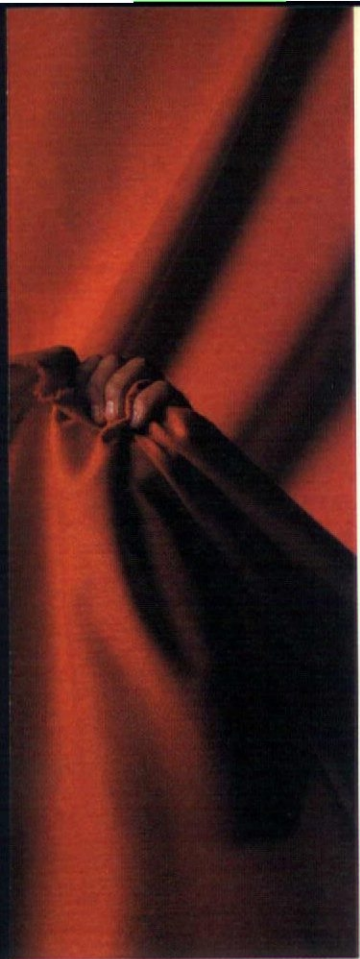
Red faces.

On a Tuesday evening Mike Gelfand, VP of Sales at Waldner's, the SteelcaseSM dealership in Farmingdale, NY, was having dinner with his family when the phone rang. "Mike, we're in trouble. You're my only hope!"

The caller, the facility manager at one of New York's largest banks, was seeing red. Actually, red-red orange.

His bank had ordered half a million dollars' worth of Steelcase open-office panel systems, but somewhere along the line someone had keyed in the wrong color number.

"When the first 500 panels came in," Mike recalls, "the poor guy at the bank took one look and nearly



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died. "Those aren't my panels! I ordered beige!"

The carpeting was down, the walls were painted, the door bucks were stained. Important clients would be coming to see the installation in a week. Disaster.

Mike called Jane Williamson, his Steelcase rep, and she got on the phone to Dealer Services in Grand Rapids. They authorized the panel factory to do whatever was necessary to correct the rest of the order, but the 500 red-red orange panels that were already at the bank had to be fixed on-site.

On Friday, the factory flew in 1,800 yards of beige fabric. Saturday morning, three Steelcase technicians from the Athens, AL, factory arrived

and met five of Waldner's installers at the bank. They set up an assembly line, ripped off the old fabric, put on the new. By Sunday evening, working around the clock, they'd completely reupholstered all 500 panels.

The bank was up and running by Wednesday. While the bank's important clients toured the new installation, Jane and Mike took the guys from Athens, who'd never been to New York City, to see the Statue of Liberty.

"Steelcase really came through in a clutch situation," Mike says. "It was an amazing job. No other manufacturer could do that, or would."

No other dealer, either.

Passing the baton to a new generation

This month marks the 268th consecutive issue of **CONTRACT** that carries my name as editor. It also is the last. Commencing next month, the January 1990 edition will carry the name of a very talented young person, Sara Marberry, as editor. My generation passes the baton of leadership to a new generation, a new personality, and a new beginning in service to the contract industry.

After overseeing the development of **CONTRACT**'s new design, it is with a sense of nostalgia, accomplishment, and the stimulation of new directions to be travelled on behalf of the magazine that I assume a new title—associate publisher, special marketing & editorial projects for **CONTRACT**. Arriving with the title is the luxury of time to work with the industry in the development of programs that

will effectively interface the supply side with the design side of the business.

While active supervision and management of the editorial arm of the magazine will be carried out by the new editor, I look forward to continuing involvement with the contract industry at shows, conferences, markets, in the field, and with special editorial assignments.

I also look forward to seeing, talking, socializing, and being of service to my many friends in this new capacity.



Len Corlin
Editor/Associate Publisher



From generation to generation, Len Corlin and Sara Marberry looking ahead to the exciting '90s.



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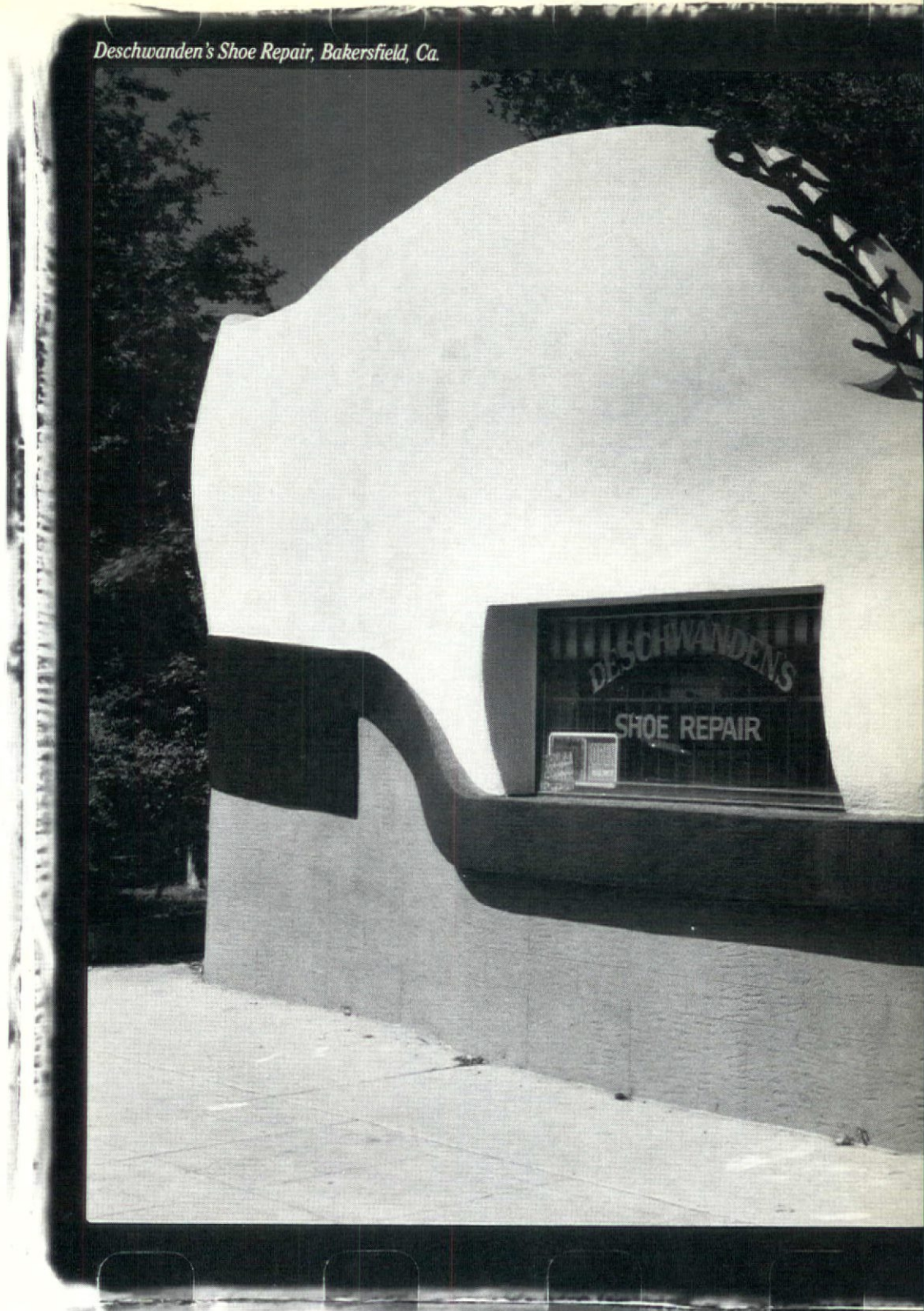
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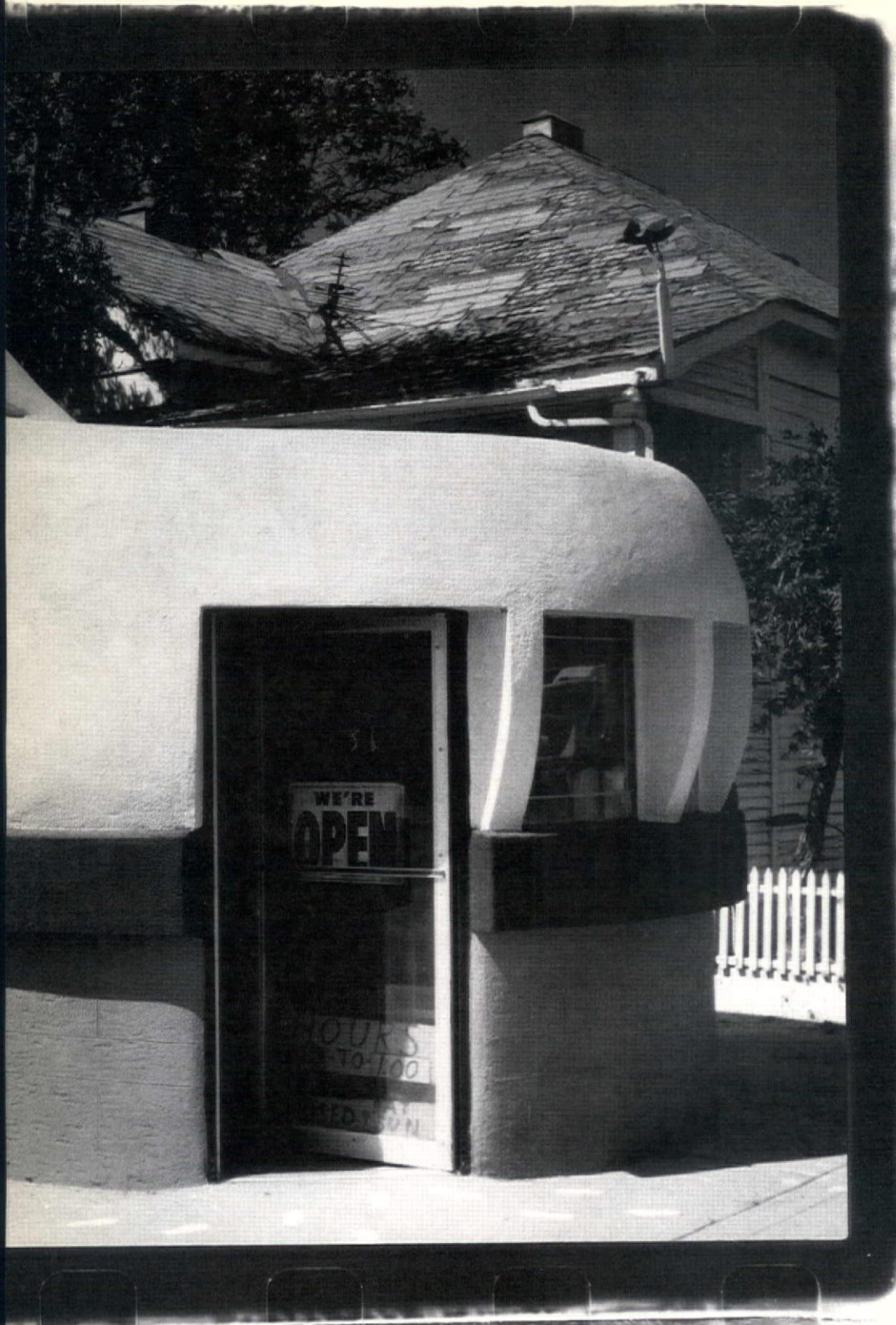
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Manhattan mart one step closer

New York—A New York State appellate court upheld a lower court ruling that rejected six lawsuits filed to delay the proposed Times Square redevelopment project. Three of the suits could have held up construction of a 20-story, 2.4 million sq. ft. furniture mart in the heart of New York City.

The suits asked for reviews of amendments to the original 1984 development plan one, of which, approved by New York's Urban Development Corporation (UDC) in 1988, changed the mart from a computer and apparel showcase to a furniture display hall. UDC is currently seeking a developer for the site on Eighth Avenue, between 40th and 42nd Sts. For the past several years, the leading candidate has been a partnership between Merchandise Mart Properties of Chicago and New York realtor Tishman Speyer, according to UDC.

Too many showrooms

A successful Manhattan mart would have to overcome two main obstacles: the borough's sky-high rents and competition from New York's other design showrooms, notably the International Design Center of New York, in Queens.

"I don't think that New York can support more than one major design center," says Stephen Brickel, executive vice president of the office seating manufacturer Brickel Associates. Brickel's showroom has been on Madison Avenue since 1964. "We undertook our own survey of the design community and found it almost impossible to go across the bridge," says Brickel.

"We don't need another building, we need a location," says Stephen Yavourian, a managing principal of the architectural firm Griswold, Heckel & Kelly. "It doesn't matter where it is."

Yavourian adds, however, that "if IDCNY were in Manhattan, it would be that much more effective."

IDCNY was party to a lawsuit against the 42nd St. Development Project but abandoned it last spring in the belief that a Manhattan mart would fail on its own. "A mart at that location would not be economically viable," said Alexia Lalli, vice president of marketing and communications at IDCNY. "Rents would be astronomical, not less than \$50 a foot."

Stephen Kiviat, president of Atelier International, one of IDCNY's largest tenants, concurs. "I find it ironic that Merchandise Mart thinks it can attract customers into Manhattan when approximately 70 percent of the dollar volume in the contract furniture business is here (at IDCNY)."

For the biggest design and architectural firms, either mart's existence may be academic. "Our firm doesn't have much occasion to visit showrooms and marts," says Richard Carlson, principal in charge of interior design for Swanke Hayden Connell. "We have an excellent product library and use mock-ups." He adds that IDCNY is a "glorious" setting for industry-wide events.

The prestige and convenience of a midtown mart may still attract enough customers to turn a profit. "IDCNY has filled as much space under present economic conditions as it's going to," says Brickel. "To make a design center viable, people also have to use it."

IDCNY has plenty of time to fulfill its potential before a new competitor comes on the scene. UDC hopes to have the Manhattan mart built and running in 1994.



A 32-unit facility in the Bronx for homeless families leaving shelters is just one project supported by the Enterprise Foundation.

Building a better New York

New York—The Alliance of the Building Community (ABC), a coalition of more than 300 socially conscious design, architectural, and real estate leaders, celebrated its first anniversary October 25th. Guest of honor at the \$75 per person event was James Rouse, founder and chairman of the Enterprise Foundation and former chairman, the Rouse Corporation. Rouse established the Enterprise Foundation to facilitate the construction of low income housing through neighborhood organization, innovative financing, and the creation of a local building and development industry in distressed areas. The non-profit Enterprise Foundation is financed with the profits of its subsidiary Enterprise Development Corporation, which specializes in Rouse Corporation-style commercial projects in smaller cities.

ABC's goal is to "redefine national security as placing relatively more emphasis on our social needs", according to Joe Krevisky, ABC's president. The ABC has task forces on development, recycling and education working to focus the resources of the design and building communities on the revitalization of New York.

For more information contact Joe Krevisky at 212/685-8848.

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Shaw-Walker sold

Grand Rapids—Westinghouse bought itself an early Christmas present this year, acquiring the metal furniture and casegoods manufacturer Shaw-Walker for an undisclosed price. John S.W. (Shaw Walker) Spofford resigned as the company's president and CEO, ending the two founding families involvement with the firm. He was replaced by Dave Roberts, strategic vice president of Westinghouse Furniture Systems, another Westinghouse subsidiary.

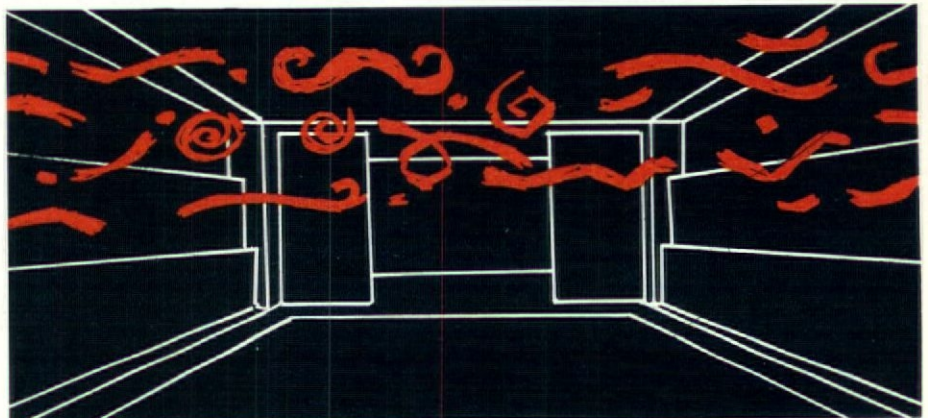
Although the final shape of the two companies' product lines has yet to be determined, the acquisition of Shaw-Walker should enhance Westinghouse's range considerably. Westinghouse currently manufactures a wood-based furniture line.

Also under discussion is the eventual composition of the two sales divisions. "A joint task force has been convened between the two selling forces," said Dave Roberts. "We're taking it on a market by market basis." Shaw-Walker is sold by independent representatives, not dealers, in New York and Boston.

Sick building verdict

Cincinnati—A state court jury ruled in favor of defendant Burlington Industries in one of the first indoor air pollution, or "sick building syndrome", cases to come to trial.

Sick building syndrome refers to a range of symptoms, including burning eyes,



Indoor air pollution is a vexing problem for both employees and attorneys.

dizziness, nausea, and memory loss, that flare up when a sufferer is in a particular building.

In the Burlington case, Glenn and Sharon Beebe of Cincinnati contended that Burlington carpet installed in their office caused a type of indoor air pollution called multiple chemical sensitivity, where chemicals emitted from the carpet triggered adverse reactions to a host of commonplace substances such as cleaning fluids, hairspray, or perfume. Beebe was unable to pursue his work as a repairer of printing machines, and the couple claimed a loss of \$1.8 million in earnings, although the jury was not persuaded. Observers predict an increase in the number of indoor air pollution suits as it becomes better known and understood. It is not yet known what chemicals or combination of chemicals might cause sick building syndrome. The syndrome is particularly difficult to isolate because its symptoms can resemble those of viral infections or job stress, which may trigger or exaggerate the effects of indoor air pollution.

Indoor air pollution seems to be rooted in the energy crisis of the 1970s, when sealed windows and heavily insulated

walls became the norm in building design. Insufficient fresh air and poor ventilation cause pollutants to build up inside. An Environmental Protection Agency study of 10 new public and commercial buildings found interior concentrations of many chemicals up to 100 times greater than outdoor levels. The indoor levels had dropped considerably after six months, but were still several times higher than the outside air.

Unknown chemicals

To date, the EPA has focused its attention on building construction materials—plaster, flooring, ceilings, etc.—and has taken only the most preliminary look at the possible emissions from interior design materials like carpeting or wall- or floor-covering. Although the legal obligations of architects and designers vis-a-vis indoor air pollution have yet to be determined, lawyers in the field recommend that they not specify any new products that have not been tested. Architects and designers should obtain pollution and toxicity information from suppliers and manufacturers and check standards with local government agencies.

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Canadian exports leap

Grand Rapids, Mich.—Shipments by Canadian office furniture manufacturers in the first six months of 1989 rose 16.1 percent over the same period in 1988, according to a report in a recent BIFMA newsletter. The increase was largely accounted for by a 75.5 percent increase in exports, according to the Canadian government publication Statistics Canada. Domestic shipments rose only 4 percent in the first half of 1989. Several Canadian furniture companies are planning U.S. factories.

The jump in exports is attributable to the U.S./Canadian Free Trade Agreement, which took effect last January. The agreement will remove a "tariff barrier" on furniture bought or sold between the two countries in five years.



