

CONTRACT DESIGN

THE MAGAZINE OF COMMERCIAL INTERIOR DESIGN & ARCHITECTURE

NeoCon '93 Preview: The Entire Interior
Construction Team Under One Roof?

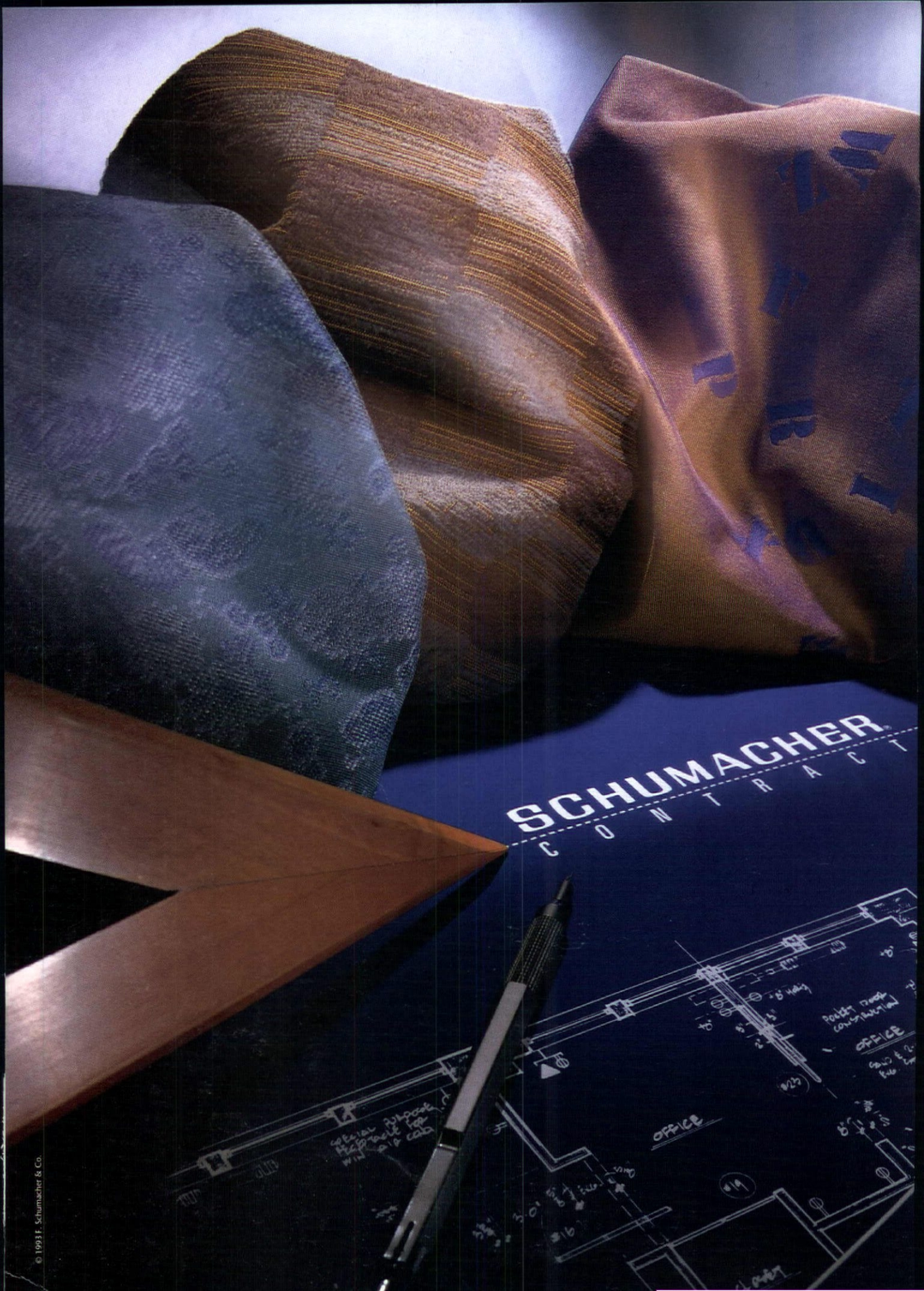
Focus on Research & Development 1993

A Home for Polymer Science in Akron—
Inside a Giant See-Through Molecule

How Project Management Has Become
the Tail That Wags the Interior Design

Attention! ACT's State-of-the-Art Technical
Standards for Contract Textiles

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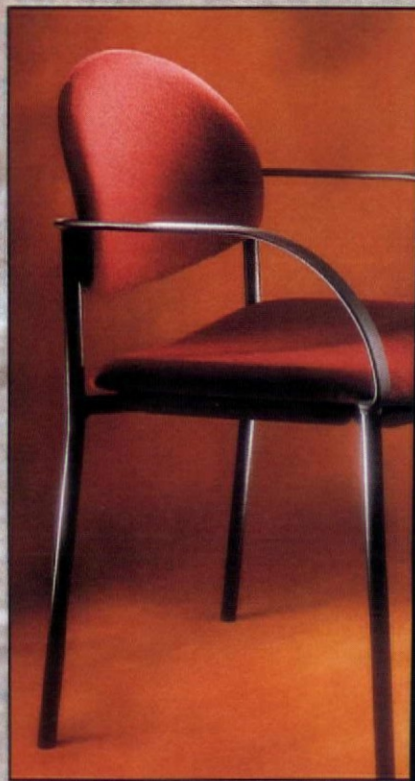
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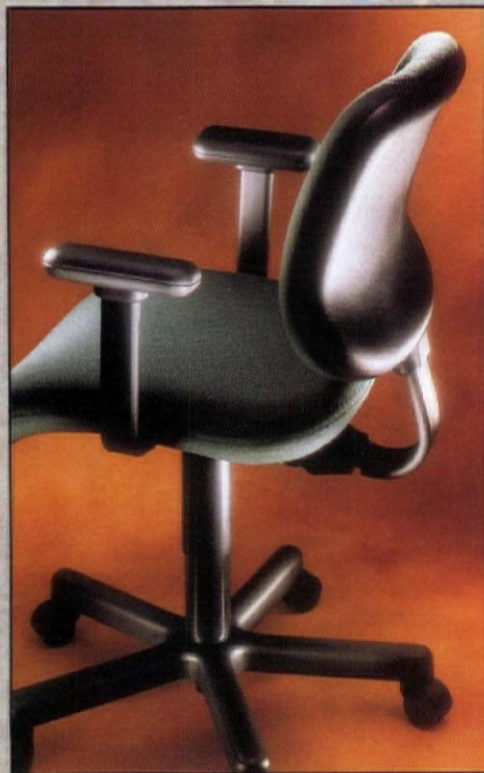
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Cover Photo: Aerodynamic panels outside the main conference room at the offices of Holabird & Root, Chicago. Photograph by David Clinton.

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Watch Those Bedside Manners

They put in about 58 hours weekly serving clients, teaching, researching and administrating their practices. They see some 121 clients a week. They earn an average income after expenses and before taxes of \$144,700. Yet they are increasingly unhappy with their calling. Clients don't trust them. Government regulations, insurance and other paperwork overwhelm them. The community no longer accords them the respect they once enjoyed. Who are these unhappy souls? No, not architects and interior designers—they're doctors. (Statistics are courtesy of the American Medical Association for 1988.)

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

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

Consider the pressures on today's designers. Competition for work is fierce no matter how limited the scope. Fees are too low to generate much profit. Budgets and timetables are so tight they leave little room for change or error. Government regulations, technological change and administrative paperwork consume hours of attention. As if all this were not enough, clients demand more than ever, including greater live-loads, accessible information

networks, sophisticated mechanical and electrical systems, supplemental HVAC, ADA compliance and the like. To protect their margins, many designers are seeking ways to reduce the time they spend with clients. Time is money, after all.

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

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

are frustrated by their inability to understand what they're paying for, it's easy enough to imagine how our clients might feel.

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



Roger Yee

Roger Yee
Editor-in-Chief

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Design Fees—No Surprise—Are Down

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

"The market for design services has been split into two broad types of projects," according to PSMJ's director of research, Bill Fanning. "In markets where fee cutting predominates, the scope of services is being cut. In markets where fee cutting is not as predominant, firms are providing more services for the same fees."

The survey indicated the median principal billing rate is \$100 per hour. The median project manager billing rate is \$75. The median mark up for the subconsultants and reimbursement expenses remains at 10%, although the typical design firm is only able to get markups in only 60% of their contracts.

Other key findings: 74% of the participating firms bill interest on late payments at an average rate of 1.34% per month. Other survey findings indicate 52% of the participating firms have contracts covered by limitation of liability clauses, and these clauses typically cover 42% of their fee volume. Computer billing survey results show 55% of the participating firms do not bill separately for computer use. For those firms that bill for the computer, the typical charge is \$25 per hour for CADD.

The complete 200-page 1993 PSMJ Design Services Fee Survey is now available from PSMJ at \$195, telephone (617) 965-0055.

Design Unification Still Alive and Well

Washington D.C. - Over 200 chapter presidents and international leaders of six U.S.-based interior design associations, ASID, CFID, IBD, IDEC, ISID and ISP, along with four observers from the Interior Designers of Canada, gathered in Washington, D.C. on March 11-13, 1993 to discuss unification of the interior design profession. The symposium participants were updated on unification implantation planning so they could provide input and recommendations on the proposed consolidation.

The symposium culminated in an historic step toward the unification of the interior design profession. After reviewing implementation planning to date, the officers discussed and evaluated recommendations for further refining the plan for a new, professional interior design organization.

Participants were then asked to respond as leaders of the interior design profession about their preferences for unification. Ninety-five

percent of the voting participants endorsed proceeding toward unification. In fact, each interior design association has committed funds to support the planning process.

NOPA to Study Furniture Distribution

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

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

"Currently, no one tracks how much goes through these various channels," according to Bruce McLellan, market manager for NOPA's Furniture Manufacturers Division. The study will be divided into categories of manufacturers reporting sales under \$1 million, \$5 million to \$20 million, more than \$20 million, and more than \$100 million. The Chicago-based consulting firm of Ernst & Young will conduct the study. More information about the study is available from NOPA (800) 542-NOPA.

Haworth Supports North American Trade Agreement

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

According to the Mexican Investment Board, American workers already produce 70% of all Mexican imports. In 1991, the total amount of goods traded between the United States and Mexico was \$64 billion. By comparison, more than \$176 billion worth of goods crossed the Canadian-U.S. border in 1991, according to the U.S. Commerce Department, the greatest amount of goods exchanged between two national trading partners in the world. With the passage of NAFTA, the countries of Canada, the United States and Mexico will represent a combined free market poten-

tial of 364 million people and \$6.2 trillion.

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

Commissions and Awards

Architects, interior designers and illustrators are invited to submit materials for *The Illustrated Room: Interior Renderings in the 20th Century-From Art Nouveau to CADD*, a new book to be written by Vilma Barr, AIA (Affil.) and published by Van Nostrand Reinhold. It will contain a survey of room renderings and paintings of residential, commercial and institutional interior from 1900 to the present. For information contact author Vilma Barr, 405 West 23rd Street #9L, New York, NY 10011, telephone (212) 658-71, fax (212) 691-8568. Deadline: August 1

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

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

The Institute of Business Designers Southern California Chapter's 1993 Calibre Awards recognize companies and individuals that exemplify support of quality design include: **Trav Realty Company**, for broker; **P.M.L.A.**, for consultant; **Dinwiddie Construction Company**, for contractor; **Sheridan Group**, for dealer; **Wavell-Huber Wood Products Inc.**, for specialty contractor; and **Levine/Seegal Associates Consulting Engineers**, for technical consultant.

Dallas-based **Wilson & Associates** announces commission to conduct the \$22-million interior renewal program at The Fairmont Hotel New Orleans.

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

Philip Swager Associates, Naperville, Ill., was awarded first place for its computer-generated image of the Peoria Police Headquarters Building in the 1993 Intergraph Graph Users Group Art Competition.

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TRENDS

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

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

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

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

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

Richter+Ratner Contracting Corporation, Maspeth, N.Y., completed the Original Levi's, a retail store, in Manhattan, with **Design's Inc.**, Chestnut Hill, N.J.

The Mission Inn has just received a special merit award for restoration from the American Institute of Architects, California Council, and the 1993 Annual Design Award from The California Preservation Foundation, according to **Barry Elbasani**, principal at **ELS, Elbasani & Logan**, Berkeley, Calif.

New York design firm **Berger Raitt Design Associates** has been selected as design architect for four New York projects: **Sullivan & Liapakis**, attorneys; **KLS**, a financial investment company; the energy division of **Société Generale**; and **Zaro's Grand Central Terminal**

location. The firm will replan an existing facility for **NYNEX**, White Plains, N.Y.

People in the News

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

Keating Mann Jernigan Rottet, a Los Angeles-based architecture firm, announces the promotion of **Paul A. Danna**, AIA to partner.

The partners of **Haines Lundberg Waehler**, New York, announce the appointment of **Susan L. Boyle**, IBDA SID as director of its interior architecture practice, and the expansion of its health care facility design services with the appointment of **Richard Sprow**, AIA, who has joined the firm as senior associate, manager health care services

The Washington D.C. office of **Hellmuth, Obata & Kassabaum** has promoted **William Hellmuth**, senior principal, to director of design. **Susan M. Klumpp** to principal, **J.J. Crowell**, **Christopher Fromboluti** and **Ter Marott** to senior associate, and **Thomas M. Kalvin**, **Robert Karamitsos** and **Morgan Williams** to associate.

Martha Clarkson has joined **CN Architecture Group** in Kirkland, Wash., as senior interior design and project manager.

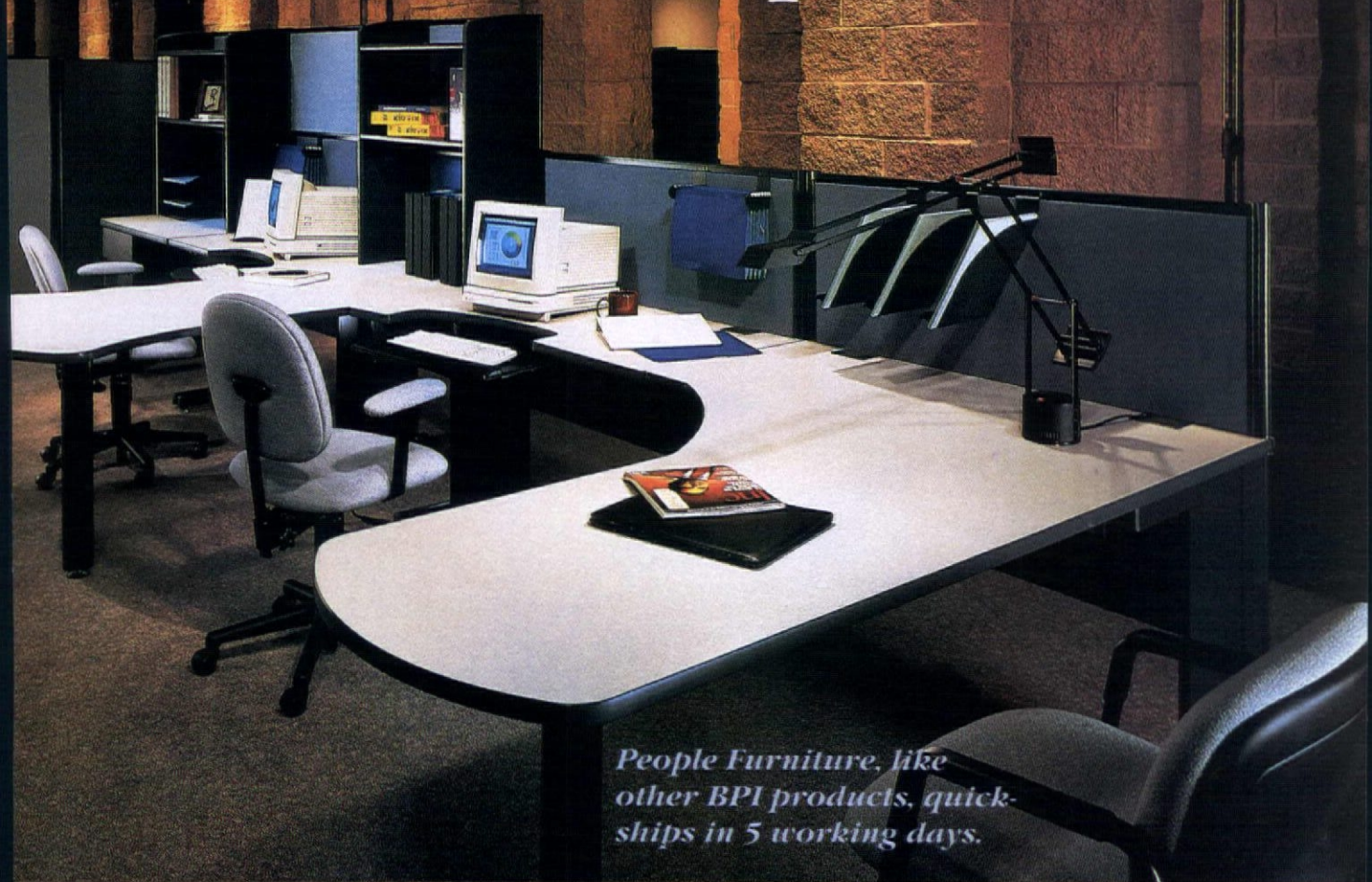
Janis L. Etzcom has been named marketing communications supervisor at **Landscape Forms Inc.** based in Kalamazoo, Mich.

Richard del Monte, AIA has joined **Urban Architecture** as principal in charge of design of the Dallas-based firm.

Rothzeid Kaiserman Thomson Bee Architects and Planners, New York, announces that **Albert R. Grossman**, AIA has joined **RKTB** as principal.

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

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

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

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

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

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

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

modular office work stations and other systems furniture.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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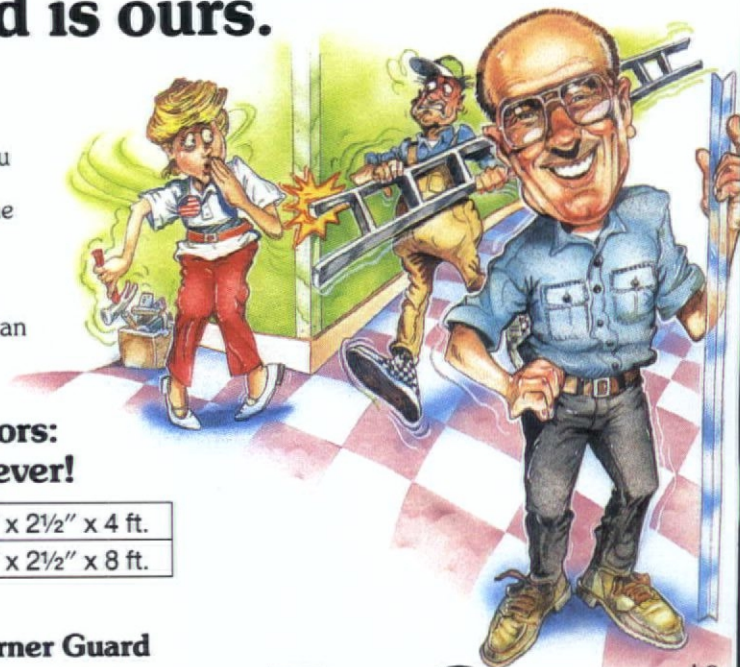
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TRENDS

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

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

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

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

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

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

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

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

Business Briefings

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

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

Martin Mohler, president of **The Mohler Company** in Orlando, Fla., offered the company's design and installation services and arranged the

donation of more than \$175,000 worth of furniture from such manufacturers as **Herman Miller Meridian**, **Paoli** and **Brayton International** for the Give The Kids the World Caring Center in Kissimmee, Fla.

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

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

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

BASF Corporation announces the following organizational changes: the North American-based Fibers Division has been combined with BASF's German-based Fiber Intermediates Group, and is now known as the Fiber Products Division.

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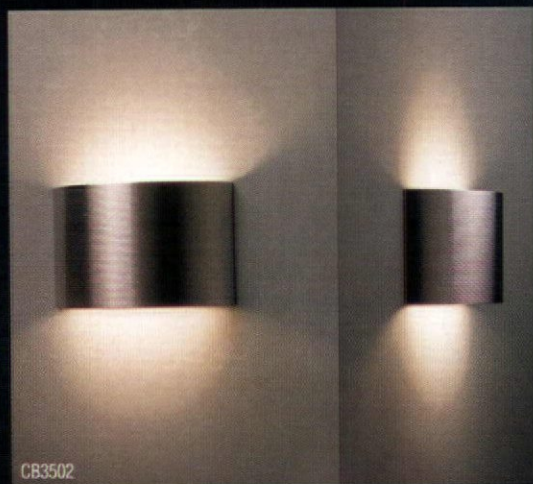
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The Value Of Good Design

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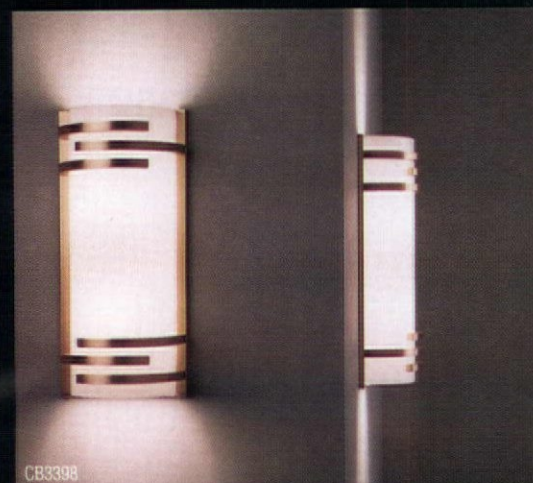
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TRENDS

Coming Events

May 19: IBD/NY Fund-Raising Dinner and Auction '93, International Design Center New York, Long Island City, NY; (718) 937-7474.

May 19-20: Decorex Japan, Sunshine City, Tokyo, Japan; (07) 833 3373.

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

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

June 11-12: ASID Design Spectrum '93, Broward County Convention Center, Ft. Lauderdale, FL; contact Priscilla Williams (305) 940-8787.

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

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

June 14-15: American Society of Hospital Engineering, 30th Annual Conference & Technical Exhibition, Disneyland Hotel, Anaheim, CA; (312) 280-6000.

June 14-17: NeoCon '93: 25th Annual World Exposition on Workplace Planning and Design, The Merchandise Mart, Chicago; (312) 527-7600.

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

June 18-20: The World Congress of Architects and American Institute of Architects Expo '93, McCormick Place East, Chicago; (202) 626-7349.

June 21-23: The International Lighting Exposition, Metro Toronto Convention Centre, Toronto, Ontario, Canada; (416) 897-1846.

based in the United States and headed by Werner Bughert, former head of the Basic Chemical Division, Ludwigshafen, Germany. R. Wayne Godwin has been named president of the Polymers Division, headquartered in Parsippany, N.J., exercising regional responsibility for BASF Canada. Walt Hubbard has become Fibers Division group vice president, Carpet Products, and Wayne Hill is now Fibers Division group vice president, Textile Products.

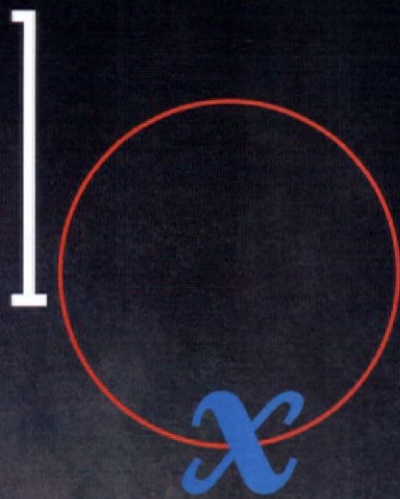
Architex is moving its corporate headquarters and warehouse to 3333 Commercial Blvd., Northbrook, IL 60062. Telephone (708) 205-1333, (800) 621-0827 and fax (708) 205-1510.

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

Inter Fashion Concepts, Ltd., Brewster, N.Y., has launched a color and design information system for manufacturers, designers and retailers in interior design. Call (914) 279-4519, fax (914) 278-9774.

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

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



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Welcome to NeoCon '93

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



Chicago - If ever NeoCon staked a claim to being the premier event for the facilities planning, design and management industry, this silver anniversary year would appear to be it. Not only will it continue to be the largest exposition of commercial furnishings in North America, but it will

include manufacturers of commercial building products and service vendors as well. The show's target audience: all participants in the distribution channel.

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

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

GENERAL SESSIONS: SPECIAL GUEST SPEAKERS

Monday, June 14

8:30 am

Tracking the Trends: What's Ahead in the Industry
Gerald Celente, Socio-Economic Research Institute, New York. Sponsored by Institute of Business Designers. Merchandise Mart Conference Center.

10:30 am-12 noon

**Associations:
Aligned for the '90s**
Susan A. Maxman, FAIA, president, American Institute of Architects, Cheryl P. Duvall, IBD, president, Institute of Business Designers, Martha G. Rayle, FASID, president, American Society of Interior Designers, moderated by Roger Yee, *Contract Design*, New York. Sponsored by the American Institute of Architects. Mart Plaza Ballroom.

Tuesday, June 15

8:00 am

Designing for Brain-Powered Workers and Their Work and Best of NeoCon Awards Presentation
Robert E. Kelley, Carnegie Mellon University, Pittsburgh; Anne Fallucci, *Facilities Design & Management*, New York. Sponsored by International Facility Management Association and *Facilities Design & Management*, hosted by AlliedSignal Fibers. Mart Plaza Ballroom.

Corporate America Design Awards
Paula Rice Jackson, *Interiors*, New York. Stouffers Riviera.

8:30 am

Selling Design Services in Today's Market
J. Harrison Lassiter, The Lassiter Co., New York; H. Davis Mayfield III, AIA, The Mayfield Group Houston; Gwenn G. Osgood, Osgood & Assoc., Atlanta; moderated by Lester Dundes, *Interior Design*. Merchandise Mart Conference Center.

Wednesday, June 16

8:30 am

Get Better or Get Beat: Secrets for Winning in Business
Barry Wishner, management consultant. Sponsored by Unified Voice and BASE. Merchandise Mart Conference Center.

Thursday, June 17

8:30 am

An Examination of Worldwid Architectural Works and Philosophies
Fumihiko Maki, architect Tokyo; Olufemi Majekodunmi, architect Nigeria. Sponsored by the International Union of Architects and the Merchandise Mart. Chicago Theater.

1:00 pm

Andr e Putman's Perspective on Design
Andr e Putman on the future of design. Mart Conference Center.

SCHEDULE OF CEU PROGRAMS

Monday, June 14

10:30-11:30 am

More Than a Look: Performance and Private Office

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

Designing the Future

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

Short-Stay Care: Bringing Hospitality Back to Hospitals

Thomas R. Fannin, AIA, The Falick/Klein Partnership Inc., Houston.

Designing to Sell:

Significant Current Trends in Retail Store Design

Alma Barr, AIA (Affil.), H2A Inc., Princeton, NJ.

The GSA's Quality Partnership

Jack Williams, General Services Administration, Philadelphia; Mary Unleavy, General Services Administration, Arlington, VA.

Designing for Environmental Quality

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

10-3:30 pm

Group Space and Team Work Environments

Jeff Zutz, Kathy McCue, Mad & Associates, Madison, WI.

Planning and Design Innovations for Total Quality Management

Nila Leiserowitz, ASID, Perkins & Will, Chicago; Tama Duffy, Perkins & Will, New York.

Computer-Related Injuries: Legal and Design Issues

Stewart Leavitt, Ph.D., Leavitt Medical Communications, Glenview, IL; Neal Taslitz, J.D., The Backcare Corporation, Chicago.

Trends in Hotel Design Here & Abroad

James Carper, *Hotels*, Des Plaines, IL.

Temporary Salvation; Using Temporary Personnel in Facilities & Design

Stephen Viscusi, Design Temps Inc., New York.

Facilities Planning in the '90s: Design Theories and Trends

Hazel Siegel, The Hazel Siegel Corporation, Bedford, NY; Peter Eisenman, Eisenman Architects, New York; Robert Siegel, Gwathmey Siegel & Associates, New York; Judith Rae Solomon, AIA, Facilities Management Consultant, New York; Bruce Hannah, Pratt Institute, Brooklyn, NY; Margo Grant, Gensler & Associates, New York.

4:00-5:00 pm

Better Acoustics By Design

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

Powerful Communication: Personal, Professional and Public Image

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

Utilizing Pattern in Surface Design to Affect Behavior

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

Offer your Company a Strategic Advantage

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

Showrooms of the Future

Ronald Woolridge, Auth Associates, Greenwich, CT.

Office 2000: Planning for Evaluation

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

Tuesday, June 15

10:30—11:30 am

Designs for Reducing Stress in the Work Environment

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

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

Andrew Fuston, IBD, Green Design Associates, New York; Kim Plaskon-Nadel, Plaskon-Nadel Design, Brooklyn, NY.

