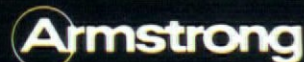


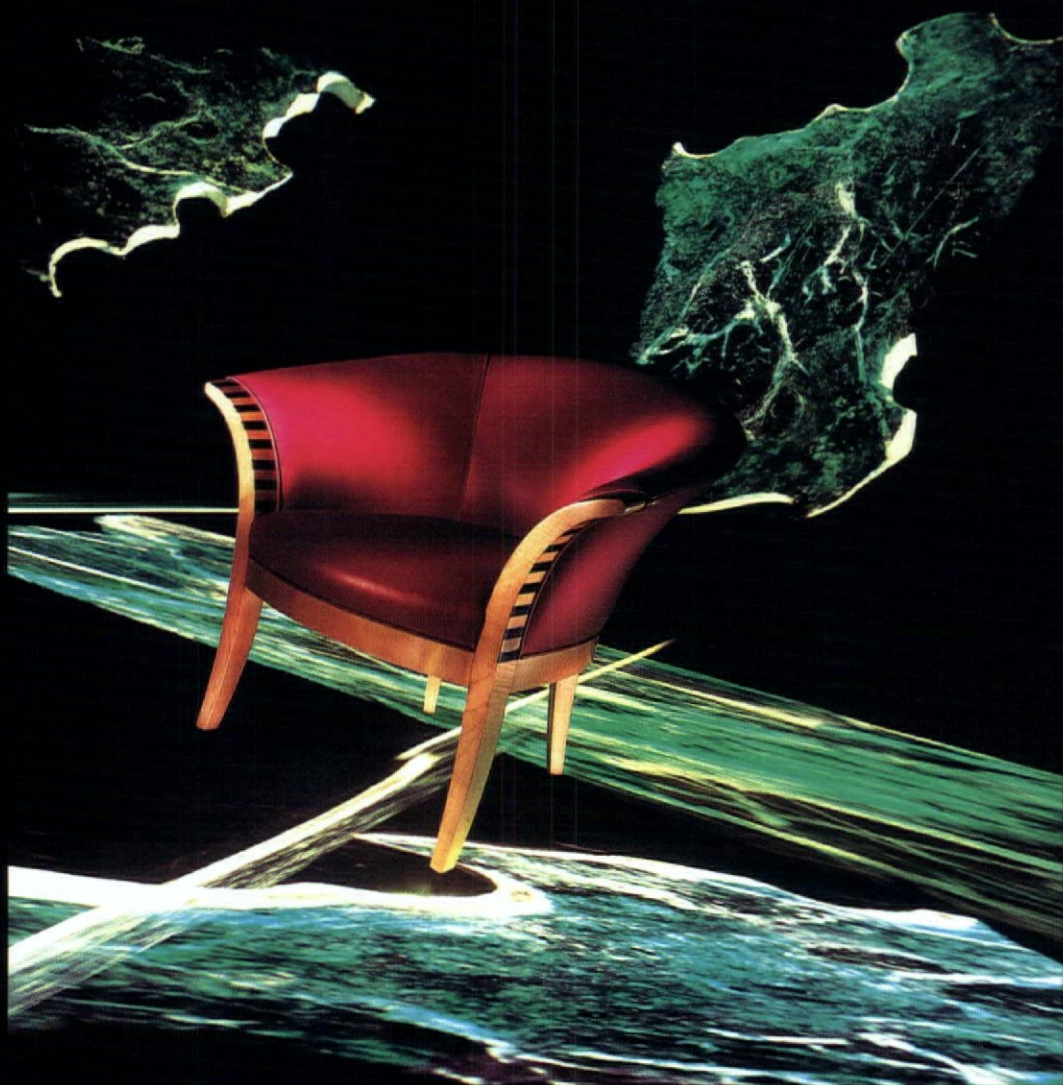


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PRODUCT FOCUS

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Guest seating that recognizes the importance of the visitor without overshadowing the status of the host.
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The casual observer may have no idea that Geiger International's Eco Group was conceived unlike other fine office furniture until he examines the price tag.
- 52 SIMPLIFY, SIMPLIFY, SIMPLIFY
Carnegie's new Lines & Shapes collection, developed with designer Laura Guido-Clark, pares down and gets back to basics in true '90s style.

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How did Kasler & Associates design a corporate headquarters for Chiquita Brands Int'l. in Cincinnati that acknowledges its global leadership in bananas?
- 64 DON'T JUDGE THIS BOOK BY ITS COVER
Swensson Associates hides advanced technology behind traditional Southern charm at Northern Telecom Institute for Information Studies' Wye Center on Maryland's eastern shore.
- 68 SMALL BUT IMPRESSIVE IN BEVERLY HILLS
What happened when Shinko Management Company asked architect David Kellen to create a powerful image for its Beverly Hills office in only 2,800 sq. ft.

- 74 YOU'RE BEAUTIFUL, BABE
First impressions do make a difference: Just stroll past four strikingly renovated New York City lobbies by Fifield Piaker & Associates.

- 78 PUNCHING SQUARE HOLES TO SEE STARS
Widom Wein Cohen makes even drywall memorable for state-of-the-art Tekelec/TA in Calabasas, Calif.

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They may resemble shoe boxes, lack colors or views, and shuffle their contents endlessly—so how do U.S. R&D facilities gush forth fabulous ideas?

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Johns Hopkins Asthma & Allergy Center in Baltimore will never be completely finished—if the facility designed by Hellmuth, Obata & Kassabaum works the way it's supposed to.
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The Biomembrane Institute in Seattle was designed by NBBJ Interiors to be a hybrid that's neither completely American nor distinctly Japanese.

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Many principals don't realize how profoundly a merger or acquisition can alter two design firms.
- 102 WHEN THE GOING GETS TOUGH...
Do the tough really go shopping? What is the role of furnishings marts in the design community today?

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Hospitality wallcoverings add style, protection and flexibility—all for about \$3.00 a yard.
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Cover Photo: Lobby at 215 Park Avenue South, New York.
Photography: Steve Elmore Photography.



Lisa Nicholson, IBD. A designer at Seattle's Callison Partnership. Ask her about creative blocks, and she'll tell you about the first time she sketched with Context™, a freestanding furniture system from Steelcase®.



While working on a new headquarters for Boeing Employees' Credit Union (BECU), Lisa felt challenged to keep Context from looking panel-based. But she was so used to working with panel-supported components that she kept arranging the workstations in neat, formal rows.

Lisa tried to show her client how Context would distinguish their new headquarters. She'd already intrigued BECU with the system's curved shapes. And pointed out that a minimal line of stand-alone pieces would be easier and cheaper to manage on a day-to-day basis.

But the sketches! They made Context look so ordinary. And BECU

continued researching other furniture systems.

Lisa kept sketching. And sketching. Until one night. A night when she was working at home. Shortly before the big presentation.

That's when she saw Context's freestanding units as building blocks that could carve space instead of simply fill grids. She drew on saw-tooth angles from the building's exterior and created a stair-step layout that would accommodate privacy and maximize views. The building's curves, well, they were already reflected in the furniture.

Creative blocks.

That night, Lisa pretty much put the competition to rest. After dinner. At the kitchen table. To an audience of three dogs and two cats.

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NOTE: Since the first time Lisa Nicholson worked with Context, we've collected new ideas for designing with the system. If you'd like some application thought-starters and case studies, or need to check a specification, please call your Steelcase A&D representative.

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CONTRACT DESIGN ISSN 0010-7831 is published monthly by Gralla Publications, a division of Miller Freeman, Inc., a member of the United Newspapers Group, 1515 Broadway, New York, NY 10036; (212) 869-1300; Fax: (212) 302-6273. **SUBSCRIPTIONS:** \$35/one year; \$60/two years for firm and individuals who specify, design, buy or replace contract furnishings. All other U.S. subscriptions \$65/year. All Canadian and Mexican subscriptions \$39/year for qualified subscribers and \$67/year for non-trade. All other foreign subscriptions \$90/year. Single copy \$6. Prepayment required for single copy orders. Address all single copy requests along with payment to CONTRACT DESIGN, 1515 Broadway, Suite 3201, New York, NY 10109. Directory and special issues \$10. The publisher assumes no responsibility for opinions expressed by editorial contributions to CONTRACT DESIGN. The publisher reserves the right to reject any advertising not in keeping with the publisher's standards. **CUSTOMER SERVICE INQUIRIES:** Call (609) 461-3838 weekdays 9:00 am to 5:00 pm (ET) or write CONTRACT DESIGN, P.O. Box 7617, Riverton, NJ 08077-7617. **SUBSCRIBER INFORMATION & ADDRESS CHANGES:** Write CONTRACT DESIGN P.O. Box 7617, Riverton, NJ 08077-7617. **POSTMASTER:** Send address changes to CONTRACT DESIGN, P.O. Box, 7617, Riverton, NJ 08077-9117. Second Class postage paid at New York, NY, and additional mailing offices.

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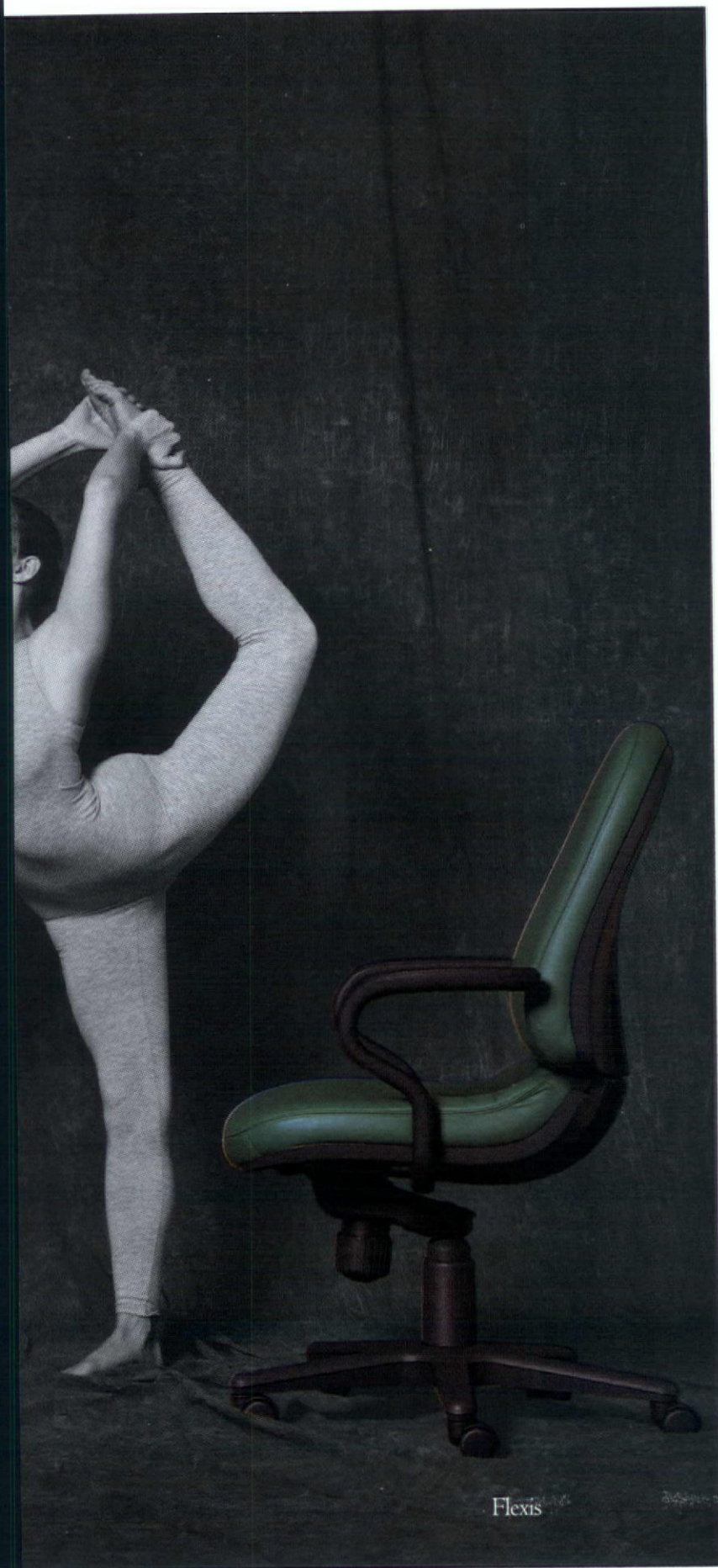
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Hit the Lights

Some—unfortunately, not all—of the readers of *Contract Design* may notice that a copy of our sister publication, *Architectural Lighting*, has been included with this month's mailing. *Architectural Lighting*, the official publication of Lightfair International, addresses how lighting enhances the architectural and interior design environment. Through its quarterly coverage of installations, products and applications under award-winning editor-in-chief Wanda Jankowski, it should inform, intrigue and challenge our professional designers to use lighting more creatively in their work.

"Our mission is to continue making your business lives easier and more profitable by communicating to you the most meaningful developments and insights into lighting design that we can," writes *Architectural Lighting's* Jankowski. "We appreciate the support that has been given to us in return from both our readers and advertisers over the years, and we look forward to the continuation of this valuable partnership in the future."

Readers who are not receiving copies and would like subscription information may call 1-800-964-9494.

One message architects and interior designers will grasp even if they never open a copy of *Architectural Lighting* is that here is yet another aspect of the man-made environment that a complex installation could easily wrest from their hands. No, there doesn't seem to be any clandestine plot here to disenfranchise the designer. But yes, the more clients demand of their spaces, the more specialized technical expertise must be harnessed to do the job.

Postwar advances in structural, mechanical and electrical engineering, acoustics, security, fire safety, telecommunications, audio-visual presentation and information processing as well as lighting have increased our ability to control and shape our world at levels of skill that can swiftly overtake a traditional design practice. Does this mean

every project requires so many cooks stirring the programming, planning and design? Of course not.

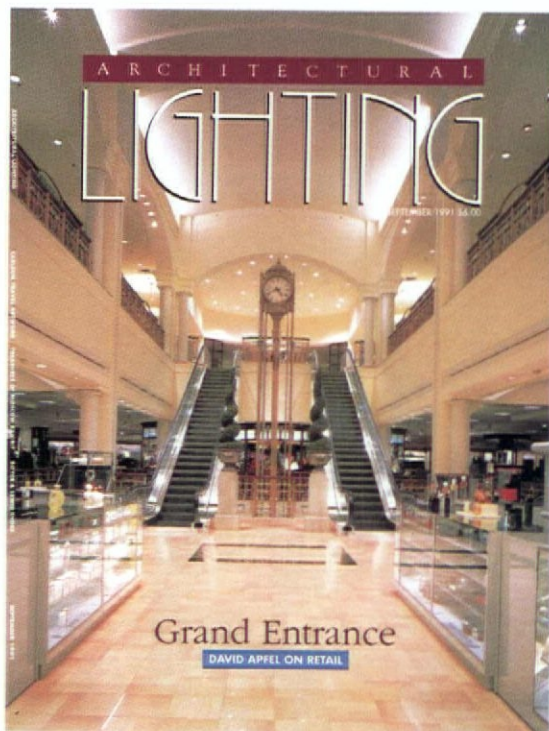
Many clients still retain designers for projects that will not be fully wired to the technology of today, much less tomorrow. Believe it or not, some organizations have yet to take the plunge into smart telephones. Nor is everyone ready for local area networking. And far too many buildings have lights that illuminate empty rooms all night because no one shut them off at 5:00 p.m.

But let's not deceive ourselves. Interior design has gone far beyond the dilettante's level of good taste and common sense that the public so often attributes to this field, to cope with fairly thorny issues involving footcandles, decibels, bytes and the like. Law offices, which ought to epitomize America's venerable cultural ties to British history and tradition, are often wired for PBXs, facsimiles, photocopying and Lexus computer-driven data searches.

With this much at stake comes a new degree of responsibility. Interior designers are winning the official recognition they have long craved as state after state votes for licensing and certification. To gain the right to play on the same level field as other professionals, interior designers must be prepared to be treated as professionals. Even as generalists who must orchestrate the efforts of a team including such experts as engineers, acousticians, lighting designers and

computer programmers, interior designers will learn what it feels like to exercise a new degree of authority—and shoulder a new degree of liability.

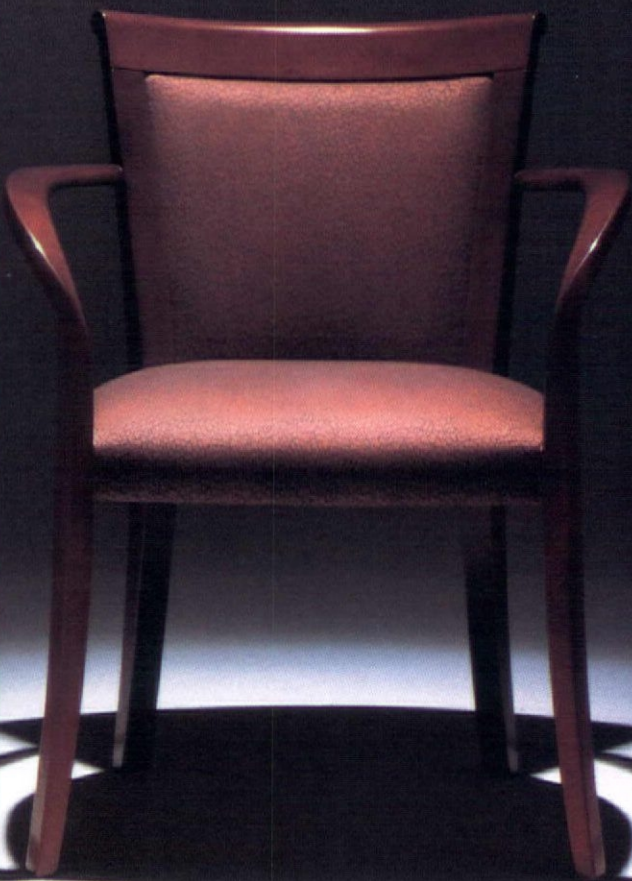
Is this a sign of maturity or a classic case of overreaching? Anyone who can fondly recall his or her childhood without needing to step back in time knows that the best years are usually the ones to come. Looking forward to charting that brave new world of interior design with you are *Architectural Lighting* and *Contract Design*. ☺



Roger Yee

Roger Yee
Editor-in-Chief

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Welcome to Designer's Saturday 1991

What designers need to know to market environmentally and economically sound design products and services in the 1990s

New York - Contrary to popular stereotypes about the huge, brainy, aggressive, power-and-status-hungry metropolis that is America's most populous city, New Yorkers are actu-

ally quite friendly, approachable people—which may be why Designer's Saturday 1991 will encompass the entire interior design community this year.

For the first time, Designer's Saturday Inc., the 60-plus-member trade association of furnishings manufacturers and importers that has produced the event since its founding in 1967, is joining forces with the showrooms at the International Design Center New York (IDCNY), the Architects & Design-

ers Building (A&D) and the Decorative Arts Center (DAC) to host the East Coast's largest furnishings merchandise exposition. Included will be new product introductions, timely program and presentations by some of the nation's leading designers, a dozen exhibitions, showroom activities and three major galas. Who says New Yorkers don't care?

Designers planning to attend can contact Designer's Saturday Inc. at (212) 826-3155 for further information.



Schedule of Events

WEDNESDAY, OCTOBER 16

12:00 noon
ASID Product Design Awards and Press Luncheon
By invitation only. IDCNY.

THURSDAY, OCTOBER 17

8:30 am-9:30 am
Complimentary Breakfast
IDCNY.

9:00 am-10:00 am
A&D Press Breakfast
By invitation only. A&D: Meridian.

9:30 am-10:30 am
Clearing the Air
Panel: C. Jaye Berger, Esq.; Alan Hedge, Cornell University; Randy Croxton, Croxton Collaborative; William McDonough, Architect; Al Appleton, Commissioner, NYC Dept. of Environmental Protection. Moderator: Stanley Abercrombie, *Interior Design*. IDCNY.

10:30 am-11:30 am
Lean and Clean Design for the '90s
Panel: Jim Phillips, Phillips-Janson Group; Judy Swanson, Kohn Pedersen Fox Conway; Margo Grant, Gensler & Assoc.; Richard Carlson, Swanke Hayden Connell Architects. Moderator: Roger Yee, *Contract Design*. A&D: Vecta.

11:00 am-12:00 noon
Cleaning Up Our Act
Panel: Wes Conley, Wool Bureau; Gary Darling, Denotex Corp.; Richard Isolini, American Express. Moderator: Anne Fallucchi, *Facilities Design & Management*. IDCNY.

12:00 noon-1:00 pm
On the Firing Line: The Challenge of Furniture in the Future
Panel: Carl G. Magnusson, Knoll Group; Tibor Kalman, M&Co.; Daniel Weil, Royal College of Arts, London; Dr. Fabio Fabiano, Architect/MID for Thonet Industries. Moderator: Susan Szenasy, *Metropolis*. A&D: Thonet/Shelby Williams.

12:00 noon-1:00 pm
Designing New York: Paradigm and Paradox
Panel: Meyer S. Frucher, Olympia & York; Margaret Sedlis, Davis & Brody; Charles Uribe, AJ Construction. Moderator: Paula Rice Jackson, *Interiors*. IDCNY.

12:00 noon-3:00 pm
Tea & Cookies
Sponsored by BASE IDCNY.

1:00 pm-2:00 pm
Guerilla Marketing
Panel: Dakota Jackson, Artist and Furniture Designer; others to be announced. Moderator: Roger Yee, *Contract Design*. IDCNY.

2:00 pm-3:00 pm
The Shrinking Office Syndrome
Panel: Kreon Cyros, Facilities Management Systems, MIT; Jonathan Butler, Butler Rogers Baskett; John Lijewski, ISD Inc.; Carol Farren, Facilities Management World Wide Ltd. Moderator: Anne Fallucchi, *Facilities Design & Management*. A&D: Trendway.

2:00 pm-3:00 pm
Clearing Up the Claims: Materials and the Environment
Panel: Paul Bierman-Lytle, Architect; William McDonough, Architect; Stan Rhodes, Green Cross; Victoria Schomer, Interior Concerns; George Wilmot, Knoll Group. Moderator: Thomas Fisher, *Progressive Architecture*. IDCNY.

3:00 pm-4:00 pm
Internationalizing Your Business
Panel: Sylvia Daley, International Trading Services, American Express; Richard Hayden, Swanke Hayden Connell Architects; Marshall Graham, Graham Consulting; A. Eugene Kohn, Kohn Pedersen Fox; Susan Glickman, The New York City Alliance for International Business, Ltd. Moderator: Stanley Abercrombie, *Interior Design*. A&D: KI/Pallas Textiles.

3:00 pm-4:00 pm
Corporations Take on the Environment
Panel: Representatives from major corporations including Steelcase. Moderator: Susan Mutch, *Today's Facility Manager*. IDCNY.

4:00 pm-5:00 pm
Keynote Address: Financial Self-Defense
Speaker: Charles J. Givens, The Givens Organization. A&D: Kimball International.

4:00 pm-5:00 pm
Venturi on Venturi
Speaker: Robert Venturi, 1991 Pritzker Prize winner. Introduction by Beverly Russe IDCNY.

5:00 pm-7:30 pm
A&D Building Pre-Met Fete
Reception in every showroom. Special bus to transport guests to the party at the Metropolitan Museum of Art from here. A&D

4:30 pm-7:30 pm
Opening of Newly Renovated ICF Showroom
Designed by Janine James, director of design & product development, ICF and Jon Otis, T Moderns, featuring task chairs by Toshiyuki Kita, and fabric by Suzanne Tick, director design of Unika Vaev. DAC: ICF/Unika Vaev.


7:00 pm-9:00 (to be confirmed)
Designer's Saturday Party at the Metropolitan Museum of Art
Admission by ticket, available for purchase any Designer's Saturday member showroom Metropolitan Museum of Art.

FRIDAY, OCTOBER 18

8:30 am-9:30 am
Complimentary Breakfast
IDCNY.

9:00 am-10:00 am
The Economy and the Industry: Market Forecast
Panel: Bruce Fowle, Fox & Fowle Architect; Jeffrey J. Osborne, Design Consultant; B Wood, Early Warning Forecast, Cahners Economics; Richard A. Romm, SCR Design Organization. Moderator: Greg David, *Crain's New York Business*. A&D.

9:00 am-10:00 am
Upholstered Seating Flammability Standards
Panel: Stephen Channer, BIFMA; Sue Perry, BIFMA; others to be announced. IDCNY.



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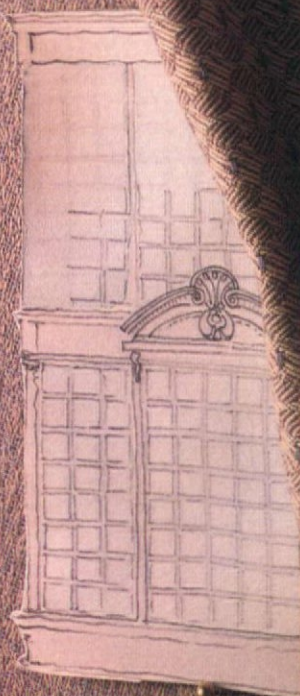
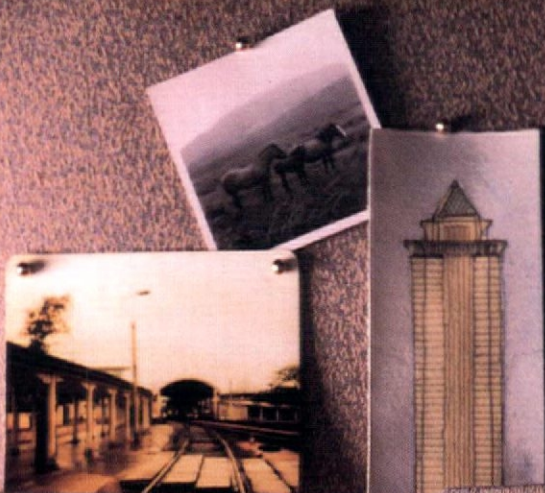
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TRENDS

10:00 am-5:00 pm

Speaker: Andree Putman. DAC: Intrex/DeSede.

10:00 am-11:00 am

Marketing Design Services
Panel: Neil Frankel, Perkins & Will; Davis Dayfield, Mayfield Group; Gwen Osgood, Osgood Associates. Moderator: Lester Dunne. *Interior Design*. IDCNY.

10:30 am-11:30 am

Furniture and Fabric Design from Conception through Production
Speakers: Janine James, director of design and product development, ICF; Suzanne Tick, director of design, Unika Vaev. IDCNY.

10:30 am-11:30 am

Designing with Tropical Wood
Panel: Chris Cox, Ecological Trading Company; Debbie Hammel, Green Cross; Bob Johnston, Herman Miller; Jane Rozanski, Knoll Group. Moderator: Michael Wagner. *Interiors*. IDCNY.

11:00 am-12:00 noon

Jump Start for Stalled Careers
Panel: Diane Barnes, Barnes & Brandt; Rita Siegel, Rita Sue Siegel Associates; Senior Consultant, King Chapman Broussard & Gallagher; Robin Dorrell, Design Link. Moderator: Stephen P. Viscusi, Viscusi Group. A&D: Panel Concepts/PCI Tandem.

11:00 am-12:00 noon

Professional Organizations Go Environmental
Panel: David Kerner, IBD; John Kusz, IDSA; Christine Neldon, IFMA; AIA and ASID representatives. Moderator: Chee Pearlman, ID; John Weston, Environmental Defense Fund. IDCNY.

12:00 noon

CPA Dealers Lunch
Sponsored by National Office Products Assoc., invitation only. IDCNY.

12:00 noon-3:00 pm

Tea & Cookies
Sponsored by BASE. IDCNY.

1:00 pm-2:00 pm

Slide 133: Liar, Liar, Chair on Fire!
Speaker: Gordon Damant, Chief of California Bureau of Home Furnishings and Thermal Insulation. Moderator: Mary Jean Madigan, *Restaurant & Hotel Design*. A&D: Girsberger.

