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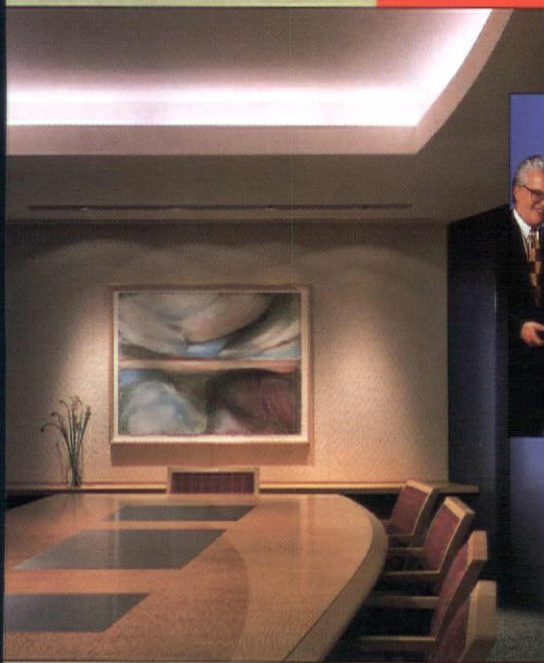
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Winning design team (clockwise from left): Ray Irmer, Alfred Fiesel, Vladimir
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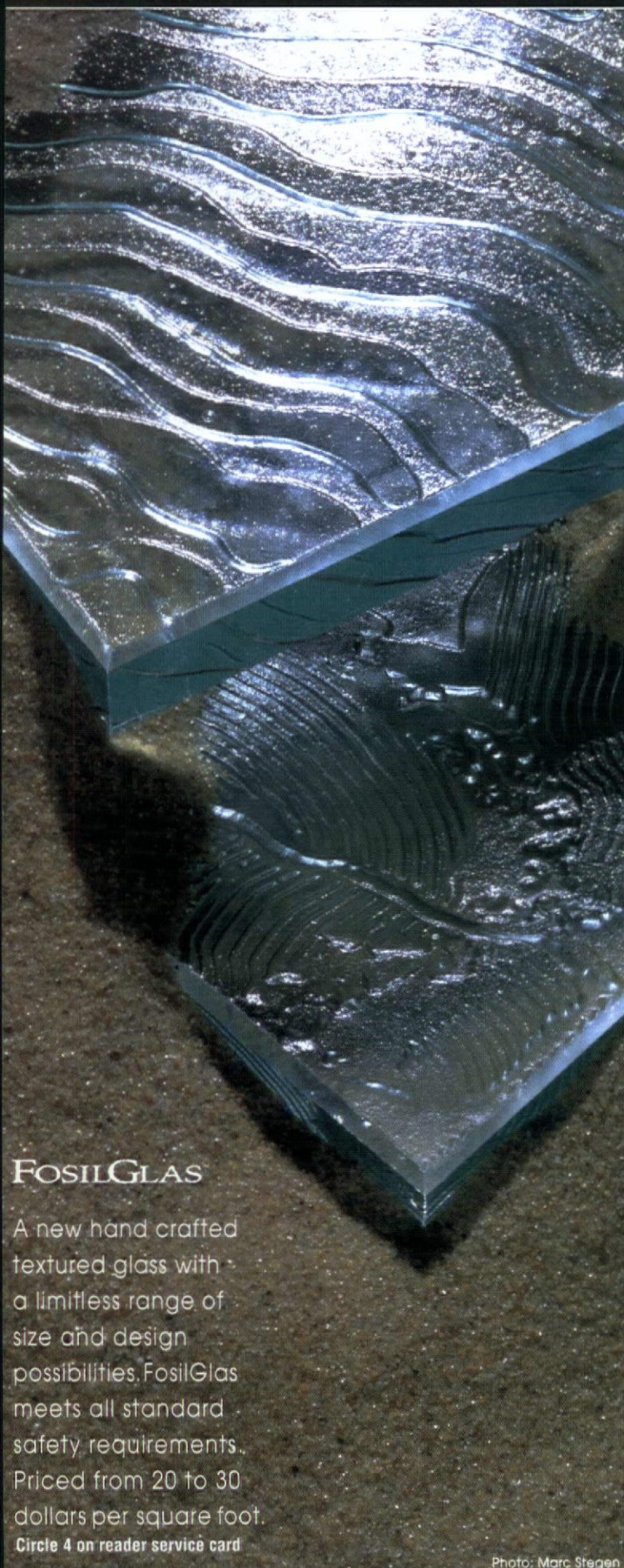
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Cover Photo: View of multi-story interior of Virgin Megastore, New York. Photography by Paul Warchol.



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You Went To Design School For This?

Have you ever liked a design so much you would pay \$3,000 for what might have cost you \$150 as a child? That's what aging Baby Boomers are doing in snapping up a limited edition of the Schwinn Black Phantom, an all-American classic, one-speed, two-wheel, "streamlined" bicycle that was king of the suburban road in the 1950s. Indeed, design can have a powerful hold on human behavior in ways far beyond nostalgia for childhood toys. The essence of good design is the ability to combine function and form in a way that uniquely expresses who the user is in a particular time and place. As the distinguished architect Robert Venturi pointed out to the design profession three decades ago in *Complexity and Contradiction in Architecture* (1966), design embraces considerably more than functionalism—sweeping up history, context and popular culture in its search for appropriate form. Thus, it is not surprising to find many architects and interior designers in despair over the undeniably low status and missed opportunities in the 1990s of office building architecture and office interior design, the bread and butter work of commercial and institutional design and construction.

True, businesses that are still cutting costs and maximizing efficiencies can be excused for hungrily eyeing their employees and the facilities that house them as potential sacrifices to higher profits. Does this mean that they have forgotten how to nurture valuable workers? Don't believe it for a nanosecond. If you are an employee whose education, skills and experience are in great demand, chances are good that your employer will secure an efficient, ergonomic and attractive workplace for you while everyone else is settling for minimal space, support and amenity. Being classified as the "hot" job category of the hour—the oil geologist in the 1970s, the investment banker in the 1980s and the computer software engineer in the 1990s—you may even get accommodations second only to senior management's.

Once organizations have wrung out the last ounce of operational fat and need to churn out leading-edge

products and services to boost profits, they will "rediscover" the value of their work forces and house them accordingly. Until then, office design will probably continue to be a generic, high velocity, low visibility and even cutthroat commodity which the best designers often struggle just to keep functional when clients have such low expectations. The extravagance of corporate headquarters development in the 1980s feels increasingly surreal in this atmosphere.

Clients wanting superior standard or progressive office environments have not gone the way of the dinosaur, of course. But until their numbers increase significantly, architects and interior designers can take heart in what is happening in other areas of practice. Many other commercial and institutional clients need interior environments that are distinguished by their need for creativity and innovation as well as efficiency, ergonomics and attractiveness. This is not to suggest that such clients as retailers, health care administrators, hoteliers, educators, restaurateurs, government officials or entertainment companies have time or money to spare on bricks and mortar. In fact, they too commonly lack the wherewithal for big construction budgets, lengthy development schedules, lavish materials or exquisite craftsmanship.

What they do have is an intensifying need to create environments with popular

appeal and to raise the performance level of their operations. In other words, they need design. Retailers are scrambling to find new ways to entice shoppers who are losing their taste for offprice outlets yet unsure of the road back to the mall. Health care administrators are trying to create brand name recognition for their institutions against a backdrop of massive consolidation among HMOs. Entertainment moguls are hedging their bets by plunging big bucks into both cyberspace and live entertainment venues. And so it goes.

Does all this sound like reasons why you went to design school? Ladies and gentlemen, start your CAD workstations. ☺



Roger Yee

Roger Yee
Editor-in-Chief

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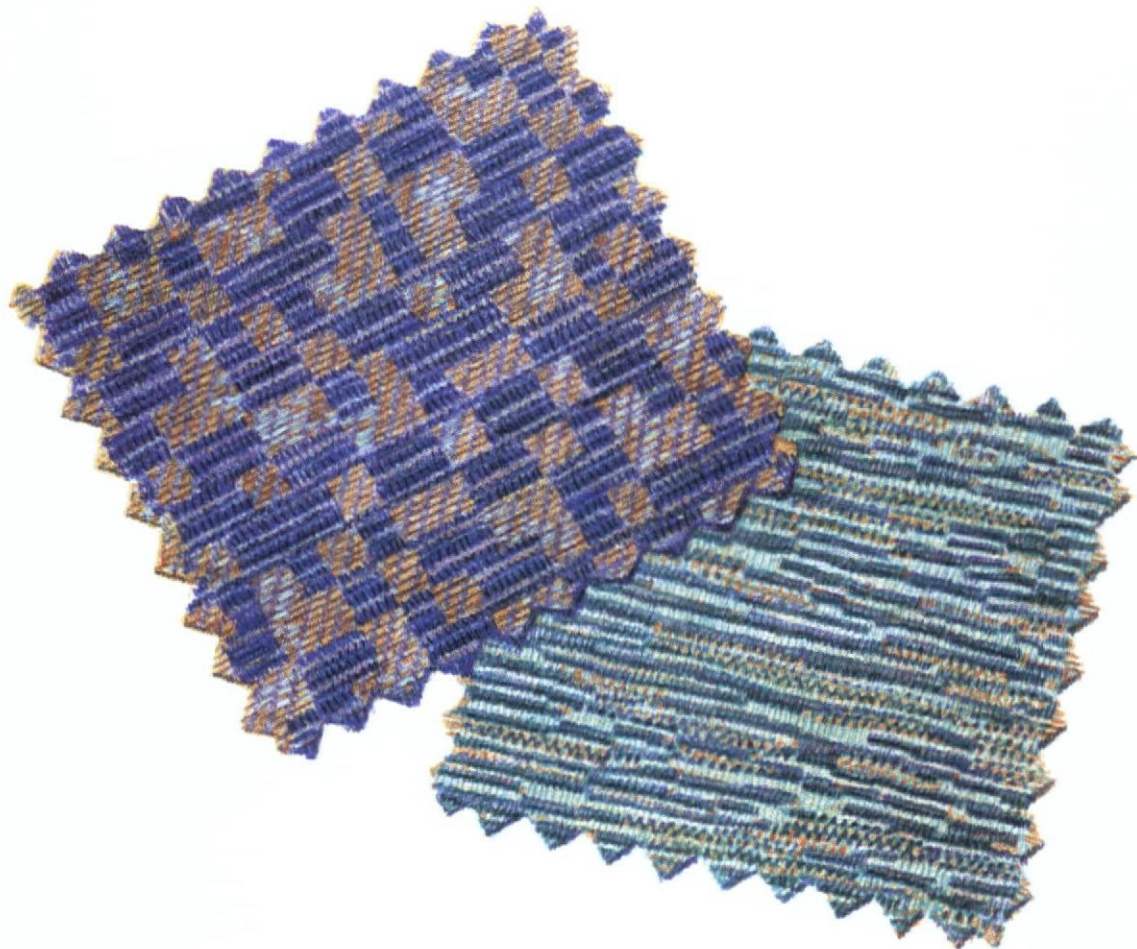


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D E S I G N T E X

Fee Levels Improving

Newton, Mass. - According to the results of PSMJ's 1996 Design Services Fee Survey, fee levels in the industry have risen within the past year. "The improvements were moderate, but fairly widespread," says Frank Stasiowski, publisher of the PSMJ Design and Building Industry Survey Series. "Hourly billing rates rose at about the rate of inflation, as did other client charges, such as reimbursables. Also encouraging this year is the progress made by firms in obtaining better contract terms," added Stasiowski.

The 1996 Fee Survey is the 11th annual comprehensive survey of design firm fee practices and project level fees. Some of this year's survey results include:

- Hourly billing rates for principals are now a median of \$105, up from \$100 last year.
- The median firm now has a hit rate of 30% and receives 80% of its work from repeat client sources.
- While the median hit rate is 30%, the upper quartile of firms succeed with 50% of their proposals.
- 77% of firms now bill clients for travel time.
- The average firm spends only 19% of its marketing efforts on client retention, indicating that only one-fifth of marketing efforts produce four-fifths of a firm's work.

"A further improvement is the apparent return to the market of clients who are willing to pay adequate fee levels for comprehensive services," adds Bill Fanning, PSMJ's Director of Research. "For the past few years we've seen entire market segments plagued by low fees and low service levels, but some owners are now moving to buy design services on a basis other than price alone."

The price for a complete report is \$195, including shipping and handling. To order, contact PSMJ Surveys at 10 Midland Avenue, Newton, Mass. 02158, or call (800) 537-PSMJ.

BASF and DuPont Plan Joint Venture in Asia

Mount Olive, N.J. - BASF Aktiengesellschaft and the DuPont Company have announced the signing of a letter of intent to establish a joint venture to manufacture and sell nylon intermediates in Asia. The joint venture underscores the long-term commitment of both companies to the Asian nylon market.

Werner Burgert, executive vice president of BASF Corporation and president of the company's worldwide Fiber Products Division, said the joint venture will combine each firm's technical and manufacturing know-how and marketing skills. "The joint venture will represent a major cornerstone of the buildup of our nylon value chain in Asia," he added. "It will

enable us to not only defend our global leadership position in caprolactam and nylon 6, but also strengthen our core business in the fast growing Asian market."

"This joint venture will build the world's most competitive nylon intermediates plant, changing the competitive landscape for nylon for the next quarter century," said Eduard J. Van Wely, vice president/general manager, DuPont Nylon Worldwide. "It links well with our new adipic acid plant and Zytell® polymer unit in Singapore and expands DuPont's position as a major nylon intermediates, polymer and fiber producer in Asia-Pacific."

The investment in the joint venture is expected to be about \$750 million. It will include construction of a manufacturing facility to produce approximately 300 kilotons of adiponitrile annually from butadiene. The companies will be equal partners and will work together to find a suitable site for the plant in Asia, with the Peoples Republic of China a leading candidate.

How to Choose an Architect

New York - According to a survey conducted by Tuller/McNealus/Feld Interiors, Inc., a New York City architecture and interior design firm, when companies choose an architecture firm to design office space, cost isn't always the most important factor.

The survey charted results from 44 businesses that had recently hired an architect to design office space. While experience in a similar project ranked as the most important criteria, understanding of business needs came in at a close second. Pricing was the third place contender, while an architecture firm's partner involvement came in fourth. During the interview process, communication is often the key decision maker. In fact, 40% of companies chose good rapport as the top consideration that impressed them during personal interviews. Tied for a second was presentation and previous work at 23% each. Written proposals came in at 9% and last was references at 4%.

"Even in the age of technology, face-to-face communication is still essential for promoting strong business ties," says Richard McNealus, AIA, partner of Tuller/McNealus/Feld. "While a firm's high-tech skills always interest a client, it is hardly the deciding factor."

The survey also found that clients obtained a list of architects to interview from many different sources. The most common was through word of mouth (35%), architects they had worked with before (25%) and through recommendations from friends and brokers (tied at 19%).

The 36-Minute American Lunch Hour

Grand Rapids, Mich. - A full 55% of American office workers said they engage in other activities besides eating during their lunch hour in a typical work week, according to the Steelcase Workplace Index, a semiannual survey that gauges workplace trends in the United States. And of those, nearly 40% said they have exchanged their traditional lunch hour for some extra time to catch up on their work.

Office workers take, on average, only 36 minutes for lunch each day, with 14% not taking any time for lunch in an average work week, according to the Steelcase Workplace Index. Office workers in the Northeast and those in the highest income bracket (\$50,000+ household income) are most inclined to skip lunch altogether (each at 20%). The survey also showed that men and women are almost equally inclined to skip their lunch entirely, 15% and 14% respectively.

"The two-hour lunch is a thing of the past," said Rick Mohr, manager of the Advanced Solutions team at Steelcase. "More people are working through their lunch hours because the nature of work has changed. For example, there is increased pressure to perform and get things done in today's more complex business environment. Also, in some organizations, up to 70% of the workday is spent working in teams, and those people need to find time to get their individual tasks done during the workday."

Socializing with friends (53%), running errands (44%), having a working lunch with colleagues (38%) and reading (37%) are among the most common activities accomplished during this time period. Other workers call family or friends on the telephone, go shopping, exercise, visit the doctor or check on the kids in day care and 1% go on job interviews. The workplace survey, recently commissioned by Steelcase, was conducted by Bruskin Goldring Research, New Jersey, among 1,000 American men and women, 18 years of age or older.

Facility Performance Group Survey

Ann Arbor, Mich. - Executives of top performing Best Facility Management (FM) Practice companies are cutting costs and increasing quality by outsourcing their facility and furniture management services to qualified local/national furniture dealers and other service providers. To identify the market leaders, services, marketing strategies, and current/future service needs, Facility Performance Group has conducted a national survey of the most successful furniture dealer FM service providers and



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Best FM Practice company service users, many from the industrial/service Fortune 500. The survey was carried out through telephone interviews and site visits to more than a dozen locations across the United States and is now available in a report.

Covered in detail are the reasons why companies outsource their furniture and other FM operations to furniture dealers and other local/national service providers, and the current/future services they require. Dealers in the study have annual gross sales between \$8-30 million. Dealer services in the study include the following furniture facility management logistic services: installation, move-management, warehousing, inventory, asset management, and refurbishment. The report contains more than 200 detailed pages full of examples, forecasts, data and recommendations extracted from study interviews and site visits. Additionally, there are over 40 informative figures with service charts, diagrams, and projections all supported by an extensive appendix.

Reports are available for \$149.95, including shipping and handling. To order, send check or money order to Facility Performance Group, 1000 Victors Way, Ste. 300, Ann Arbor, Mich. 48108.

Commissions & Awards

KI, Green Bay, Wis., was named the 1995 "Wisconsin Manufacturer of the Year" in the mega-company category at the eighth annual awards competition co-sponsored by Wisconsin Manufacturers & Commerce, the state's largest business association. KI's manufacturing plant in Manitowoc, Wis., was a recipient of a Governor's Award for Excellence in Hazardous Waste Reduction for cutting its hazardous waste by 80 percent and trimming company expenses by \$70,000.

Philips Lighting Company, Somerset, N.J., has been selected as the "1996 Green Lights Manufacturer Ally of the Year" by the U.S. Environmental Protection Agency. The award acknowledges Philip's ongoing environmental initiatives, which include lighting upgrades, education outreach and promotional efforts both within the company and with customers.

The Weihe Partnership, Architects and Planners, Washington, D.C., has been honored for its design of the Command Post at Dover Air Force Base, Dover, Del. The Command Post received the Award of Merit in The Chief of Engineers Design and Environmental Awards.

The awards are presented every two years by the U.S. Army Corps of Engineers as part of the Federal Design Improvement Program to recognize and promote excellence in design and environmental achievement.

Dallas-based **Robert Young Associates (RYA)**, has been retained by the Bon Marché, a division of Federated Department Stores, to plan and design the remodel of two branch stores in the Seattle area, and by Neiman Marcus, to plan and design the expansion and remodeling of its Beverly Hills store.

Jones New York has selected Philadelphia-based **AI-FIVE Inc.**, to redesign both the interior and the facade of the Walnut Street store in Philadelphia.