USG's Belgian move

Chicago—USG Interiors will build a new mineral fiber ceiling tile plant in Aubange, Belgium, scheduled to open late in 1990. The factory will house 285,000 sq. ft. of production, warehouse, and office space on a 950,000 sq. ft. site. It will employ approximately 150 people.

USG is already a leading supplier of ceiling suspension systems in France, Germany, Sweden, and the United

Kingdom via its Donn subsidiary. "USG Interiors is firmly committed to long-term future growth overseas," says Donald E. Roller, the company's president and CEO.



Licensing world-wide

Italian lamp manufacturer PAF will be the European sales agent for **Koch + Lowy's** high-end contemporary lighting. Both companies are part of the Chartwell group. . . . **Panel Concepts**, Santa Ana, Calif., licensed **Steelcase's** European division Strafor to make and market its Omnific seating line in 14 countries in Europe. . . . **Westinghouse Furniture Systems** signed an agreement with OFIS, a Taiwanese joint venture, to market and distribute Westinghouse products in that country. . . . **Davis Furniture** reached licensing contracts with firms in three other Pacific Rim countries—Australia, Japan, and South Korea—for the acquisition of its Traffix and Motion chairs.



Coming in from the cold in Moscow


Washington—The Sheraton Corporation and Pan Am, along with two Soviet partners, will build two "world-class" hotels within a mile of Moscow's Red Square. The 450 room, six-story Sher-

'S' marks the spot of the Sheraton Moscow, a 4-star hotel to be built by a U.S.-Soviet joint venture. The hotel will contain a Russian tavern, an English pub, and Japanese and Italian restaurants.



aton Moscow, scheduled to open in 1992, will be on Gorky Street and cater to business travelers. Construction cost is projected at \$75 million. An interior designer has not yet been named. The size and cost details of the second hotel, the Budapest, have not been announced.

Sheraton will have a 40 percent stake in the two hotels, while Pan Am will own 10 percent. The Soviet partners are Mossoviet, Moscow's city council, and Aeroflot, the Soviet national airline.



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Rowe's own bedroom (right) was an award-winner in the interior design category. Bold color is a tool he uses to define existing spaces without limiting them, to create the illusion of more.

James Couch's colors for Voyager (below, right) won an award in the industrial design category. "The colors, developed with the assistance of children, were selected to simultaneously project sophistication of the technology and celebrate childhood."



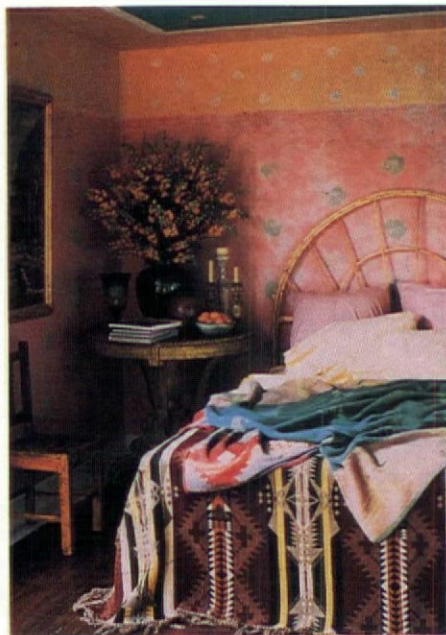
Van-Martin Rowe

By Sara Marberry

Many awards are given in this industry, but CONTRACT knows of only one given specifically for color. The Pantone Color Awards, sponsored by the Pantone Color Institute, are only in their second year, but have pioneered the recognition of color in design.

Beverly Hills-based Van-Martin Rowe took top honors in the interiors category this year for design of his own bedroom in a West Hollywood, Calif. residence. Inspired by Victorian life in nineteenth century Mexico, Rowe used color to "create architecture and a sense

Designer wins Pantone award for own Calif. residence



of romance and history in a plain room." An ex-fashion designer, who now does mostly residential interiors, Rowe's present ambition is to get into contract design. "As a residential designer, I am more or less a courtier, bowing to the whims of my clients," he says. "There are lots of compromises to make because of personal reactions."

"I was able to do something really bold with color in the project that won the Pantone award because it was my own home," Rowe admits, acknowledging that although there are certainly client preferences in contract design, the work may not be as personal to individual taste. "I would love to do a McDonald's," he says. "It would be a challenge to bring good design to the masses."

Additional finalists in the interiors category included Bill Aumiller and Keith Youngquist, Aumiller/Youngquist, P.C., Mount Prospect, Ill., for Skip Jacks, a Boston, Mass. restaurant; Akbar Ali-jamshid, Di-Zin Studio, Santa Monica, Calif., for Tommy Chong's (of Cheech & Chong) residence, Pacific Palisades, Calif.; and Amie Gross, Amie Gross Architect, New York, for Gitano store, Carle Place, Long Island, N.Y.

In other categories, the top award-winners were: James S. Couch, FitchRichardsonSmith, Columbus, Oh., for Voyager, an interactive educational toy in the industrial design classification; John Hornall and Jack Anderson, Hornall Anderson Design Works, Seattle, Wash. in graphic design; and Patrick Groenendaal and Stanley Steinberg, Marienbad, Boston, Mass. for fashion design.

"In just two years, the awards program has already grown more influential than we had hoped—it has focused attention on the cutting edge of color in design, to communicate new developments in color to consumers as well as to designers," says Leatrice Eiseman, executive director, Pantone Color Institute.

For more information on the awards, **Circle No. 255** on the Reader Service Card in the back of this issue. □



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Sparkling light creates fresh, bold look for new Emporio Armani, N.Y.C.

By Laura Mayer

Giorgio Armani's lighting concept for his Fifth Avenue, New York, Emporio Armani is proof that both high-tech and traditional/decorative lighting systems can be set side-by-side in a 10,000-sq.-ft. space.

Faced with the challenge of designing a spacious environment left unstructured and open, Armani's New York designers Jack Travis and Scott McGraw, Jack Travis Architects, and lighting consultant Don Leithauser, Carl Hillmann Associates Inc., created a store that speaks of warehouse in an elegant voice. It is at once traditional in its wood and glass displays and custom pendant and counter fixtures; high-tech in its use of track spot lighting.

A/V programmed to lights

Using 455 of Reggiani's USA MR-16 adjustable square spots, the designers were able to give the space a crisp, clean brightness complemented by long hardwood floors and high, open ceilings with pipes and ductwork left uncovered.

In order to separate Armani's differing lines—swimwear, menswear, women's fashions—the track lights are connected to a sophisticated audio/visual system capable of programming for dimming and color projection throughout the space. "We wanted to be able to segment the store into various locations," Leithauser says. "This system allows for total flexibility, which is something Armani wanted—to keep it fresh and constantly changing. Although the men's and women's sections are lighted essentially the same, it's a differentiation regulated by the A/V system."

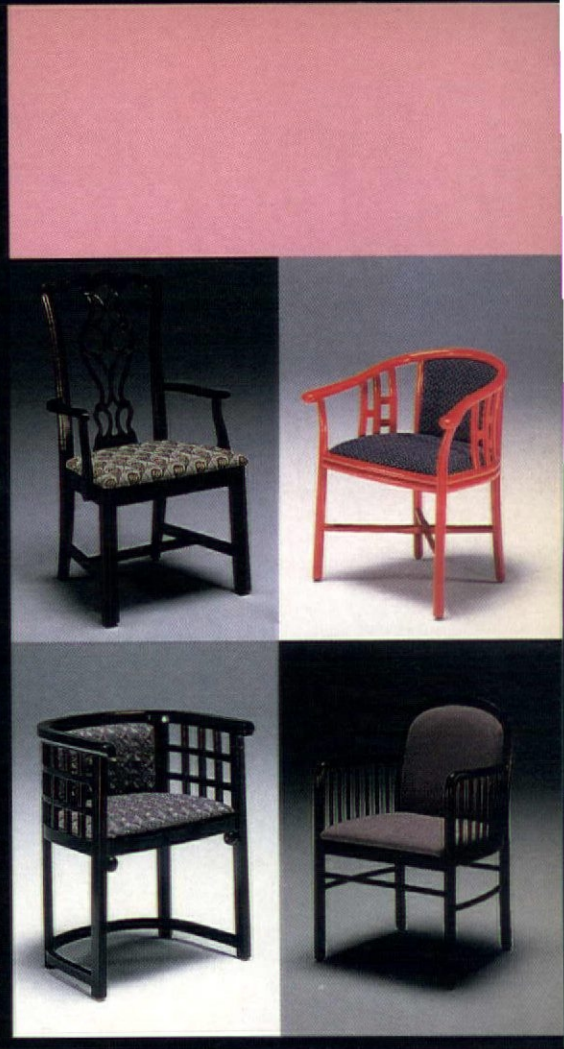
In addition to 24 counter and pendant fixtures, 31 sconces, and 27 other track fixtures—all designed by Armani and implemented by executive vice president Gabriella Forte—the design



incorporates a video projection system and zoned speaker system that complements varying levels of saturated colored light provided by 21 Lightwave Research Color Pro projection fixtures. While the Color Pro fixtures can be programmed to cast different colored pools of light on various sections of the store, the zoned speakers are programmed to add music in those areas to match the color—a hard-beat funk tune can be paired with a saturated red or violet, for example, while at the same time a softer music is matched to a pale blue or amber in another area.

However the high-tech equipment is used to accent Emporio Armani's traditional warehouse look, the design's focal point is clear: All elements reinforce Armani's commitment to freshness and versatility. "The design is never really set," Leithauser says. "It all depends on the imagination of the manager." □

Reggiani is used in most of the overhead lighting in Giorgio Armani's latest New York City showroom, Emporio Armani on Fifth Avenue. The designers used 455 of the fixture manufacturer's MR-16 adjustable square spots to create a bright, sparkling look. Also used in the lighting design are more than 80 fixtures designed by Armani himself.



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Jofco

By E. D. Smith

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Brunschwig & Fils' Kenyon Woven Texture is a blend of 75 percent modacrylic and 25 percent nylon. **Circle No. 244.**

The Juno collection of lightweight wovens by JAB are Trevira CS flame retardant, with the predominate geometrics and stripe designs in deep pastel shades. **Circle No. 245.**

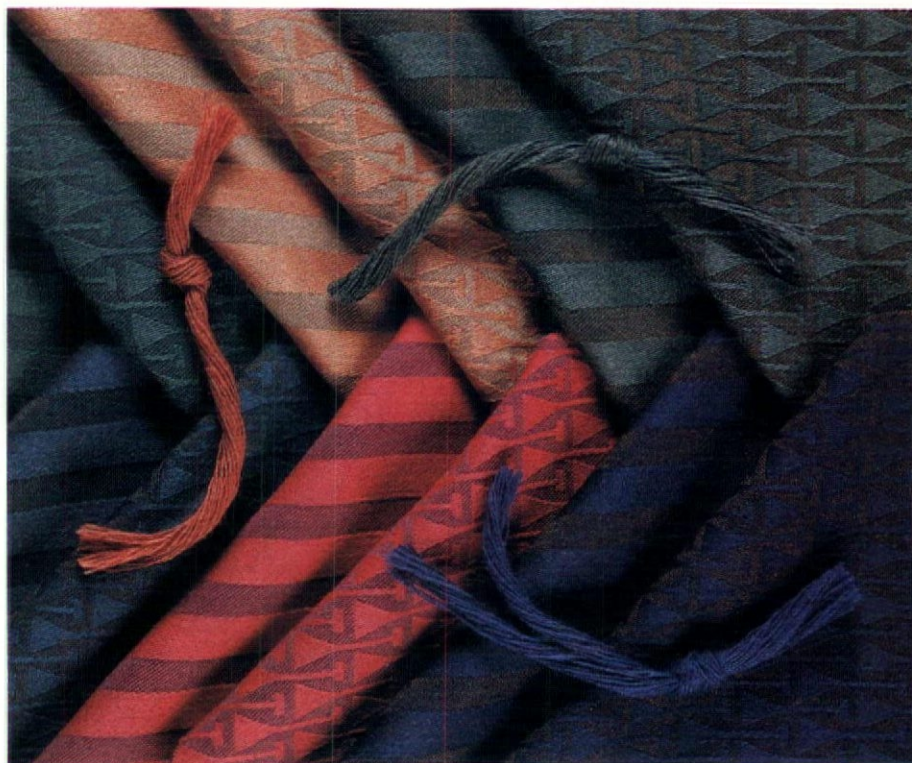
Warp satin weaves are constructed from a durable wool blend for the Classic Stripe and Chalice patterns custom woven for Stratford Hall. **Circle No. 246.**



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Firms lay down career tracks

By Nick Jordan

"Professional development will be the issue of the '90s," says Nina Hartung, consulting principal at the consulting firm The Coxe Group in Philadelphia. She should know. Along with Robert Gutman, a visiting professor at the Princeton University School of Architecture, The Coxe Group has just completed a study of human resources



The teaming of Robert Gutman (left), an architect, and Nina Hartung (right), a human resources expert, symbolizes the increased importance of the business of design.

in nine sponsoring architectural firms. The study's release may well be recalled as the moment the nurturing of employees officially became a top priority for design and architectural firms.

According to Hartung, a number of forces are converging that make it imperative that firms maximize employees' talents throughout their working life. Because baby boom women are delaying child bearing, skilled young professionals will be an increasingly scarce resource. This shortage arrives as interior design projects become larger and more complex, with the threat of litigation forcing more meticulous planning of installations. Costlier employee benefits, higher "electronic overhead," and stiffer competition from in-house planners will squeeze profits even tighter.

The first and most important tool in overcoming these obstacles is a staff

that is trained, flexible, and ready to meet a variety of challenges. Firms can create such a staff, says Hartung, but only with a well managed human resources strategy. They must delineate a career path where moves up the ladder are accompanied by increased responsibilities and the acquisition of skills necessary to meet them. "It's necessary to recognize that people in these firms are professionals on a life-long learning journey. There is an unceasing movement toward new levels of performance," Hartung explains.

Climbing the rungs

Gutman and The Coxe Group identify three levels on a typical firm's career ladder. At the entry level, augmenting a designer's technical ability is paramount and projects are a particularly valuable learning experience. "Firms should plan how a project is introduced," Hartung says, "and team meetings and post-mortems should be held."

As designers advance, they need to acquire managerial skills, what Hartung calls "teaching people how to teach." Some of this knowledge is acquired through experience, some is shared in-house, and some arrives via outside intervention and consultation. Analyses of projects, intra-firm debriefings, and other forms of education are vital.

At the top of a firm, partners and principals are, to some extent, role models. They aid development at the first two levels and must remain mindful of a firm's stake in the community.

Firms make changes

There is a perception among both the authors and subjects of The Coxe Group study that university architecture and design programs are emphasizing design at the expense of insights into the ways and means of the business of building. "There is little available in terms of professional practice," says Susan Appel, director of human resources, Swanke Hayden Connell, New York, a sponsor of the study. This means that firms will bear the continuing education

load for the foreseeable future. Swanke Hayden has recently formalized and expanded its internal instruction program to include more training and weekly discussions with suppliers.

Another of the study's sponsors is Perkins & Will, Chicago, one of the architectural firms taking the lead in employee development. The heart of its strategy is laying out a clearly marked track to the top for young talent. "There is a tendency to park designers professionally," says Neil Frankel, se-

"There is a tendency to park designers professionally, even if it's counter to the long term goals of a better, well-rounded staff."

nior vice president, Perkins & Will, "a certain seduction to maximizing what people can do right now, even if it's counter to the long term goals of a better educated, well rounded staff." Perkins & Will is formulating a "report card" that will specify position titles at six levels and the skills needed to advance. Leadership ability and responsibility will increase as a person moves up, Frankel says.

Gutman and The Coxe Group have issued a quiet call to action, a reminder to firms that profits depend as much on the attention they give to themselves as to their clients.

For further information, contact The Coxe Group; Two Mellon Bank Center; Philadelphia, PA 19102; 215/561-2020. □



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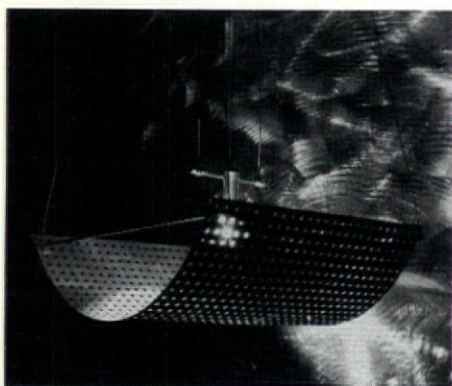
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Atelier International

Frame-up

Atelier International—Michael Graves' designs for the Oculus (left) and Finestra (right) wood frame pull-up arm chairs feature window-like cutouts. Both meet the needs of high-volume contract seating, and are offered in a variety of finishes. **Circle No. 227.**



Christopher Lloyd

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FURNITURE

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At least 5 ways to a specifier's heart



Artisan Seating—First-time callers on the Philadelphia, Penn.-based interior design/space planning firm, Nelson & Associates, inevitably get more than they bargained for when they ask for John Nelson. Company President and Director of Design John Nelson Sr. is often the man sought, so John Jr., vice president of marketing and major accounts, goes by his nickname, "Ozzie" to help avoid confusion. Nevertheless, inquirers get two choices.

That same set of choices and more are open to specifiers with the Nelson-designed "Options" seating line, manufactured by the Omaha, Neb. company. Really a pared-down cube-of-a-chair (a bench, club, and settee are also available), Options "offers enough multiple choices to allow a designer/specifier to really become involved in the final product," says Nelson Sr.

"I wanted to design something that would ultimately cut a manufacturer's in-house costs," continues Nelson. "The chair's common frame—including seat, back, and arms—can be cut and kept in stock. Interchangeable end panels maximize a manufacturer's ability to inventory, and to cut down lead time for deliveries and the selling cost."

The Options system offers five different end panel styles. The woods available are maple, oak, and mahogany. The finishes range from an ebonized finish;

rubbed and washed finishes that reveal the wood grain; various colored lacquer finishes; and an oil finish.

Depending on the choice of end panels, the influence or style associated with one of several design periods are revealed, including Art Nouveau, oriental, and contemporary. "If you were to take a washed frame and paint it a bright blue lacquer, adding red leather upholstery would give the chair a Memphis look," adds Nelson.