Conquering Opportunity, Part I: Differentiating

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

Partnering With Your Retailer

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

The ADA and Hospitality Industry Compliance

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

What Do You Mean, Long Range Plan?

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

2:30—3:30 pm

Applying Total Quality Management Concepts to Office Design

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

Career Considerations

Jeffrey Brown, Comprehensive Search, La Grange, GA.

An ADA Healthcare Industry Perspective

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

Conquering Opportunity, Part II, Business Development:

New Business
Marhelle S. Hibbard, David Hibbard, Profit Techniques, Corona Del Mar, CA.

Removing Walls to Offices: Corporations Handle Rapid Change

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

Lighting the Way to Lower Operating Costs and Increased Productivity

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

4:00—5:00 pm

Social Issues Affecting Workplace Design

Gere Picasso, Engel Picasso Associates, Albuquerque, NM.

Empowered Spaces: Architects and Interior

Designers at Home and at Work

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

Interior Design Within the Federal Government

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

Conquering Opportunity, Part 3: Presenting:

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

MARKETPLACE

How to Maximize Product Reuse

Alden Snyder, Asset Systems, Naperville, IL.

Communications Cabling Alternatives

Michael W. Kerwi, Corporate Connectivity Resources, Woburn, MA.

Wednesday, June 16

10:30—11:30 am

Designing World-Wide Facilities

Juliette Lam, Hellmuth, Obata & Kassabaum, New York.

Design in the Fourth Dimension: Space and Time

John Kurtich, AIA, Garret Eaking, The School of Art Institute, Chicago.

Aging Changes and Design Implications

Lori Molnar, Lori M. Consulting, Willowdale, Ontario, Canada

Reimagining Your Store to Send the Right Message

Elsa DePalma, ISP, The DePalma Group Inc., Chicago.

Design for Dining

Lettuce Entertain You Enterprises, Chicago.

Keeping Abreast of the New Lighting Standards, Codes and Regulations

James M. Yorge, Lutron Electronics, Cooperburg, PA.

2:30—3:30 pm

Understanding the Americans with Disabilities Act

William L. Wilkoff, FASID,

IBD, District Design, Washington, DC.

Where Do I Go From Here? A Career Evaluation Workshop

Joy H. Dohr, FIBD, IDEC, University of Wisconsin, Madison, WI; Evagene H. Bond, Communications Consultant, Petersborough, NH.

Planning Classrooms for the Future

Gregg Mathis, Carnegie Mellon University, Pittsburgh.

New Techniques for Improving Your Dealership

Gayle Magee, Kuhn & Magee, Denver, CO.

Full Spectrum Color for Hospitality: An Artist's Perspective

Laurie Zagon, MFA, Artist and Color Consultant, Dana Point, CA.

New Technical Standards for Contract Textiles

Roger Yee, *Contract Design*, New York, Susan Lyons, DesignTex, Woodside, NY; Kristie Strasen, HBF, Hickory, NC.

4:00—5:00 pm

Applying Universal Design: Rules of Thumb for Designers

James Mueller, J.L. Mueller, Inc., Chantilly, VA.

The Design Resource Library: A Multi-Faceted Tool

Peter Conant and Catherine Von der Hude, Swanke Hayden Connell Architects, New York.

Design Variables in the Healthcare Environment

Angie-Lee Fasiang, O'Donnell Wicklund Pigozzi & Peterson, Deerfield, IL.

Right-Sizing for the '90's

Mark Solomon, Specmark of New York, Inc., New York; Len Corlin, Contact: Len Corlin, Scarsdale, NY.

Computer-Aided Facilities Management

Eric Teicholz, Graphics Systems Inc., Cambridge, MA

The Future Is Now: An Introduction to Using Virtual Reality for Better Design

Daniel J. Cinelli, AIA, O'Donnell Wicklund Pigozzi & Peterson, Deerfield, IL; John L. Trimble, Ph.D., Rehabilitation R & D Center, Hinew, IL.

Thursday, June 17

10:30—11:30 am

Successful Move Management: A Case History

Fary Dysert, Chrysler Corporation, Highland Park, MI.

Two-way Traffic, Part I: Personality Style and the Management of Conflict

Adele Borman, M.A., First Place Productions, Redondo Beach, CA.

Managing Change for Tomorrow's Healthcare Environment

Liz Killian, Kathy McCue, Flad & Associates, Madison, WI.

Education: Designing a Brighter Future

Kevin McCreary, Lorco Business Systems, Youngstown, OH; Kirk Anderson, AIA, 4M Company.

From Singapore to San Francisco: International Hospitality Design

Bent Ole Severin, Bent Severin Associates, San Francisco.

LAN Technology: The Design Office of the Future

Lewis Goetz, Jeff Weiss, Will Travis, Greenwell Goetz Architects, Washington, DC.

2:30—3:30 pm

Technical Integration for New Office Patterns and Spaces

Jon Ryburg, Facility Performance Group, Ann Arbor, MI.

Two-way Traffic, Part II: Personality Style and the Management of Conflict

Adele Borman, M.A., First Place Productions, Redondo Beach, CA.

Integrated Healthcare Interiors and Products: A New Concept

Mary Jean Thompson, ASID, Thompson Design Associates, Inc. Reno, NV.

What You Thought You Were Doing Right: ADA and Beyond

Robert Kimes, ASID, Robert Kimes Designs, Freeport, IL.

Partnership for Managing the Changing Work Environment Candace Schafer, Angie-Lee Fasiang, O'Donnell

Wicklund Pigozzi & Peterson, Deerfield, IL; Cheryl Stein, Frain Camins & Swartchild, Chicago; Sam Massie, Stow Davis Custom & Classics, Chicago; Jan Kaplan, Arthur Andersen & Company, Chicago.

Telecommuting

Howard Ray Lawrence, Gerry Santoro, College of Arts & Architecture, University Park, PA

4:00—5:00 pm

The Office of the Future

Criet Titulaer, Grahl Office Ergonomics, Coldwater, MI.

Two-way Traffic, Part III: Personality Style and the Management of Conflict

Adele Borman, M.A., First Place Productions, Redondo Beach, CA.

The Technology of Healthcare Architecture

William R. Eide Jr., AIA, The Falick/Klein Partnership, Inc. Houston.

Interior Design:

Rolling on the River

Grace Bauer, IBD, Baue Interiors Inc., New Orleans, LA.

Optimizing the Office Through Planning and Design

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Doing More with Less: How Advanced Technology Can Increase Productivity and Decrease Costs

Jeffrey M. Hamer, Asse Direction Incorporated, Agoura, CA.

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Durability, comfort and adjustability are built into the ergonomically correct and cost-efficient Task.Plus II chair from Lux Steel. Task.Plus II features a suspended seat design with a waterfall front edge that correctly distributes the user's body weight to relieve pressure points, improve circulation and eliminate body fatigue. The seat design automatically adjusts to accommodate each user regardless of body type or function. Showroom 345.

Circle No. 100



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

Circle No. 101



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

Circle No. 102



As part of its 30-year celebration, ICF presents the Neutra Collection, designed in the mid-20th century by Richard Neutra in collaboration with his son Dion Neutra. This collection, comprised of upholstered seating, lounge chairs, outdoor furniture and tables, is manufactured to

the architect's specification in Italy and Germany, and reflects his concern for environmental protection and the use of ecologically sound materials and processes. The side chair is shown. Showroom 313.

Circle No. 104



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

Circle No. 103



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TRACTABLE POWER CENTER

ant, Easy Access To Outlets



Product

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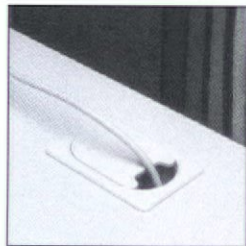


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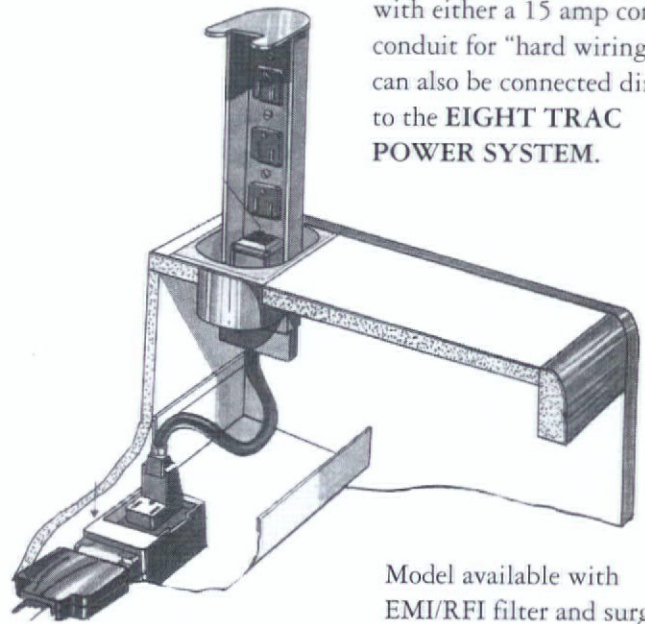


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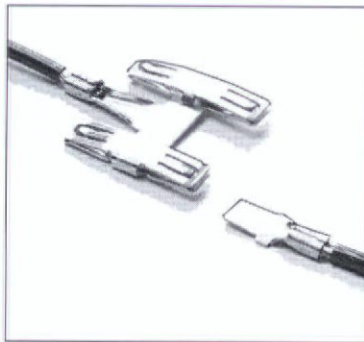
Model available with EMI/RFI filter and surge suppression. Both electrical power and data communications centers available.

EIGHT TRAC POWER SYSTEM

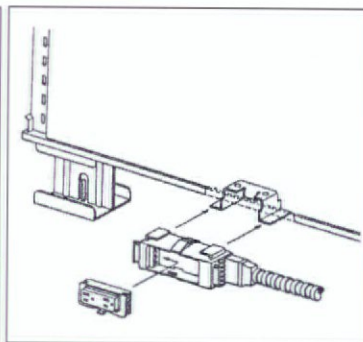
Quality Cost re Power tution System ive 8 wire design or dedicated/isolated

adjustability on y lengths to sate for "panel creep". ppession receptacles

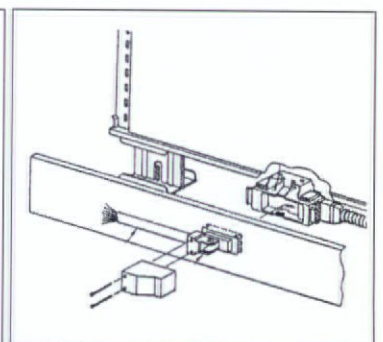
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MARKETPLACE



Creative Dimensions will exhibit its newest casegoods line at NeoCon 1993. Classique Edge Creations combine the color and durability of laminate with the beauty and elegance of real wood. A spectrum of laminate colors combine with eight wood finish choices to add style and function to any office. Showroom 383.

Circle No. 105



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

Circle No. 107



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

Circle No. 110



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

Circle No. 109

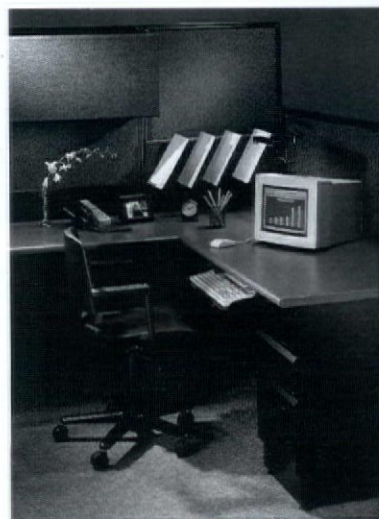
Howe introduces the Storm table line to answer the call for high-performance, all-purpose tables at a reasonable price. The Storm's flip mechanism is a new design, unique to this table line. Storm is a durable, functional table that fits corporate dining, training, conferencing and meeting applications.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

Circle No. 106



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

Circle No. 108



MARKETPLACE

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

Circle No. 119



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

Circle No. 117



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

Circle No. 118

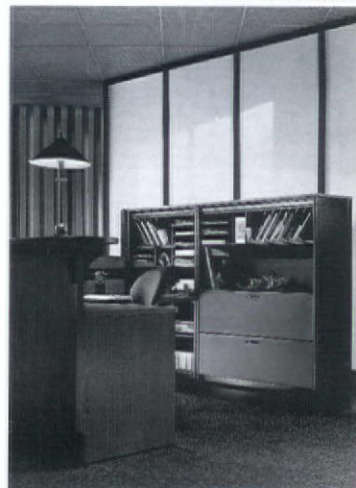


Paralax now makes it possible for computer users to make an inexpensive ergonomic improvement to their existing furniture with Viewpoint Conversion Kits. By converting an existing workstation to accommodate the Viewpoint design, computer users can view their monitor at a more natural, comfortable position.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

Circle No. 116

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

Circle No. 120



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

Circle No. 121





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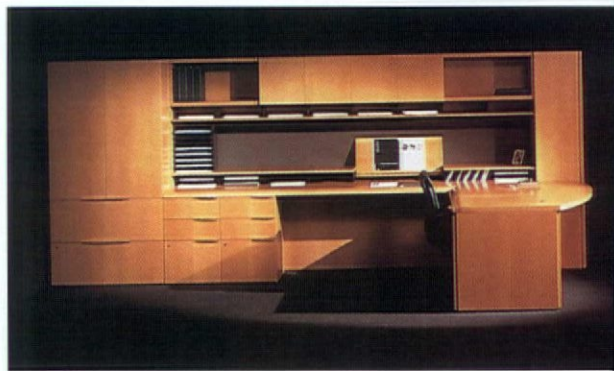
Circle 9 on reader service card

Meridian Inc. has significantly expanded the range of design options for its 6000 Series line of modular desks and credenzas with the addition of new wood

species tops and fronts. Forty-four standard electrostatically-applied, baked-enamel colors, grouped into families, match and coordinate with panel fabrics, laminate work-surfaces and trim for a consistent design statement. Showroom 3-115 & 3-117.



Circle No. 111



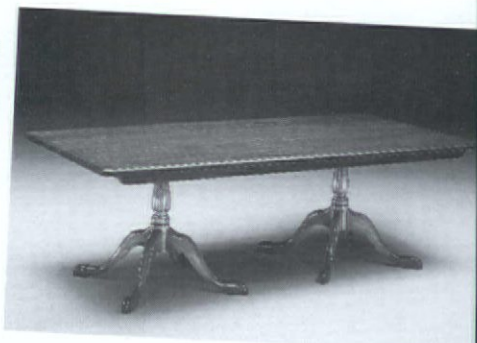
Casegoods continue to hold center stage. Along with Halcon's enhanced Agenda line, a new collection, designed by Richard Riviere and Lauren Rottet of Keating Mann Jernigan Rottet, will be presented. The Executive Workwall, incorporating Smart Casegoods elements and a wardrobe unit is shown with an asymmetrical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

Circle No. 112



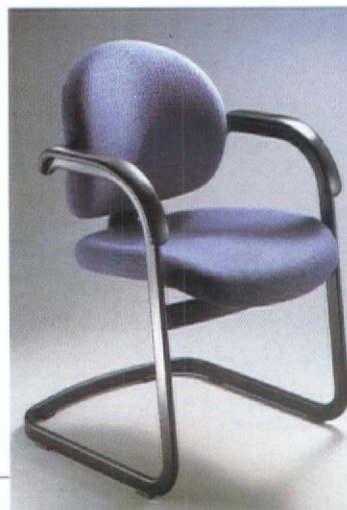
Harden Contract's Custom Conference Table Program offers a complete selection of top shapes, base styles, edge treatments and finishes. Because of the unique solid cherrywood construction, tables can be custom specified in any length, width and shape. Shown here is a C146-100 Queen Anne base with a 96-in.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

Circle No. 113



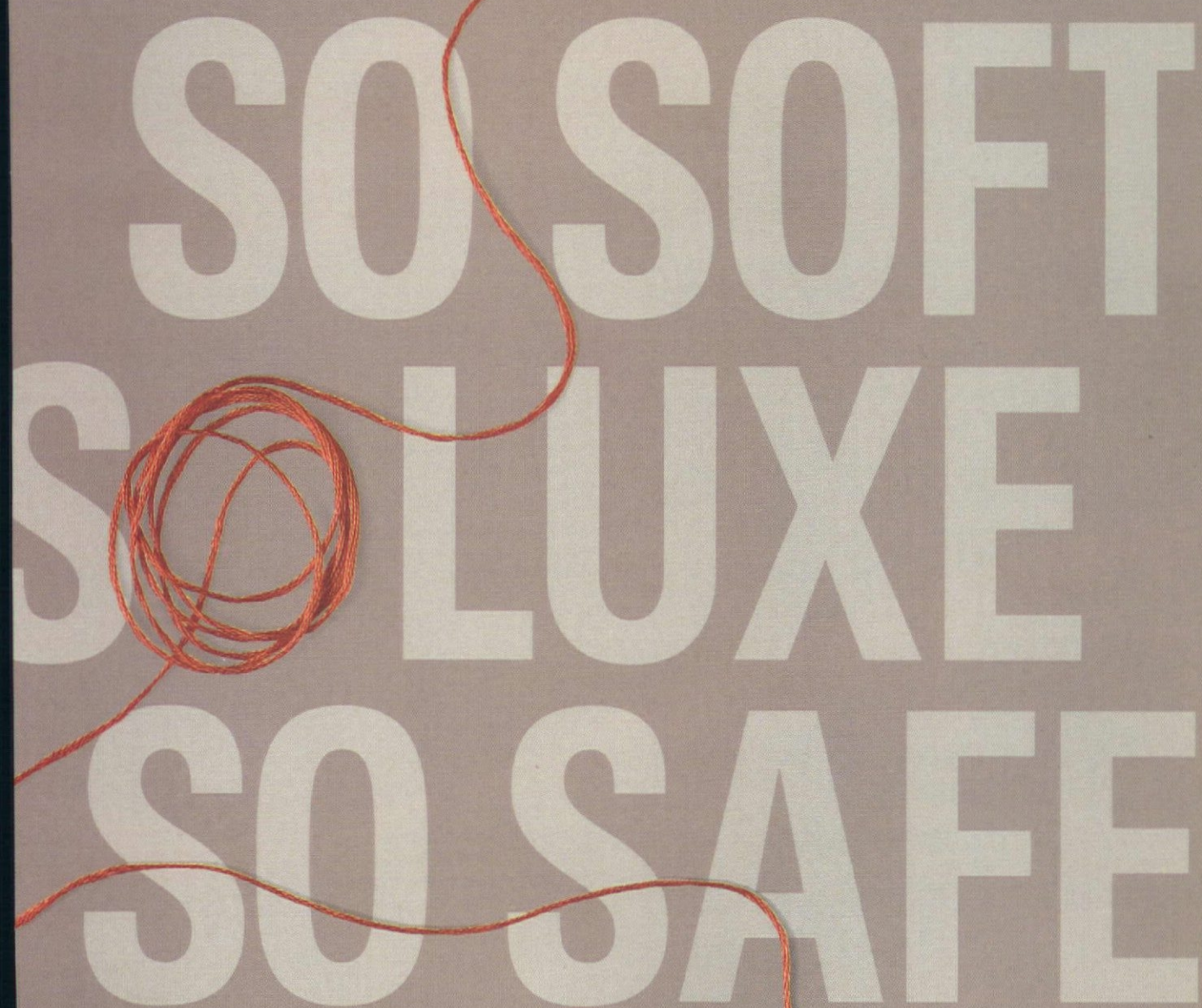
HAG's Signet Collection blends form and function to capture both unparalleled seating comfort and aesthetic appeal. Adjustable neck and lumbar pillows, a sliding seat depth and arms that adjust horizontally and vertically ensure that individual needs are met. A user guide is neatly stored underneath the seat. Signet delivers continuous comfort and distinguished design. Showroom 361.

Circle No. 114

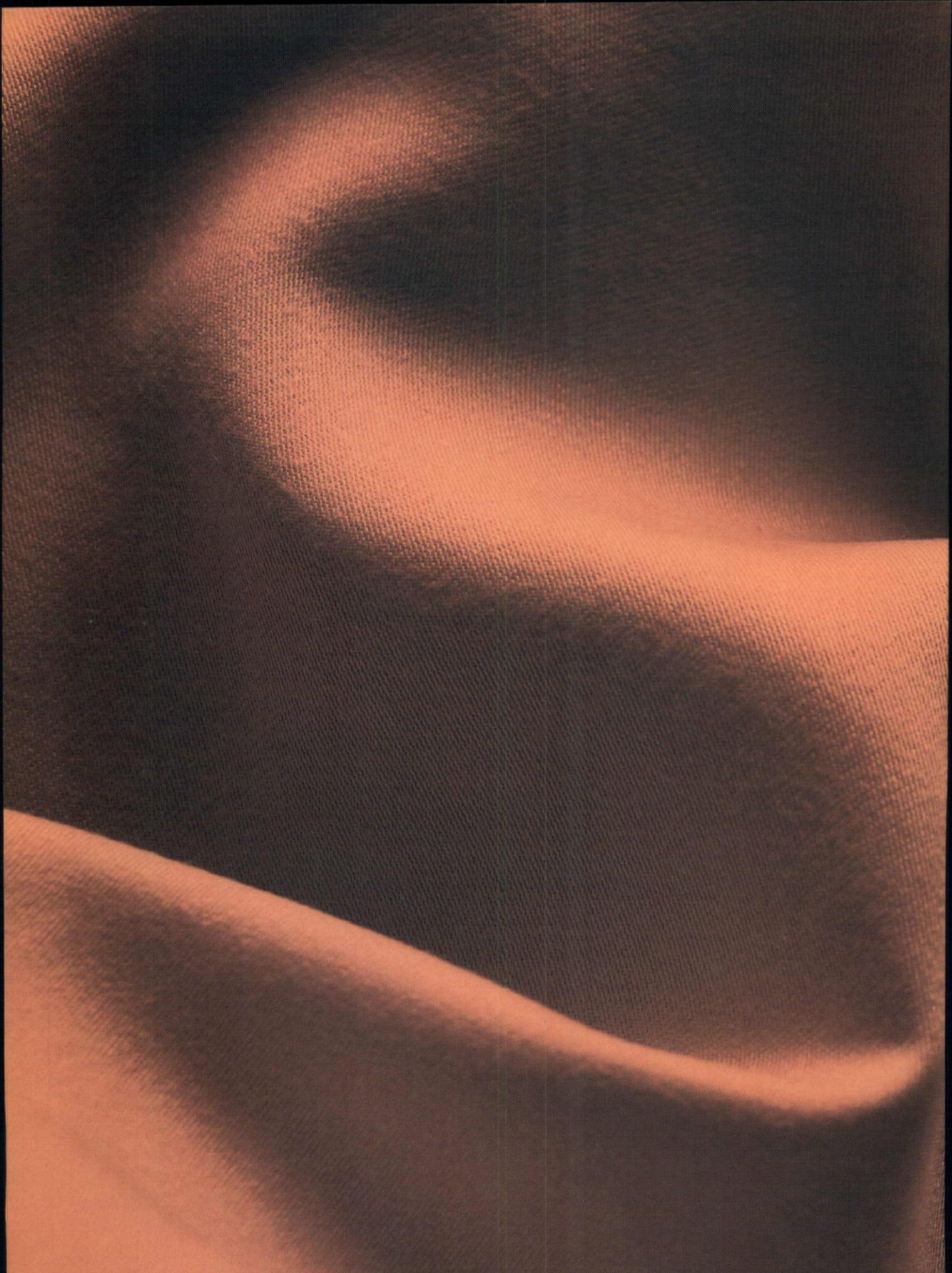


American Seating introduces the Evo side chair, its first addition to the award-winning Evo office seating line. The new sled base chair incorporates many of the design innovations found on the Evo ergonomic task chair. Like the task chair, the new side chair's body flexes and conforms to the user's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

Circle No. 115



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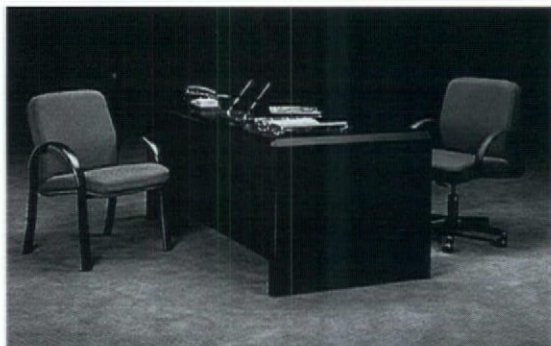
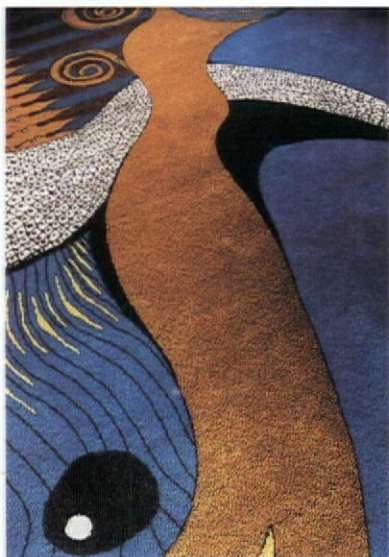
on floor



MARKETPLACE

Hyperflex™ technology from Interface Flooring Systems is a computerized yarn placement loom that can create a carpet in virtually any pattern imaginable. The result is a completely original, customized floor covering. Showroom 848.

Circle No. 150



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

Circle No. 151



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

Circle No. 152

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

Circle No. 153

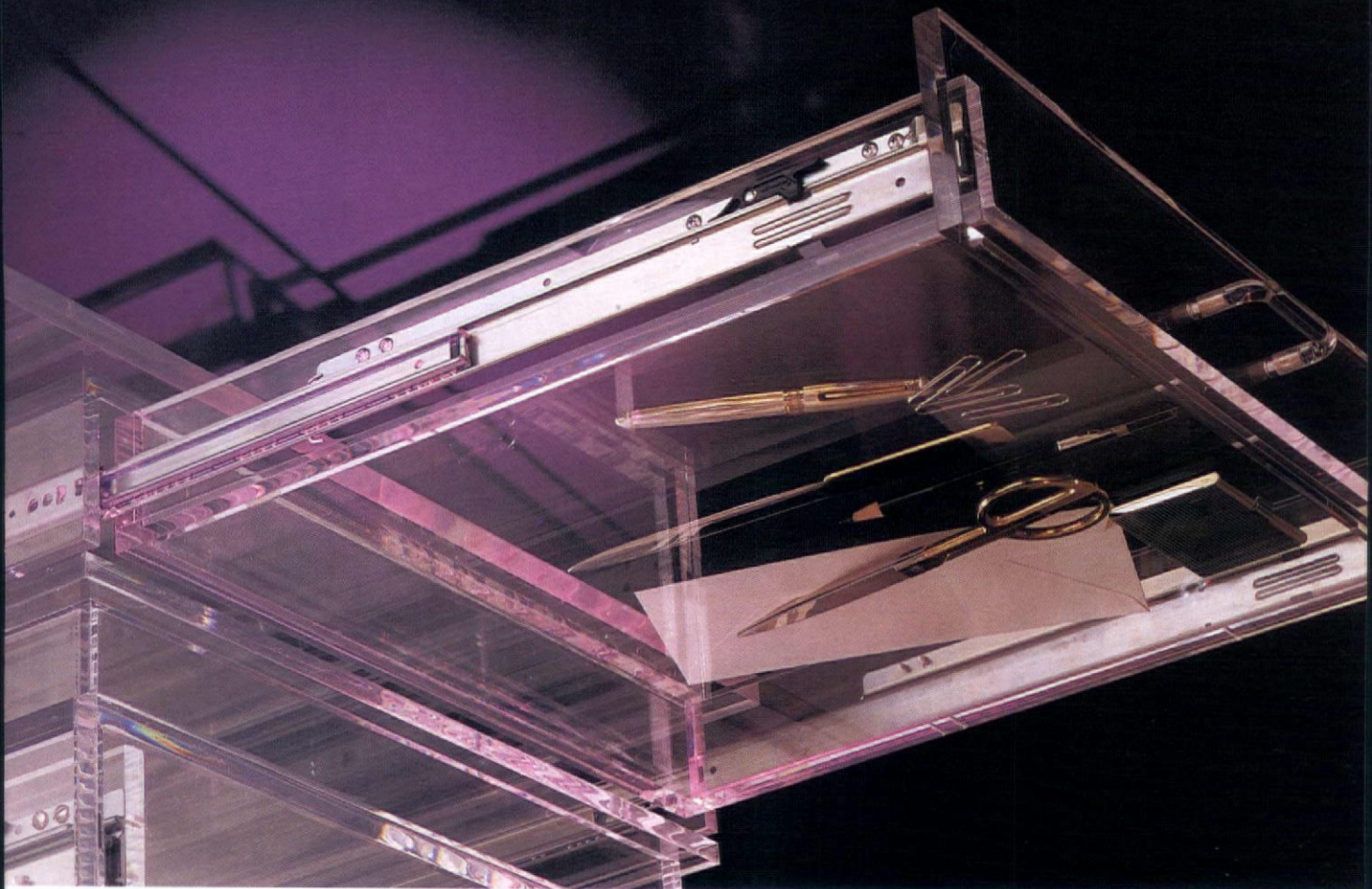


Sequence, new from CCN International, was designed to respond to users' design needs while maintaining a flexible, manageable, reusable office environment. Constructed of modular elements, the finished product exemplifies finely crafted, aesthetically pleasing wood furniture. Showroom 857.