J&J Industries, Dalton, Ga., has been awarded the Top State Recognition Award in the Business/Industry category at the 1996 Georgia Clean and Beautiful Awards Banquet.

Boston-based **Soep Associates Inc.** has been retained by The Cole Hersee Company of South Boston to assist with the design and renovation of its corporate office facilities, and by Eastern Bank to assist with the design of its office facilities in Lynn, Mass.



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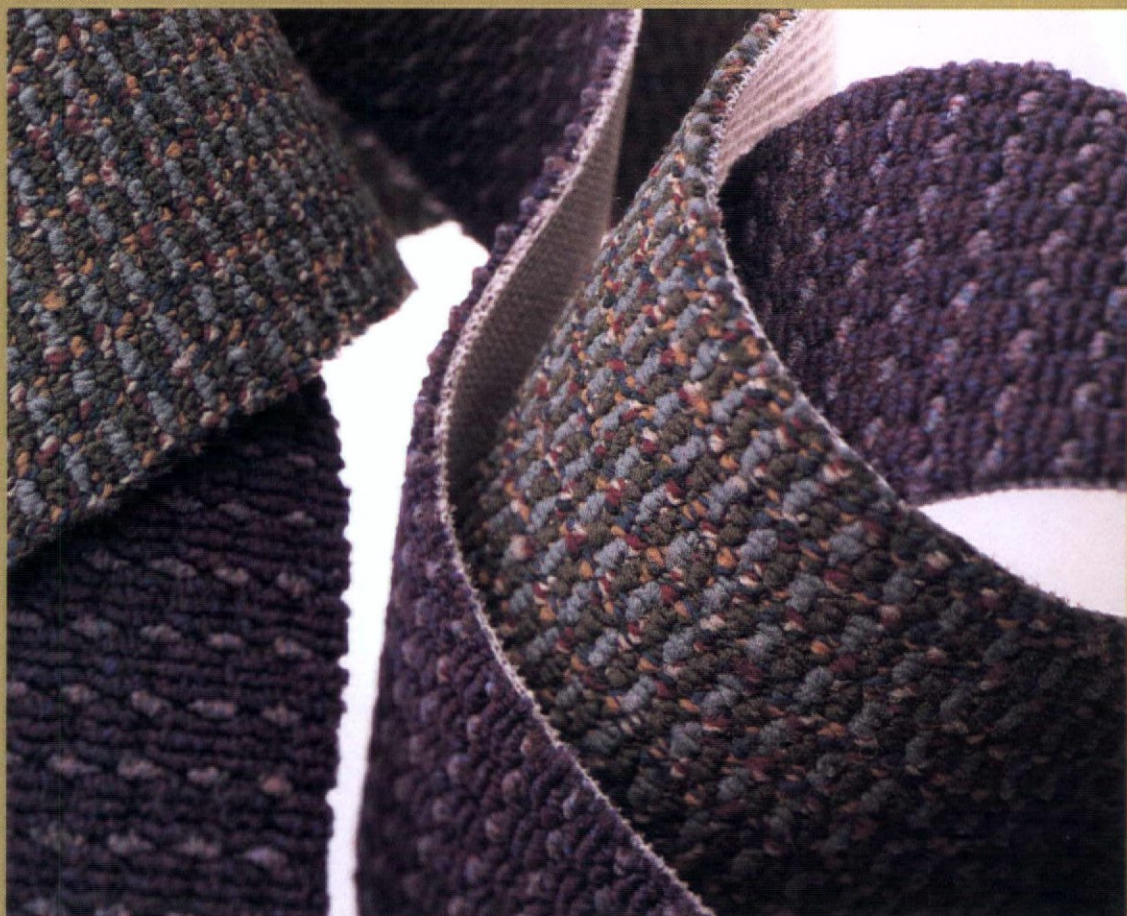
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The Philadelphia-based firm **Ewing Cole Cherry Brott** is finalizing the design of a new thoroughbred horse racing and entertainment complex in Singapore, a \$300 million complex called the Racecourse at Kranji.

Washington, D.C.-based **Davis, Carter, Scott** announced that Comsearch's Headquarters in Reston, Va., won the National Association of Office and Industrial Park's (NAIOP) award

for "Best Commercial Interior Project in the "\$20 per Square Foot or Less" category.

The Henry Art Gallery at the University of Washington, Seattle, will reopen in March 1997, following a two-year construction and renovation program. The expansion, designed by architect **Charles Gwathmey** of **Gwathmey Siegel & Associates**, New York, increases the Henry's exhibition space to 14,000 sq. ft. Gwathmey is

working in association with the Seattle architectural firm of **Loschky Marquardt & Nesholm**.

Steinberg Diagnostic Medical Imaging has selected **JMA Architects, Inc.**, Las Vegas, Nev., to provide the architectural design for its new \$2 million diagnostic and imaging center to be located in the Las Vegas Technology Center.

Hellmuth Obata & Kassabaum has been retained by The Trump Organization to design renovations to 40 Wall Street, New York. Donald Trump, chairman and president of The Trump Organization, recently purchased the landmark 1.3 million-sq. ft., 72-story building, which will now be known as The Trump Building at 40 Wall.

Donald Trump and Douglas G. Geoga, president of Hyatt Hotels Corporation, announced plans for a major renovation of Grand Hyatt New York's guestrooms, meeting space and public facilities. **Hughes Design Associates** of McLean, Va., will oversee the guestroom portion of the hotel's renovations while **Hirsch/Bedner & Associates** of Santa Monica, Calif., will handle all meeting and public space renovations.

Charlottesville, Va.-based architect and designer **William McDonough** was awarded the 1996 Presidential Award for Sustainable Development at a White House ceremony. McDonough was honored for his advocacy for a reassessment of the interrelationship of people, buildings, products and the environment. The award was presented by vice president Al Gore.

The new Irvington Community Center in Fremont, Calif., designed by **ELS/Elbasani & Logan Architects**, Berkeley, Calif., won a Merit Award from the AIA, California Council.

Amtrak has selected **The Hillier Group, Architects**, Washington, D.C., to renovate Atlanta's historic Brookwood Station, built in 1917 and originally designed by Hertz, Reid and Adler.

The 1996 Platinum Circle Awards, presented by *Hospitality Design* magazine, honor individuals whose vision and art raise the standards of excellence in hospitality design. The four 1996 honorees are: **David Beer**, partner, Brennan Beer Gorman Architects, New York; **Adam Tihany**, president, Adam Tihany Int'l, New York; **Peter Morton**, president, Hard Rock Cafe, Los Angeles; and **Charles Silverman**, principal, Yates Silverman, Las Vegas.

RTKL Associates, Inc., Baltimore, has been awarded the master planning, architectural and engineering contract for a new 32-acre, five-building corporate campus that will house the administrative and support services of T. Rowe Price. Corporate headquarters for T. Rowe Price will remain in downtown Baltimore; the

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TRENDS

new financial center will be located in Owings Mills, Md.

Watkins Carter Hamilton Architects, Inc., Bellaire, Texas, announced that the Surgical and Diagnostic Center of Sugar Land received an Honorable Mention in the 1995 American Society of Interior Designers/*Houston Chronicle* Design Awards and a Grand Award in the 1996 National Commercial Builders Council Awards of Excellence Competition.

Zimmer Gunsul Frasca Partnership, Portland, Ore., will design and spearhead planning for a new clinical research facility at the Warren Grant Magnuson Clinical Center, the research hospital serving the National Institutes of Health in Bethesda, Md. Working as consultants on the project will be **NBBJ**, Seattle; **Earl Walls Associates** and **McLellan and Copenhagen Inc.**, California firms with expertise in lab planning; and **Metcalf Tobey Davis** of Reston, Va., who will provide local coordination.

Hayes Architecture/Interiors Inc., Phoenix, has been awarded the design for the Arizona First Medical Center, a new outpatient facility to be located at 1106 N. Beeline Highway, Payson, Ariz.

The winning selections have been named for Architecture in Perspective 11, the 11th annual international juried competition and exhibition of architectural drawings sponsored by the American Society of Architectural Perspectivists. A total of 54 works were selected from 478 entries worldwide, with six receiving special honors. The Hugh Ferriss Memorial Prize, the highest recognition of excellence in architectural delineation, has been awarded to **Paul Stevenson Oles, FAIA**, of Newton, Mass. for his image of an Office Tower in Paris, designed by Henry N. Cobb, FAIA. Other winners include: **Hisae Shoda** of Japan, for the formal category; **Willem van den Hoed** of Holland, for the sketch category; and three Juror's Awards to **Anna Melissa Harris** of Pinckney, Mich.; **Serge Zaleski** of Sydney, Australia; and **Mongkol Tansantisuk** of Newton, Mass.

People in the News

James T. Fitzgerald, chairman and CEO of FRCH Design Worldwide, Cincinnati, was recently elevated to the College of Fellows of the AIA.

The Falick/Klein Partnership, Inc., Houston, announces the following promotions: **Thomas R. Jackson**, **Leland K. Turner, AIA**, and **Diane R.K. Osan, AIA**, vice presidents; and **Cynthia D. Walston, AIA**, senior project designer.

The Weihe Partnership/Weihe Interiors, Washington, D.C., announces that **Jeffrey Ishman** has joined the firm as senior designer for Weihe Interiors.

Hellmuth, Obata & Kassabaum (HOK), based in St. Louis, has made the following promotions: **Glenn Clarke**, senior vice president and **Gail Dooley**, senior associate, Dallas office; **Amy Coe**, senior associate, Washington, D.C. office; **Hiro Isogai**, vice president, Atlanta office; **Beth Bernitt**, vice president and **Joanie Buckley**, senior associate, Tampa/Orlando office; **Steve Jacobs**, vice president, San Francisco office; **Susan Grossinger**, vice president and **Pam Light**, senior associate, Los Angeles office; and **Michael O'Con**, senior associate, London office.

Kate Pew Wolters, executive director of the Steelcase Foundation, Grand Rapids, Mich., will resign effective October 1996. Wolters will become a member of the Steelcase Foundation Board of Trustees.

The Minneapolis-based architectural firm **Architectural Alliance** has announced the promotion of **Scott J. Newland, AIA**, to principal of the firm.

Flack + Kurtz Consulting Engineers, LLP, New York, has promoted **Ken Silver** to senior associate.

Paul L. Bennotti has been appointed director of product development, designing and marketing, in both contract and residential home furnishings divisions, by New York-based **Raxon Fabrics Corporation**.

HNTB Corporation has announced that **Laurin McCracken, AIA**, has joined the firm as a vice pres-

ident. McCracken will be located in HNTB's Alexandria, Va. office.

Ben J. Tensing has been appointed general manager for Harter. Tensing will be based in the company's Chicago showroom in the Merchandise Mart.

Beth M. Durkin, has been named vice president and principal of **Solomon Cordwell Buenz & Associates Inc.**, Chicago.

Benard Sparenberg has been promoted to regional vice president of marketing and sales of **Edison Price Lighting**, New York.

John D. O'Dowd, AIA, has recently joined the Washington, D.C. office of **VOA Associates Inc.** as director of interior design.

Salt Lake City-based **MHTN Architects** announces several new appointments: **Lynn Allen Jones, AIA**, President and CEO; **Lynn Johnson, CPA**, secretary/treasurer; and **Jeffrey Stebar, AIA**, senior associate.

Sienna Architecture Company, Portland, Ore., has added the following employees to its staff: **Tim Jones**, director of interior design; **Peter T. Stark**, healthcare group director; **Jeffrey D. Lamb**, senior designer; **Eric E. Johnson**, director of operations and **Susan Wurdeman**, senior project manager.

Greg Piper has been promoted to vice president-sales of **MTS Seating**, Temperance, Mich.

Nila R. Leiserowitz, AISD, has joined the Los Angeles office of **Gensler**, where she will provide senior leadership in interior design.

Bruce C. Ream, AIA, has been promoted to principal of **O'Donnell Wicklund Pigozzi and Peterson Architects Inc.**, Deerfield, Ill.

Business Briefs

LAM lighting systems, Santa Ana, Calif., a subsidiary of the **JJI Lighting Group**, has announced a

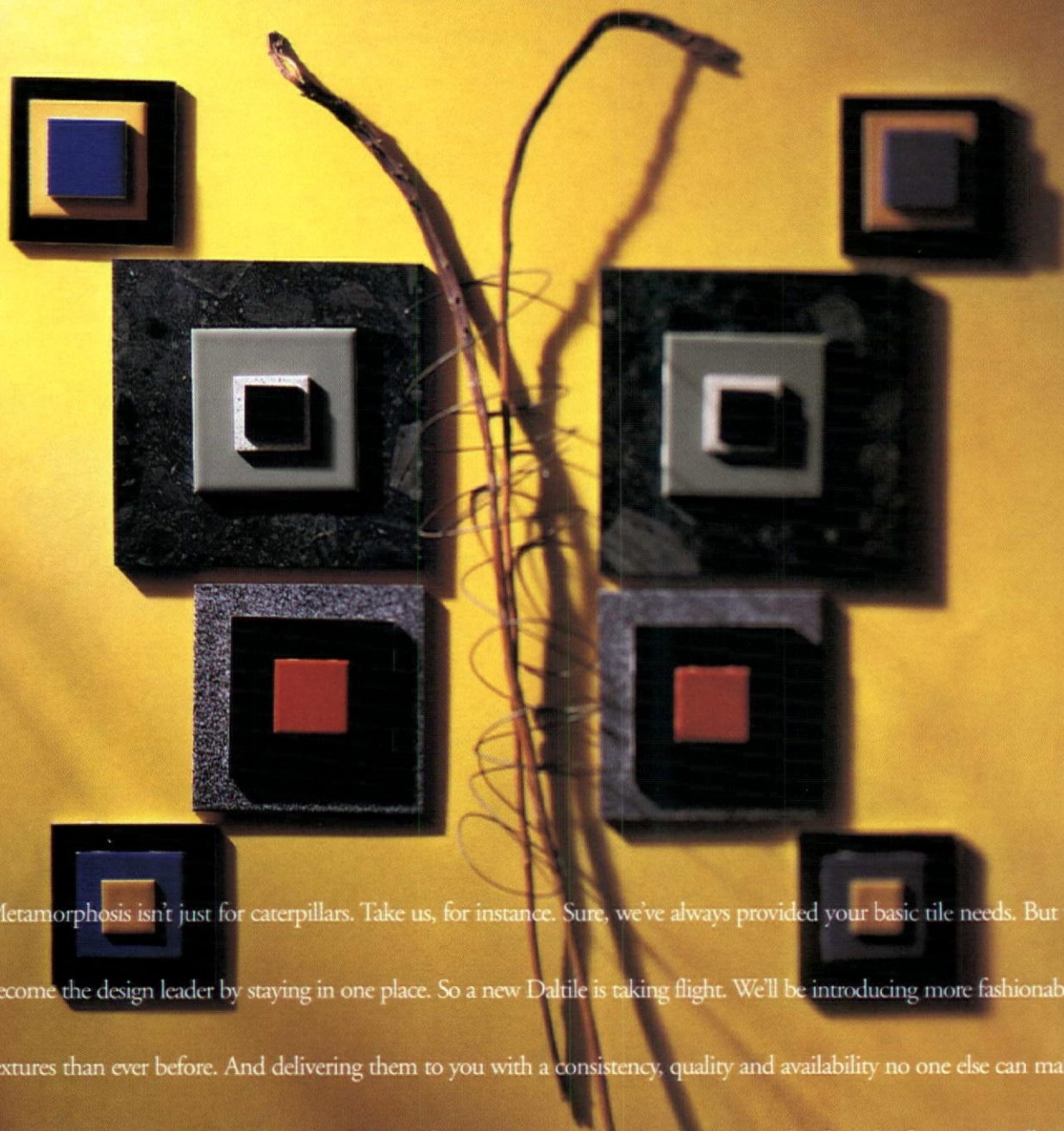
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TRENDS

forceful presence in Canada with the appointment of eight sales representative organizations in 10 individual locations, covering seven provinces.

JMA Architects, Inc., Las Vegas, Nev., announced that it has changed its name to **JMA Architecture Studios**.

The **Viscusi Group Career Center** will be open throughout NeoCon in The Merchandise Mart from June 10-12 in Chicago. The Viscusi Group, Inc., an executive search firm based in New York, encourages all architects, designers, facility managers and sales representatives to drop off their résumés during NeoCon.

New York-based design consultants **Richard Poulin and Douglas Morris** announced the change in their firm's name to **Poulin + Morris**.

Smith Metal Arts and McDonald Products, divisions of Smith McDonald Corp., Buffalo, N.Y., have been recently purchased by **Clement and Craig Arrison**, Buffalo, N.Y.

The **HNTB Corporation**, Kansas City, Mo., in conjunction with **Graphic Systems, Inc.**, Cambridge, Mass., has established an alliance to provide information system planning and technology-based facility and real estate services to public and private-sector clients. The alliance was established to take advantage of the rapidly growing facility management service market that is emerging worldwide.

Steelcase Inc., Grand Rapids, Mich., announced the sale of its panel-based systems product line, **Element**, to **FSA Pty. Ltd. (Furniture Systems Australia)**, in conjunction with **Element International**. The sale includes the assets, inventory and manufacturing rights of **Element**. **FSA** is an Australian manufacturer of office furniture with sales and manufacturing operations headquartered in Sydney.

HOK has reorganized its New York office into nine focus groups, and each will be headed by senior-level executives. They are: **Architecture**, Samuel Spata; **Aviation/Transportation**, D. Kent Turner; **Criminal Justice**, William

Long: Consulting, Paul Eagle; **Health Care**, Charles Siconolfi; **Interior Design**, Juliette Lam; **Science/Technology**, Andrew Wong; **National Accounts**, Hugh Williamson; **Planning and Landscape Architecture**, Timothy Delorm.

Design Center of the Americas, Dania, Fla., announces the arrival and the expansion of the following showrooms: **Decorators Walk**, **East Lee Gallery**, **Haifa Marble and Granite**, **LExcellence Designs, Inc.**, **Lopez-Negro International, Inc.**, **Mantles N' Stones**, and **Peter Mandel Inc.**

Innovations in Wallcoverings, New York, announces the opening of its new Chicago showroom, located in suite 10-148 in the Merchandise Mart.

Kurt R. Miller, president of **Precision Manufacturing**, Lachine, Quebec, Canada, announced that an agreement had been signed for **Jami, Inc.**, Overland Park, Kan., to acquire the assets of **Precision**.

KI, Green Bay, Wis., now has a Web site on the Internet, located at <http://www.ki-inc.com>.

Vecta Express, a new program that delivers furniture to the customer's door step within 12 days, has just been launched throughout the country by **Vecta**, Grand Prairie, Texas.

Tropitone Furniture Company Inc., Sarasota, Fla., announced the addition of two new associate showrooms, one in the Boston Design Center, Suite 515, One Design Center Place and the other located in the D&D Building, Space 1520, 979 Third Avenue, New York.