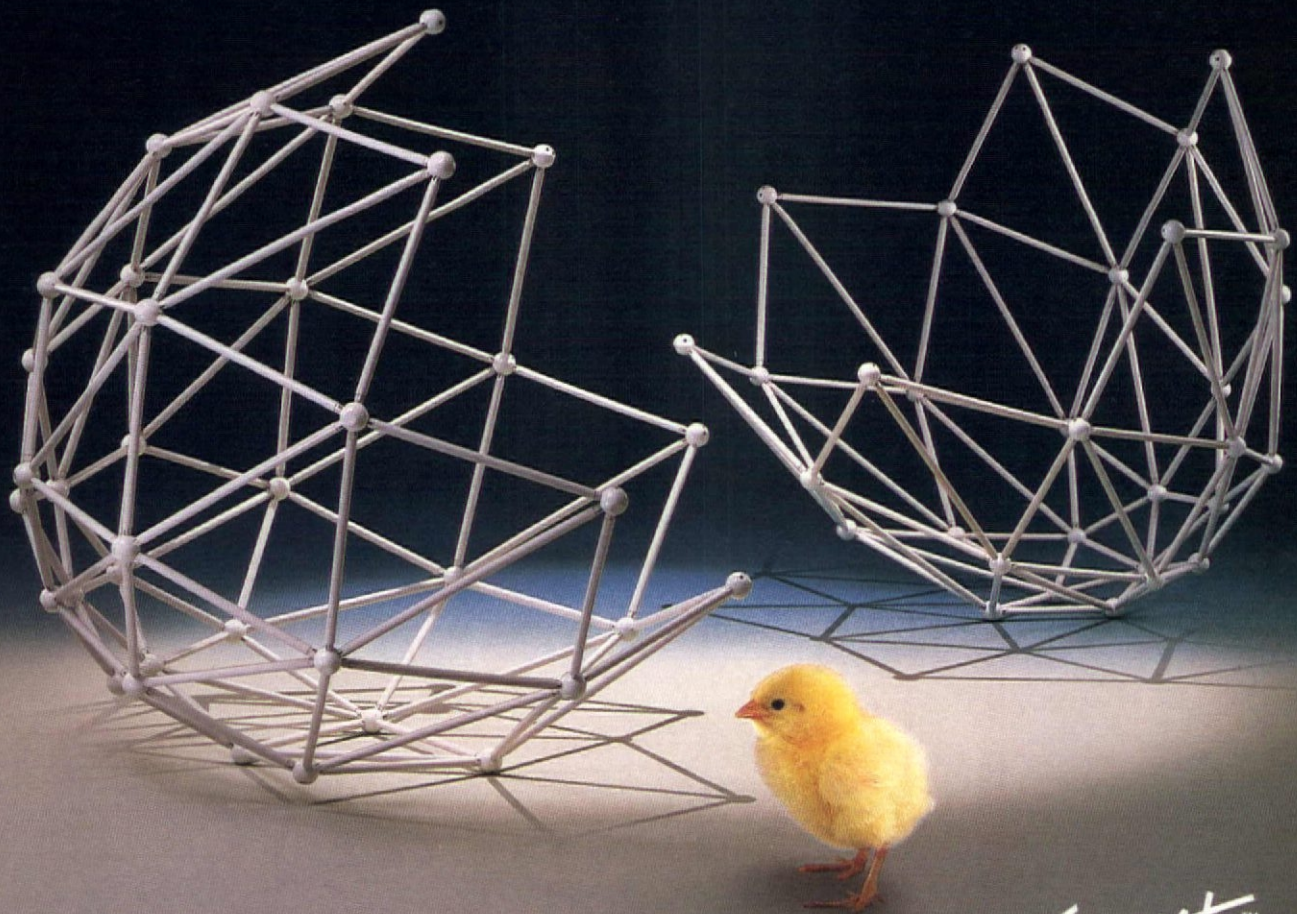
Spontaneous reproductions

Nelson has seen some interesting interpretations that may mirror geographic tastes. For a project in Hawaii, designers used a gray wash on maple, with a bright printed fabric. The result is very tropical. Conversely, a New York advertising firm chose a black ebonized finish and black leather upholstery. "I suspect that in the South, we'll see more mahogany as a frame choice," says Nelson. "Also, adding an upholstered insert gives the chair a corporate look."

Which is just fine with Nelson & Associates, known for their high-profile corporate interior design work. But that's not to say the company is limiting their options. **Circle No. 243.** □



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ONE-ON-ONE

Nick Politis

Educator discusses future crop of designers: What do they know, how are they learning it?

By Laura Mayer

As interior design plunges into the '90s, so is interior design education preparing students for a fantastically advanced profession: One that utilizes technological equipment barely dreamt of 20 years ago; one that consistently introduces new research in color, lighting, acoustics, ergonomics; one that is further realizing that psychologically pleasing, esthetically stimulating design can go hand in hand with practicality—even on a budget.

At the core of this responsibility are the educators. Whether practicing designers or full-time teachers, they are the ones teaching aspiring designers the workings of the field, from straight theory and color application to technology and licensing. Nick Politis, associate professor of interior design and chairman, from 1986-89, of the interior design department at New York's Fashion Institute of Technology, has been one such educator for more than 14 years. Politis is a registered architect and practices both residential and contract interior design.

Contract: As professions begin to overlap

and lines between residential and contract design continue to blur, are design and architecture students learning more about each other's trades?

Nick Politis: Definitely. Because of the licensing issue, which may not yet be geared to the majority of states, there has to be an awareness of what other professionals are doing. The basic body of language students have to understand is greater. Most programs are attempting to enlarge the scope of what they teach. Of course, with this, something is ultimately going to suffer within the program and I think the tradeoff in the future is probably going to be in graphics—concepts will still be taught in the classroom, but the execution of graphics will be done on computers.

How much is the psychological aspect of interior design study such as, ergonomics or color studies, weighing on education?

It is increasingly important. Environmental psychology is part of FIT's B.F.A. program and I think this is probably true of most interior design degree programs. In terms of that course as a program, however, it has to be looked at very carefully—how do you make it palatable to

design students? Many times it's a whole different body of knowledge you're communicating. You try to make it more appealing by assigning projects that aren't just book reading, then tie in the psychology with the design projects—a cross-pollination of ideas. Environmental psychology is not a different course that stands by itself and doesn't relate to others. We have to show the network between different areas.

Interior design students often say they can learn more from actual practice, that bookwork and classes don't cut it. Does this hold any truth?

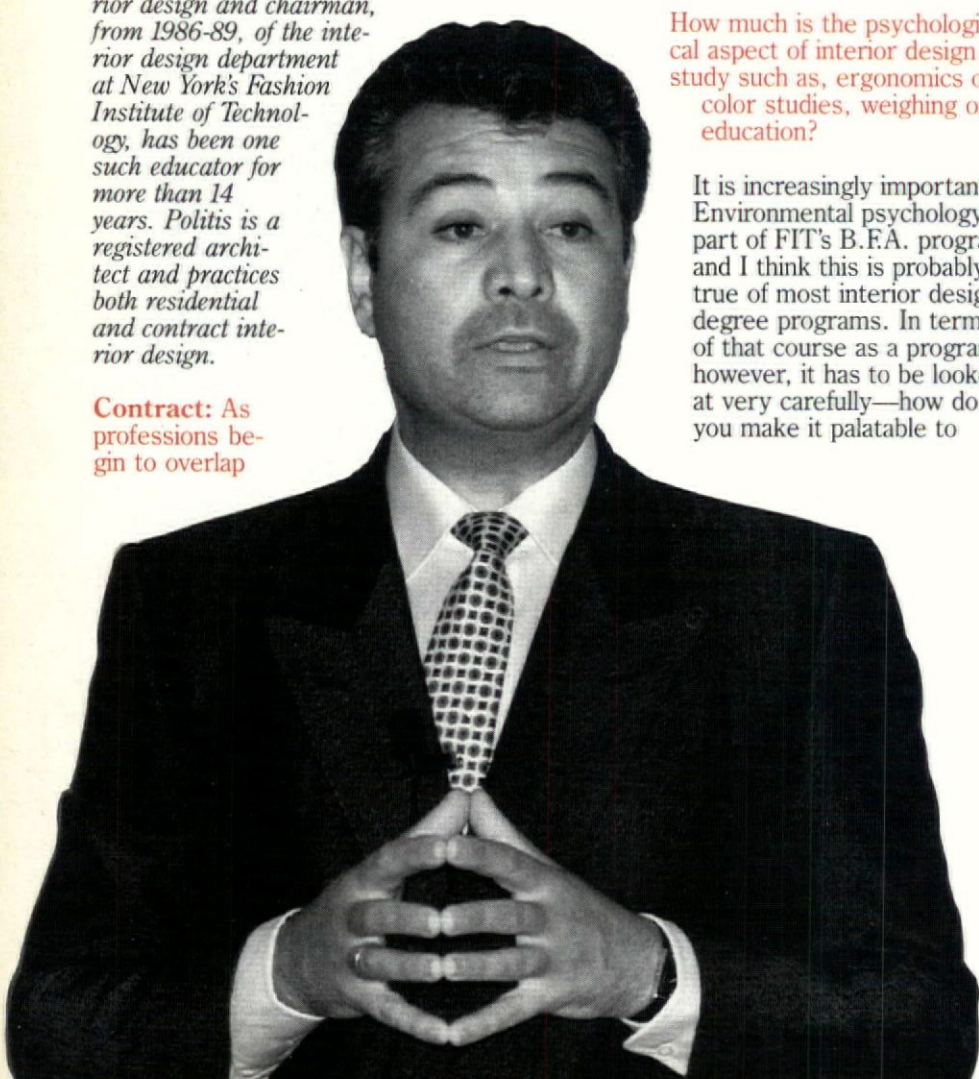
I think that's true to a certain extent, but they're certainly not going to learn everything in the field. You might say about 50 percent of what they learn in class is applicable to their immediate experience in the industry, and the other 50 percent is learned on the job.

One of the strengths of larger urban colleges is that much, if not all, of the faculty members are practicing professionals, so they are bringing the immediate experience of work into the classroom. With smaller schools it's more difficult, because most of the teachers in those programs have education degrees and are without design experience themselves.

How are the number of B.F.A. programs in interior design developing?

Slowly, but the number is increasing. Architectural schools are realizing that they have to make a change in curriculum and we're seeing some programs rapidly going from architectural courses to architectural interiors courses. It's unfortunate however, that some schools change too readily in terms of trying to hone programs, polish them up, refine them, and make them better. The quality of the courses can suffer.

How has FIDER worked to improve education?



One of FIDER's strong points is that it works with and is related to the big professional organizations in the industry. I only wish it could do more in terms of communicating itself to students, but it's difficult to get that information to students in non-accredited programs. I also wish there was some way of applying leverage to some of these schools to have them strengthen their programs toward FIDER accreditation. Unfortunately, that's not going to happen totally. I think legislation is going to have something to do with that.

The NCIDQ examination is constantly changing. Do changes in the exam's format accurately reflect changes in the field and growing needs of design firms?

I sometimes feel there's a lot of political pressure on the NCIDQ to change its exam so more people can pass and that's not the way the exam should be. It should be refining the format in response to industry needs. I even hear "well last year we had X number of students pass it and that percentage was too low so we have to look at the exam." That's nonsense. The fact is that sometimes they just get a weak group of students. To be truly effective, they're going to have to be totally objective, across the board, and think of what the industry is all about to create an exam that responds to everyone's changing needs.

Are students learning to become more diversified in their talents?

Definitely, but we have to be very careful. Lighting design, for example, is a completely different discipline. We should know something about it, just as we know something about air conditioning, heating, electrical wiring, and structure, but we don't want to be lighting designers. Consequently, at FIT we recently implemented a lighting laboratory to help train students because we need to teach them more than just choosing fixtures.

By the time students graduate and prepare themselves for "the real world," do they have realistic salary expectations for this industry?

Generally, yes. Unrealistic salary expectations come in with the more creative students who get A's and equate their grades with a specific salary in the industry. Creativity is relative—you still have to work your way up.

"Students who get A's equate their grades with a specific salary in the industry. Creativity is relative—you still have to work your way up." —Nick Politis, interior design professor, FIT.

How about business—are students learning more about running their own?

At FIT, we have two programs in business: A basic course in setting up your own firm and learning the basics of how a business is run; and an advanced course dealing with larger contracts and questions of ethics. Students are becoming increasingly more interested in this aspect of education.

How about working with business—their future clients? The Corporate Design Foundation in Boston presents seminars to business students to help them appreciate design, both in products and environments. Is the reverse of this true?

Definitely. We try to teach students as much in the classroom as possible. Urban schools, again, are lucky because students can present their projects in actual business settings and use real design firms for feedback. Students learn through the business courses how

to work with corporate clients and what to expect. Of course, in that area, experience is the best education.

How are licensing efforts affecting education throughout the country?

Schools will start to change and students will look for schools that are FIDER accredited that also give that basic body of knowledge they need to be well versed. I'm seeing legislation that determines whether a student needs a three- or four-year degree to sit for the NCIDQ exam. Interior decorators, for example, have taken a bad rap lately because that field is not controlled—and that's where legislation comes in.

Are students aware of these and other issues prominent in the field?

Educators have to keep them informed of what's going on because a lot of students don't have time to sit down and read the trades. It's definitely our responsibility to educate them not only to what's going on in the classroom, but the industry as well.

We also have the responsibility of keeping them up on design competitions, particularly because many of these students are also working up to 30 hours a week to pay for their education. For some, the award money from contests helps sustain them.

Most recently, we are addressing the issue of the handicapped and are just beginning to address design for the elderly. We have to realize that our students will be designing for baby boomers who will be elderly in the next two decades and that's a great number of people. Even in Japan, department stores are designing for the elderly and taking on marketing strategies to sell special merchandise for this market. This is all a major influence on the directions interior design will head in the next decades. □

The 'Quest' for color quarry tile ends with American Olean's latest offering

By Caroline Siemers

"New and improved"—a tired commercial phrase that generally means "we've upgraded the packaging, raised the price, and left the product unchanged." Every once in a while though, a product truly is improved, sometimes to such a degree that its standing in the marketplace is permanently enhanced.

The Quest line of unglazed colored quarry tile from American Olean (Div. Armstrong World Industries) is that kind of product. Really a spin on the company's existing six in. by six in. quarry offerings, Quest expands creative possibilities through shades other than earth tones—green, blue, peach, gray, charcoal—and shapes other than the six by six in. or eight by eight in. square. Quest is offered in those sizes, in addition to a six by six in. pentagon, a two by six in. rectangle, and a two by two in. decorative dot.

"Quarry tile in 1944 was six by six and red," says David R. Pascone, marketing manager/ceramic floor tile. "In 1988, quarry tile was six by six and red. We decided to go into the marketplace and

find out how the tile is being used, and what architects and designers are really looking for."

Extensive market research, including on-the-spot conversations with designers, revealed one major request—contemporary colors.

'Quest' for colors

"Quarry tile has been around for generations," explains Walter A. Hoyt, vice president/marketing. "It's always been a very durable, rugged, industrial strength product used for commercial applications. But the growth of the tile market in the U.S. has gone from people like tile to people prefer tile, particularly in the contract market. Quest came out of a demand from that market for colors other than earth

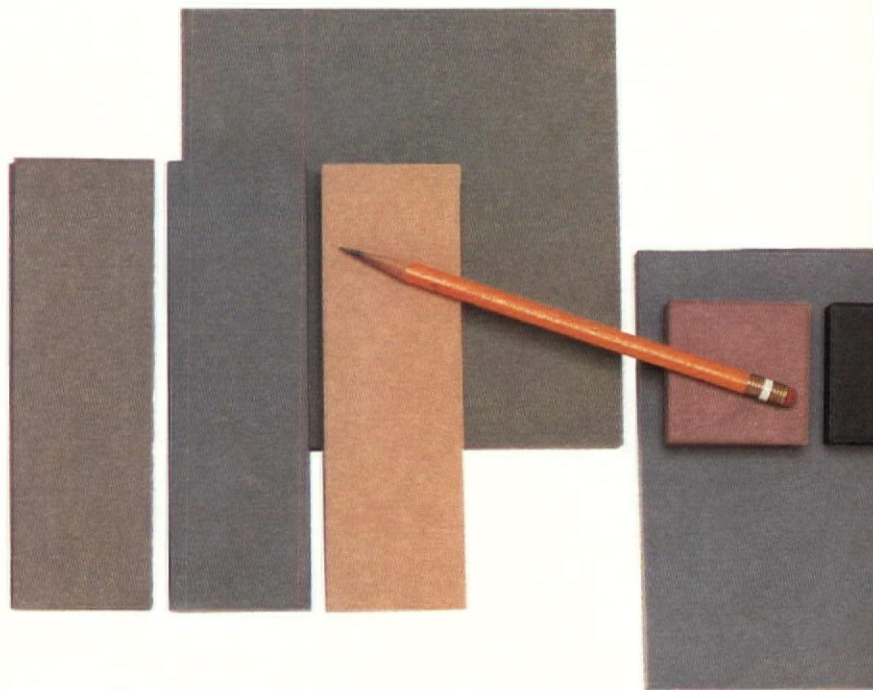
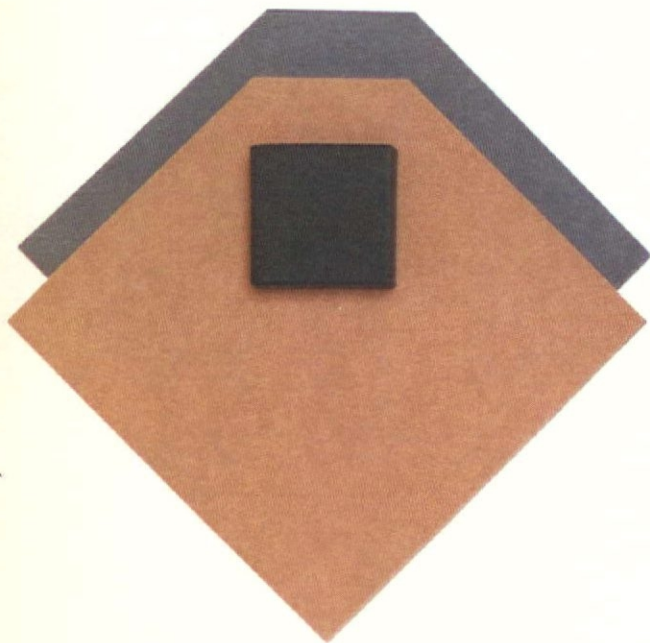
tones, colors that would expand the types of places tile could be used."

And indeed Quest colors do just that. Forget kitchen and institutional floors or the occasional Mexican eatery. Quest colors move tile into lobbies, retail spaces, and foyers.

"American Olean has a reputation for innovation based on its ceramic mosaic capabilities—designing borders and patterns," says Hoyt. "We expanded on that creativity by first creating the colors, then offering the tile as part of a comprehensive *system* that includes design development, sales representation, ordering assistance, even setting frames for the tile contractor."

Pieces to a puzzle

Introduction to Quest begins with an information kit that states "the beaten



The pieces of the Quest quarry tile puzzle arranged below include the six in. by six in. pentagon, two in. by six in. rectangle, two in. by two in. decorative dot, and six in. by six in. square. The full range of subtle colorations shown is designed to coordinate with all existing American Olean lines.

David R. Pascone, marketing manager/ceramic floor tile, and Walter A. Hoyt, vice-president/marketing, (below, left and right), believe staying on top of color trends in the U.S. keeps American Olean competitive.

path doesn't have to look that way." Inside, a comprehensive outline explains the product, its sizes and shapes, and how it fits in with the rest of the American Olean tile line. Also included are acetate layovers printed with several flooring patterns that can be used with blueprints, facilitating selection of a color palette and design style. ("In 1990 we hope to offer the same service on a CADD disk," reports Pascone.) The "Borders and Patterns" booklet included features design options broken down into "Basic Patterns," "Creative Patterns," and "Innovative Patterns." Opposite each page of layout possibilities are four-color examples of typical installations, demonstrating a wide range of uses. Information on what percentage of each type of tile is required to create a particular floor is also offered.