Circle No. 154



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

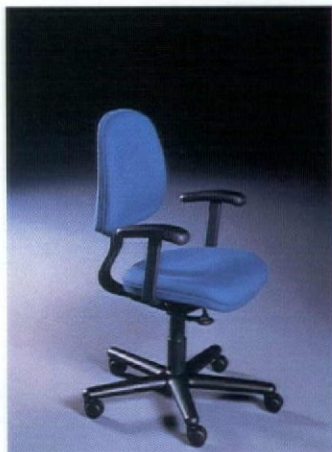


Circle No. 156

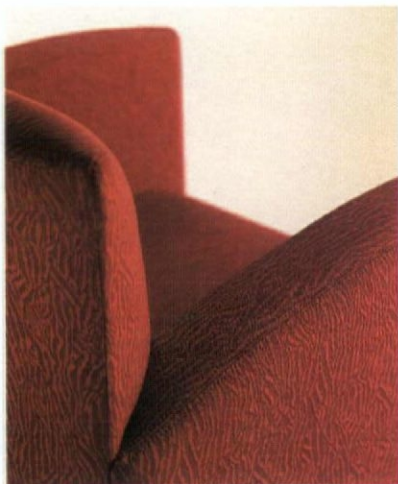


The Era family of ergonomic seating from Kimball Office Furniture Co. is ANSI/HFS compliant for the most user-friendly work environment. Era task chairs are available in two different sizes and low and high back models with a variety of mechanisms to address multi-task, dedicated task and basic task requirements. Side chairs and stool models are also available. Showroom 825.

Circle No. 157



From the Surface Play upholstery collection designed by Laura Guido Clark for Carnegie, Origami reflects a spirited sense of movement despite its subtle scale. Shown here on a Metro Stinson Chair, Origami's heavy-duty combination of cotton and polyester is excellent for both upholstery and panels. Showroom 851.



Circle No. 158



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

Circle No. 159



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

Circle No. 160





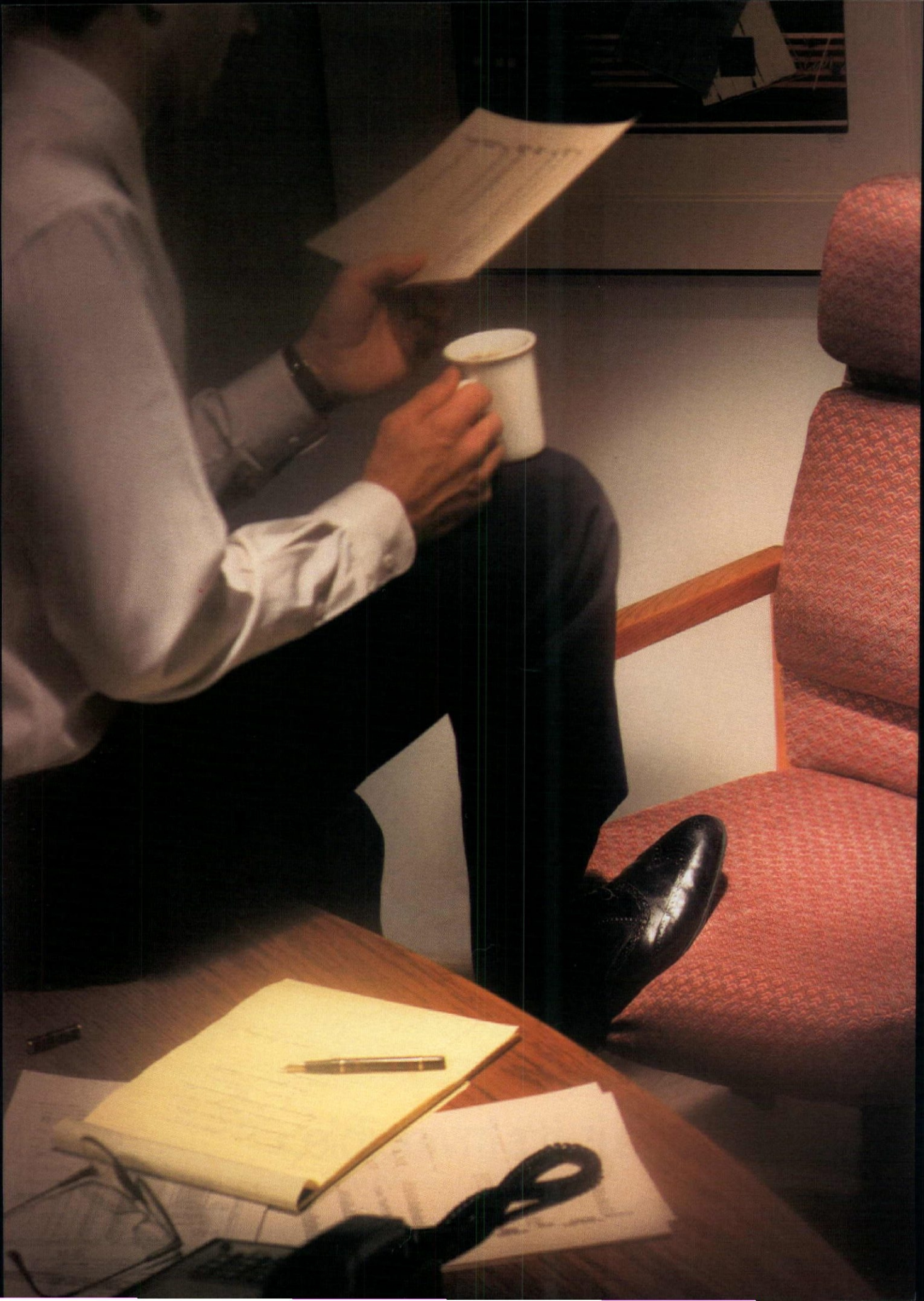
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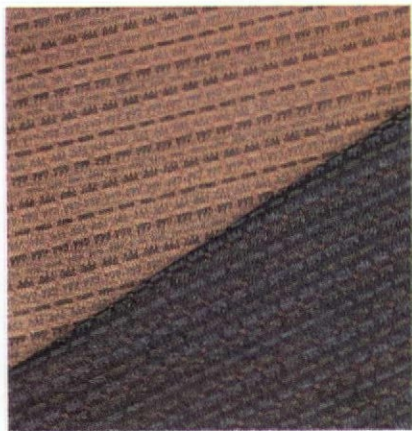


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MARKETPLACE



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

Circle No. 155



950 Series Square Files from Haworth Inc. are an extension of the company's radius-edge 950 Series Files and Storage System, and coordinate with square edge lateral file installations. The new line offers structural integrity and careful attention to detail. One piece seamless cabinet construction

adds strength and enhances the overall appearance of the units, while a three-part steel ball bearing suspension provides durable, smooth drawer operation. Showroom 830.

Circle No. 161

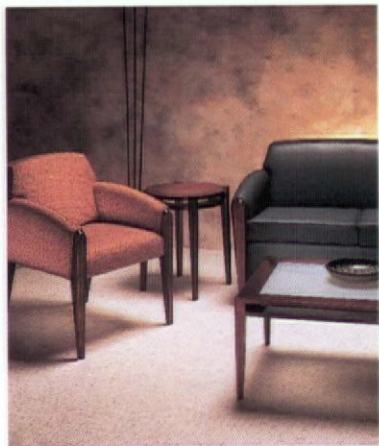
Classic and contemporary, the Galerie Collection of small-scale lounge seating and occasional tables is a high-style, moderately priced ensemble designed by William Schacht for Mueller, A Haworth Company. The sweeping lines of the guest and lounge series are enhanced by welted upholstery detailing. Occasional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

Circle No. 162



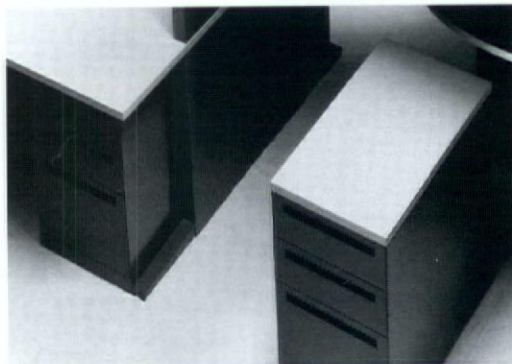
The Jazz Masterworks textile collection from Arc-Com translates the rhythm, excitement and movement of jazz music into fabrics for the contract market. Patterns include Ragtime, Rhythm and Blues and Basie, which are all elegant cotton rayon blends. The collection offers 30 multi-colored classic fabrics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

Circle No. 163




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

Circle No. 164





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Look for this symbol in the Roppe catalog to indicate MatchMates™ System color choices.

Deepa Textiles' Check-Up health care collection includes upholsteries and cubicle curtains constructed for durability with inherently flame-retardant fibers. Upholsteries are constructed of Zeftron and Trevira FR in bright, cheerful colors that hide soiling.

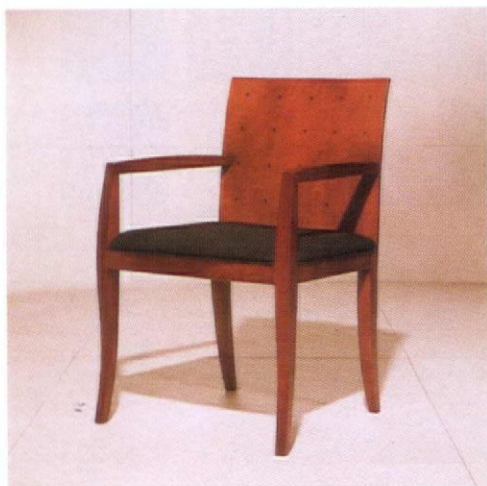
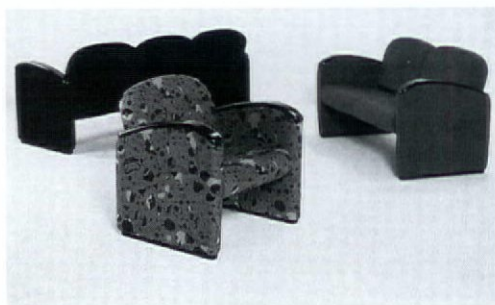
Cubicle curtains are 100% Trevira FR and include a broad range of color and pattern. Showroom 959.

Circle No. 127



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

Circle No. 126



The Oberlin Chair, designed by Michael Vanderbyl for Bernhardt Furniture, is a trans-

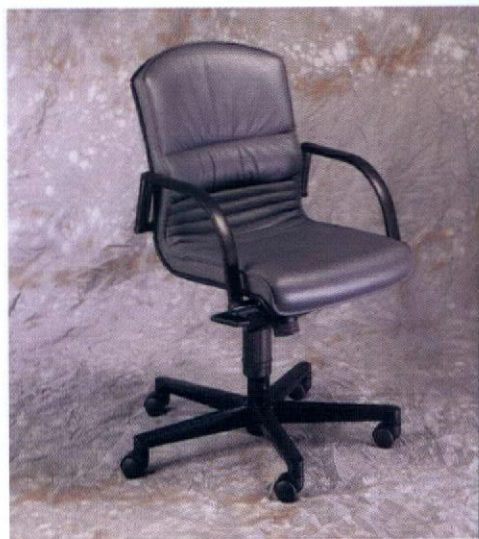
sitional form expressed through the use of modern material. Graceful arms and legs combine with a delicately perforated plywood back to offer a contemporary interpretation of a classic style. Bernhardt's craftsmanship is showcased in Oberlin's maple, cherry or bent plywood construction. Showroom 976.

Circle No. 129



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

Circle No. 128



DAVIS

SEATING BY DESIGN



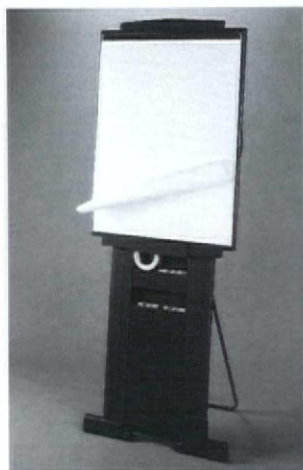
Chesapeake Series, Designed by Norman Diekman



Konus Series, Designed by Smith-Chororos

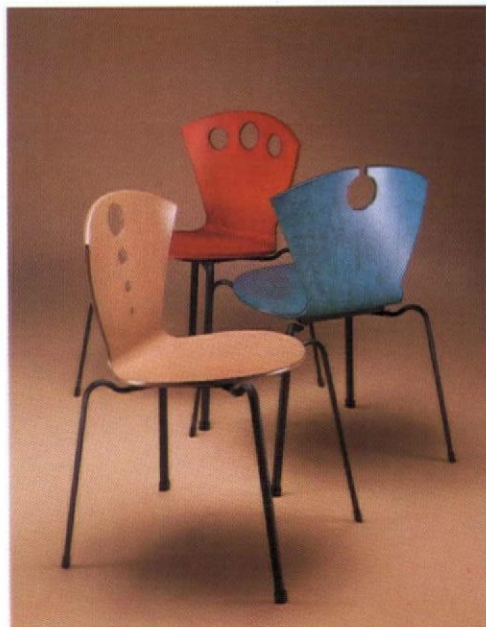


Twirl Series, Designed by Gotz Unger



The new Duramax easel from Quartet puts the "ease" in easel. Made of high density polyethylene plastic for resistance to scratches and dents, the versatile easel includes a self-contained pedestal base and storage compartment. It is lightweight and folds up into a compact unit that stacks easily for storage and transportation. Showroom 1035.

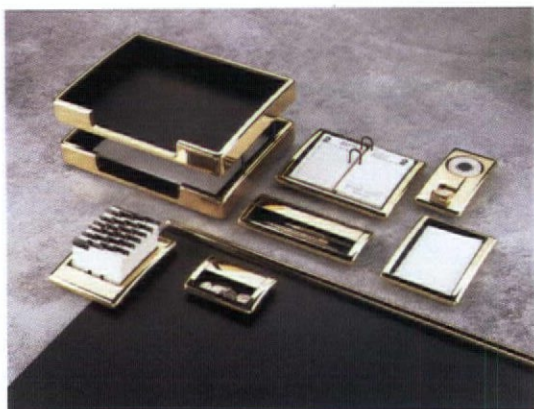
Circle No. 165



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

Circle No. 166

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

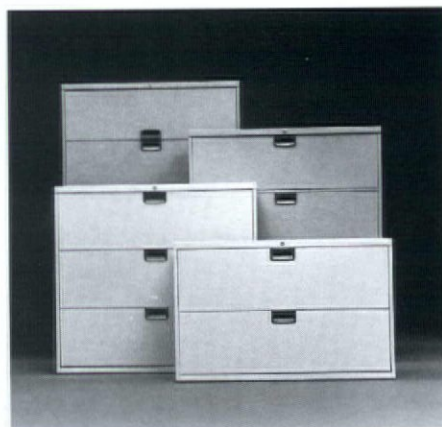


Circle No. 167



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

Circle No. 168



Refractions™ Collection

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vents it again. Formica Corporation introduces the **Refractions™ Collection**, nineteen pearlescent patterned and woodgrain laminates that capture and reflect light at every angle. A superior lacquer finish adds definition to each design. This technology, developed by Formica Corporation in France, provides an incredible **Scuff** and **Mar** resistant surface. Never have high-gloss laminates looked this good and performed so well. The **Refractions Collection**

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Circle 29 on reader service card



MARKETPLACE

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

Circle No. 170



ContourLine task seating from Charvoz-Dauphin offers a variety of ergonomic features including Fluid Motion, which moves the seat and back in unison in a synchronized motion, pneumatic seat height and backrest height adjustment. The sleek curves of the ContourLine create a dynamic impression for the office. Showroom 10-105.

Circle No. 169



The Neutral Posture Chair from Neutral Posture Ergonomics is highly adjustable, comfortably fitting users ranging from the 5th to the 95th percentiles. Designed by Dr. Jerome Congleton, its features

include three-way adjustable backrest and armrests and inflatable air lumbar. The ease of these advanced features and the beauty of the chair make it ideal for executive use. Showroom 1098.

Circle No. 171



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

Circle No. 172



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

Circle No. 173



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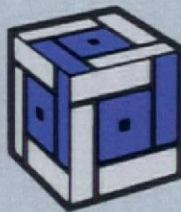


Quality

Value

Service

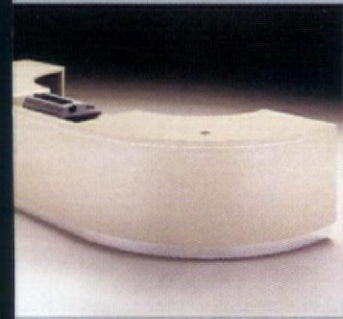
Style



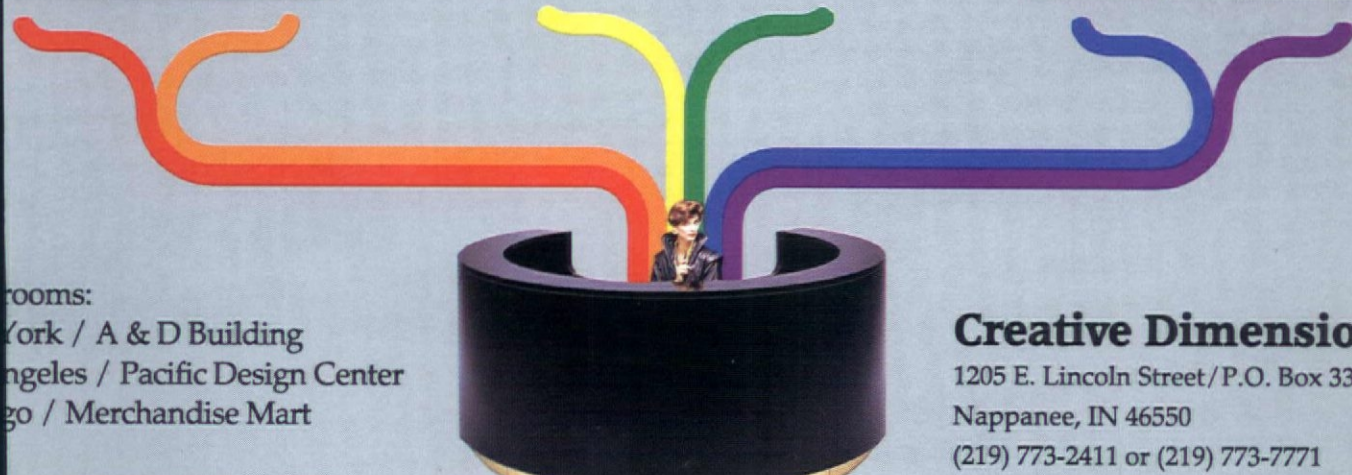
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on floor



MARKETPLACE

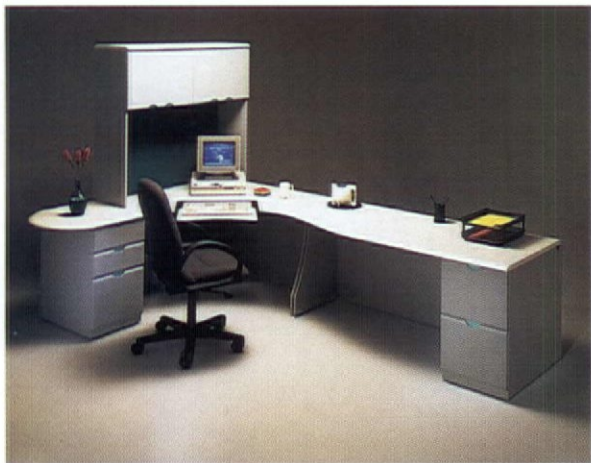
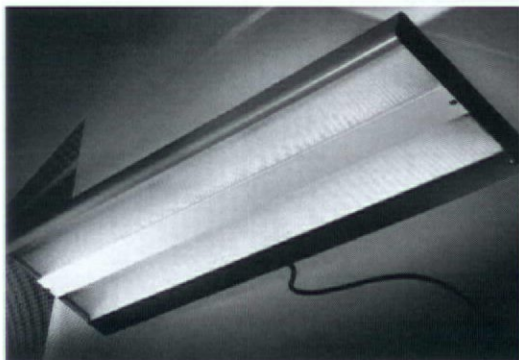
Garco/SLP has recently introduced the IHP Indirect High Performance task light, a state-of-the-art luminaire. This innovative fixture provides task level illumination without direct or reflected glare, resulting in higher task contrast and high visual performance. The IHP's patented optical system consists of an internal reflector that both diffuses the direct output of the lamp and redirects light out of the fixture through two parallel, symmetrical openings. Showroom 1052.

Circle No. 175



Peter Pepper Products introduces a variety of new clock designs in time for NeoCon. Several new shapes, sizes, materials and finishes are available, including a clock with a floating acrylic face and a series with brass, aluminum or 27 vibrant color trims. Showroom 1094.

Circle No. 174



Furniture Group ReVisions, a new modular case-goods line from La-Z-Boy Contract Furniture, combines design, function and comfort in one product

that meets needs ranging from small to mid to larger size business applications. The revolutionary design of the ReVisions line features elements such as angled work surfaces and rounded, "shark nose" edges. Showroom 10-135.

Circle No. 177

MicroComputer Accessories, a Rubbermaid company, will introduce Aspira Series furniture. Suitable for the front office, the versatile and ergonomically designed system offers choices for the space-conscious as well as styling to suite the middle manager. Available in two sophisticated choices of color, black and taupe, the Aspira Series includes desks in various lengths, corner units, connectors, file cabinets, accessories and privacy panels. Showroom 10-152.

Circle No. 176





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NeoCon 93
page 3-124

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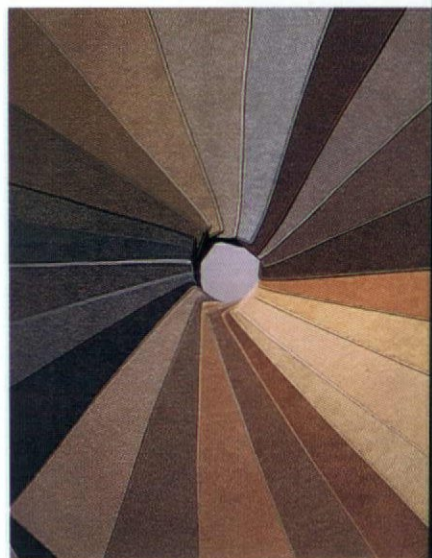
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Circle 31 on reader service card

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

Showroom No. 1038

Circle No. 178



As part of AlliedSignal Fibers' strengthened commitment to provide superior commercial fiber systems, the company introduces a leading-edge commercial fiber called Anso HTX. Anso HTX delivers enhanced appearance as the result of AlliedSignal's proprietary cross bonding technology. The 100% nylon fiber system takes commercial carpet aesthetics to new heights. Showroom No. 10-13

Circle No. 179

Regalia Seating, designed by Terrence Hunt for Cabot Wrenn, is a collection that includes high and low back swivel-tilt chairs and side chairs. Regalia's refined form, with its roll-over arm and delicate design. Mahogany is standard, and cherry is also available. Showroom No. 10-116

Circle No. 180



Flex-Y-Plan's newly designed showroom will feature an introduction of the company's latest systems product, System Four. Clean panel lines and soft, radiused edges emphasize aesthetic appeal enhanced by quality construction. A wide array of product and finish offerings provide limitless design possibilities. Showroom 10-144.

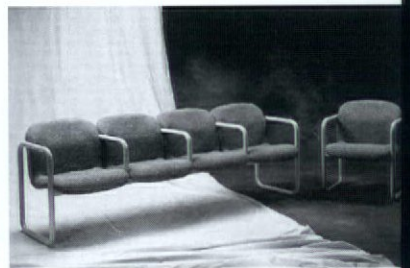
Circle No. 182



Designed for high abuse, high traffic, health care areas, Claiespan by Add Interior Systems offers the strength of traditional beam seating without the beam. Plywood shells that act as modules are

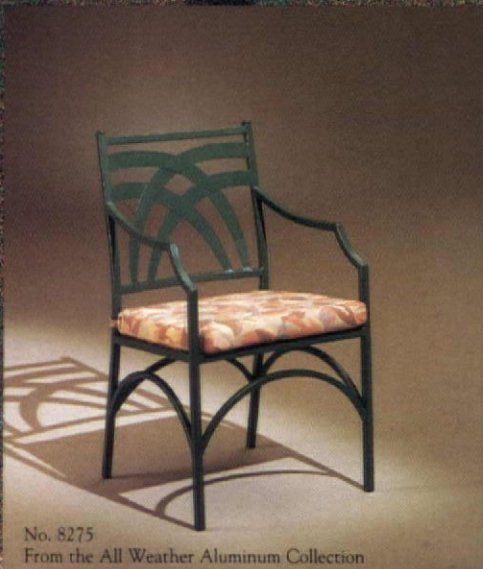
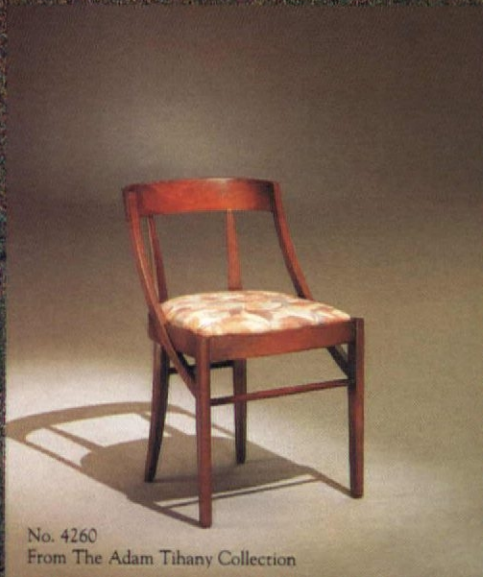
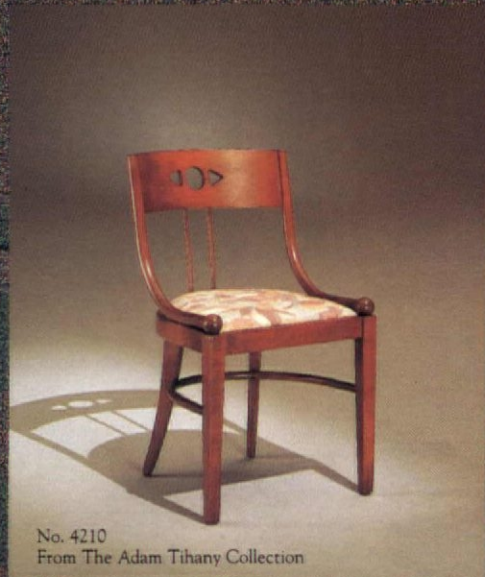
connected by steel plates to each adjacent shell to form an angled beam of tremendous strength and durability. Its open structure makes it easy to maintain. Showroom 10-150.

Circle No. 181



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Circle 32 on reader service card

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MARKETPLACE

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

Circle No. 130



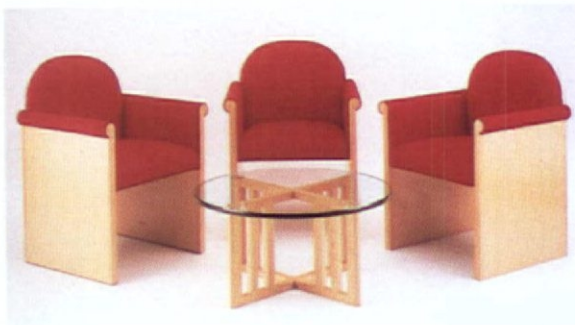
Forbo Industries introduces Prism wallcovering, a subtle and unique statement for any environment. Featuring an acid-washed stone surface of cut diamond forms, Prism captures and reflects light from every angle and is available in a full color palette of natural and accent mineral tints. Showroom 1189.

Circle No. 131



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

Circle No. 132



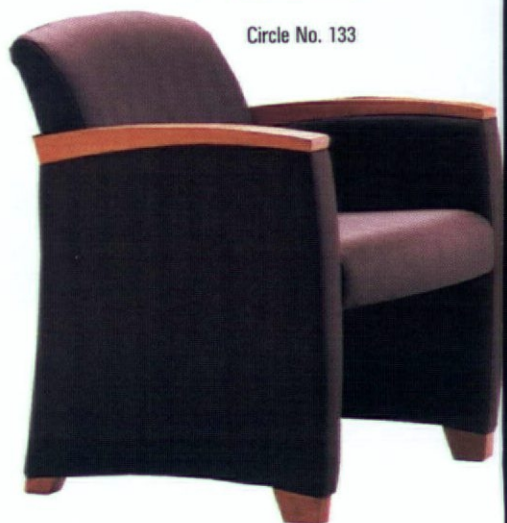
Davis Furniture Industries introduces the Twirl side and stacking series, designed by Gotz Unger. The sleek, comfortable and durable chair comes with upholstered seat and back, upholstered seat and veneer back or all veneer seat and back. Twirl stacks 12 high and is available in beech veneer finished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

Circle No. 134



Ever responsive to the senses, the Chorus Lounge from Gunlocke captures the essence of comfort. Lightly scaled with a wedge-shaped arm detailing, Chorus is available in one- or two-seat options in cherry or oak. Showroom 1120.