1:00 pm-3:00 pm

Design Explorations: 2001
Panel: David McFadden, Designer; Michael McDonough, Architect. Moderator: Susan Penasy, *Metropolis*.

1:30 pm-3:30 pm

Ever Story! How to Get Published
Panel: Robert Janjigian, Rizzoli International;

Karen Stein, *Architectural Record*; Suzanne Stephens, Freelancer; Rick Eng, *Designer's West*; Michael Wolf, *Zig Zag's Monday Morning Quarterback*. Moderator: Paula Rice Jackson, *Interiors*. A&D: Meridian/O'Brien-Riservato.

3:00 pm-4:00 pm

Environmental Design: The New Aesthetic?
Panel: Rick Keating, Keating Mann Jernigan & Rottet; James Wines, SITE. Moderator: Deborah Dietsch, *Architecture*. IDCNY.

4:00 pm-5:00 pm

Environmental Design Makes Dollars and Sense
Panel: Robert Sardinsky, Rising Sun Enterprises; Kirsten Childs, Croxton Collaborative; Scott Matthews, H.M. Brandston & Partners. Moderator: James S. Russell, *Architectural Record*. IDCNY.

5:00 pm-6:00 pm

Oriol Bohigas
Speaker: Oriol Bohigas. IDCNY.



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12:00 pm-8:00 pm
IDCNY Showroom Receptions
 Receptions at all participating showrooms. IDCNY.

7:00 pm-10:00 pm
IDCNY Gala IDCNY.

THURSDAY, OCTOBER 19

8:00 am
Maharam Walk for the Environment
 From the D&D Building to IDCNY. Funds raised from \$15 registration to benefit National Resources Defense Council. D&D Building.

9:00 am-10:00 am
Complimentary Breakfast
 Sponsored by Maharam. IDCNY.

10:00 am-5:00 pm
D&D Showrooms Open to the Public
 D&D.

10:30 am-11:30 am
Design for a Liveable Planet
 Panel: Jon Naar and other designers. Moderator: Miriam Furman, *Designer/Specifier*. IDCNY.

11:00 am-12:00 noon
The Kitchen That Ate New York: Selling It Big
 Panel: Barbara Corcoran, Corcoran Group; Ted Kohl, Herbert Construction; Robert Metzger, Robert Metzger Interior Design;

Terri Ford, Douglas Elliman Home Corp. Moderator: Judy Price, *Avenue*. A&D: SieMatic Kitchens.

11:30 am-12:30 pm
Textile Design
 Panel: Mary Murphy, Mary Murphy Design; Suzanne Tick, Unika Vaev/USA; Patricia Green, Grandworks; Merle Lindby-Young, Merle Lindby-Young Associates; Mark Pollack, Pollack & Assoc. IDCNY.

12:00 noon-2:00 pm
Designer Food in Host Showrooms
 Guest celebrity chefs serving their cuisine. A&D: Kitchen Showrooms.

12:30 pm-1:30 pm
Color and the Environment
 Panel: Deborah Szwarcz, The Color Box for Interiors; Wayne Ruga, National Symposium on Health Care Design. Moderator: Sara Marberry, Sara Marberry Communications. IDCNY.

2:00 pm-3:00 pm
Home on the Range
 Panel: Lee Mindel, Shelton Mindel Associates; Franklin Salasky, Bentley LaRosa Salasky Architects; Paul Haigh, HaighSpace Architects; Christopher Clark, Clark Construction. Moderator: Carol Vogel, *New York Times*. A&D: Kitchen Showrooms.

Commissions and Awards

MA, a Seattle-based design firm, and the Washington State Department of Transportation announced that the Washington State Convention and Trade Center received the National Award of Excellence in Highway Design from the Federal Highway Administration's 1990 Biennial Awards. The Convention Center is the only freeway-spanning convention center in America.

Osby Helmich Yandell & Drake, San Francisco, has been awarded four design projects from San Francisco clients: Pacific Gas & Electric, GE's San Francisco division office and human resources department, Pacific Bell and the United States Bankruptcy Courts.

New York architect Der Scutt, has been contracted to design a new

facility for the Sherry French Gallery, which is relocating to the New York Gallery building.

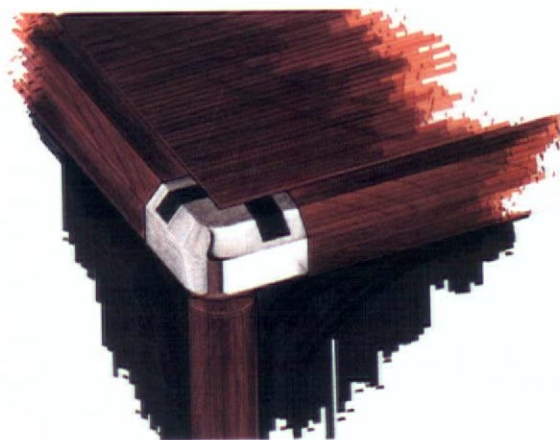
The Government of Kuwait, through the U.S. Army Corps of Engineers, has selected the New York office of Hellmuth, Obata & Kassabaum, Inc. for the interior design and restoration of the Kuwait Parliament/National Assembly Building. Kansas City-based HOK Sports Facilities Group has begun construction on a \$100 million state-of-the-art sports arena for the City of Anaheim, Calif.

International Square, Washington, D.C. is being redesigned by New York firm Cioppa Rosen Associates Inc. for the Washington developer, The Oliver Carr Company.

Constructora Samvil, the largest building developer in Caracas, Venezuela, has selected The International Design Group (USA), Inc., based in



Plastic Laminate Top/Grey Metal Rails/Chrome Metal Legs



Walnut Veneer Top/Walnut Rails/Walnut Legs



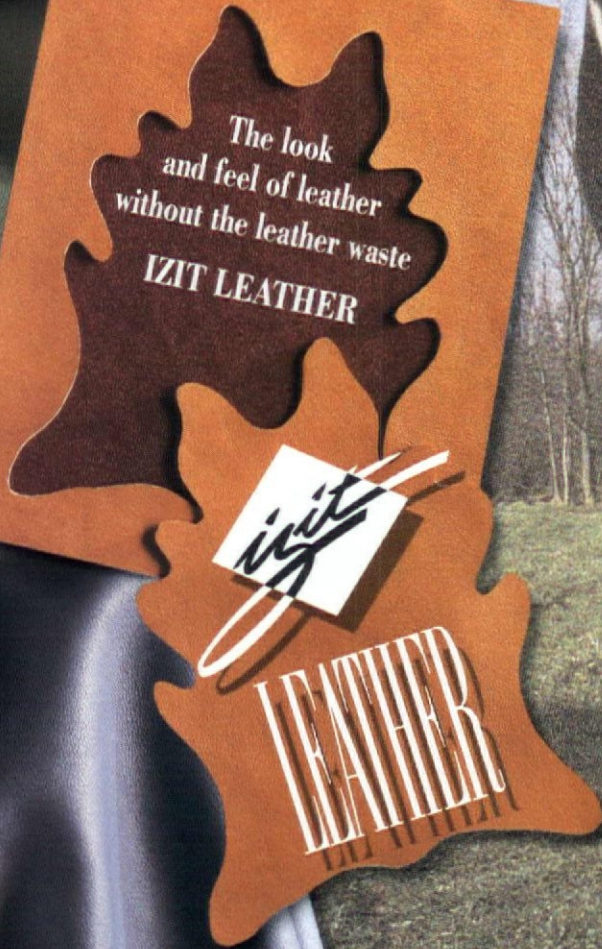
Maple Veneer Top/Maple Rails/Black Metal Legs

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New York, to design the retail portion of a new 1.2-million-sq.-ft. mixed-use project called Centro do, in downtown Caracas.

The Federal Interior Design Foundation, Washington D.C., has received a generous \$10,000 grant from The HOLL Group in New York to help implement FIDF's research agenda.

Kimberly Allison Tong & Goo, Honolulu, has been awarded a contract to design the Parliament Building for the Solomon Islands. The building will be a gift from the United States in commemoration of the 50th anniversary of the great World War II battle at Guadalcanal in 1993. Project designer Michael J. Batchelor, AIA, AIA, said Solomon Island officials requested that the design represent their emerging democracy.

People in the News

Thomas S. Stat has joined Chicago-based ISD Inc. as director of business development, a new position.

Janice Kenig has joined Santa Ana, Calif.-based Panel Concepts as manager of marketing services and national sales manager of seating. Andy Witt will assume the responsibilities of a new position. Canadian sales and marketing manager.

Ryan Gailey has been appointed vice president/design principal at Cincinnati-based HTI/Space Design International's New York office.

Perkins & Will has elected Robert P. Cooke chairman and chief executive officer of the Chicago-based firm.

Kopos Fabrics, Inc., Atlanta, announces the appointment of Jim Ineson as contract sales executive.

Richard E. Parker, Jr. has been named president of XLM Company, announced Hon Industries president, Jack Michaels. Hon owns XLM.

Retford Manufacturing, Schiller Park, Ill., has named Bob Redding as director of sales and marketing and Bob Dranter as marketing manager.

Eric Stewart, marketing director of the New York Design Center, has appointed Geri Benoit as marketing communications manager.

Maharam/Vertical Services, based in Hauppauge, N.Y., has made three new appointments: Bruce Madden, vice president; Jane Eschbach, director of marketing; and Kimberly Frost, custom fabric coordinator.

The Federal Interior Design Foundation, Washington, D.C., has elected two non-government design professionals to serve on its Board of Directors: Michael Wirtz, FIBD, ASID, president of Michael Wirtz Designer, Inc., Boca Raton, Fla., and John Sample, president of Business Interiors, Arlington, Texas.

NBBJ, headquartered in Seattle, is pleased to announce that Gregory C. Mare, AIA has joined the firm as vice president and director of its New York studio.

Rob Davis has been named design director of the Chicago office of New York-based Griswold Heckel & Kelly Associates, Inc.

Coming Events

October 3-6: Artexpo California, Los Angeles Convention Center, Los Angeles; exhibitors (800) 827-7170; registration (800) 331-5706.

October 3-6: 1st MID-Milano International Design, Pavilion 29, Milan Fairgrounds, Milan, Italy; (02) 2871515-2871520.

October 3-6: The 4th AIGA National Conference, Chicago Hilton & Towers, Chicago; (800) 548-1634.

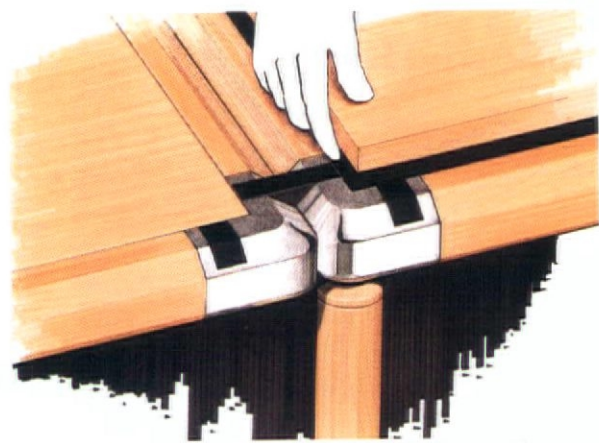
October 5-8: 15th International Chair Exhibition, Salone Internazionale della Sedia, Udine, Italy; (0432) 520720.

October 8-9: Market at the Park '91, Design Center at Montgomery Park, Portland, Ore.; (503) 228-7275.

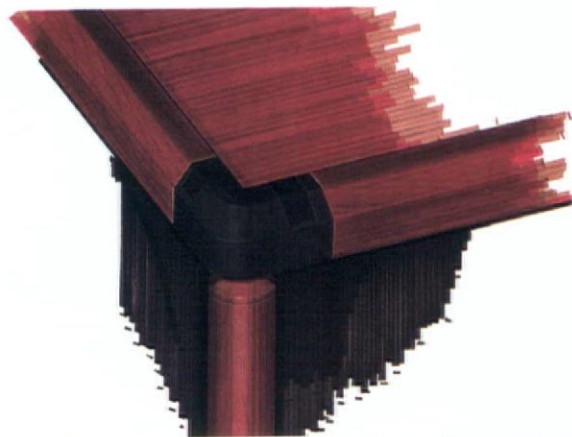
October 8-10: 1991 International Council of Shopping Centers Fall Convention Trade Exposition, Vancouver Trade & Convention Centre, Vancouver, BC, Canada; (212) 421-8181 ext. 319.

October 9-11: Design New York '91, The New York Design Center, New York; (212) 689-6656.

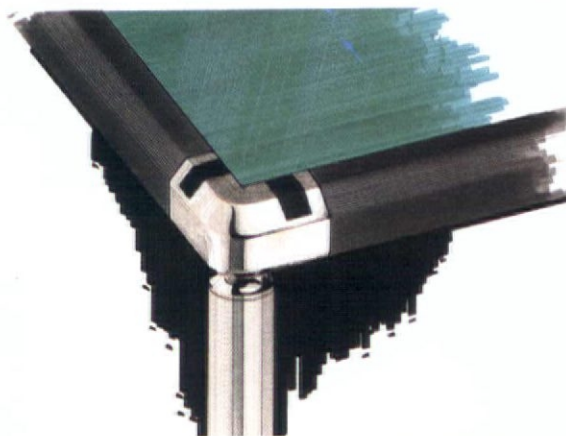
October 9-13: 1991 National Conven-



Maple Veneer Top/Maple Rails/Maple Legs



Painted Maple Veneer Top/Painted Maple Rails
Painted Maple Legs



Plastic Laminate Top/Grey Metal Rails
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TRENDS

tion of the Society of American Architects, The Marquette Hotel, Minneapolis; (708) 932-4622.

October 11: Barrier Free: Designing for Accessibility, Rehabilitation Institute, University of California Extension, at Red Lion Resort, Santa Barbara; (805) 966-2621.

October 17-18: 1991 CFMS Conference, The Lafayette Hotel, Boston; (617) 492-4410.

October 17-19: Designer's Saturday, A&D Building, IDCNY, D&D Building and other designated locations, New York; (212) 826-3155.

October 23-29: Equip'Hotel: The International Exhibition for Equipment and Services for Hotels, Restaurants, Bars, and Institutional Catering, Porte de Versailles, Paris, France; (703) 351-5670.

October 28-30: The Office Planners and Users Group 46th Sympo-

sium, Holiday Inn Merchandise Mart, Chicago; (215) 335-9400.

October 28-31: IDI Europa '91-T International Contract Interior Exhibition, RAI Gebouw, Amsterdam, Netherlands; 31 (0) 20 5 12 12.

November 9-13: Tecnhotel, International Exhibition of Hotel and Hospitality Equipment, Genoa, Italy; (010) 53911.

November 10-13: International Facility Management Association IFMA '91, San Diego Convention Center, San Diego; (713) 623-4362.

November 14-17: National Symposium on Health Care Design, 4th Symposium: "Imagining New Possibilities," Boston Marriott Copley Place, Boston; (415) 370-0345.

November 20-24: International Furniture Fair Tokyo '91, Harumi, Tokyo, Japan; (44) 602 212523.

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MARKETPLACE



Meridian makes a pedestal that provides the look and fit of custom-built furniture. Meridian offers three styles of pedestal drawer fronts: standard pull, wood pull and beveled pull. A choice of natural finish, stained and painted wood pulls, coupled with Meridian's broad palette of painted finishes, offer countless opportunities for the creative use of color and texture. Meridian pedestals can be combined with each other and integrated with systems furniture components.

Circle No. 263



The Millennia Series by La-Z-Boy Business Furniture is a classic, padded style that is re-interpreted into a design that features state-of-the-art ergonomic function and comfort blended with a contemporary executive look. All of the pillow cushions are designed to be easily detachable and upholstery is offered in a wide variety of textured and patterned fabrics or leather.

Circle No. 237



The Piretti Collection, from KI, which includes executive, managerial, operational, visitor and stacking chairs, has been expanded to include seating for public areas. Piretti Tandem Seating features an all-new base design for beam-mounting.

Circle No. 274



Steelcase introduces the 473 Max-Stacker II, an addition to the company's stacking seating collection. The 473 boasts the 472 Max-Stacker II's same durable steel rod frame, plus a rounded, higher back rest, redesigned seat contours, added overall flex and optional upholstered back and seat cushions.

Circle No. 254



The Norfolk Series Lounge Chair was designed by Edward F. Weller, III for Bright Chair Company as part of a larger collection of lawson-style traditional seating. Available in a wide range of arm styles and lengths, the chairs can be upholstered with COM or select fabrics from the Bright textile collection.

Circle No. 283

DESIGN TAKES A BITE OUT OF THE BIG APPLE



B&B Italia introduces the Artema seating system by Paolo Piva. Featured in the seating collection are these Contea sofas.

Circle No. 275

Aurora, a complete office system by Allsteel, offers panels, worksurfaces, pedestals, lateral files and conference tables, designed to bring comfort, quality and a feeling of harmony to the workplace. Aurora's versatility is based on a 12-in. panel module. Designers can combine acoustical, fabric, wood and glazed panel inserts with worksurfaces, storage and tables in a choice of finishes to create simple workstations as well as executive enclaves.



Circle No. 244

Johnson Industries' new cone-shaped base rises 42 in. for a perfect stand-up table height. Both column and cone can be specified in the same color or finish or in a contrasting scheme as shown. The grey Stonedage is available in a wide range of colors and designs to complement the style of the installation.

Circle No. 242



New from Arris Carpets is the Symphony Collection. The four textured loop pile graphics patterns of this line are performance certified in BASF Fibers labs for traffic class III and provide the durability necessary to withstand the rigors of all heavily trafficked commercial installations.

Circle No. 247



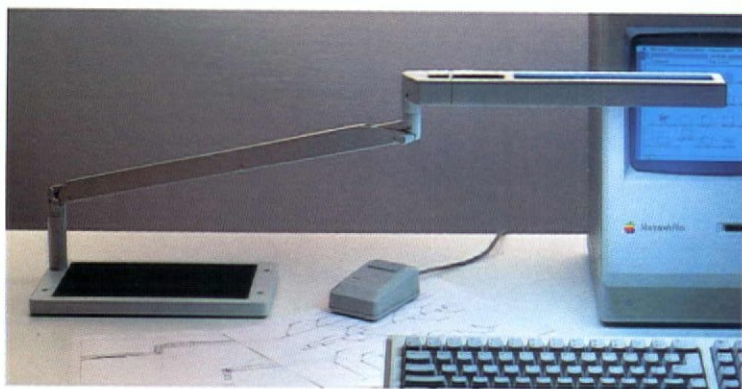
DOING THE SHOWROOM SHUFFLE

Comforto, A Haworth Portfolio Company, features System 18, a full family of ergonomic seating that includes executive, management, professional, operational, four-leg and sled-base chairs and an operational stool. The task-oriented professional and operational models comply with the San Francisco VDT ordinance and BIFMA/ANSI standards.

Circle No. 240



MARKETPLACE



BAP, designed by Alberto Meda and Paolo Rizzatto for Artemide, is a lighting system developed for the specific requirements of an operational VDT workplace, considering and solving the lighting problems encountered with VDT use. The pantograph type movement of the arm enables rotation and adjustability of the lamp to maintain the consistent parallelism between the head and the work surface.

Circle No. 261

CorryHiebert, a division of HON Industries, recently introduced the Environments 20/20 freestanding desk system. Environments 20/20 is a simple, cost-effective alternative to a panel system, featuring desk-supported screens for two levels of privacy. Screens minimize distractions in open offices and create a working environment ideal for personal computers and other office electronics.

Circle No. 258

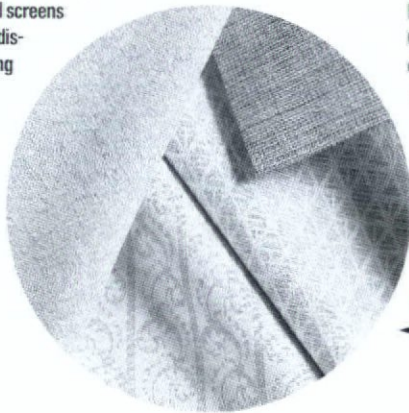


Kittinger's Tambour Desk is constructed of solid mahogany and features an authentic tambour top made of thin strips of mahogany wood glued to a linen liner. The desk is available in choice of standard finishes and leather desk tops and features solid brass hardware and casters.

Circle No. 255



WISEBUYS AND GOODSSELLA



Maharam introduces the Tradeswo Collection of wallcoverings. The theme of this collection and the fabric names are reminiscent of the countries they were explored to find new resources for silk. The collection consists of 112 colorways, specially designed for wall applications. Also included are 13 domestic woven jacquard patterns.

Circle No. 279



Unika Valley USA's Solids and Textures line is the first collection

from its new design director, Suzanne Tick. The fabrics

in the Solids and Textures collection include Unika Stripe, of 100% mohair; Escuda, textured silk and polyester stripe; Tribute Satin, a 100% worsted wool solid; Arena, a wool/cotton/rayon multi-colored texture; Derrytown, a cotton/rayon/linen/polyester piece-dyed ottoman; and Premier Vachette, a soft aniline-dyed leather in 28 colorways.

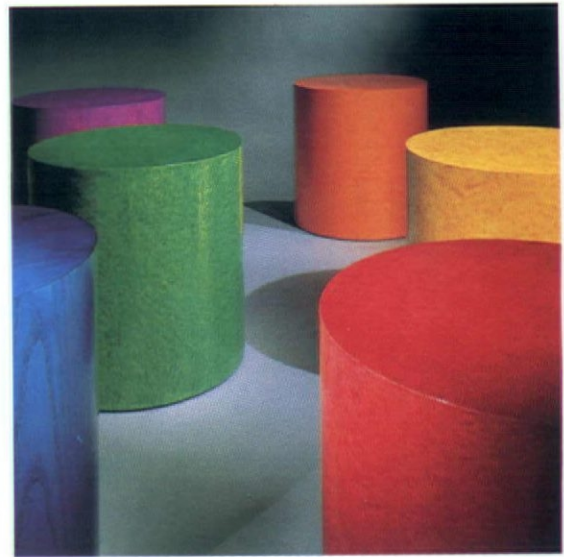
Circle No. 239



ATURDAY'S ALRIGHT FOR DESIGNIN'

Intrex introduces Lollipops, classic monoform shapes in ash or custom veneers, aniline dyed in luscious colors. Choose from cherry, lemon, lime, orange, grape and blueberry. Lollipops are available as drums, split drums, cubes, ovals, quarks and triangles.

Circle No. 270

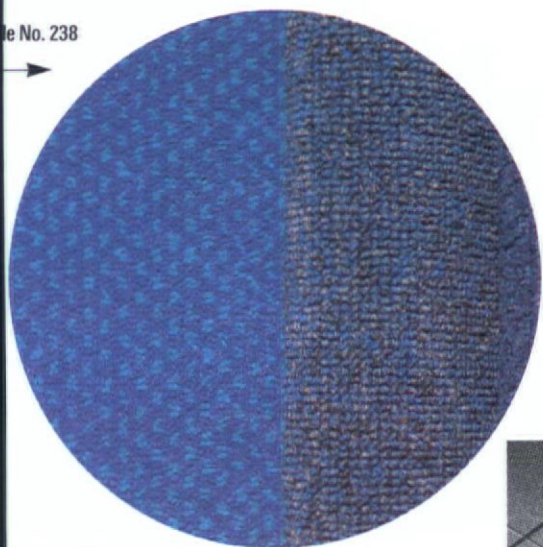


Vecta, a member of the Steelcase Design Partnership, has added enhancements to the acclaimed Ballet Table Series, designed by Douglas Ball. The K-base folding Ballet table offers a flexible and cost effective furnishings solution. Connecting tops in 45, 60 and 90 degree shapes provide versatility for modular configurations. Modesty panels eliminate visual clutter and screen a trough for laying in cable.

Circle No. 264

of Wunda Weve's new collection of Anso IV HP commercial carpets from the Allied Fibers Division includes Executive Suite, a cut and uncut pile; Industrial Park 22, a tenth gauge level pile; and Executive Park, a pindot pattern cut pile. The three come in a coordinated palette of 27 color coordinated colors.

Circle No. 238



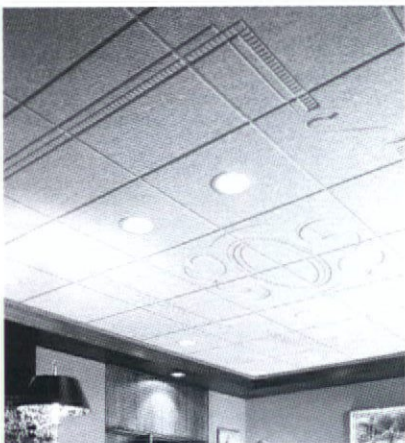
Trendway is introducing a new office furniture system

offering total flexibility to interior designers and facility managers. Edge banding and ingenious storage features give the system a streamlined look and greater adaptability for use in rectilinear, curved or productive cluster configurations.

Circle No. 235

Strong World Industries has introduced Calligraphy, an addition to the Cirrus Line. Calligraphy is a new acoustical lay-in ceiling that features unique multi-depth detailing in pre-designed border and medallion patterns that can be combined to create a ceiling tapestry. This line is offered in 24 designs, including 12 border and 12 medallion choices.

Circle No. 257



MARKETPLACE



The new Presidential Model of the United Chair Company's Flexis line of contract seating makes its debut. The chair has a higher fully upholstered back and enclosed, upholstered arms. The Presidential is available in five frame colors and wide variety of standard and custom upholstery materials, including full top-grain leather.

Circle No. 250



The Harter Group's Ventana Office System answers the needs of the changing workplace. The heart of the system is Ventana panel, which features a unitized frame construction. Panels are offered in six heights and widths, with five standard face types available.

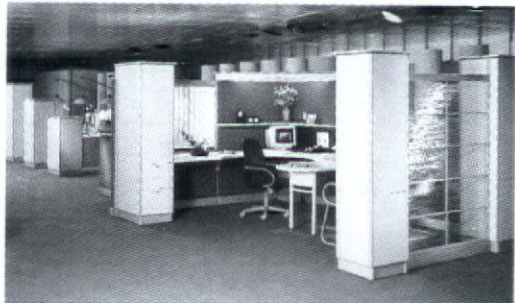
Reconfiguration is simple.

Circle No. 251



Storwal's Personal Storage Units and Pedestals allow you to match the needs of the individual user with the most appropriate personalized accessories in a space-efficient design. The Personal units are system compatible.

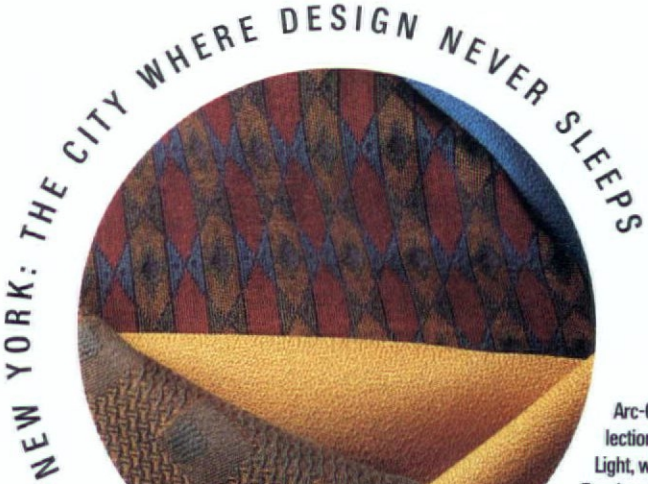
Circle No. 252



Haworth, Inc. expands the flexibility of Places office furniture with New Views, a series of innovative products that offer a new viewpoint in office planning. The new products

are compatible with the Places system and center around a versatile cabinet that creates landmarks in the office environment and a number of new privacy and storage components and accessories.