Raymond Design Associates Inc., Atlanta, will no longer be associated with **Retail Planning Associates, L.P. (RPA)**, of Columbus, Ohio. Previously doing business under the name of **RPA/Raymond design**, the firm will continue its retail and corporate planning and design services under the corporate name of **Raymond Design Associates Inc.**

The **La-Z-Boy Contract Furniture Group**, Monroe, Mich., is launching a comprehensive new site on the

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World Wide Web located at <http://www.lzbccontract.com>. The 50th La-Z-Boy Business Furniture Gallery opens at Office Furniture Plus, 1468 S. Military Highway, Chesapeake, Va.

Kyo Corporation, Round Rock, Texas, is moving its headquarters to the Merchandise Mart in Chicago.

Coming Events

May 14-16: Lightfair International, Moscone Center, San Francisco; To register call (800) 856-0327.

May 18-21: International Contemporary Furniture Fair®, Jacob K. Javits Convention Center, New York; (800) 272-SHOW.

May 18-21: The Visual Marketing & Store Design Show, Jacob K. Javits Convention Center, New York; (800) 272-SHOW.

May 18-22: 77th Annual Restaurant Hotel-Motel Show, McCormick Place, Chicago; Contact Wendy Webster at (202) 331-5938.

May 19-21: Surtex®'96, Jacob K. Javits Convention Center, New York; For information call (800) 272-SHOW.

May 22-June 21: 49th Annual Student Exhibition, The New York School of Interior Design, New York, (212) 472-1500.

May 22: The National Association of Floor Covering Distributors Seminar, Philadelphia; Contact NAFCD at (312) 321-6836.

May 23-25: The Montreal International Interior Design Show, Place Bonaventure, Montreal, Quebec; (514) 273-4030.

May 29-30: Practice Management Associates Workshop, Proposal Writing, Phoenix; (800) 537-7765.

May 30-June 1: Society for Environmental Graphic Design 1996 Annual Conference and Trade Showcase, Boston; To register call (202) 638-5555.

June 5-7: Design Management Institute, "Design Management in

the Digital Environment", Minneapolis; Contact John Tobin at (617) 338-6380.

June 5-9: 46th International Design Conference in Aspen, Gestalt: Visions of German Design, Aspen, Colo.; (970) 925-2257.

June 9: Facility Executive Perspectives on Workplaces for the Next Millennium Seminar, The Merchandise Mart, Chicago; Contact ISFE at (617) 253-7252.

June 10-12: NeoCon World's Trade Fair, featuring NeoCon, Buildings Show, TechnoCom and Decorex USA, The Merchandise Mart, Chicago; (800) 677-6278.

June 12-16: 27th Annual Conference of the Environmental Design Research Association; Keynote speaker, Peter Calthorpe, Salt Lake City Hilton, Salt Lake City; (405) 330-4863.

June 15-18: Montreal Furniture Market, Place Bonaventure, Montreal, Quebec, Canada, (514) 866-3631.

June 17-20: A/E/C Systems®'96, The Seventeenth International Computer Technology Show for the Design and Construction Industry, Anaheim Convention Center, Anaheim, Calif.; For more information contact, Pat Smith (800) 451-1196.

June 17-20: Construction Technology '96: The First Annual Conference and Exhibition for New Technologies in the Building Industry, Anaheim Convention Center, Anaheim, Calif.; (800) 451-1196.

June 18-20: IFMA, Facility Technologies '96 and Intellibuild '96, Anaheim, Calif.; (800) 359-4362.

July 21-24: Yarn Fair International, CAD EXPO and KAE International '96, Jacob K. Javits Convention Center, New York; Contact Ginger McLaughlin at (212) 725-4500.

August 2-31: "The Living Legacy: 1970-1995, Fine Canadian Furniture", The Carnegie Gallery, Ontario, Canada; (416) 537-9327.

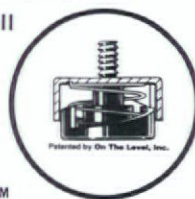
September 18-21: IDSA 1996 international conference, Worldesign

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September 23-25: The First Annual Computer Conference and Exhibit for the Government Design Community, Hyatt Regency Crystal City, Arlington, Va.: Contact Sharon Price at (800) 283-7367.

September 29-October 2: 100% Design. The London Contemporary Design Show, Duke of York's Headquarters, Chelsea, London; 0181-849 6211.

October 6-8: World Workplace '96, Salt Lake City; (713) 62-WORLD.

October 16-18: National Ergonomics Conference and Exposition, Los Angeles Convention Center, Los Angeles; Sandi Eberhard (212) 486-6186.

October 18-20: Restoration/Chicago, Festival Hall B, Navy Pier, Chicago, (508) 664-6455.

October 18-27: Interieur 96, the Halls of Kortrijk, Belgium. Tel. 32/56/22.95.22.

October 20-24: The 21st International Design Management Conference, Chatham, Cape Cod, Mass.: Contact John Tobin at (617) 338-6380.

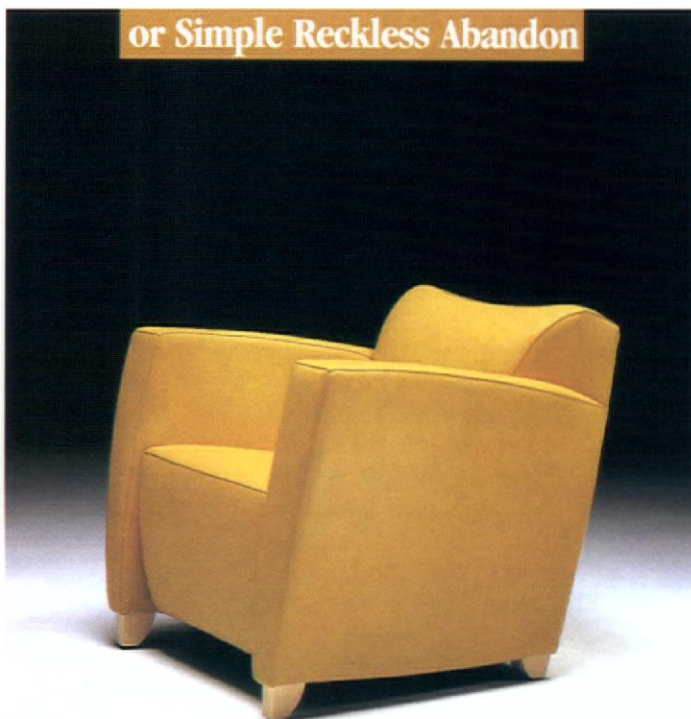
October 31-November 3: The International Furnishings and Design Association's 36th Annual Conference, Ritz-Carlton, Cancun, Mexico; Call IFDA at (800) 727-5202.

November 7-9: InterPlan Conference & Exhibition, New York Coliseum, New York; (212) 714-1300.

November 9-12: International Hotel/Motel & Restaurant Show, Jacob K. Javits Convention Center, New York; (800)272-SHOW.

November 14-17: Ninth Symposium on Healthcare Design, "Creating Life-Enhancing Healthcare Environments in Today's Business Climate", Boston; Contact Sara Marberry at (708) 475-0427.

November 20-23: The Eighth International Academic Forum on Design Management and Education, Barcelona, Spain; Contact John Tobin at (617) 338-6380.



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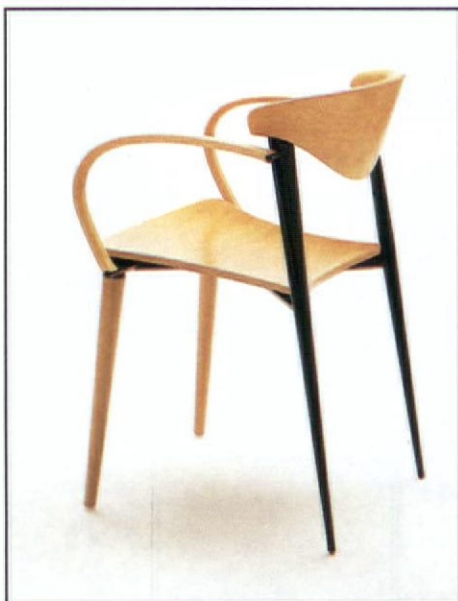
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NeoCon '96 World's Trade Fair

NeoCon '96 World's Trade Fair, North America's largest exposition of commercial and institutional interior design, facilities management and communications, will take place in Chicago's Merchandise Mart June 10-12. More than 30,000 professionals, including architects, interior designers, corporate facilities managers and furniture dealers, are expected to attend this diversified four-part event, which combines a myriad of educational seminars and networking opportunities. This year as in the past, permanent Merchandise Mart showroom residents will also be joined by temporary exhibitors to create the industry's most comprehensive gathering of product, service and design solution providers.

NEOCON presents an extensive showcase of commercial furnishings, including products for office, health care, hospitality, institutional and retail environments. The show also provides the stage for a major educational conference with over 65 sessions taught by industry experts, as well as 12 industry association forums. Educational programs are offered in seven tracks, including healthcare, hospitality, institutional, retail, office, practice management and workplace health & productivity.

The BUILDINGS SHOW remains the nation's single largest commercial building products and facilities management conference exposition with nearly 200 exhibits, a broad display of building products and services and 36 CEU-accredited educational seminars. TECHNOCOM will feature the latest technological advances in communications products and services for the workplace, including more than 40 exhibitors showcasing communications systems and services for companies of all sizes.

And NeoCon World's Trade Fair is expanding again this year to include DECOREX International, the U.K.'s most prestigious residential furnishings show. DECOREX USA will run concurrently with NeoCon. For the first time ever, the entire trade fair will be held completely under one roof at the Merchandise Mart. See you in Chicago!



Panel frames in light and dark neutrals coordinate with other surface materials.

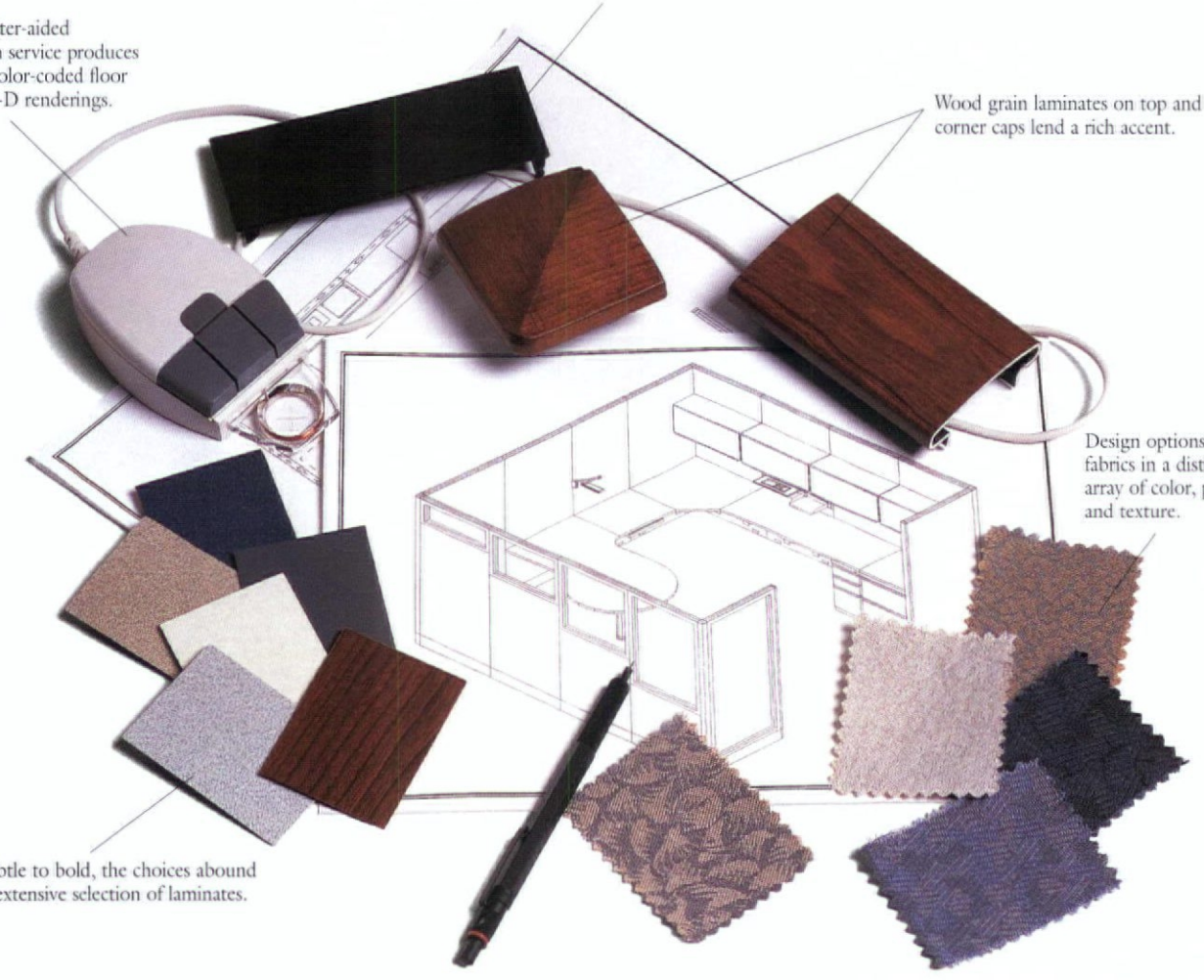
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The International Welcome Reception

Sunday, June 9 • 6 p.m. - 7 p.m. • The Merchandise Mart, 2nd floor Mezzanine

Sponsored by the International Interior Design Association, Haworth, Inc. and Interface Americas. Registered attendees and exhibitors are invited.

IIDA Midnight Affair

Monday, June 10 • 7 p.m. - Midnight • Field Museum of Natural History

For information or to order tickets, call IIDA Headquarters at 312-467-1950.

Exhibitor Breakfast Featuring Best of NeoCon® Awards

Tuesday, June 11 • 7:30 a.m. • Holiday Inn Mart Plaza, 14th floor Ballroom

Sponsored by *Facilities Design & Management* magazine and Merchandise Mart Properties Inc. By invitation only. For information call 312-527-7934

BIFMA International's Annual Breakfast Meeting

Wednesday, June 12 • 7: a.m. - 9:30 a.m. • Holiday Inn Mart Plaza

For international members and invited guests. For more information call BIFMA International, 616-285-3963

Sunday, June 9

On-site Registration Hours 10 a.m.-5 p.m. • Merchandise Mart North Lobby • Showrooms Open by Appointment Only

8:30 a.m. to 5 p.m. • Association Forum • Facility Executive Perspectives on Workplaces for the Next Millennium, sponsored by the International Society of Facilities Executives

10:30 a.m. to 4:30 p.m. • Association Forum • The Business of Starting an Interiors Practice, sponsored by The American Institute of Architects, Interiors Committee

12:15 p.m. to 3:15 p.m. • Association Forum • The Internet and Electronic Commerce: What Impact Will They Have on the Office Furniture Industry? Sponsored by the Office Furniture Dealers Alliance/Business Products Industry Association

5:30 p.m. to 8 p.m. • DECOREX USA Opening Reception and Dinner

Monday, June 10

On-site Registration Hours 7 a.m.-5 p.m. • Merchandise Mart North Lobby • Exhibition Hours 9 a.m.-5 p.m.

	Healthcare Track	Hospitality Track	Institutional Track	Office Track	Practice Management Track	Retail Track	Workplace Health & Productivity Track
	<p>8 a.m. to 9 a.m. • Keynote Session • A Design and Technology Revolution: A Smarter, Better, Greener World, speaker John Picard, sponsored by Herman Miller</p> <p>9 a.m. to 4 p.m. • Association Forum • Vision and Mission: How to Succeed in Business, sponsored by the International Interior Design Association and Interiors & Sources</p> <p>10 a.m. to 4 p.m. • Association Forum • Uppark: An English Country House Reborn, sponsored by the Royal Oak Foundation and the National Trust for England, Wales and Northern Ireland</p> <p>11:30 a.m. to 12:30 p.m. • Association Forum • The Future of Interior Design: Trends, Data & Opinion, sponsored by the Foundation for Interior Design Education Research</p>						
10:00-11:00	<ul style="list-style-type: none"> Partnering: Redefining the Relationship Between Families, Administrators, Facility Managers, Clinicians and Architects in the Design of Family-centered Child Healthcare Facilities (M100) 	<ul style="list-style-type: none"> Expanded Opportunities in the Hospitality Industry Through NAFTA (M102) 		<ul style="list-style-type: none"> Update on New Ergonomic Standards for Office Design (M103) 	<ul style="list-style-type: none"> A Consolidated Dealer Network (M101) 		
1:00-2:00	<ul style="list-style-type: none"> The Patient-focused Inpatient Unit: A Post-occupancy Evaluation (M109) 	<ul style="list-style-type: none"> Hospitality Lighting: Customer Satisfaction and How to Achieve It (M111) 		<ul style="list-style-type: none"> Current Trends in the Corporate Workplace (M112) 	<ul style="list-style-type: none"> The Presentation Environment (M110) 		
	<p>2 p.m. to 4 p.m. • Association Forum • Integrating the Human Factor Into Design, sponsored by Metaphase Design Group, Inc. on behalf of the International Furnishings & Design Association</p>						
2:30-3:30	<ul style="list-style-type: none"> Way to Go! Wayfinding and Environmental Graphics for Today's Healthcare Facilities (M118) 	<ul style="list-style-type: none"> Negotiating Fees for Hospitality Projects That Reflect the Value of Interior Design (M120) 		<ul style="list-style-type: none"> Ten Simple Things You Can Do to Your Clients' Home or Office Environments to Enhance Their Lives (M121) 	<ul style="list-style-type: none"> Why Has the Interior Design Profession Lost Control to Consultants? (M119) 		
	<p>4 p.m. to 5 p.m. • Association Forum • Product Specification for Healthcare Facilities, sponsored by the International Interior Design Association, Healthcare Forum and Interface Flooring Systems</p>						
4:00-5:00	<ul style="list-style-type: none"> Green Design and the Healthcare Environment (M127) 			<ul style="list-style-type: none"> The Video/Teleconferencing Challenge: Merging Technology, Equipment and Furniture (M129) Universal Design: What is Its Impact on Project Costs and Project Teams? (M130) 	<ul style="list-style-type: none"> Marketing on the Internet (M128) 		