Circle No. 133



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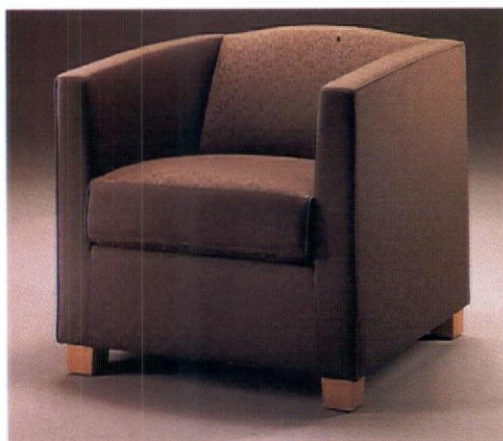


NeoCon '93

MARKETPLACE

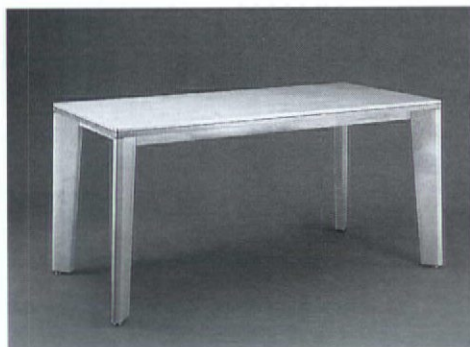
Inspired by medieval mosaics and fields of flower buds, Fiori is a new upholstery fabric from Adam James Textiles made with a classic tapestry construction. Its fiber combination of 54% cotton, 39% wool and 7% polyester offers warmth, durability, coolness and comfort. Five rich colorways are available.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

Circle No. 140



Product designers David Ritch and Mark Saffel of 5D Design Studio have taken specific characteristics of their Jane chair and expanded them into a grouping of products for Charlotte. Each design has clean, simple, elegant lines and the distinctive divot from the original Jane chair. The Jane lounge chair (pictured) is fully upholstered and is also available as a two- or three-seat sofa. Showroom 1169.

Circle No. 141



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

Circle No. 142



The Adjustable WorkZone from KI can accommodate many different office environments while giving new meaning to fitting the workplace to the individual. Its range

meets or exceeds all ANSI/HFS 100-1988 and ADA requirements and it is designed to coordinate with standard-sized system panels. Modesty panels, privacy screens, horizontal and vertical wire management and post-formed and bullnose edges are available options. Showroom 1181.

Circle No. 143



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

Circle No. 144

on floor

11

MARKETPLACE

Walking Rock, Little Big River and Big River are three of six new designs in the Pendleton Collection. Offered by Schumacher Contract for the hospitality market, Pendleton captures the rich

beauty of Native American design. Pendleton is woven of the finest quality wool on jacquard looms using a traditional double-sided blanket construction, making it reversible. Showroom 1135.

Circle No. 146



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

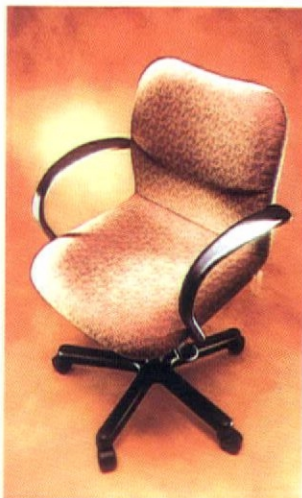
Four available styles can be ordered in a variety of Falcon fabrics or COM. Showroom 1194.

Circle No. 145

Calliope, The Harter Group's latest in multi-task and general purpose seating, features a contoured shell, knee-tilt control and ergonomically designed cushioning to provide maximum long-term comfort in a number of office applications. The graceful curves create a lyrical effect while

the price point reflects value. Calliope is available in high and mid-back versions, four finish colors and two types of swivel tilt controls. Showroom 1129.

Circle No. 147



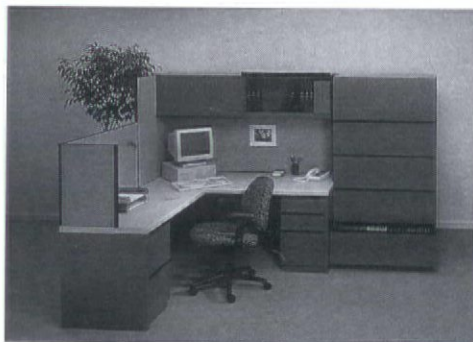
Delby Williams has cultivated an extensive line of Casino Seating for virtually every segment of gaming operations. From Blackjack stools to Slot Machine stools to Keno chairs, each piece is designed to meet the specific requirements of that particular game. A swivel Blackjack stool is shown. Showroom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

Circle No. 148



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

Circle No. 149



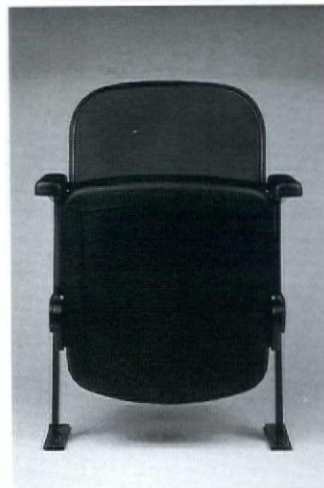
The Knoll Group unveils the Magnusson Collection of wood casegoods. The collection offers exceptional value with high quality wood craftsmanship, exquisite detailing, plus wire management capability. Including desks, credenzas, hutches and bookcases, the Magnusson Collection comes in three wood finishes, three edge details and three drawer handles. Showroom 1111.



Circle No. 135



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



Circle No. 136

The Carmel casegoods collection by Metropolitan Furniture Corporation includes double pedestal desks, p-top desks, u-shaped desks, credenzas and conference tables.

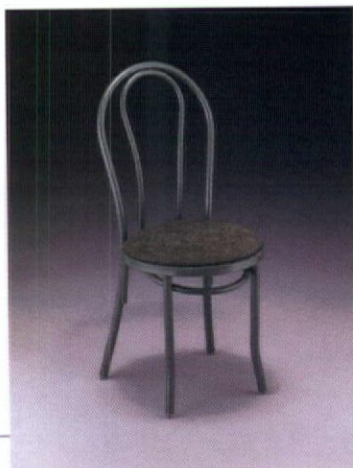
Designed by Wayne Braun, Carmel's curved edges and sleek lines provide a range of work and storage solutions not commonly found in contemporary casegoods. A trumpet-like metal pull complements the wood gracefully. Showroom 11-100.

Circle No. 137



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

Circle No. 139



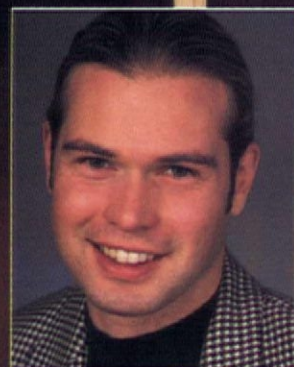
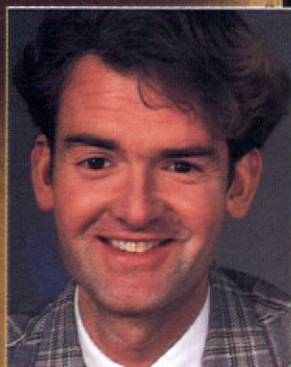
Futu, a modular lounge system from Brayton International, integrates impressive interior design with excellent sitting comfort. Its modularity enables the specifier to design a myriad of configurations from straight to serpentine. Intermediate tables add to the flexibility. A multitude of powder coat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

Circle No. 138

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Circle 34 on reader service card

on floor



MARKETPLACE

New from Brunshawig & Fils, Montpellier Silk Chenille Texture reinterprets a traditional pattern in a new construction. The silk chenille weft combined with a multi-colored warp gives the design a very subtle color contrast. Available in seven deep, rich colorways, Montpellier is ideal for use in high-end hospitality, club and executive office settings.

Showroom No. 6-121.

Circle No. 122



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

Circle No. 123



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

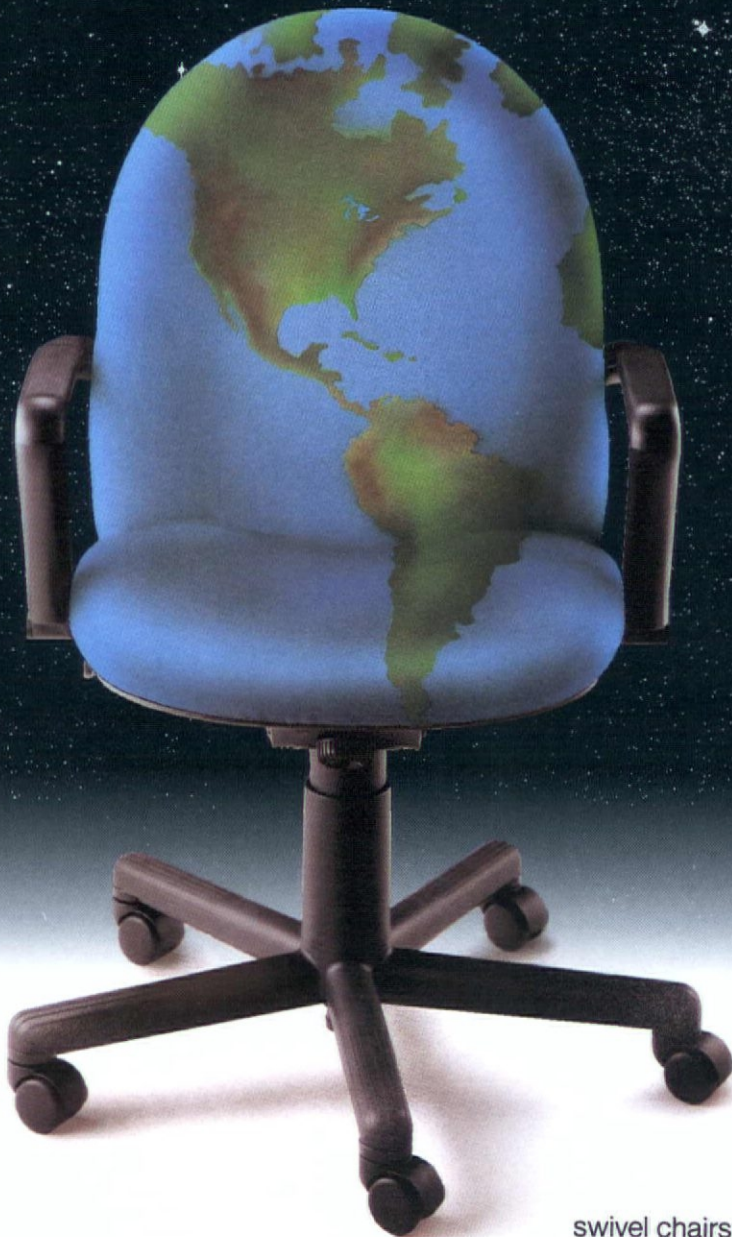
Circle No. 124

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

Circle No. 125



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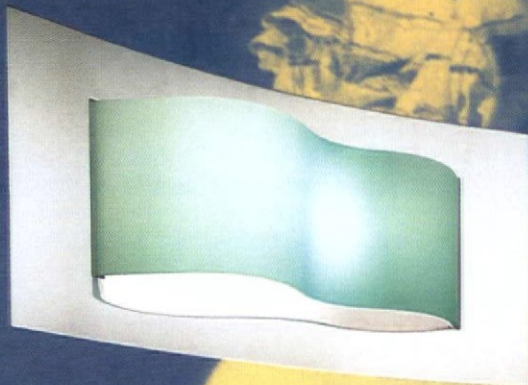
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Jara wall lamp Design Roberto Pamio



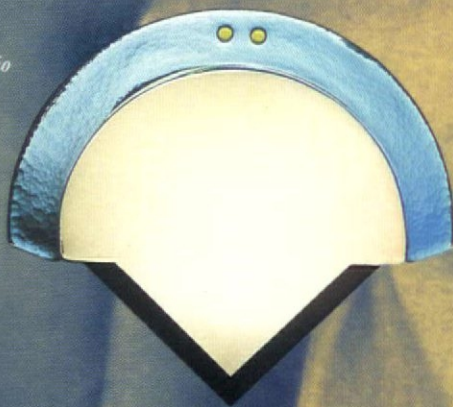
Istria wall lamp Design Paolo Nava



Selis
wall and ceiling lamp
Design
R. Toso and
N. Massari



Luna wall lamp Design Roberto Pamio



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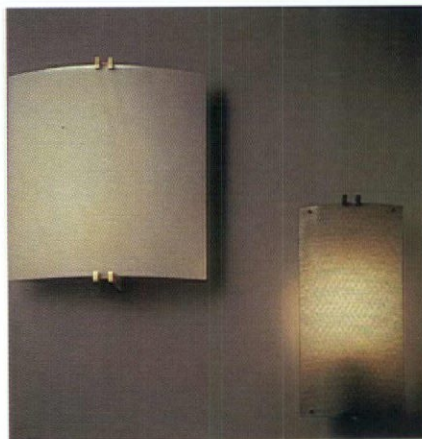
Sconce Lighting

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

BALDINGER

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

Circle No. 275



NEO-RAY LIGHTING SYSTEMS

The 101WS/2 sconce designed by Skidmore, Owings & Merrill, New York, has a double glass diffuser with a ribbed glass in front and a slightly larger disk of shot-blasted glass set right behind it. The cylindrical wall mount permits either vertical or horizontal orientation of 2-9W or 13W PL lamps.

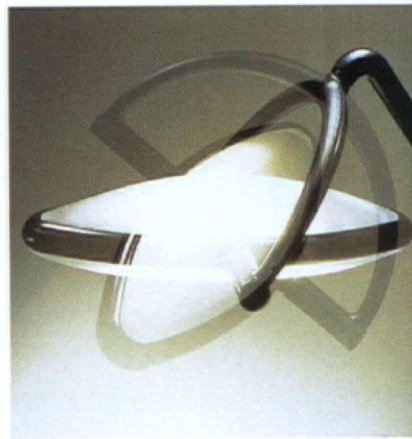
Circle No. 277



LEUCOS LIGHTING

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

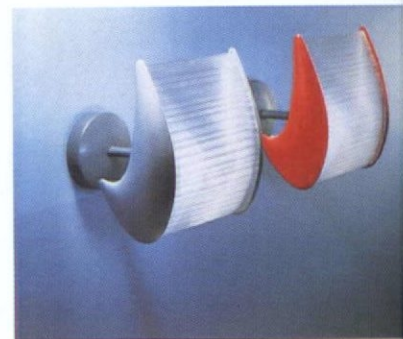
Circle No. 276



FLOS INC.

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

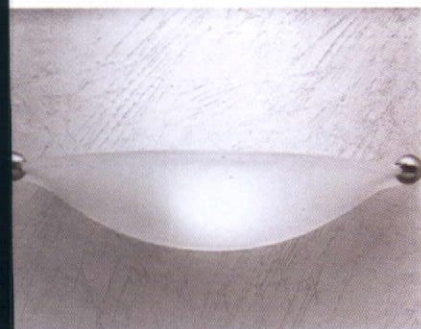
Circle No. 278



FREDRICK RAMOND

Apollo II is a modern sconce design with a matching pendant that creates pure geometric harmony by merging crisp textures of stainless steel or reflective polished brass components with the sharp contrasts of glowing, soft-etched imported Italian glass.

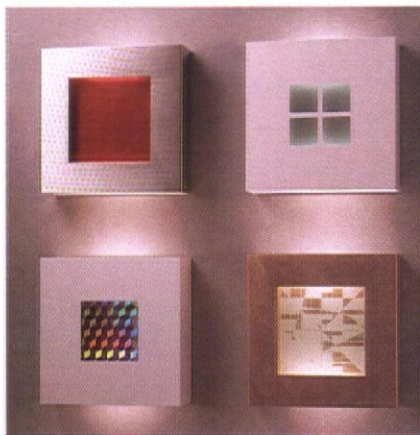
Circle No. 279



VISA LIGHTING

The ArtSconce can be modified or customized to meet specific job requirements and leave impressionable signatures on projects for designer and client alike. The ADA-compliant sconce extends only 4 in. off the wall surface, allowing it to be mounted at any height, in any space, at the discretion of the designer.

Circle No. 280



BEGA

Glass sculptures from Limburg Glass are made from white veiled crystal glass that is hand-blown by skilled glass craftsmen. Gracefully molded with winged contours and polished brass fasteners, these elegant wall and ceiling sconces have incandescent light sources and soft, warm spatial illumination.

Circle No. 281



IRON REZEK

Zink Series sconces are now ADA legal and can be specified with two incandescent lamps or two PL-13 tubes. In addition to the original galvanized finish, the Zink is now offered in polished or patina copper.

Circle No. 282



R.A. MANNING

The Designer Collection includes designs in contemporary wall sconces as well as pendant fixtures. All Manning products are offered in a variety of sizes, materials, colors and lamping possibilities.

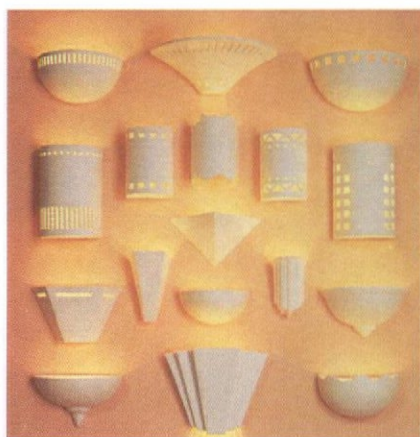
Circle No. 283



FABBY

Fabby specializes in ceramic wall sconces that are offered at remarkably affordable price points. All 180 styles of sconces are hand-crafted, and some may be modified for exterior use.

Circle No. 284



JUSTICE DESIGN GROUP

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

Circle No. 285



WINONA LIGHTING

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

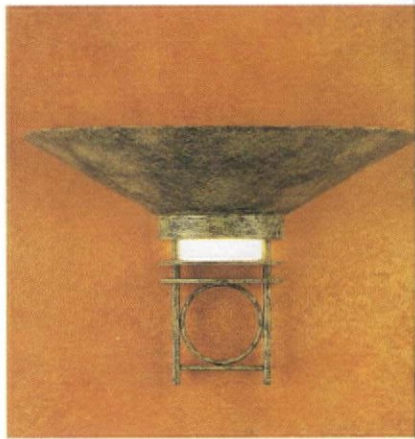
Circle No. 286



GEORGE KOVACS

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

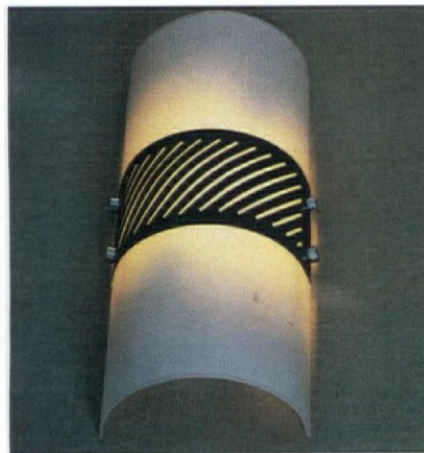
Circle No. 287



TSAO+CLS

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

Circle No. 288



PROGRESS LIGHTING

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

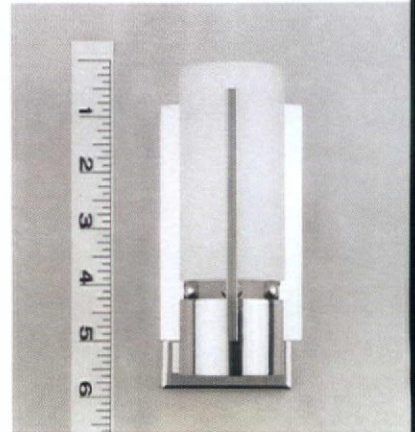
Circle No. 289



CASELLA LIGHTING

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

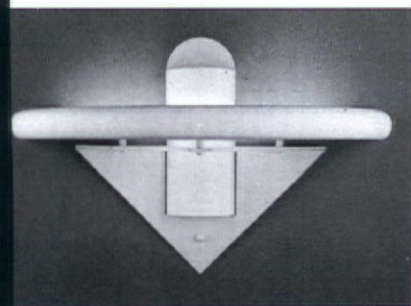
Circle No. 290



SPI LIGHTING

The Options Family of fixtures offers wall or column-mounted sconces that are ideal for office settings, libraries, corridors, plazas and other interior applications. Twin-tube fluorescent lamps provide the light source for the sconces, providing an even wash of light on the ceiling as well as a subtle downward illumination of a decorative acrylic bottom shield.

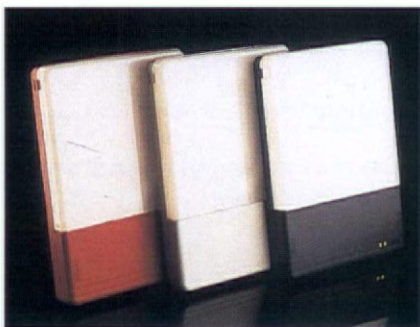
Circle No. 291



BEGHELLI

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

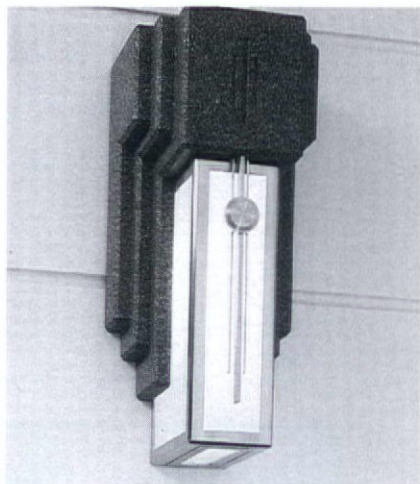
Circle No. 292



APPLETON LAMPLIGHTER

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

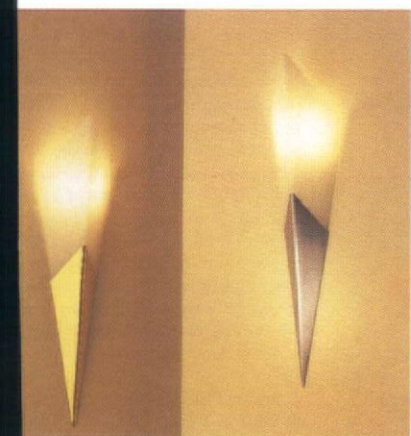
Circle No. 295



BOYD LIGHTING

Avelin, designed by J. Robert Bazemore, is ADA-compliant and may be installed at any height in contract spaces. A overall height of 24 in. creates a striking silhouette, offering dramatic ambient illumination for interior environments such as corridors and lobbies. Versatility is realized through multiple finish, diffuser and mounting options.

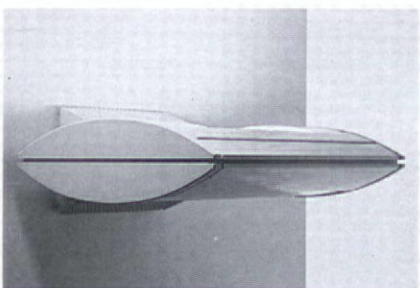
Circle No. 294



ZUMTOBEL

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

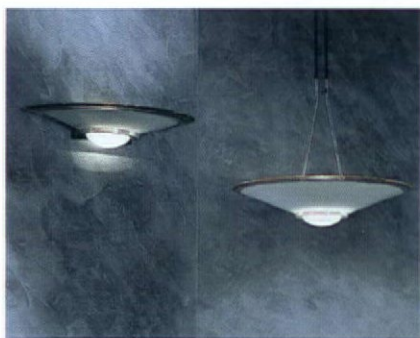
Circle No. 293



ILLUMINATING EXPERIENCES

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

Circle No. 296



THE COMMERCIAL DESIGN NETWORK LIGHTING PRODUCT GUIDE

THIS SPECIAL PRESENTATION OF STATE-OF-THE-ART LIGHTING EQUIPMENT, WHICH APPEARS IN THE PUBLICATIONS OF THE COMMERCIAL DESIGN NETWORK (*ARCHITECTURAL LIGHTING, CONTRACT DESIGN, AND FACILITIES DESIGN & MANAGEMENT*) INCLUDES INFORMATION ON A RANGE OF PRODUCTS FROM DECORATIVE AND OUTDOOR LUMINAIRES, TO LAMPS AND BALLASTS. FOR READERS' CONVENIENCE, THE NAMES, ADDRESSES, AND TELEPHONE AND FAX NUMBERS OF MANUFACTURERS HAVE BEEN LISTED, IN ADDITION TO READER SERVICE CARD NUMBERS. THIS GUIDE IS ONLY ONE WAY IN WHICH THE NETWORK PUBLICATIONS ARE WORKING TOGETHER TO BENEFIT BOTH THE MANUFACTURING AND SPECIFIER SEGMENTS OF THE ARCHITECTURAL AND DESIGN COMMUNITIES.

BALDINGER ARCHITECTURAL LIGHTING

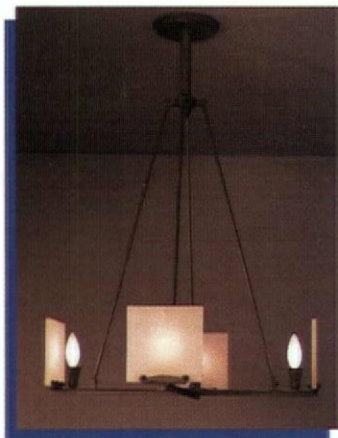
19-02 Steinway Street
Astoria, NY 11105
Tel. 718-204-5700/Fax 718-721-4986

Contact: Linda Senter

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

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

Circle 200



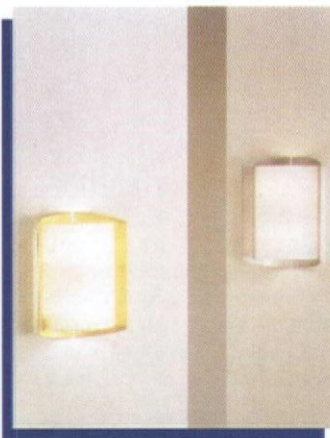
BOYD LIGHTING COMPANY

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

Contact: Josie Kelley

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

Circle 202



NORBERT BELFER LIGHTING CO., INC.

1703 Valley Road
Ocean, NJ 07712
Tel. 908-493-2666/Fax 908-493-2941

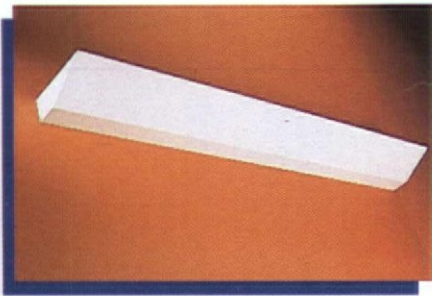
Contact:
George Kottakis

Product Shown: The compact fluorescent Edge™ by Norbert Belfer Lighting, Inc. is an individual wall cove unit or a linked series of modules. It utilizes 40- and 50-watt bi-x lamps in 1-lamp 2-foot, 2-lamp 4-foot, or 3-lamp 6-foot lengths with electronic

high-efficiency ballasts. The Edge offers the ultimate in shadowless indirect illumination from a very slim extruded aluminum profile.

Company Profile: Other compact fluorescent products manufactured by Norbert Belfer include the WorkStation Series, Linear Task Force, and The Ramp.

Circle 201



CSL LIGHTING MFG.

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

Contact: Richard Stellar

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

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

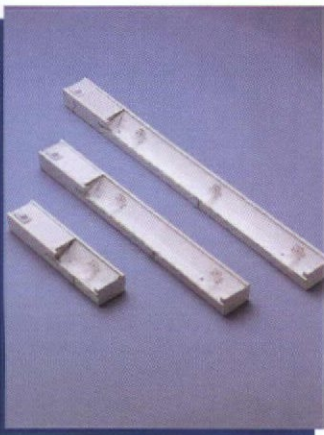
Circle 203



THE COMMERCIAL DESIGN NETWORK LIGHTING PRODUCT GUIDE

CSL LIGHTING MFG.