American Olean backs up this kit with what Hoyt calls the company's "most significant service"—its sales force. "They're known in the industry for their knowledge of tile, not only in terms of helping with color and design, but in

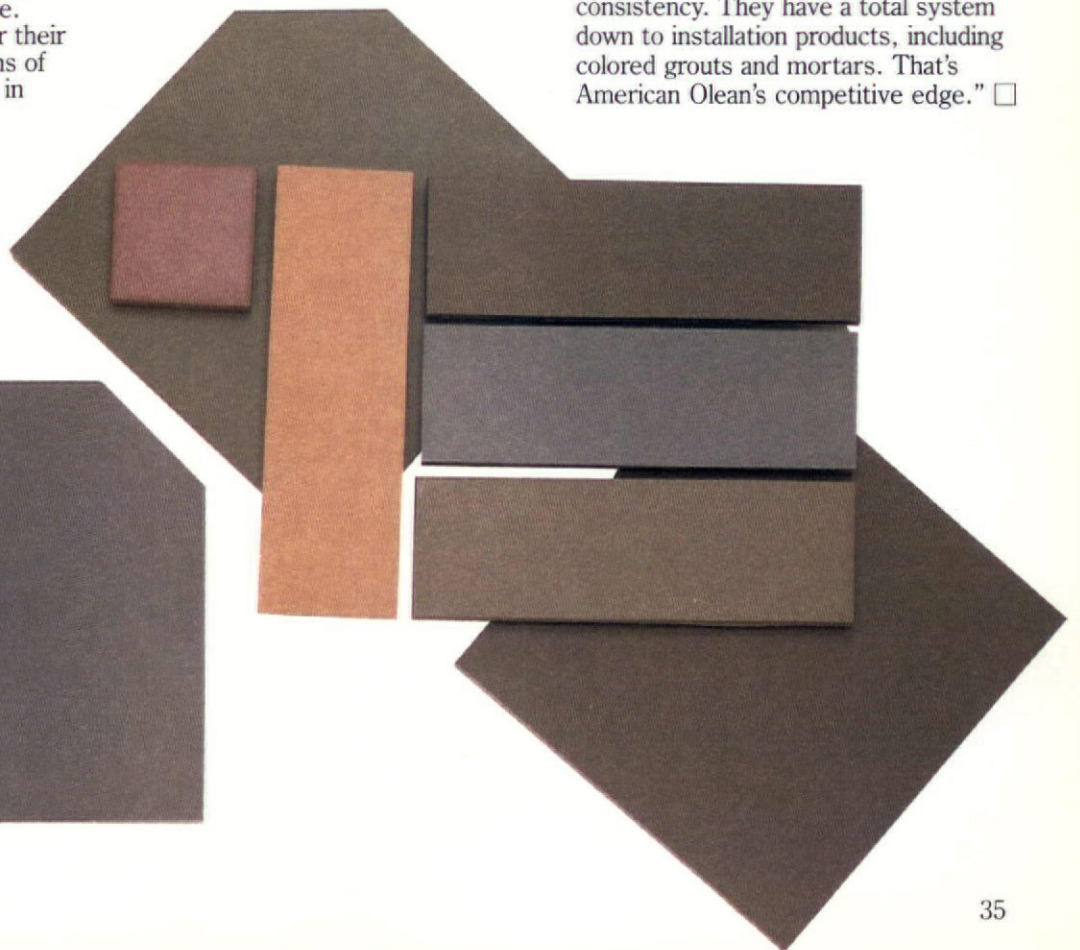


terms of specifications. They can assist the architect in writing the proper specs to ensure the tile is installed properly.

Their knowledge base is such that they could get down with the tile contractor and install the tile themselves." In

short, American Olean now supplies all the pieces of the puzzle.

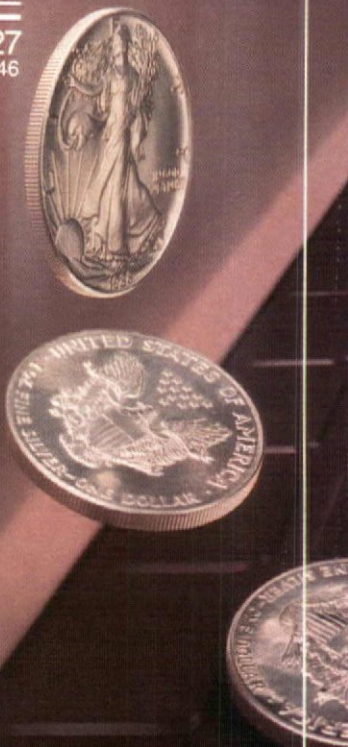
American designers tend to look toward the Italians for innovation and creativity in tile. Yet American Olean walks the competitive edge by staying on top of color trends in the U.S., particularly those in the contract market. The intensive market research, including the one-on-one interviews, that went into the development of Quest, is not unusual for the company. Beating the competition means staying on top of what the U.S. customer wants. "We are a market driven company," states Hoyt. "All American Olean tile products coordinate with products from all other lines—they work together, creating a 'corporate color palette.' So architects and designers have one source for their tiling needs, in terms of an array of products, and color coordination and consistency. They have a total system down to installation products, including colored grouts and mortars. That's American Olean's competitive edge." □



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Agins

G. Joseph Ballinger is reopening the architecture and space planning firm Ballinger Design Associates, in Indianapolis.

Allsteel promoted **Mike Assell** to director of contract sales and named **Duane D. Fishel** engineering vice-president. Assell has been with Allsteel for 11 years while Fishel worked for Haworth before taking his new position.

Jeff Portman (shown) was named vice-president of the Atlanta Decorative Arts Center and a member of the Atlanta Market Center's management committee. The Atlanta Market Center includes, among other entities, the Atlanta Merchandise Mart, Apparel Mart and the trade show management company, AMC Trade Shows.

Robert C. Pew III (shown) has been named Steelcase's first executive vice-president, operations. Pew will oversee operations, sales, distribution, marketing, and product development. Steelcase also appointed David W. Poles director of product management.

Genie Agins (shown) joined Walker Group/CNI as director of financial services, retailing. Agins has 12 years of experience in marketing management and advertising, most recently at Citibank.

Lisa Bottom, senior designer in Whisler-Patri's San Francisco office, has been named director of interior design for the Los Angeles office. She recently won the ROSCOE award for her Esplanade Series for Hickory Business Furniture. Executive Vice President **Rodger Voorhees** has been transferred from the firm's San Francisco office to Los Angeles.



Pendarvis



Han



Adler

Allan T. Britton, PhD. was appointed president and chief operating officer of Homestead Industries and its subsidiary Dartmouth Woolen Mills. Dr. Britton received his doctorate in physical chemistry from Syracuse University.

Valerie Buschman was named director of communications for the Design Center of the Americas (DCOTA) in Dania, FL.

Kim Pendarvis (shown) will be director of communications for the Atlanta Merchandise Mart and the Atlanta Decorative Arts Center. She was formerly president and principal owner of PR Projects.

James E. Goughenour was named vice president, customer service and distribution for the HON company. He will oversee service, production, and inventory at HON.

Haworth announced the appointment of **Dan Spaans** as group product manager-systems furniture. He is responsible for product line management of Haworth's Places and Unigroup office systems.

Kwang K. Han (shown) has been named Vice President and Managing Director, Marketing, for Knoll International. Han previously worked at Herman Miller.

William F. Adler (shown) has assumed corporate responsibility for PHH Environments, the Maryland-based design firm's facilities management business segment.

Wendy B. Gray, president and design director for the interior design and architecture firm, Gray Design Group, Inc., was named a member of the Interior Design Professional Advisory Board of Maryville College, St. Louis.

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January 20-25. Wallcovering Distributors Association Convention. Marriott's Marco Island Resort, Marco Island, Fla.; 312/644-6610.

January 26-29. National Floorcovering Market. Atlanta Merchandise Mart. 404/220-2115.

February 8-9. Preview '90 annual market. Design Center of the Americas, Dania, Fla.; 305/920-7997.

February 17-18. Floor Decor West. Pasadena Center, Pasadena, Calif.; 404/220-2330.

March 21-23. WestWeek '90. Pacific Design Center, Los Angeles; 213/657-0800.

April 10-12. Lightfair. New York Hilton & Towers, New York; 404/220-2215.

May 19-22. American Institute of Architects National Convention. George R. Brown Convention Center, Houston, Tex.; 202/626-7407.

May 19-23. National Restaurant Association Restaurant, Hotel-Motel Show. McCormick Place; 312/853-2548.

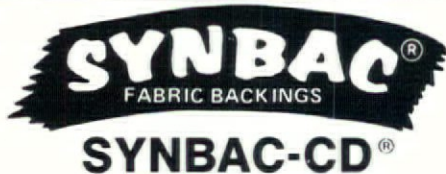
June 12-15. NEOCON 22 Merchandise Mart, Chicago.

Foreign

January 8-11. Domotex Hannover '90. Hannover Fairgrounds, Hannover, W. Germany; 609/987-1202.

January 10-13. Heimtextil. Frankfurt, West Germany.

February 1-4. Heimtextil Asia. Tokyo, Japan.



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Good retail store design overcomes laggard market

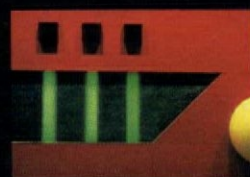
Vibrant graphic elements are key to the market driven design approach used by the Planned Expansion Group, White Plains, N.Y. for Kennedy Center, Union City, N.J.

While retail conglomerates try to figure out who owns whom, individual stores rely on their own uniqueness, as expressed by interior spaces, to capture more of whatever sales volume is out there. Two outstanding examples in this issue are Kennedy Center, designed by Planned Expansion Group, White Plains, N.Y., a retail mall designed using marketing principles as guidelines, and completion of the second phase of Marshall Field's flagship store in Chicago, which embodies rich, traditional, as well as eclectic design by Hambrecht Terrell, Intl., N.Y.

Fast-food fare, exemplified by two totally unique McDonald's installations, one on N.Y.C.'s fashionable 57th Street, the other in a luxury high-rise downtown Columbus, Oh., stands out for their attention to color and materials.

Photographs of winning showrooms in the International Design Center New York's (IDCNY) Best Spaces Awards Competition, co-sponsored by the American Society of Interior Designers (ASID) and CONTRACT Magazine during Designers' Saturday, signal successful efforts to attract the attention of even the most discriminating designers.

As for International Trade Shows, a directory tells all for potential attendees. At home or abroad, design excitement continues to pace special market developments, which should prove both instructive and entertaining.—**THE EDITORS**



Photography by Gary San Pietro

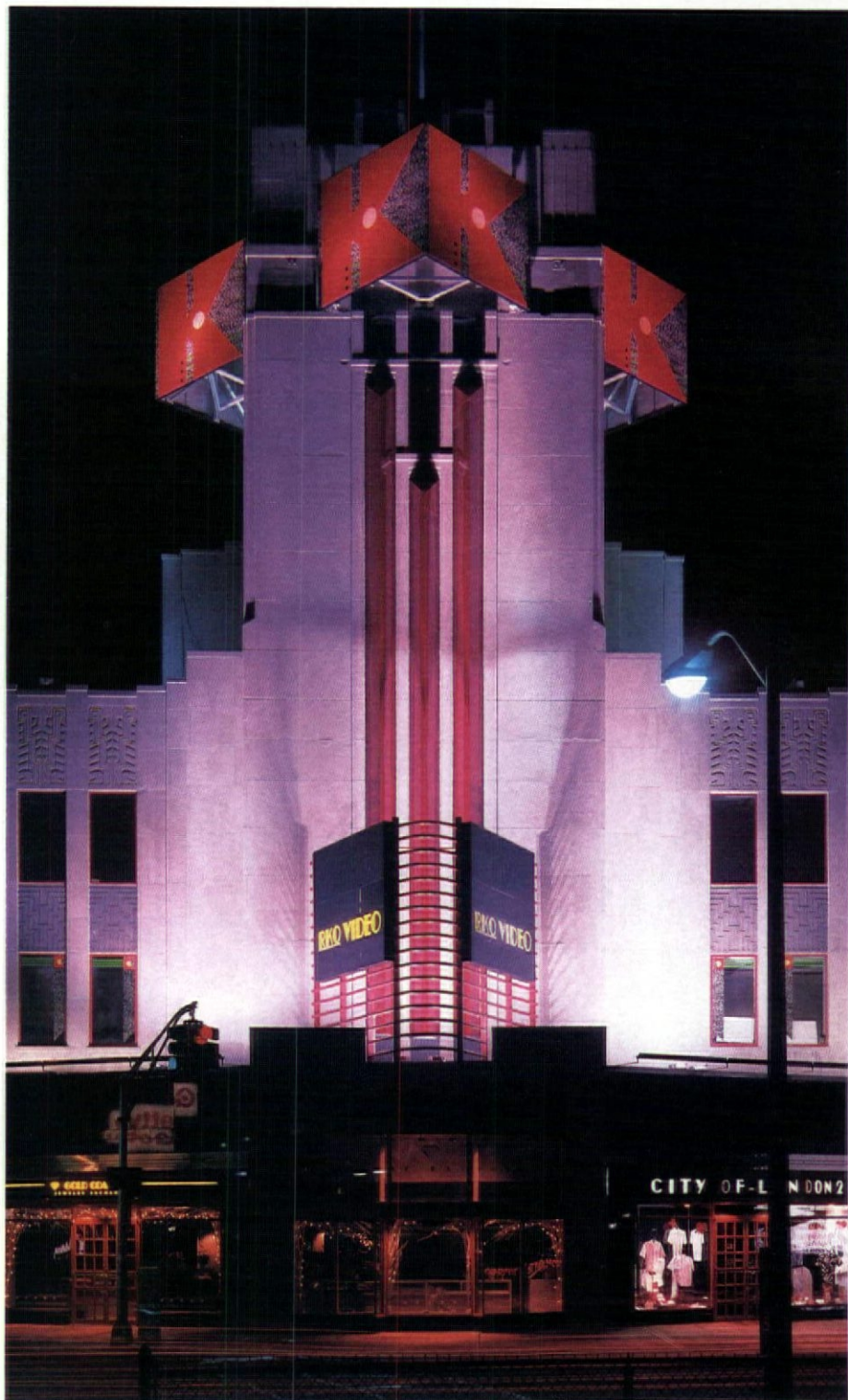
Marketing practice drives design of retail center by Planned Expansion Group

A thorough knowledge of marketing principles led the design of Kennedy Center, a multi-level retail center in the heart of Union City, N.J., a busy, mixed-ethnic neighborhood.

What is retailing but targeting a specific audience and using every available tool to reach them? The Real Estate Equity Co. (TREECO), Englewood, N.J., recognizing the retail potential of its vintage (circa 1932) Union City, N.J. Art Deco property, targeted this busy, mixed ethnic neighborhood, and called in the Planned Expansion Group (PEG), White Plains, N.Y., to design a popular-priced, multi-level retail center within the space.

"We offer a 'retail design enhancement package'," explains Ken Narva, partner-in-charge, PEG, "where we upgrade and rehabilitate a structure (in terms of its construction), and then develop a focused, strong, market-driven retail theme. We then transform that theme into applied retail architectural forms: color, lighting, environmental graphics."

Overhaul of the Union City space began by applying further marketing concepts, starting with development of a corpo-



Eye-catching red metal fins draw the eye up Kennedy Center's spire to a quartet of brightly lit logos, sending a message that the old Sears landmark is no more (opp. page).

Inside Kennedy Center (this page) clear graphic elements recall the logo treatment (vivid colors, green stripes, yellow dots, black squares), playing into the popular-priced retail market targeted for the center.



Photography by Elliot Pine

Bright colors attract target market

rate identity program. The building, a former Sears store, was a well-recognized local landmark too readily identified as "the Sears building." PEG worked on changing that identification by renaming the building Kennedy Center (after the structure's address) and producing a logo/graphics program that dictated much of the interior design.

Bright primary colors and a distinctive 'K' logo comprise the basic Kennedy Center theme. The logo incorporates a red 'K', a yellow dot, black squares, and a trio of brilliant green stripes, elements found throughout the Center in one form or another.

Other graphic elements follow architectural details of the building: green neon stripes illuminate ceiling cut-outs throughout the interior, black and white tile squares cover floors, while bright red doors and flopped oversized K's recall the original logo. Outside, an existing stainless steel band was extended and accented by a red light rail, illuminating the structure at night. The overall atmosphere is exciting, immediately stating "retail."

"We started with a good product," Narva recalls. "The building had good character. We simply added different elements, making every effort to integrate graphics and signage with the architecture. In order to work, the space must be focused on the message sent to the client—every

design detail has to meet and reinforce that message. But it also has to work within the original structure."

Because the clientele and tenants are both popular-priced, budgeting for the project was tight. Existing structural features, such as a bank of escalators to the rear of the building, were left intact, driving creation of an internal circulation core accessing upper and lower levels.

A multi-story addition was then created to expand the inner circulation area and

A multi-story addition (below) creates a new entrance to the building, while improving core circulation and taking advantage of an existing bank of escalators.

Fire-engine red entry doors perpetuate excitement of the overall Kennedy Center design (opposite).

establish a new entrance to the building. Two-story windows reveal interior graphic elements such as banners, accent lighting, and red storefronts, reinforcing the Kennedy Center theme.

Attention to visual detail is evident down to curving red bars supporting signage, all part of creating a unified identity for the Center.

"We avoided high-level finishes because of the budget," Narva says, "it's mostly Zolatone and vinyl tile on the inside.

But what you have to remember is that when it's gotta be cheap, it's gotta be strong. Good design can be done in any price point—cheap does *not* mean ugly."—C.S.

Sources

Signage—B&G Industries.

Exterior lighting—Fairmount Electric.

Banners—Abacrome Inc.

Interior lighting—Kurt Versen Co.

Storefronts—Anthracite Plate Glass.

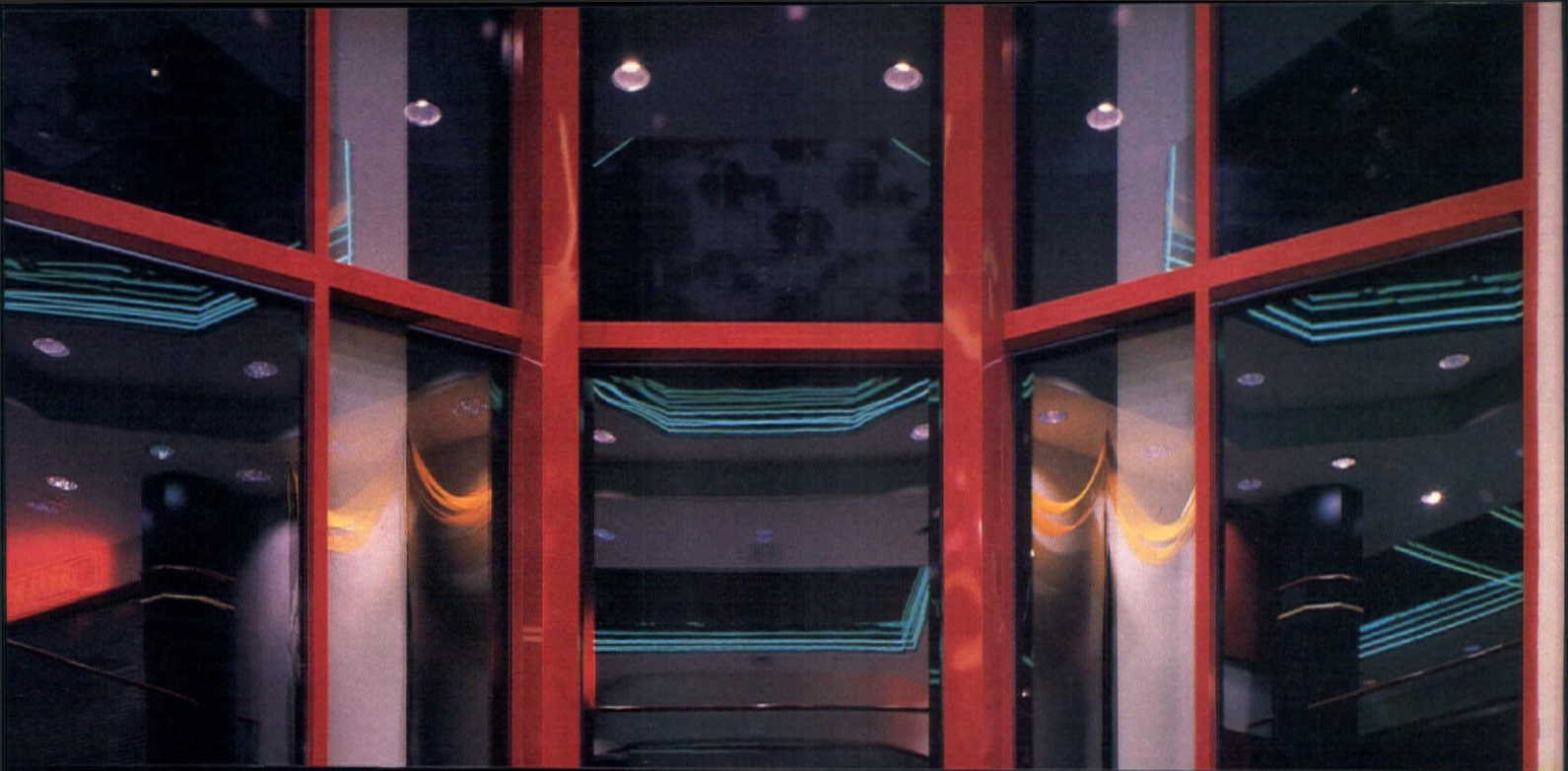
Vinyl flooring—VPI Industries.