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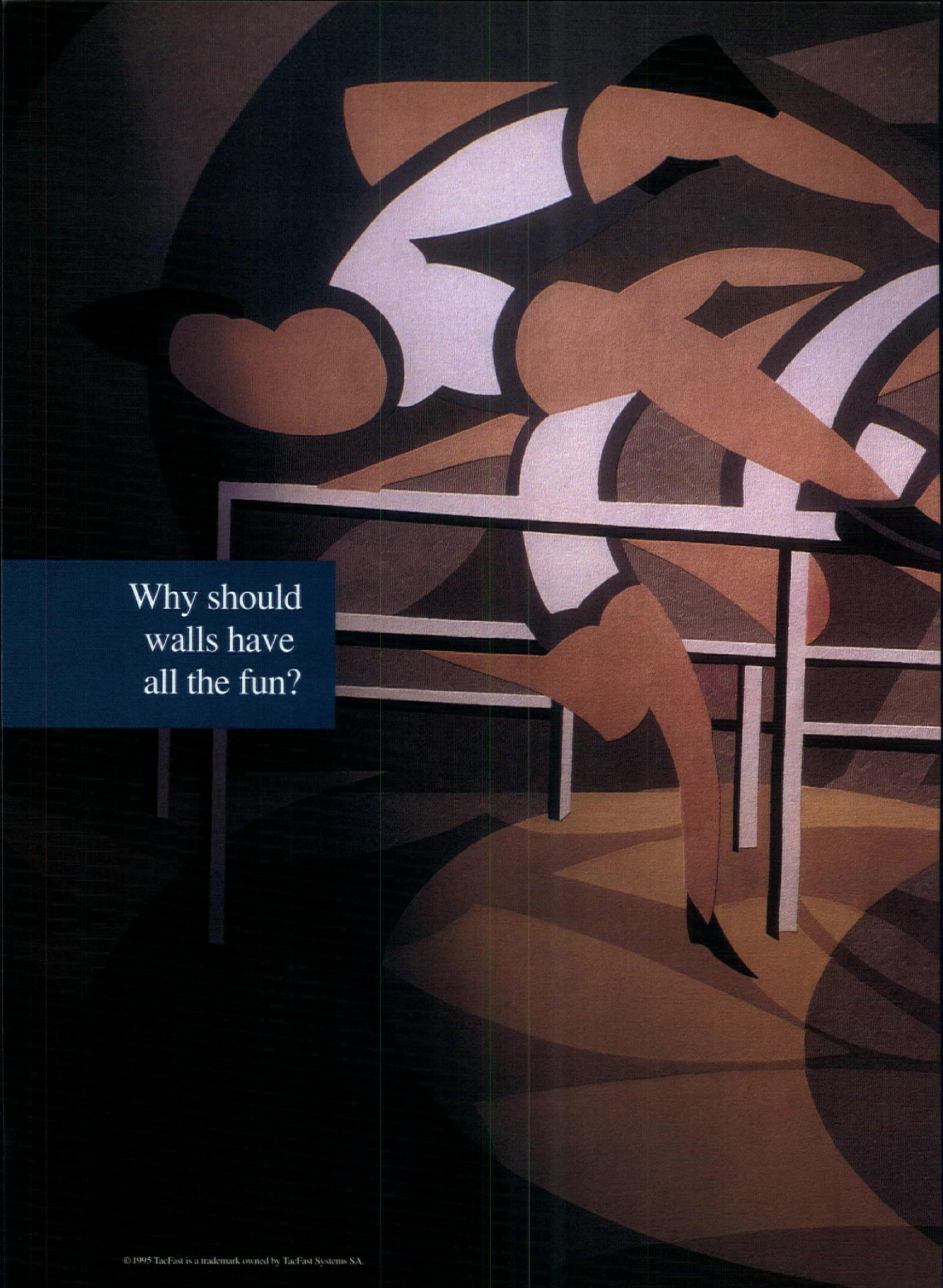
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Tuesday, June 11

On-site Registration Hours 8 a.m.-5 p.m. • Merchandise Mart North Lobby • Exhibition Hours 9 a.m.-5 p.m.

	Healthcare Track	Hospitality Track	Institutional Track	Office Track	Practice Management Track	Retail Track	Workplace Health & Productivity Track
8 a.m. to 12 p.m. • Association Forum • Introduction to <i>Feng Shui</i> , sponsored by the Architecture & Design Society of The Art Institute of Chicago in association with Haworth, Inc.							
8:30-9:30	• Trends and Influences in Children's Healthcare (T200)		• A Study of Changing Educational Design (T202)	• Industrial Makeovers (T203)	• Legislative Action (T201)		
9:30 a.m. to 11 a.m. • Association Forum • What Floor Covering Specifiers Must Know to Avoid Installation Disaster sponsored by the Floor Covering Installation Contractors Association (repeated at 1:30 p.m.)							
10:00-11:00	• Managed Care: Planning and Design From the Inside Out (T209)		• Designing Campuses With Character (T211)	• Tomorrow's Offices in Yesterday's Buildings (T212)			• Don't Stop at the Wall: Improving the Workplace Through Interior Design (T210)
1 p.m. to 3 p.m. • Association Forum • Guest Room Design: Technology and Technique, sponsored by the Network of Executive Women in Hospitality							
1:00-2:00	• The Interior Designer's Role in a Healthcare Project (T218)		• The AmSouth Bank Story: Management Mandate Results in True Flexibility (T220)	• Dynamic Conferencing: Meeting the New Design Requirements (T221)	• The Art Institute of Chicago Collection: Everything Old is New Again (T219)		
1:30 p.m. to 3 p.m. • Association Forum • What Floor Covering Specifiers Must Know to Avoid Installation Disaster, sponsored by the Floor Covering Installation Contractors Association							
2 p.m. to 4 p.m. • Association Forum • Come Alive! With Contract Wallcoverings™, sponsored by the Wallcovering Association							
2 p.m. to 4 p.m. • Association Forum • Trends in Brand Retailing, sponsored by Institute of Store Planning							
2:30-3:30	• Intergenerational Day Care (T227)	• Creating Carnival: Navy Pier and Other Experiences (T229)		• Pre-design Services: Facilities Strategic Planning (T230)			• Selecting Healthy Building Materials & Furnishings for Indoor Environments (T228)
4:00-5:00	• The Doc is Out of the Box: Decentralized Healthcare and the Next Generation of Facility Solutions (T236)			• The Steelcase Leadership Community (T239)	• Small Design Firms Can Be Big Players (T237) • Strategies for Creative CAD Management (T240)	• Developing a Design Program: The Foundation for Successful Store Design (T238)	• Carpet: The Choice for "Livable" Offices (T241) • Understanding the Aesthetics of Lighting (T242)

Wednesday, June 12

On-site Registration Hours 8 a.m.-4 p.m. • Merchandise Mart North Lobby • Exhibition Hours 9 a.m.-5 p.m.

	Healthcare Track	Hospitality Track	Institutional Track	Office Track	Practice Management Track	Retail Track	Workplace Health & Productivity Track
8:30-9:30	• The Environment: Partner in Quality Care for the Aged (W300)			• Myth vs. Reality: How is the Workplace Really Changing? (W303)	• New Developments in Office Communication Technologies (W301)	• Prototype Store Design: Lessons From the Inside (W302)	
10 a.m. to 12:30 p.m. • Association Forum • Breaking Down Barriers: The New Revolution in Education, sponsored by Archeworks in association with Haworth, Inc.							
10:00-11:00	• Healthcare: A New Design Dimension (W309)			• Work at Home: Designing for Inevitable Ambiguity (W312)	• How the Contract Furnishings Industry Can Capitalize on the Revolution in Healthcare	• The Vanilla Box Dilemma: Creating Store Identity in a Generic Space (W311)	
1 p.m. to 7 p.m. • Association Forum • Great Historic Interiors: Restoration Tour, sponsored by the American Society of Interior Designers/Illinois Chapter							
1:00-2:00	• The Evolution of the Wellness Center: Out of the Basement and Into the Light (W318)			• Evolutionary Workplaces: What is Going on in the Corporate Office? (W321)	• The Power of ME (W319)	• The Franchising & Licensing World Center: A Year-round, Int'l. Marketplace (W320)	
2:30-3:30	• The Impact of Interior Design on the Dining Abilities of Elderly Residents in Assisted Living and Nursing Homes (W327)				• Managing Creativity (W328) • Risk Management for the Design Professional (W334)		• Protocols for Implementing Successful VDT Health and Safety Programs (W329) • The Globalization of Space Planning: Developing Flexible Int'l. Standard (W330)

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DESIGNER

Carlo Bartoli
CARLO BARTOLI

Floor 3

CONTRACT DESIGN MARKETPLACE



Fit To Be Wide, from Ametex/Robert Allen Contract Fabrics, is a collection of 127-in.-wide Trevira F/R prints expressly engineered for one piece seamless bedspreads. The one piece seamless fabric, shown in style Carhart, is inherently flame resistant, washable to 160 degrees Fahrenheit and more competitively priced due to the use of less yardage and labor.
Showroom No. 367

Circle No. 200



American Seating introduces Framework Naturals, a collection of North American grown hardwood component features for its Framework™ Office Furniture System. Framework Naturals can be specified on a full array of work surface shapes and sizes, flipper door cabinet fronts, panels and panel trim, as well as Solar® Table tops. Framework Naturals feature cherry and maple veneers for durability and a four-circuit, eight-wire power system.
Showroom No. 399

Circle No. 201

NeoCon 96 World's Trade Fair

GF Office Furniture Ltd. will feature a display of its products from the "1920's through 1990's" in its showroom this year. The products featured will include casegoods and seating, such as the ErgoTek chair shown in red leather. GF Office Furniture will also preview its new panel system "Pragma" during the show.
Showroom No. 310



Circle No. 202



The new Examination Stool from Lux Healthcare features a toe ring seat height adjustment for hands-free operation. Height is adjustable within a five inch range. The back is adjustable for both height and depth or can be removed completely. The seating surface of the stool is 15-in. in diameter.

Showroom No. 345

Circle No. 203

Interchange from Allsteel uses the same pedestals and work surfaces to create a variety of freestanding desks and desking systems. For flexibility in a high technology workplace, Interchange panels have power bases and vertical wire management. This panel construction creates an open inner core that allows wiring access anywhere on the panel. Designed by John Rizzi and a team of Allsteel specialists, Interchange's elements can be combined, selected and finished to create tailored environments for specific requirements.
Showroom No. 300

Circle No. 204



Multiple
Personalities
Can Be a
Good Thing.



Unity Casegoods from Kimball.

From light and airy to dark and sophisticated, Unity has many personalities. Multiple edge treatments, finishes, configurations and storage options make the possibilities endless. When you require good design, product versatility and value in one simple package, Unity is your natural choice.



800.482.1818

Circle 27 on reader service card

FLOOR 3

CONTRACT DESIGN MARKETPLACE

Vecta introduces a new family of tables with a range of applications. The series includes individual work tables, group work tables and conference tables, where ease of arrangement, wire management and image are important. Enhancing the functionality are auxiliary tables that are height-adjustable above or below standard height. These tables, designed by the FM Studio (Ben Fether and Richard Miles), also offer patented linking technologies and integral wire management. Showroom No. 303



Circle No. 205



The Arrio desk-based system from Herman Miller is designed to enhance panel-based systems furniture and give people and organizations greater control of their work environments. Designed by Jack Kelley and Don Chadwick, the collection of height-adjustable desks, mobile tables, screens, storage and technology support adds critical capabilities and value to both new projects and existing systems installations. All components of Arrio are visually compatible with other Herman Miller products. Showroom No. 321

Circle No. 160

Meridian's one touch Keyless Entry Storage System eliminates the need for standard individual, mechanical file cabinet keys by integrating a flush-mounted, nine-digit programmable electronic keypad on the top front of the file. The complete unit locking application of the system controls access to all drawers with a file unit, using one access code, while the individual drawer locking application provides the ability to assign access to each drawer within a unit. Showroom No. 318

Circle No. 207



Vista 2000™ Workspace Furniture from Invincible Office Furniture is a contemporary series of freestanding, modular office furniture that provides solutions to everyday needs and is designed to be highly computer/VDT responsive. Vista 2000 offers a series of adjustable tables, multiple storage solutions, cable management features, privacy screens and partitions, and can be easily electrified, even in the field. Showroom No. 3-112

Circle No. 209



Haworth introduces Correspondent, a self-contained office that is portable and personal. Designed for home office or temporary use by auditors or visitors, or as a temporary swing space for companies with a high churn rate. Correspondent can be locked, moved and stored with ease. This cherry veneer office-in-a-box features three work surfaces, tackboard, markerboard, and translucent acrylic lid that lets light enter. Correspondent, in its closed and "ready to roll" position, presents itself as an elegant cabinet. Showroom No. 312

Circle No. 206

NeoCon 96 World's Trade Fair



Designer Barbara Barry has turned to the delicate patterns and muted palette of the natural world as the resource for her new collection for HBF Textiles. With such names as Eucalyptus, Sisal, Bamboo, and Rain, the new collection offers subtle references to a natural landscape. The eleven textiles in the collection are appropriate for contract applications in the corporate, hospitality and health care environments.

Showroom No. 387

Circle No. 208

Joe Richards
Needs
a Purpose.



Purpose Seating from Kimball.

Purpose... comfort, good looks, ergonomic high performance and affordability.

Joe's organization comprises many job functions. He needs a chair that can accommodate all of them.

The Purpose chair maintains a low cost of ownership by virtue of simplicity.

The small allen wrench is the one tool you need to install/remove arms or service the chair.

It's located on the chair's shell. Come see this Neocon '96 Introduction.



800.482.1818

Circle 28 on reader service card

FLOOR 3

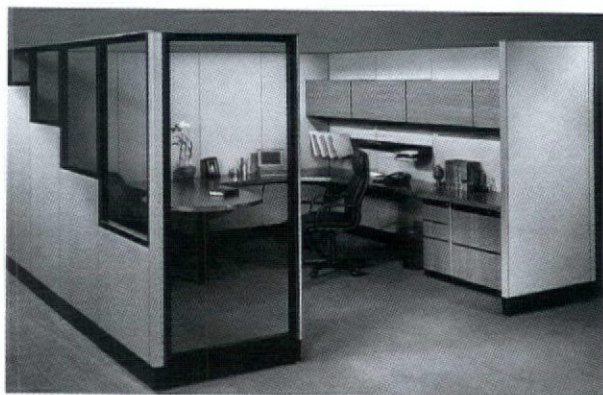
CONTRACT DESIGN MARKETPLACE



The EckAdams Tools 8.0 Series is a complete line of ergonomically designed task and management chairs. The Tools 8.0 Series is suitable for users who perform repetitive tasks at the computer or who manage projects while performing varied tasks.

Showroom No. 3-112

Circle No. 210

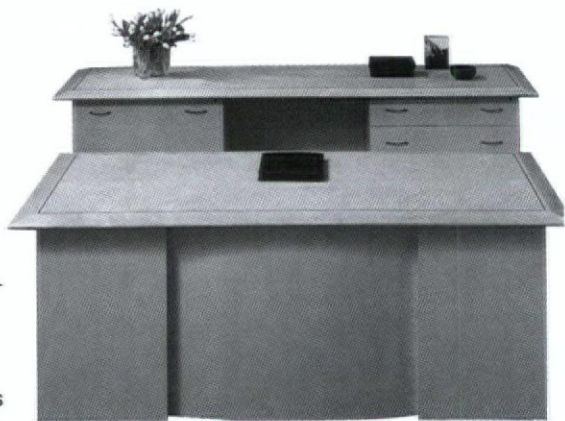


The TopLine Series of systems furniture from Panel Concepts features radius corners on pedestals, contrasting waterfall pulls and wood grain laminate drawer/flipper drawer fronts. TopLine offers an interlocking panel design and camlock connection system that enables panels to be installed four times as fast as other office systems. TopLine panels are shipped completely assembled, including electrical components, resulting in lower installation costs.

Showroom No. 330

Circle No. 211

NeoCon 96
World's Trade Fair

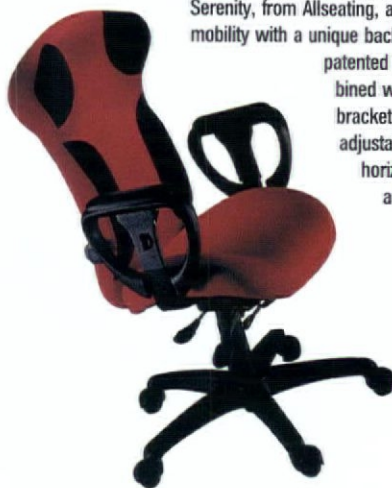


The Avenue Collection from OSI is a complete casegoods

line designed to accommodate the executive office environment. Avenue is distinctively detailed and available in a variety of product enhancements, storage, veneer and finish options. The desk and credenza feature an optional birdseye maple inset top, a standard option maple veneer and a 3-in.-wide solid maple edge.

Showroom No. 333

Circle No. 212



Serenity, from Allseating, allows for extra freedom of mobility with a unique backrest design. Allseating's patented harp RSI armrests are combined with a special tracking arm bracket. Also, Serenity's internal adjustable backrest combined with horizontal and vertical lumbar adjustment make this chair fit a variety of user shapes.

Showroom No. 394-395

Circle No. 214

Nienkämper offers the Tufold Table by Toronto designer Scot Laughton. Laughton's inspiration came about through the exploration of form through the simple breakforming of sheet metal. The Tufold Table is available as a coffee table 48-in. wide x 20-in. deep x 16-in. high and as a side table 22-in. wide x 20-in. deep x 20-in. high. It is fabricated from sheet aluminum with a polyester finish in six standard colors.

Showroom No. 365



Circle No. 213

When Space
Can't Be
Wasted And
Quality
Is A Given.



Footprint[®] from Kimball.

**Functional quality. Footprint's unique horizontal Traxx[®]
mounting maximizes wall performance.**

 **KIMBALL[®]**

800.482.1818

Circle 29 on reader service card



Loewenstein offers the new Breeze stacking collection. Breeze features 11 seat/back colors and 24 frame finishes. Breeze is not only aesthetically appealing, but is also sturdy, passing ANSI/BIFMA test requirements. Showroom No. 353

Circle No. 215



JSI, the contract division of Jasper Seating Company Inc., introduces Glendale, a complete line of contemporary casegoods and conferencing components. Glendale presents quality highlighted by a 12 year warranty. Product versatility is promoted by offering three edge treatments, 24-in. deep credenzas, full and 3/4 pedestals, and an array of finishes on either cherry or oak veneer with wood or laminate tops. Showroom No. 383

Circle No. 216

NeoCon[®] 96 World's Trade Fair



Lees Commercial Carpets introduces Falling Water, a premium level loop, graphic-textured product designed for the corporate end-user. Falling Water's 18 running line colors range from neutrals to niche colors such as Sea Teal and Spanish Olive. The tufted pile is .187-in., with a 9.6 stitch count per inch. Falling Water features DuraColor[®] technology, which provides permanent stain, soil and fade resistance and is available in both a 12-ft. broadloom and 18-in. x 18-in. modular carpet. Showroom No. 3-101

Circle No. 217



The Prelude Table Collection, designed by Jhane Barnes for Bernhardt, is part of the Clarity design collaboration featuring the work of Jhane Barnes, Mark Goetz and Lauren Rottet. Prelude tables combine brushed nickel and glass, with mitered boxes of anigre veneer to create a design that has a sleek profile. They also feature convenient storage space behind doors, which are enhanced by a simple conical pull of brushed nickel. The collection is available in three heights and can be specified in a number of different finishes. Showroom No. 307

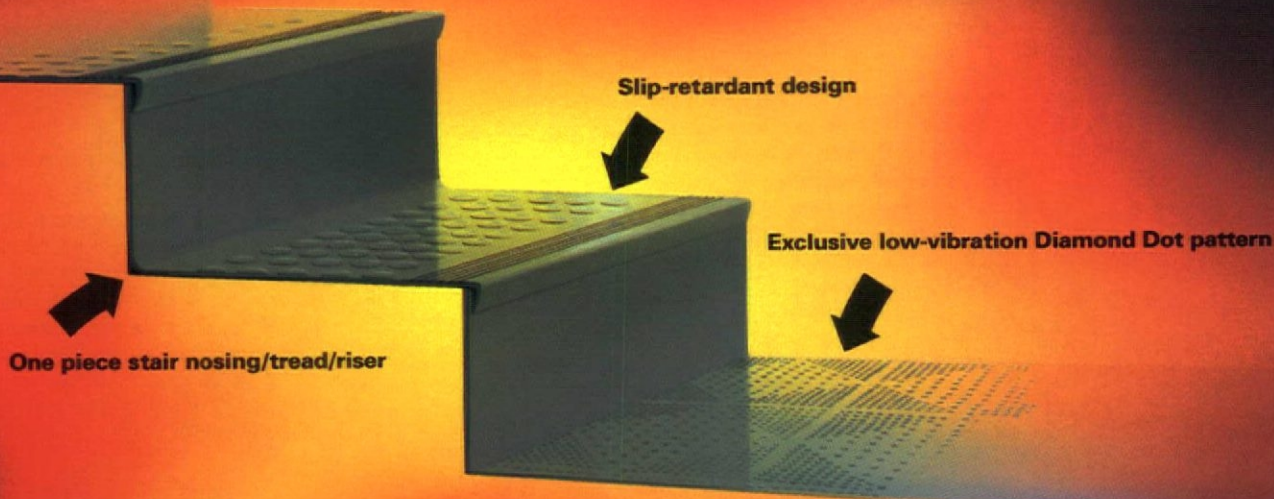
Circle No. 218



DesignTex Inc. announces the launch of DesignTex Leather, a leather upholstery collection designed to provide a wide range of color, quality and price options to the commercial upholstery market. Featuring eight styles and 102 colorways, the collection ranges from basic corporate tones of black, burgundy and neutral to bolder options such as red and turquoise. DesignTex Leather also offers three grades of material to address maintenance and cost issues: aniline, semi-aniline and corrected. Showroom No. 3-121

Circle No. 219

We just made non-slip flooring a little less jarring...