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



Contact: Richard Stellar

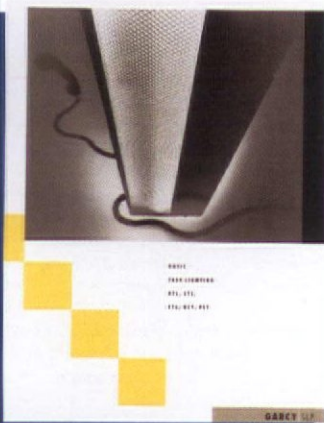
Product Shown: Mitelite™ halogen under-cabinet lighting is available in three sizes, and is the slimmest, most unobtrusive undercabinet light on the market. A mere 1 1/4 inches deep, and fully dimmable, Mitelite delivers higher lumens, brighter light than any other. Easy to mount, instant-on (no flickering),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

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

Circle 204

GARCY/SLP

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

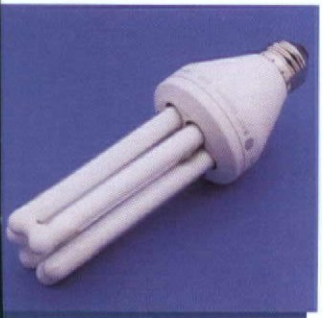


Product Shown: Garcy/SLP offers a wide range of furniture-integrated task and ambient lighting fixtures, compatible with most major open plan furniture systems. They offer fixtures with many lamp, lens and convenience options to meet individual performance and energy saving requirements.

Circle 205

GE LIGHTING

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



Contact: Cynthia Katora

Product Shown: The Triple Biax™ is currently the only high-power factor (HPF) electronic screw-in compact fluorescent in the industry. Major benefits include compact size, long life (8,000 hours), energy cost savings, excellent color (82 CRI), and flexibility in application. It consists of three legs each forming the sides of a triangle. It is 6.6 inches long and 20 watts, providing the same initial light as a standard 75-watt incandescent lamp. The HPF is 0.9 with a low harmonic distortion of <33 percent. It should be used on 120-volt circuits and not on any dimming circuits. Applications include table lamps, downlighting, corridor lighting, wall sconces and post lighting.

Circle 206

HYDREL

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



Contact: Hal Madsen

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

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

Circle 207

LAMPAS USA

6327 Cambridge Street
Minneapolis, MN 55416
Tel. 1-800-659-1135/Fax 612-475-0090



Contact:

Jennifer Vervoort-Smith

Product Shown: The elegant strength of Danish design...Lampas L25 Exterior Pole Mounted Fixture. Constructed of 3mm galvanized steel plate. Finishes include warm galvanized or baked-on enamel in a variety of colors.

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

Circle 208

LEVITON MANUFACTURING CO., INC.

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



Contact: Charlotte Nash

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

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

Circle 209

THE COMMERCIAL DESIGN NETWORK LIGHTING PRODUCT GUIDE

LIGHTOLIER

100 Lighting Way
Secaucus, NJ 07096
Tel. 201-392-3832/Fax 201-864-2158



Contact:
Daniel Blitzer

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

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

Circle 210

LITECONTROL CORPORATION

100 Hawks Avenue
Hanson, MA 02341
Tel. 617-294-0100/Fax 617-293-2849



Contact:
Amy Simmons

Product Shown: Classica melds technology and fine design. For areas with VDTs requiring low brightness ceilings, the advanced reflector system produces high-efficiency lighting and a wide

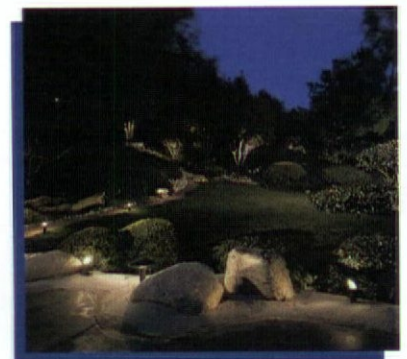
indirect distribution, perfect for today's office ecology. The 13-inch by 3 1/2-inch fixture, which houses two, three, or four T8, or two or four 40-watt compact fluorescent lamps, is perceptually diminished in size by its lighted perforated sides. The unit is well-suited for large and small office environments.

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

Circle 211

LUMIERE DESIGN & MANUFACTURING, INC.

31360 Via Colinas, #101
Westlake Village, CA 91362
Tel. 818-991-2211/Fax 818-991-7005

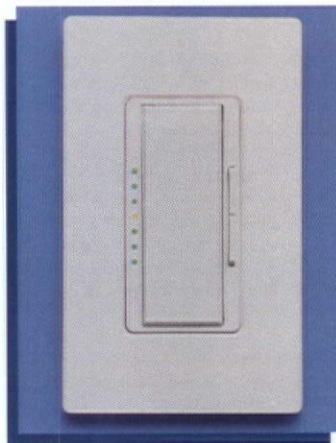


Product Shown: Lumiere welcomes you to the next generation of landscape lighting fixtures. We present our products with great pride and are genuinely interested in your review and appraisal. "Of course, it's Lumiere," has become the standard phrase at the presentation of each new Lumiere lighting fixture. For further information please contact your local Lumiere sales representative, or call 1-800-326-3908.

Circle 212

LUTRON ELECTRONICS CO., INC.

7200 Suter Road
Coopersburg, PA 18036-1299
Tel. 1-800-523-9466/Fax 215-282-3044



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

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

Circle 213

NORAL LIGHTING, INC.

P.O. Box 360532
Cleveland, OH 44136
Tel. 216-273-7155/Fax 216-273-5007



Contact: Jeff Bush

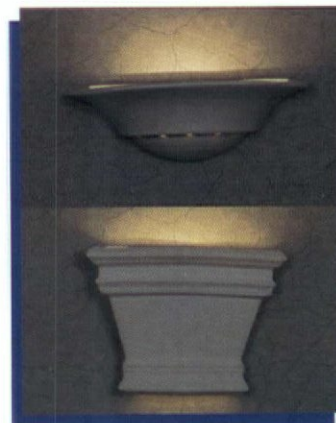
Product Shown: Noral Lighting offers a complete line of high-quality, cast-aluminum outdoor fixtures, including exterior wall mounts, surface mounts (interior or exterior), commercial-size HID parking lot fixtures and posts, and a complete bollard package. Traditional family of fixtures available in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

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

Circle 214

OR LIGHTING CO.

7412 Fulton Avenue, Suite A
N. Hollywood, CA 91605
Tel. 818-982-1902/Fax 818-781-4526



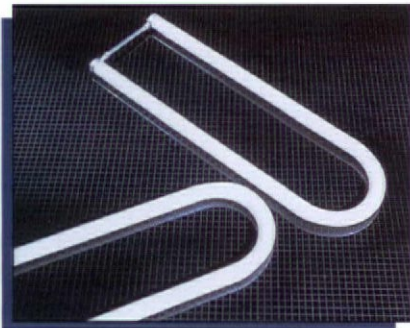
Product Shown: The fine line of ceramic lighting fixtures is available in any of three colors: bisque white, glazed verde green, and glazed black with gold strings. Fixture prices range from \$18.36 to \$24.50. These fixtures are proudly made in the U.S.A. Shown are two wall sconce models with bisque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

Circle 215

THE COMMERCIAL DESIGN NETWORK LIGHTING PRODUCT GUIDE

PHILIPS LIGHTING

200 Franklin Square Drive
P.O. Box 6800, Somerset, NJ 08875-6800
Tel. 908-563-3000/Fax 908-563-3747



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

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

Circle 216

SPI LIGHTING INC.

10400 North Enterprise Drive
Mequon, WI 53092
Tel. 414-242-1420/Fax 414-242-6414



Contact: Cindy Frederick

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

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

Circle 217

SWEET'S GROUP

1221 Avenue of Americas, 20th Floor
New York, NY 10020
Tel. 1-800-442-2258/Fax 212-512-2348



Product Shown: Sweet's Light Source is the industry's most comprehensive source of lighting product information for residential and commercial construction. It offers: Buy-Line, the 800-number service that links construction professionals to manufacturer's reps nearest them; ProductLine, a full-color product tabloid; 1,000+ pages of specifications and four-color photos, indexing by manufacturer, product and trade name, a glossary and editorial from major lighting associations; and endorsements by the IALD and IES, with support from the EPA. To place information in Sweet's, call 1-800-421-9330.

Circle 218

TOSHIBA AMERICA CONSUMER PRODUCTS, INC.

Lighting Products & Components Div.
1010 Johnson Dr., Buffalo Grove, IL 60089-6900
Tel. 1-800-453-4242, ext. 273/Fax 708-541-1927



Contact: Boyd Corbett

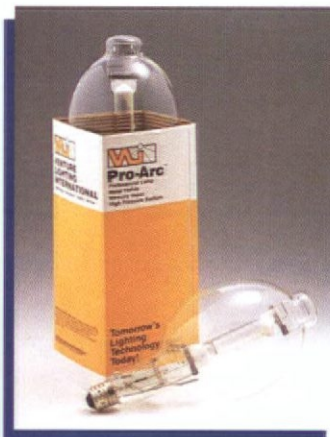
Product Shown: High-frequency T8 Electronic Ballasts' patented technology combines benefits of rapid-start and parallel circuitry. Cathodes heat before start-up for maximum lamp life with continued operation if lamps fail. The T8 uses 50% fewer components for superior reliability with power factor >99%, harmonic distortion >10%, 5-yr. warranty.

Company Profile: Toshiba Lighting manufactures many high-quality lighting products including T12 electronic ballasts and halogen, fluorescent and HID lamps.

Circle 219

VENTURE LIGHTING INTERNATIONAL, INC.

32000 Aurora Road
Solon, OH 44139
Tel. 216-248-3510/Fax 216-349-7777, 800-451-2605



Contact: Richard A. Crossen

Product Shown: The MH 1500/U/XL is a long life 1500-watt metal halide lamp to be used in professional sports lighting and large area flood applications. The longer life is accomplished through the use of a revolutionary arc tube design. For more information, call toll free: 1-800-437-0111.

Company Profile: Venture Lighting International, Inc. offers a comprehensive line of metal halide lamps which also include these fine product lines: Low Wattage, Open Fixture, Energy Master, White-Lux and PAR metal halide lamp families.

Circle 220

WINONA LIGHTING

3760 West Fourth Street
Winona, MN 55987
Tel. 507-454-5113/Fax 507-452-8528



Contact: Ted Biesanz

Product Shown: Sector (#4302) is part of The Serif Series, which is a collection of one pendant and two wall bracket styles. Sector is a half cylinder wall bracket with stainless steel perforated metal detailing. The acrylic lens is sand-etched to a matte finish. Iridescent gold and medium bronze painted finishes are offered. Lamping is quartz halogen and compact fluorescent.

Company Profile: In addition to its standard fixture line, Winona Lighting is also a nationally recognized custom lighting manufacturer.

Circle 221

All-American

KnollTextiles takes fabric—and computers—in a new direction with the American Mosaic collection by Tim Van Campen

By Jean Godfrey-June

Design for design's sake—that just happens to meet price points and performance standards. In Tim Van Campen's strikingly original American Mosaic collection for KnollTextiles, including Iroquois, Susquehanna, Mystic, Cascade (top) and Acadia (above), the computer artist expresses his vision in a new medium, fabric. The artist (right) is seen on his porch in Thomaston, Maine.

Focus groups and opinion polls were not on the mind of Florence Knoll when she created textiles for Knoll's burgeoning line of furniture. Instead, she established a department to create the kind of fabrics she believed the furniture *needed*.

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

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

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

Though generated by computers, Van Campen's work on paper and in textiles does not speak of



art into textiles.

"We taught each other a great deal," reports Steerman. "We had complementary skills." The critical factor was preserving all the intricate detail of Van Campen's original pieces. In fact, Steerman and Van Campen succeeded in retaining his images so well that it is difficult to distinguish the original printouts from the fabrics themselves.

The colors of the fabrics also correspond remarkably to Van Campen's typical palettes. "The colorwork involved balancing his intuition with my knowledge of current design trends," says Steerman. "We got the enormous blankets back and we went through them, trying to be true to his aesthetic and come up with something that the market would respond to." Economies were realized through construction and the cooperation of the (American) mills.

Ironically, all this high-tech creativity was going on in an 1855 steam captain's Victorian that serves as home and studio for the Van Campens. "It was definitely an unusual experience," Steerman recalls. "We sit in the grass having beer, working out a problem with the repe-

ters in the everyday sense. "People have a hard time equating quality with the computer-driven image," he concedes. While one pattern conjures up shades of the Arts & Crafts movement, and another might allude to Japanese prints or American Indian sand painting, the images are always pure Van Campen.

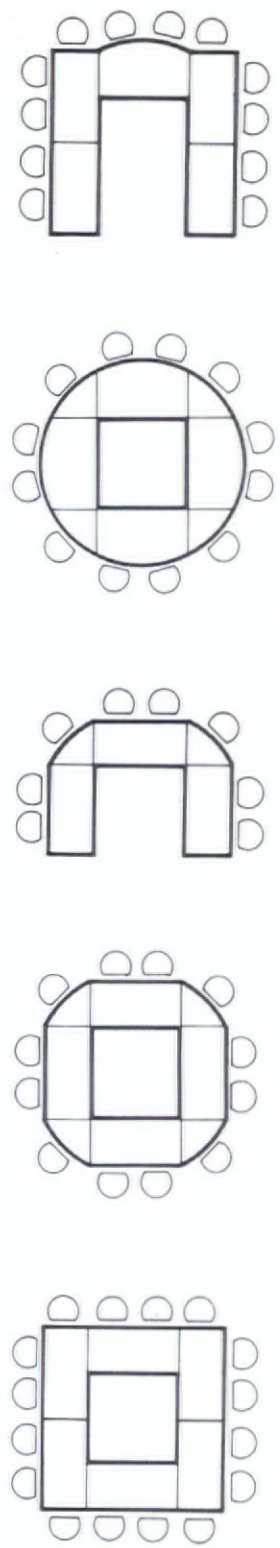
After sifting through stacks and stacks of his works, Van Campen and Steerman selected a group of designs they felt had potential for contract textiles. Then—up to Maine for Steerman, who stayed with Van Campen, his wife, their two young daughters and a few summer houseguests for three intensive days as she and Van Campen translated his

then go back to the computer. Six months later, the collection is in stock for NeoCon '93, a tribute to all the talents involved.

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

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

Circle No. 272



CHEVEE TABLES

Designed by Peter Glass

Said four legged tables had to be metal? This new Peter Glass creation brings the warmth of wood into free standing or cluster systems tables. The tops shown are in Avonite's new Black Ice, an incredible at competitive prices. For more information on the exciting new Chevee Tables, including an almost as selection of top and finish options, contact your EOC dealer, representative or call 1-800-421-5927 (800-822-7676).

See CHEVEE during NEOCON at EOC Merchandise Mart Space #11-104



EXECUTIVE OFFICE CONCEPTS

AVONITE®

ANDERSON AVENUE, COMPTON, CALIFORNIA 90220 800-421-5927 (CALIF.310-537-1657) FAX 310-603-9100

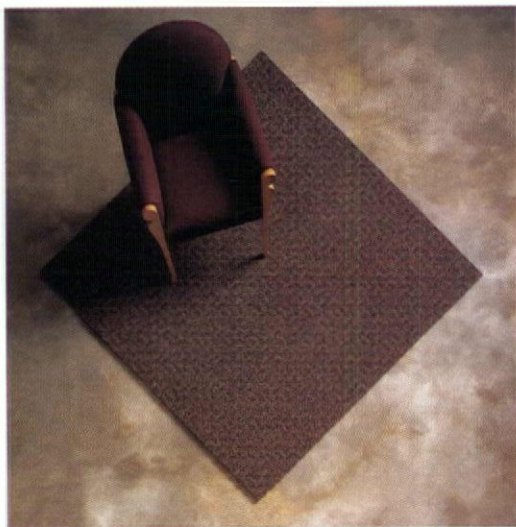
Circle 36 on reader service card

Stepping on the Millenium

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

By Roger Yee

Glimpses of Milliken's Vision 2000 can be seen in Chameleon (above, left), from the ColorBond™ collection, a bonded, cut-pile, 18-in. x 18-in. modular carpet in yarn-dyed, Millitron-patterned DuPont Antron® nylon, and in Incandescence (above, right), from the Metallica™ collection, a tufted, cut and loop, 18-in. x 18-in. modular carpet in yarn-dyed, Millitron-patterned DuPont Antron® nylon. These and some 500 other carpet styles have been developed by Richard Stoyles, FCSD (right), director, creative design services, Milliken Carpet, Commercial Markets.



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

During a two-year, soul-searching re-evaluation of Milliken's markets, products, technology, merchandising and marketing—in which the winner of the Malcolm Baldrige National Quality Award, the British Quality Award and the Canada Awards for Business Excellence sent its people to speak to customers, suppliers, distributors and even some of Japan's most respected companies—nothing was held sacred. The result virtually amounts to a reincarnation of the business. As C. Dean Thompson, director of marketing, Milliken Carpet, Commercial

Markets, insists, "The ultimate goal of Vision 2000 is total customer satisfaction resulting in profitable growth."

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

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

New applications for Millitron, the company's patented patterning system, were developed by Stoyles in an effort to refocus this computerized dye-injection process towards the creation of

more intricate, woven texture. The new textures run the gamut from finely woven jacquards to embroidery and lace-like effects. Another dividend of the current R&D activity is that Milliken has developed new bonded and tufting techniques. Says a proponent, Stoyles, "Our efforts have resulted in a quantum leap in styling and manufacturing efficiencies."

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

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

But don't expect Milliken to slide into the nearest rock chair to await the outcome. "Winning in the global market requires total involvement and continuous improvement from our associates at Milliken," Dean Thompson admits. This time Milliken is hitting the carpet deck—running. ☺



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The Bang for the Buck

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

By Jennifer Thiele

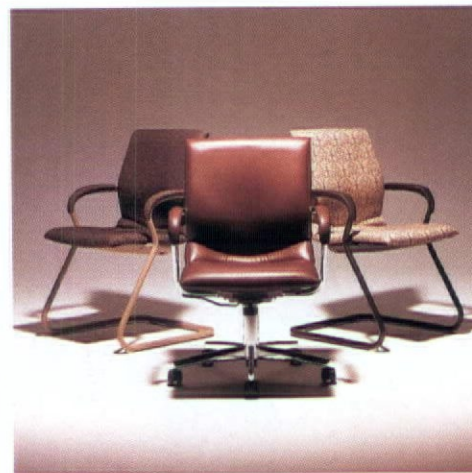
Slight of figure but high on value: The Protegé chair from Steelcase (top) introduces a new look and a new price point into the Steelcase line of ergonomic seating. The thin-profile saves money on materials—and the savings are passed on to the customer.

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

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

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

Recession and tight budgets aside, the introduction of Protegé also represents a sensitivity to smaller businesses, where simplicity and speed in ordering and delivery are often just as vital as affordability. Using the same multidisciplinary approach which has



launched a number of successful new products in recent years, a Steelcase team of industrial designers, manufacturing engineers and marketing specialists examined ergonomic seating from conceptual design to production to delivery to develop a product that would be time- and cost-efficient at every step of its production.

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

Protegé's slim profile marks a dramatic departure from the rest of the Steelcase ergonomic seating line. "We wanted something distinctly different, and that drove us towards the thinner profile,"

explains Scheper. More importantly, the sleek look contributed significantly to the chair's economy. "The visual difference was really functionally driven, since a thinner profile definitely affects the cost of materials," Scheper adds.

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

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

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

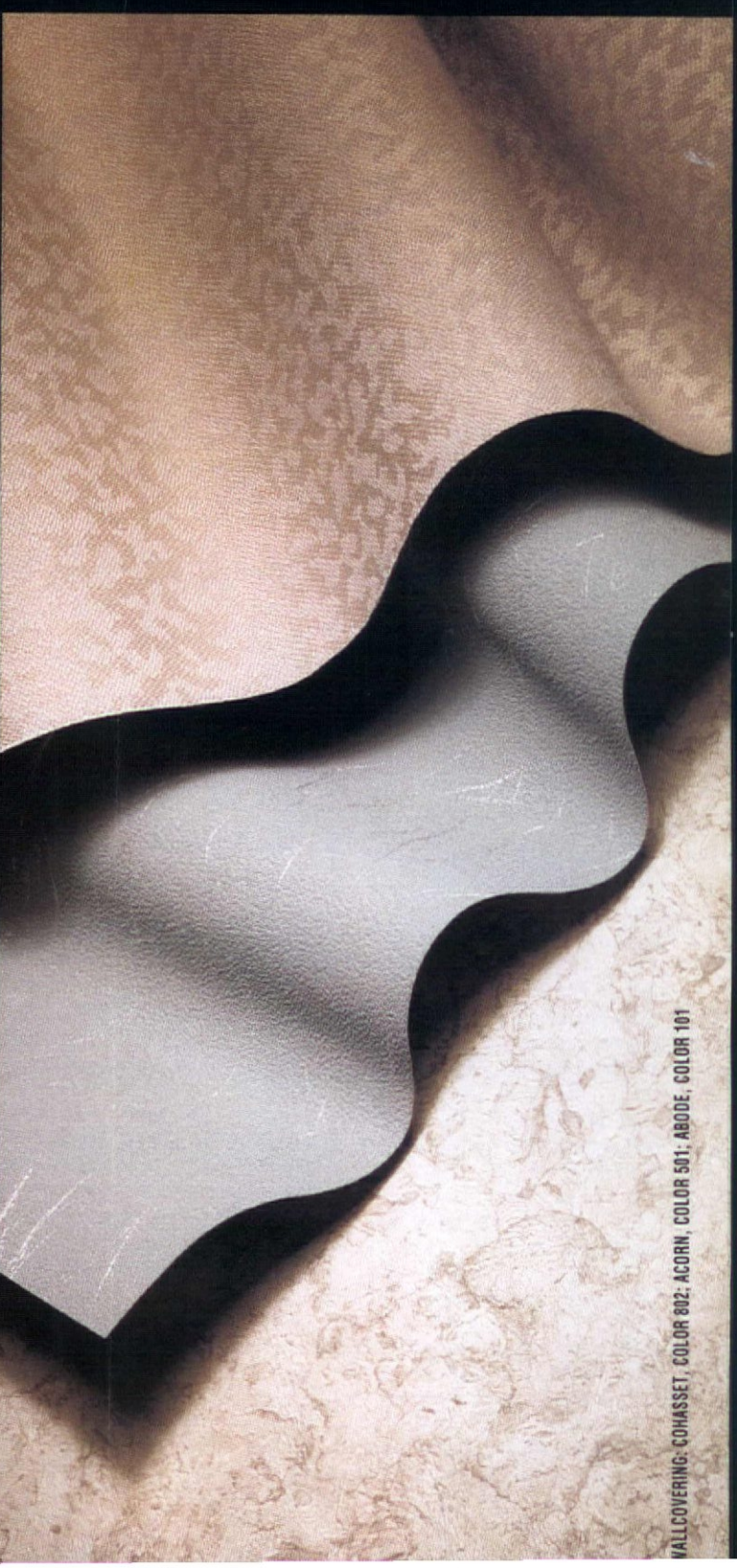
"Working together as a team has been critical to streamlining the process and the product," emphasizes Scholten. "We look upon each new design as a continuous improvement. We don't claim to have taken huge steps with Protegé. It's more of a gradual leveling curve." That's a lesson everyone could afford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

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Crossing the Bridge

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

By Roger Yee

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

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

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

and culture of the century to come.

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

It wasn't supposed to be this way. Horn and his partners James Baird, AIA, Jeff Case, AIA and Frank Castelli, AIA, had agreed by 1990 that Holabird could no longer remain in its outdated home near the Chicago River. Office vacancy rates were rising in the Windy City, making alternate sites plentiful. Holabird considered relocating to the River North district, for example, where it would join other design firms in inexpensive loft space just



To remain in its building of the last 35 years, the Chicago architecture, engineering and interior design firm of Holabird & Root told the landlord it wanted to relocate the reception area from the elevator lobby to the other side of the building. Much to the firm's surprise, the management of 300 West Adams Street agreed to the daring aerial bridge (opposite), which takes the intrepid visitor from the elevators across a chasm formed by the building's interior courtyard to a somewhat more conventional reception area (above), where a rendering of the firm's design for the Chicago Board of Trade can be seen as a backdrop for classic Bauhaus chairs by Mies van der Rohe.



west of Michigan Avenue's Magnificent Mile. "We even designed our own building at one point," Horn says, "completing all the working drawings."

After a promising lease transaction at another address fell through, the manage-

Three floors down—and a third of a century away

ment of 300 West Adams Street made a serious appeal to its long-term, full-floor tenant. The building was undeniably convenient for Holabird's clients and commuting employees

10 years ago sounded quite different from what we wanted now."

Among the updated goals were a floor plan and work stations designed to promote team approach to project management, highly accessible cabling distribution system for CAD and other services, and improve circulation—through the construction of the bridge and the relocation of the reception area away from the deepest part of the asymmetrical floor plate. Dramatic as the bridge was, other useful design concepts would be additionally introduced. As Horn

fondly remembers, "The whole staff saw what had to be done and bought into it. We took the attitude that any time there was a genuine opportunity to create something different, we'd look into it. All of us got involved."

To foster team spirit among the architect-engineers and interior designers, Holabird has given a neat twist to traditional office planning. Whereas partners and administrative personnel continue to work in private window offices, project managers sit at open plan work stations in the middle of the floor, surrounded by higher partitions than the majority of personnel, who work at open plan work stations with lower partitions that allow them to look out windows along the exterior periphery and interior courtyard. Work stations are all designed and custom fabricated for Holabird to the same module, permitting individuals to use any of the space as needed. Vertical space is cleared of clutter



Repositioning Holabird & Root for its second century of design involved virtually the entire staff, resulting in fresh interpretations of how the firm functions and what it needs to serve clients. A view past a series of aerodynamically-shaped rotating panels into the main conference room (above) shows how the unimpeded flow of space in this public and administrative/executive area allows one space to "borrow" from another. In the open plan space (opposite), sleek industrial products coexist with exposed utilities and deliberately unfinished construction details to suggest a space in dynamic transition.

because of the West Loop's proximity to the central business district and the railroad stations. However, the firm initially insisted that nothing less than a total change of environment would do. "I half joked to the landlord that we would only consider staying if we could open up our space by shifting the reception area to the other side of the building," Horn recalls. "To our surprise, the landlord agreed!"

The move would only take Holabird three floors down from the 10th floor. Yet the firm's architects, engineers and interior designers seized the opportunity to make a fresh start. "The 7th floor was laid out entirely new," Horn says. "We saw the space as a chance to implement major changes. It was eye-opening for us. Wish lists we had compiled five and

lowering the height of horizontal work surfaces, so that designers can sit in office chairs rather than drafting stools.

Horn frankly confesses to his ambivalence about computers, but this has not stopped Holabird from wiring the entire office for CAD and LAN operations. "I'm not one to push use of computers in architecture," he says. "Still, I realize the entire staff will eventually be on line." Similarly, the firm has routed electrical cabling on suspended trays where they are tapped for power drops as needed. Other services, such as HVAC ductwork, plumbing and lighting, are mounted free of enclosure just as the cable trays. Unencumbered access is key here. Without need to conceal anything, Holabird has been able to raise its ceiling height to 12 ft.-3 in. by removing the exist-

dropped ceiling and original plaster ceiling—revealing a less-than-perfect, original joist ceiling. “So much for the good old days,” notes Horn.)

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

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

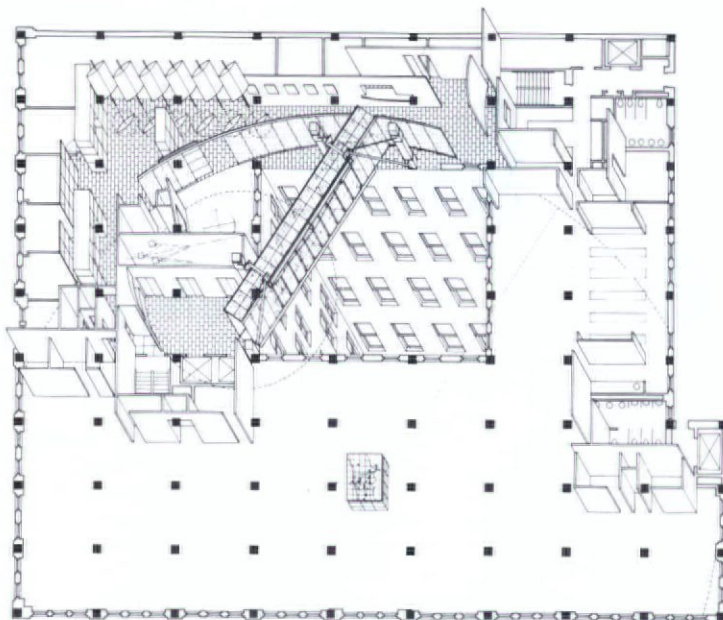
Like many other enigmas, the bridge attracts people more than it repels them, so that traffic tends to be brisk during the day. Still, Horn discloses that each entrance has a corbell to summon help, “Just in case.” This is clearly the bridge for Holabird’s clients to cross—when they come to it, that is. ☞

Project Summary: Holabird & Root

Location: Chicago, IL. Total floor area: 22,500 sq. ft. Number of floors: 1. Total staff size: 105. Cost/sq. ft.: \$50 including furniture. Paint: PPG. Dry wall: U.S. Gypsum. Slate flooring: Inlandstone. Carpet/carpet tile: Charleston. Ceiling: Armstrong. Lighting: Lightolier-KLP. Doors: Lee Lumber. Door hardware: Corbin. Glass: Service Glass. Skyline Creations (custom and blast). Work stations: Giles Woodworking. Cable panel fabric for work stations: Pallas Textiles. Work station seating: Herman Miller. Other seating: used. Conference tables: Giles Woodworking. Files: Meridian. Shelving: Giles Woodworking. Conference room shelving: Innovations, Vertical Rib. Cabinetmaking: Giles Woodworking. Signage: custom design Holabird & Root. Planters, accessories: Gus-



tafson's. Structural steel for bridge: American Bridge. Perforated metal: Accurate Perforations. Electrostatic painting: Advanced Enameling. Client: Holabird & Root. Architect: Holabird & Root; Gerald Horn, FAIA, architect and lighting designer; Patricia Sticha, interior designer; James Baird, AIA, Frank Castelli, AIA, Tod Desmarais, AIA, design team; Elaine Miller, project architect; Charles Braucher, Douglas Clark, staff architects; David Ekstrom, PE, structural engineer; Frank Smeriglio, PE, mechanical engineer; Jose de Avila, PE, electrical engineer. General contractor: Turner SPD. Photographer: David Clifton.