Architecture/Interior Design—Planned Expansion Group/Architects & Planners, PC, White Plains, N.Y.; Kenneth D. Narva, partner-in-charge; Mayda C. Horizny, Gloria Duque, Peg Barth Yu, project design team; Gloria Duque, graphic design; Albert J. Krull, Paul Mendolia, Robert Rosit, project management & production team.

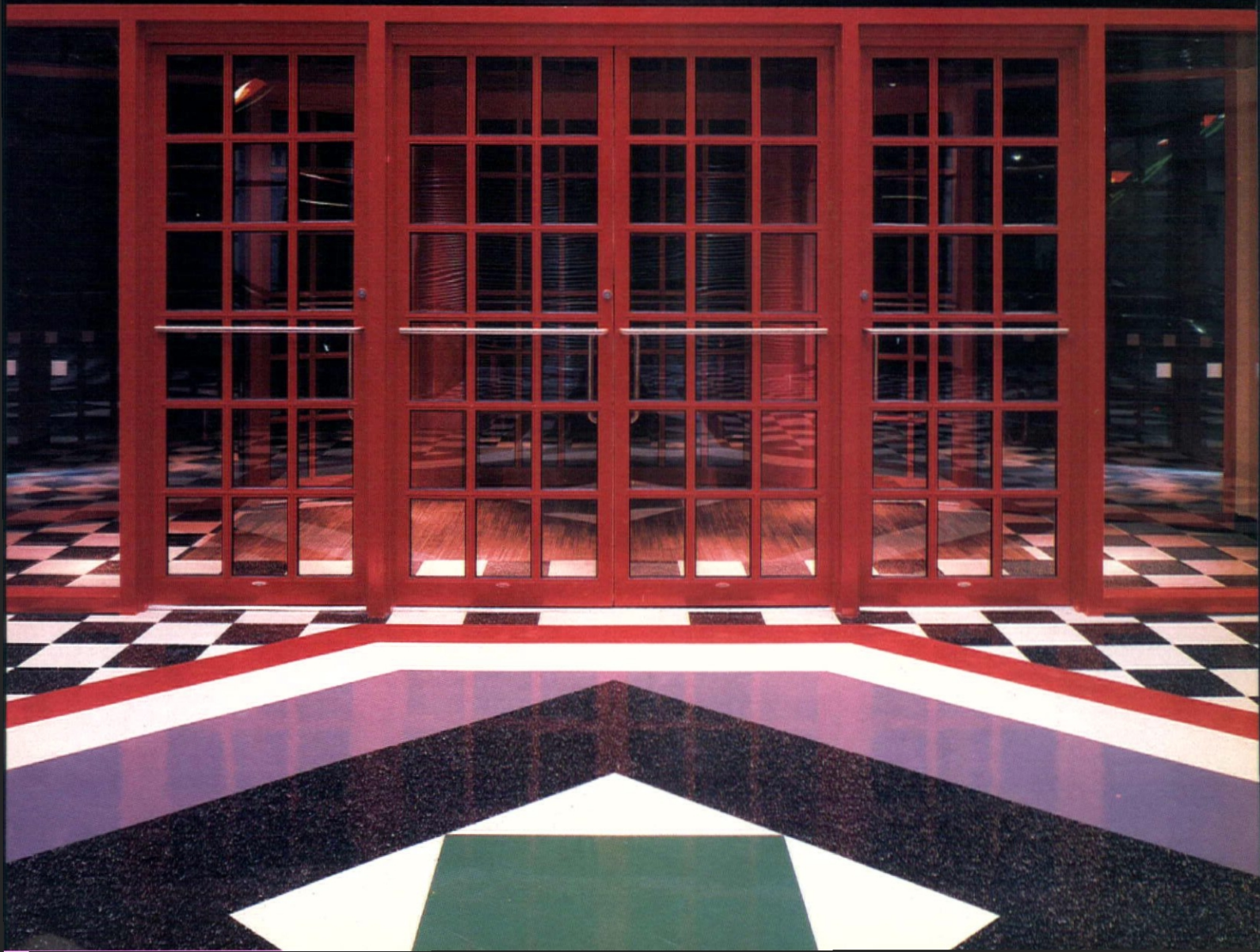
Contractor—VRH Construction Inc., Englewood, N.J.

Site Engineer/Landscape Architect—The Office of P. DeBellis, White Plains, N.Y.





EXIT



THE LONG & WINDING ROAD

From the aisles of Marshall Field's, Chicago, HTI re-creates retail sophistication

Once upon a time, long before the frenzied popularity of suburban malls, the grand, multi-floor department store was king of retail. Today, Hambrecht Terrell International's (HTI) five-year, \$110-million renovation of Marshall Field's flagship Chicago store, offers proof that the king is indeed alive and well and making a comeback.

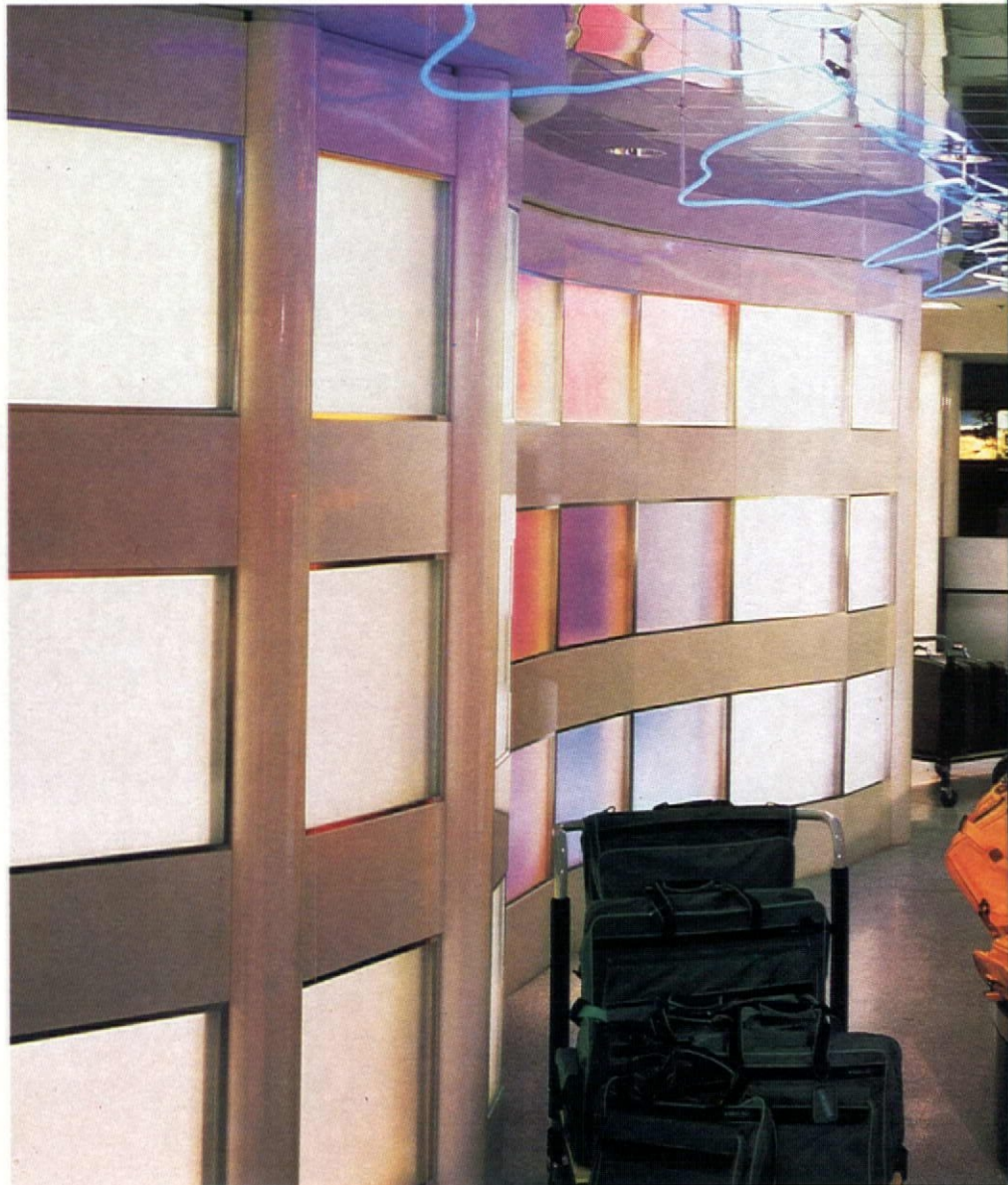
HTI, New York, recently completed the second phase of its overhaul, edging that much closer to the 1992 scheduled completion. This fall's opening of the

Continuing on its five-year road to completion, HTI finishes another phase of its Marshall Field's renovation, returning to the rich, grand tradition inherent in department stores of retail's glorious past.

men's and women's apparel departments—both unique for their renewed attention to retail ambience, glamour, and customer trafficking—follows last November's opening of the basement-level "Down Under"—an eclectic conglomeration of various quick-service and specialty stores.

Concentrating on Field's commitment to upgrading the store's image and attracting a more sophisticated clientele, HTI design team leaders Marian D'Oria, vice president/project director, and Martin Anderson, vice president/creative director, reworked the standard retail display philosophy, creating unique "shops within the store."

Down Under was born from what had become something of an embarrassment to the store: The Bargain



Basement. In this jungle of overstocked, slow-selling merchandise, Marshall Field's stacked to the hilt outdated items from its branch stores.

D'Oria and Anderson completely revamped the 134,000-sq.-ft. space, gutting much of the interior, to create a Chicago Main Street from an earlier

era. Boasting 30 shops offering a broad assortment of merchandise, the floor cleverly presents its shops with personalized themes: A luggage shop is designed like an airport baggage claim carousel; a Viennese coffee shop takes customers to old Austria.

Part of the charm in Marshall Field's Down Under shopping area is the eclecticism of the shops, as this luggage store shows. Designed to resemble a baggage claim at an airport, the brightly colored display marks the shop's entrance.



Down Under is designed to particularly attract the commuter lunch-hour shopper. Accessible from the city's "Pedestrian Way," a walkway joining the subway train station and the street, Down Under services the last minute shopper who needs anything from airline tickets to stationery to a good book. In the center, a well of escalators—housed in a dramatic 11-story glass atrium—transports shoppers to Marshall Field's street-level main floor.

In contrast to the eclecticism of Down Under, the newly completed men's and women's apparel departments are designed to showcase sophisticated designer clothing, upscale sportswear, and shoes.

"In the men's department (100,000-sq.-ft.) one of the things we wanted to do was take a break from the typical dark-

HTI blends eclectic with couture



paneled library look," Anderson says. "We were inspired by the work of French designers of the '30s—very beautiful streamlined and sleek designs. We used a light, bleached tigerwood with darker natural tigerwood accents, giving a refreshing upbeat look." Borders in this area are finished in marble with rich detailing.

The women's departments (more than 350,000-sq.-ft. including cosmetics, jewelry, and other areas still under construction) also feature this lighter sophistication, particularly in the 28 Shop, Marshall Field's traditional couture fashion collection.

White lacquering, silk-clad walls, neo-classical detailing, and crystal chandeliers outline what D'Oria calls "a fresh look for the 90s." Aisles in the entire

department are wider with more prominent displays and the departments have been moved to the second and third floors for easier accessibility.

Lighting is another aspect of the project altogether. In Down Under, the scheme varies so vastly, fixtures had to be lettered and logged in order to keep

This Down Under stationery shop (opp. page) boasts southwestern flavor with neutral colors and a clean, smooth architectural design. The Cafe Vienna, (below, top) creates a European atmosphere where patrons can relax with a snack. The sophisticated 28 Shop for women on

the second floor (bottom), houses Marshall Field's couture collection, and is rich with silk walls and crystal chandeliers in a neo-classical setting.



them straight. "We still have three years to go and we're already through the alphabet four times," D'Oria laughs.

"It's probably the most outrageous use of lighting we've ever done in terms of the number of fixtures," Anderson laughs.

"There are more fixtures on this floor than we usually use in a great number of stores."

The designers used a bit of everything from neon to parabolics—the only lamps they didn't use were metal halides and mercury vapors. Lighting throughout is supplied by one-by-one fluorescents,



two-by-tvos, pendant-mounted track lights, surface-mounted track lights, recessed incandescents, recessed PL lamps, and custom fixtures.

"Marshall Field's, more than any other store we've worked on, really fits the saying 'The store is a theater,'" Anderson says. "We've got so many stage sets and it all works very well."—L.M.

Sources

Flooring—Task Floors, Harbinger Carpets, American Olean, Innovative Marble & Tile.

Woodwork—Bacon Veneer.

Neon—National Sign.

Glass—AFG Industries, MBC Glass Studio.

Furnishings—Abet Laminati/Moda Techniques, HBF, Gordon International Furniture.

Chandelier—Metropolitan Lighting Fixture Co.

Columns and trim—W.F. Norman Moldings.

Cafe countertop and wall—Nevamar Laminate.

Interior Design—Hambrecht Terrell International: Edward Hambrecht, principal in charge; Charles Sparks, president/corporate creative director; Marian D'Oria, vice president/project director.

Contractor & Developer—Marshall Field's.

PERSONAL INVESTMENT

Columbus healthcare designer cuts loose designing own clothing shop

In his Columbus, Oh., clothing store, one designer utilizes Ad Hoc playfulness to "uncover new meaning in ordinary things." The project won best of competition in the 1989 Columbus Interior Design IBD Chapter awards.

Galvanized steel bucket sconces, chain link fences, bowling balls, and concrete beams seldom find their way into hospital interiors. Perhaps this is why healthcare designer Joseph Kuspan's work outside the office (Karlsberger & Assoc., Columbus, Oh.) seems to explode with a playfulness rooted in the Ad Hoc design movement. (A hallmark of Ad Hoc-ism is adapting seemingly inappropriate objects for less obvious uses).

One such design is the 900 sq. ft. women's clothing shop, *Moda Vérité*, owned by Kuspan and his wife, and a winner of the 1989 Columbus Interior Design (CID) IBD chapter awards in Columbus, Oh.

Original and modern design

Located in a turn of the century building north of downtown Columbus, in an area with a high concentration of art galleries, the storefront space had a conglomeration of original and modern design elements receptive to an unstructured, avant garde treatment. The merchandise itself—mostly wild, adventurous lines from Los Angeles and New York—and a budget of \$6,500 (including everything) also lent themselves to inventive design. "The contrast between crude objects such as coiled electrical cords and chain link fences and the vividness of the clothing would, we thought, strike a nice balance," Kuspan explains.



Photography by Lumen/Steve Elbert

Clothing racks are held up by steel tension cables; chain link fences display pieces; galvanized steel buckets cut in half act as light sconces. "I don't like store-bought design items," remarks Kuspan. "I enjoy uncovering new meaning in ordinary things."

Overall lighting is kept dark. The idea, explains Kuspan, is to highlight specific pieces on racks and display cases with fixtures. Walls and ceilings are painted

in three shades of gray, creating a mottled surface paralleling the crudeness of fixtures and furnishings.

A long and narrow space, the floorplan for the store became even more elongated by ledges where the original floor level had been. Instead of designing to minimize this narrowness, says Kuspan, "We decided to go with it, to accentuate it." The focus of the space is the

Moda Verité accomplishes its unconventional look with steel bucket hanging fixtures and sconces, (opp. page and below) chain link fences scattered throughout the space, and even bowling balls strategically placed as part of a display table (below).



jewelry case/cashier counter toward the front. Constructed of a concrete block base, the piece also uses a steel beam (found rusting in an alley) painted red under glass. Two bowling balls cap the block cores and serve as ornaments.

From this central point, display racks explode in a radiating pattern originating at the front corner and arcing slightly upwards and toward the rear of the

store, adding dimension and encouraging movement through the space.

Shading variations of ceiling color also follow the flow of space from front to rear. PVC pipe and floor drain columns frame the stairway to the dressing rooms at the rear of the store, while acting as an anchor.

Working with his wife and for himself, Kuspan says, encouraged him to take

some risks he ordinarily wouldn't have for a client. The ceiling at the front of the store, for example, was originally to follow the mottled gray shadings throughout the rest of the space. But Kuspan's wife felt the overall effect of the gray ceilings and the crudeness of the design was too dismal and depressing. People want to feel good when they come into a store, she argued. The revised ceiling in the front of the shop is painted with picture perfect clouds on a flawless blue sky. "It's so perfect," says Kuspan, "it's almost trite. But, surprisingly, it works."

Kuspan's slightly quirky personal approach apparently has application beyond his own front door. He was subsequently asked to design two other retail shops in the same mood and spirit.—E.O.

Sources

Rubber flooring—Pirelli
Track lighting—Juno
Carpeting—Lees
Chairs—Stendig
Entrance mat—3-M
Paint—Dean & Barry

Interior Design, Construction—
Joseph Kuspan, Columbus, Ohio.

Graphic Design—Ken Scaglia

**GOOD TIMES,
GREAT TASTE**

Flagship McDonald's by Bohm/NBBJ features business class amenities



When Nationwide Insurance built a second headquarters, they polled employees and quickly put a fast-food restaurant on order. The resulting 6,500-sq.-ft. McDonald's won an IBD-sponsored Columbus (Oh.) Interior Design award for 1989.

Office workers on a lunch break do not want fancy, expensive restaurants that take forever to serve food. That, at least, is what office workers for the Nationwide Insurance Company in Columbus, Oh. had to say. When Nationwide surveyed its employees during the planning of its second

headquarters and six-story atrium, it found that employees wanted a fast-food, fast service restaurant *inside* the complex (for rainy days).

Getting a fast-food restaurant to look as sophisticated and business-like as the rest of the Nationwide complex was the challenge presented to designers Bohm/NBBJ, Columbus, Oh.