Circle No. 266



Arc-Com's new collection, Patterns Light, was inspired by Fauvism, considered to be the final immersion color before the 20th Century's fascination with form and structure. Both Polaris and Polestar are

polyester/cotton blend in 18 colorways. They coordinate with a solid, 100% polyester crease Vortex, available in 28 colorways.

Circle No. 241





The newest version of the 40/4 Stacking Chair by GF Office Furniture features arms, but maintains the same ability to stack 40 chairs 4 ft. high on a specially designed dolly. The chairs will be available in fabric, painted steel and wood versions.

Circle No. 276



FOLLOW THAT CAB TO HOT NEW PRODUCTS

The Word Data by L.U. I. is a KD system of computer furniture consisting of various modules that can be combined to create custom computer workstations. The units, constructed of quality high-pressure laminate, are available in matching self edge or coordinating vinyl bumper edge.

Circle No. 273



JOFCO's Annette Series of seating is a sophisticated line of chairs which complements both transitional and contemporary office interiors. The collection of four different styles is characterized by flowing elegant lines, constructed of finely grained American maple. Two distinctive wood back styles or two upholstery options are available.

Circle No. 236



Davis Furniture Industries introduces the Tao Desk Collection. Designed by Wolfgang Mezger and licensed from Wilhelm Renz GmbH & Co., Germany, this versatile desk and conferencing collection combines modern design with perfect craftsmanship and flexibility. The Tao Collection features movable tops, legs and pedestals which can be combined in a variety of configurations.

Circle No. 256



Metropolitan Furniture introduces the Catalina Lounge, new seating by designer Mark Kapka. This updated tub chair exploits a graceful sculptural form and the fine upholstery detailing Metro is well known for. Catalina is available in both lounge and loveseat versions (shown).

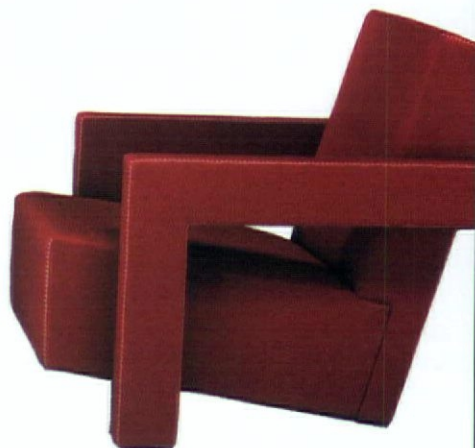
Circle No. 246

MARKETPLACE



Poltrona Frau features The Ego Collection, designed by Pininfarina. The collection, characterized by design with classical connotations, includes conference tables, chairs, presidential armchairs, desks and drawer units. The tables and chairs (shown) were developed together so their designs could be integrated as much as possible.

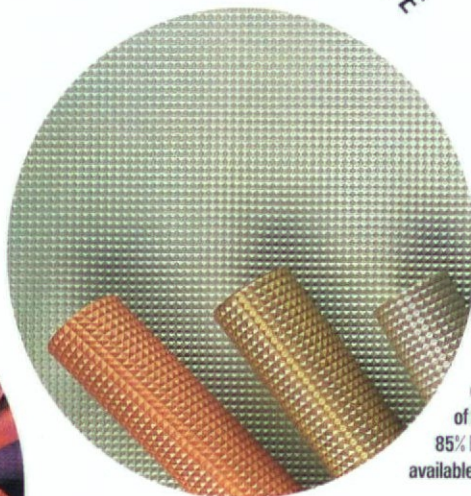
Circle No. 282



Atelier International introduces Utrecht, a classic upholstered armchair and curved sofa produced under license from the estate of Gerrit T. Rietveld. The supporting frame is made of wood over polyurethane foam and polyester padding. Utrecht is available in a wide selection of fabrics and leathers.

Circle No. 251

IF YOU CAN MAKE IT THERE, YOU'LL MAKE IT ANYWHERE



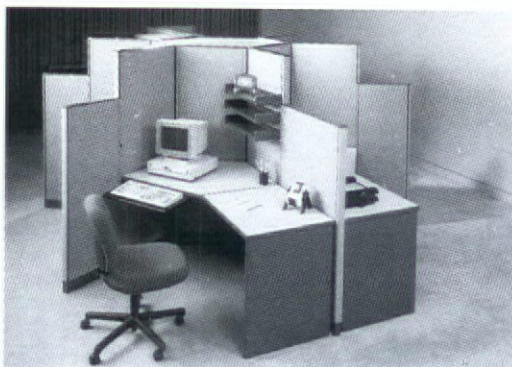
Diamond Plate by Schumacher Contract is inspired by industrial applications of steel, bronze, gold, copper and aluminum. This innovative collection of Italian wallcoverings has a sharp high-tech look that will complement all the most forward-looking installations of the 90s. Woven of a nearly indestructible combination of 85% PVC, 14% cotton and 1% polyurethane, Diamond Plate is available in 10 metallic colorways.

Circle No. 249



California Sojourn, distributed by Robert Allen Contract, is constructed of 75% Monsanto SEF with nylon and the added benefit of wool to achieve a truly 100% jacquard appearance. California Sojourn was designed as a coordinated, interrelated package of three fabrics that work well together in scale, pattern, and color. Napa and Monterey are seen here.

Circle No. 284



American Seating Framework Clusters, introduced by American Seating, provides cost-effective workstation designs which support multi-disciplined work teams and enhance communication flow. Framework Clusters offers a comprehensive portfolio of panel heights and a broad selection of work surface sizes and shapes so

that all the benefits of systems furniture are incorporated within workstation configurations.

Circle No. 269

Geiger

Eco Group is a collection of products for management offices. Furnishings consist of desks, chairs, storage and workwalls. The group has been designed for ease of specification and ease of installation.

An extensive range of premium veneers and Tinta colors are available. All surfaces are finished with enduring urethane are your option.

Eco Group offers exceptional value for those committed to creating a first rate environment. Geiger continues it's commitment to the pursuit of excellence and uncompromising high quality standards.

Design: Geiger Design Group



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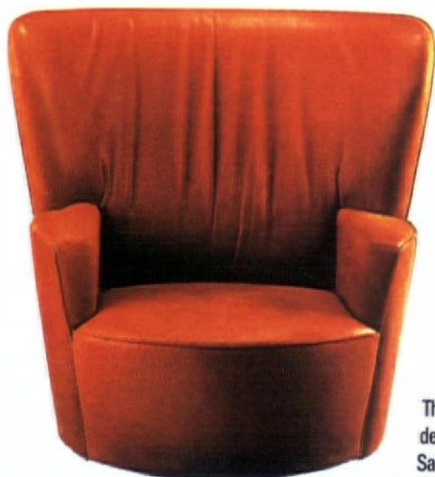
Toronto

London

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Circle 23

MARKETPLACE



←
The Ellissa rocking chair, designed by architect Salocchi for the company Rossi di Albizzate, is available in the U.S. through the Domus

Design Center. The chair is fully upholstered in leather and exceptionally generous in its proportions. The sturdy drum of the base of the Ellissa rocking chair is offset by the large, slightly curved keystone configuration of the back. The chair's throne-like design is both simple and majestic, making it appropriate for both traditional and contemporary environments.

Circle No. 260

THANK GOD IT'S SATURDAY



←
Thonet presents Topas, its new executive swivel seating. It's pure, sleek design features a knee-tilt mechanism

Circle No. 280

The fully adjustable Keyboard Support from Details, a member of the Steelcase Design Partnership, raises, lowers, swivels and tilts to provide maximum working comfort. It is designed to help minimize the muscle stress associated with computer usage and can accommodate a wide range of user dimensions and workstyles.

Circle No. 243



→
Brayton International Collection's Winchester chair, designed by Jim Barefoot, is a handcrafted classic design in select maples. The Winchester is available in four versions; wood slat back, upholstered half-back, fully upholstered back and an upholstered inner arm version. Available in several varieties of wood finishes, this new chair complements any conference, guest or occasional seating area.

Circle No. 262

→
The Mystic Series, designed by Norman Diekman for Helikon, is a transitional collection that offers a classic yet bold style for a variety of public and private space applications. The chairs are available in four different styles, including an open arm chair with carved maple saddle-style seat, a variation with an upholstered back or seat, and a closed arm and back version with French upholstery techniques.

Circle No. 253



Geiger

Four Series chairs are available in secretarial, task, desk and high back desk chairs, all ergonomically designed for proper seating comfort. The series features soft seat, backrest, armrest, preventing damage to casegoods furnishings.

Four Series chairs are available in a wide selection of Geiger's full range of European leathers or COM. The base may be specified in a variety of metal finishes and colors.

Design: Stan Lind

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MARKETPLACE



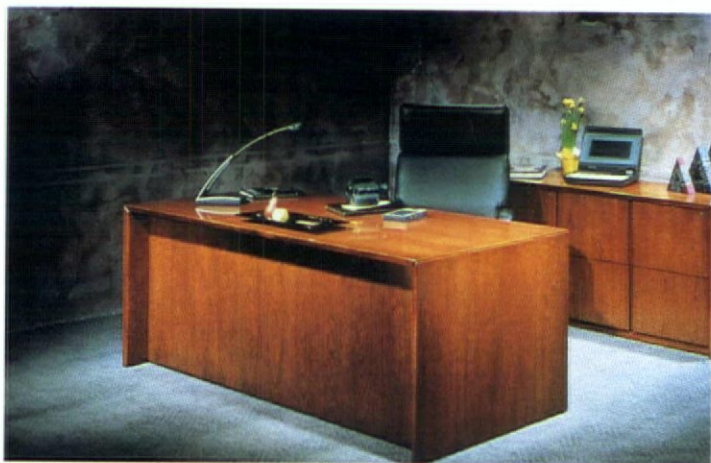
Herman Miller is introducing Series 3 panels for the Action Office system. The new products respond to both revolutionary and evolutionary changes in office technology and in work styles of individuals and organizations while anticipating office needs in coming years.

Circle No. 278



The Primar ergonomic office chair by Girsberger Industries features pneumatically adjustable seat height, independently adjustable/lockable seat and back rest inclination and optional adjustable lumbar support. Durable, lightweight polymers replace metal components in Primar's construction.

Circle No. 277



Kimball Office Furniture Co. introduces the new Mitre Series, a simple, yet distinctive contemporary casegoods offering. The key design element of the Mitre Series, for which it was named, is the clean 45 degree angle fit of the beveled worksurface edge and end panel edge. A choice of three finishes—Golden, Formal and Bourbon, enhance the natural beauty of the cherry veneer.

Circle No. 265

Medley, new from the Gunlocke Company, is a contemporary casegoods system that satisfies the demands of today's economic conditions. Medley offers value in the finest sense of the word featuring classically simple design lines, durable functional materials and 72 distinct pattern offerings. Two species and a variety of finish and edge options are available.

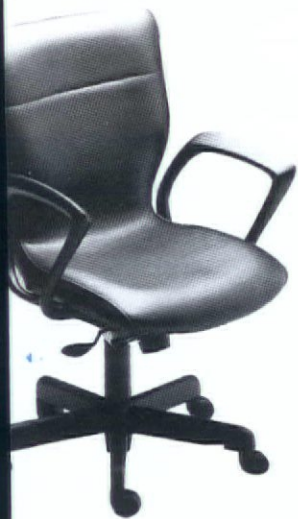
Circle No. 248



Howe's Spectra II/500 Series II tables have been completely re-engineered to incorporate new flexibility features. The Spectra II/500 Series II tables now gang together to form different configurations of table shapes through a simple, easy-to-use ganging mechanism. The series is available with round legs (Spectra) and square legs (500 series). The tables are both available in stationary and folding versions.

Circle No. 272

WHAT A WAY TO SPEND A SATURDAY



discovery flair, part of the Discovery Collection by Fixtures Furniture, introduces new styling in an integrated, sculptured concept with an angular design that captures the contemporary spirit of the 90s with its uniquely shaped back and slanted arm loops. To complete the design, the new base is in durable integral foam with matching casters.

Circle No. 245



Mueller, A Haworth Portfolio Company, introduces Provincia, a casegoods collection that offers a variety of edge and base designs to give the specifier the opportunity to create an individual style and look. The collection is distinguished by its unique vertical corner detailing and its styles of brass drawer pulls for pedestals.

Circle No. 271

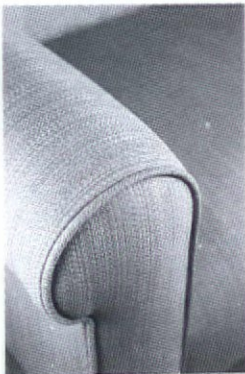
Knoll Group presents The Stephens Collection, a comprehensive line of mid-priced wood casegoods. The collection represents the culmination of a 30-year relationship between designer Bill Stephens and Knoll. The product scope includes double and single pedestal desks, table chairs, credenza, freestanding closet, hutch storage and wall-mount storage. The modularity of the base components allow for specification flexibility, a feature which has special appeal to architects and designers.



Circle No. 268

Pegasus, from Jack Lenor Larsen, is a textured fabric with remarkable properties. The 10 colorways are as classic as upholstery leather. Evocative of a classic horsehair, Pegasus is a testament to the Larsen Design Studio's commitment to the elegant utility that can be found in man-made fibers.

Circle No. 259



I'LL TAKE MANHATTAN



Kinetics, a Haworth Portfolio Company, offers a Powerbeam and Powerbeam2 (shown) desk system, a freestanding and modular collection of executive, management and general office desks, credenzas, machine desks and returns. The entire system can be specified as individual units and/or be used in conjunction with connector tops. A full range of laminate tops and finishes are available.

Circle No. 267

What's tougher than heavy me



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as stylish as Mme Butterfly?



look shabby or need costly maintenance.

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Circle 25 on reader service card

EXECUTIVE GUEST SEATING

A subtle game is being played when an executive shows a visitor to a guest chair. The design of the chair must be compatible—though not necessarily identical—with other office furnishings in terms of form and proportion. The materials should be as exemplary as everything else in the space, as should be the craftsmanship. But there are not-so-subtle differences that almost any guest will soon notice. Whereas the executive's task chair tends to be monumental in appearance, the guest chair is scaled downward in a gesture of deference. And although the executive's task chair is typically equipped to permit the sitter to adjust his chair for posture, the guest chair is rigid, leaving the guest feeling considerably less comfortable than the executive. In the laws of the business jungle, the chieftains wouldn't have it any other way.

THE KNOLL GROUP

The de Armas Chair, designed by Raul de Armas, is part of KnollStudio seating line's de Armas Collection. While generously proportioned, the de Armas Chair is also graceful and refined, as exemplified by its gently tapering legs, armrests and flush connections. The hand-applied wax finish frame is offered in four finishes. Upholstery options include a wide range of KnollTextiles fabrics and Spinneybeck leathers.

Circle No. 203



BRIGHT CHAIR

Designed by Gary Peterson for Bright Chair, the Cue Armchair acknowledges traditional values, craftsmanship and detail with a twist. The Cue Armchair is made of cherry wood, and is also available in a se- tee, with a choice of various finishes.

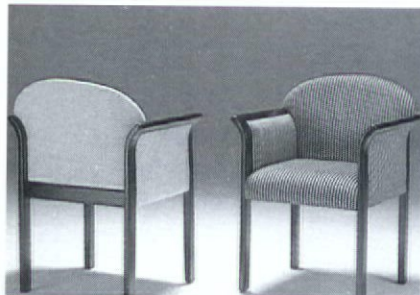
Circle No. 201



AGI INDUSTRIES

AGI Industries presents ARC, a design of classic elegance. ARC is a variation of an industry classic using a sculpted, moulded plywood back, rather than conventional foam cushion spring-up. The exposed solid cherry wood lends itself to a wide variety of AGI finishes. ARC is available in either fabric or leather.

Circle No. 204



METROPOLITAN FURNITURE

The Trinity Chair, Metro's elegantly proportioned side chair, is available in three arm variations, which can present a sleek, fluid profile or a distinct architectural statement. The highly detailed exposed wood arm and legs make the transitional chair appropriate for a variety of installations. Trinity is available in cherry, mahogany, maple and walnut wood finishes.

Circle No. 218



KIMBALL OFFICE FURNITURE

Kimball Office Furniture's Collage collection of guest/conference seating offers a variety of styles to meet a number of applications. Available in any finish and fabric from Kimball's extensive collection, as well as COM, Collage will complement contemporary, transitional or traditional office environments.

Circle No. 207



HARDEN CONTRACT

The 1441 Slatted Guest Chair is part of Harden's new 1400 Chair Series. Made of solid black cherry with a light upholstered seat, the chair combines an unusual slatted wood design with tapered legs that flair into a classic scroll at the arms and back. The 1441 Slatted Guest Chair is available in a full range of Harden finishes, fabrics and leathers.

Circle No. 202



THONET

Thonet's Artacula Lounge Chair was designed by Dewey Hodgon to complement today's interior architecture. The structural components revealed in the Artacula Lounge Chair create a dramatic new look with superior comfort.

Circle No. 200



PAOLI INC.

Sevres is Paoli's newest offering of transitional seating for the upscale office. The four comfortable guest chairs, designed by Jonathan Ginat, harmoniously meld the cylindrical arm into an octagonal leg, and are available in a wide variety of finishes. The Sevres series includes a coordinating tilt swivel.

Circle No. 220



EXECUTIVE OFFICE CONCEPTS

Meridian from Executive Office Concepts combines tasteful classicism with up-to-date creativity. Meridian seating features solid hardwood frames that are available in a wide variety of both wood and polyurethane finishes. The accent dowel plugs can be specified in matching or contrasting finishes.

Circle No. 209



LOEWENSTEIN

Montecarlo is an original new design from Loewenstein featuring one-piece bent and shaped arms. Available in 26 standard ultraviolet cured (and environmentally friendly) finishes, the chair is appropriate for traditional, transitional and contemporary environments.

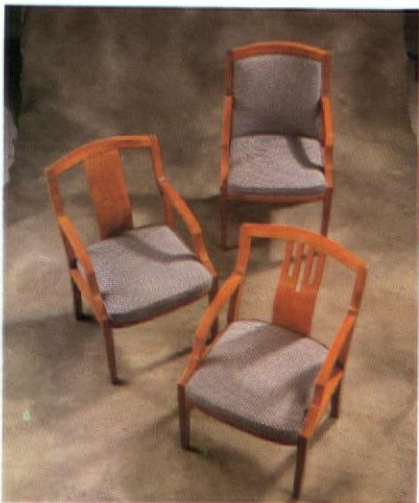
Circle No. 219



MUELLER

Mueller, A Haworth Portfolio Company, offers the Coston Series, a collection of three guest chairs with versatile applications. The chairs are constructed of solid maple hardwood and are available in a slat-back panel style (two versions) or with a fully upholstered back. The Coston Series is offered in a broad finish selection and in Mueller's fabric and leather collection.

Circle No. 215



GUNLOCKE COMPANY

The Gunlocke Company brings more elegant seating into the marketplace with the lightly scaled Kara chair. Sensibly priced, the durable construction and characteristic steambending expected from and delivered by Gunlocke have not been compromised in the interest of budget sensitivity. Kara features four back styles, and the solid walnut, cherry or oak chairs are available in dozens of standard finish and textile options.

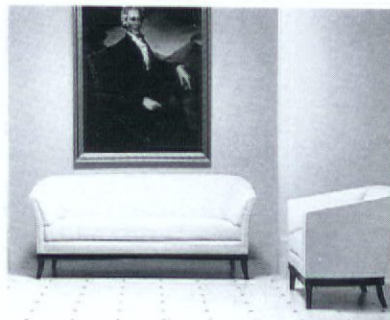
Circle No. 221



HBF

Hickory Business Furniture introduces Esplanade, part of a lounge seating series designed by Lisa Bottom. The large scale lines of Esplanade render best suited to contemporary placement. A wide range of hand-rubbed lacquer finishes on cherry wood and optional veneer inlays are available.

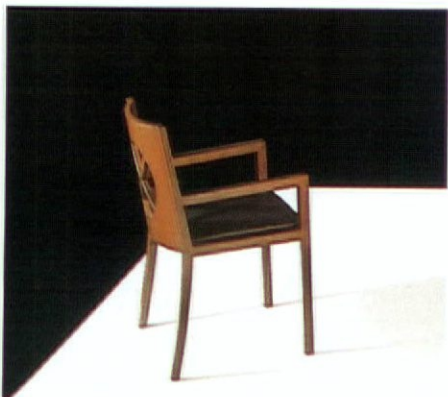
Circle No. 206



GEIGER INTERNATIONAL

The Belevedere Chair, part of The Ward Bennett Collection for Geiger International, is inspired by a stone church in the Perigord countryside. A small scale pull-up chair, Belevedere's solid wood frame and laminated back are available in cherry, maple and ash. A wide range of Geiger leather upholstery options are offered.

Circle No. 212



KEILHAUER INDUSTRIES

The Calais Chair, designed by Tom Deacon for Keilhauer Industries, is a classic design expressed with a directness and clarity which transcends particular periods or styles. The Calais chair is light and graceful while maintaining a remarkable degree of comfort.

Circle No. 213



BRAYTON INTERNATIONAL

Brayton International Collection has added the new Barrymore chair to its classics line. This latest of designs by David Allan Pessio is constructed of solid hard maple woods. The Barrymore is available in a variety of wood finishes, as well as three distinct design versions: wood slat back, upholstered 1/2 back and a fully upholstered back.

Circle No. 217



Maharam/VerticalSurfaces is sponsoring a series of 5-kilometer walks: To create greater awareness of environmental issues that concern us all... To benefit the Natural Resources Defense Council (NRDC), a non-profit organization of scientists and lawyers working to preserve and enhance our environment and, public health... To encourage the active participation of individuals within the architectural and design communities. Join us at our third walk.

New York/Designer's
Saturday:
October 19 at 8 am

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WE'RE TAKING STEPS

Sign me up for the New York Designer's Saturday October 19 Walk and Breakfast at the IDCNY in the Atrium of Centre 2. I have enclosed my \$15.00 tax deductible registration fee payable to: Natural Resources Defense Council, c/o Maharam/Vertical Surfaces, 545 8th Avenue, Suite 200, New York, NY 10018, Attention: Marketing Department.

Deadline for registration of Designer's Saturday Walk: via mail October 1, 1991. Registration: Thursday, October 17, 8-10 am; Friday, October 18, at the entrance to Centre 1 and at the Maharam/Vertical Surfaces Showroom in the D & D Building. T-shirts subject to availability.

Name

Company

Address

City

State Zip

T-Shirt Size M L XL

TOTAL RESOURCE CONCEPTS

Total Resource Concepts presents the Andrea chair, from the Andrea World Collection. An innovative and exciting design, the Andrea chair comes with a hardwood seat and back, an upholstered seat and back in fabric or leather, or a PVC seat and back.

Circle No. 210



ICF

The Villa Ast Chair, from ICF, was designed in 1911 by Josef Hoffmann for the library of the Ast's villa in Vienna. The chair looks just as up-to-date today, paired in front of an executive desk. Options of ebonized or mahogany stained beech frame are available.

Circle No. 205



THAYER COGGIN

Cosmopolitan by Thayer Coggin Institutional features a combination of curvy lines with the structural seating ease: tight seat and back, melding contemporary form with traditional comfort. The loveseat and chair are shown here upholstered in black leather, with exposed wood in Birdseye Maple with a honey finish.

Circle No. 216



DAVIS FURNITURE CO.

Designed by Barry & Clark Design Associates for Davis Furniture, the Manchester Series is a transitional seating group of four chairs. The series was designed to complement the Millennium Desk Series. All chairs are made of hand shaped mahogany solids, and can be finished in four lacquer wood tones.

Circle No. 211



BRICKEL ASSOCIATES

An expressive composition of flat planes and curving lines, the Vela Chair, designed by Joseph Morrison, is a bold addition to Brickel Associate's line of wood seating. A juxtaposition of curves and linear elements, the Vela Chair exhibits a dramatic tension among the structural details. An upholstered seat and back are standard. The hardwood maple frame can be finished in a variety of Brickel stains.

Circle No. 208



STEELCASE

The new Alerion chair from Steelcase Wood Division offers guest seating that is light in scale. Alerion's refined styling features a gracefully curved back and open sloping arms. The chair is available in upholstered back and spindle back models and the solid European beech frame can be specified in cherry, oak, walnut and sapeli colors.

Circle No. 214





brayton
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- *bcn beam seating*
- *design: j. llusca*
- *design origin: spain*

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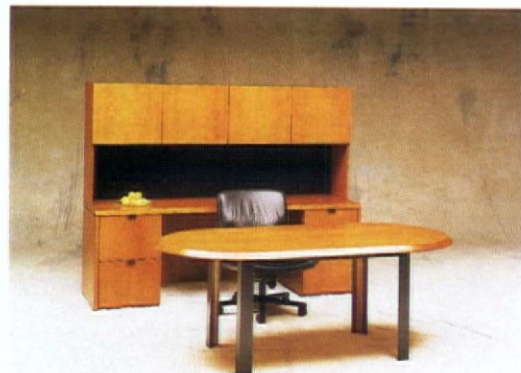
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Circle 27 on reader service card

ON TARGET

The casual observer may have no idea that the Eco Group was conceived unlike other fine office furniture until he examines the price tag—which suits Geiger International just fine

By Roger Yee



How often has a machine offered to do things you never thought of asking? Xerox engineers learned an important lesson in 1980, when the business world spurned its state-of-the-art 8200 office copier as too complicated for casual users to operate—and stamped for simpler machines from Japan. Geiger International has taken lessons like this to heart in unveiling the Eco Group, a new, contemporary, moderately-priced line of desks, casegoods, wood upholstered guest seating and ergonomic task seating aimed at the middle management/professional office worker.

Look closely at the sleek forms and surfaces of Eco Group furniture and you can read an intriguing view of how the contract furnishings market will shape up in the 1990s. Organizations will insist on high quality at a reasonable price, Geiger believes, and they will deliberately give up some options or redundancies to achieve a balance that works. If the Atlanta-based manufacturer is right, it could be right on the money with its new collection.

How the Eco Group was conceived some three years ago may even presage how more and more fine furniture will be designed and manufactured in coming years. "We determined that a target price level would be an essential part of the product from day one," recalls John Geiger, president of Geiger. "At the same time, we would maintain Geiger's high quality standards and unquestioned design integrity." Given that the company perceived existing furniture for the middle management/professional market to be neither properly designed to fit today's new, smaller offices nor particularly well made, the Eco Group seemed to need a miracle of fresh thinking.

What Xerox did to revamp its troubled 8200 office copier may seem too ambitious for the furnishings industry—at first glance. Arnold S. Wasserman, chief of the Industrial Design/Human Factors Design Center at Xerox's fabled Palo Alto Research Center from 1980 to 1986, invited anthropologists, sociologists, cognitive scientists and even repair technicians to join the design and engineering team that turned the product into a user-friendly success. However, Geiger liked the notion of concurrent engineering and ran with it.

A team of design, manufacturing, sales and marketing professionals that included Amir Paknya, Marty Kessler, Andy Geiger, Stan Lind, Manfred Petri and Mark McGibbon was assembled to produce the Eco Group together. The team's goal: a product priced within 10% of lesser-quality competitors, identical in quality to other Geiger products, easy to specify and install, available in numerous variations and options, aesthetically consistent with other Geiger designs, and reliant on established Geiger manufacturing technologies. As a first-hand inspection of the Eco Group will verify, Geiger has achieved its goal.

Perhaps the key to Geiger's achievement has been the recogni-

tion that the cost of high-end furniture can be lowered by simplifying functions and the parts assemblies needed to support them. "Middle management doesn't require infinite flexibility furniture," Geiger believes. "Flexibility means being prepared to do two or more things with the same product. If you want a desk with return that does one thing only, be a desk with a return, you can reduce the desk's cost."