Eating It All

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

By Amy Milshtein

Healthy, wealthy and wise: Today's worldly diners want to eat smart, chic and cheap. The Local No-Chol, Westlake Village, Calif., with its hearty yet healthy food, honey-toned interior (opposite), and reality-based prices, shrewdly caters to all of its patrons' politically correct desires.

What did you have for lunch today? Burger and a beer? Dry salad and sugarless gum? Of course not. Today's smart eaters demand more from their meals: nutrition, low fat—and most importantly, taste. Any restaurant that fits this bill and offers convenience, low prices and an inviting atmosphere could very well re-define fast food for the '90s. The Local No-Chol, a Westlake Village, Calif., eatery, does just that, serving up spa cuisine at

Bell. (A Big Mac contains 34, she notes.) "But we didn't want to exist on steamed vegetables and brown rice."

While perfecting her recipes, the Bell threw an intimate dinner party for six. Her hand-picked guests included one vegetarian, one macrobiotic, one sodium-restricted dieter and Robert, who could not eat high cholesterol, high-fat foods. Bell created one meal that met everyone's dietary criteria and tasted phenomenal. "I realized that not everyone could do this," she says. "That's when we decided to open the restaurant."

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

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

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

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



Muzingo Associates used a black, galvanized ceiling (above) in the one-room eatery to add drama and meet stringent food service codes inexpensively. The whole restaurant, in fact, was designed economically at only \$170 per sq. ft., including kitchen equipment.

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

When co-owner Lauren Bell developed her low fat, no cholesterol, nutritionally dense recipes, she had no plans for a restaurant. Instead, she was retooling her family's diet after co-owner and husband, Robert, suffered a major heart attack at age 37. "Bob was limited to 31 grams of fat a day," remembers





The exhibition kitchen (above) adds a gleaming industrial quality to Local No-Chol's otherwise earthy design. Given the menu's prices and the owners' plans to franchise the concept, a "commercial" solution would have been easy to specify. However, the owners and designer wanted more and got it.

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

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

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

The whole restaurant, in fact, was designed on a tight \$170 per sq. ft., including kitchen equipment. "Creating a high-end restaurant would be ridiculous given today's economy and the menu's prices," muses Muzingo. Considering that Local No-Chol's

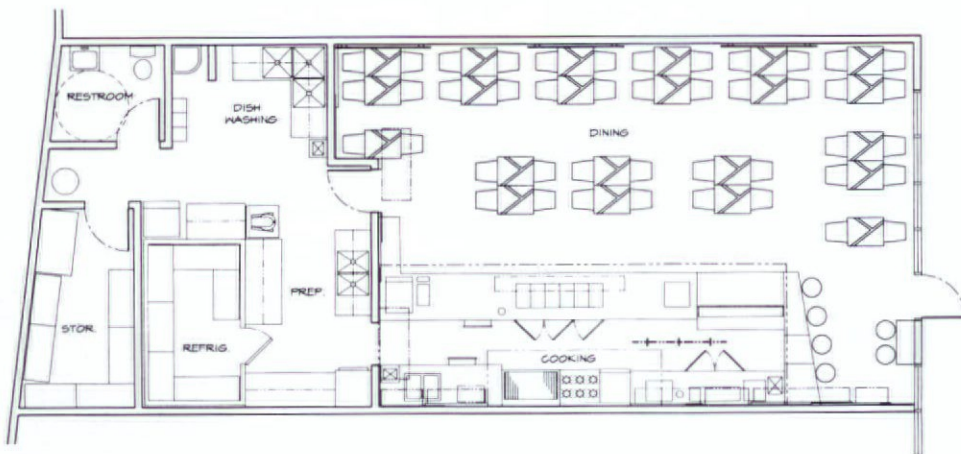
costliest dish is \$7.00, it would have been easy to specify a standard, commercial, fast-food interior, complete with subliminal selling methods. But the owners and designer wanted more, and got it.

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

Project Summary: Local No-Chol

Location: Westlake Village, CA. **Total floor area:** 1,602 sq. ft. **No. of floors:** 1. **Total capacity:** 54 seats. **Cost/sq. ft.:** \$170. **Paint:** National Bizand Paint Nova Color. **Ceiling:** Amfab. **Lighting fixtures:** Capri. **Door finish:** Amfab. **Door hardware:** custom by Gir. **Muzingo, fabricated by Amfab. Dining chairs:** West Coast Industries. **Dining tables:** Craig Custom. **Lighting fixtures:** custom by Dan Sandle

Architectural woodworking/cabinetmaking: Amfab. **Signage:** Great Pacific Signworks. **Table bases:** Shafer Commercial Seating. **Bar stools:** Shafer Commercial Seating. **Cooking range and refrigerator/freezer:** Amfab. **Client:** Robert & Laura Bell. **Architect and interior design:** Muzingo Associates. **Mechanical/electrical engineer:** C&Y Engineering. **General Contractor:** BTS Construction. **Construction manager:** Peter Uzunov. **Food service consultant:** Muzingo Associates. **Restaurant supply contractor:** Amfab. **Lighting designer:** Muzingo Associate. **Graphic designer:** Lisa King. **Paint/wall finishes:** Leslie Warren. **Photographer:** Alex Vertikoff.



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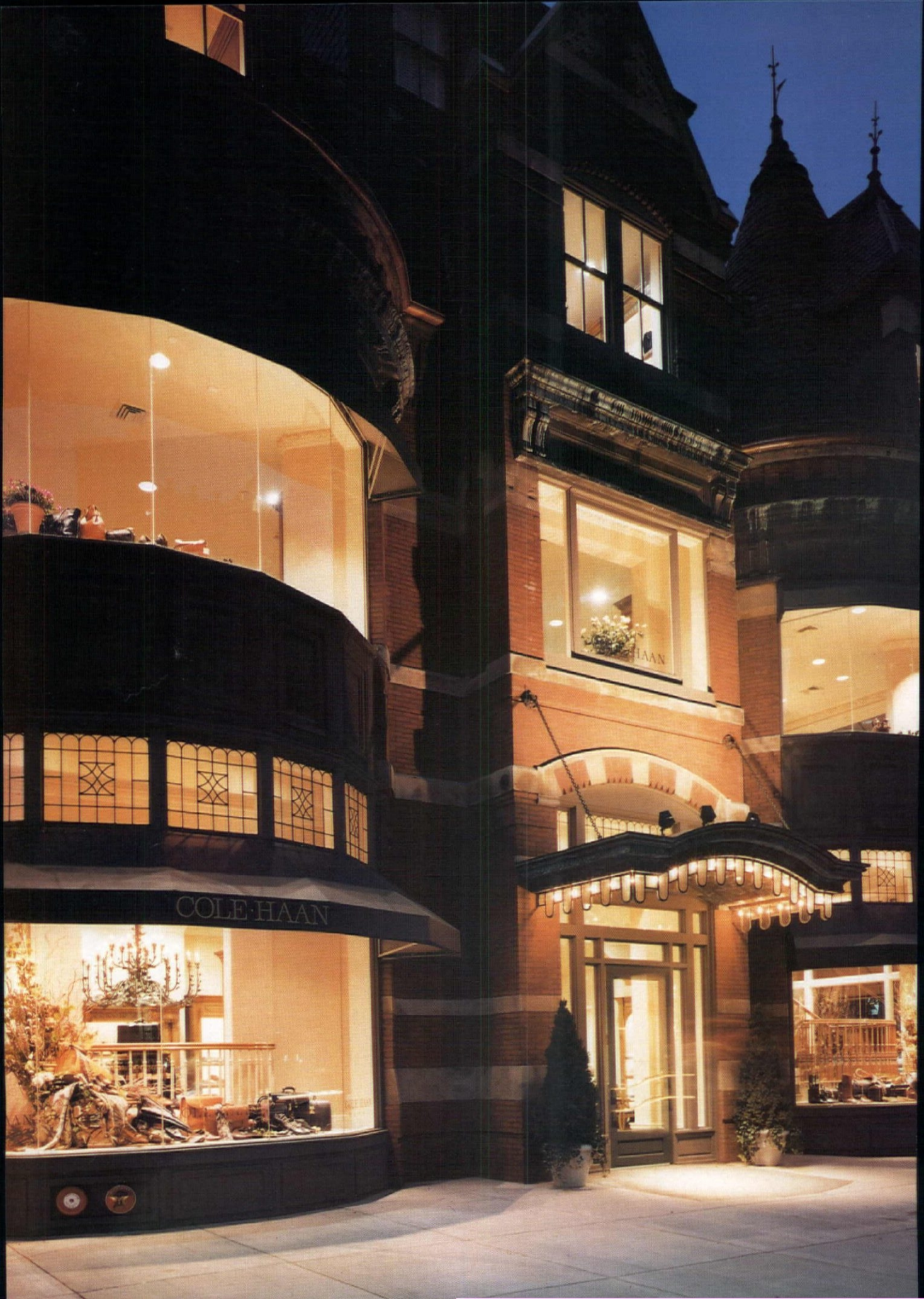
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COLE HAAN

If the Image Fits, Wear It

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

By Jennifer Thiele



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

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

Cole•Haan was primarily a footwear wholesaler until 1985, when executives decided that an expanding product line could support the company's own, dedicated retail stores. "We felt there was no one

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

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

BLACK/JONES
Construction



retailer that could show the breadth of our line well," explains Cole-Haan executive vice president Cathy Taylor. "So one thing led to another, and we decided to build a store."

Getting it right—but differently—every time

The company's country, formal, sporting, classic and dress lifestyle brands amounted to more than a wide variety of styles that needed room for proper display. In fact, breadth of product gave it enough financial stability through shifts in markets and consumer trends to undertake a major retail venture with confidence. Yet Cole-Haan stands apart from much of the retailing crowd—due to the meticulous care with which it has undertaken its expansion into new markets.

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

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

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

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

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

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

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

Cole-Haan likes to separate out its departments and lifestyle brands as much as possible. One of Forbes Associates' goals is to design each department to make it easily identifiable and comfortable for the target customer. In the Boston women's department (right), scaled-down furnishings and bold floral prints establish an air of femininity.



Though dramatic design details can be expected in Cole•Haan stores, they must never overshadow the products being displayed. In Chicago, the women's department (below) was virtually turned into a trellised garden by creator/designer Lucille Patino, who designed and installed this plaster ceiling sculpting single-handedly. The cash wrap (right) was crafted by Mike Bell out of wood from a Scottish castle.

architectural consequence to preserve, the whole interior was gutted.

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

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

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

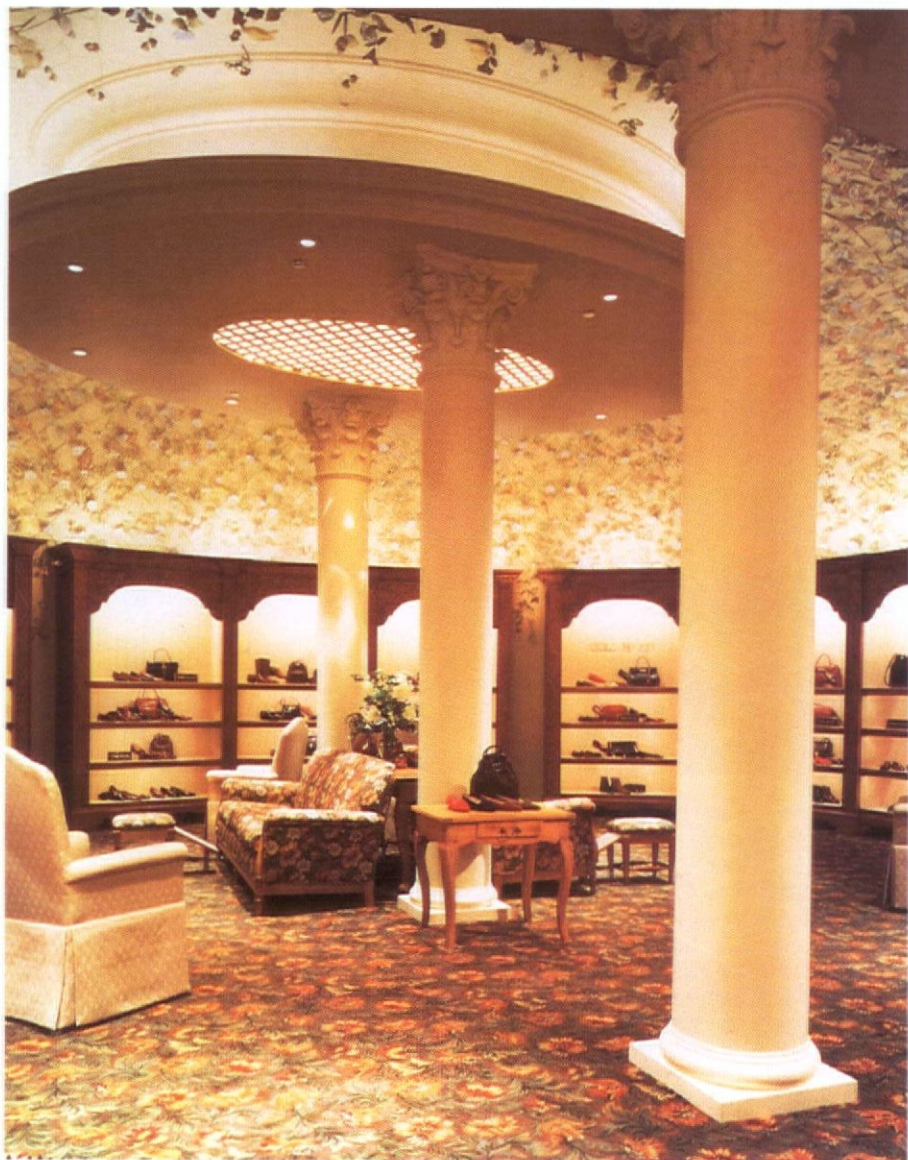


"Nothing in any store is ever repeated," notes Forbes. "But a person who has shopped in more than one store will recognize the same elements."

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

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

Crafted of antique wood by Chicago-based antique dealer Mike Bell, the display cabinets play an important role in the Cole•Haan image. "The texture of the wood and the carvings, the beauty, warmth and glow of the wood, the scale of the pieces—all reflect a general elegance that Cole•Haan aspires to," says principal



Mike Bell. He and operations manager Joann Westwater work closely with Forbes Associates to procure antique wood from Europe to use in building the cabinetry for the stores. (The current stock of wood comes from 19th-century French railroad cars.) Though cabinets differ from store to store, "We're always trying to secure new pieces with a certain look and quality," Bell emphasizes.

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

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

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

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

"One of our main goals is to bring together the talents of as many artisans as possible," comments Forbes. Despite the resulting combi-

nation of elegance and drama that infuses each Cole•Haan store, both designer and client still recognize the need to adhere to the most basic tenet of retail design. "We have to make the stores beautiful, but still have the product radiate 99% of that beauty," says Taylor. "We do

Transforming railroad cars into effective shoe displays

that through size, layout, scale—all this has a lot to do with the architecture of the store."

"The intention is to have people buy Cole•Haan products; if we distract them from that, we haven't done what we're supposed to do," agrees Forbes. "Our goal is to accomplish an architectural environment that is nothing but a proper surrounding in which to show the product." Cash wraps, seating, display units and lighting are all meant to showcase the products rather than the archi-



ecture, and neutral background tones and cabinetry linings allow the product to stand out. Each year, Forbes and his design team must study the Cole•Haan product line to keep abreast of new sizes, colors and shapes that may affect the product display.

That's not to say that Forbes and Cole•Haan aren't pleased to hear reports of the more curious customers who inquire about the architecture. After all, anyone who can recognize and appreciate the fine craftsmanship and level of detail in Cole•Haan's stores should be a shoe-in for its products. ☺



Project Summary: Cole-Haas Boston, New York, Chicago, Beverly Hills

Location: Boston, MA, **Total floor area:** 7,000 sq. ft. **No. of floors:** 3. **Wallcovering:** Stroheim & Romann. **Carpet:** custom by Circle Floors. **Lighting:** Danalight, Lightolier, Halo. **Architectural plasterwork:** Balmer Architectural Art Studios, Ron Balmer; Don Hills. **Millwork/cabinetry:** custom by Mike Bell Antiques; Mike Bell, principal; Joann Westwater, operations manager. **Antique furniture:** custom by Mike Bell. **Upholstery:** Mike Bell. **Canopy:** Dennis Darling. **Trompe l'oeil:** Greg Chesaux, Lisa Caney. **Client:** Cole • Haas. **Architect:** Forbes/Shea Associates; Barton Forbes, partner. **Interior designer:** Forbes Associates; Barton Forbes, principal. **General contractor:** Shawmut Design & Construction. **Construction manager:** Forbes/Shea Associates. **Lighting consultant:** Schuler & Schook Inc.; Michael DiBlasi, designer. **Photographer:** George Heinrich.

Location: New York, NY. **Total floor area:** 4,350 sq. ft. **No. of floors:** 2. **Wallcovering:** Stroheim & Romann, Manuel Canovas, Spinneybeck. **Carpet:** custom design by Forbes Associates, manufactured by Cabin Crafts. **Plaster relief work:** Lucille Patino. **Millwork/cabinetry:** custom by Mike Bell Antiques. **Antique furniture:** custom by Mike Bell. **Upholstery:** Mike Bell. **Client:** Cole • Haas. **Architect:** Forbes/Shea Associates. **Interior designer:** Forbes Associates. **General contractor:** Forbes Associates. **Construction manager:** Forbes/Shea Associates. **Lighting consultant:** Schuler & Schook Inc.; Michael DiBlasi, designer. **Photographer:** George Heinrich.

Location: Chicago, IL. **Total floor area:** 10,000 sq. ft. **No. of floors:** 1. **Wallcovering:** Stroheim & Romann, S. Harris, Manuel Canovas, Spinneybeck. **Carpet:** custom by Forbes Associates, manufactured by Briton's England. **Plaster relief work:** Lucille Patino. **Millwork/cabinetry:** custom by Mike Bell Antiques. **Antique furniture:** custom by Mike Bell. **Upholstery:** Mike Bell. **Client:** Cole • Haas. **Architect:** Forbes/Shea Associates. **Interior designer:** Forbes Associates. **General contractor:** Plant Construction. **Construction manager:** Forbes/Shea Associates. **Lighting consultant:** Schuler & Schook Inc.; Michael DiBlasi, designer. **Photographer:** George Heinrich.

Location: Beverly Hills, CA. **Total floor area:** 6,500 sq. ft. **No. of floors:** 1. **Wallcovering:** Stroheim & Romann, Manuel Canovas. **Carpet:** custom design by Forbes Associates, manufactured by Briton's England. **Plaster relief work:** Lucille Patino. **Millwork/cabinetry:** custom by Mike Bell Antiques. **Antique furniture:** custom by Mike Bell. **Upholstery:** Mike Bell. **Client:** Cole • Haas. **Architect:** Forbes/Shea Associates. **Interior designer:** Forbes Associates. **General contractor:** McHugh Construction. **Construction manager:** Forbes/Shea Associates. **Lighting consultant:** Schuler & Schook Inc.; Michael DiBlasi, designer. **Photographer:** George Heinrich.

Cole-Haas believes in high-quality, distinctive interiors that underscore the quality of its products and show appreciation to its customers. Though each store is designed to be unique, certain elements—like custom cabinetry designed by Mike Bell out of reclaimed antique wood—are used to create a consistent atmosphere in stores as different as Fifth Avenue in New York (opposite) and Rodeo Drive in Beverly Hills (above).

Homing Instincts

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

By Amy Milshtein





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

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

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

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

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

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

Although the two nursing units share common areas and an equally high level of care

and service, they differ in furnishings and finishes in the private or semi-private bedrooms. The "East Wing" contains standard accommodations, while the "Heritage" space offers more plush surroundings. "We used more carpeting in Heritage, and televisions sit in armoires," says Marilyn Roberts, senior interior designer at Manor Care Inc. "Overall, it presents a more elegant atmosphere."

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

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

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

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

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

As wayfinding can be problematic for patients with Alzheimer's, decoration was kept to a minimum. Instead, one strong element, a painting for example, is used to define key areas, and works to trigger memory. Hanton encourages the residents' natural inclination to wander by creating a meandering, outdoor pathway. Totally fenced in, the path leads to the activities room. "It's something I wish my father had," says Hanton.



The main dining room (below, left) at Manor Care looks like a family-style restaurant. Furnishings are purposefully stiff-backed so elderly residents can get in and out of them easily. Yet the overall visual impression is consciously traditional and reassuring.

Patients in the Reach program convalesce at Carrollwood for four to six weeks. Part of their intense program is occupational therapy, where they learn how to live on their own again. The room (below, right) is intentionally utilitarian, communicating the message that their situation is not permanent.

The Reach program is relatively new for Manor Care. A totally self-contained unit averages stays running from four to six weeks. Being sub-acute care, it is something of a half-way house between a hospital and a skilled nursing facility.

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

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

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

The most updated, elegant and functional surroundings mean nothing if staff members

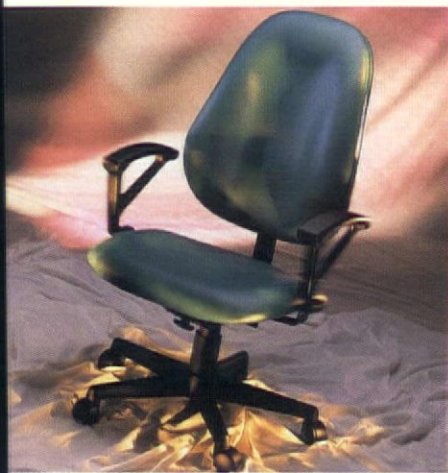
are not well trained, caring and happy. Manor Care takes pride in its employees. The Carrollwood facility has 100 staff members, 40 of whom are on the day shift. The interior designer also took their feelings into account when designing the staff lounge.

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

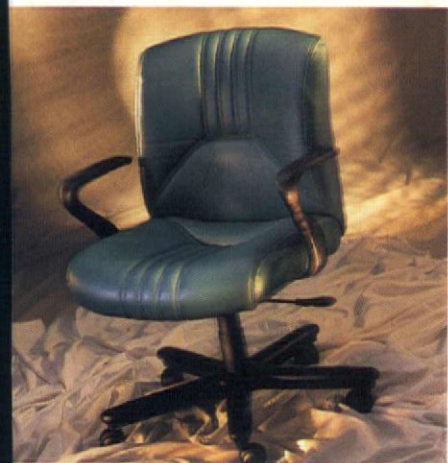
Project Summary: Manor Care at Carrollwood

Location: Tampa, FL. **Total floor area:** 28,400 sq. ft. **No. of floors:** 1. **No. of beds:** 120. **Paint:** Sherwin-Williams. **Laminate:** WilsonArt. **Flooring:** Armstrong, Azrock. **Carpet/carpet tile:** Durkan Charleston, Richmond, Atlas. **Carpet fiber:** DuPont. **Window treatments:** Leonard's Draperies. **Guest room casegoods:** Valveline. **Guest room bed:** Huntco. **Guest room tables:** AmFab. **Guest room lighting:** Simkar, National Ceramics. **Guest room seating:** Southland, Alexyale. **Lounge seating:** Northwood Ficks Reed. **Dining/conference seating:** Chaircraft. **Upholstery:** Duralee, Uniroyal, Ametex. **Dining/conference tables:** Hickory White. **Other tables:** Falcon. **Occasional furniture for public spaces:** Hickory White Ficks Reed, Northwood, Thomasville. **Planters/accessories:** Tree Innovations, Reliance Lamp. **Royal Haeger.** **Signage:** Advance Designs. **Client:** Manor Care Inc. **Architect:** TRO/The Ritchie Organization. **Interior designer:** Manor Care Inc. **Structural engineer:** Stirling, Stevenson Assoc. **Mechanical engineer:** Emtec. **General contractor:** Dooley & Mac Constructors. **Construction manager:** Emtec. **Photographer:** Chroma Inc., George Cott.

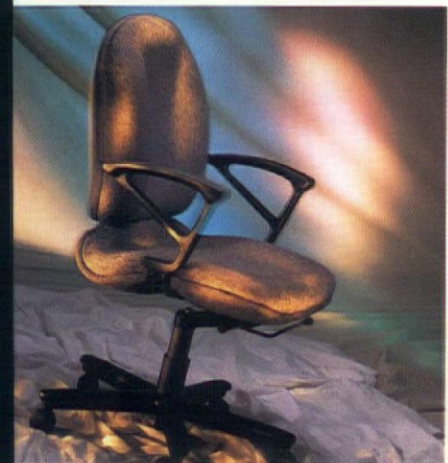




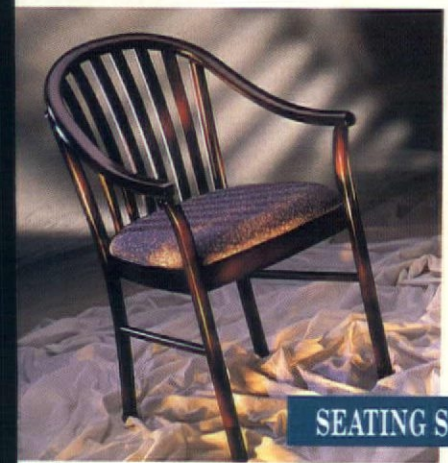
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The 4 O'Clock chair from Vecta.

Design: Jeff Cronk



VECTA

Educated Guess

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

By Jennifer Thiele

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

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

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

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

The laboratories themselves represent the core of any R&D facility's function. They also pose the greatest challenge to design-



ers in terms of functional demands and flexibility requirements. The other, more predictable but no less important, components include technical support areas, offices and common support/amenity areas.

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

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

Laboratory modules at L&F Products in Montvale, N.J. (above), designed by The Hillier Group, emphasize how the introduction of color in cabinets and furniture can help create a more pleasing aesthetic environment for technicians who often work very long hours. Photograph by Mark Ross.

Smith, Hinchman & Grylls designed a perimeter personnel corridor at The Beckman Institute for Advanced Science and Technology at the University of Illinois in Champaign-Urbana, Ill., (right) with lots of glass, exposing laboratory occupants to natural light and views through interior windows. Details as simple as the lounge area pictured here are essential, helping to foster communication among scientists. Photograph by Balthazar Korab.

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

Traditionally, designers only had to contend with the placement of offices and laboratories when laying out efficient research areas. However, the increase in technology in the laboratory has fostered the development of a third type of space that is arguably the most rapidly growing component of all. "There is more and more equipment in the laboratory all the time," observes Rodriguez, who cites



potential for growth is also an important factor to consider. "Everything is happening more in the lab," says Rodriguez. "As more definition is required of laboratory work, the equipment needed to achieve it will dictate more dedication of space. The geometries of the floor plate should include the growth of specialized labs."

Vazzano recommends that laboratory modules be organized near a core of support rooms, and this logic reflects far more than a desire for spatial efficiency. "A research facility should be organized into technology zones that take potential sophistication into

that has been rigidly customized to the needs of another—especially one from another discipline.

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

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

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

Whether the design strategy is "just in case" or "just in time," laboratory space must be able to evolve quickly without pote

Building systems layout: The Achilles heel of lab design?

statistics that the number of instruments in a research environment doubles every seven to 12 years. "Labs can't continue to grow to accommodate these instruments, because they would become too unwieldy, so we have created separate equipment rooms," he says.

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

From the standpoint of design requirements, McGhee classifies technical support areas as, "very flexible spaces that generally require more utilities than the laboratories." Clearly they will need to change over time in response to changing equipment, and their

account," he says. "Different areas should be isolated and grouped together for economy and cost efficiency."

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

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

tially costly renovations. As Kelly points out: "Individual components of labs, the walls and benches, are relatively cheap. Servicing the lab zone is very expensive. If you have to shut down the building to accomplish that servicing, it is tremendously expensive."

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

The service corridor approach to utility distribution, in Kiil's opinion, "is an old way of doing it that seems to work very well." The arrangement makes use of a personnel corridor on one side of a laboratory bank for access to labs and offices by workers, and an internal, utilitarian corridor on the other side of the lab bank that organizes and distributes utilities to each laboratory module via a system of wiring and ducts. The service corridor can also double as a storage space and a passageway for trafficking equipment.