"From the start it was clear that this facility would bear little resemblance to other McDonald's around the country," says James Schirtzinger, chief designer/principal. "The biggest difference is that most of the 6,500 sq. ft. restaurant is custom-designed." In particular, counter tops, trash receptacles, and booths were created specifically for this facility. High-end materials (marble, granite, slate), drapery for windows, upholstery for seating, as well as a sophisticated art program, are other details typically unheard of for McDonald's.

But even though the Nationwide McDonald's was esthetically more demanding, it still had to be completed within the chain's standard 90-day schedule.

In addition to plotting the common functions, designers also had to create a conference room, a sidewalk cafe area, and a quick service counter away from the main service counter.

The many functional zones that resulted were visually divided by flying maple wood beams running vertically throughout the restaurant. These same vertical beams also make up elements of screens and doors. An abstract, contemporary art program further distinguishes separate areas by providing different shots of bright colors.

Wood furniture and upholstered booths (opp. pg.), as well as incandescent lighting make for a uniquely "soft" environment. Marble, granite, and slate, in black, Canadian rose, and gray, respectively, create a warm, dark-neutral color scheme

(below, top). Vertical beams that divide the restaurant's functional zones inspired the maple wood screen and door motifs (below, bottom).



Photography by ARTOG/D. G. Olshansky

A warm, dark neutral color scheme—exemplified by Canadian rose granite floors with gray slate accents—unifies the overall design while providing a contrast to the bright fluorescent environment of the offices within the complex and the skylit atrium.

Roman shades, wood furniture, resin top tables, dimmable incandescent lighting, as well as pendant fixtures with glowing horizontal red accents (lining up across the restaurant) soften the space while unifying functional areas.

Canopies with a copper patina finish provide a focal point at the service counter and serve as a mediating element between the quieter public areas and the bright food and service areas.

The polished bronze storefront, with signage in Travertine marble, gold leaf, and etched glass, is perhaps the best illustration of how far a departure from standard McDonald's fare this design represents.—E.O.

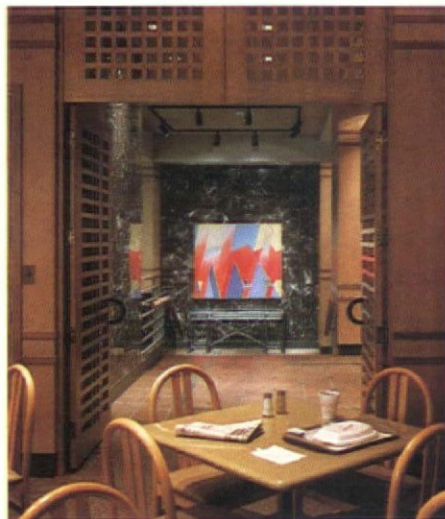
Sources

Tables—Johnson Industries
Custom booths & chairs—Shelby Williams
Flooring—Canital Granite, Burlington (slat knatstone), IAC Durapavers (kitchen).

Carpet—Bentley Mills
Walls—PanAmerican Ceramics
Pendant Lighting—F. Ramond
Ceilings—Armstrong
Fabric—DesignTex, Cartwright
Window Treatments—Carnegie
Art—Brenda Kroos
Millwork—Gleeson Construction

Interior Design & Architecture—Bohm/NBBJ, Columbus, Oh. James Schirtzinger, chief designer/principal; Bryan Shiles, architect; Tammy Ebbing, interior designer; Jack Pettit, project manager; Tim Gregg, project architect.

Mechanical/Electrical engineer—Meyer, Strong & Jones, Columbus, Oh.
Art Consultant—Winning Images, Columbus, Oh.
Kitchen Designer—McDonalds Corporation
Developer—Nationwide Insurance Company, Columbus, Oh.



SHATTERING TRADITION

Charles Mount sheds standard look, creating N.Y. McDonald's with panache

Charles Morris Mount abandoned typical McDonald's colors to create a design that blends in among boutiques and galleries in an upscale Manhattan neighborhood. Blue neon and glass tiles give the fast food eatery an underwater feeling.

When local gallery owners and boutique proprietors discovered that Charles Morris Mount was involved in bringing a McDonald's restaurant to New York City's 57th Street, he wasn't the most popular guy in that posh Manhattan neighborhood.

"There were some people who definitely didn't think a McDonald's would fit in," recalls Mount, president, Mount & Associates, New York, N.Y. "But when we opened and they saw what we achieved through an atypical design, the critics turned around."

The most striking aspect of Mount's McDonald's is the absence of the familiar red, yellow, and orange color scheme, replaced by cool blues and pinks. "The concept was high-tech with a soft touch, and what we have achieved is kind of a space-age nightclub with an underwater quality. It works in the restaurant setting because it's sort of a '90s version of the '50s diner."



Photography by Norman McGrath

Neon lighting also helps achieve the unique look, giving the restaurant a soft, inviting feel. This softness is carried through with curving glass-block walls, accented by glass tiles.

In addition to departing from corporate colors, the 57th Street McDonald's broke new ground by installing carpeting. "We really didn't have a problem finding material that would stand up to heavy traffic and coordinate with the design concept. This restaurant is proof

that good design can be functional and profitable," Mount says.

Mount reports the cost per square foot was no more expensive than a standard McDonald's. He worked primarily with franchisee Irwin Kreuger, although there was some input from the corporation. The project took approximately two years from conception to completion. The carpet design won a 1989 Du Pont Antron Design Award.—K. Z.

Cool neon blues, pinks, and yellows help create this particularly atypical McDonald's in Manhattan's Midtown. Drawing on an underwater effect, designer Charles Morris Mount continued his palette of

colors on a bi-level design (opp. page and below, right) and even added carpeting (below, left), for which it won a 1989 Du Pont Antron Design Award.



Sources

Chairs—Shelby-Williams.

Tables—L&B Industries.

Carpeting—Lee's Carpeting made of Du Pont Antron.

Glass Tile—MBC Glass.

Floor Tile—American Olean Tile, Buckingham Slate.

Lighting—Neon City, Lite Lab.

Ceiling—Armstrong.

Counter—Milgo Bufkin.

Interior Design: Mount & Company Inc./New York, N.Y.

Project team: Charles Morris Mount, president; Jennifer Wellmann, designer.

General Contractor: Corbel Construction.

MOVEABLE FEASTS

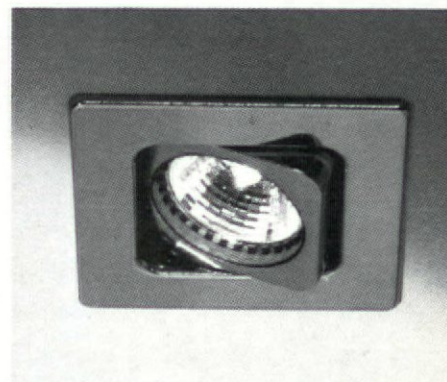
Light & easy tables, chairs, & accessories



American Seating

American Seating—A variety of laminate table surface options can be color-coordinated with plastic shell Acton Stacker seating colors. Wood veneer surfaces and/or edge treatments can be added to the Solar Table for a more high-end look. **Circle No. 241.**

Reggiani USA—Downspot is a series of fully adjustable lighting fixtures available in four sizes, and designed to utilize a wide selection of light sources. Available with three accessories, including louvre, glare shield, or barn doors, in six finishes. **Circle No. 233.**



Reggiani USA

Bieffeplast—Clack is a foldable table with a painted rectangular steel tube frame. The top is available in painted steel sheet, or multistratum beech wood with a solid edge. Similarly, the Clock swivel stool is made of paint-steel tube, the seat of beech. Distributed by Gullans International. **Circle No. 232.**



Bieffeplast



D.S. Brown

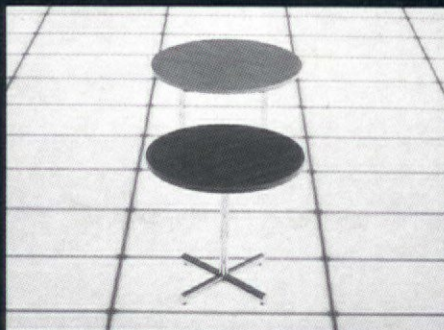


Westnofa

D.S. Brown—A variation on a classic restaurant chair, the Opus 124 is hand-crafted of steam-bent beechwood. The curved arm is available in a contrasting color, including natural, black gray, rose, aqua, rosewood/mahogany stains. **Circle No. 237.**

Westnofa—A tubular steel sled base on the Totem stack chair is available chrome plated or epoxy treated in a variety of colors. The curved back offers comfort as well as a unique design. **Circle No. 238.**

Meridian—Occasional Tables with polished legs and aprons are available in a variety of sizes and shapes, including round, square, and rectangular. Baked enamel legs and aprons provide color coordinated options. **Circle No. 229.**



Meridian

Furnishings for the fast-food generation



Loewenstein

Loewenstein—The sturdy, sled base construction on the unique Charlie chair is complemented by the chrome frame, also available in a black or white finish. The seat is molded polypropylene, offered in several colors.
Circle No. 230.

Plymold Seating—The Kenwood oak corner seating arrangement can be



Plymold Seating



Metropolitan Furniture

specified in one of three styles: island style, grout-in, or linking-wall-style. Complete or partial custom design options include etched glass panels, planters, and railing.
Circle No. 239.

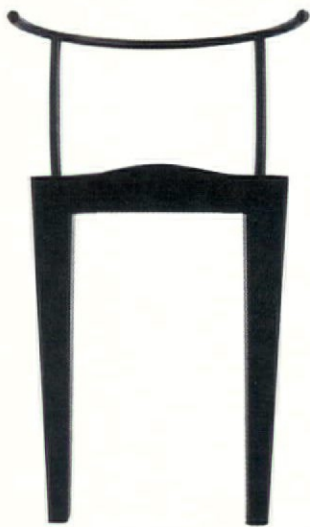
Metropolitan Furniture—Sophisticated yet practical, the cast metal base and painted steel column pedestal base is designed to complement the Rubber Chairs and Tables Group. Tops are available in 24 colors, a textured finish,

or maple with a variety of finishes.
Circle No. 234.

Elkay—Completely lead-free materials are used in the Design 200 series cooler, which surpasses Safe Drinking Act standards. The wrap-around self-closing pressbar makes it simple to operate from either the sides or front.
Circle No. 235.



Elkay



Kartell

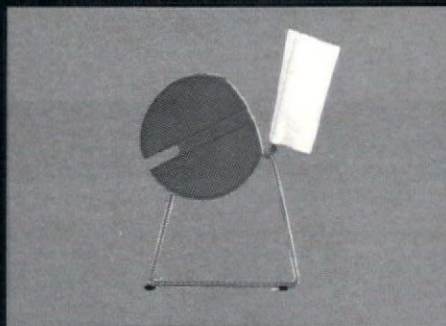
Kartell—Dr. Glob is the name of this stacking chair, designed by Philippe Starck. The frame is steel tubing, the seat polypropylene, and colors available include black, warm gray, coral, sky-blue, aqua green, and brick red. **Circle No. 240.**



GIE International

GIE International—Table top and seats create a unit on the Fast-Food Monopoli. Seats are made of matte black perforated steel, and have a spring device to automatically return to original position. Table top is scratch-proof white laminate. **Circle No. 236.**

Seccose—This foldable, stackable, and alignable chair is made of metal and synthetic resin; the back rest comes in fabric, leather, or rubber. Seat and structure in white, yellow, black, or red, back rest offered in off-white or black fabric, natural or black leather, or black rubber. Distributed by S. Zani America. **Circle No. 231.**



Seccose

4 IDCNY showrooms earn top awards in 3rd annual competition

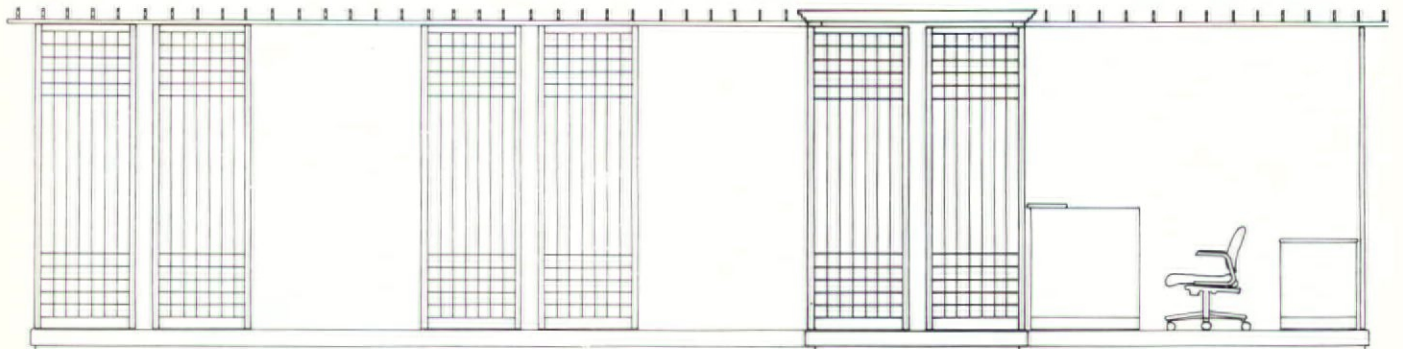
Center One showrooms stole the show at the third annual BestSpaces design competition sponsored by ASID and CONTRACT Magazine at IDCNY during Designer's Saturday. New spaces of Armstrong and RoseJohnson took best large and small showroom awards; while Steelcase's expanded Context display area and Tigerman McCurry's temporary design for American Standard won in other categories.

Judges reviewed 30 showrooms and temporary exhibits in both Centers One and Two. Since Center One is the most recent building to be leased, it offered the greatest selection of new showrooms and displays reflecting a design commitment in both dollars and esthetics.

Serving on the jury panel this year were: Barbara Epstein, FASID, Bernard Vinick Associates, Hartford, Conn. (chair); Louis Beal, ASID, New York City; and Diane Gote, ASID, Design Works, Summit, N.J. □



Photography by Peter Paige



The judges liked the creative use of cubic space that sets the theme for the RoseJohnson showroom. Upon entering, visitors are clearly led to the information source and control point. Texture is created through the use of draped muslin fabric in pine

frames on walls, and metallic paint on structural columns. These elements don't detract from the product, but add interest and make the space inviting.



Category: Best Small Showroom.
Manufacturer: RoseJohnson.
Size: 2,760 sq.ft.
Location: Center One, 5th floor.
Design: Thomas Hauser Designs LTD, New York; Thomas Hauser, principal-in-charge; Nancy Lee, assistant designer.
Sources: Halo (lighting); Orienter (woodwork); Sanford Hall (sisal); Con-

tract Distributors/Pioneers Carpet Service (rubber flooring); Maharam (upholstery); Art in Fusion (columns); Joseph Fanelli (canvas landscape); A.D. Elements (vessel); Julius Roehrs (trees); Kyong Andy Kim (consulting engineer); Ridgewood Contract Installation (construction); and Chaz Electric Corp. (electrical).



Hauser

BESTSPACES '89

The judges were amused by the temporary space's playful theme. Paper columns and spirals, floating angels, and wood crates brimming over with sinks, tubs, toilets, and accessories were used to signal that American Standard products are "packed and coming."

Continued

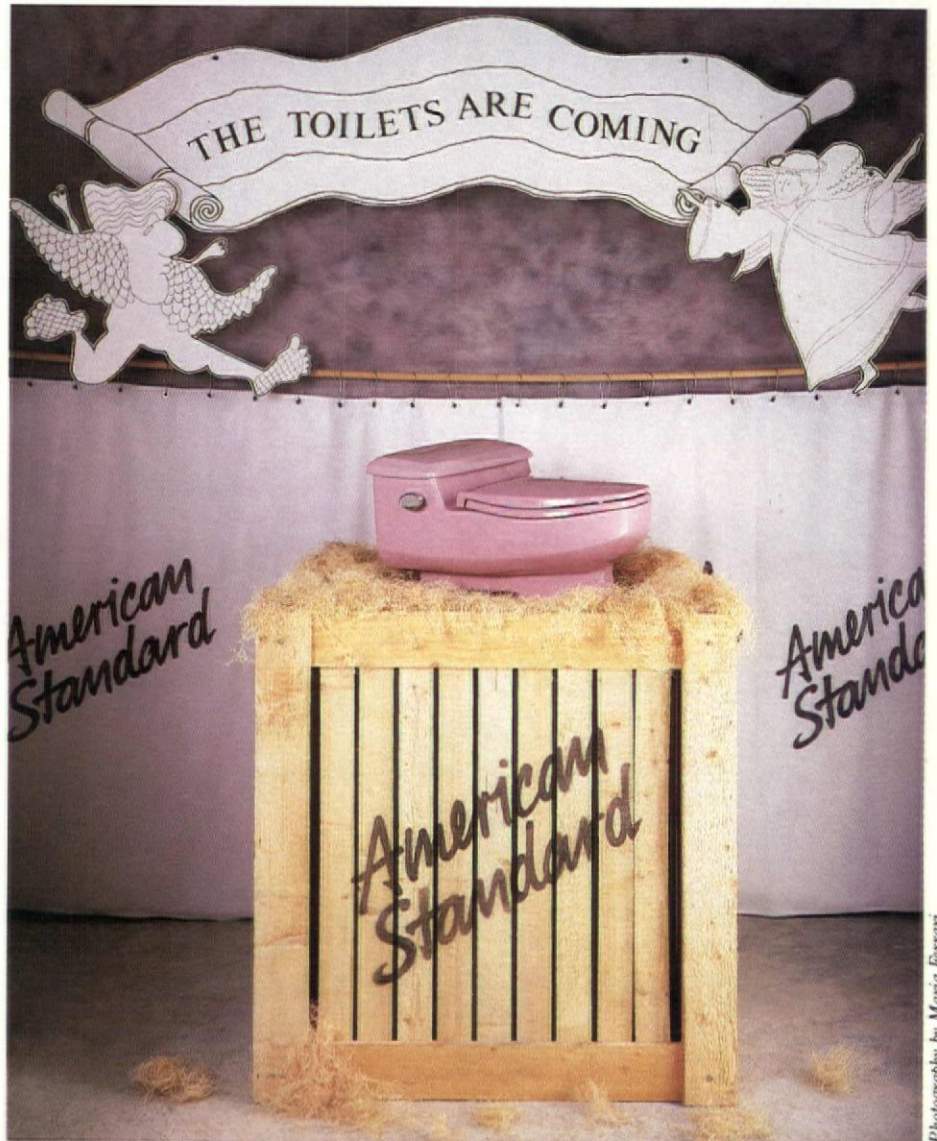
Category: Best Temporary Exhibit
Manufacturer: American Standard
Sizes: 4,800 sq. ft.
Location: Center One, third floor
Design: Tigerman McCurry Associates, Chicago. Stanley Tigerman and Margaret McCurry, principals; Karen Lillard, project architect; and Mark Lehmann, assistant.
Sources: American Standard (fixtures and accessories); Visual Communications (crates, banners, and angels); Visual Communications (general contractor).