This pragmatic philosophy was rigorously applied throughout the design of the Eco Group three product lines. True, there are 27 color options and 29 finishes using choice veneers; easy-to-use ergonomic chair controls for separate, state-of-the-art seat and backrest mechanism soft, rounded edges that will not damage clothing, furniture, walls; and top-of-the-line hardware inside and out. Yet furniture parts have been reduced in number and simplified in design; joinery and other connections are designed and built to serve single-purpose functions; and materials have been chosen from replenishable sources. The Eco Group may look like the fine furniture that it is, yet its design and engineering are akin to those of an office machine.

John Geiger says nothing contradicts this, either. "None of the product lines of the Eco Group ever appeared in pen drawings," he proudly notes. "Our team used CAD all the way. We used Macintosh for conceptual drawings and for production drawings. There's not a single drawing board in our factories."

As you listen to Geiger words, you can't help recalling that the year 2000 is less than a decade away. ☞



Circle No. 231

“Durkan patterned carpet offered styling, quality and value for the corridors at the Sheraton New York Hotel & Towers.”

Sheraton New York Hotel & Towers, New York, NY

Trisha Wilson, Wilson & Associates, Dallas, TX



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Circle 28 on reader service card

Simplify, Simplify, Simplify

Carnegie's new Lines & Shapes collection, developed with designer Laura Guido-Clark, pares down and gets back to basics—in what will probably be true '90s style

By Jean Godfrey-June



Now firmly ensconced in what Tom Wolfe calls "The Hang-over Decade," Americans are turning their backs on extravagance. After a practically overwhelming turn toward decorative pattern, contract fabric seems due for a similar transformation. "The '80s were about gratification and satiation," observes Laura Guido-Clark, the San Francisco-based designer who worked with Carnegie to develop its latest collection of contract fabrics. "The '90s will be about simplification." It was on this idea that Carnegie and Guido-Clark created Lines & Shapes, a collection of eight designs available in 86 colorways that explores basic, classic graphic elements and combines them with fresh colors and organic undertones.

"The market had gotten so decorative, it was getting to be too much," explains Guido-Clark. "At the same time, people's lifestyles, both at work and at home, are changing. People are paring down, getting rid of clutter."

Does this mean Mario Buatta is finished? Of course not. "It

isn't that decorative pattern is on the way out," says Guido-Clark. "It's that there's room for this, too." The collection represents Carnegie's continuing commitment to classic design and a high level of craftsmanship. "It was challenging—and fun—to work with Carnegie to discover exactly who they were and what they wanted to say," Guido-Clark says.

"They wanted to move forward with the best of what they'd done," she continues. "We defined the solids and broadened the colors within them, to re-establish Carnegie's strong emphasis on solids."

Guido-Clark developed Crayons, a textural solid, by thinking, literally, of the effect of crayons rubbed over a textured surface. Other fabric names and patterns were inspired by other children's games—simple and classic—such as Pick-Up-Stix, Puzzle and Flying Kites.

The collection's colors are "more clear" and designed to relate well to one another without being "mix n' match," according to Guido-Clark. "Carnegie

Essential elements: Carnegie's fresh take on classic graphic forms responds to a cleaner, clearer '90s aesthetic.

was wonderful in that they're extremely sensitive to neutrals thanks in part to their experience with wallcoverings," she declares. "The neutrals in the collection are very strong."

In addition to fresh colors, the collection deals primarily with graphics, which Guido-Clark admits was challenging for her. "I naturally knew what square was," she says. "Doing something graphically different with it was difficult first." She has therefore focused on juxtaposing logic with whimsy. Thus, a defined, graphic, diamond shape, is contrasted against an organic background using varied fiber contents.

Guido-Clark admits to being inspired by a fellow Bay Area-based classic: The Gap. "The Gap has been incredibly successful taking simple concepts, simple colors and simple patterns, creating something very new and dynamic with them that people feel comfortable with," she observes. "I wanted to do something similar with this collection."

Cliff Goldman, executive vice president at Carnegie, likes to emphasize the collection's sensitivity to the market. "As designers find their budgets slash, these fabrics meet a need," says Goldman. "The majority of the collection is priced under \$40 a yard. Part of the price challenge was met by using primarily American mills, who Goldman feels are "coming back into the textile market with strength in both quality and service."

Guido-Clark, who has previously established collections Brickell and Rodolph, among others, will continue her role as design consultant for upcoming Carnegie collections. If there are any chances of decoration creeping into future collections, Guido-Clark assures her fellow designers. "The strong tie to simplicity will still be there." Hang on to your crayons please, Laura. ☺

Circle No. 230



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"As the concept for this table began to take shape, the design of its legs suggested a dancer in flight. After noting the graceful way the legs turned, I knew Ballet was the perfect name for these tables."

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VECTA

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— Designer, DOUGLAS BALL



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Circle 31 on reader service card

But Will You Love Me Tomorrow?

As anxious office building owners try to capture the elusive office tenants of the 1990s, they're calling—can you believe?—designers to the rescue

Hit 'em again, hit 'em again, harder, harder! If you have ever helped steer a client through a commercial office space lease, you know the feeling. From the definition of a demising wall to the size of the tenant workletter—not to mention such details as occupancy tax, utility cost pass-through or porter's wage escalation—a tenant knows no wrath like a lease in a landlord's market. That's exactly what prevailed in many major U.S. cities through most of the 1980s.

How far the mighty have fallen in the 1990s. In the words of the Real Estate Research Corporation's highly regarded annual report to Equitable Real Estate Investment Management, *Emerging Trends in Real Estate 1991*, "Dismay about office markets is intensified because the profligacy is so obvious and so well documented." Vacancy rates for the nation's major office markets, as reported by the Office Network at the start of 1991, could discourage any real estate broker: New York, 16.1% midtown and 19.2% downtown; Los Angeles, 17.6%; Chicago, 16.7%; Houston, 21.4%; Tampa, 27.2%. Overall, the national vacancy rate, which stood at 4% in 1980, has shot up to 20%—the equivalent of one in five properties—in 1991.

Blind faith in office buildings as the gilt-edged real estate investment of the 1980s has given way to a hard-headed determination to lease space and retain tenants. In many

instances, owners are dealing with older, existing structures that may be ill-suited to today's office tenants. The questions they must ask themselves are the same ones tenants pose, and there are many.

First, is a building's location strong enough to justify further investment? There is no "right" building in a "wrong" location. Then, is the structural system adaptable to the types of floor plans needed by the targeted prospective tenants? Tight and awkward column spacings, immovable shear walls, low slab-to-slab heights and other permanent impediments may condemn a building. What about the building's mechanical and electrical systems, covering such components as power, data and voice distribution, HVAC, lighting, safety and security, and elevators? Older buildings often come up short in all categories. Finally, how does the building present itself to the public, namely through its facade, main lobby and elevator lobbies? First impressions count tremendously, as this month's cover story demonstrates.

Office buildings are clearly an oversupplied commodity in the 1990s. Astute owners who retain architects and interior designers to turn marginal properties into strong contenders know they are dealing with some of the most fickle, tight-fisted and demanding tenants they have faced in years. The designers who can breathe new life into older office properties, as shown on the pages that follow, may find this decade surprisingly busy. ☺



Executive reception area of
Lita Brands' Cincinnati
quarters (above), designed by
& Associates, shows how
essively raw space can be
ped within today's speculative
building.

ography by James Yoakum.



TOP BANANA

What would you do if you were Kasler & Associates, asked by Chiquita Brands International to design a unique corporate headquarters in Cincinnati to acknowledge its global leadership in bananas?

By Amy Milshtein

Absolutely bananas! How could a company as huge as Chiquita Brands International not have a central headquarters, instead spreading themselves thin between small offices in Boston, New York and New Orleans? Oddly as it sounds, the company functioned like that for years until the fruit giant was bought by American Financial in Cincinnati. The new owner, in turn, called upon Kasler & Associates to design a home office that consolidated the company while paying homage to its past and pointing it to the future.

The first item on Chiquita's agenda was to create a facility singular in nature. "We didn't want the gray desks from the New York office mixed with the partitions from Boston," says Stan Witkowski, Chiquita's director of administrative services. So it opted for a modern approach: a 200,000 sq.-ft. open plan space on 10 floors mixed with private offices. Hierarchy in the open space is defined with two levels of work stations. Modern materials like glass, rock, lacquer, curvilinear forms and patterned carpet give Chiquita the contemporary look that appropriate for a company of its magnitude.

And Chiquita is a giant. In 1990, the company sold more than 14 billion bananas alone, and that's not the whole enchilada. Chiquita is a leading marketer and distributor of fresh fruit and vegetables such as grapefruit, melons, celery, potatoes, asparagus and more, with sales coming in at \$2 billion. Its processed food and meat group puts out juices, fruit-based dessert products and fresh and processed meats as well.

Big and modern as Chiquita is, it's not about to forget its past. Classic materials like macassar ebony and bronze are employed throughout the corporate office, acknowledging the 100-year-old company's long standing history. Chiquita was once known as United Fruit, a firm with a long and somewhat checkered history in Central America. While Chiquita sought to leave behind United Fruit's old image as a creator of banana republics, it wanted to honor the glory days, both past and present, of the Great White Fleet.

Some 80 vessels strong, the Fleet has played an important role as Chiquita's shipping arm (the world's largest fleet of refriger-

Kasler & Associates employed a serpentine staircase (opposite) to connect Chiquita Brands' top three floors at its Cincinnati world headquarters. The staircase ends at the 29th floor, where it becomes one of 12 ship display columns.

Chiquita Brands pays homage to a vital part of its operation: The Great White Fleet. With over 80 vessels, the Fleet is the world's largest refrigerated shipping force. Models of 12 of these ships are displayed (below) on the conference floor.





Examples of Chiquita memorabilia are installed throughout the headquarters.

However, the most impressive display of memorabilia is on the 29th floor, the main conference floor. Here 12 model ships are

Banana boats docked 29 floors above the street

"anchored" in 6-ft.-long glass display cases. "Working this out was almost comparable to doing a museum job," remembers Jeff Ortman, project designer at Kasler & Associates.

First, a model restorer had to be found to clean the ships and devise a consistent way to mount them. Then, the glass cases had to be constructed. "I wanted them without seams," says Ortman, "so in reality they are like huge fish tanks." Each "tank" weighs in at 450 pounds and took 1-1/2 years to create.

A small, specially designed and manufactured steel forklift takes the models and their cases in and out of the streamlined, bow-like columns notched to hold them, so they can be cleaned once a year; Chiquita's maintenance

staff also takes this time to change the display's light bulbs. The light was chosen to simulate daytime on the high seas, while the display tank's top, back and bottom are sandblasted to hide the fixtures. Temperature inside the cases are regulated to ensure the models have a long and healthy life.

Another element of the headquarters that pays tribute to creative engineering is the staircase. This magnificent, twisting focal point connects the top three floors of the 10-story office. "Because the design is so open, the staircase is actually an atrium," says Ortman. "So we had to install a whole new HVAC system that could accommodate it." (Keeping the building up to fire code while building and installing the staircase also required special ventilation.)

Various other challenges were met before Chiquita could function as a cohesive company. Since the Cincinnati office merged with other branches, Kasler & Associates had to set up a corporate structure from scratch. "We were designing and space planning at the same time," remembers Ortman. "Mistakes were made and some things had to be done twice. But now that everything is in place, everyone at Chiquita, from the CEO down, finds the facility very (have you guessed?) appealing. ☺

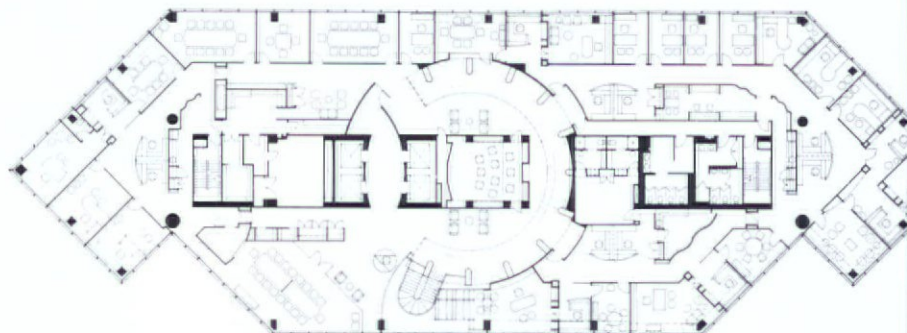
Project Summary: Chiquita Brands International

Location: Cincinnati, OH. **Total floor area:** 200,000 sq. ft. **No. of floors:** 10. **Average floor size:** 18,000 sq. ft. **Total staff size:** 800. **Cost/square foot:** \$50. **Wallcovering:** Carnegie Xorel, Genon. **Paint:** Benjamin Moore. **Laminate:** Laminart, Formica. **Flooring:** Terrazzo. **Carpet/carpet tile:** Bentley, Durkan, Scott. **Ceiling:** Building standard. **Lighting:** Halo. **Glass:** Falcon. **Window treatments:** Mecho Shade. **Work stations:** Herman Miller. **Work station seating:** Herman Miller. **Lounge seating:** Metro. **Cafeteria, dining, auditorium seating:** Vecta. **Other seating:** Custom. **Upholstery:** Deep Spinneybeck. **Conference tables:** Custom. **Filing:** Meridian, Jeter. **Cabinetmaking:** Herner-Geisler. **Client:** Chiquita Brands International. **Interior designer:** Kasler & Associates; Buddy Blum, partner in charge; Larry Pyle, Lisa Barngrover, project managers; Jeff Ortman, Diane Burns, project designers; Sue Shoenberger, project architect. **Structural, mechanical/electrical engineer:** 3D/I. **General contractor:** Hanson Mallay. **Lighting design:** Kasler & Associates. **Furniture dealer:** Alexander Patterson. **Ramsey Business Interiors. Photographer:** James Yoakum.



To appear contemporary without forgetting its 100 years of history, Chiquita Brands has inspired Kasler & Associates to run timeless materials like ebony and oak (top) in modern horizontal bands along the executive corridors.

Kasler & Associates employed modern materials and curvilinear forms (above) to create a contemporary yet nautical atmosphere, as can be seen in the architectural detailing of the cafeteria.



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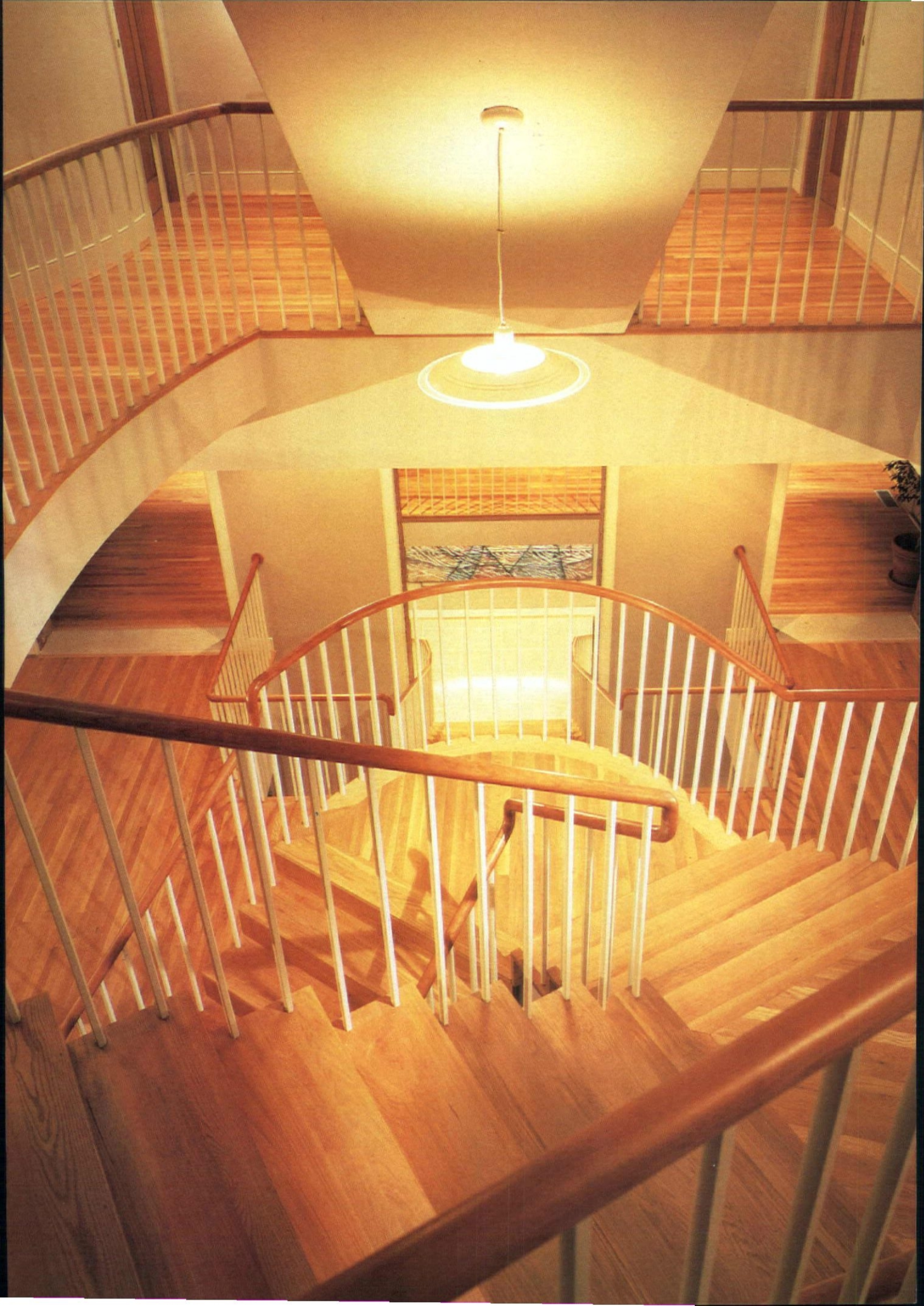
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Don't Judge This Book By Its Cover

Behind a facade of traditional Southern charm at Northern Telecom Institute for Information Studies' Wye Center on Maryland's eastern shore, Swensson Associates has hidden some highly advanced information technology

By Jennifer Thiele

Southern plantation life never looked like this. Then again, neither did the trappings of advanced information technology. Situated in the rolling landscape of Maryland's eastern shore, Northern Telecom's Institute for Information Studies conference facility, Wye Center, is anything but your typical high-tech structure. The Georgian-style mansion has been purposefully designed by Nashville, Tenn.-based Earl Swensson Associates to "neutralize" the shock of the Information Age for information management professionals as yet unfamiliar with the leading edge of advanced communications technology.

As a corporate retreat of sorts and a showcase for information technology, the Institute's Wye Center is designed to educate high-level executives in American business and industry about the possibilities of advanced communications systems—everything from the most conventional telephone networks to the most complex computer systems. Ann Bridenstine, manager of administration for the Institute, explains that the mission at Wye Center is to inform industry leaders about the future of information management, and how advanced information technology can shape the visions and potentials of American business.

How Wye Center operates is rather complex as well. While its property and facilities are actually owned by the open Institute, the Institute for Information Studies at Northern Telecom represents a cooperative educational effort between the prominent American think tank and Northern Telecom, the Nashville-based high-tech conglomerate. Business people who visit Wye Center are current or potential clients of Northern Telecom, but the emphasis here is on the pure dissemination of knowledge, not sales pitches. Says principal architect Michael Marzialo of Earl Swensson Associates, "There is nothing there that will tell you it's Northern Telecom."

Northern Telecom confronts visitors to the Center with an overwhelming display of advanced technology. The Aspen Institute's contribution to the intensive 2-1/2-day seminar program is to put the impact of that technology in a more societal perspective. Briden-

stine likens the "Information Revolution" to the Industrial Revolution, pointing out that industry leaders will be better prepared for the future after gaining insight into the next powerful force that is already changing the face of American business.

Beyond becoming familiarized with the Information Revolution, Wye Center's guests also learn that more traditional design elements can be successfully mingled with advanced technology in a comfortable environment that

A central staircase at Wye Center's River House (opposite) cascades across independent landings through three stories. Its playful lightness and sense of movement is enhanced by light oak stair treads and a serpentine cherry handrail.



minimizes "fear of the unknown." Explains Bridenstine, "Northern Telecom wanted something that was functional as a conference center but fit into the environment of a house." So the main design challenge for Swensson interior designer Janet Baldauf has been to create an atmosphere of comfort and residential familiarity to complement the highly technological nature of the facility's mission.

"The client was bent on heading in a traditional direction, but the nature of the facility didn't coincide with a completely traditional feeling," comments Baldauf. "So we tried to head more towards transitional from the very beginning." The extensive use of natural and traditional materials, including stone, brick, wood, glass and leather, emphasizes textures and visual tones that create a hearth-like,

River House, the late 1970s Georgian-style mansion (above) housing the Wye Center, was never completed for its original purpose as a private residence. Arthur Houghton donated the Wye Plantation land and buildings to the Aspen Institute, which subsequently offered the facilities for use by the Institute for Information Studies, under the direction of Northern Telecom.



Earl Swensson Associates designed the interiors of River House at Wye Center to be comfortable and transitional. In the main dining room (left) spindle-back chairs provide a good example of how the furnishings combine traditional elements with more contemporary detailing.

The technology in the state-of-the-art audio/visual conference studio (below) at Wye Center is designed to adapt to virtually any technical program conceivable, well into the future. Even the modular custom-designed conference table can be modified to any configuration.



attempting to replicate it. "We tried to conceive of what a manor house in the 20th Century would look like," says Marzialo. "It respects tradition without copying details. There's nothing fake about it."

Accordingly, a high degree of flexibility inherent to the design. An audio/visual conference center on the first floor of the building features such advanced technology as video monitors, rear projection screen, computer-generated graphics, laser video disc storage, advanced sound system and wireless remote control of all equipment. Swensson has designed the room to be flexible well into the future to accommodate the characteristic flow of the information sciences.

As complex as the technology housed inside can be, the aesthetic and functional simplicity of Wye Center is refreshing and clear. A central stair that cascades across a series of independent landings through three stories greets visitors upon entering, immediately infusing the space with a playful lightness. In addition, the visual logic of the floor plan eases guests right into feeling at home. "The layout is oriented to be obvious," says Marzialo. "We want guests to become familiar fast, so they know what to expect no matter where they go."

Bridenstine reports that feedback from "alumni" of the Center strongly confirms the logic of the designers' efforts. "Attendees have never seen a better-designed place," she says. "For all practical purposes, it just meets every need." And that includes the creature comforts such as pool, tennis courts, fitness center and sauna that are also provided for guests' relaxation.

Marzialo concludes with a chuckle, "The feeling you have there is like you're lord of the plantation." For Northern Telecom, there's obviously no place like this high-tech Southern home. ☺

residential atmosphere that the furnishings update ever so subtly. Dining chairs in the main dining area, for example, are reminiscent of traditional spindle-back chairs, yet boast a more contemporary shape.

At no time, stresses Marzialo, did the designers attempt to pass off the facility as

A contemporary twist on a traditional theme

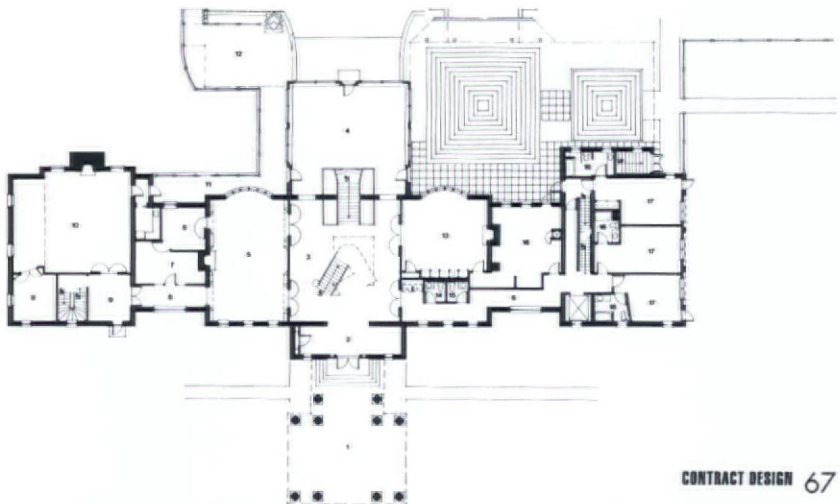
authentically traditional. The River House that serves as the focal point of the seminars is itself a relatively new structure, designed as a private residence in 1978 but not completed as such. The facade and the fixtures and furnishings inside represent modern translations of a traditional design vernacular without

the public rooms at Wye Center, like sunroom (right) and the library (left), were designed to be comfortable, but still support group meeting activities. The familiar residential feel of the interiors was intended by Swensson Associates to "neutralize" the shock of the advanced technology associated with the information age.



Project Summary:
Institute for Information Studies, Wye River House

Location: Queenstown, MD. **Total floor area:** approx. 10,000 sq. ft. **No. of floors:** 4. **Average floor size:** 2,500 sq. ft. **No. of beds:** 25. **Cost/sq. ft.:** \$87.00. **Wallcoverings:** Norton Blumenthal, Maharam. **Paint:** Benjamin Moore. **Laminate:** Wilsonart. **Carpet/carpet tile:** Mohawk. **Chairs:** Kartell, The Oriental Shop, Philadelphia Carpets. **Lighting:** Boyd, Artemide. **Stairs:** Otis Marine. **Door hardware:** Yale. **Glass:** Pella. **Window frames:** Pella. **Window treatments:** Virginia Quilting. **Railings/screens/grillwork:** Brown & Caldwell. **Guest room casegoods/beds:** Scandinavia Furniture, Center of Design, Grange Furniture, La Neige. **Living room tables:** Gaertner Cabinet, Grange Furniture, Thomasville. **Guest room lighting:** Shoal Creek, Casual Lamps. **Guest room seating:** Hicko-Kay Lyn, Century Furniture. **Lounge seating:** Cartwright, Bernhardt, Nienkamper, Grange Furniture, L.W. Lombard. **Dining/convention/conference seating:** Stendig, Cartwright. **Upholstery:** Whitex, Leather-Link, Unika Vaev, Sander Co., DesignTex. **Dining/convention/conference tables:** ILL, Ideas. **Other tables:** Mirak, Nierman, Blacksmith, Dunbar, Grange Furniture. **Occasional furniture for public spaces:** Robb & Co., Clements Antiques, HBF. **Architectural woodwork:** Otis Marine, Brown & Co. **Cabinetmaking:** Brown & Co. **Planters, accessories:** Toyo, International Terra Cotta, American Artisan. **Signage:** Signcraft. **Exterior furnishings:** Barlow, Basta Sole. **Elevators:** Dover. **Fire safety:** Honeywell. **Public/guest room plumbing fixtures:** Kohler, Aquarius. **Client:** Northern Telecom. **Architect/interior designer:** Earl Swensson Associates. **Interior designer:** Michael Marzialo, AIA; Janet Baldauf. **Structural engineer:** Ross Bryan Associates. **Mechanical/electrical engineer:** N.J.C. Inc. **General contractor:** Willow Construction Co. **Furniture dealer:** Quiddy's, Higgins & Spencer. **Art consultant:** Anne Boyer. **Photographer:** Otto Baitz.



Small But Impressive In Beverly Hills

What happened when Shinko Management Co. asked architect David Kellen to create a powerful image for its Beverly Hills office—and gave him only 2,800 sq. ft. to get the job done

By Roger Yee



Making small gestures count in a modest space, architect David Kellen orients Shinko's Beverly Hills office around two sweeping forms that act as a pivot for the angular spaces

around them, a reception counter reminiscent of a boat hull (above) that leads to a swelling red wall enclosing the conference room (opposite) almost like a wall of stone.

Being impressive doesn't have to mean being big. Anyone in microelectronics, bioengineering or the diamond trade could tell you that. Thus, when the American general manager of Shinko Management Co. approached Santa Monica-based architect David Kellen about making a bold gesture in a 2,800-sq.-ft. Beverly Hills office space, Kellen took him at his word. The result is a space that celebrates the triumph of form, material and scale over sheer size—at the same time it gives Shinko a handsome facility to do business in America.