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

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

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

Whichever method of utility distribution is chosen, McGhee recommends that those support systems be separated from the bench top to ensure maximum flexibility of furniture components as well. Modular components should do more than allow researchers to

"customize" their work spaces by the easy substitution of drawers, shelves and cabinets. He maintains that, "Benches should also be able to change from work surfaces to more equipment-oriented spaces."

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

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

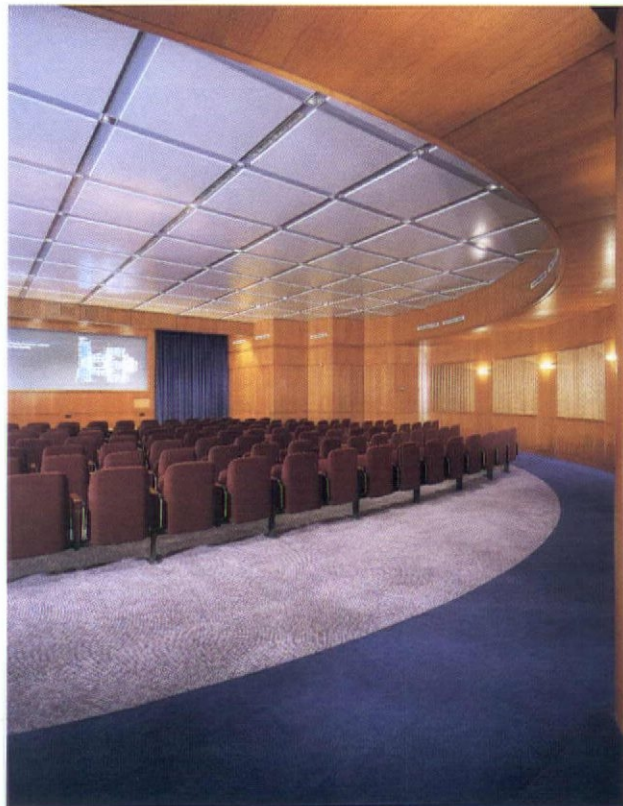
Overall building size must also be taken into consideration. "Three floors are optimal, so it will be easy for researchers to walk between them," explains Kiil. "A lab building shouldn't be much longer than 250 to 300 ft. in length, because if a person has to walk too far to talk to another person, it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

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

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

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

Designers are unanimous on the importance of both informal and formal ancillary meeting areas, where scientists can gather to share ideas. Seminar rooms, like this one designed for the Schering Plough Drug Discovery Facility by Haines Lundberg Waehler, accommodate a structured exchange of information that is vital to the function of a research facility. Photograph by Peter Paige.



a building to promote meetings between people seems as necessary to the success of various projects as it does to the welfare of individual scientists.

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

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

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

The Chemistry Is Right

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

By Roger Yee



On the University of Akron campus, characterized by a sea of "beige brick" construction, the new Polymer Science Building (above) stands out with its bold, glass-and-metal geometry. The interior fulfills the promise of the exterior, with soaring, three-story-high atriums like the example shown here (opposite), joining a three-floor cluster of research laboratories tightly together.

When the rubber hits the road in the 1990s, the tires get leaner and meaner. The rubber and plastics industry has been waging a hotly contested battle for global market share in which only a handful of giants remain, led by Japan's Bridgestone, with 1991 sales of \$13.226 billion, France's Michelin, with \$11.996 billion, America's Goodyear Tire, with \$11.046 billion, Italy's Pirelli, with \$8.086 billion, and Germany's Continental, with \$5.657 billion. Akron, Ohio, long known as the "Rubber Capital of the World," would have a harder time justifying its title today. Yet the claim remains legitimate even now—thanks to the recent completion of the Polymer Science Building at the

College of Polymer Science and Polymer Engineering, in the University of Akron. Within the boldly geometric, glass-and-metal structure designed by Richard Fleischman Architects is a 146,000-sq. ft., 12-story facility housing laboratories for many of the world's leading polymer scientists.

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

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

Like so many other rapidly expanding organizations, the Department of Polymer Science, which offers master's and doctoral programs, and the Institute of Polymer Science, which conducts basic and applied research, had become accustomed to living in other people's spaces when the idea of designing their own facility was conceived. "The polymer science program was growing in numerous campus buildings in 1980," says Dr. Frank N. Kelley, dean of the College of Polymer Science and Polymer Engineering. "Simultaneously, the thought of identifying strong academic programs with economic potential was gaining currency across Ohio."

Though years would pass before a decision was made to develop the facility, the fact that the Buckeye State has the highest con-





Although the primary obligation of the new Polymer Science Building has been to provide a state-of-the-art environment for some of the world's leading polymer scientists, there are many supporting facilities for them, such as a 213-seat auditorium (left) and a walkway (below) that doubles as a lounge between the twin towers of physical science and chemical science.

centration of rubber and plastics businesses in the nation—100 are situated in a four-county region—has not been lost on University trustees or Ohio politicians. “Possibly the only hitch in our plans was the need to raise funds quickly from private industry,” Dr. Kelley recalls. “Fortunately, we were able to enlist the

Fortunately, the seductive vertical configuration that can give architects and laboratory clients such pride and pause—think of S.C. Johnson & Son’s Helio Laboratory and Research Tower, Racine, Wis., designed by Frank Lloyd Wright, Richards Medical Research Building at the University of Penn-

Eggs falling from the skies into three-story atriums

help of Robert Mercer, then CEO of Goodyear. We reached our goal in record time.”

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

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

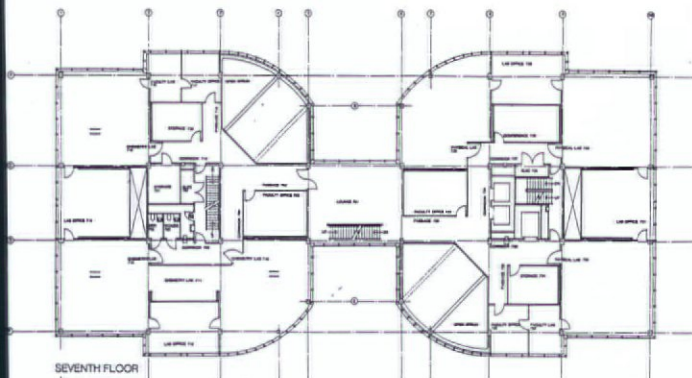
sylvania, Philadelphia, designed by Louis Kahn, and Kline Biology Research Tower at Yale University, New Haven, Conn., designed by Philip Johnson—was not an obstacle for the polymer scientists. “We don’t have to knock down walls,” Dr. Kelley believes. “To

make changes, we just replace the outmoded instruments and other equipment.”

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

The architect took advantage of the polymer scientists’ tidy housekeeping to organize the 60 research and teaching labs, 20 faculty offices, and 25 offices with 200 modules for students, visiting researchers and postdoctoral students into distinctive, three-floor clusters. The 44 research labs of about 1,000 sq. ft. each are located with their contiguous offices in three of the four corners of each of the two square towers, leaving the fourth corner open as an atrium. The core is dedicated to eleva-





The twin towers of the Polymer Science Building are joined by a walkway in a dumbbell shape (above) that promotes crossings between the physical and chemical sciences. Each square tower has three corners for labs, one corner for an atrium, and a mechanical/electrical core.

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



ors and mechanical and electrical services.

Each three-floor cluster functions as a microcosm. Twenty faculty offices are located on the upper and lower floors of each cluster, half located on outside walls adjacent to small faculty labs, and the other half being larger and aligned to look through glass to the atriums. The middle floor of the three houses clerical support for the faculty, instrument labs and technicians' offices, while the atrium level includes an open seminar and lounge space. A walkway and lounge joins each floor of the two towers in a dumbbell-shaped plan.

It is fair to say that the marvels of the polymer Science Building are the scientific facilities and the people who operate them. The special labs and shops for applied technology, electron microscope, x-ray diffraction, NMR, electronics and machinery, teaching labs, general classrooms, administrative offices, conference rooms and 213-seat auditorium that occupy the first three floors have impressive capabilities. The secured floors above them hold such wonders as the research labs and offices, a "Classroom of the Future" created with AT&T that features 12 color graphics terminals for interactive instruction, and the Edison Polymer Innovation Corporation Applied Research and macromolecular Modeling Centers.

Nevertheless, the scientists were startled and delighted at how the architects interpreted their needs. An abundance of light, space and unexpected opportunities for casual encounters have transformed their everyday lives. Even the most preoccupied individuals have noticed.

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

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

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

**Project Summary: Polymer Science Building,
The University of Akron**

Location: Akron, OH. **Total floor area:** 146,294 sq. ft. **No. of floors:** 12. **Average floor size:** 14,200 sq. ft. **Total capacity:** 20 faculty, 190 students, 40 visi-

tors. **Cost/sq. ft.:** \$97.06. **Paint:** Sherwin Williams. **Laminate:** WilsonArt. **Dry wall:** U.S. Gypsum. **Carpet/carpet tile:** Interface. **Carpet fiber:** BASF. **Ceiling:** Armstrong. **Lighting:** Lithonia. **Doors:** V.T. Industries. **Door hardware:** Architectural Hardware. **Glass:** PPG. **Window treatment:** Louverdrapery. **Laboratory tables and benches:** Fisher Scientific/LabConCo. **Work stations:** Herman Miller. **Work station seating:** Herman Miller. **Lounge seating:** Herman Miller. **Auditorium seating:** Hussey. **Plumbing fixtures:** American Standard. **Elevators:** Montgomery. **HVAC:** Slawson, Vulcan, McQuay. **Fire safety and security:** Simplex. **Client:** State of Ohio, University of Akron. **Architect:** Richard Fleischman Architects; Richard Fleischman, FAIA, principal in charge of design; Arthur Brenneeman, AIA, principal involved with project management; in joint venture with Lawrence Dykes Bower & Clancy Architects; Joe Clancy, AIA, principal in charge of technology; and Harris/Day Architects; John Harris, AIA, principal in charge of specifications. **Interior designer:** Richard Fleischman Architects. **Structural engineer:** Gensert, Bretnall Assoc. **Mechanical engineer:** Denk Assoc. **Electrical engineer and lighting designer:** Tec Inc. **General contractor:** Kokosing Construction Co. **Furniture dealer:** Costigan's. **Photographer:** Eric Hansen.



Just Start Talking

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

By Amy Milshtein

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

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

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

Operating as Sterling Drug since 1915, the company adopted the Winthrop name for its pharmaceutical operations in 1919. After being acquired by Eastman Kodak Company in 1988, the firm formed an alliance with the French-based health care company Elf Sanofi in 1991. The concern now ranks among the

top 20 pharmaceutical companies in the world, boasting annual sales of over \$2 billion. Known in the United States as Sterling Winthrop, it represents an R&D powerhouse, expending over \$500 million annually, placing it among the top 12 in the industry.

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

Why is research so important to Sterling

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

An extensive art program graces the facility, both indoors and out (below). The works ease the tedium of a long journey from a single entrance to a lab or office that could be far away.



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

housed in its own building: two discovery research labs, drug evaluation lab, drug safety assessment, non-lab administrative offices, commons building, pharmaceutical sciences, chemical development and a central plant.

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

TKLP was commissioned to design Buildings 1-7 and 9 while Life Sciences International acted as architect and engineer on Building 8, the chemical development building. Architect and client decided to create separate buildings for safety reasons. (Some buildings need to "breathe" on their own.) Separating the structures would also make wayfinding easier.

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

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

While neither TKLP or Sterling Winthrop would speak at length about the R&D facility's security system, both acknowledge the instillation of an extensive and expensive computer surveillance system. "The envelope of the building is the best security measure," says Allastair Ross, senior vice president, administration of Sterling Winthrop. "It's much more effective and invit-



ing than a chain link fence."

So many environmental concerns were factored into the programming and planning of the facility that Ross can sincerely say, "The buildings represent the leading edge in

When a pharmaceuticals giant wants to be a good neighbor

safety and housekeeping." Not every safety measure was intentional, nevertheless. For instance, designing the labs without writing space has had the unforeseen consequence of forcing scientists into their offices—and away from potential hazard when their presence is not necessary.

Southeastern Pennsylvania's easy access to major universities, medical establishments and a first-class international airport per-

The Kling-Lindquist Partnership wanted an atrium to increase sociability but couldn't justify the cost of an empty, green bowl. So the architects designed the cafeteria and library (opposite site) around the atrium, intensifying its use.



With only one entrance (above) for the 954,000-sq-ft. complex at Sterling Winthrop, security became simpler. The single entrance also lets employees meet on their shoulders and make acquaintances.

Part of Sterling Winthrop's new facility is a significant auditorium (left). Combined with the many other meeting and training rooms, the auditorium rounds out the entire presentation facility.



suaded Sterling Winthrop to choose it for the building site. The company has worked hard to be a responsible corporate neighbor ever since. "We're not just paying lip service to that concept," insists Ross. "We invited our immediate neighbors, who are residents in private homes, to review our plans before we started building." In a show of sincerity, a representative from the firm continues to attend the township's weekly meetings even today.

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

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

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

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

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

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



feeling that workers will have."

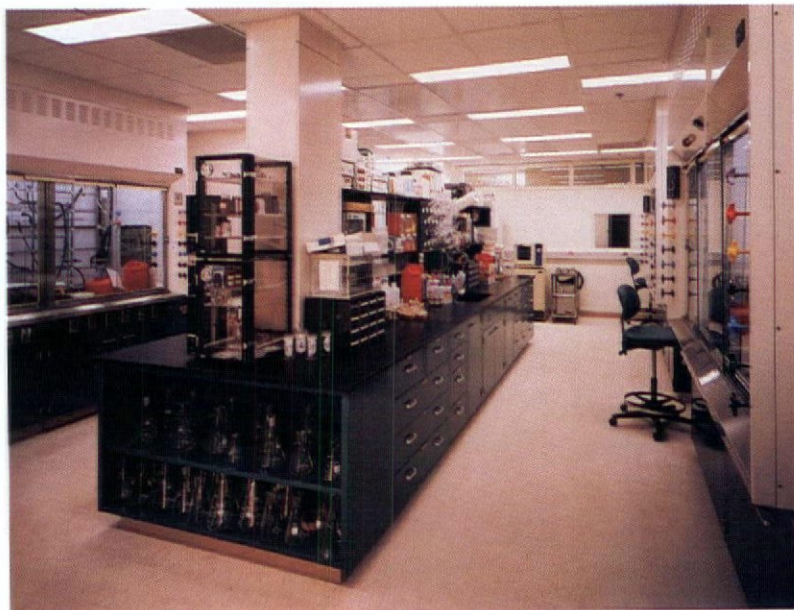
What could give some workers a bad feeling, though, is the long walk from the single entrance to their building. A lengthy daily constitutional just to get to work might turn the chattiest of Cathies into a grouch, so TKLP has orchestrated a subtle, yet effective, use of materials to ease the journey. "Materi-

Easing the long's day journey into work

als change throughout the space, making the walk something of a surprising event," Doelp reveals. Sterling Winthrop has also invested in a significant art program that decorates spaces indoors and out. Chung insists that the pieces "shorten and heighten" the walk.

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

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



By providing no writing space in the labs (left) scientists spend less time what can be a hazardous environment. Based on 11-ft. x 30-ft. module, the labs can readily grow or shrink as needed.

Non-lab personnel work in either open plan (below) or private offices (below, right). Sterling Winthrop and TKLP weighed all employees' input before planning the massive complex, hoping for a smooth relocation.

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

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

Project Summary: Sterling Winthrop Inc.

Location: Upper Providence Township, PA. **Total floor area:** 954,000 sq. ft. **No. of buildings:** Nine. **Average building size:** 106,000 sq. ft. **Capacity:** 1070+ . **Wallcoverings:** Maharam, Knoll. **Paint:** Con-Lux, Zolatone. **Laminate:** Nevamar, Formica, WilsonArt. **Dry wall:** Gold Bond Building Products. **Exterior brick:** Diener Brick Co. **Flooring:** Dal-Tile, Armstrong, American Olean. **Carpet/carpet tile:** Lees, Harbinger, Mannington. **Carpet fiber:** DuPont. **Ceiling:** Capaul Corp. **Lighting:** Lithonia, USI, Sylvania, Winona, General

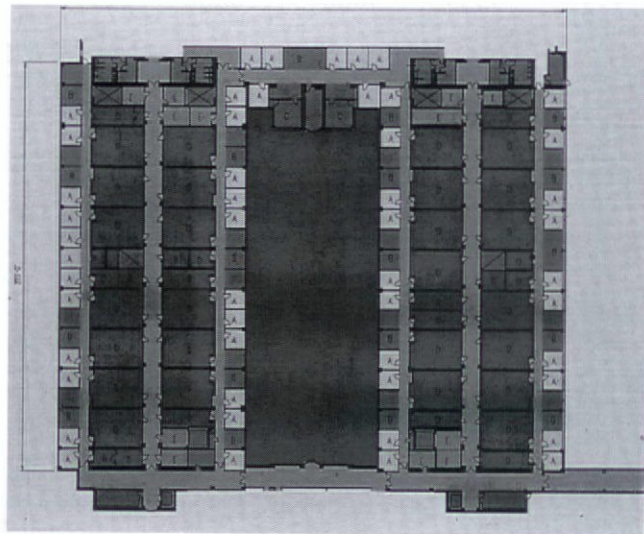


But Doelp points out that management has gone one big step farther by listening to the work force. "Sterling Winthrop really valued the input volunteered by their employees," she recalls. "We did lots of preliminary work, and I believe that the buildings were really designed from the inside out."

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

Electric, Gammalux. Exterior aluminum entrances & storefronts: National Glass & Metal Co. **Door hardware:** Stanley, L.C.N., Rockwood, Corbine, Von Duprin, Rixson-Firemark, Keane Monroe, Ives, ASCI, Schlage, Sani-Rail Reese. **Glass:** National Glass & Metal Co. **Window frames:** Cupples Products Division of Robertson Cesco Corp. **Railings:** Julius Blum & Co. **Laboratory benches and tables:** St. Charles, Duralab. **Laboratory stools:** American Seating. **Professionals' desks:** Herman Miller. **Professionals' seating:** Steelcase. **Administrative desks:** Herman Miller. **Administrative seating:** Steelcase. **Lounge seating:** Metropolitan. **Cafeteria, dining, auditorium seating:** KI, HBF, JG, American Seating. **Cafeteria, dining, training tables:** Johnson Industries, Woodrite Inc., Howe. **Library and conference seating:** Worden, Steelcase. **Library and conference tables:** Worden, Woodrite. **Files:** Meridian. **Architectural woodwork:** Alexander Woodworking. **Signage:** ASI Sign Systems. **Elevators:** Dover. **HVAC:** Air Enterprise, York. **Fire safety:** Honeywell. **Security:** Honeywell. **Building management system:** Honeywell. **Access flooring:** Tata Access Floors Inc. **Client:** Sterling Winthrop Pharmaceuticals Research Division. **Architect:** The Kling-Lindquist Partnership (Buildings 1-7, 9) Life Sciences International (Building 8). **Interior designer:** TKLP. **Structural engineer:** TKLP. **Mechanical/electrical engineer:** TKLP. **Construction manager:** Gilbane Building Co. **Lighting designer:** TKLP. **Acoustician:** Acentech. **Furniture dealer:** Spectrum. **Photographer:** C. Geoffrey Berken.

A typical lab floor plan (below) focuses on Building 1 at Sterling Winthrop.



High-Tech Hotel

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

By Jean Godfrey-June

Soul of the new machine: Light floods into the circular entry (opposite) of the Stanford Medical School's new Surge Building, a "hotel" for transient researchers in need of temporary space. In fact, researchers move in for years at a time. The structure's serene, monumental exterior (below) reveals its openness to light even as it hides the well-considered complexity within.

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

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

The original Medical School building, a starkly modernist design by Edward Durell Stone from the 1960s, sets the tone for the School's architecture. "Unlike many other universities, Stanford strives for a consistent architecture," says Kyle Glenn,

the project manager from Stanford's Facilities Project Management department, and an architect himself. "So we wanted the Surge Building to reflect the Modernist spirit."

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

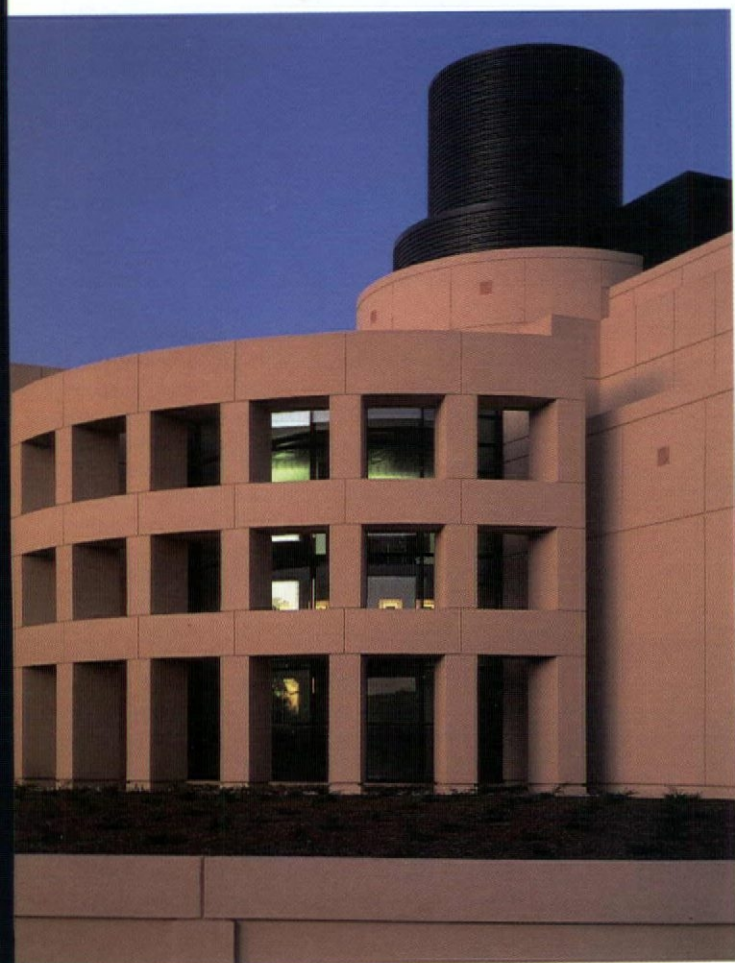
Despite the structure's uniform exterior, ophthalmologists work inside beside psychiatric researchers, and pathologists share cold room space with cardiac specialists. "The intent was always for a generic facility with multiple users," explains Glenn. "Groups and departments surge in and out as necessary.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

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

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

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

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







materials or removing hazardous waste, for instance," explains Rollings.

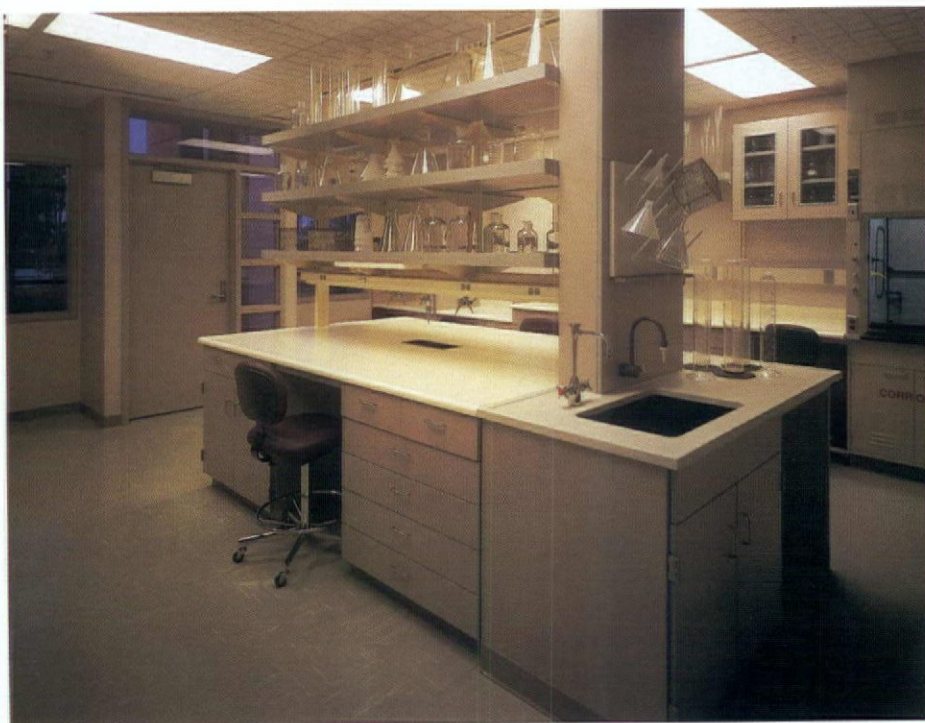
No dropped ceiling hovers above the corridor, so all wiring and HVAC equipment is left exposed and easy to get at. In addition, such equipment as gas cylinders, which many

Stretching the building like a hot dog?

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

Beyond the galley corridor lies the main lab spaces, sandwiched between the galley

SMP worked hard to ensure that researchers have a chance to see the light of day, even in their workspaces (above), despite many scientists' seemingly natural inclination to stay out of sight. A main lab space (right) opens onto a glass-walled exterior corridor for researchers on one side, and a core galley where materials and services are provided on the other.



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

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

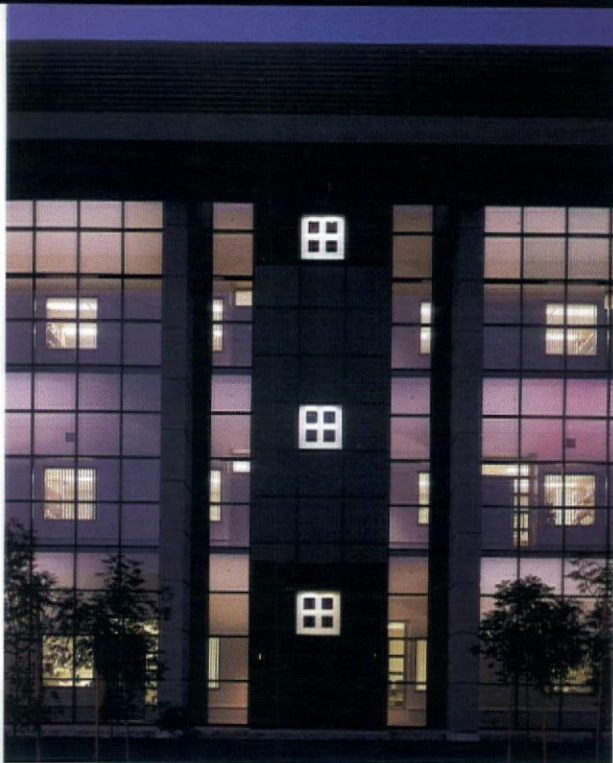
Amenities for creating a sense of community have evolved in their own, idiosyncratic way. For instance, the carpeted outside of "personnel" corridor has lots of glass and a beautiful view. "Naturally, there's no one in the nice, beautiful personnel corridor," observes Glenn. "They're all in the galley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

The glassy-walled personnel corridor does manage to bring natural light into the interior, a major accomplishment considering the blocky, functional nature of the building. Stanford's hopes for scientific cross-pollination are expressed in other elements as well. For instance, the light-flooded circular entrance space is ringed with enticing balconies. An

along the personnel corridors, SMP designed a casual meeting nook complete with whiteboards to write on, in hopes of stimulating impromptu exchanges.

If the lab space struggles to get opposite sites to attract, the project team faced an entirely different problem at the other end of the building—too much attraction. A small donor building for magnetic resonance spectroscopy was added for reasons of efficiency as the project progressed. The Magnetic Resonance Spectroscopy Imaging Center would have to accommodate three separate and powerful magnets.

The magnetic field used in spectroscopy a



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

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

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

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

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

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

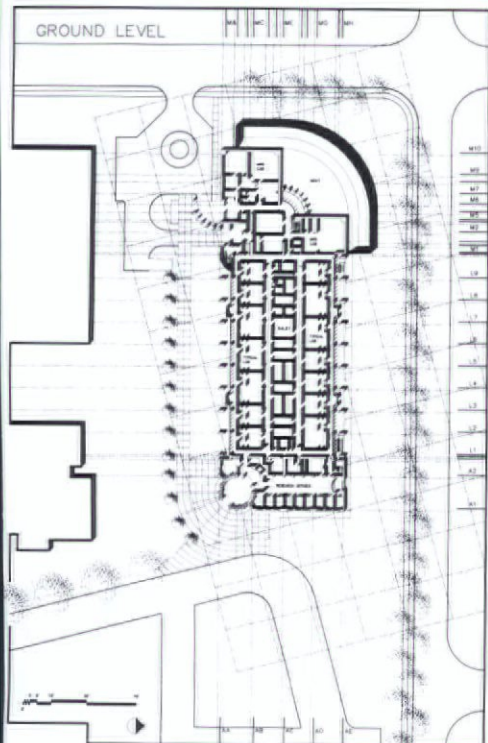
Today, Stanford seems pleased with the results, from the administrators right down to the reticent researchers. "We're all very pleased," Glenn insists. "It's a great design—not an expensive one." (The

project came in under budget.)