Available in six standard colors and eight special order colors. Matching rubber wall base.

VPI now offers low-vibration rubber tile and Uni-Treads. The slip retardant designs have unique low-vibration studding. So carts can move more smoothly, minimizing shaking or jarring. Looking for durability? VPI rubber flooring resists oil, chemicals, cigarette burns, and is perfect for high traffic areas. And, there's a wax emulsion engineered into the wear surface. VPI Uni-Tread's one-piece design ensures quicker installation, improved hygiene, and easier maintenance for the life of the tread. Specify VPI quality floor products – now with more choices than ever.

For information on VPI low-vibration, slip retardant rubber tile or

VPI rubber Uni-Treads, call 1-800-874-4240,

See us at the Buildings show, Booths B13 & B15.

WE DO THINGS DIFFERENTLY AT VPI

VPI®

Floor 3

CONTRACT DESIGN MARKETPLACE



Harbinger continues to add to its woven product offerings with the release of Timberlake, a herringbone texture, and Waffle Weave, a classic weave-type block pattern. Both traditional weaves are presented in a modern, lively, colored neutral palette from designer Suzanne Tick. Dupont Antron™ Legacy is the fiber of choice.

Showroom No. 377

Circle No. 221

NeoCon 96 World's Trade Fair



Paoli Inc. combines contemporary styling and the newest ergonomic developments in Tuscan, a collection of executive, management and task seating for the office. The design for Tuscan, and its companion series Portofino, utilizes a two shell system in which separate ergonomically contoured shells for the back and seat, joined by a synchro-tilt control, provide support and comfort for the user. Each model is available in a range of Paoli textiles and finishes, plus COM and COL.

Showroom No. 380

Circle No. 220

Davis Furniture Industries presents the Art Series, licensed from Art Collection/Germany. This new series offers a unique combination of flowing lines and ergonomic function. The collection includes a high and low back executive swivel chair with two arm variations, along with three complementing cantilever styles ranging from transitional to contemporary designs. Art Series can be upholstered in an endless array of leathers and fabrics.

Showroom No. 3-115



Circle No. 223

The new 9711 series chair from The Boling Company combines the best in transitional styling with innovative design and construction. By using the classic hook-style arm with a gracefully flowing front post, designer Carlos Lopez-Benitez has created a chair that can move easily from the executive office to the lobbies of finer hotels.

Showroom No. 371-373

Circle No. 222



Halcon Corporation introduces Courier, an extensive collection of wood casegoods developed to meet the demands of the modern workplace. Courier offers an array of freestanding furniture elements suitable for numerous configurations. The series includes desks, credenzas, workwall solutions and storage componentry to meet specific user requirements. Courier is available in select finishes of natural wood veneer and was designed by John Thiele and Brian Graham.

Showroom No. 355, 357

Circle No. 225



The Affinity Casegoods Collection from Creative Dimensions is the industry's first blend of DuPont Corian and laminate. The collection combines Corian in a choice of six colors with infinite laminate patterns and finishes to create a durable work surface for the sophisticated office. The Corian portion of Affinity pieces may be used as work area, edge banding, part of a specific design or as an entire surface with an inlaid laminate pattern.

Showroom No. 383

Circle No. 224

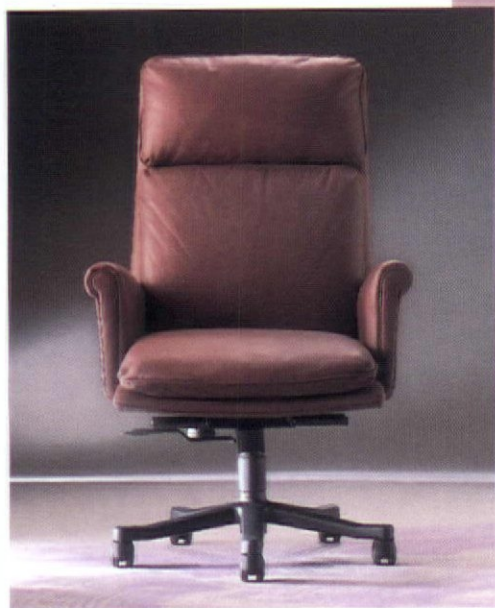
CabotWrenn

EXECUTIVE
SEATING

by Terrance Hunt



TALAS



CAESAR



ECHOLON



CHAMBERS



REGALIA



MARQUIS



BRADFORD

Floor 8

CONTRACT DESIGN MARKETPLACE

The Solana Series from Arcadia blends a boldly chiseled outline and sculptured contours with grace and agility. Its inviting rearward cant, generous arm rest and fixed seat cushion conspire to provide perfect comfort and support. Select from fully upholstered or wood-capped, arm-panel versions in lounge chair, loveseat and sofa models. Temporary Space No. B319



Circle No. 226

Harpers recently introduced Canfield, a new seating line that offers both an executive style and multi-user seating option. Models include a stationary guest model, as well as high-back and mid-back models with an easy-to-operate, mid-pivot control. Canfield also offers ergonomic cushioning, radius detailing and a textured black finish. Showroom No. 825



Circle No. 239

NeoCon 96 World's Trade Fair

The Velocity™ System from Rosemount Office Systems is a user-friendly furniture system that can start as a simple desk or training table and easily build to a complete workstation. Using a limited number of interchangeable components, Velocity installs and reconfigures significantly easier than either current panel or freestanding systems. Virtually all modifications or adjustments can be easily accomplished by office personnel with few if any tools. Temporary Space No. C302-308, D301-307



Circle No. 227



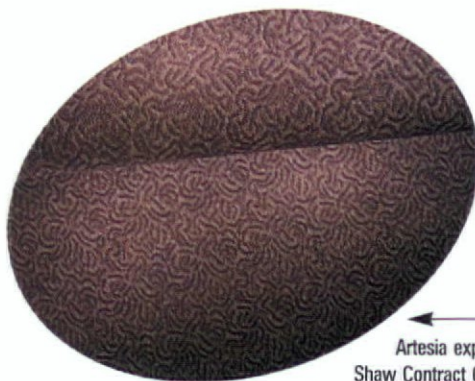
Purpose is the new line of ergonomic seating from Kimball and BASF. Purpose chairs are designed to move with the user throughout the day, minimizing the need for adjustments. Available in mid-back and high-back options, Purpose chairs offer pneumatic height adjustments and adjustable lumbar support. If the user needs to change fabrics, make a mid-back chair into a high-back or add arms, they simply order the part needed, not an entire new chair. Purpose is made with recyclable parts and meets BIFMA and ANSI/HFES standards. Showroom No. 825

Circle No. 241



National Office Furniture presents Triumph seating, designed by Marcus Koepke. Triumph seating fills the needs of both management and task intensive users with two designs in one ergonomic series. The Professional series is designed for those who have to sit for long period of time. The sculpted seat and back take the pressure off the user's back and legs without any adjustments to the chair. The Management series is available with wood or fully upholstered arms. A contoured seat and back provide lumbar support for the guest conference and mid-pivot managerial seating. Showroom No. 828

Circle No. 242

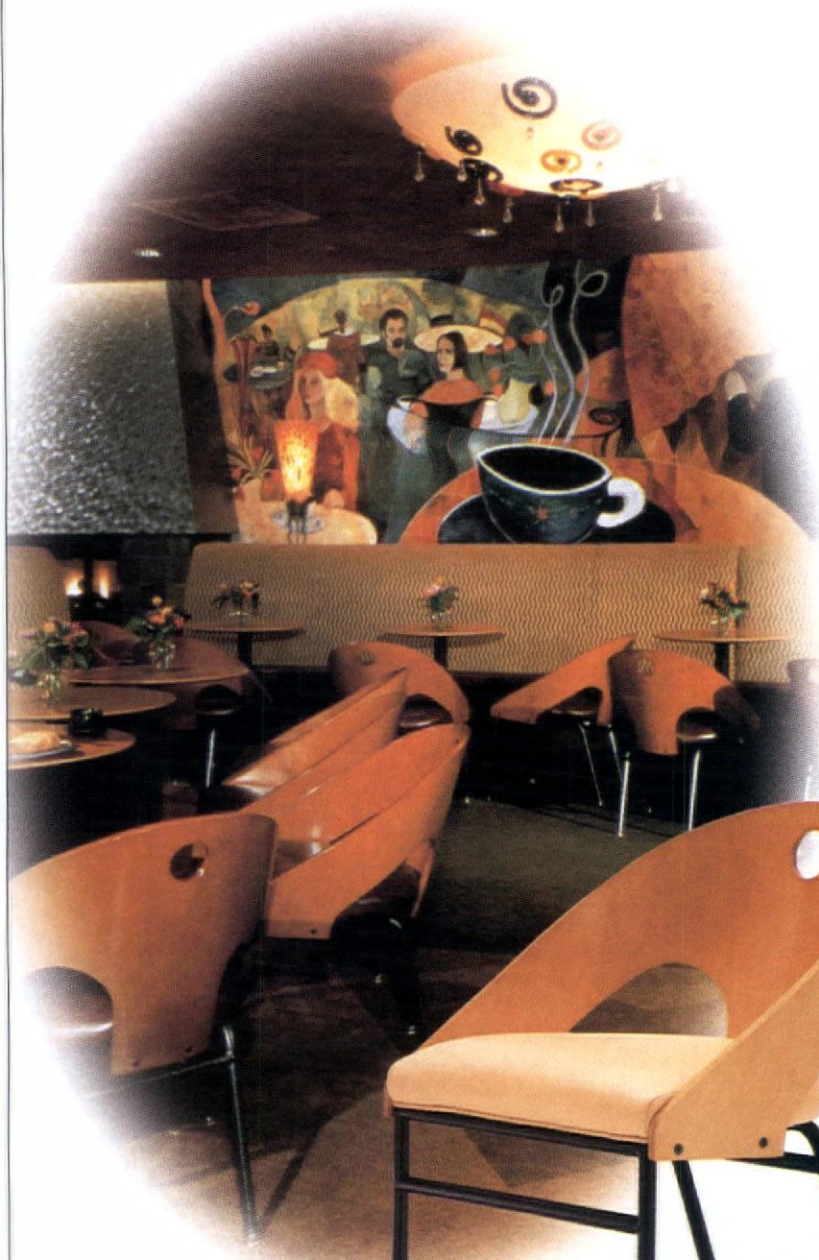


Artesia expands Shaw Contract Group's collection of corporate introductions. A precision multi-tuft, Artesia balances design detail with outstanding performance characteristics. Rich textural variations and a complex palette of premium Monsanto Ultron® VIP yarns provide outstanding appearance retention qualities. Artesia is offered in broadloom and 18-in. modular for ultimate flexibility in challenging floor plans. Temporary Space No. D222, E221

Circle No. 228

We Seat the World...

SUPERBLY!



No. 3920



No. 3900



No. 3951

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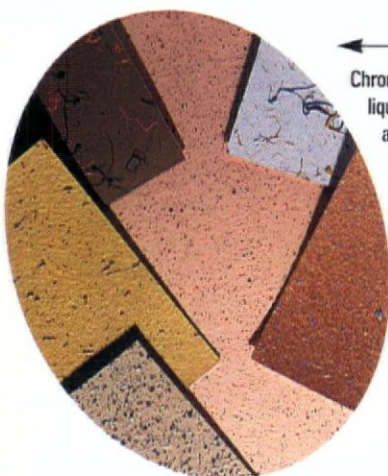
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Circle 32 on reader service card

Floor 8

CONTRACT DESIGN MARKETPLACE



ChromaSpec, the industry's first textured multicolor, is a seamless liquid wall covering system to be introduced in a new directional color palette at NeoCon 1996. ChromaSpec is manufactured by Artistic Coatings Inc., and can be customized to the designer's specifications with dot patterns, strings or a combination of both. Custom colors will be made to match any swatch, and will be submitted for the designer's approval in 24-48 hours.

Temporary Space No. C228

Circle No. 229

NeoCon 96 World's Trade Fair



Reasons, by Transwall Corporation, is an innovative panel stacking system that creates flexibility in workstation space planning. This interchangeable, modular system can be configured into open plan systems, private offices, teamwork spaces, hoteling areas or a combination of these systems. Reasons systems, available in heights of 39-, 54-, 69- and 84-in., provide complete visual and acoustical privacy, while also accommodating group interaction when necessary. The workstations also function as a plenum for routing phone, data and electrical lines.

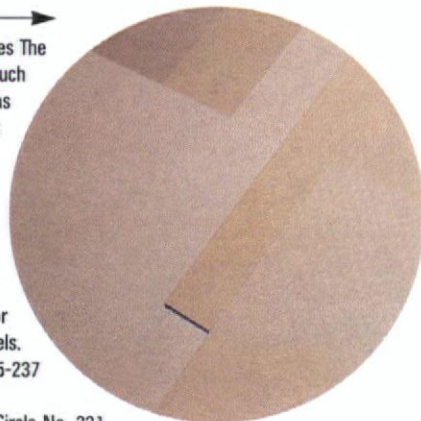
Temporary Space No. A124-126, B123-125

Circle No. 230

Gilford Wallcoverings Inc. introduces The Masterpiece Collection, which features such names as Bellini, Botticelli, Cezanne, Degas and Matisse. This collection, which consists of 11 patterns and 60 tones, has been selected specifically for those who appreciate the classic look and feel of natural lines. The 55-in. wide, Scotchguarded wallcoverings are Class A flame rated and are available unbacked for versatile applications as light duty upholstery, drapery or wrapped acoustical panels.

Temporary Space No. E235-237

Circle No. 231



Landscape Forms Inc.

introduces the Solstice

Collection of three distinct aluminum umbrellas. The Cygnus has a flat profile and a ruffled edge; the Sirius, a rounded shape with a scalloped edge and the Altair, a sleeker, flat shape. Designed by Robert Chipman, ASLA, these umbrellas have been engineered for durability and ease of maintenance. All parts are aluminum or stainless steel, thereby eliminating rust problems. Each model features fixed aluminum shade panels which are available in a choice of solid aluminum for total shade or perforated aluminum for a diffused light.

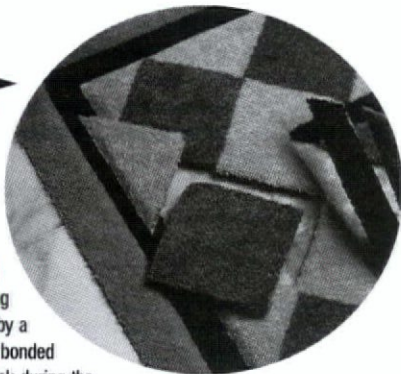
Temporary Space No. E216

Circle No. 232

The TacFast Carpet System, created by TacFast International and marketed exclusively by 3M, employs a patented, new manufacturing procedure whereby a layer of loop fabric is bonded to the carpet back during the manufacturing process. At installation, this loop material bonds with an aggressive hook tape that has been applied with pressure sensitive adhesive directly to the floor. The hooks and loops become firmly engaged creating a powerful mechanical bond that holds the carpet in place.