Shinko is a Japanese hotel investment and management company that has come to the

United States to buy and operate hotels. Although it did not need a large space to house its staff of eight people in Los Angeles, the general manager at the time felt the design of the office should still make a strong impression on visitors. Recalls Kellen, "He liked the open feeling of the space, and asked that the design preserve the openness by minimizing the impact of private rooms. He also wanted to make a strong statement about Shinko's convictions as a solid, responsible business."

Since there would be limited interaction among employees, Kellen has created two rows of private offices set in an L-shaped configura-

tion that pivots around an enclosure defining reception area and the conference room. Keeping with the client's wishes, the facility's private offices are set off by floor-to-ceiling glass, and the conference room has glass on three of its four sides. An L-shaped main circulation path is repeated by a secondary one behind glass that permits occupants of each room to work together closely if they roll open the pocket doors that normally block it.

Having produced a straightforward graceful floor plan, Kellen explored the options of form, material and scale for Shinko with great care. "I'm fascinated with the way an



Details matter in Shinko's 2,800 sq. ft. of offices. The conference room (below, right) focuses on a finely sculpted table of ash and black Ochabo granite that describes the arc of the wall, while the private offices (below, left) feature tables, desks and credenzas crafted in the

same, spare lines as the ash window frames, using veneer in the same ash plus cherry. Pocket doors between private offices have been opened for photography. The floor plan (bottom) combines angled and curving walls to impart motion to otherwise static space.



ecture makes gestures with space," he admits. "Space by itself can stimulate people to feel and do their best. Architecture can create a space to work or play that is much more than a literal translation of a client's program."

A visitor to Shinko cannot help noticing the sweeping, wood-sheathed reception counter

ence room framed by the red wall, the sense of gesture continues as he takes his seat at a conference table that tapers strongly towards one end, tracing the arc of the red wall.

The architect's manipulation of scale here is worth a closer look. If the meeting involves only a few individuals, it is held at the narrow

desks and credenzas designed by Kellen are constructed in ash, cherry and black Ochabo granite to complement such architectural elements as the window frames of ash and floors of Vermont green slate.

And the memorable red wall? Kellen says he has attempted to create a gesture like a rock "an outcrop, fixed and eternal." Indeed, drywall studs and paint seldom come together with such force as this. But then, how often can you sidestep an oncoming stone wall—and take a comfortable seat beside it? ☺

A table shaped like a shark's fin that swallows four to 12 people

and the curving red wall immediately behind it, swinging out like arms in a welcoming gesture. The red wall in particular makes a vivid impression. Once the visitor is ushered into the confer-

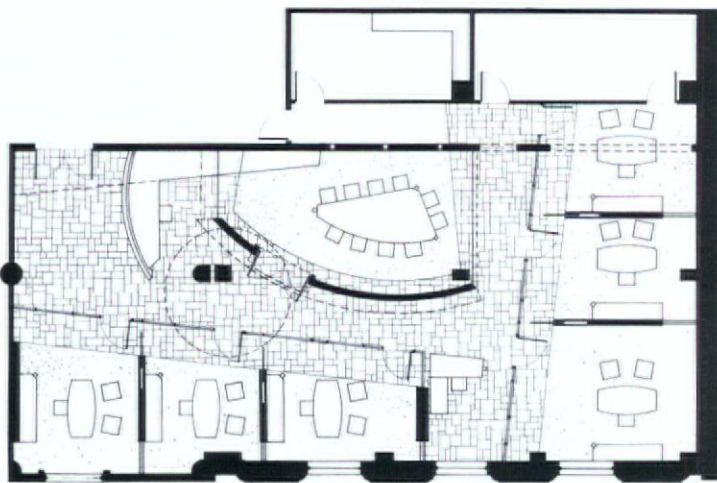
end of the shark's-fin shape to avoid the sense of missing persons that so frequently haunts small gatherings in large rooms. Should up to a dozen people be present, the

entire table can be lined with seating.

In making choices among materials, Kellen has opted for wood, stone, glass and drywall to achieve an air of inevitability and timelessness. "The materials suggest contemporary Japanese design in an American landscape," he says. "Their color and texture are inherent in them rather than applied." For example, custom tables,

Project Summary: Shinko Management Co.

Location: Beverly Hills, CA. **Total floor area:** 2,800 sq. ft. **No. of floors:** 1. **Total staff size:** 8. **Cost/sq. ft.:** \$68. **Finish:** Veneer: Expo Stucco. **Paint:** Frazee. **Laminate:** Nilmar. **Dry wall:** USG. **Slate floor:** American Olean. **pet/carpet tile:** Lotus. **Ceiling:** USG. **Lighting:** Litho Peerless. **Doors:** Custom. **Window framing:** Custom. **Desks, credenzas and tables:** Custom design by David Kellen, produced by Modo. **Work station seating:** Herman Miller. **Lounge seating:** Herman Miller. **Conference seating:** Herman Miller. **Upholstery:** Herman Miller. **Conference table:** Custom design by David Kellen, produced by Modo. **Architectural woodworking and netmaking:** Modo. **Client:** Shinko Management Co. **Architect:** David Kellen Architect; David Kellen, principal; Richard Corsini, project architect. **Mechanical/electrical engineer:** Comean Engineers. **General contractor:** Construct Design. **Photography:** Roland Bishop, Michael Siteman.



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You're Beautiful, Babe

First impressions *do* make a difference: Just stroll past four strikingly renovated New York City lobbies by Fifield Piaker & Associates

By Jean Godfrey-June

Do New Yorkers judge a book by its cover? Is there a broken heart for every light on Broadway? Often portrayed as greedy and power-hungry, New Yorkers *might* be more status-conscious than most Americans. How *do* New York office buildings attract the Sherman McCoys and Gordon Ghekkos of what may well be the world's ultimate rat race? Even outside New York, prospective tenants assume that what you see down in the lobby is what you get upstairs. According to John T. Fifield, principal of Fifield Piaker & Associates Architects P.C., a Manhattan architecture firm which has created new lobbies for four projects around town: 215 Park Avenue South, Gair 2 and the Sweeney Building at Fulton's Landing, and 55 Van Dam Street.

"The introduction to a building is incredibly important, no matter where you are," Fifield says. "The lobby is essentially the handshake of the building." His partner, principal David Piaker, concurs: "The lobby introduces the attitude of the building. It's the first message at the building's tenants send to their clients."

While many of the firm's lobbies are part of larger jobs, both partners find that lobbies get more than their fair share of the attention. Building owners have come to know the value of good lobbies and insist on having them. Says Nancy Ann Peck, president of S.L. Green Real Estate, Inc., which owns 215 Park Avenue South, "In the current New York leasing market, where there simply aren't enough tenants to go around, you simply have to have a more attractive product." The lobby of 215 Park Avenue South won the 1990 New York State chapter of the American Institute of Architects Award for Excellence in Design, one of the projects so honored.

The job was especially challenging because the tenants were already in residence, so design and construction was worked around day-to-day traffic—with plenty of work to be



done. "It's almost impossible to describe how hideous the lobby was when we started on it," explains Piaker. Originally a beautifully detailed Neoclassic space, the lobby had been converted during the 1960s, essentially destroying the original design.

"Many of the buildings in the area had done very expensive, traditional renovations," explains Peck. "I wanted something that stood out, that would be memorable." Peck felt that since Park Avenue South attracts more "creative" businesses, such as advertising agencies, architects, publishers, artists and photographers, "people who have a well-developed aesthetic sense," a truly unusual lobby design would be all the more valuable.

The tony address did require spending more money than in other parts of town. "The project was certainly the most significant in terms of budget," says Piaker. The awkwardly proportioned space was essentially a narrow, zig-zagging corridor that leads back 40 ft. to the elevator banks. Fifield created a new tripartite sequence: A copper, barrel-vaulted ceiling in the entry and another at the

Darling I love you but give me Park Avenue: A Scottish slate apse bisects two copper-vaulted spaces at the 215 Park Avenue South lobby (opposite), where tenants like advertising agencies and publishing companies appreciate the luxe yet slightly off-the-wall style.

A part of Brooklyn's Fulton's Landing project, and designed for a single government tenant, the Sweeney lobby (above) reflects civic tradition. The entire design revolves around a painting the developer already owned, appropriately titled "Fulton's Landing."



elevator are bisected by a Scottish-slate apse with a 16-ft. ceiling. "Everyone talks about that copper vault," says Peck.

The job has garnered more than encouraging comments and awards; 215 Park Avenue South has upgraded its tenant roster from small-scale tenants and light industrial usage to high-pro-

Four months...for this?

file, creative companies such as Houghton Mifflin Publishers and Deutsch Advertising. "The building rented extremely well," Peck reports. "And the lobby was a big reason it did."

"A lobby works as a leasing tool, sending a message to your marketplace about the level of quality throughout the building," states Lawrence Budabin, partner at Brooklake Associates. Brooklake developed the Fulton Landing project in Brooklyn, which renovated vacant waterfront warehouses and thereby transformed a run-down industrial area on the East River into a thriving business center. Fifield

Piaker worked on a number of the project's buildings, giving several lobbies a new life.

As with S.L. Green Real Estate, Brooklake Associates gave Fifield Piaker a free hand in coming up with preliminary concepts for the lobbies. "We've worked with Brooklake a great deal," notes Fifield. "So we know that

they like to preserve as many original elements of the buildings as they can."

The first project at Fulton Landing, Gair 2, was an old mill building complete with enormous beams and a far-too-high first-floor ceiling. "We dropped the lobby down, and contrasted the old beams against very new elements," says Fifield. The new elements, fire-engine-red metal work, stainless steel, porcelain and enamel, did raise questions among Brooklake executives—at first. "Once we got past the rendering stage, we could tell that the design would be as terrific as they said it

would be," recalls Budabin. Brooklake added the lobby's antique light fixtures, furthering the dialogue between old and new.

The Sweeney Building, another lobby project within Fulton Landing, was distinctive for housing a single tenant, a New York City governmental office. "There wasn't an existing lobby, but the exterior of the building was traditional," says Piaker. "We tried to design the lobby that should have been there—something with a distinct municipal air. It's not 100% literal classicism, but it's close."

For this property, Brooklake contributed painting entitled "Fulton's Landing," which became the jumping-off point for the entire design. (Robert Fulton launched his ferry service between Brooklyn and Manhattan here in the 19th century.) The developer also provided another antique light fixture, which Fifield Piaker used as an inspiration for custom lighting for the rest of the lobby.

The fourth project, 55 Van Dam Street, was a loft storage building in downtown Manhattan slated for conversion into a more profitable office building, primarily as studios for photographers and artists. "The owners asked for something downtown, funky," recalls Piaker. Because the budget was small, the architects focused on maintaining the feeling of raw, industrial space.

What truly complicated this lobby was practically unworkable floor plan. The primary elevator was set back in a far corner, so the other, non-working elevator towards the front always caught the attention of visitors. "It was like an accident," Piaker says. "You couldn't tell which way you were supposed to go."

To remedy this, the firm established a new circulation path that pulls you away from the "wrong" elevator, and guides you towards the dome where the directory is located, using suspended light as an axis. It then laid out a second axis with another suspended light to lead you directly to the elevator.

Gunmetal steel wainscoting and terrazzo floors maintain both the industrial atmosphere and the budget. Fifield Piaker has embedded the terrazzo around the dome area with glass, screws and other industrial fragments to underscore the area's importance. The ceiling remains left basically as it was with a coat of black paint.

Of course, the tenants know there is a twist: yacht cables strung below the ceiling a shiny, layered grid. "They respond to the grid we'd established in the floor plan," Fifield notes. The odd angles are reiterated in the building's canopy, which juts out over the sidewalk at an angle, giving passersby a clue to what's going on inside.

Despite the small budget and the humble materials, 55 Van Dam Street rented well because it appealed to the downtown market. "Know your market," emphasizes Peck. "Know who you're designing for."

It's also a perfect example of Piaker's contention that the often tough physical constraints of a lobby renovation frequently end up as the starting point for the design. "The

olution becomes the asset of the design," he says. "You've got to respond to what's there while incorporating your own ideas into it, but it's very important not to get too caught up in our own grand concepts. You don't want to put a neon tie with conservative suit."

Fifield and Piaker confide that they enjoy going into a lobby after it's finished to hear what people are saying about it. "People really do talk about them," Piaker says. "You hear everything from 'I love it!' to 'Four months for this?'" As long as the conversations in their lobbies swell to a crescendo every weekday at 8:00, 12:00 and 5:00, the owners of 215 Park Avenue South, Fulton Landing and 55 Van Dam Street probably couldn't be happier. ☺

Project Summary: 55 VanDam lobby

Location: New York, NY. Total floor area: 900 sq. ft. Plaster walls: Martany Tile Co. Metal walls: Ed Giza and Sons. Terrazzo floors: Expert Terrazzo. Ceiling cables: Ed Giza and Sons. Pendant lighting: Appleton Electric. Linear lighting: Danalight Corp. Canopy: Zimmerman Iron Works. Client: Leahy Business Archives. Architect: Fifield Piaker & Associates. Structural Engineer: Rafael Basan. Lighting consultant: Cathy Billian. General contractor: David Elliot Construction.

Project Summary: 215 Park Avenue South lobby

Location: New York, NY. Total floor area: 900 sq. ft. Walls: Indiana Buff Limestone; Scottish Kirkstone. Floor: Black Tipo Marble; Breccia Marble. Ceiling: Brushed and lacquered copper. Storefront: sandblasted and lacquered steel. Custom lighting: Abruzzo Interiors. Elevator cabs: Stuart Dean. Client: L. Green Properties Inc. Architect: Fifield Piaker & Associates. Mechanical/electrical engineering: Lev Zetlin Associates. Structural engineer: Lev Zetlin Associates. General contractor: Abruzzo Interiors. Lighting designer: Edward Efron Associates.

Project Summary: The Sweeney Building lobby

Location: Brooklyn, NY. Total floor area: 175,000 sq. ft. (entire bldg.) Stonework: Miller-Druck Co., Inc. Terrazzo floor: Magnus & Co. Inc. Bronze metalwork: Historical Arts & Casting Inc. Mahogany desk: Haggerty Millwork. Storefront: Tubelite Architectural Products. Lighting: Historical Arts & Casting, Inc.; Urban Archaeology. Elevators: Armore Elevator.

Project Summary: Gair 2 lobby

Location: Brooklyn, NY. Total floor area: 75,000 sq. ft. (entire bldg.) Walls: American Porcelain enamel of Dallas. Terrazzo floor: Tellini Terrazzo. Metalwork, storefront railings and desk: Capital Steel. Storefront doors: A & S Steel Windows. Lighting: Urban Archaeology. Elevators: Armor Elevator. Chair: Bieffeplast. Client (Sweeney and Gair 2): Brooklake Associates. Architect: Fifield Piaker & Associates. Mechanical/electrical engineering: George Anger. Structural engineer: Fisher Redlin. Construction manager: Brooklake Associates.

Photography: Steve Elmore. Photography (all projects).

Strike a pose: Photographers flocked to 55 Van Dam (opposite), once an antiquated storage facility, after Fifield Piaker re-routed lobby traffic and played up the industrial qualities of the space.

Gair 2 (below), also in the Fulton's Landing project, was carved out of an old mill building; Fifield used high-tech materials, including a custom-designed reception desk (right), to make a stark yet inviting contrast between old and new.





Punching Square Holes To See Stars

Widom Wein Cohen makes even drywall memorable
for state-of-the-art Tekelec/TA in Calabasas, Calif.

By Jean Godfrey-June



The star of the show: Tekelec's lobby (opposite and above) was designed by Widom Wein Cohen to be the facility's most memorable element, with a wall of square holes reminiscent of computer punch-cards, wild angles and unexpected bursts of color.

Believe it or not, you don't have to be a technological wizard to design a facility that works for a high-tech company. At least that's the claim of Chester A. Widom, FA, partner at Widom Wein Cohen in Santa Monica, which has designed a new office for telecommunications supplier Tekelec/TA in Calabasas, Calif. Though his firm has made a name for itself designing spaces for high-tech firms, Widom insists that he and his partners have no more than a layman's knowledge of information processing technology—aside from a profound understanding of the money these companies must spend on technology itself, as opposed to design.

"Often the equipment within a building is hundreds of times more expensive than the building itself," Widom points out. As a result, budgets can be tight. Nevertheless, Widom explains, "We concentrate on making a space flexible and memorable."

Which is exactly what his firm did with Tekelec. As a supplier of analysis monitoring, simulation and conformance systems for the world's communications industry, Tekelec sees much of the world as an enormous network of communications, becoming closer knit each day, thanks in part to its products. When the company decided to pull together and become closer knit as a company, the move made obvious sense.

"Tekelec had about five separate start-up facilities totaling approximately 12,000 sq. ft.," explains Widom. "They had been growing by leaps and bounds, grabbing space everywhere." Image as well as function had to be pulled together. Widom notes, "The company wanted to demonstrate a unified front to the customers, and to express a firm commitment to the staff as well."

While Tekelec markets its products in North America, Europe and the Far East, the

Calabasas facility was to be the headquarters for manufacturing, customer training and product display, in addition to being central stomping grounds for top management. It was conceived from the start as a medium for corporate communication. Says Philip J. Alford, its senior vice president and chief financial officer, "We wanted a design that would depict both our dignity as a company and the kind of quality our products represent."

The new, 35,000-sq. ft. space has met these goals head on, consolidating the company and positioning it for future growth that Alford reports has already taken place. "We now occupy 60,000 sq. ft.," he says. "The design was extremely easy to carry through-out the added space."

Space planning was not the only aspect in which Tekelec needed its flexibility. "The design had to facilitate a great deal of in-house training in addition to displaying and selling

Moveable systems furniture (below, top) and plain paint in vibrant colors (below, bottom) maintain Tekelec's sleek look at low cost. Three movable cubes (bottom) transform a training area into a selling space in seconds.



the product," emphasizes Adrian A. Cohen, AIA, partner in charge of interiors. "It had to project a sophisticated, well-managed, capable image, yet at the same time, needed to be as human and comfortable as possible for both customers and employees."

It's a serious business. Alford estimates that the building receives several hundred visitors per week. Among them are customers from all over the world arriving for training and a look at new products, and Tekelec employees from such destinations as Alabama and Australia, attending training sessions.

Creating a powerful image on a limited budget means setting realistic priorities. Widom likes to concentrate on an office's lobby, reasoning that an office is much like a city skyline. "All of the buildings can't be the jewels," he explains. "Some stand out and make the city memorable, and others are functional and complementary but not the big stars."

Widom and his colleagues have clearly followed this principle at Tekelec, with the lobby as the star of the skyline. "When you walk out of the building, you remember that lobby, it stays with you," Widom says. "It creates a distinct image in your mind."

So how do you fashion jewels out of dust? Texture is a particular challenge to achieve with an all-drywall project, in which a budget for brushed steel, natural stone or other textural elements is out of the question. As Widom states, "We punched square holes in the lobby wall to resemble one of those early key-punch computer cards. The wall sets the tone for the space and gives texture on a large scale."

Throughout the remainder of the space, Widom has relied on inexpensive materials in unusual volumes, shapes and colors to convey the company's image. Paint, for example, plays an important role in creating visual excitement and a sense of visual continuity

says Cohen. Moveable systems furniture keep the facility flexible in terms of programming.

One of the most inspired design solutions can be seen in the training area, an extremely interesting space when in use that could be potentially quite dull when empty. "When visitors come in, Tekelec needs to be able to show them their training facilities," Widom points out. "If no training is going on at the moment, they don't want to show potential customers an idle, empty room."

Accordingly, Widom's firm has developed three moveable cubes, each housing a computer. When the training room is in use, the cubes turn inward so their computers can be used. When the training room is dormant, the cubes can be reversed, with the background blacked out and the computers spot-lighted for display.

"People love the cubes," Alford reports. "I think they're surprised that something that looks so good in display can be as practical as it is in training." Good design that's practical, whimsical—and on a high-tech, low-cost budget, too. The phones should be ringing for Tekelec—and Widom Wein Cohen. ☺

Project Summary: Tekelec Corporate Headquarters

Location: Calabasas, CA. **Total floor size:** 37,000 sq. ft. **No. of floors:** 2. **Average floor size:** first floor, 25,000 sq. ft., second floor, 12,000 sq. ft. **Total staff size:** 160. **Wallcoverings:** Wolf Gordon. **Paint:** Frazee, Sinclair. **Laminate:** Nevamar, Wilsonart. **Flooring:** Black Slat, Armstrong. **Carpet/carpet tile:** Mohawk. **Ceilings:** Armstrong. **Specialty lighting:** Artemide, Tech Lighting, ArtLuce. **Doors:** Timely Frames. **Work stations:** Haworth. **Work station seating:** Haworth. **Lounge seating:** Brayton International, Brueton. **Cafeteria/dining seating:** Krueger. **Other seating:** Metropolitan. **Upholstery:** Maharam, DesignTex, Ben Rose. **Conference tables:** custom by Johnson Industries. **Cafeteria, dining tables:** Johnson Industries. **Other tables:** Metropolitan. **Files:** Haworth. **Planters, accessories:** Horticultural Systems. **Signage:** ASI Sign Systems. **Client:** Tekelec. **Architect/interior designer:** Widom Wein Cohen; Lynette M. Tedder, IBD, ASID. **Structural engineer:** John Safi & Associates. **Mechanical engineer:** I & N Consultants. **General contractor:** Neumar Development. **Construction manager:** Warren Nagel. **Furniture dealer:** Associates Purchasing IOS. **Photographer:** Rita Magidson.

Cutting corners with cubes: Training room doubles as sales space

throughout the facility. The color scheme is planned around the concept of a chameleon, the name of an important Tekelec product at the time. "There's a change in color from red to blue throughout the space, with everything in between reflected in different elements,"





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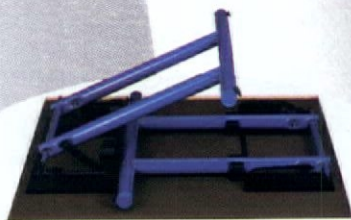
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Housing America's Secret Weapons

They may resemble shoe boxes, lack colors or views, and shuffle their contents endlessly—so how do U.S. R&D facilities gush forth fabulous ideas?

At the dawn of the Reagan era in 1980, the line-up of the leading corporate patent winners in the United States read like a Who's Who in Corporate America. Seven of the top 10 were American blue chips: General Electric, RCA, U.S. Navy, AT&T, IBM, Westinghouse and General Motors. The other three: Bayer and Siemens from Germany and Hitachi from Japan. Ten years later, only three American corporations made the list: General Electric, Eastman Kodak and IBM. Who took up the slack? Japan's Hitachi, Toshiba, Canon, Mitsubishi and Fuji Foto, Germany's Siemens and the Netherlands' Philips. While this is no immediate cause for alarm, it points up the fact that the United States is engaged in global economic competition whether it likes it or not, and research and development constitute one of America's not-so-secret weapons for attaining and holding economic leadership.

America is no slouch in conducting R&D, spending some 2.8% of its GNP on R&D or roughly the same proportion as Germany and Japan. However, we dedicate one-third of our R&D budget to defense whereas our two main economic rivals spend less than one-tenth. At the same time, two-thirds of the American effort is aimed at new and basic processes and products while two-thirds of Japan's concentrates on upgrading manufacturing.

How serious are the results of this ongoing technological marathon? Dr. Francis Narin, president of CHI Research Inc., of Haddon Heights, N.J., an organization that monitors technological trends for the Federal government and industrial clients, was recently quoted in the *New York Times* saying, "It's scary. The Japanese are continuing to expand in virtually every area of technology. Anybody who believes that the Japanese increase is just in autos and electronics is totally oblivious of the facts." If the United States intends to stay a leader in technology, it will need to keep its R&D community well equipped and well funded.

However, the architects and interior designers summoned to help design or update America's R&D facilities may encounter a world whose values are radically different from their own. When researchers appreciate a good facility, they say so strictly in terms of unimpeded laboratory space for moving around people and equipment, and utilities and services that are both adequate and accessible. Function means everything to them. What a facility looks like can be nearly irrelevant.

Do scientists, engineers and technicians enjoy the form, color and texture of a building, the views within and without, or the lounges, coffee bars or other creature comforts? Yes, they say. But none of this appears to affect the way they approach science and technology, except to keep things running smoothly. Balancing functional and aesthetic variables to create R&D facilities that satisfy what researchers need to use and designers want to see is a tricky assignment, as the successful projects that follow will illustrate. ☛



View (above) from one of two
rooms at the Beckman Institute at
University of Illinois, Urbana-
ampaign, designed by Smith
hman & Grylls, is of a facility
combines a research laboratory
a world-class facility for
ings and seminars.

ography by Balthazar Korab

Do Talk To Strangers

If you think philosophers have nothing in common with biologists or physicists, you haven't stepped inside the Beckman Institute at the University of Illinois, Urbana-Champaign, by Smith Hinchman & Grylls

By Amy Milshtein

Do research scientists really notice *where* they work? Can interior design truly change the way scientists conduct their experiments? Is environment the missing variable in scholarly investigations? The University of Illinois at Urbana-Champaign answered these questions with a resounding "yes" when it contracted the architecture firm of Smith Hinchman & Grylls (SH&G) to design and build the Beckman Institute for Advanced Science and Technology.

In the words of Institute director Dr. Ted Brown, its primary goal is "to overcome the traditional physical and organizational constraints that prevent interdisciplinary work in research." For instance, Beckman juxtaposes a cognitive science group that studies how humans learn with an artificial intelligence group that studies how machines learn. The University is the first major institution to mount such an experiment in academic research.

The theme that binds the Institute's work is the study of information processing and organization in systems living and non-living. To do this, the Institute houses chemists, physicists, psychologists, biologists and even a philosopher. Beckman's innovative design gets these very different groups talking and working together.

How is this possible? To start, offices and laboratories are located in two separate wings. In traditional facilities, researchers could conceivably enter their office/lab area at 9:00 and not be seen again until they leave at 5:00. They also tend to build little kingdoms, surrounding themselves with their graduate students and not interacting with other faculty members.



Separating the two work areas enables the scientists to see and hopefully talk to each other.

Formal and informal meeting places work to foster these relationships. Offices and labs are connected by four pedestrian bridges. Each bridge contains a small, casual gathering spot to attract impromptu groups. Two atriums and a cafeteria also promote discussion over coffee. More formal meetings are held in the richly-veneered conference spaces located in Beckman's slender, five-story campanile, but even these rooms are open for researchers' use.

The Beckman Institute was made possible by a generous grant from Arnold and Mabel Beckman. A graduate of the University of Illinois and founder of Beckman Instruments Inc. (now part of Smith-Kline Beckman Corp.), Mr. Beckman donated \$40 million to create the

Named *Research and Development Magazine's* 1990 Lab of the Year, the Beckman Institute (above) is more than a top research facility. The building provides much needed architectural tone and solid planning orientation for the University of Illinois' haphazardly planned and faceless north campus.

Meeting spaces, both formal and informal, set the Beckman Institute apart from other research facilities. Richly appointed rooms such as this one in the campanile (opposite) provide setting for university and community functions as well as sweeping views of the campus—and a scientific coffee klatch.





"We wanted the labs to be adaptable rather than flexible," says Dr. Ted Brown, director of the Beckman Institute. With this in mind, SH&G avoided movable walls in the laboratories (above, left) and instead pared down the spaces, allowing researchers to add or subtract what they needed.



Evidence of The Beckman Institute's belief that some of the best scientific findings are discovered over a cup of coffee can be seen in a casual meeting space (above, right) that encourages researchers to share ideas. Offices and laboratories are also located in two separate wings so scientists will cross paths.

Institute, to which the state of Illinois added \$10 million. The University took the opportunity to build more than just a research laboratory by adding a world-class facility for meetings and seminars to the building program.

Meeting spaces at Beckman, complete with their sweeping views of the campus from the structure's campanile, have become quite popular. Along with scholarly seminars and conferences, University receptions and exhibitions, the facility hosts the town of Urbana-Champaign's economic development committee. The rooms are even available to the public—up to a point. "We've had requests to hold weddings and Bar Mitzvahs here," laughs Brown, "but we had to decline."