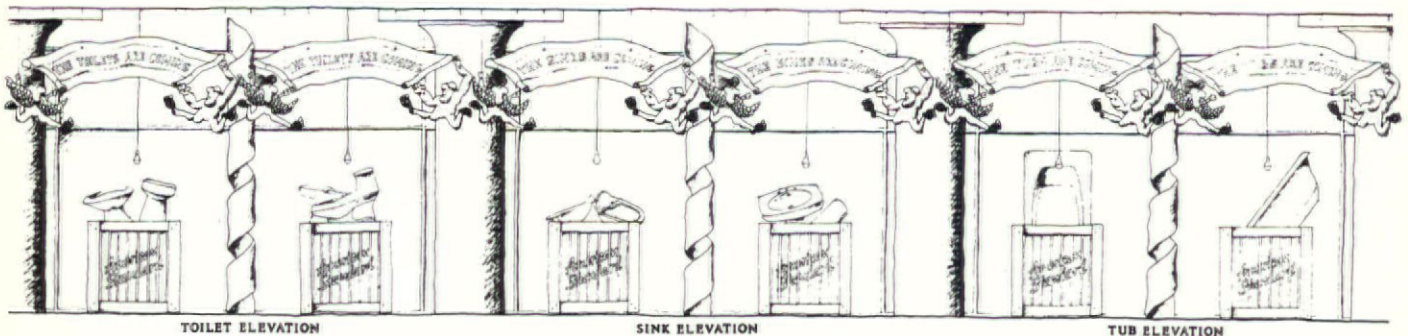
Tigerman



McCurry



Photography by Maria Ferrari



TOILET ELEVATION

SINK ELEVATION

TUB ELEVATION

The judges felt that this space was clever and imaginative, providing an informative product showcase from storefront to interior. The diverse product lines covering flooring, wallsurfaces, ceilings, and accessories are well-organized and explained by red graphics that are consistent throughout.



Category: Best Large Showroom
Manufacturer: Armstrong World Industries.
Size: 8,345 sq.ft.
Location: Center One, 3rd floor.
Design: Gil Benson, Armstrong and Skyline Architects and Designers, New York.
Sources: Forms + Surfaces (door); Armstrong (floors, ceilings, and walls); Steelcase, Forms + Surfaces (furniture); Staff, Lightolier, Tech (lighting).



Benson



Photography by Carl Vermlund



Contract/December 1989

BESTSPACES '89

Continued

Category: Best Product Display

Manufacturer: Steelcase Inc.

Size: 12,780 sq. ft.

Location: Center One, third floor.

Design: Joyce Bromberg, interior design project manager; Robin Bowles, senior interior designer; and Carol Masselink, interior designer, Steelcase.

Sources: Atelier International, Halo, Steelcase, LTM (lighting); Dorsette (carpet); Steelcase, Steelcase Design partnership (furniture); Village Antiques (sculptures, metal tables, and glass); John Visser (paintings); Renny (flowers); Procam Construction, Family Timbersmith (millwork); NTX Construction (contractor); Brian Hire (lighting consultant).



Masselink, Bowles, & Bromberg



Photography by Marius Rooks, Steelcase Inc.



The judges commented that Steelcase's Context furniture display, housed in a large open space, was well-organized, permitting easy traffic flow and user involvement with the product. Wood blocks in the form of the furniture components are available for the spot design as

soon as visitors enter the space. Each workstation is cleverly assigned to an imaginary worker and personalized down to his or her choice of accessories, photos, and books.



CROWD PLEASERS

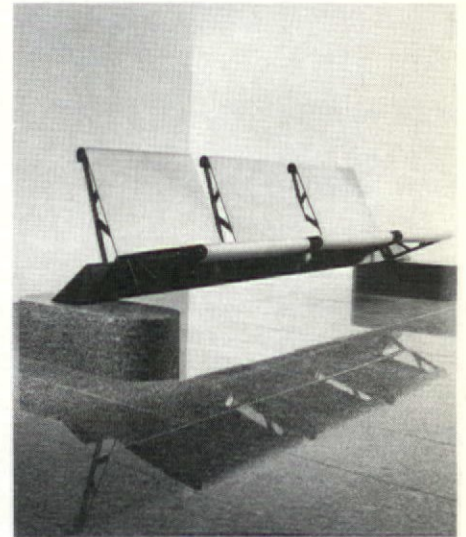
Public seating that fits in all the right spaces



Paoli

Paoli—Designed by Nick Ungaro to fit any size outer office, lobby, or waiting room, Trax modular seating system uses a single size seating unit 24 in. wide and 27 in. deep. Base units, table tops, and magazine racks all use one-in. butcher block oak available in such catalyzed finishes as Trax oak, mahogany, walnut, or ebony. **Circle No. 210.**

Bieffeplast—Trax is a steel beam seating system developed for concourse areas. Seat and back panels are anodized aluminum, stainless steel, or plywood. Distributed by Gullans International. **Circle No. 212.**

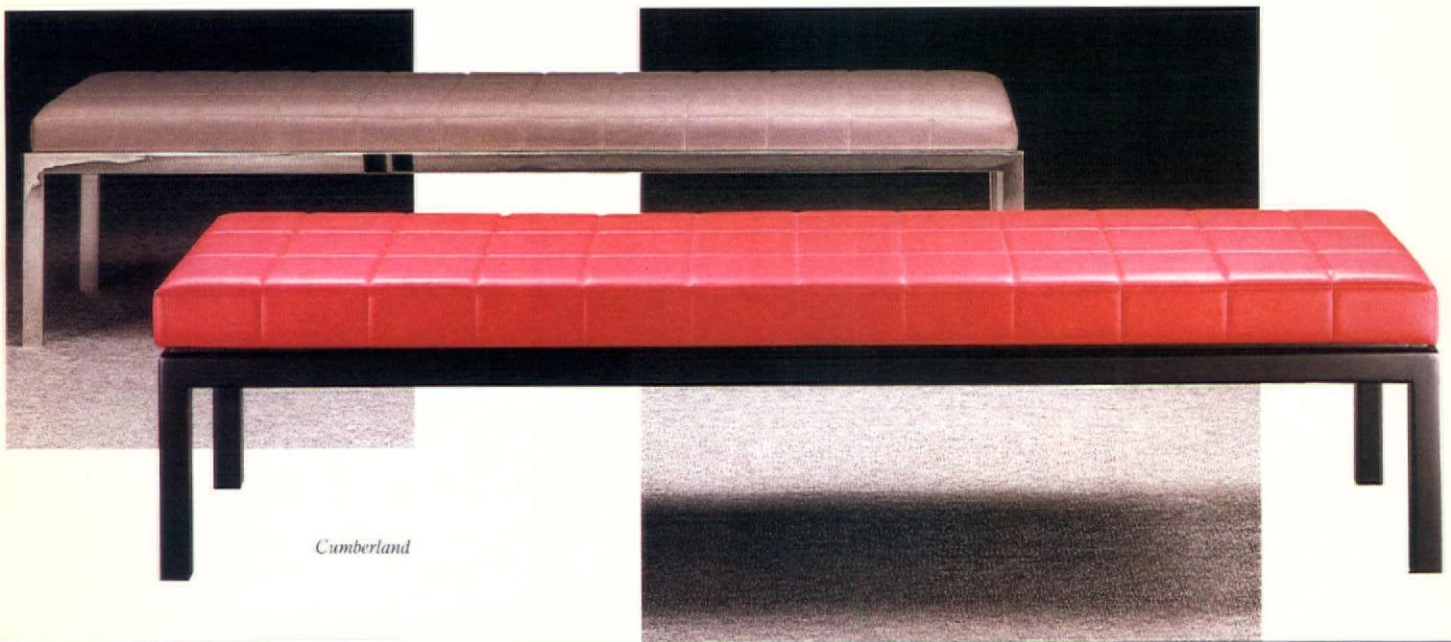


Bieffeplast

Kinetics—Designed for maximum comfort, Plush oversized chairs are totally upholstered, with a wide arm that can be upholstered to match or contrast with the seat. Ganged versions are available in a variety of lengths. **Circle No. 259.**



Kinetics



Cumberland

Cumberland—Cambridge Bench is offered in three sizes with either a wood (a choice of three finishes) or stainless steel base. Seat is foam over hardboard in a box tuft upholstery detail. Base options include satin brass, polished brass, or statuary bronze. **Circle No. 209.**

Panel Concepts—A central support rail provides three-, four-, and five-place units for the Omnific multiple seating. Arms on each seat may be raised or lowered independently and seats are 17 in. or 19 in. wide. **Circle No. 260.**

Executive Office Concepts—The 2000 modular seating line consists of a fully upholstered modular system with components to create rectilinear, curved, and free-form seating configurations. Available in 24- and 30-in.-wide seats. **Circle No. 218.**



Executive Office Concepts

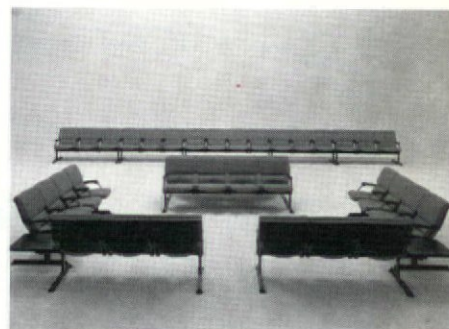


Panel Concepts

Waiting for the go-ahead can be a pleasurable experience



Sauder



Comforto

Sauder—ModLok chairs may be interlocked and arranged in straight or curved rows, or used as individual chairs. Formed of select hardwood laminates, these chairs stack seven high and are available in either fabric or vinyl upholstery. **Circle No. 222.**

Comforto—Four individually upholstered cushion shells on System 25 multiple seating provide support at each major contact point with the body. Available with arms or armless, and with optional tables. **Circle No. 261.**

Hayes—Perception can act as a small sofa, guest chair, elaborate seating system with connecting or freestanding tables, or multiple seating unit for waiting areas. Intermediate arms are offered with or without wood arm caps, and benches in three sizes. **Circle No. 223.**

Thayer Coggin Institutional—Several arm/suspended table configurations are possible with the chair, loveseat, and sofa grouping, nos. 5930, 5931, and 5932, respectively. **Circle No. 258.**

JG Furniture—The Dallas Chair has no springs (making it durable) and a thin profile that allows greater seating capac-



Thayer Coggin Institutional



Hayes

JG Furniture



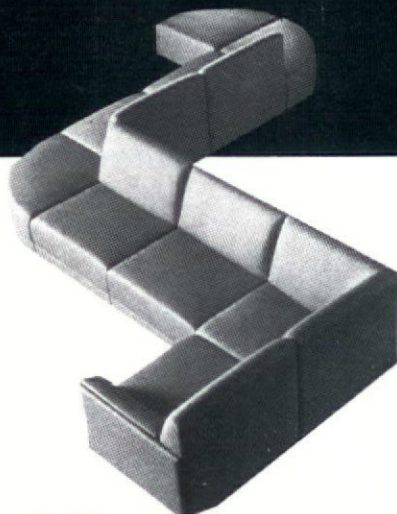
ities. Construction features include a three-quarter-in.-thick curved seat and back, finished wood veneer and a three-quarter-in. wood trim. Swing-out arm and side panel chairs provide easy access for the physically challenged. **Circle No. 221.**



Bilrite Nightingdale Industries

Bilrite Nightingdale Industries—Cricket reception seating can be connected to tables of various angles. A choice of 15 metal frame colors is offered, as well as a number of upholstery fabrics. **Circle No. 256.**

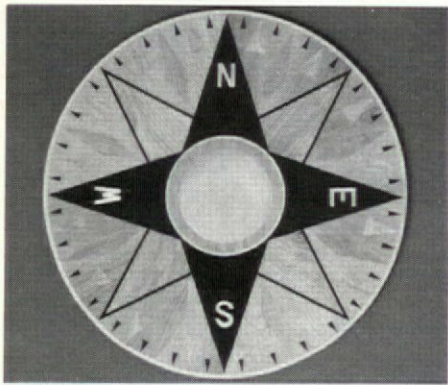
Charlotte—A round or square back may be combined with four arm side panel options, fully upholstered, diamond scored wood, grid scored wood or smooth wood on the Elissa seating series. **Circle No. 262.**



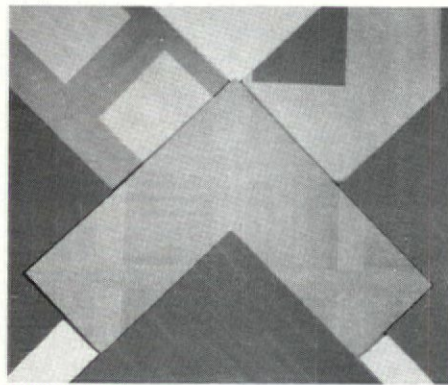
Charlotte

FLOOR SHOW

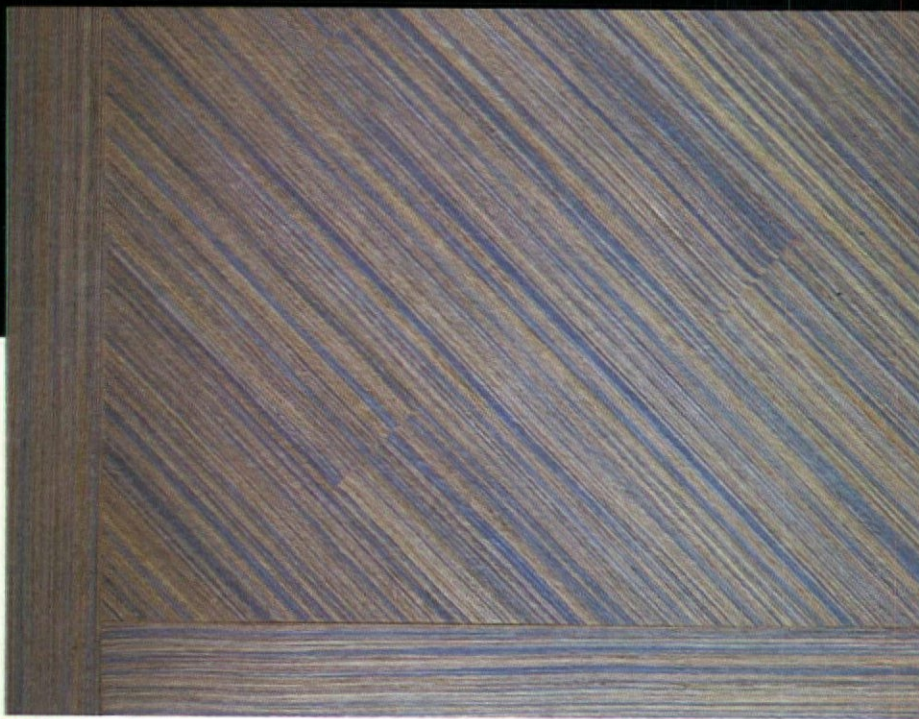
Natural finishes honed
to man-made perfection



Kentucky Wood Floors



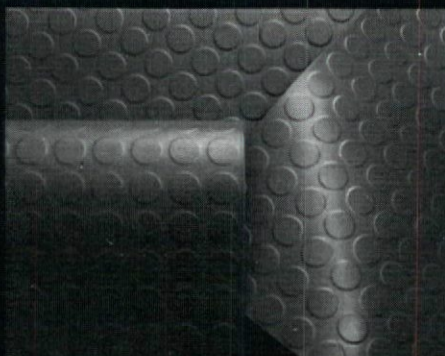
GMT Floor Tile



Hoboken Wood Floors

Kentucky Wood Floors—This custom inlay floor treatment combines oak, ash, cherry, wenge, and brass for a unique commercial entry area. A wide range of designs, species, and scales are available. **Circle No. 201.**

GMT Floor Tile—The “Woodhue Collection,” made of 100 percent vinyl, offers authentic-looking woodgrain-patterned flooring in a colorful spectrum of



pastel hues. The flooring is available in numerous configurations.

Circle No. 205.

Hoboken Wood Floors—Using a finely tuned, state-of-the-art technological process, raw Koto wood is peeled, dyed, glued together layer upon layer, and cross cut for the Legnotex collection of wood flooring from Italy. **Circle No. 206.**



Tarkett



Congoleum



Nafco Floor Products

Armstrong—Crowne Disc rubber tile features low-profile, raised circular discs and a palette of ten colors. A self-releasing wax continuously rises to the surface of the tile and facilitates routine maintenance. **Circle No. 202.**

Tarkett—Twelve-in. by 12 in. pre-finished parquet flooring is offered in a traditional mosaic pattern. One spe-

cies—Parawood—comes in three finishes including honey, polar white, and natural; Malaysian Merbau is available in a natural finish. **Circle No. 200.**

Congoleum—Through-color inlaid vinyl construction and flexibility that resists cracking and tearing during installation, are characteristics of the Marathon line of flooring. "Commerce" offers six bright and stylish colors. **Circle No. 203.**

Nafco Floor Products—Cornerstone solid vinyl tile is made to withstand high traffic. The non-directional chip pattern closely resembles granite and comes in five colors, including gray, charcoal, sand, beige, and black. **Circle No. 204.**

U.S. design community exploring world markets in growing numbers

"As the World Shrinks" could be a new soap opera starring U.S. manufacturers and designer/specifiers set at international shows. The plot: new trading and design opportunities.

A large contingent off North American manufacturers recently attended Japan Office '90 to meet potential Far Eastern customers. Designers are also visiting fairs in the Orient, bringing ideas to remove them from obsolete bullpens and install them in modern open plan offices—a quantum leap into the '90s.

Just announced is the European version of Interior Design International (IDI), to be held at the RAI International Exhibition and Congress Center, Amsterdam, October 28-31, 1991. Produced by Britain's AGB Exhibitions and RAI Gebouw of Amsterdam, IDI will become the annual international trade fair on the continent.

New ideas, new customers, new markets: all reasons why Americans will soon be as commonplace at European design shows as they are at Notre Dame. Here is a list of international shows in 1990:

JANUARY

Date: Jan. 6-11
Show: Domotex Hannover
Where: Hannover Fairgrounds, Hannover, West Germany
Contact: Hannover Fair U.S.A., P.O. Box 7066, 103 Carnegie Center, Princeton, N.J. 08540; ph. (609) 987-1202; FAX (609) 987-0092.

Europe's largest carpeting and floor covering show anticipates more than 634 exhibitors from 35 countries in 1990. Categories covered include woven carpets, textile floor coverings, fibers, and yarns, along with technology and design.

Date: Jan. 10-13
Show: Heimtextil
Where: Messe Frankfurt, Frankfurt, West Germany
Contact: Messe Frankfurt GmbH, Ludwig-Erhard-Anlage 1, P.O. Box 97 0126 D 6000 Frankfurt 1, West Germany; ph. (069) 7575-6415; FAX (069) 7575-6950.

The leading show in the textile industry, the 1990 show is slated to include more than 2,000 exhibitors from 46 countries. The show was restructured last year to include exhibit space totaling 200,000 square meters.

Date: Jan. 14-17
Show: Toronto Furniture Market
Where: International Center, Toronto, Canada
Contact: Quebec Furniture Manufacturers Association, 1 Eiffel, P.O. Box 1002, Place Bonaventure, Montreal, Quebec, Canada H5A 1E9; ph. (514) 866-3631; FAX (514) 871-9900.

The event has moved to the new International Center comprising 500,000 square feet of exhibit space, unifying the show. More than 300 Canadian manufacturers and 65 foreign exhibitors are expected to participate, displaying a variety of home furnishings, lighting, and accessories in traditional, rustic, classic, and contemporary styles.

Date: Jan. 23-28
Show: International Furniture Fair Cologne
Where: Exhibition Grounds, Cologne, West Germany
Contact: Hans J. Teetz, German American Chamber of Commerce, 666 Fifth Ave., N.Y., N.Y. 10103; ph. (212) 074-8867; FAX (212) 974-8867.

Thirty-five countries will be represented at this show, which focuses on residential and contract furniture. Encompassing 14 halls, the exhibit is organized by categories, including Italian, English, and avant-garde offerings.