Temporary Space No. A101

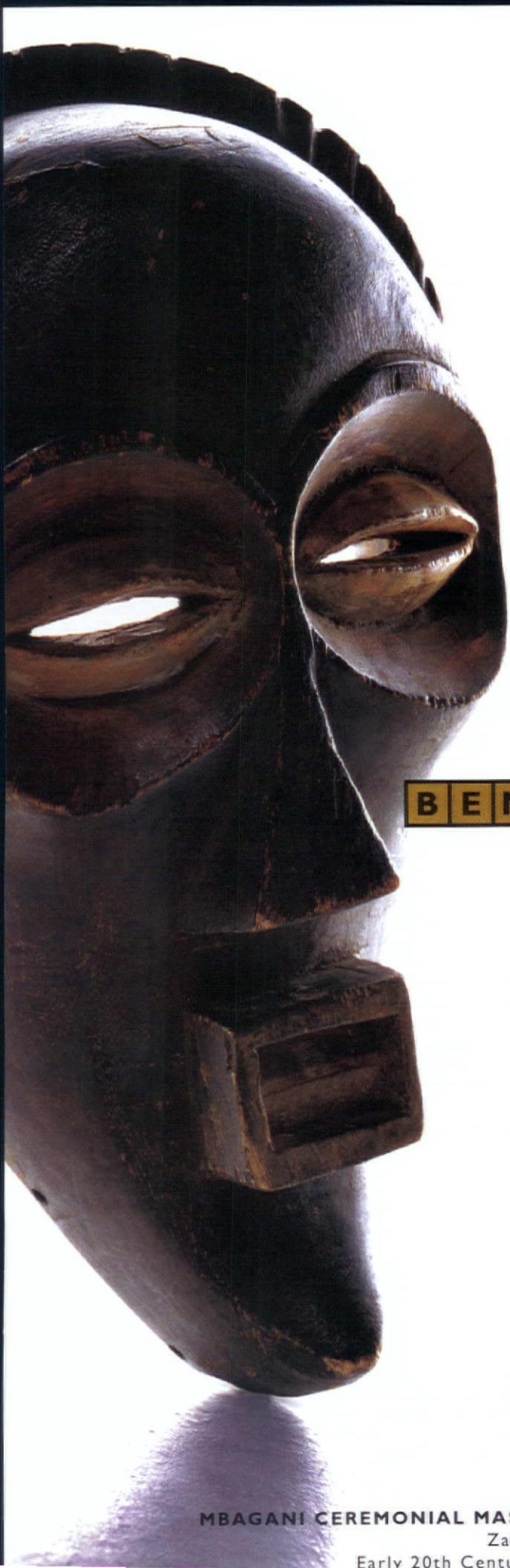
Circle No. 233



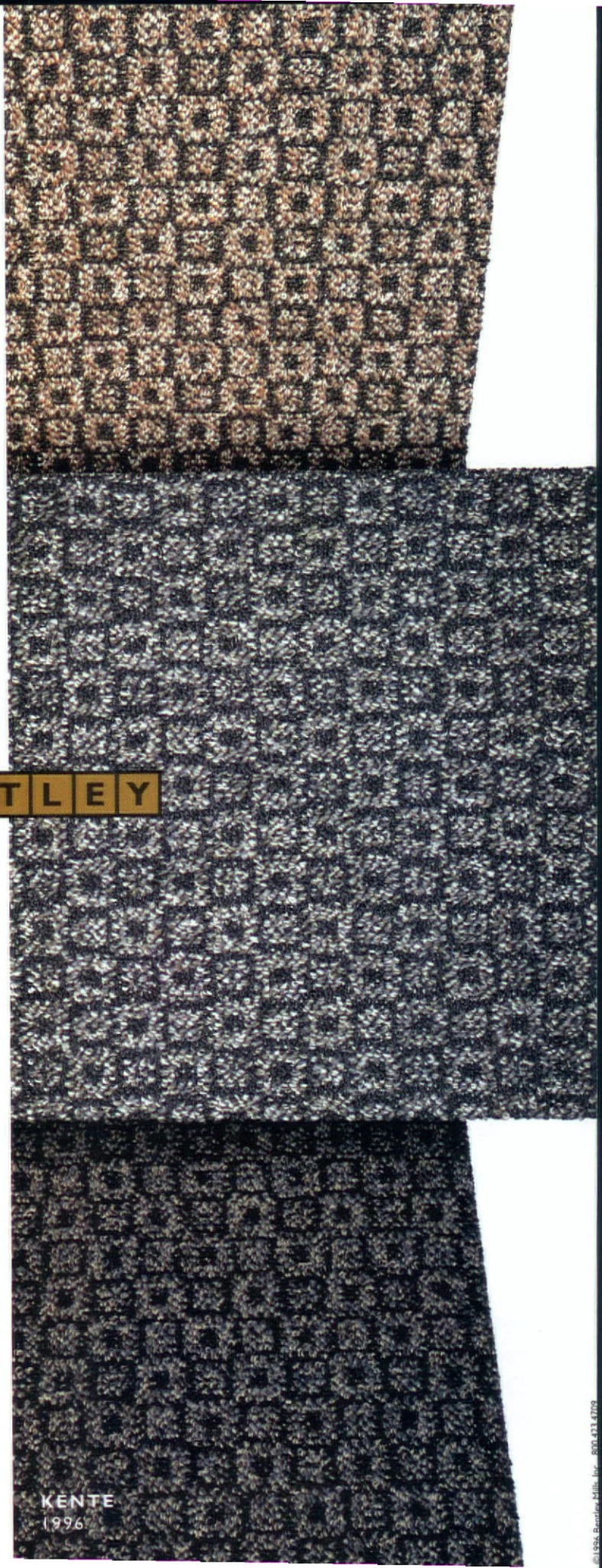
Aegis, a full line of classic waterbased multicolor wall finish from Surface Protection Industry International's (SPII) Polomyx line, is appropriate for use in any commercial interior. Developed to meet stringent environmental specifications followed by health, hospitality and educational facilities, Aegis is a Class-A fire rated, low odor, low VOC formulation. Aegis is spray-applied and is available in an extensive array of color combinations, including 48 standard multicolors.

Temporary Space No. B221-223

Circle No. 234



BENTLEY



MBAGANI CEREMONIAL MASK
Zaire
Early 20th Century

KENTE
1996

Floor 8

CONTRACT DESIGN MARKETPLACE

Patcraft Commercial Carpet introduces Epic, a sophisticated cut/uncut pattern broadloom for upscale commercial interiors. Constructed in 48-oz. Monsanto Ultron® VIP 6,6 Nylon, Epic has been developed using the manufacturer's own Ultra-Weave tufting process producing a primarily cut pile face with same color octagonal loop accents.

Temporary Space No. D108-110, E109

Circle No. 236



Haller Systems is an innovative office furniture system that uses modular elements. Haller Systems can be easily reconfigured, while retaining a streamlined dynamic appearance.

Temporary Space No. D314, D320, E313, E319

Circle No. 235



NetCom3 LAN furniture, from Engineered Data Products, combines style and substance. Units are designed to house all LAN equipment and are modular for reconfiguration as operator needs change. The adjustable work surface accommodates user preference and offers ample leg room for seated work. Shelves may be adjusted to any angle, bottom roll-out shelf provides easy access to equipment stored underneath and superior cable management keeps cords and wires neat, organized and out of sight.

Temporary Space No. K337

Circle No. 237

Pacificrest Mills offers Natural Resources, a unique collection of commercial carpets that captures the beauty and wonder of the outdoors.

Starting from a palette of 117 solid colors grouped by hue into Earth, Ocean and Sky, the specifier custom colors the patterns and textures in Woods, Woodgrain, Pangaea, Triassic, Braided Grass, Stones, Pathway, High Tide, Granite, Veneer, Woven, Forest and Park. Shown

here are styles Woven, Veneer and Braided Grass.

Temporary Space No. B315



Circle No. 240

NeoCon 96 World's Trade Fair

Created from Interface's Intersculpt technology, Cityscapes is a new patterned performance broadloom program. The premier product from this line, also called Cityscapes, features geometric shapes that resemble urban skylines.

Cityscapes' eight colorways are both rich and highly contrasting between field and pattern.

Manufactured from 100% Dupont Antron

Lumena® solution-dyed fiber,

Cityscapes contains Protekt2®,

Interface's patented stain resistant, and

Intersept®, a broad spectrum antimicrobial.

Showroom No. 848

Circle No. 253

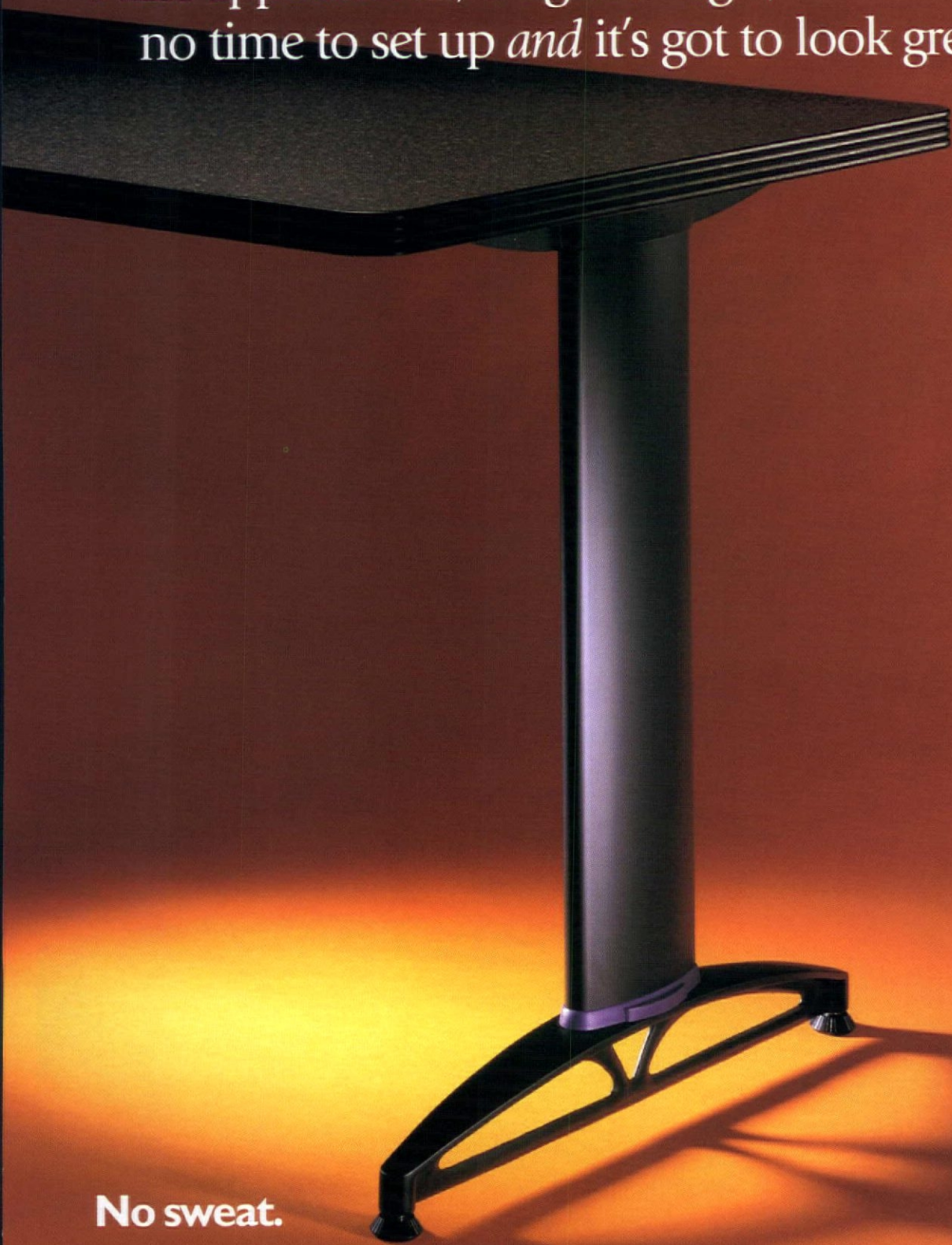


Brandrud Furniture Inc. introduces The Soprano Collection, a series of lounge pieces and occasional tables designed by Martin Linder. The collection offers three unique lounge groupings: Arabella, Sabine (shown) and Lucia. Sabine is scaled to accommodate an audience of various sizes and is available in lounge chair, loveseat or sofa. Arabella offers a loose back cushion, well-scaled arm height and tapered maple legs available in a variety of finishes. Also available is a table series, Marcello, in a variety of sizes and finishes.

Temporary Space No. A202-208

Circle No. 238

Nine applications, a tight budget, miles of wire,
no time to set up *and* it's got to look great?



No sweat.

You aren't asking too much. Falcon's M.A.T.S. Multiple Application Table System simplifies the very complex environment of any facility with ease and style. Designed by Dorsey Cox, IDSA, and Steven Hill, IDSA, the system offers lift and flip-top table options, with legs that fold, remain stationary, or permanently mount. Aesthetically unique, M.A.T.S. offers highly versatile finish, edge and accent choices, size and configuration options, integrated wire management and ease of operation that will astound you. M.A.T.S. Multiple Application Table System. Complexity made simple.

M.A.T.S.
Multiple Application Table System

BY FALCON 

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TOOLS TO THE TRADE.**

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FLOOR 8

CONTRACT DESIGN MARKETPLACE



Waldmann Lighting's newest Roma E ergonomic task light now includes an electronic ballast built into the head. The new electronic ballast version eliminates flickering and ignites lamps quickly. The Roma's new head style is sculpted for a sleek look, while it decreases eyestrain and enhances worker productivity by allowing users to direct light in precisely the correct position to meet their specific working needs. The Roma can be mounted by clamp, table base, grommet or open office furniture panel bracket. Temporary Space No. E107



Circle No. 162

Dazzlewood from Amtico International Inc., is available in eight colors that coordinate with the Amtico metallic range of products. It is available in planks or squares, or can be used in design work such as logos or custom floors. Temporary Space No. A317

Circle No. 161

Inspired by hand-crafted patterns of tribal cultures, Bentley Mill's new Kente style is a multilevel loop product with a small-scale geometric pattern. The base shades are a reflection of rough-shaped berber patterns saturated with the raw essence of nature. Available in broadloom, Kente is manufactured from 100% DuPont Antron® Legacy. For added protection, DuPont's Duratech® soil resistance treatment is included. Showroom No. 848



Circle No. 163

NeoCon 96 World's Trade Fair



NORTHWOOD



P O R T O L A

Design By Jorge Larrañaga

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Circle 34 on reader service card



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compatible products – a system approach that lets you create a total environment of furniture and accessories, from the chairmat to the pencil cup, where everything works in perfect harmony.

Choose Rubbermaid as the springboard for your ideas. Together, there's no telling what miracles we can create.



Rubbermaid Office Products Inc.

BETTER WORKSPACE FOR THE WORKPLACE.™

Circle 37 on reader service card

CONTRACT DESIGN MARKETPLACE

Floor 10



Peter Pepper Products presents this freestanding literature rack, which offers large storage capacities with nine pockets on both the front and back, while occupying only 3 sq. ft. of floor space. The frame is available in six wood finishes and the panel base is available in 27 colors or six fabric selections. Showroom No. 1094

Circle No. 243

Tower Consoles from Habitech are building blocks for LAN/WAN centers, video editing suites, desktop publishing workstations, or general purpose workstations.

These new consoles hold equipment and media vertically, using a minimum of floor space. The basic Tower Console unit is a freestanding starter, available in 66-

in. and 84-in. heights and two widths, 30-in. and 48-in. A starter can stand alone, or adders can be attached to create a wider workstation or a full wall of storage space. Showroom No. 10-100



Circle No. 244

Office Specialty's new Platform system is designed to provide a framework that will adapt quickly and easily to the needs of rapidly changing technology. Platform can accommodate and neatly manage unlimited quantities and varieties of cabling within its patented structural panels.

Removable tiles allow cables to be laid in rather than pulled through and wide-radius corners safely carry fiber optics. A variety of aesthetic choices and work surface shapes and sizes are available in scratch-resistant Nuform polymer or standard wood veneers. Showroom No. 1095

Circle No. 159



NeoCon 96 World's Trade Fair

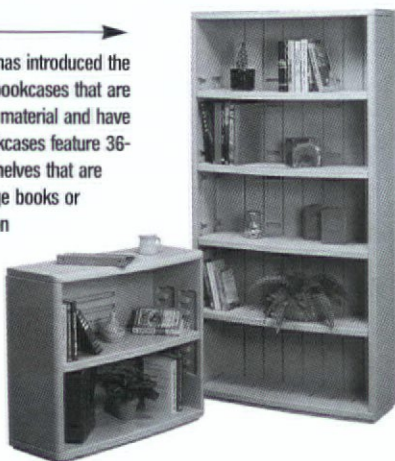


Ambient lighting fixtures from Garcy/SLP provide indirect illumination or "uplighting" to the open plan office environment. The fixtures mount to the top of any panel or partition and bounce light off the ceiling to create a softly lit, glare-free environment. This approach to ambient lighting is efficient, flexible and cost effective while reducing eye strain and fatigue. Garcy/SLP offers a full line of fluorescent ambient fixtures to meet a variety of aesthetic and usage requirements. Showroom No. 1043A

Circle No. 246

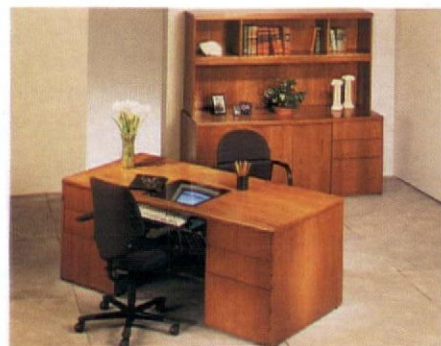
Rubbermaid Office Products Inc. has introduced the OfficeWorks Bookcases, 30- and 72-in. bookcases that are constructed of a rugged Resinite material and have adjustable shelves. The OfficeWorks Bookcases feature 36-in. wide x 12-in. deep, steel-reinforced shelves that are adjustable and are ideal for storing large books or binders. The blow molded construction offers several advantages over metal and laminate products including durability, scratch resistance and no delamination. Showroom No. 10-152

Circle No. 245



Nova Solutions, Inc. introduces two mid-priced lines of wood veneer computer support furniture featuring its patented, monitor-below-the-work-surface design. The design of the 60 and 61 Series solves many computer-user problems: hides distracting cables and equipment, frees up valuable desktop workspace, enables documents to be kept private, allows more comfortable neck positions, and puts the monitor at a natural reading angle for near work. Nova also helps reduce eyestrain and neck strain. Showroom No. 1038

Circle No. 247

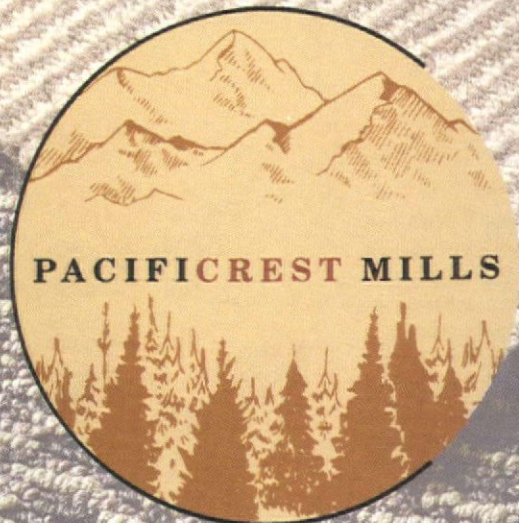


NATURAL RESOURCES

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COMMERCIAL CARPETS INSPIRED
BY THE GREATEST DESIGN OF ALL.

A PALETTE OF ONE HUNDRED-
SEVENTEEN COLORS IN EARTH,
OCEAN AND SKY TO MIX AND
MATCH IN THIRTEEN NEW
LOOP & CUT/LOOP PATTERNS.
ALL WITH OUR EXCLUSIVE
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AS BIG AS ALL OUTDOORS.



Quality Carpet... Naturally

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MARKET SUITES ON EIGHT/B-315

Circle 38 on reader service card

Floor 10

CONTRACT DESIGN MARKETPLACE

Campaign and Strategies, two tight-gauge loop pile carpets from Mannington Commercial, are available in broadloom, 6-ft. and modular constructions. Campaign is a graphics pattern loop suitable for institutional applications and is available in 20-oz. or 26-oz. weights. An Accutuft™ pattern loop, Strategies has a subtle sculpted design featuring multi-colored yarn ends. Both carpets are made of 100% DuPont Antron® Legacy nylon with DuraTech® soil-resistant technology and permanent static control. Showroom No. 1039



Circle No. 248



Neutral Posture Ergonomics seating designs, by certified ergonomist Jerome Congleton, Ph.D., PE, CPE, help increase productivity and reduce stress.