It's easy to see why someone would want to celebrate at Beckman. The Institute stands as an architectural paradigm, uniting what

With all the expectations the Institute had to fulfill, it could have readily become a complex maze of hallways, laboratories, offices and meeting rooms. By contrast, the 313,000-sq. ft. building is quite orderly. A three-story laboratory wing, five-story office wing and atrium are anchored by the campanile. Two wet and two dry labs are found on each floor of the lab wing. Offices in the opposing wing are 150 sq. ft. and designed to accommodate two scientists each. Every office has a window, that either looks outside or over an atrium.

Since neither the University nor SH&G knew exactly which scientists would be using Beckman or what their specific needs would be even during the construction phase, labs were engineered to adjust to any given researcher's requirements. "We made the labs adaptable rather than flexible," says

the building, allowing the vertical distribution necessary to support Ethernet, a 10 Mb second computer program.

The complexities involved in designing research facility are not new to the design. SH&G has worked on many laboratories universities, government agencies and private business. A sampling of its clients would include BASF Bioresearch Corporation, Michigan State University and the National Aeronautics and Space Administration.

Despite all of the top-notch labs he worked on, Youngren feels that the Beckman Institute is special. "The research that they do there will change the world," he predicts. Youngren feels that the building plays a role in attracting the scientists to do this important work. "Traditional university settings, with their green and windowless offices sometimes lose out to private business," he says. "Beckman offers a lot of perks: a garden, cafeteria, beautiful surroundings. They help in getting the top people."

While Brown does not disagree, he feels that the building's location and reputation play an important role. Indeed, Beckman has succeeded in attracting some stellar names. "While Brown cannot conduct a controlled study to prove the Institute's actual effectiveness he says, "There is no question about Beckman's success. The kind of papers and research coming out of here show the benefits of our open, dynamic philosophy."

Juggling all of the variables and goals involved in construction of the Institute proved quite a task for SH&G. And, if that wasn't enough, time had to be factored in. After Beckman donated the money when he was

Sorry—we don't do weddings or Bar Mitzvahs

was the University's rather haphazardly planned and faceless north campus. "We were called in to create a master plan for the area," says Ralph P. Youngren, FAIA, director of design at SH&G. "We physically had to move buildings to get the north campus on the same axis as the rest of the University."

Beckman also sets the tone for future campus development. In the master plan, the Institute will be flanked by two buildings, anchoring a new quad area. And Beckman's architecture pays tribute to the University's predominantly Georgian landscape while remaining distinctly modern—a perfect mix for the science and engineering campus' keystone building.

Brown. In effect, the project team built the labs simply and sparsely instead of investing in movable walls, allowing researchers to add or subtract what they needed.

Another way SH&G built in adaptability was in the wiring. A state-of-the-art research facility such as Beckman demands a high-speed, optical fiber communications system, so labs and offices are linked with a high-speed network, and the lab wing is ringed with a specially designed cable tray that provides convenient access. All of the offices above the first story and the dry labs also have raised floors to accommodate computers. In addition, there are networking closets throughout

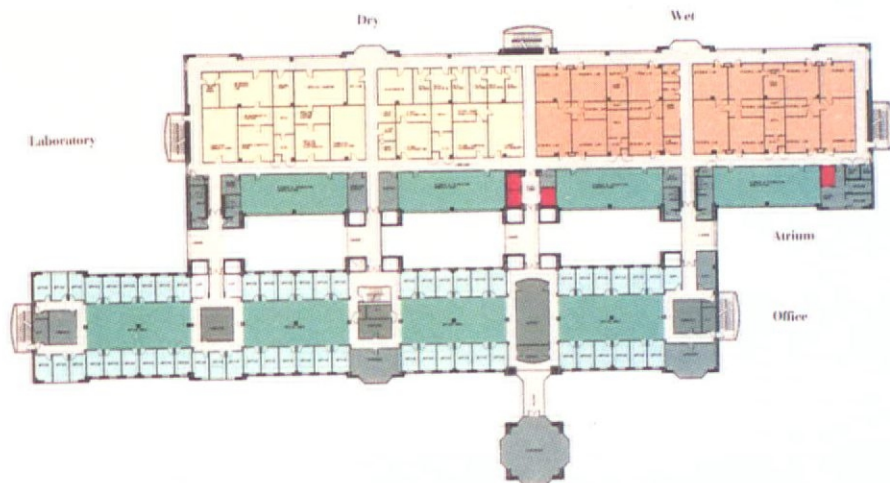
When 86-year-old Arnold Beckman donated \$40 million to build the Institute, he hoped he would be present to see it finished. SH&G worked full-tilt for three years and Mr. Beckman, a graduate of the University and founder of Beckman Instruments Inc., unveiled his statue in the campanile's rotunda (below, left).

Researchers from many disciplines work together at the Institute and are encouraged to share their findings with their colleagues. Spaces like this atrium (below, right) as well as the meeting rooms, garden and cafeteria, allow such disparate groups as physicists, biologists and philosophers to do just that.

Knowing that he would really like to be around when the building was finished. A time frame of three years was subsequently developed—and proved grueling.

"Considering all of the committees and sub-committees involved in constructing any university building and given the complexities of the Institute," remembers Youngren, "we really had to work at full-tilt." But all the hard work paid off when the Institute was finished six months ahead of schedule and Mr. Beckman unveiled a statue of himself that stands in the campanile's rotunda.

Since the unveiling, the Beckman Institute has generated a lot of attention, including being named *Research and Development* magazine's 1990 Lab of the Year. But the Institute's greatest accomplishment may be waiting on the side. At this very moment, the scientists it has brought together are testing the theory that building walls may be the best way to tear them down. ☺



Project Summary: The Beckman Institute for Advanced Science and Technology

City, State: Urbana-Champaign, IL. **Total floor area:** 313,000 sq. ft. **No. of floors:** 5 plus basement. **Average floor size:** 52,167 sq. ft. **Student capacity:** 680. **Cost/sq. ft.:** \$123. **Wallcoverings:** Koroseal, Lanark, Architex. **Paint:** Sherwin Williams. **Laminate:** Wilsonart, Formica. **Dry wall:** Gold Bond Building Products. **Masonry:** Streater Brick, Cold Springs Granite, Fluck Cut Stone. **Flooring:** Armstrong, Flexco. **Carpet/carpet tile:** Shaw Industries, Harbinger Inc. **Ceiling:** USG Interiors, Armstrong. **Lighting:** Daybrite, Lightolier, Sterner, Peerless. **Doors:** Acme Steel Door, Algoma Hardwoods. **Door Hardware:** Best Cylinders, LCN closers. **Glass:** Glasstemp, Viracon. **Window frames:** Wausau Metals Corp. **Window treatments:** Levolor, Custom drapery. **Railings:** Continental Bronze Co. **Student desks and seating:** Allsteel. **Teacher desks and seating:** Allsteel. **Administrative desks and seating:** Hardwood House. **Lounge seating:** Dependable, Kasparian, Arconas.

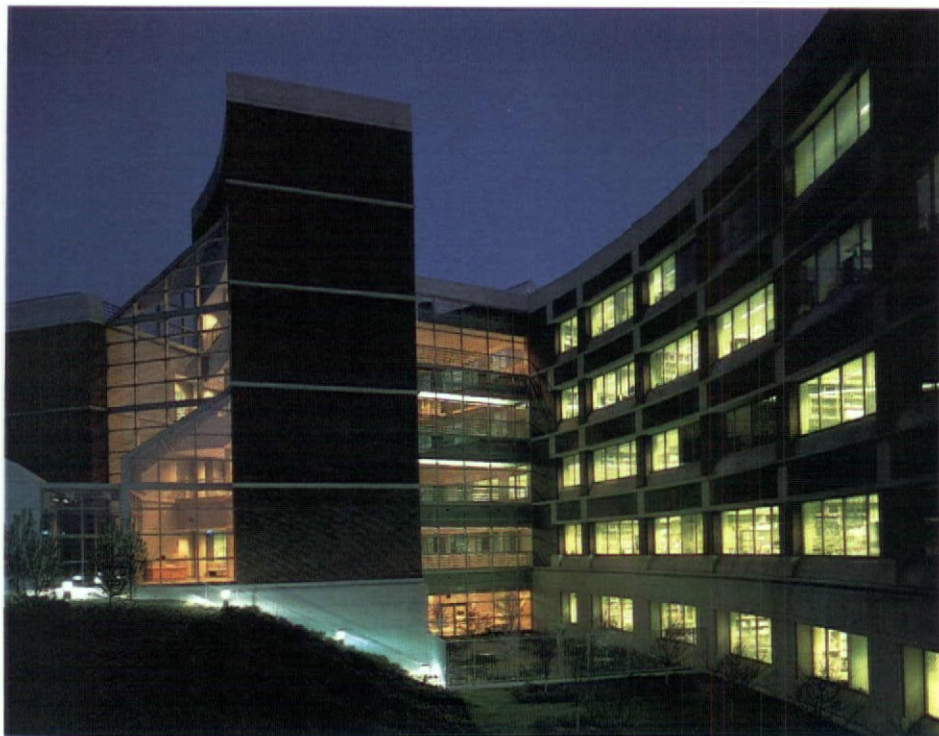
Auditorium seating: American Seating. **Cafeteria, dining, training tables:** Howe. **Library tables, book shelves:** Worden. **Library chairs:** Kasparian. **Conference seating:** Fixtures. **Conference tables:** Howe. **Laboratory benches:** Kewaunee Scientific. **Laboratory stools:** Krueger. **Files:** Allsteel. **Shelving:** Allsteel, Worden. **Architectural woodwork:** Anderson Wood Products. **Cabinetmaking:** Anderson Wood Products. **Signage:** Spring Moon. **Folding partitions:** Hough Manufacturing Co. **Movable wall panels:** Richards-Wilcox. **Chalk & display boards:** Claridge Products. **Elevators:** Montgomery Elevator. **HVAC:** Gale Noise Control, Titus. **Fire safety:** Viking, Larson. **Security:** Pyrotronics. **Building management system:** Johnson Controls. **Access flooring:** Donn Corp. **Plumbing fixtures:** American Standard. **Client:** The University of Illinois at Urbana-Champaign. **Architect:** Smith, Hinchman & Grylls Associates, Inc. **Interior designer:** SH&G. **Structural engineer:** SH&G. **Mechanical engineer:** SH&G. **Electrical engineer:** SH&G. **Construction manager:** Turner Construction Co. **Lighting designer:** SH&G. **Acoustician:** Geiger Hamme. **Photographer:** Balthazar Korab Ltd.



Nothing To Sneeze At

Johns Hopkins Asthma & Allergy Center in Baltimore will never be completely finished—if the facility designed by Hellmuth, Obata & Kassabaum works the way it's supposed to

By Roger Yee



A pre-dawn view of the Johns Hopkins Asthma & Allergy Center (above) shows its distinctive, tripartite program, with the clinical wing, elevator lobby, atrium, office and laboratory wings visible as discrete components.

Larry Kirkland's mobile sculpture, "The Sneeze," gives focus and form to the atrium of the Asthma & Allergy Center (opposite), along with a geometrically patterned terrazzo floor and a pedestrian bridge to office and laboratory wings.

Floating merrily over your head as you enter the atrium at Johns Hopkins Asthma & Allergy Center in Baltimore is artist Larry Kirkland's idea of how the human respiratory system works. His mobile sculpture is a delightful flurry of spheres large and small symbolizing cells and allergens interacting in the atmosphere that is fondly called "The Sneeze," a name that seems particularly apt given the mission of the new, five-story, 230,000 sq.-ft. facility designed by Hellmuth, Obata & Kassabaum (HOK). And the humor is much appreciated—with 10 million Americans suffering from asthma in the 1990s.

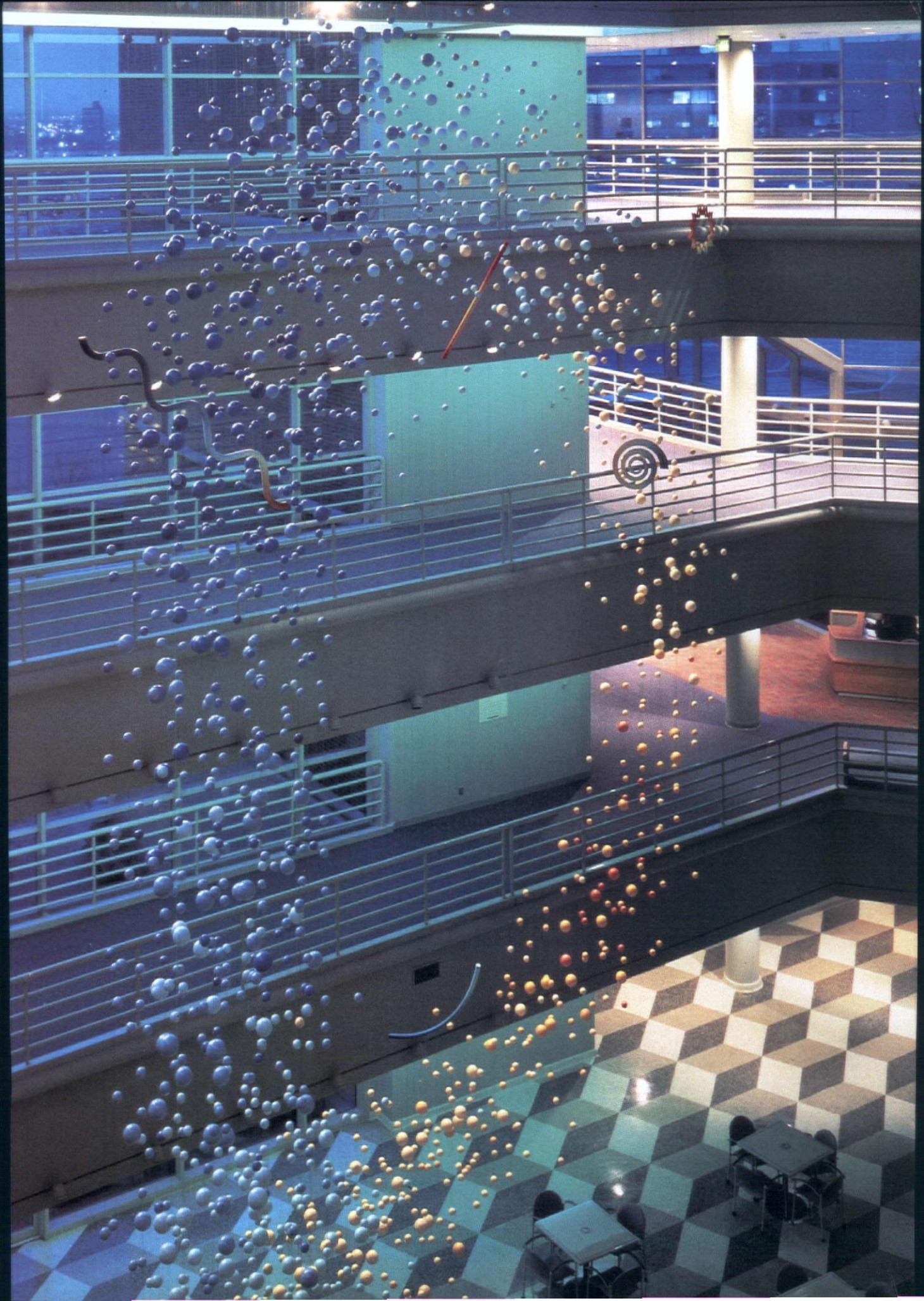
Chronic ailments such as asthma and allergy don't grab headlines the way AIDS and cancer do, but they are ongoing challenges nevertheless. Some 4% of the U.S. population, for example, are asthmatics today versus 3% in 1979, and the 4,600 Americans who died from asthma in 1987 contrast sharply with the 2,600 who did in 1980. Mounting concern over statistics like these as well as similar ones reporting from as close as Canada and as far as England, Denmark, Sweden, Australia and

New Zealand are compelling institutions like Johns Hopkins University to attack asthma and allergy with renewed vigor.

One of the cornerstones of Johns Hopkins philosophy for the Center has been to assemble two disciplines that study asthma, immunology and pulmonology under one roof. The intent is to broaden as well as intensify the focus of the disciplines, once scattered throughout the campus, so that physicians can simultaneously learn about laboratory research and clinical treatment by their colleagues while they pursue their own work. This explains the Center's tripartite building program, which HOK has interpreted through a space plan that groups clinics, laboratories and offices in three separate wings around a central atrium.

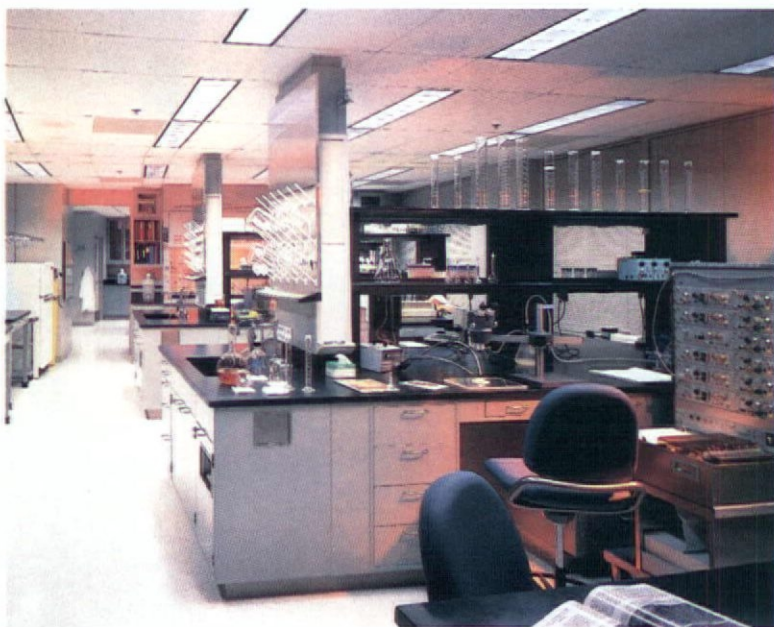
What were the biggest design challenges in tying together so many loose threads? Larry Sauer, director of design, architecture, for the Washington, D.C. office of HOK, notes that the problems stood out. "First, there was the need to provide flexibility within the architectural envelope," he recalls. "Then, there was a desire to provide a superior working environment for the doctors themselves." As for balancing the demands of the Center's three distinct functions, it was obvious to everyone how tightly interrelated they would be.

HOK expected the University's physicians to participate in programming, planning and designing the Center from the start and were not disappointed. In fact, Johns Hopkins regularly assists its faculty and administrators in developing projects through the Dome Corporation, its development arm, which functions as the official client for the University. Dome assembled a building committee of its own facility planners and project managers as well as the Center's future users, including di-



Inside a typical laboratory at the Asthma & Allergy Center (below), the curving form of the architecture is seen subtly influencing the orientation of the space and furnishings, including the critical bench and its services and utilities.

This casual gathering place (bottom) combines an arched cove ceiling, indirect lighting, glass block, lounge furniture and carpeting to invite scientists to relax and converse at the Asthma & Allergy Center, free from visual distraction.



Bombarding scientists with endless streams of information

tor Dr. Lawrence Lichtenstein, who chaired the committee, that faithfully held talks with HOK as Sauer reports, "7:30 in the morning once every two weeks," until design development was complete.

Sauer describes the meetings between the Center's scientists and HOK as a creative partnership through which the design gained valuable insight into the forces driving scientific research today. Although more time was devoted to getting the laboratory

right, it was clear that a working laboratory would seldom be fixed in space for more than a fleeting moment. "As technology advances, large equipment shrinks in size only to make room for more equipment," Sauer says. "At the same time, old projects wind down as new ones start up."

A key planning decision for the laboratory has been to house them in a wing that traces a fan-shaped building site. "The doctors had been investigating a number of rectilinear schemes when we suggested a curved floor plan," Sauer remembers. "The moment they saw the revised scheme, they said, 'That's it!'" (Specialty-designed corner bench units overcome the penalty of trying to fit rectilinear benches into equipment into the facility's angled spaces.)

Other critical choices have included proper placement of the laboratory bench, shelving, services and utilities within each 11 ft. x 23 ft. module, good for two to three people, and establishment of a clear horizontal ceiling plenum to run services and utilities from a corridor to each potential bench location. "Equipment and utilities do most of the moving as an R&D facility evolves," Sauer firm. "Laboratory modules can be linked by completely removing adjoining walls or opening doorways between adjacent spaces." Movable, demountable walls were considered and rejected in favor of standard drywall partitions, due to the more common need for knock-out panels and doorways instead of room reconfigurations.

If the results are visually impressive as well, the Center can take credit. The relative scarcity of top-flight scientific personnel made investing in the environments of R&D facilities as prudent as it is humane. Says appreciative Dr. Lichtenstein, "The Asthma Center is one of the most beautiful and functional laboratories I have ever seen. I and other scientists and physicians of the Center very much enjoy working here."

Unfortunately, HOK found little opportunity to create a calm, relaxed milieu within the laboratories themselves. "The labs must accommodate changing circumstances and the recycling of components," Sauer admits. "A researcher rarely escapes from the constant bombardment of information inside them."

For relief, HOK has turned to the corridors outside the laboratories, the lounges at the ends of the corridors and the physicians' private offices in the adjoining office wing. H

warmer, softer finishes and materials prevail, such as upholstered lounge furniture, carpet, brick wallcoverings and wood. It's HOK's hope that the Center's physicians will take advantage of these amenities for impromptu meetings and conversations.

Examining rooms and support spaces in the rectilinear clinical wing, on the other hand, have been handled like the interiors of a doctors' office building. Each floor is differentiated slightly using colors and materials to reflect the discipline it serves. HOK stresses what Sauer calls process flow, in order to orient physicians, staff and patients as they pass in and out of the clinic, and ambience, offering comfort and assurance especially to the Center's patients.

The Center's precast-concrete-and-brick structure sits atop a hill overlooking the new

Francis Scott Key campus in Baltimore, which Johns Hopkins plans to develop into a major biomedical research center. Since the Center occupies virtually all of its site, it is not expected to grow. Each wing, being dependent on the same personnel serving the other two wings, should maintain its relationship to the whole.

But the Center won't be static. Physicians, other scientists and their staffs will be monitoring the results of experiments, breaking up existing laboratory configurations to construct new ones, and discussing their work with one another while patients arrive to see them in the relative calm of the examining rooms. Meanwhile in the atrium, Larry Kirkland's mobile sculpture will probably have inspired its latest "victim" to do what comes all too naturally.

Kesundheit! ☺

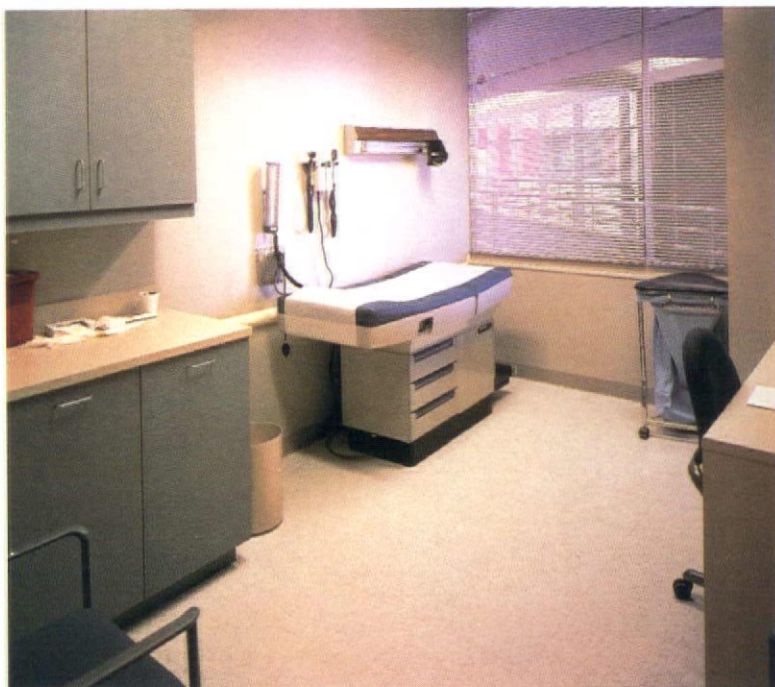
Project Summary: Johns Hopkins Asthma & Allergy Center

Location: Baltimore, MD. **Total floor area:** 238,000 sq. ft. **No. of floors:** 6. **Average floor size:** 40,000 sq. ft. **Total staff size:** 285. **Cost/sq. ft.:** \$145. **Paint:** Glidden, Duron. **Dry wall:** USG. **Masonry:** Glen-Gery. **Flooring:** Armstrong. **Ceiling:** Armstrong. **Doors:** Ceco. **Glass:** Viracon. **Elevators:** Dover. **HVAC:** Poole & Kent/Div. of Coleman Mechanical. **Fire safety:** American Automatic Sprinkler Systems. **Security:** Tele Technor. **Building management system:** Honeywell. **Plumbing fixtures:** American Standard. **Client:** Dome Corp. **Architect and interior designer:** Hellmuth, Obata & Kassabaum. **Structural engineer:** Cagley & Assoc. **Mechanical/electrical engineer:** Hellmuth, Obata & Kassabaum. **Construction manager:** Whiting Turner. **Lighting designer:** Hellmuth, Obata & Kassabaum. **Acoustician:** Polysonics. **Photographer:** Ken Wyner.

ing physicians at the Asthma & Allergy Center a wider perspective on respiratory ailments means such juxtapositions as clinical treatment, as shown in this examining room (right, top) along with laboratory research.

seen from the south side (right, bottom), the Asthma & Allergy Center displays one of the curving walls that define its laboratory wing. Earlier studies of rectilinear forms were swept aside when physicians saw this.

The second floor plan (below) of the Asthma & Allergy Center demonstrates how HOK joined three separate functions in what could almost be regarded as three different buildings around a single atrium.



The Secret Life Of The Cell Block

The Biomembrane Institute in Seattle was designed by NBBJ Interiors to be a hybrid with a difference—neither completely American nor distinctly Japanese

By Jennifer Thiele



The main corridors at the Biomembrane Institute (left) hint at the research facility's connection to Japan. NBBJ used a light wood veneer to cover the series of structural columns that punctuate the space. Designer Rysia Suchecka was told that the tiled floor pattern "could be taken for a Japanese print."

NBBJ Interiors created a strong connection between the second and third floors of the Biomembrane Institute with this internal staircase (opposite). Conference rooms at the top draw people up to the third floor. The transparent wall at the foot of the staircase helps define the traffic pattern.

What happens when you cross a Japanese pharmaceutical conglomerate with an American grain warehouse? The Biomembrane Institute in Seattle, where interior design by NBBJ Interiors has created a dynamic laboratory space for scientists seeking to understand cancer through genetic research. On three floors within a renovated grain warehouse, a design team led by NBBJ principal Rysia Suchecka had to combine the differing technical needs and aesthetic requirements of an advanced research facility and a business and administrative office into one cohesive design statement.

The Biomembrane Institute is more than a cancer and genetic research laboratory. The

27,500-sq. ft. facility was indirectly established in the United States by Otsuka Pharmaceutical Company of Japan as a non-profit research organization under the direction of renowned Japanese scientist Sen-Itiroh Hakomori. Though the Biomembrane Institute operates quite independently of Otsuka, the business relationship gives the pharmaceutical company first production and marketing rights to any promising drug technologies developed at the Institute.

The Japanese, who have lagged behind the Americans in biotechnology—reportedly due to a lack of advances in biological science and a disinterest among top scientists to pioneer new companies at home—have recently

developed a keen interest in investing \$1 billion dollars in overseas ventures. The arrangement with the Biomembrane Institute not only allows Otsuka to tap into the wealth of biomedical knowledge here, but also expands its business opportunities in the United States. In addition, the Institute's stature as a non-profit organization makes it an economically ally for Otsuka; it is eligible for grant funding from public resources such as the National Institute of Health in Washington, D.C. and the Center for Disease Control in Atlanta.