FEBRUARY

Date: Feb. 1-4
Show: Heimtextil Asia
Where: International Trade Center, Tokyo, Japan
Contact: Hannelore Czech, Messe Frankfurt Service GmbH, Ludwig-Erhard-Anlage 1 6000, Frankfurt, West Germany; ph. (069) 7575-6415; FAX (069) 7575-6950.

More than 200 exhibitors from 28 countries are expected for the debut of this show featuring textile products. Italian, French and Swedish exhibitors will display decorative and upholstery fabrics, while U.S. exhibitors will show mostly floor coverings.

MAY

Date: May 3-7
Show: Scandinavian Furniture Fair
Where: Bella Center Exhibition Hall, Copenhagen, Denmark
Contact: SFF, Center Blvd., DK-2300, Copenhagen S, Denmark; ph. (011) 45 1 51 80 00.

Residential and contract furniture, along with fabrics, will be on display in temporary and permanent showrooms of the Bella Center. Last year, more than 500 exhibitors displayed at the largest furniture show in Scandinavia.

Date: May 5-8
Show: Salone Internazionale Della Sedia
Where: Fairgrounds, Udine, Italy
Contact: Rosanna Purinan, Promosedia, Via Pradamano, 2/A, 33100 Udine, Italy; ph. (0432) 520720; FAX (0432) 522185.

Show organizers estimate 50 percent of all European chair production takes place in the Udine region, and the majority of the 200 exhibitors expected for the seating show will be Italian. Sprawling over 30,000 sq. ft., displays will feature everything from office chairs to stadium seating.

Date: May 13-17
Show: Interior Design International (IDI)
Where: Earl's Court, London, England
Contact: Nicola Hodge, AGB Exhibitions, Field End Rd., Eastcote Ruislip, Middlesex, HA49LT; ph. 01 868 4499; FAX 01 429 3117.

This year, the show has expanded to occupy the entire Earl's Court Exhibition Center, formerly shared with Shopex. Officials anticipate approximately 650 exhibitors at the 1990 show, including 50 exhibitors from outside the U.K. Furniture, office systems, upholstery/curtain fabrics, tiles, carpets, and accessories will be shown.

Date: May 13-17
Show: Shopex International
Where: National Hall, Olympia, London
Contact: Nicola Hodge, AGB Exhibitions, Field End Rd., Eastcote Ruislip, Middlesex, HA49LT; ph. 01 868 4499; FAX 01 429 3117.

More than 200 exhibitors are expected to occupy the 5,500 square meters of National Hall, the show's new venue. Products will include point of sale equipment, cash registers, shelving, mannequins, lighting, display systems, flooring, and shoplifting prevention equipment.

Date: May 24-27
Show: STAR: International Exhibition for Home Furnishing Textiles
Where: Milan Fairs South Pavilion, Lacchiarella, Italy
Contact: Sheila Palka, Delia Associates, P.O. Box 338, Route 22 West, Whitehouse, N.J. 08888; ph. (800) 524-2193, (201) 524-9044 in N.J.; FAX (201) 534-6856.

A total of 700 exhibitors are expected in 1990, a 25 percent increase from the previous show. For the first time, there will be official participation from the U.S., with 15 companies brought together by the National Bed, Bath and Linen Association. Carpeting, curtains, and upholstery fabrics will be among the products on display.

JUNE

Date: June 17-20
Show: Montreal Furniture Market
Where: Place Bonaventure and Palais des Congres, Montreal, Canada
Contact: Quebec Furniture Manufacturers Association, 1 Eiffel, P.O. Box 1002, Place Bonaventure, Montreal, Quebec, Canada H5A 1E9; ph. (514) 866-3631; FAX (514) 871-9900.

Occupying 420,000 square feet of space, more than 300 exhibitors participated in the show last year. It's Canada's biggest trade show covering residential furnishings, bedding, lamps, and accessories.

SEPTEMBER

Date: Sept. 19-24
Show: International Furniture Exhibition, Euroluce
Where: Milan Fairgrounds, Milan, Italy
Contact: COSMIT, Uffici 1-20123 Milan, Corso Magenta, Italy; ph. 498361, Telex 3343494 COSMIT.

A wide product range will be on display from 1,900 companies at this premier show for furniture introductions, including over 200 foreign exhibitors. More than 351 exhibitors are scheduled to participate in Euroluce, the concurrent lighting show.

Date: Sept. 24-27
Show: Japan Office '90
Where: Mukari Messe, Nippon Convention Center, Tokyo, Japan
Contact: Japan Management Association, 3 1 22 Shira Koen, Minato Ku, Tokyo 105, Japan; ph. 81 3 434-1391; FAX 81 3 434 8076.

This will be the seventh annual edition of the conference covering office furniture and office design systems, along with air conditioning, building maintenance, information, and communication technology.

OCTOBER

Date: Oct. 2-7
Show: Cersaie
Where: Fairgrounds, Bologna, Italy
Contact: Cersaie Press Office, Vale S. Giorgio, 2-41049, Sassuolo (mo) Italy; ph. (0536) 8059000/8059002; FAX (0536) 806510

The 1989 edition of this international show for ceramic tiles and bathroom furnishings had 997 exhibitors in 95,000 square meters of space. Twenty countries were represented, and more than 15,000 of the 100,000 attendees were foreign visitors.

Date: Oct. 25-30
Show: Orgatech
Where: Fairgrounds, Cologne, West Germany
Contact: Koln Messe, P.O. Box 21 07 60, 5000 Cologne 21, West Germany; ph (0221) 821-1; FAX (0221) 821-2574.

Orgatechnik will occupy the entire 14 halls of the Cologne trade show complex. More than 2,000 exhibitors participated in the last show, in 1988. Products include office furniture, equipment, and communications technology (including video conferencing equipment).

R E S T A U R A N T S E A T I N G

Euro Group



LaBella Collection
Side and arm chairs,
matching bar and counter
stools... in fully upholstered
and open back styles with
slats or spokes.

Vincente Collection
Newest member of the
Euro Group. Four back
styles... fully upholstered...
center upholstered...
spokes or slats.



Ice Cream Collection
Everyday ice cream chairs
in over 20 extraordinary
frame color choices and
unlimited upholstery
selections.

Euro Group Restaurant Seating.
The rich charm of handcrafted European
bentwood handsomely replicated in steel.

Epoxy tough frame finishes available in
a full range of colors to complement the
hundreds of fabric choices or COM.



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Tel: (313) 847-3875
FAX: 313 847-0993

Circle 21 on reader service card

Luciting lighting:

Introduced by **Murray Feiss Import Corp.**, lighting duo features hand-cut, hand-polished lucite acrylic bevelled rods on highly polished, solid brass frames. The 10-light offers a contemporary design twist; the 12-light piece delivers tremendous light power. **Circle No. 365.**

A clear choice: Clear fire-rated FireLite looks, cuts and feels like regular window glass. But it can withstand the simultaneous effects of fire and rapid cooling and does not require wire for structural reinforcement. As a result, FireLite eliminates the "chicken wire" look of ordinary wire glass while offering a better fire rating and greater impact resistance, according to **Technical Glass Products.** **Circle No. 377.**



Murray Feiss



Technical Glass Products

Desktop organizers increase productivity:

Flexible organizers for desktop use reduce clutter and create a more attractive workplace environment. "Systemizers" organize forms, reference books, software and other items. From **Delco Office Systems**, these adaptable and versatile units can be wall-mounted or mounted on risers above the desktop surface area. **Circle No. 382.**

Freeing up work surfaces: Work tables equipped with **Datum Rotary Action Files** enable uninterrupted consultation and a clutter-free work surface. Rotary Action Files are offered as an add-on to existing tables or as an option to firm's line of cluster workstations and conference tables. They come in five diameters, and are also available with tambour enclosure panels in a wide range of finishes. **Circle No. 374.**



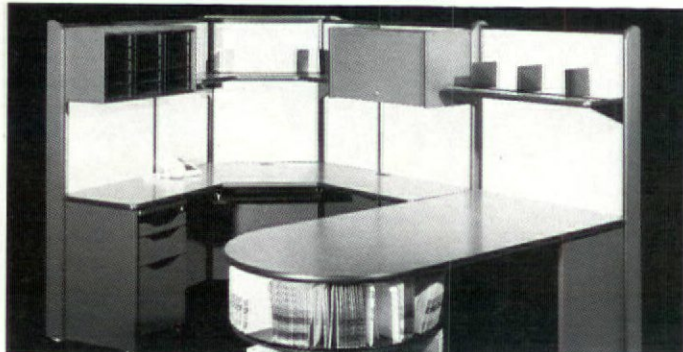
Delco Office Systems

Crafts on display: **Adele Lewis Inc.** seeks out unusual items made by craftspeople worldwide and is a direct importer. Firm's product range includes model boats, bird houses, furniture, planters, urns, baskets, table bases, dried and silk flowers, fiberglass architectural elements, and many new items made in papier-mache. **Circle No. 372.**

Funnel shape distinguishes basin: With a striking silhouette of glossy polished chrome, the Euclide basin is part of the Washmobil series of innovative bathroom furnishings. The pedestal basin is available through **Hastings Tile & Il Bagno Collection.** The compact unit features a stainless steel basin and built-in



Adele Lewis

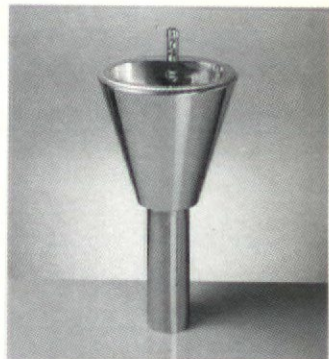


Datum

single-lever faucet. It is also offered in matte black, white, red or yellow enamel finishes. **Circle No. 368.**

Credenza matches presentation center: The Designer Series Presentation Center features a white porcelain steel writing and non-glare projection surface. Available in oak or walnut, the center comes with flip chart and wall mounting bar. **Luxor Corp.** offers a matching Lockup Credenza with four adjustable shelves. **Circle No. 378.**

Grid system premieres: From **Pittsburgh Corning Corp.**, the IBP Glass Block Grid System for windows, walls and skylights is designed for exclusive use with PC GlassBlock products. The aluminum alloy grid system is available in a variety of sizes in white. Metallic finishes include gold, silver and bronze. **Circle No. 376.**



Hastings Tile & Il Bagno Collection

CONTRACT

Footnotes

Revival houses



Miami's newly refurbished Gusman Center for the Performing Arts began life in 1926 as one of architect John Eberson's "atmospheric picture palaces," with a medieval Italian garden theme and projected clouds that drifted across a deep blue ceiling. All this has been restored by the Beauchamp Construction Co., along with statues, metalwork, and the elaborately tiled floor of the VIP lounge. The Majestic, another Eberson theater with a Moorish motif, was recently redone in San Antonio, Tex., and is now home to that city's symphony orchestra.

Competitions

The Steelcase Design Partnership is seeking submissions for "Mondo Materials," an exposition of "materials for the built environment", that will be held at WestWeek 1990. Only raw materials will be considered, not final products. Plastic laminate would be acceptable, countertops would not. For further information contact Steelcase Design Partnership; 305 East 63rd St.; 15th floor; New York, NY 10021. Deadline for submissions is January 15, 1990 . . . Any permanent commercial interior completed since June 1987 is eligible for the 1990 Du Pont "Antron" Design Award, provided it incorporates Antron carpet as a major design element. First prize is a two-week trip for two to the Milan Furniture Fair, and category winners will receive \$1,000. For information, contact Du Pont "Antron" Design Award; Burson-Mars-teller; 230 Park Avenue South, New York, NY 10003 1-800/448-9835 by February 23, 1990.

Reserved tray seat, grand opening.



TRD R-4022 TE

GLASSFORM® DURAFORM®

1435 South Santa Fe Avenue Compton, CA 90221 800 842-1121

AIA database upgrade

The **AIA Library** enlarged its "Design for Aging" database and added a new category, Building Security Design. The Design for Aging database lists almost 4,000 citations culled from various publications as well as associations, government agencies, and academic programs in the aging field. The Building Security Design database has 170 references . . . The **Marketplace Design Center**, Philadelphia, introduced a computerized designer referral service. Callers to 215/561-5000 can receive the names of up to eight designers and information about their specialties . . . **Haworth** will move its

New York showroom and offices to the 15th floor of 1675 Broadway in January. **Donovan & Green** will design the 24,000-sq.-ft. space . . . Designers Saturday was the setting for the opening of **Allied Fibers'** new 5,100-sq.-ft. commercial carpet showroom at IDCNY . . . The textile and furnishings firm **Lee Jofa** relocated its San Francisco showroom to a street-level space in Showplace Square West, designed by architect William C. Turner . . . **J.D. Contract**, a division of Jackson of Danville, Ken., will open a showroom at Chicago's Merchandise Mart in December . . . The **California Legislative Conference on Interior Design (CLCID)** and the **California Interior Design Political Action Committee (CIDPAC)** kicked off a \$1,000,000 fundraiser September 5th to

support legislative efforts for the licensing of designers. Shares in "Futures Investment" are being offered \$200. For information call 916/961-4031 . . . **F O R M A**, Seattle, recently completed the design of guestrooms, suites, public areas, and five restaurants and bars in the 27-story, 700 room Tai Ping Yang Hotel in Shanghai. The hotel, scheduled to open late this year, is a joint venture of the Aoki Corporation and the Peoples Republic of China . . . The **1990 National Restaurant Association Hotel-Motel Show** was named a participant in the U.S. Foreign Buyer Program. The Department of Commerce sponsors the effort to attract overseas clients to U.S. trade shows. Only 17 other shows were chosen for the program.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (REQUIRED BY 39 U.S.C. 3685)

1. Title of publication: CONTRACT 1A. Publication no.: 00107831. 2. Date of filing Oct. 1, 1989. 3. Frequency of issue: Monthly 3A. No. of issues published annually: 12 3b. Annual subscription price: \$24.00 4. Location of known office of publication: 1515 Broadway, New York, 10036. 5. Locations of the headquarters of general business offices of the publishers: (Same as 4) 6. Name and complete address of publisher, editor, and managing editor. Janet Ryan, Publisher. Len Corlin, Editor & Assoc. Publisher. Sara Marberry, Exec. Editor, 1515 Broadway, New York, New York, 10036. 7. Owner (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated). (Item must be completed) Gralla Publications, 1515 Broadway, New York, New York, 10036; United Newspapers (Stockholder) 23-27 Tudor St., London EC4Y 0HR England. 8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities (If there are none, so state) None. 9. Not applicable. 10. Extent and nature of circulation. A. Total No. Copies (Net press run) Average No. copies each issue during preceding 12 months: 38,033. Actual no. copies of single issue published nearest to filing date: 36,550. B. Paid circulation 1. Sales through dealers and carriers, street vendors and counter sales. Average no. copies each issue during preceding 12 months:—Actual no. of copies each issue published nearest to filing date: 2. Mail subscriptions (Paid and/or requested) Average no. of copies each issue during preceding 12 months: 28,358. Actual no. copies of single issue published nearest to filing date: 27,762. C. Total Paid and/or Requested Circulation (sum of 10B1 and 10B2) Average no. copies each issue during preceding 12 months: 28,358. Actual no. copies of single issues published nearest to filing date: 27,762. D. Free distribution by mail, carrier or other means, samples, complimentary, and other free copies: Average no. copies each issue during preceding 12 months: 8,672 Actual no. copies of single issue published nearest to filing date: 8,021 E. Total distribution (Sum of C and D) Average no. copies each issue during preceding 12 months: 37,030 Actual no. copies of single issue published nearest to filing date: 35,783 F. Copies not distributed 1. Office use, left over, unaccounted, spoiled after printing. Average no. copies each issue during preceding 12 months: 1,003 Actual no. copies of single issue published nearest to filing date: 767 Return from news agents Average no. copies each issue during preceding 12 months:—Actual no. copies of single issue published nearest to filing date:—G. Total (Sum of E, F1 and 2—should equal net press run shown in A) Average no. copies each issue during preceding 12 months: 38,033 Actual no. copies of single issue published nearest to filing date: 36,550 11. I certify that the statements made by me above are correct and complete.

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A revised, full-line brochure that presents Custom Classics, Custom Borders, Plank and Parquet flooring, and introduces new custom designs, portable dance floors, and prefinished parquet, is available from **Kentucky Wood Floors**, free of charge to the trade, \$2 to consumers.

Circle No. 249.

American Lantern, manufacturer of indoor and outdoor lighting fixtures, has released a 12-page, full-color booklet that showcases the company's new "Double Dome," "Glass Over Glass," and "Double Crown" Series. Each series features a wide choice of sizes, mounting options, and finishes.

Circle No. 248.

Corporate Acoustic Systems, manufacturer of custom acoustical interior finishes for walls and ceilings, offers a free, eight-page booklet that shows the company's wall and ceiling panels in recent installations, including conference centers, lecture halls, and executive dining areas.

Circle No. 253.

The new collection of stacking chairs, including the ergonomically designed Action Back Series and the "Grand Hotel" Series are highlighted in a 22-page catalog from **Shelby Williams Industries**. The color brochure also includes the new aluminum stacking chair and several other popular designs. Circle No. 254.



Amoco

A free, 20-page, full-color brochure is offered by **Amoco Fabrics and Fibers Company**, for designers and specifiers who want to learn more about PermaColor™-warranted commercial carpets made from Amoco's polypropylene (olefin) yarns. Included is a listing of Amoco's six regional resource centers.

Circle No. 252.

The Society of Environmental Graphic Designers (SEGD) has published "Sourcebook II: Specifications Guide" to aid designers in specifying sign and environmental graphic design programs. Guide follows CSI/AIA formats and is free to SEGDMembers. Cost is \$50 for non-members. Circle No. 251.

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Rep group with sales offices in Dallas and San Antonio, calling on institutional end-users (colleges, GSA, corrections, hospitals) and design community; which currently has strong dormitory casegoods, seeks seating (wood, metal, plastic), draperies, cafeteria furnishings, library furniture, accessories for TX, OK, AR, & LA. BOX 278, CONTRACT, 1515 Broadway, New York, NY 10036.

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Advertiser	Page	Advertiser	Page	Advertiser	Page	Advertiser	Page
Ametex (Circle No. 20)	40	Glassform (Circle No. 22)	75	N.E.G. America (Circle No. 24)	77	Steelcase Inc. (Circle No. 3)	6-7
Armstrong (Div. World Inds.) (Circle No. 1,2)	Cov II-3	KI Contract Div. of Krueger Int'l (Circle No. 26)	Cov. III	Plymold Booths (Circle No. 17)	37	TSG Inc. (Circle No. 23)	38
Brunschwig & Fils (Circle No. 8)	17	Lonseal, Inc. (Circle No. 25)	77	Roppe Rubber Corp. (Circle No. 16)	36	Unistrut Corp. (Circle No. 14)	29
DuPont (Antron Carpet) (Circle No. 5)	10-11	MTS Seating (Circle No. 21)	73	Samsonite Corp. (Circle No. 13)	27	Wool Bureau (Circle No. 19)	39
DuPont Cordura (Industrial Fibers) (Circle No. 15)	30-31	Matico (Circle No. 27)	Cov. IV	Scalamandre (Circle No. 4)	9	This index to advertiser page location is published for reader convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.	
Falcon Products (Circle No. 10)	21	Merchandise Mart (Circle No. 7)	15	Shelby Williams (Circle No. 6)	13		
Fidelity Arts (Circle No. 12)	25	CMC Monoceram/Tile Group Italia (Circle No. 9)	19	Spradling International (Circle No. 11)	23		

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