The 10 standard adjustments and completely interchangeable seats and backrests are distinguishing features in these chairs. Showroom No. 1098

Circle No. 249

NeoCon 96 World's Trade Fair

Heron from the Luxo Corporation can be positioned with the touch of a hand through a wide range of vertical movement, directing light precisely where wanted by its user. As the light is adjusted, it remains stationary while the body changes position with a slight off-line movement. Heron's asymmetric design, which aims light across a work surface rather than directly onto it, allows it to avoid light "spillover" and glare. Shadows, reflections and loss of VDT-screen contrast, which cause ergonomic problems and lessen productivity, are eliminated. Showroom No. 1098



Circle No. 250

The Springboard™ family of seating, from Steelcase Inc.'s Turnstone brand, includes a task, manager and side chair that accommodate various work styles and aesthetics. Springboard offers upper back support with a 24-in. high back, a 4-in. lumbar adjustment for lower back support, adjustable arms and a synchro-tilt design. The Springboard chair exceeds the American National Standards Institute/Human Factors and Ergonomics Society requirements for adjustability and ergonomic support in seating. Showroom No. 1032



Circle No. 252

The Sonoma Series from Northwood Industries is a full line of contract furniture, designed by Jorge Larraccasio, offering lounge seating, guest seating and occasional tables. The soft lines, the traditionally tailored upholstery and range of options for side panels, and the wood and finish selection, make Sonoma easy to work with and appropriate for a broad range of design requirements. Showroom No. 10-141

Circle No. 157



The new Quantum Collection from La-Z-Boy Healthcare includes lounge, guest and patient seating, sofa, sleepers and tables, in addition to new mobile and stationary reclining chairs. Shown here is the Quantum sofa, which features sinuous wire springs, solid polyurethane seat cushions, contoured edge details and no sew lines. All Quantum lounge, lobby and waiting room variations are engineered for durability with solid maple construction and catalyzed lacquer finish in natural maple or light, medium or dark cherry. Showroom No. 10-135

Circle No. 251

WHEN

IS A CHAIR A CLASSIC?

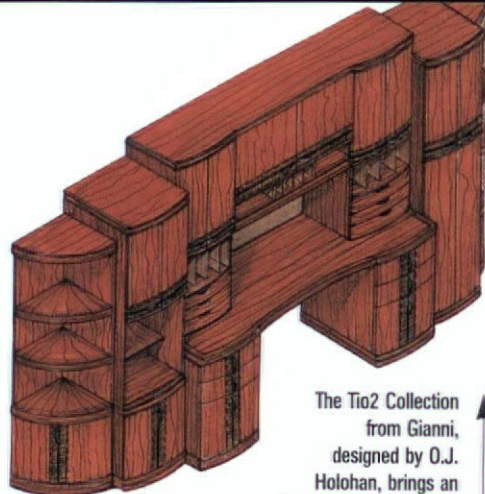
WHEN IT'S SIMPLE, COMFORTABLE, VERSATILE, DURABLE, ATTRACTIVE, UNPRETENTIOUS, PRACTICAL, ELEGANT, ORIGINAL AND INEXPENSIVE.
IN A WORD, WHEN IT'S **VERSA**.
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Circle 39 on reader service card

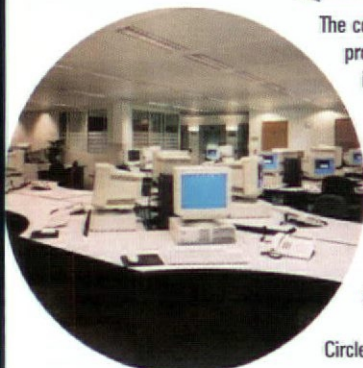
Floor 10

CONTRACT DESIGN MARKETPLACE



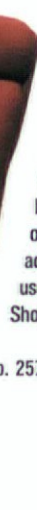
The Tio2 Collection from Gianni, designed by O.J. Holohan, brings an elegant statement to any business environment. The collection features the contrasting beauty of walnut and cherry woods combined with graceful contours and an artisan's attention to detail. A full complement of pieces is offered allowing for the creation of a truly distinctive office setting. Showroom No. 10-154

Circle No. 255



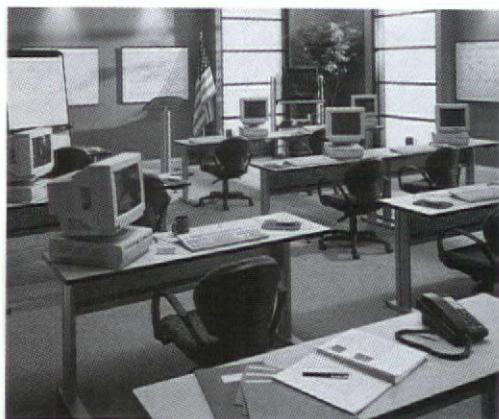
The configuration of Viking's Wrap Ergonomic Workstation provides an increased effective working area and an ideal computer working environment. The separate, individually height adjustable monitor platform ensures the correct viewing distance and height for all users. The height adjustable work surface provides enhanced work area and correct keying position resulting in more comfortable and productive users. The workstation is available in manual or electric, standard or sit/stand versions. Showroom No. 10-110

Circle No. 254



United Chair introduces Boheme, the newest creation of Hector Coronado. Boheme is a line of ergonomic management seating that overcomes the user's natural resistance to adjusting the chair. The high-back and mid-back models comfortably support the user with an open angle of 104 degrees between the lower body and torso, thereby reducing pressure on the spine and the muscles supporting the spine. The adjustable arms of the Boheme follow a path that mirrors the user's arm for greater fit and comfort. Showroom No. 1042

Circle No. 257



Bretford Manufacturing offers the Presentation Environments™ line of communications support furniture. The line includes integrated modular tables, seating, media carts, overhead projector carts, lecterns, easels, wall mounted display boards, projection screens and television mounts. Bretford's 1996 NeoCon introductions include a media cart with articulating keyboard, Trans table, designer wallboard and media tower. Showroom No. 1078

Circle No. 256

NeoCon 96
World's Trade Fair

The Woodtronics Technology Platform raises and lowers monitors to accommodate sightlines, freeing up 50% more workspace. A single station can hold a dozen monitors with no gaggle of wires or crowding. Wires disappear through a unique sweep grommet that runs along the rear. Scanners, printers, hard drives or even gigabytes of memory can be stacked along the rear Slatwall. CPUs are stored below the surface for easy access. Showroom No. 1056

Circle No. 156

The Companion Chair™ from Versteel is now available in an armless design. The Companion Chair offers stackable seating for waiting rooms, lobbies, healthcare, offices, cafeterias and conference rooms. It features round or flared back styles in wood, vinyl or upholstery with optional wood or upholstered armcaps. The frame is available in 31 powdercoat finish colors, plus chrome, black chrome and olive chrome.

Showroom No. 1093

Circle No. 258





Perimeter Overhead Infloor Open Space Support Services

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5500 Nonmetallic
5400 Nonmetallic

U4000 Ivory %U
Pre-Wired %P

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White %W

White Oak

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Mahogany

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Floor 10

CONTRACT DESIGN MARKETPLACE



The Acropolis lounge chair, designed by Terrance Hunt for Cabot Wrenn, offers graceful contours that are accentuated by the keystone back. The elegant lines of the rollover arms are carried through to the hardwood legs. Of medium scale, the loose seat cushion of Acropolis provides seating comfort. Although Acropolis is not a new introduction, Cabot Wrenn will be introducing a new lounge, two side chairs and swivel chair at NeoCon. Showroom No. 10-116

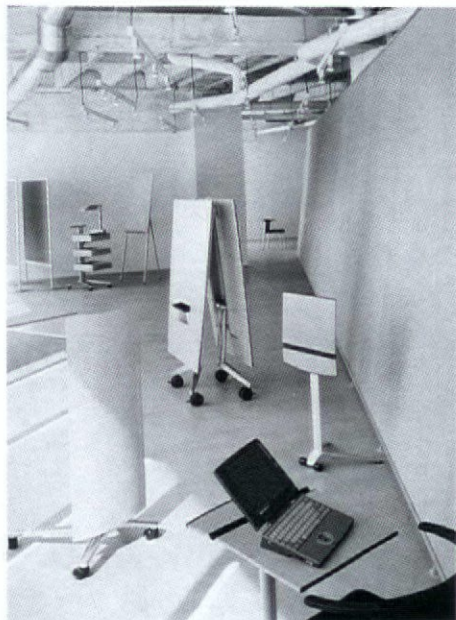
Circle No. 260



Masland Contract offers Fenestra, a diminutive windowpane motif in tailored multi-textural combinations. Fenestra is a high performance commercial broadloom carpet in 17 standard colorways for in-depth end-use applications, including corporate, health-care, and hospitality. Fenestra is available in DuPont Antron Lumena solution dyed yarns with permanent antimicrobial protection. Custom colorways are available from extensive solution dyed or skein dyed color banks.

Showroom No. 10-102

Circle No. 261



The Confair line from Wilkhahn includes a lightweight, stackable chair; a mobile desk; a large foldable, movable table on wheels; a lectern; a mobile server family; a flip chart and a pine board. Individual components of the Confair system serve as useful additions in static and variable types of conference settings. Showroom No. 1035

Circle No. 259



The Sierra Collection by Dar-Ran Design Group is offered standard with a wide range of full pedestal components in maple and a choice of clear or amber maple finishes. A choice of pull options in various metal finishes, combined with options ranging from technology support to the aesthetic, allows for the specification of individual identities in concert with today's environment.

Showroom No. 10-153

Circle No. 263

NeoCon[®] 96

World's Trade Fair

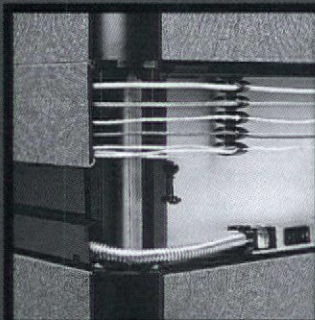


The Martina Collection Armchairs, designed by 5D Studio for Tuohy, have solid maple legs and a solid wood inner frame. The design is offered with a fully upholstered shell and cushions, and with a plain sliced, five-ply maple back as an option. The Martina Armchairs are part of a complete program for seating and tables, including guest chairs, lounge and sofa pieces, stack chairs and a full range of occasional tables. Wood parts are available in a wide spectrum of finish colors.

Showroom No. 10-132

Circle No. 262

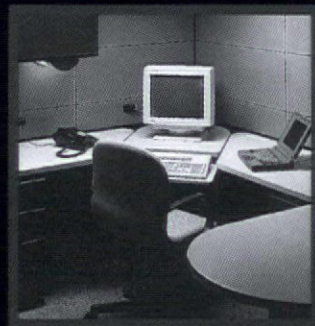
A Revolutionary New Furniture System From Office Specialty



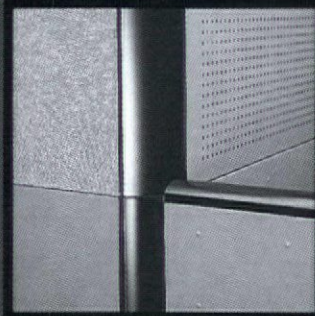
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cable management

Easy to plan, install
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Platform™




*Platform provides a flexible
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needs of people, organizations and
the technology they use.*



Unique surface options

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Circle 41 on reader service card

Floor 10

CONTRACT DESIGN MARKETPLACE



Dauphin introduces Delta, an elegantly styled range of office chairs that set a new standard for the category. Reflecting Dauphin's heritage as a pioneer in ergonomics, Delta chairs are equipped with Dauphin's patented Syncro-Balance control mechanism, which provides a wider range of forward and backward tilt than any other chair. Available in a wide selection of fabrics, leathers and COM, the Delta family comprises task and managerial chairs, as well as a visitor's chair.

Showroom No. 10-105

Circle No. 264

NeoCon[®] 96
World's Trade Fair



Innovations in Wallcoverings, Inc. introduces The Iridium Series, a coordinated line of four patterns consisting of Iridium, Iridium Stripe, Iridium Twill and Iridium Braid. The Iridium Series provides specifiers with a durable and high quality vinyl wallcovering that resembles finely tailored fabrics or textiles with metallic overtones. Iridium and Iridium Stripe are each available in nine colorways; Iridium Twill and Iridium Braid each offer seven.

Showroom No. 10-148

Circle No. 265

Durkan Commercial Carpets introduces Gradient, an innovative precision cut and loop pattern. A broad range of tone on tone colorations enhance the soft textural effect of this new quality, which coordinates with the company's Cornerstone, Petit Point and Windfall products. Gradient is constructed with Monsanto's Ultron VIP performance yarn system.

Showroom No. 10-134

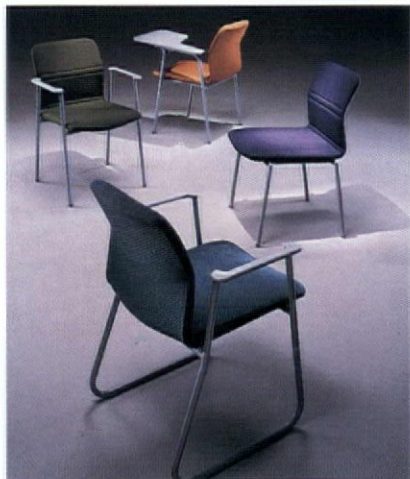
Circle No. 266



Bounce Seating from Stylex is available in an array of models that stack, dolly and gang. The chairs can be specified with and without arms and with tablet arms that rotate. Bounce's comfort level is achieved through the chair's internal suspension system of elastic webbing supported by heavy gauge steel tubing. Bounce Seating easily meets all ANSI/BIFMA performance standards.

Showroom No. 10-147

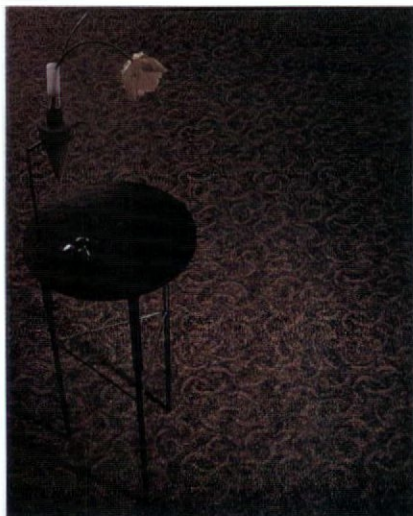
Circle No. 267



Milliken & Company introduces three new collections of Milliken Grand Plaza[®] Floor Sections[™]: Performing Arts, Design Rhythms, and Sisal Style. Performing Arts (shown in style Atlantian) comprises four designs in a total of 26 colorations. These 26-oz. DuPont Antron Legacy styles are available in 36-in. cushion modular, 6-ft. cushion broadloom, and 12-ft. ActionBac broadloom. Atlantian commemorates the most celebrated Games in Olympic history and the color names identify with famous landmarks in Atlanta.

Showroom No. 10-115

Circle No. 268



AGI's Mesa professional is the final offering of a larger collection of seating designed by Five D Design. Mesa is offered as a lounge chair, love seat, sofa, guest chair (Quatro) and professional tilt swivel chair. Mesa's design features include a unique and distinctive wooden button located in the inside back area of the products, which

can be finished to match the exposed optional wood base. Showroom No. 1094

Circle No. 269



Dealing with an uncomfortable situation? Maybe you should arrange to see a Therapist.

Designed by a physiotherapist for those suffering lower back pain, post spinal surgery, spinal disc conditions, sciatica, arthritis, and general back and neck discomfort, the Therapist with R.S.I Arm and therapod patented adjustable back support system is recommended by leading chiropractors and ergonomists.

Therapist's four special back adjustment traps within the therapod back allow for a personalized back contour. This patented feature removes the need for cumbersome support pillows.

The R.S.I Harp Arm addresses carpotunnel syndrome by providing arm and wrist support for various tasks with simple height adjustment and rotation through 360°.

A deluxe tilting mechanism features six different easily accessible posture controls for maximum adjustability.



Therapist Model 5000

ALLSEATING

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Chicago Showroom
Merchandise Mart
394-396

Circle 42 on reader service card

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SEATING SOLUTIONS THAT ENCOMPASS STYLE COMFORT AND AFFORDABILITY

Floor 11

CONTRACT DESIGN MARKETPLACE

The Polo seating collection, designed by Albert Salman for Executive Office Concepts, includes swivel tilt chairs in a choice of back heights, arm details, controls and bases.

Polo's multiple contoured, inner hardwood shell, multi-density CAL 117 fire approved dacron/foam construction and "knife edge" pillow cushioned upholstery provide lower lumbar support and sitting comfort. Companion side arm chairs are available in both closed and slat back designs.

Showroom No. 11-104

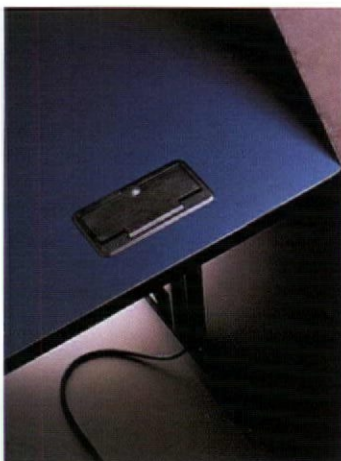
Circle No. 270



Harter introduces the Neoclassic Chair, unique in the market due to the combination of ergonomic features and the traditional/transitional aesthetic. Neoclassic comes standard with a height adjustable back, gas lift, tension control, and a synchro-tilt mechanism. Available options include height adjustable/width re-locatable arms, and a sliding seat depth adjustment.

Showroom No. 1129

Circle No. 272



KI's new PowerUp™ power/data module was designed to accommodate laptop computer users in educational and business environments, such as classrooms, libraries and training centers. To use PowerUp simply flip the cover up to connect to power sources; close it for a clear, unobstructed work surface. The PowerUp module is 6 1/4-in. long x 3-in. wide x 2 1/2-in. high and has a flip-up cover that locks in the upright position. This simplifies connecting to power sources and allows cords to be unplugged without the cover closing.

Showroom No. 1181

Circle No. 273



The HON Company introduces two new design options for their Regent Collection 9000 Series Lateral Files and 10000 Series Pedestals. The new designs feature full-width drawer fronts, which cover the entire body of the file from edge to edge, with no "picture frame" effect. Both product lines will offer the new face design with two styles of drawer pull. The "full-ellipse" pull features a gently bowed profile while

the "center arc" pull has a smaller radius.

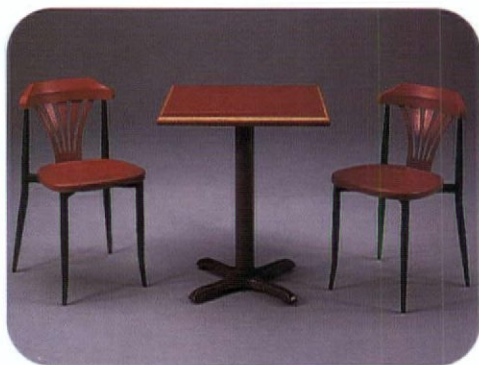
Showroom No. 1127

Circle No. 274

ERG's new Café Collection offers Sylvi, a lightweight stacking chair with a contoured seat and curved back. The Sylvi café chair is available with or without arms and will stack six chairs high without a dolly. Sylvi has four shell colors, is made of strong UV coated plastic and is designed for indoor or outdoor usage. ERG offers 30 epoxy color finishes, including many polyester coatings made for outdoor environments.