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

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

Location: Stanford, CA. **Total floor area:** 112,000 gross sq. ft. **No. of floors:** 3. **Average floor size:** 37,300 sq. ft. **Cost/sq. ft.:** \$189.00. **Wallcoverings:** Febco. **Paint:** Sinclair. **Laminate:** WilsonArt. **Dry wall:** National Gypsum Co. **Flooring:** Kentile (VCT in labs), Tarkett (sheet vinyl in lab support areas), Dar-File (ceramic tile in toilets), Crossville Ceramics (ceramic tile in MRS). **Carpet/carpet tile:** Patrick Carpet Mills. **Ceiling:** Armstrong, USG Interiors. **Lighting:** Columbia, Gamalux, Peerless. **Doors:** Stiles Custom Metals (steel), Cal-Wood Doors (wood). **Door hardware:** Schlage (locksets), Hager (hinges), Sargent (closers). **Glass:** Mitsubishi (wire), Architectural Glass Design (decorative). **Window frames:** Stiles Custom Metals. **Window coverings:** Louverdrapage. **Railings:** Gayle Manufacturing, Blumcraft. **Laboratory benches:** TMI. **Fume hoods:** Hamilton. **Elevators:** Dover. **HVAC:** NY Blower, Trane, Penn. **Fire safety:** Pyrotechnics. **Security:** Security Specialists Inc. **Building management system:** Cascade Controls. **Access flooring:** USG Interiors. **Laboratory fixtures:** Water Saver Inc. **Toilet fixtures:** American Standard. **Client:** Stanford University. **Architect/interior designer:** Stone Marraccini Patterson. **Structural engineer:** Rutherford & Chekene. **Mechanical/electrical engineer:** Glumac Associates. **General contractor:** Rudolph & Sletton. **Lighting designer:** Architectural Lighting Design. **Photographers:** Gregory Murphey, Bruce Cobb.

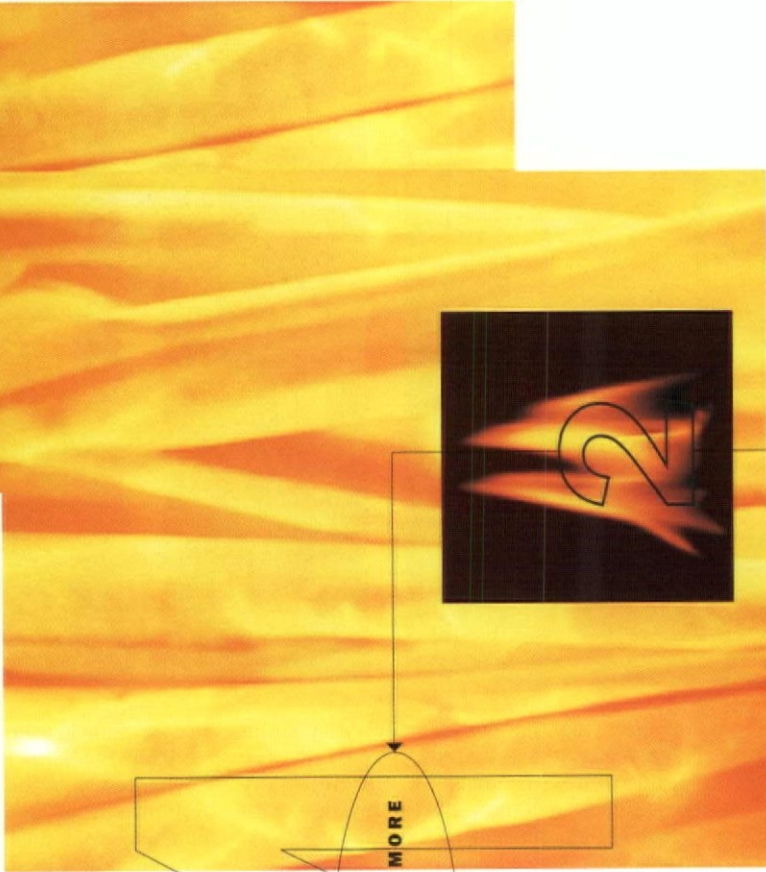


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TEXTILES

Setting the Standard

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

By Jean Godfrey-June

Name: Circles _____

Number: 1234-567 _____

Color: Natural _____

Width: 54" _____

Content: 100% Worsted Wool _____

Durability: 45/M Double Rubs _____

Flammability: CAL. 123 _____



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of every manufacturer's fabric ticket.

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

Their confusion has certainly been understandable. At the same time that architecture and interior design schools teach students little about textile technology and performance, the market bombards unsuspecting designers with a barrage of numbers and test results that are all too frequently meaningless. The more double rubs a fabric can sustain, for example, is widely believed to prove its greater endurance. "Just because a fabric passes 100,000 double rubs doesn't mean it's going to look good, even after just

"...and it passes 60,000— or that 600,000? Something like that, anyway...double rubs...or is triple rubs?"

While the consequences of specifying the wrong fabric—from a stunning chenille that won't stand up to heavy use, or a lush velvet that fades in sunlight, to a hotel-room cotton not treated for flammability—can be staggering, even the most up-to-date designers are often uninformed as to how the textiles they specify should be performing. The textile industry has operated on rather loose standards for a long time," observes Tom Hamilton, president of the Association of Contract Textiles (ACT), as well as vice president for sales and marketing of DesignTex. To give designers uniform technical guidelines for specification, ACT, a trade association that includes some 40 of the nation's leading contract textile houses, is now introducing a simple, visual system of standards—Flammability, Abrasion Resistance, Colorfastness to Light, Colorfastness to Wet and Dry Crocking and Physical Properties—that will appear industry-wide on the back



30,000," explains Susan Lyons, director of design at DesignTex.

Similarly, specifying a heavy-weight contract textile is often unnecessary for general contract use. "You might be spending more than you need to, or compromising on aesthetics where you don't have to," says Susan Sullivan, national sales manager at Pollack & Associates.

On another level, most designers don't even think about most of these problems unless they have their own hard luck story: the cabbage-rose print that ran, or the gorgeous ecru wall that yellowed to the color of old teeth. "Designers haven't had to worry too much about performance with most ACT-member contract textiles in the past, and they won't have to now," explains Kristie Strasen, an independent textile consultant to HBF and other companies. "But having the performance standard icons on the back of every ticket should make everything easier to understand and use. The icons should answer questions the designer would normally have to inquire about."

**Developing textile standards:
What must designers really know?**

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

After over three years of hard work, the Association of Contract Textiles has devel-

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

The project responds directly to what Sullivan describes as genuine confusion among designers. "The frustration was really coming from the street level," she recalls. "We were all hearing it back from our sales reps. People were asking the wrong

questions, demanding numbers that made no sense. Textile manufacturers really needed to clarify things for the design community."

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

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

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

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

The five symbols, designed and donated by San Francisco industrial and graphic designer Michael Vanderbyl, will be printed on the tickets of ACT-members' fabrics that meet their stan-

dards. For instance, if a textile passes the tests to qualify for flame resistance, the Flammability icon (a flame) will appear on the back of its ticket. Should it also pass the tests for Colorfastness to Light, that symbol (a sun) will also appear. Designers will be able to evaluate potential fabrics for their projects at a glance.

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

FLAMMABILITY



The Flammability test, symbolized by flame, determines a fabric's resistance to burning. It is the most strictly regulated test. "This is the only category that really relies on laws, rather than industry tests," says Lyons. "It's much less subjective than the other categories."

ACT upholstery fabrics must pass Cal 119. Drapery must pass NFPA 701 small-scale test. And wallcovering and panels must pass ASTM-E 84.

What about Cal 133? While many believe the Golden State's stringent new law will eventually go national, it is a composite test. In other words, an entire, upholstered chair must be tested—so testing of individual fabrics is not covered by Cal 133.

ABRASION RESISTANCE



Perhaps it's just the American Way. We tend to assume bigger numbers mean better performance.

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

Members: Arc-Com Fabrics, Architex, A. Sommer Textile Co., Baker Textiles, Ben Rose/Hendrick Textiles, Bernhardt Textiles, Brayton Textiles, Brunschwig & Fils, Carnegie Fabrics, Coral of Chicago, Deepa Textiles, DesignTex, Donghia Textiles, Douglass Industries, HBF Textiles, International Fabrics, Jack Lenor Larsen, J.M Lynne/Adam James, Knoll Textiles, Lee Jofa/Groundworks, Maharam/Vertical Surfaces, Momentum Textiles, Pallas Textiles, Pollack & Associates, Robert Allen/Ametex Contract Fabrics, Rodolph, Inc., Scalamandre, Schumacher Contract, Sina Pearson Textiles, Souveran Fabrics, Stow Davis, Stratford Hall, Unika Vaev USA, Yoma Textiles **Associate Members:** Herman Miller, Steelcase

Fire Retardancy



Flammability testing determines a fabric's resistance to burning.

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

Colorfastness to Wet & Dry Crocking



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

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

Colorfastness to Light



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

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

Physical Properties



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

APPLICATION	PASSES
Upholstery	Brush pill ASTM D3511, 3-4 minimum Breaking strength ASTM D3597-D1682-64 (1975) 50 lbs. minimum in warp & weft Seam Slippage ASTM D3597-D434-75 25 lbs. minimum in warp & weft
Panels and Upholstered Walls	Breaking strength ASTM 1682-64 Grab Method 35 lbs. minimum in warp & weft Seam Slippage ASTM D3597-434-75 25 lbs. minimum in warp & weft
Drapery	Seam Slippage ASTM D3597-434-75 for fabrics over 6oz./sq. yard. 25 lbs. minimum in warp & weft Seam Slippage ASTM D434-75 for fabrics under 6oz./sq. yard 15 lbs. minimum in warp & weft

Abrasion

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



heavy duty



general contract

APPLICATION	PASSES
General Contract Upholstery	ASTM 3597 modified (#10 cotton duck) 15,000 double rubs Wyzenbeek Method
Heavy Duty Upholstery	ASTM 3597 modified (#10 cotton duck) 30,000 double rubs Wyzenbeek method or ASTM D4966 (with 21oz. weight) 40,000 rubs Martindale method

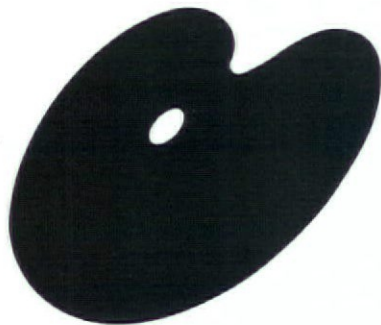
formance. Abrasion resistance may be the most misunderstood aspect of contract textiles.

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

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

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

COLORFASTNESS TO WET AND DRY CROCKING



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

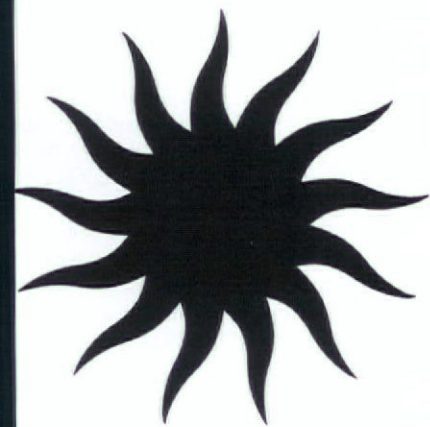
The symbol for Colorfastness to Wet and Dry Crocking, an artist's palette, refers to a textile's tendency to rub color off onto clothing, hands or other materials that come into contact with the fabric. Crocking, as the rub-off is called, is typically traced to two causes. Improper or insufficient dye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

PHYSICAL PROPERTIES



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

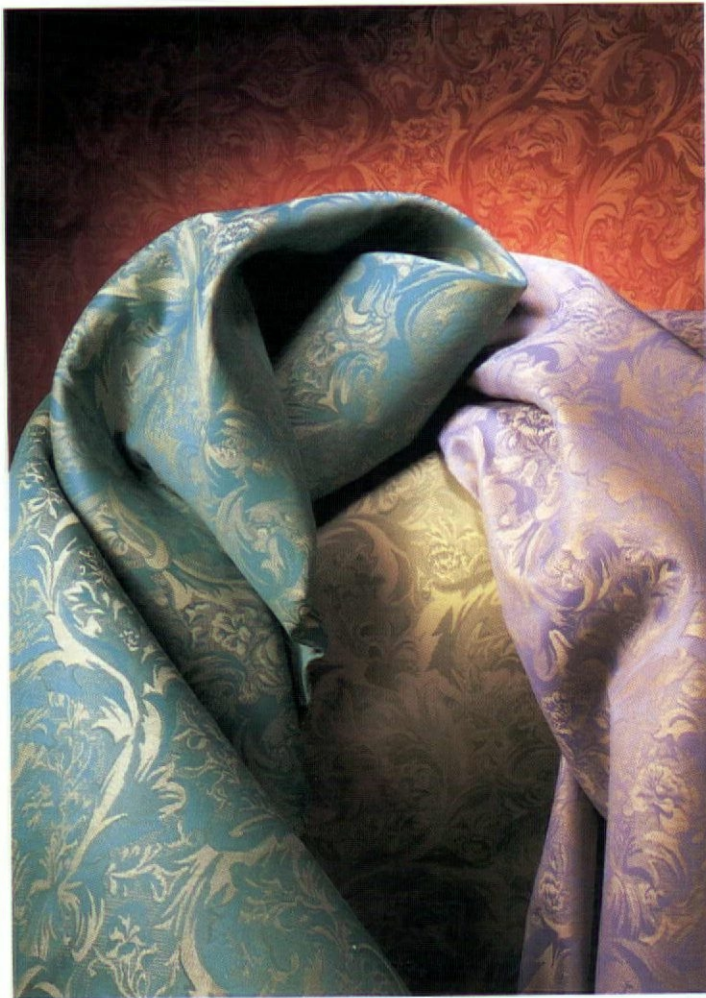
COLORFASTNESS TO LIGHT



"Architecture is the modeling of forms in light," LeCorbusier proclaimed. Tell that to the designer who ordered up a bank of plain-glass, non-UV-treated windows and skylights for a skidge, covered the banquettes with a black bestry fabric and left them to turn...green.

ACT drapery fabrics face the strictest testing. Exposed to a light source for a full 60 hours, a test fabric must meet a Class 4 minimum evaluation. While the others get only 40 hours of exposure, they too must meet a Class 4 to qualify for the Colorfastness to Light symbol, a shining sun.





The yarn/seam slippage test establishes a fabric's likeliness to pull apart at the seams. This can occur when filling threads slide over the edge of the fabric, or warp threads shift, leaving open spaces in the fabric. ACT upholstery and panel fabrics must pass at least 25 pounds of pressure on both the warp and weft. Drapery must pass 15 pounds.

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

Updating textile standards: When are textiles old-fashioned?

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

Designers will be able to just flip the tickets back when they're talking to clients and give them information in a clear, informed way."

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

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

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

haps using textiles we might have thought were off-limits to health care.

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

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

Contract Design wishes to thank the Association for Contract Textiles (ACT), its member companies, and the many independent designers and other consultants who contributed to the development of the new testing standards for letting us share this timely information with the design community. Designers who wish to learn more about the program can contact the Association for Contract Textiles, P.O. Box 829, FDR Station, New York, NY 10150-1918.

Jazz Masterworks



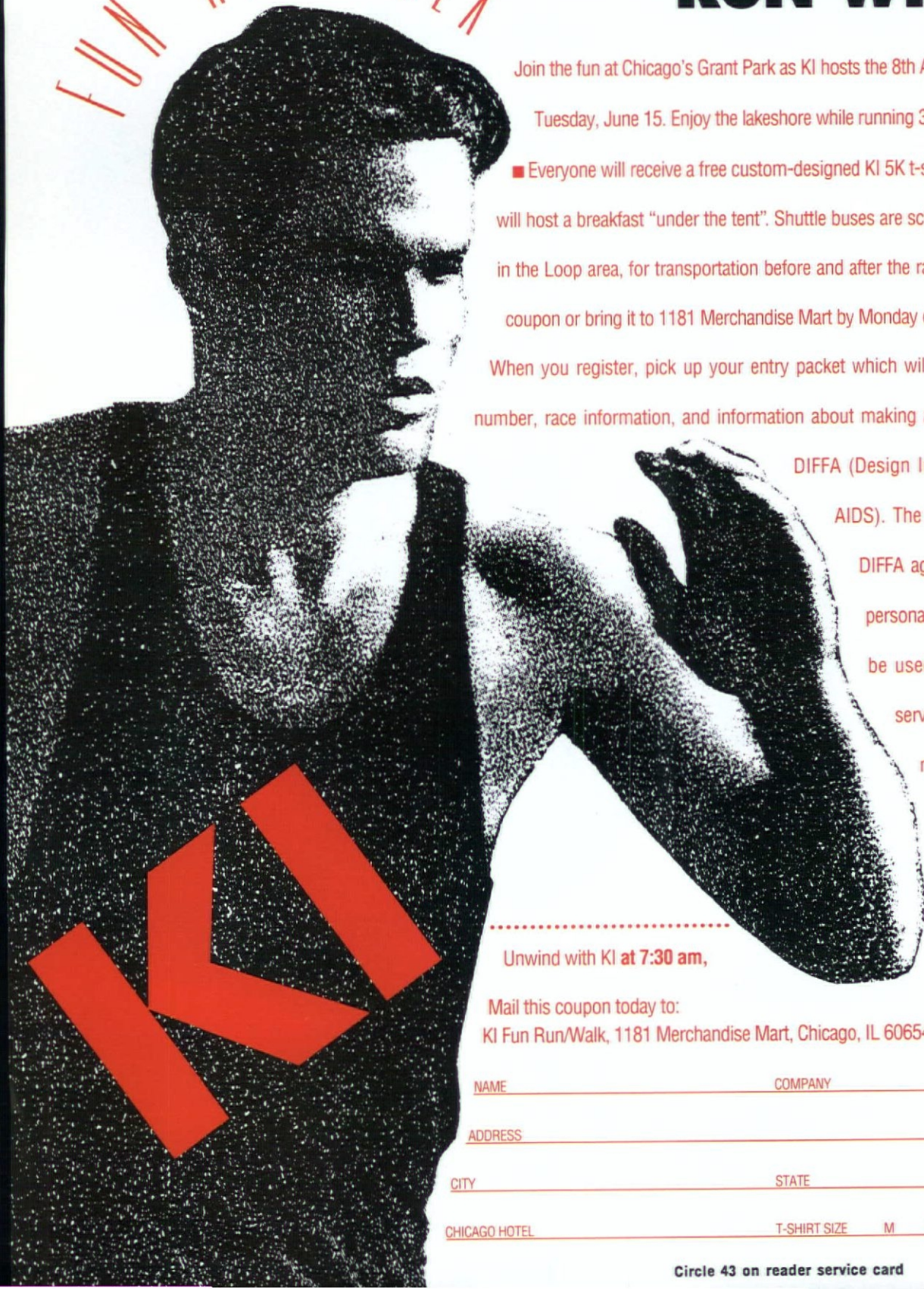
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Manage or Fail

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

By Susan Orsini

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

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

The best provider of project management services is the design professional, whose familiarity with the client and intended project goals makes this individual the logical choice for the job. The designer should orchestrate all efforts between client, consultants and vendors to maintain a common goal.

Project management should begin when a new space is first considered. What factors will shape the finances and scheduling of the project? As part of lease review and negotiation, any issue that affects finances (i.e., compliance with ADA, capacity of electrical, HVAC and water, or simply the cost for contractors to park and use the elevators) and any issue that affects scheduling (i.e., legal, occupancy and presence of asbestos) can be pre-determined and in most cases paid for by the landlord.

Project management services outside the scope of design can be grouped under finances and scheduling, or the management of vendors. Financial issues can include the following. Preparation of preliminary budgets. Bidding and bid review. Analysis of bid versus budget. Execution of contracts for goods and services. Recommendation of approvals for payments to all contractors and vendors. Project accounting during the project and final account reconciliation at project completion. Scheduling issues can include the following. Preparation of preliminary project schedule and calendar.

- Coordination of timely bid packages to protect and facilitate project schedule.
 - Tracking overall progress and identifying potentially critical problems.
- Management of vendors covers one basic issue.
- Development of systematic approval process for all submittals such as shop drawings and samples.

Schedule analysis: Who has the power to delay you?

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

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

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

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

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

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

Change order: How can you limit the damage?

Another threat to a successful project is the change order. Although a change order can wreak havoc, it is almost impossible to avoid. A change order tracking system should ideally identify every change order by originator, specifying it as a client request,

designer request, engineer request or job condition. In this way, the designer will be able to construct a very good overview of the nature and cost of all revisions by the end of the project.

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

Contingency: Not a fudge factor!

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

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

Teaching project management: Why leave it to chance?

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

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

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

CALL FOR ENTRIES

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

PURPOSE

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

CATEGORIES

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

JUDGING CRITERIA

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

RECOGNITION

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

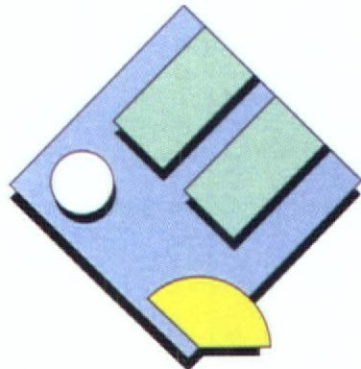
RULES FOR ENTRY

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

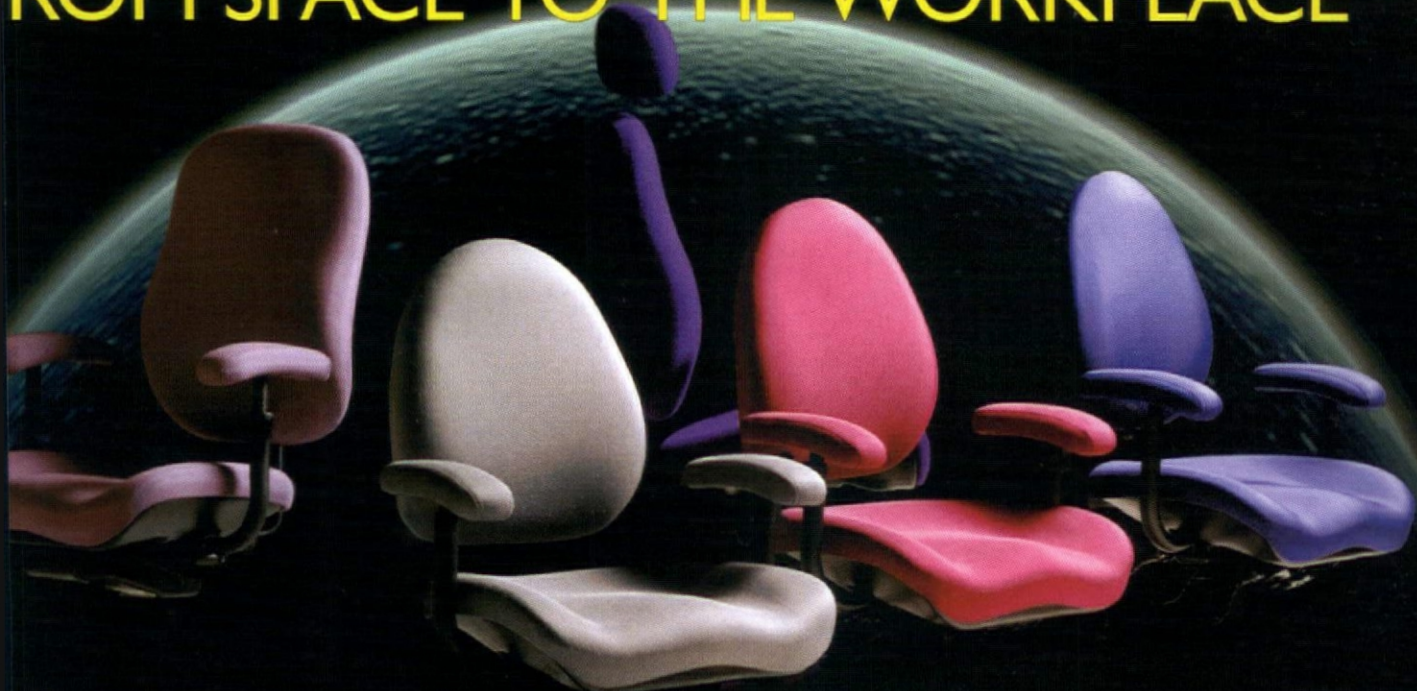
The decision of the judges is final.

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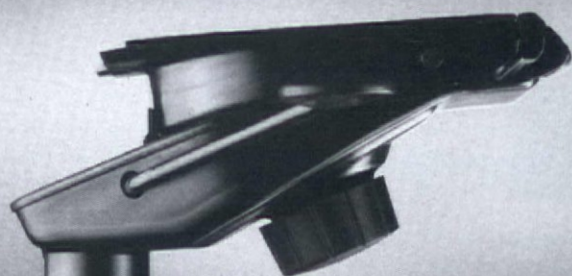
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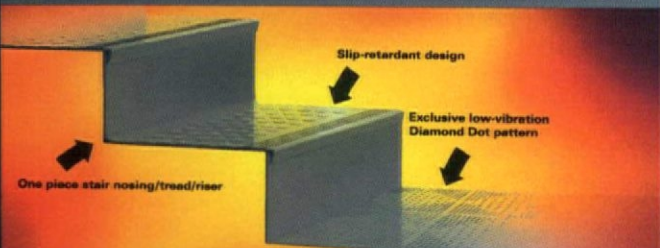
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CONTRACT DESIGN 141

PERSONALITIES



Epp

Public and private

Paul Epp

"My proudest achievement is survival," proclaims award-winning, Canadian designer Paul Epp. "It's actually quite a triumph for someone who's devoted his life to making objects instead of money." Don't be fooled. Epp acknowledges the pragmatic side of design—so much so that he helped form the Group for Design in Business. This three-year-old, multidisciplinary organization rewards not the visual joys of design but design's ability to enrich its recipients.

Epp markets his work through two Ontario-based companies. Four-year-old Aggregation Contract Furniture specializes in seating, tables and planters for public spaces. "Public seating is not necessarily anonymous," Epp says, "but it has to blend into the background." Recent start-up ESPACE, on the other hand, produces visually distinctive chairs, tables and lighting to take center stage wherever they go.

When not working, Epp hesitantly admits to having outside interests. "Many people in this industry shun other interests because they strive to achieve an holistic, design-obsessed existence," he says with a smile. Determined not to lead a life barren of hobbies, Epp enjoys travel and the wilderness, and often combines the two by traveling in the wilderness. He's also an avid canoeist and, yes, has designed watercrafts, accessories and gear.

How about designing an office chair for daydreaming about canoeing, Paul?

Sole proprietor

Lucille Patino

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

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

"In times like these, you have to stand out."



Patino

emphasizes Patino. Her design for New York's Aureole restaurant led to commissions for Cole•Haan shoe stores around the country, where she has single-handedly applied her mastery of plaster bas-relief to ceilings and walls in forms like a trellised gazebo and a wildlife menagerie frieze (see p. 98). Patino believes in working alone. "By the time you tell someone else how to do it," she comments, "you may as well just hike yourself up on the ladder."

Another great love in Patino's life is nature, which she incorporates in her work as much as possible. If the "greening" of public attitudes increases interest in her environmentally-conscious work, she may be a very well-heeled individual some day.

Just doing it

Gordon Thompson III

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

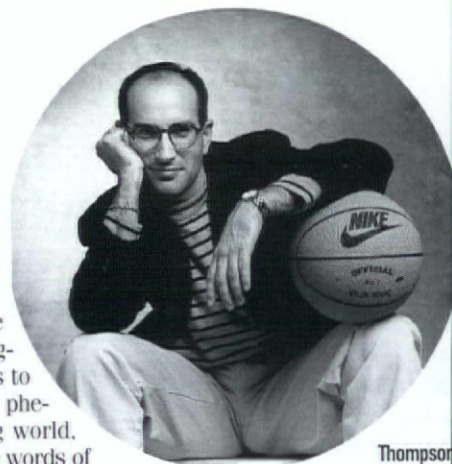
Although DisneyWorld has nothing to fear from Nike, the fact is many families include the Nike Towns in Portland, Ore., and Chicago on their vacation itineraries. (The next ones open in Costa Mesa, Calif., and Atlanta this spring.) But developing these stores along with many other projects isn't easy.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

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

Get a Grip!

Laura Noakes

Laura Noakes' mother can attest to her daughter's early passion for interior design. "When I was about seven years old, every time my mother came home she would find the furniture rearranged!" reports Noakes, a graduate student at Pratt Institute, who just happens to have ai's Grip conference table—winner



Thompson

of an IBD/Contract Design award last year and now a brisk seller—already behind her.

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

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

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



Noakes