Not surprisingly, Otsuka had no intention of flaunting the Biomembrane Institute's Japanese connection through the nature of its design when it approached NBBJ. But neither, apparently, did it want a design that was completely American, recalls Suchecka. The Institute's facility manager, Derwyn Howells, points out that the scientists who work there are very much an international collection, including many post-doctoral students from Japan.

"Obviously, the scientific part was based on an American lab," says Suchecka. "But the other part wasn't very clear. They didn't want it to be Japanese, but they didn't want it to be American either."

Adding to the initial confusion was what Suchecka terms "a massive language barrier between Japanese client and American design."





NBBJ designed the Biomembrane Institute to reflect a more human scale by using warmer, more comfortable materials atypical of those usually found in science facilities. Luckily, Otsuka Pharmaceutical was also interested in creating a distinctive look for the Institute, and was willing to pay for such added design elements as yellow, green and pumpkin-colored plastic laminate laboratory cabinets (above), plus black marble accents and generous use of wood veneers in the corridors (top).

er. "Communication was really funny," she recalls. "The whole design went through an interpreter." This obstacle, however, NBBJ managed to turn to its advantage. "We saw an opportunity because they were definitely interested in design, and they wanted to be different," says Suchecka, adding that Otsuka was willing to go the extra mile in terms of budget to pay for such uncommon accents as yellow,

The strange case of the unaligned columns

green and pumpkin-colored plastic laminate laboratory cabinets. She also admits, "We could all take a little bit more chance because we couldn't communicate."

Perhaps inspired by the communication gap, NBBJ took pains to design a facility that encourages social interaction among the Biomembrane Institute's scientists. The floor plan is organized along a "main street" intersecting a "plaza" at a critical junction. The main corridors are designed to double as gathering areas, and offer views into the main laboratories along the building's perimeter—partially to enhance the sense of community and to eliminate the sense of isolation for individuals working within. Less open interior lab space was dedicated to functions that generally don't require hours of uninterrupted attendance, according to Howells.

A series of asymmetrical support columns throughout the space created some planning problems for NBBJ, especially when it came to the layout of the corridors. "It was amazing," recalls Suchecka. "The columns were constantly shifting, so they weren't in a straight line."

This interesting characteristic of the converted grain warehouse prompted Suchecka to feature the columns as an important design element, exposing them to the corridors, mounting them on black marble pedestals, wrapping

them in light wood veneers—a hint of the Institute's Japanese roots—and framing them with square poles. Though Howells agrees that the columns are aesthetically pleasing, he laments their impact on the floor plan. "You know, we're paying for all that square footage, and then we're scrambling around looking for a place to put another freezer," he points out. "Some of the columns get in the way."

An internal staircase creates a strong connection between the second and third floors of the facility, with conference rooms as well as administrative functions intentionally located

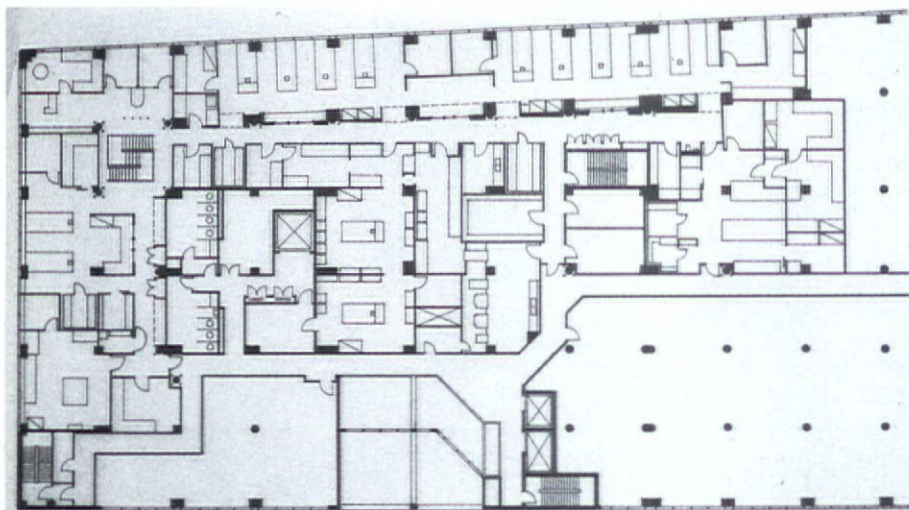
at the top of the stairs to encourage scientists to circulate freely up to that level. Unfortunately, people aren't the only things that have been drawn upstairs. Howells points out that access between floors by means of an open staircase—as opposed to elevator service—allowed fire stairs between otherwise sealed floors—allowed harmless but unpleasant odors escaping from the laboratories to rise to the top floor in the facility's opening days. The problem was solved by careful adjustments to the facility's mechanical systems to maintain a completely negative air flow, Howells says.


Despite such glitches, the Biomembrane Institute's mechanical systems have defined the standard for Seattle-area biotechnology firms, according to Howells. A highly sophisticated fire alarm system and equipment monitoring systems have gotten a firm endorsement from both the local fire department and the Environmental Protection Agency. But the biggest endorsement from Biomembrane Institute staffers themselves is for is the view, which NBBJ was sure to capitalize on by opening main corridors to views through the labs and out through windows in the exterior walls towards a panoramic scene of Puget Sound and the snow-capped Olympic Mountains. That says Howells, is truly inspirational.

Before long, the Japanese may be providing an inspiration of their own by labeling their new drug products, "Made in America."

Project Summary: The Biomembrane Institute

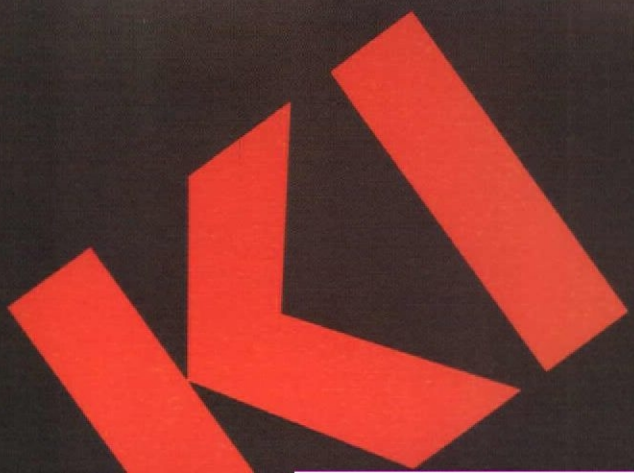
Location: Seattle, WA. Total area: 36,000 sq. ft. of floors: 3. Average floor size: 12,000 sq. ft. Paint: Parker Paint. Laminate: Laminare. Laboratory benches and tables: Ly Line Products. Laboratory stools: Harter Group. Professionals' desks: Harter Group. Professionals' seating: Vecta. Administrative desks: Harter Group. Administrative seating: Steelcase. Lounge seating: Metropolitan Furniture. Cafeteria, dining and auditorium seating and tables: Kinetics. Seating upstairs: Stratford Hall. Library and conference seating: Vecta. Library and conference tables: Kinetics. Cabinet making: Hartwood. HVAC: McQuay. Plumbing fixtures: GAM Inc. Client: The Biomembrane Institute. Architect/interior designer: NBBJ Interiors; Ryan Suchecka, principal. Structural engineer: Skin Ward Magnusson Barkshire. Mechanical engineer: Notkins Engineering Inc. Electrical engineer: Spelling Inc. General contractor: Lease Crutcher Lewis Lab planner: Brad Leathley. Photographer: Paul Welch Photography.





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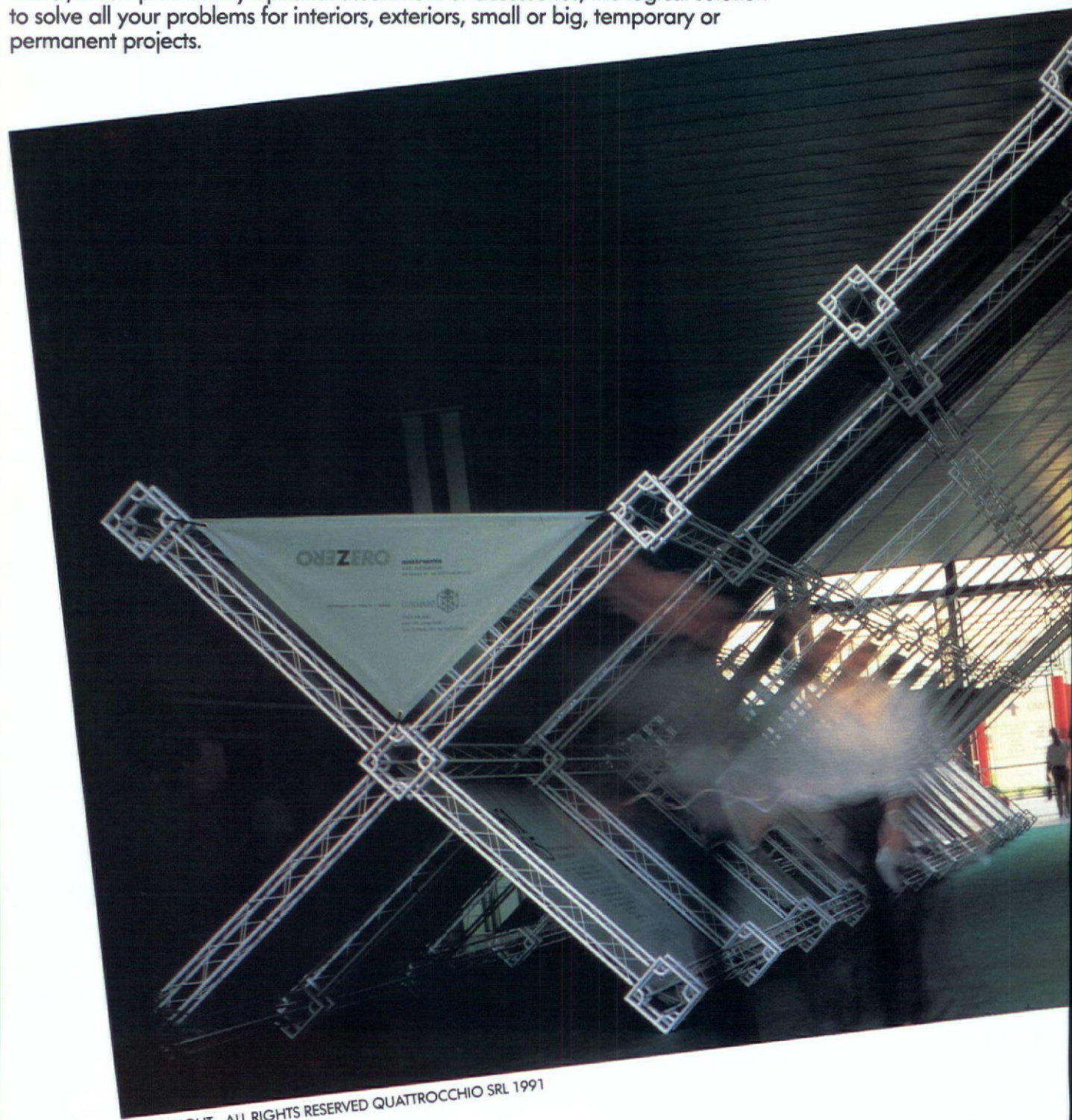
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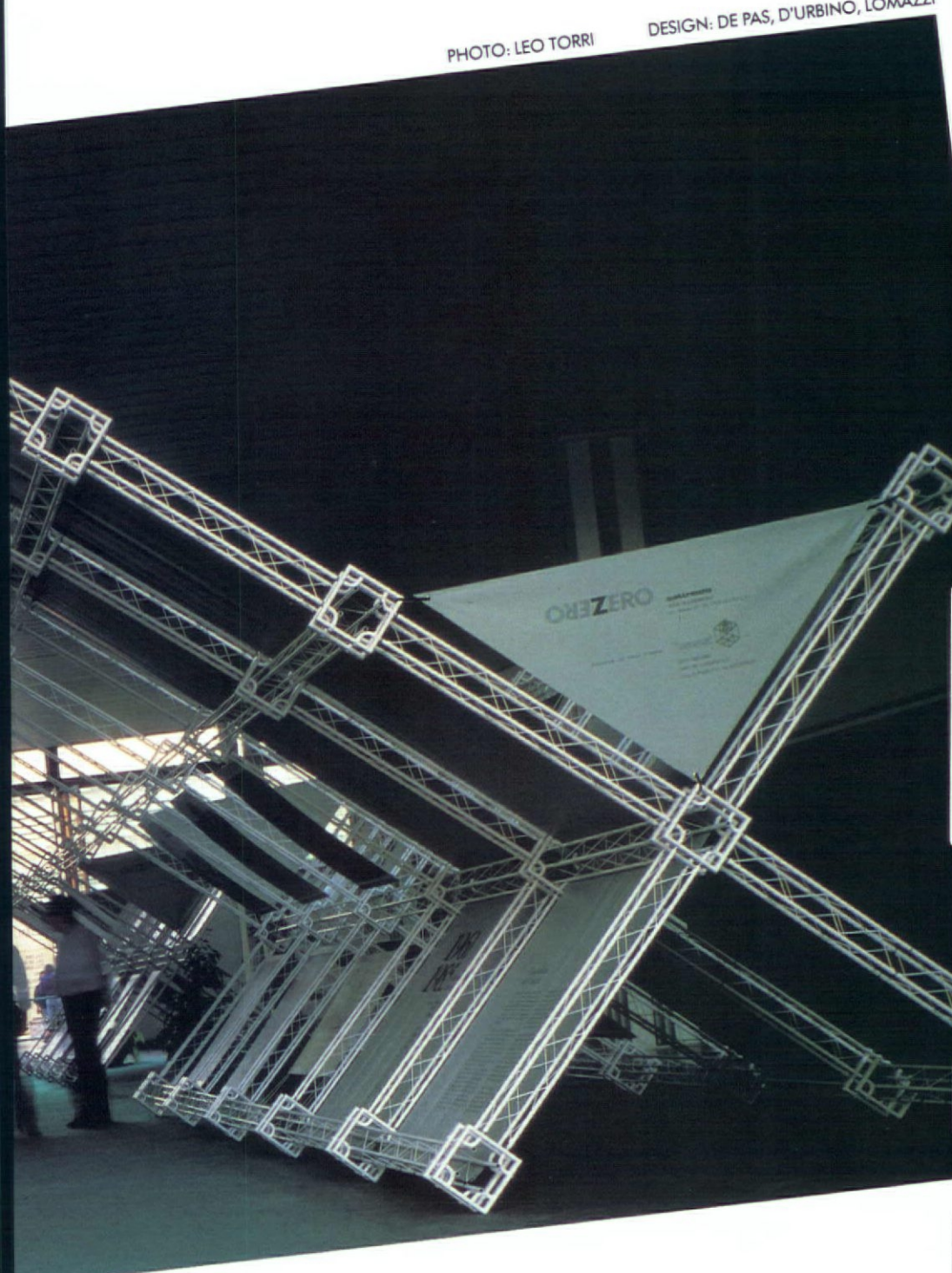
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When One Plus One Equals One

How profoundly a merger or acquisition can alter the professional lives of two design firms is more than many firms' principals care to know—or handle

By Roslyn Brandt

Diversify or die. What sounds like an updated version of the State of New Hampshire's implacable motto is becoming a forced march for growing numbers of architecture, interior design and engineering firms—as fewer projects, increased competition, lower fees and increasingly sophisticated or demanding clients take their toll. Over the past several years, mergers and acquisitions of design firms have become well-traveled routes to diversification by allowing firms to expand services and areas of expertise, strengthen resources, improve access to capital, gain market share and appeal to a wider range of potential clients. Many firms remain unaware, however, that the joining of two design firms is like a marriage, in which some of the most serious consequences will be the ones nobody predicted.

So why do the mergers and acquisitions continue? Each firm has its own reasons. Here are three actual scenarios.

- A large architectural firm with a generalist practice and offices in several U.S. cities decides to acquire a mid-size firm whose practice is entirely in health care. Since health care appears to be a growing market, it wants to take advantage of the small firm's well-established client base and fine reputation. The specialist firm sees the acquisition as an opportunity to improve its technical resources and to expand its market into the other geographical locations where the larger company has offices.

- A mid-size architectural firm whose clients have been primarily high-rise office building developers wants to provide interior design services, and realizes the benefit of a merger with a well-established mid-size interior design firm with corporate, retail and hospitality clients.

- A multi-national, diversified service corporation with no previous involvement in the design, real estate or construction businesses decides to acquire a large interior design organization with offices in strategically located U.S. cities. It wants to provide professional design services to many of its corporate clients, who are establishing global facilities.

On the other side of the bargaining table, why would the partners in a design firm be willing to relinquish control over what may have taken years of blood, sweat and tears to build? Often the reason for selling is simply age; the partners want to "cash out" for retire-

ment. Without an orderly plan for ownership transition, the partners' only solution may be selling the firm.

Since the benefits of a merger or acquisition appear to be so obvious, why do so few consolidations like these appear to succeed in the design community? Perhaps the answer

Personnel duplication is one of the toughest issues in consolidating firms. The principals must plan staff projections based on existing and future revenue and then determine who will stay and who must go.

lies in the fact that professional service firms are in the people business—not the commodity business. As the saying goes, the assets walk into the office each morning and walk out of the office each evening.

Although these precious resources must be nurtured and protected if a firm is to thrive, partners too often make decisions about mergers and acquisitions purely for bottom-line considerations. Little or no thought is given to determining compatibility and common goals

throughout all levels of the organization. Fail to cope with the critical organizational issues that should be resolved either prior to or simultaneously with the legal and financial considerations could conceivably sabotage a deal—as following discussion points out.

Compatibility: Form follows ego?

You like them, their philosophy and their work. A perfect match? Watch what happens next in the retelling of a real life incident. The partners of two design firms find they are like kindred spirits in terms of personal work styles. They are entrepreneurial, involved in their projects and behaving like members of a partnership. Furthermore, they genuinely respect each other. They feel confident that consolidating their firms should give them greater diversification in services and that the resulting organization will be larger than the sum of its parts.

However, the process of project delivery at each office is vastly different, and that causes almost insurmountable difficulties. One firm is compartmentalized while the other works in project teams. One emphasizes quality design while the other focuses on technical expertise. The average age level of one firm's staff is very young while the other's is much older. In general, trust is present at the level of principal but not among staff, which has a more focused day-to-day view of responsibilities and goals.

If there is a lesson here, it is that a design firm is a social unit as well as a technical team. Merging two cultures creates an extraordinary disruption. Egos can get in the way if so many issues aren't considered carefully and a strategy for communicating the benefits to group roots staff isn't predetermined.

Identity crisis: What are you doing to my firm?

Inevitably, the firm being acquired adapts the processes of the acquiring firm. An identity crisis can occur when the acquired firm must change its name and come under the umbrella of the parent firm. Usually such a change must be phased in over time because of contractual agreements that exist at the time of the acquisition. Logistics must be worked out regarding drawing titles, stationery and so forth in the interim period. Often the staff of the acquir-

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firm resents losing their firm's identity because they had grown with the firm and proudly supported what they helped to build. This is a hard emotional issue that must be dealt with in a positive manner to get employees to commit themselves to the new venture with as much enthusiasm as they have before.

Differing organizational structure: Careers are perishable

In addition to embracing the identity of the acquiring firm, the staff of the acquired firm must adapt to its organizational structure. Titles and requirements for associate or senior associate can vary greatly; such corporate titles have been conferred on individuals simply on the basis of tenure rather than merit. In such cases, once an internal audit is made, those not meeting the requirements of the parent organization may lose their titles or jobs. A similar audit must be performed in a merger as well, and an agreement must be reached regarding requirements for attaining and maintaining officer level.

Staff defections: The "family" breaks up

In the case of a small firm being absorbed by a large one, the small firm's staff often misses the "family-like" atmosphere that previously existed. The same is true when two like-size firms merge. Individuals frequently perceive that their principals, with whom they enjoyed direct access, have lost their autonomy in a mammoth firm and thus, their power to "protect" their staff.

You can readily trace the next possible steps. The staff realizes they will probably have less authority in the decision-making process. Tremendous unrest results, followed by key staff defections.

These concerns can usually be avoided by open communication with the staff before, during and after the transaction. Clearly, success will depend on the ability of the principals to foster a positive attitude within the staff towards design quality, technical capability and client service opportunities in the new organization. In today's economy, one of the obvious benefits of a consolidation to employees is the simple fact that the firm survives at all, keeping them employed.

Duplication of staff: Who's dead wood?

Here's one of the toughest issues to face. Personnel duplication is unavoidable in consolidating two firms. To cope successfully, the principals must develop a plan of staff projections for the new venture based on existing and projected revenue. Then a determination should be made of who will stay and who must go, based on a careful comparison of the strengths and weaknesses of all staff members.

Can this process be time consuming, stressful, disruptive and expensive? Absolutely—in part because the principals and senior managers of each firm are unfamiliar with the skills of their counterparts. There is a natural tendency to side with the "known" factor, and a great deal of negotiation must take place.

On the other hand, a consolidation can open

up new opportunities for staff reassignment that didn't exist before. The new position of CADD manager, for example, may be created due to the augmented size of the organization.

Differing processes: Not invented here!

How will the new firm work? Project organizational structure, by departments, teams or studios, must be determined and implemented for all future projects. Methods of storing project records, either centralized or decentralized, must be agreed upon. Files and drawings of existing projects must be reorganized accordingly.

That's for starters. Salary and bonus levels must also be uniformly structured and communicated to the entire staff. Benefits packages must be evaluated on the basis of expanded personnel and resources. Professional registration issues and liability insurance requirements must also be reviewed.

Does the joining of two firms begin to sound much like the founding of a new firm? The similarities can be striking. Differing fee structures and contract formats, for example,

Partners too often make decisions about mergers and acquisitions purely for bottom-line considerations.

must be resolved and a common procedure established for developing and monitoring fees. Accounting systems, project recording systems and CADD systems, if not compatible, must be compared and a new direction sought. A strategy for implementing the change must also be put into action.

As if all this weren't enough, the principals will have to factor the costs of carrying out all these adjustments during non-billable time into the decision-making process. One fact should be self-evident by now: There is no simple formula for a merger or acquisition between design firms.

Office space consideration: Neither your place nor mine

One of the problems inherent in consolidating two design firms is that neither typically has sufficient space to accommodate the total staff. So the time-consuming task of determining space needs, finding new space and designing new offices must begin. This

can take an inordinate amount of the principals' and key staff's time away from marketing and revenue-generating activities.

Moving an office as part of a merger acquisition can also become a major source of tension. The cost of moving, for example, could be very capital intensive. At the same time, the process itself may serve to magnify the cultural differences between the firms.

How should the office function, where should it look like and how much should it cost? Such questions must be satisfactorily answered even though designers tend to become very vocal about these matters. A building committee comprising principals and key staff members from each firm must be formed and empowered with decision-making authority to get the job done right.

Client concerns: Who's minding the store?

Would you like to change surgeons in the middle of an operation? Clients of design firms often become understandably concerned during a merger or acquisition about project continuity and personal relationships with partners and staff they have come to trust. They want to be assured, of course, that the consolidation will not adversely affect their project in any way.

Clients obviously hire different firms for different reasons. One client may retain a firm for a nature design firm because he wants a "image" product; another will seek a firm with a reputation for cost-effective, technically superior work or a specialized expertise. Thus, where two merging firms have very different perceived images, clients can become genuinely worried that their projects will suffer. After all, they believe, the logistics of eliminating the transaction could divert the attention of the principals from their projects.

For this reason, firms must develop a comprehensive presentation about the value-added benefits of the consolidation for their clients. When clients come away from the deliberations, they should feel that the new venture will not only satisfy their original expectations, but will additionally provide them with improved service and greater resources. By comparison, existing contractual agreements can be dealt with easily.

Disheartening as it surely must be for many architects and interior designers, consolidation in the design community may be an idea whose time has come. Amidst widespread corporate restructuring, many corporations are seeking outside consultants who can provide a comprehensive shopping list of diversified design services. Two firms could meet this market need through a merger or acquisition. But success might well depend on how carefully the principals consider the elusive aspects of institutional compatibility—along with the omnipresent bottom line. ☞

Roslyn Brandt is a principal of Barnes & Brandt Inc., a New York-based marketing and management consulting firm serving the design community that has helped design organizations through the evaluation process prior to implementing a merger or acquisition.

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When the Going Gets Tough...

Do the tough really go shopping? *Contract Design* examines the role of furnishings marts in the design community today

By Roger Yee with research by Jennifer Thiele, Jean Godfrey-June and Amy Milshtein

When was the last time you visited a furnishings mart? Gary Lee, vice president and operating officer for the Chicago office of design firm ISD Incorporated, has fond memories of them as giant, 19th-century-style emporiums where at least one sample of everything for sale in the world would be available. "I grew up with the Merchandise Mart," he says. "In the old days it was a wonderful display vehicle."

Lee still visits his home town mart, the mightiest of them all at 4.2 million sq. ft. But he's not the frequent shopper he once was. "Our firm still cruises the Mart now, but not as much as we used to," he reveals. "We go there to get a closer look at products where small differences can only be seen in person, and to gain a better understanding of a manufacturer. But we also get product information from sales representatives, our library, magazines and word of mouth."

In a similar vein, Douglas R. Parker, director of architect and designer market management for Steelcase, Inc. in Grand Rapids (Mich.), acknowledges the importance of marts but points to alternate sources of information that are proliferating. "There are many more media for helping our customers make intelligent product choices than there were 10 years ago," he believes. "Once, marts were practically the only medium. Today, we are all getting much more solution-specific. Customers want to know how your product is going to solve their problem. Mock-ups are playing a much larger role, as are installation visits. Simply looking at a product once in a showroom is rarely sufficient."

Are these atypical comments? Aberrations from a consensus? Or sour grapes? In conversations with leading designers and furnishings manufacturers as well as the managers of major marts in the three largest American cities, the editors of *Contract Design* have seen a new and complex product information network taking form within the nation's design community.

Furnishings marts, which typically comprise product showrooms, specialized facilities such as auditoriums and conference rooms, plus one or more food services and other convenience stores, continue to be key players in this network. Nobody questions this. However, the usefulness of marts is qualified by designers and manufacturers alike,

even as they continue to patronize them.

All marts, it seems, are not created equally useful. This has been apparent particularly since the 1980s, when the real estate boom caused developers to seed the nation's second and third-tier metropolitan areas with dozens of furnishings marts. The State of Colorado,



"Marts are at the same point as manufacturers. They're fighting for business."

—Marty Vaught
Kimball Office Furniture Co.



for example, has less than half the population of New York City, yet it is served by not one mart but three in Denver.

Consequently, different marts serve different purposes, depending on where they are and how they function. Marts continue to be respected as major sources of product information only when they are comprehensive, mainly in first and second-tier markets. "We use them as a last resort," observes Anthony Harbour, managing principal for the

Houston office of Gensler & Associates Architects, "if we can't find the right product or for inspiration or if a client wants to see something that's too large to fit in our office. Smaller firms and residential firms probably use marts much more."

Much has been said about how quiet mall hallways seem after hosting their annual trade shows—NEOCON at the Merchandise Mart in Chicago, WestWeek at the Pacific Design Center in Los Angeles and Designer's Saturday in various marts in New York—and other events. Designers and manufacturers seem to accept low daily traffic as a fact of life that might improve if marts could attract more regional sales and service offices or residential showrooms.

On the other hand, any mart that wants respect of its tenants and visitors will be expected to provide an expanding menu of year-round services, such as continuing education for designers and facility managers, sales and marketing programs for manufacturers—in addition to annual trade shows and special events. "The expectations of visitors and tenants are much higher now," says Marty Vaught, director of marketing communications for Kimball Office Furniture Co. in Jasper, Ind. "They want worthwhile programs that justify visits, both during major trade shows and throughout the year." If marts are still appreciated for giving designers access to the right thing, they no longer enjoy a monopoly on product information.

A cure for clients with wandering eyesight

One reason for this has been the eagerness of manufacturers to reach design firms directly. Relying on walk-in business and school-tie connections may have been acceptable in a kinder, gentler era when fewer manufacturers competed for fewer design firms and their clients. From the 1980s on, however, manufacturers' technical sales people calling on design firms, sending samples, erecting mock-ups and stocking design firms' libraries with catalog binders and product samples have become valuable sources of product information that have supplanted marts to some degree—as have professional magazines that carry articles and advertising about furnishings, and corporate facility planning or facility management

ement departments who maintain case stories on products and installations.

It's a delicate situation for marts and tenants alike. "Marts are at the same point as manufacturers," observes Kimball's Vaught. "They're fighting for business."

Yet designers vociferously defend marts even when they no longer "shop" them. Richard Carlson, design partner for the New York office of Swanke Hayden Connell, Architects, likes them for networking. "We don't use marts for shopping because manufacturers come to us," he says. "But our industry needs a nucleus, a gathering spot, and marts serve as centers of activities like special events or education."

Nancy Kendall, director of interior design for RSS Architects in Houston, actually finds marts too distracting—to clients. "I don't use marts because I have the material here and manufacturers bring it to us," she admits. "I do prefer to tailor my client's view of products. I may see things in a mart that don't fit into my design, so I end up digging myself into a hole."

Why does Kendall attend the major trade shows, such as NEOCON, the nation's biggest contract furnishings show? She cites new products as well as networking. "I can see introductions in Chicago that won't come to Houston," she says. "NEOCON is also an important occasion for renewing relationships with major manufacturers' sales representatives and directors of design."

Part of the problem may also be that clients themselves are becoming more sophisticated about their facility needs so that "kicking the tires" in a showroom won't suffice any more. The Knoll Group has certainly noticed a new and demanding customer entering its showrooms. Notes Sandra Friedman, vice president of facilities for the Knoll Group in New York, "Marts now have to respond to the fact that furniture is being sold differently. Today, purchasers want to see products as they would be used in an office environment."

In other words, what was once revered as a work of industrial art is now handled like an industrial machine. "While Knoll showrooms have always been visually exciting, they now also serve as more comprehensive resource centers," Friedman explains. "In addition, end users are demanding more direct interaction with Knoll. We are sending product samples, scheduling plant tours and building mock-ups more than ever before."

As concern for image yields to concern for production, the marts are hearing one request over and over, wherever they are: service. States Julie Lam, senior principal for Hellmuth, Obata & Kassabaum Interiors in New York, "Product display is not enough to keep the marts busy. They could offer more product information, education, awards and other events."

Manufacturers apparently concur with designers on this count. "Once the few days of the annual market are over," says Ric Reed, manager, corporate facilities planning and design for Haworth in Holland, Mich., "the mart comes only as successful to an exhibitor as its ability to serve as an ongoing center for the dif-

ferent elements of the contract furnishings business in the immediate area."

Your friendly, informative, neighborhood mart?

Managers of the nation's leading marts should be given their due for sincerely embracing the opportunity to get closer to the rest of the design community. In the words of Richard T. Norfolk, president of the Pacific Design Center in Los Angeles, "A design center's 'unique mission' includes support and education of the A&D community. A strong relationship with national and local chapters of industry organizations takes many forms, from housing local-chapter offices to working together on events and programs."

Norfolk certainly takes his own advice. "At Pacific Design Center," he reports, "education of the community does not begin and end with WestWeek, although a great effort is made to present a comprehensive program of seminars and workshops that will enrich a design-

"We don't use marts for shopping because manufacturers come to us. But our industry needs a nucleus, and marts serve as centers of activities like special events or education."

**—Richard Carlson,
Swanke Hayden Connell, Architects**

er's market experience. Throughout the year, we sponsor several seminar series, such as this fall's programs, 'Visual Display Terminals: New Challenges in the Workplace' and 'Management, Money and Marketing,' on pertinent issues facing the interiors industry. Many programs are now developed for the facility manager and corporate end user as well as for the design professional."

Yet the question lingers from one NEOCON, Designer's Saturday and WestWeek to

the next: Can the design community support all the nation's marts? There is no doubt about the continuing relevance of the Chicago, Los Angeles and New York marts. But to hear designers and manufacturers (not to mention managers of marts) talk about the rest of the field, the answer comes across as a not very resounding "maybe."

The Merchandise Mart and its NEOCON will surely survive as long as the design community does. "Manufacturers feel that they have to be here," says Gloria Zylowski, executive director of communications for the Merchandise Mart. "They benefit from being in the Mart because our communications and marketing benefit them in addition to their own efforts."

And while the trade shows in New York and Los Angeles gain in stature as regional events, Zylowski maintains that NEOCON remains the most important show of all. "New product is the number one reason for attending a trade show," she says. "Compared to anything else, the Merchandise Mart has the largest numbers of manufacturers and new product introductions."

Does the severe fragmentation of New York's contract furnishings showrooms hurt their operations, since the largest mart, the International Design Center New York (IDCNY) does not dominate the region the way the Merchandise Mart and the Pacific Design Center do in theirs? Having drawn on the design talents of Pei Cobb Freed & Partners and Gwathmey Siegel & Associates, the IDCNY has won great acclaim as one of the most handsome and efficient marts to visit. Yet concern over its location, sitting on the "wrong" side of the East River facing Manhattan, has yet to dissipate—especially in light of the announced arrival of a new Manhattan mart, occupying the former beaux arts home of B. Altman & Company, a recent casualty among New York's embattled department stores.

Showing its mettle, IDCNY is not letting skeptics discourage it from serving the design community better. "Marts have recently had to look at new ways to market themselves by increasing services to designers and improving relationships with tenants," says Alexia Lalli, senior vice president, marketing and communications for IDCNY. "These are things that marts should have always been doing."

If there is a wild card left to play as an alternative to marts, it is the European-style exposition, conducted in rented booth space in convention centers. The North Florida chapter of the Institute of Business Designers (IBD) runs just such an event, Designfest. Is it competition for the marts? The IBD thinks not, since it started 12 years ago as a fundraiser and bills itself as just "another source of product information for designers."

The allure of a Designfest is obvious: every manufacturer under one roof in space leased only for the duration of a show. Mart managers claim that this type of trade show does not compete with their properties. Whether or not the design community will see matters this way is a classic judgment call. ☞

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IIDEX 91

Deck the Walls

Hospitality wallcoverings add style, protection and flexibility—and might even save your life—all for about \$3.00 a yard

By Amy Milshtein

All walls are not created equal—especially in hospitality. Some need the rich opulence of a custom fabric. Others count on the horse scrubability of vinyl. But all demand strength and high design to attract fickle clients and keep them coming back.

The staircase divides a hotel's wallcovering needs. Downstairs public areas, with their big budgets and high traffic, give hotels the opportunity to shine. And so they do, with pricey custom fabrics or unusual vinyls.

In ballrooms, convention and reception areas, fashion comes first." says Mary Lyons, director of hospitality for DesignTex. Fabric, often a top choice, is one way to get that luxurious look. Admittedly, fabric is not easy to clean, but hotels usually employ a scuff rail to protect the area. As Lyons says, "Someone would really have to work hard to stain the walls." Priced between \$10 and \$20 a yard, this type of wallcovering rarely makes its way into the guestrooms.

Fabric is not the only way to cover a public room wall. Highly embossed, unusual vinyls can also add that look of fabric with a little more—the stress is on cleanability. The more textured a wallcovering is, the harder it is to clean. Thomas Hawver, regional sales manager for Innovations in Wallcoverings, prices these materials at \$9 to \$36 a yard.

Let the place where vinyl wallcovering really works is upstairs, in the corridors and guestrooms. It washes clean with soap and water, protects the wall against bumps and scrapes, and its warmth and hominess that paint cannot match and it's relatively inexpensive: between \$1 and \$5 a yard.

The upper layer of vinyl wallcovering is made of vinyl chloride, giving it its innate washability. This PVC layer is usually enhanced with a coat of Du Pont's Tedlar, which makes the vinyl stain resistant. The backing can be made of scrim, a cotton/poly blend or a non-woven polyester.

Vinyl wallcovering is divided into categories by thickness. Type 1 is the thinnest at 19.5 to 19.4 ounces per linear yard and is

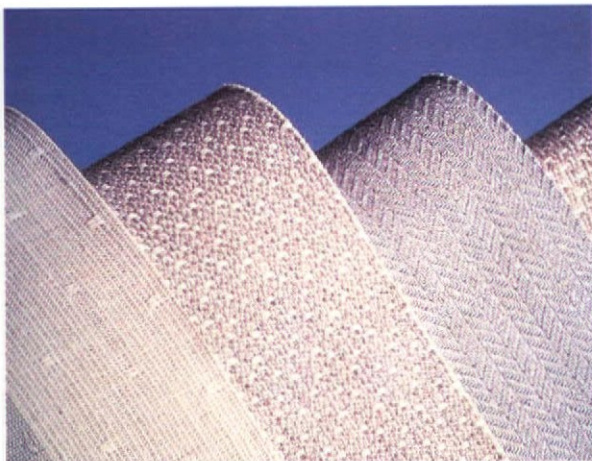
well suited to guestrooms. Weighing in at 19.5 to 32.9 ounces per linear yard, Type 2 is more appropriate for corridors which need the added protection. Type 3 is too thick for hospitality and is used mostly in hospital corridors.

Thickness is not the only feature that sets guestroom walls apart from corridors. Color and surface treatments vary greatly depending on which side of the door the wall is on. "Corridors usually receive an embossed, dark and conservative material," says John Butcher, Koroseal Wallcoverings' product manager, "while guestrooms are covered in a lighter, printed vinyl."

Vinyl prints do not necessarily mean hearts and flowers, since many printed wallcoverings are designed to look like fabric. Sometimes they are lightly embossed and then printed to make the texture look deeper. Whatever approach is taken, they usually avoid intricate patterns that need careful matching because, as Barbara Stuhlmann, regional sales manager at Kinney Wallcoverings notes, "Many hotel chains do a 'production hang' where each worker installs 100 yards a day, so they want a print that can go up without too much fuss."

No matter where hospitality wallcoverings go or what they look like, there are two factors they have in common. The first is fire retardancy. All must be fire rated class A, but some go above and beyond that. Koroseal offers the Early Warning Effect, a substance incorporated into the wallcovering that, when heated to 300 degrees, emits a harmless vapor which sets off an alarm. Since the trigger temperature is well below the ignition temperature of most common room materials, the Early Warning Effect gives hotel owners and patrons precious added minutes to combat or escape a fire.

The other tie that binds hospitality wallcoverings is turnover. Even though the product is sturdy enough to last 10 years, style is more fleeting than that. To look fresh, hotels usually replace wallcoverings every 3 to 5 years both upstairs and down. Nevertheless, wallcovering does its job—even if for a brief and well-scrubbed moment. ☺



While wallcoverings like these may be prohibitive for upstairs guest rooms, they are perfect for busy reception areas and ballrooms. Innovations in Wallcoverings' LX Series Collection (top) is constructed of highly embossed vinyls.

J.M. Lynne's American Naturals (above) are made of natural fibers in the United States, making them nearly half the price of equal-quality imported wallcoverings.

Take This Chair and Love It

With all of today's advanced ergonomic seating options, there is still a lot of room for improvement

By Jennifer Thiele

Repetitive strain injuries will be in the 1990s what asbestos was in the 1980s." The sentiment comes from outspoken contract furniture industry veteran Norman Polsky, chairman of Fixtures Furniture. But even a newcomer knows how right he is.

Though industry leaders like George Wilmot, vice president, advanced research of The Knoll Group, aptly point out, "Seating is only one part of the whole system of human factors support," the scenario to which Polsky refers is casting a long shadow on the contract seating industry. End-users are becoming increasingly aware of the importance of ergonomic seating as research reveals more about the physical dangers of improper seating in task-intensive environments. At the same time, manufacturers are determined to improve the ergonomic chairs they ship to corporate America. And everyone is looking over his shoulder at an expected tide of ergonomics-related legislation.

Ergonomics in seating design is nothing new. The push to design "human-engineered" chairs dates back to the first two decades of this century. Over time, the sophistication of ergonomic seating has evolved to the point where many office chairs can almost be regarded as office machines, accommodating nearly every aspect of a user's dimensions and postures.

With such an abundance of advanced options available on the market today, one might wonder what could possibly be left to improve. But William Dowell, research program manager for Herman Miller, speaks for the entire industry when he says, "There are still a lot of things we can do to improve ergonomic seating."

On the distant horizon are some quite revolutionary ideas. "As with many other industries and products, electronics will provide sensing and adjustability," points out Don Emmons, vice president of marketing for United Chair. "The evolution of the modern video camera from manual to automatic controls is a prime example. Advances in electronically controlled sensing will certainly expand to seating. The question is how soon."

Ergonomic seating design within the next decade will likely be evolutionary, not revolutionary. One point on which manufacturers seem to agree is that simplicity will be the key. "People are

spoiled by the easy operation of such machines as cars," points out Fritz Makiol, a designer for Girsberger Office Seating. "This level of comfort is also expected of an office chair."

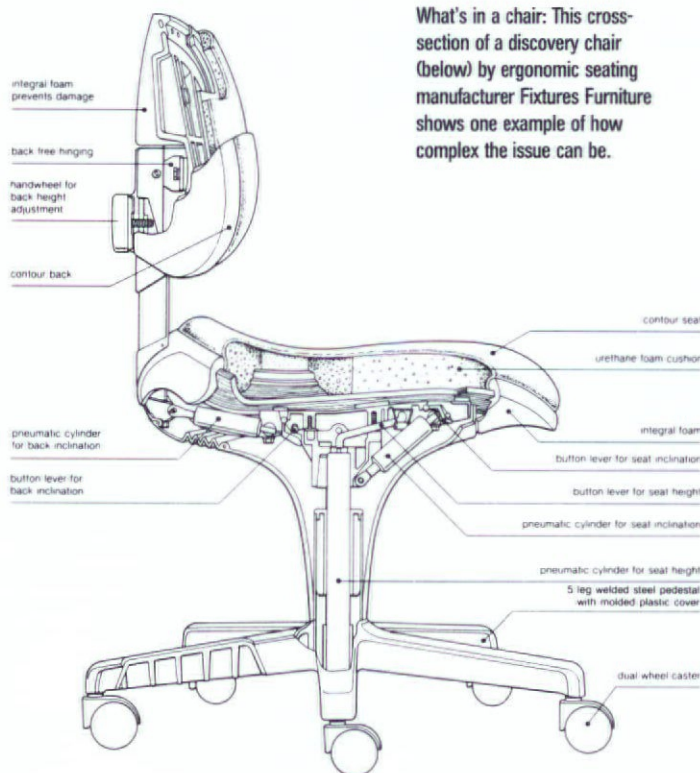
Manufacturers don't agree, however, on the means to achieve that end. "Probably the greatest area for advancement is to make chairs work harder without the person having to do anything," says Ginny Kortesoja, director of seating products for Allsteel. This theory of "passive ergonomics" is popular with many manufacturers. Dowell, for example, says Herman Miller's design focus will remain on "inherent motion" to make needed adjustments.

The push towards more passive ergonomic functions comes from the complexity associated with "bells and whistles" on highly adjustable chairs. "Many sitters do not know how to adjust their chairs properly," says Unit-

ed Chair's Emmons. "In fact, those who affect their own productivity and health if they misuse them. Passively designed controls are inherently safer and healthier."

Why are other manufacturers so ambivalent on passive ergonomics? adjustment is useless if no one's going to do it," admits Knoll's Wilmot. "But a chair can do its job with no involvement from the user."

San Francisco's VDT legislation and ANSI codes are also influencing the debate. Bill Cornell, manager of behavioral and environmental research for Steelcase, comments on impending legislation has shifted the emphasis back towards active adjustability. "People will favor a more active approach," he says "because they can look at a chair and 'Ah...there's a control for this and that.'"



What's in a chair: This cross-section of a discovery chair (below) by ergonomic seating manufacturer Fixtures Furniture shows one example of how complex the issue can be.

endorsing active controls doesn't mean they are perfect or even close to it now. "We want to make chairs as simple as possible so people won't misadjust them," adds Steelcase seating product manager Kees Breeuwsma.

Ken Malik, group director of seating for Steelcase, calls control mechanisms "the heart of the chair." He even feels that these mechanisms will be the focus of the state of the art. "There will be no more breakthroughs," he predicts, "but mechanisms and controls will become more user-friendly."

In truth, the distinction between passive and active ergonomics appears to be getting quite blurred. No matter how manufacturers feel about the two strategies, everyone is hedging his bets by pursuing both. "I don't believe it will be possible to satisfy all requirements with a single chair model," observes Girsberger's Fritz Makiol. "A complete chair line is called for."

Development is proceeding in other areas of design, of course. The trend towards greater diversity of component materials offers both functional and environmental advantages. Says Alan Harter, chairman of Harter, "Advances in the use of synthetics have already created new options in seating design."

Improved manufacturing techniques will also play an important role in expanding ergonomic seating options. "The technical evolution into computerization and robotics has given manufacturers exact tooling and dimensions to more accurately define the form and function of ergonomic seating," explains Fredrich Grahl, president and CEO of Grahl Industries.

"People are spoiled by the easy operation of such machines as cars. This level of comfort is also expected of an office chair."

—Fritz Makiol, designer, Girsberger Office Seating

The recent flurry of studies on the role of office furniture in stress-related injuries suggests that seating manufacturers are not going to escape further regulation. Proactive companies are already anticipating more stringent legislation and attempting to influence it with a cohesive voice through such associations as BIFMA. Though guidelines are not unwelcome—the industry already polices itself with ANSI guidelines—manufacturers are afraid of excessive legislation, especially

local laws, as opposed to a national standard.

Another concern expressed by Herman Miller's Dowell is that future guidelines will be based on prescriptive specifications rather than performance specifications. Would law makers try to tell manufacturers how to build their chairs? If one thing is clear from surveying the nation's leading chair manufacturers, it is that today's overwhelming ergonomic options may already let everyone take a comfortable seat right now. ☞

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When Toasters Had Wings

Popular Art Deco, Depression Era Style and Design, by Robert Heide and John Gilman, 1991, New York: Abbeville Press, 228 pp., \$35.00

You would expect Hartmut Esslinger, the feisty, talented founder of frogdesign (the lower case "f" is at his insistence), one of the most innovative industrial design firms in business today, to proclaim that "Form follows emotion." After all, the public has come to expect such avant garde manifestos from this consciously bad boy of design, who has the Sony Trinitron, Apple Macintosh and NeXT Computer to his credit. Yet the idea that design should express our feelings about an industrial object as well as its function was explored as early as the 1920s and 1930s by such respected and respectable industrial designers, architects and interior designers as Paul Frankl, Walter von Nessen, Raymond Loewy, Norman Bel Geddes, Walter Dorwin Teague, Gilbert Rohde, Henry Dreyfuss, Donald Deskey, Russel Wright, Ely-Jacque Kahn, Raymond Hood, Eliel Saarinen and Joseph Urban.

This is just one of many delightful revelations in *Popular Art Deco, Depression Era Style and Design*, written by two noted authors and collectors of popular culture and its artifacts. Although Art Deco made its formal debut as an aesthetic vision and decorative style in the 1925 Paris Exposition Internationale des Arts Decoratifs, it traces its roots back to the same sources of Modernism that gave rise to the Bauhaus and the International Style. But what a difference between Art Deco (also known then as Art Moderne, Jazz Moderne and the New York Style) and the Bauhaus!

Page after page of handsomely reproduced images of posters, skyscrapers, furniture, consumer appliances and other familiar objects show how Art Deco embraced the machine and modern science and technology as agents of social progress and benevolent change.



Virtually nothing was too small or insignificant to escape stylistic transformation. Exotic wonders from chemistry like plastics and nylon were combined with such traditional materials as metal, glass, leather and fabric. Even humble objects like a 1930s "Turnover" toaster by Westinghouse

with the power and motif

of an airplane. Did Art Deco ever make sense? Who cared? Whether or not an object's function needed it, designers or architects streamlined its form and then piled on such motifs as lighting bolts, Cubist abstractions or tropical birds to heighten the drama. The design community and the public had a wonderful time exploring what now appears to be the perpetual World of Tomorrow. With the generous aid of this book, we can go back to the future again—and again. ☺

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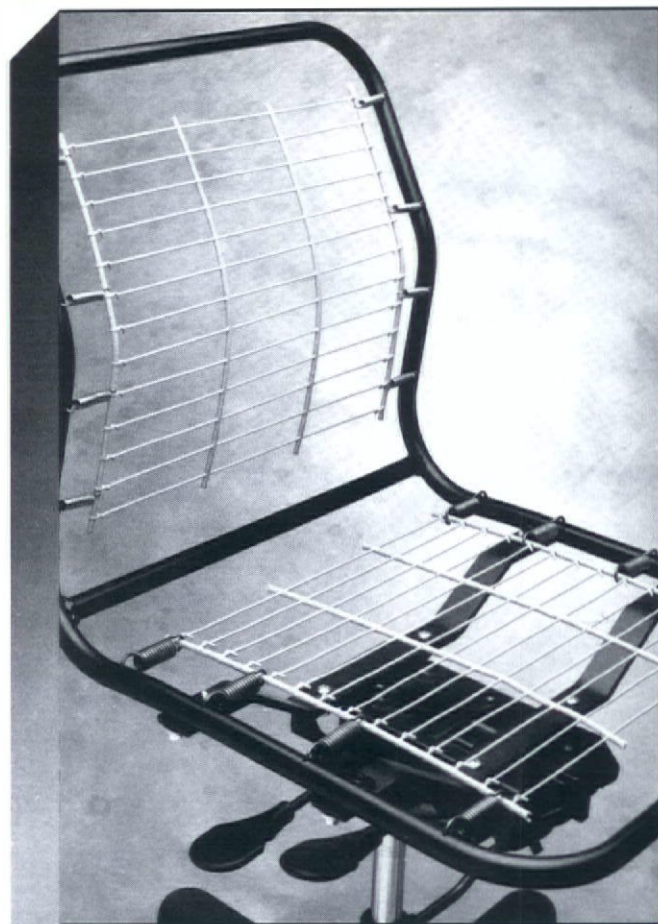
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PERSONALITIES



Hutton

If the suit fits...

John Hutton

When Donghia's John Hutton says he designs for people, he means real people. Whether it's a fabric for a favorite client or a child's miniature chair for his own children, he likes to draw on specific needs, with comfort as the first priority. Details, Hutton maintains, are like suit tailoring.

"Furniture fabric should fit like a suit," he says. "Not too loose, not too tight." When designing furniture fabric, he actually draws on the furniture itself. "Textiles end up in three dimensions, why not start there?" he asks.

Hutton characterizes his furniture designs as "stylish yet friendly," in much the same way as the old convertibles he loves to drive. He also maintains a boat on Long Island, where his summer house faces the house where he grew up. His garden reflects his sculptural sensibilities, filled with topiaries.

Often drawn to "the haunted cities of Europe," Hutton recently visited Pompeii, which inspired a natural-fiber carpet collection enlivened with animal and human forms. He isn't succumbing to modern materials yet, preferring such traditional means as hand-tied coil springs because they're still the most comfortable—and they last. He uses environmentally safe foams, "maybe because I have children."

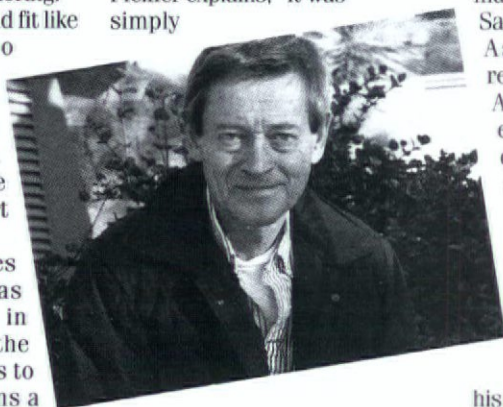
Or because children use his designs? Thirty Lilliputian-sized clients will soon be evaluating miniature Hutton chairs just ordered for a day school in northern California's Marin County.

Paper chase

Bruce Brooks Pfeiffer

When he first came to Taliesin in 1949, Bruce Brooks Pfeiffer was an apprentice intent on becoming an architect. Today he's neither: The director of the Frank Lloyd Wright Foundation archives and a member of its Board of Trustees, Pfeiffer's career as an archivist began after Wright's death, when his widow asked Pfeiffer to locate a specific drawing. It was practically impossible because Wright's papers were in such disarray. "She said, 'Don't complain, do something,'" Pfeiffer recalls. "I did."

Pfeiffer organized the archives, cataloguing and indexing all 21,000 drawings and over 600 manuscripts. For years the archives were reputed to be closed. However, as Pfeiffer explains, "It was simply



Pfeiffer

that nothing was organized enough to be able to direct researchers to what they wanted."

Now, with Wright's furniture fetching astronomical prices, scholars and manufacturers can make productive use of the archives. The Foundation is carefully licensing designs for production, approving such applicants as F. Schumacher & Co., which produced the master's fabrics in his lifetime. Of Schumacher's latest Wright fabrics, Pfeiffer has noted, "Wright always believed that architects

should reserve one day a week for product design."

As for Pfeiffer himself, the author of 28 books thus far, he's at work on more, travels constantly and continues as director of the archives at Taliesin West in Arizona. So when do you reserve that one day a week, Bruce?

High-altitude design

Robert Brown

"There's no place on the planet like Aspen," says Robert Brown, a furniture designer who practices what he preaches. Even in the dead of winter, Brown commutes five hours to the school of architecture at the University of Colorado, Denver, where he teaches furniture design. His passion for furniture design is just as fierce. "Your work has to be your hobby and your best friend," he declares.

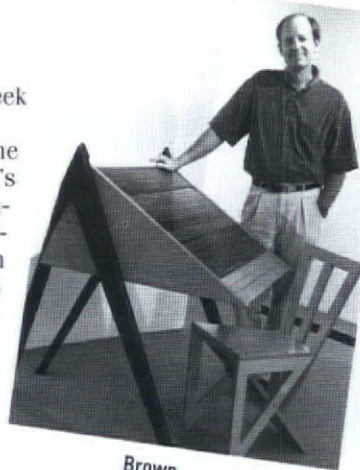
Brown never even thought about a career in design until a night-time woodworking class, where "I realized there was this whole world I didn't know about." After getting his masters in furniture design from San Diego State, Brown moved to Aspen—where he happily remains, designing, showing at Aspen galleries and teaching. "I explain to my students that you can't think of yourself simply as an architect," he says. "Furniture is just another way to manifest your vision."

Brown emphasizes process over everything else. "Something may be brilliant because of a mistake," he explains. From the reaction his latest collection of wood desks is getting, Brown's students might do well to make a few mistakes of their own.

Is artistry destiny?

Kathleen Tunnell

Maharam design director Kathleen Tunnell's first love—biology—seems remote from fabric design. Yet she maintains there is a correlation. "I've always been interested in interrelationships of things on a



Brown

micro scale," she says.

While studying biology at Cornell, Tunnell learned to wear from an 80-year-old local artist. It was then she realized that "her artistic side was taking over." She then transferred to Rhode Island School of Design, where she graduated in fine arts textiles, worked with a number of mills and landed at Maharam in 1987.

Today Tunnell finds inspiration in activities far outside the sphere of her job. She travels often thanks in part to husband Gary Handell, senior associate vice president at Kohn Pedersen Fox Conway, currently posted in London. The pair's latest excursion: France's Loire Valley. When not traveling or working, they scuba dive and rock climb. "I keep charged by focusing on things separate from my work," she says.

Though she designs for practically every aspect of the contract market, Tunnell's favorite is health care. "Health care's needs are real," she observes. "You design to heal people. It ties in my interest in biology. And it has to look good to meet all the requirements."

A rock face, a textile fiber or patient room—Kathleen Tunnell brings 'em back to life.



Tunnell