Showroom No. 1169

Circle No. 276



Arc-Com introduces Taskforce with 12 new upholstery patterns, comprised of 134 skus. All products in Taskforce offer high style design, performance and color solutions at a value price.

This first introduction lays the foundation of Taskforce by offering a spectrum of designs that range from geometric to floral, traditional to contemporary in a variety of scales.

Showroom No. 1155

Circle No. 275



NeoCon 96

World's Trade Fair



Traditional to contemporary.

Beautifully crafted.

Sensibly priced.

The Belgique collection.

maharam

Circle 43 on reader service card

For information and samples call 800.645.3943

Floor 11

CONTRACT DESIGN MARKETPLACE



Carolina Business Furniture introduces the Allez Tables, designed to complement the Allez lounge seating collection. Enhanced by a distinctive arched metal detail, the tables are available in seven sizes including: round cocktail, rectangular cocktail, console, 18-in. round table and three end table versions. The Allez Tables are offered with 12 standard wood finishes including oiled walnut, lacquer walnut, light cherry and natural maple, as well as custom finishes.

Showroom No. 11-123-124

Circle No. 282



La Costa, designed by Pamela Light, IIDA, for Brayton International, features two unique styles. The Sport model offers a sleek slim-line back, while the Couture model offers pillow upholstery. Both styles are available with pneumatic or mechanical height adjustment with knee-tilt, and three base finish options. The wood arm is available in 21 standard wood finishes, and is also available with upholstered armcaps or self skinned urethane armcaps for added durability.

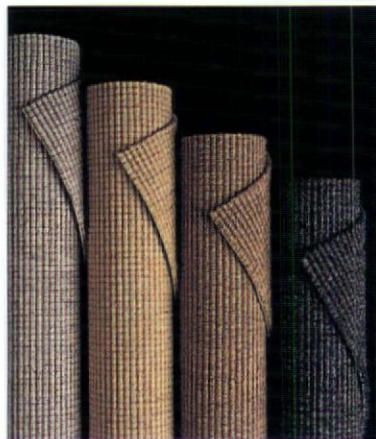
Showroom No. 11-114

Circle No. 288

Tahiti is a new compact flatweave from Eurotex that is suitable for office, retail, health care and university interiors. Tahiti's dense, ribbed surface texture adds tailored aesthetics and architectural interest. The all-natural color palette includes colors such as pearl, charcoal, sisal and corn, and evokes the earthiness of stone and bleached grass. Pile yarns are 100% wool and the carpet is 13-ft. 2-in. wide.

Showroom No. 11-121

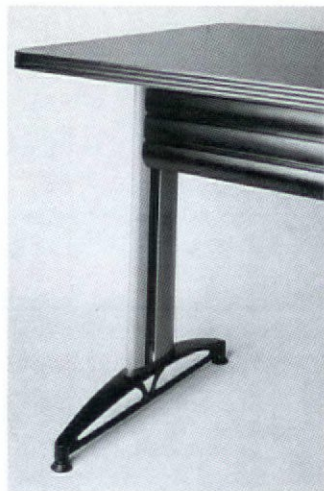
Circle No. 278



The design of the Gilbert collection from Thonet is reminiscent of the "deco" style, while at the same time achieving a futuristic flair with the unusual combination of wood and metal. The fluid quality of the cast aluminum arms creates a comfortable tension relative to the wood frame.

Showroom No. 11-106

Circle No. 279



The Multiple Application Table System from Falcon is available in 50 table sizes consisting of 38 shapes including connectors, crescents, trapezoids, half rounds, rounds, squares and rectangles. The table offers integrated wire management and lift and flip top table options with legs that fold, remain stationary or permanently mount. Easy to move and store, the Multiple Application Table System is available in a full range of highly versatile finish, edge and accent choices.

Showroom No. 1194

Circle No. 277

NeoCon 96

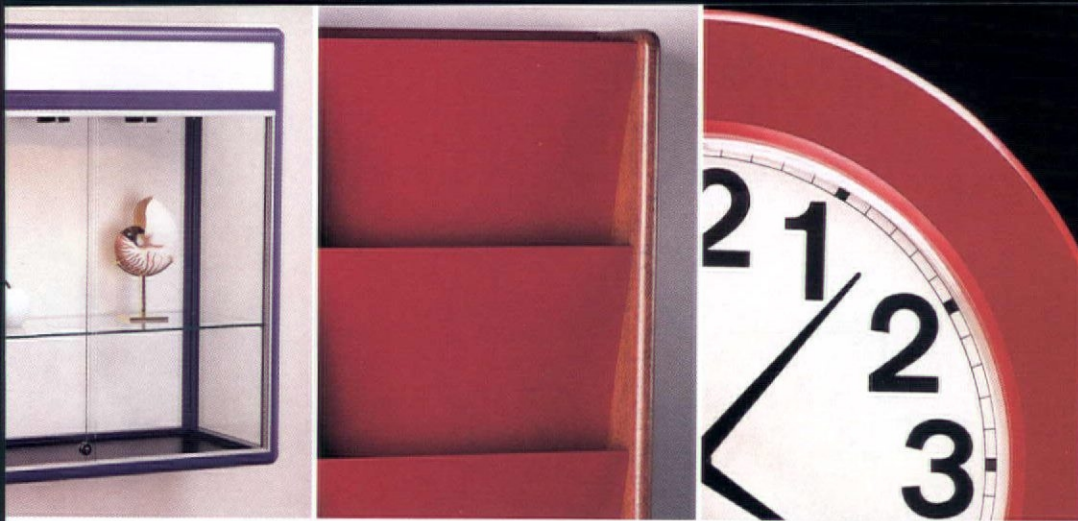
World's Trade Fair



The J.M. Lynne Co. offers Netting and Netting Damask, two 54-in. vinyl wallcovering patterns designed by Patty Madden that are suitable for corporate, health care, hospitality and retail use. Netting is composed of subtle delicate lines and shadows that provide a timeless textural woven feel to the pattern. Netting Damask complements Netting's small texture with a soft, almost romantic overprint. Shades in the patterns range from muted, soothing neutrals to bold, eye-catching accents with metallic embellishments.

Showroom No. 1157

Circle No. 280

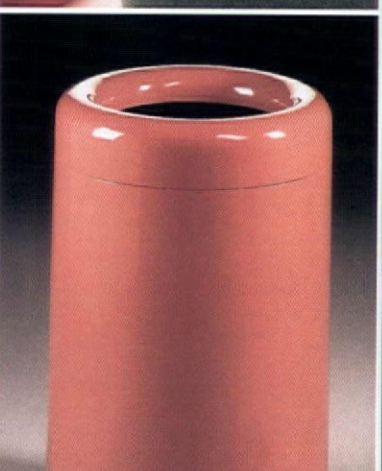
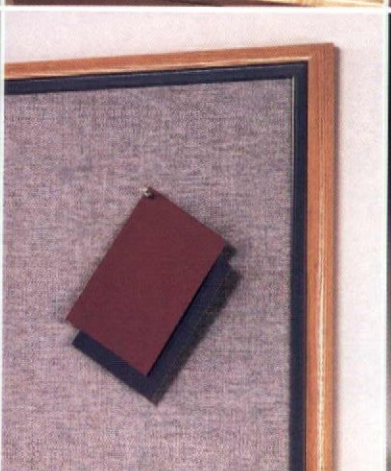
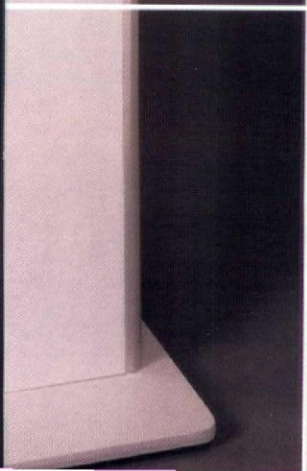
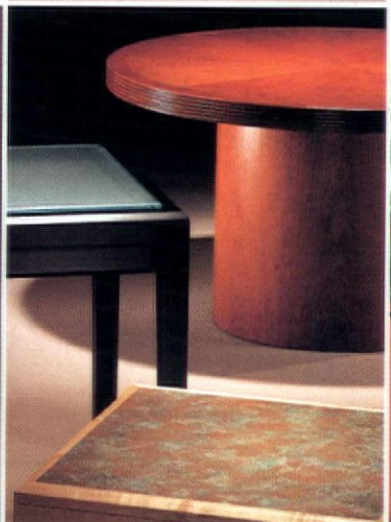
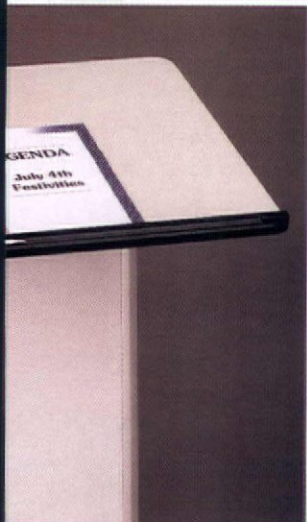
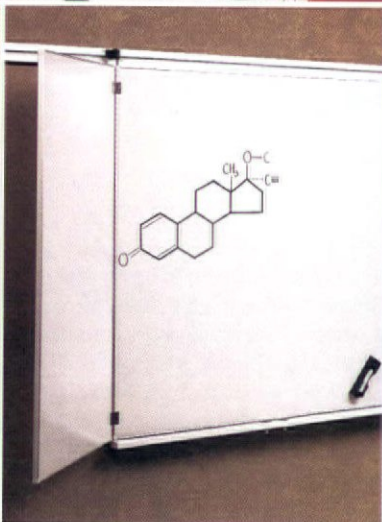
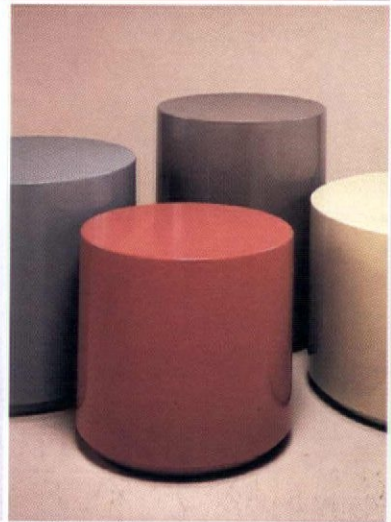
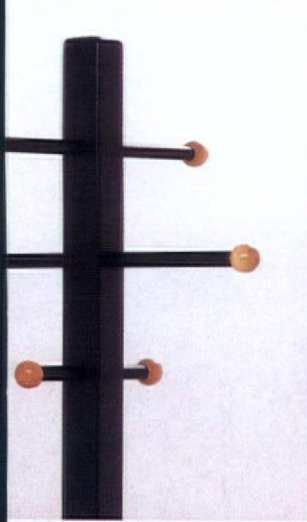


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Circle 44 on reader service card

Floor 11

CONTRACT DESIGN MARKETPLACE

The Center Point Collection, designed exclusively for Shelby Williams, is manufactured to meet the most demanding standards for contract use. Quality features include formed stick rattan frames with handwrapped and glued leather bindings. The collection also offers flame retardant Pyroguard foam padded seats and optional foam padded backs. Illustrated with optional Corda Design back inset. Showroom No. 11-111



Circle No. 271

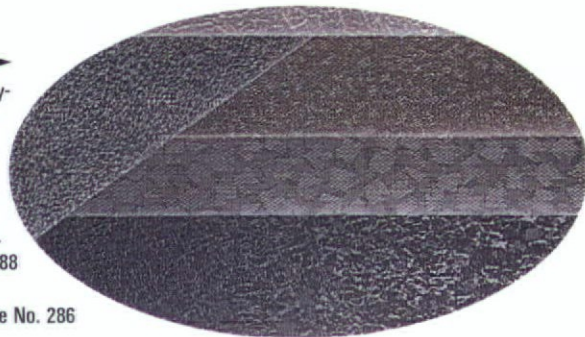
Levolor Home Fashions Contract Division offers LouverDrape® vertical blinds, featuring Zirlon® with AutoRotate™. The Zirlon headrail is a self-lubricating wheeled system that was designed for durability and

superior performance, while the AutoRotate feature automatically rotates vanes to the open position when the traverse cord is pulled. The LouverDrape Zirlon vertical blinds are available in four different vane styles: solid vinyl, perforated vinyl, fabric inserted in vinyl and freehang fabric. Showroom No. 1190



Circle No. 281

Maharam introduces Tek-Wall® Elite, the latest addition to its signature line of polyolefin wall coverings. Tek-Wall Elite patterns each resemble fine textile wallcoverings, achieved by using yarns that create definitive, highly refined designs comparable to natural woven wallcoverings. All patterns are 54 in. wide, and are woven of polyolefin and polyester. A durable Teflon® finish and an acrylic backing allow Tek-Wall Elite to be cleaned with bleach, making it ideal for health care applications. Showroom No. 1188



Circle No. 286

Carnegie introduces Vertical Reality, a new system of panel fabrics designed by Laura Guido-Clark and Beverly Thome that are interchangeable by color, texture and pattern. All colors of the collection are coordinated with solid finishes, wood surfaces and carpet colors. The textiles are an enhanced quality, rare for panel fabrics, featuring a higher pic content, that makes them more opaque. Custom colors, alteration of patterns, and even completely new designs are available for special projects. Showroom No. 1123A



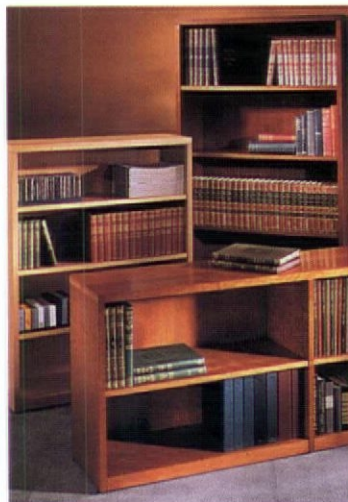
Circle No. 287



This executive U-shaped work center from Gunlocke is representative of a custom solution that has been tailored to the needs of the customer. The trio of work surfaces includes the bridge touting both angle and height adjustment. With virtual work surface-height power and data distribution, ergonomically-friendly style and project management modules, the work center is a distinctive blend of form, function and fine woodworking. Showroom No. 1120

Circle No. 283

NeoCon 96 World's Trade Fair



Nucraft Furniture Company has expanded its existing bookcase line. It now provides durable construction for storage needs with different heights ranging from 29-in. to 84-in. and a selection of 12-in. or 15-in. depths. The simple design of the Nucraft bookcase offers striking detail options to complement contemporary or traditional styles within the office area. Options include full or half height wood hinged doors, sliding glass doors, locks, and magazine shelves that flip up to reveal an area for back-issue storage. Showroom No. 1166

Circle No. 285



CONTRACT DESIGN MARKETPLACE

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(Buildings Show & TechnoCom Exhibitors)

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AMP Incorporated		Lotus Carpets	
APCO Graphics Inc.		LSI North America	
Arcadia Chair Company	B319	Luna Textiles	A321
Armstrong World Industries		Magna Design	
Artistic Coatings	C228	Manchester Carpets	
ASI/Intrex		Master Coating Technology	
ASI Sign Systems, Inc.		Metcor Manufacturing	
Asset Systems, Inc.		Milcare, Inc.	
Atlas Carpet Mills, Inc.		Mity-Lite	
BackSaver Products		MKC, Inc.	
Bevis Furniture		Mobel Linea, S.L.	
BOMI International		Mobil G Inc.	
Blumenthal		Monsanto Contract Fibers	
Boroughs Corporation		Monterey Carpets, Inc.	
Brandrud Furniture, Inc.	A202	MOZ Design	
Brookside Veneers		Nemschoff Chairs	
Buildings Magazine		Neutral By Design	
Burtco Enterprises, Inc.		Nightingale Inc.	

		North American Glass	
		Nuway Matting Systems, Inc.	
		Office Star Products	
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		Packard Industries, Inc.	
		Panduit	
		Paralax/EDP	K337
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		Patercraft Commercial Carpet	D108
		Patel	
		Paul Brayton Designs	
		Pent, Div. of Group Dekko International	
		Pionite Decorative Laminates	
		Plan Hold International	
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		Profomix, Inc.	
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		ST/MATIC	
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		Surface Protection Industries	B221
		International	
		Symbiote Inc.	
		Tarrant Interiors, Inc.	
		Tate Access Floors, Inc.	
		Tayco Panelink Ltd.	
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		3M/TacFast Carpet Systems	A101
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		Trademark Designs	
		Transwall Corp.	A124
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		Ulegra	
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		United Metal Fabricators, Inc.	
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		Haller Systems™	D314
		USG Interiors Inc.	
		USM U. Schäerer Sons Ltd.	
		VenTec Veneer Technologies, Ltd.	
		VIA	
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SIGNATURE 2600



Photography: George Lambros

The Signature 2600 collection of modular casegoods sets a higher standard for flexible, integrated office furniture. The Signature 2600 collection offers real-world adaptability and comprehensive design with exceptional craftsmanship at a moderate price. The collection is available in various design details and two wood species in a full range of stains and colors. Contact Gianni for more information.

GIANNI

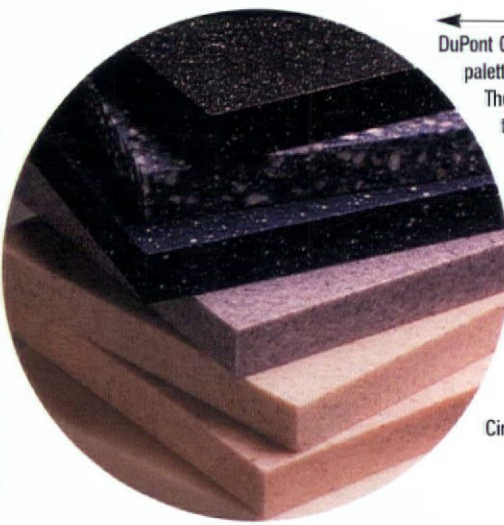
A Best of NeoCon Award Winning Company

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Circle 45 on reader service card



MARKETPLACE



DuPont Corian® strengthens its growing color palette with the introduction of 10 colors. The new 1996 colors, pictured here from top to bottom, are Black Quartz, Mediterranean, Azure, Lavender, Beach, Primrose, Tea Rose, Rain Forest, Tarragon and Seagrass. The colors of Corian are solid all the way through, so color won't fade or chip. Corian is renewable, so a simple sanding will remove scratches with ease without marring the beauty and uniformity of color.

Circle No. 151



Luna Textiles, a new textile company based in Northern California, presents its first collection of upholstery fabrics. Designed for Luna by Michael Vanderbyl, the collection features elegant architectural styling and rich coloration. The fabrics are woven primarily in wool, cotton and rayon for durable usage in corporate, hospitality and residential applications. Roman Blocks (shown), was woven using matte wool and shiny cotton to create dimension and elegance. Luna Textiles will be exhibiting at NeoCon at booth A321 on the 8th floor of the Merchandise Mart.

Circle No. 152



MAY DAYS

As part of the largest seating and table introductions in the Company's 32-year history, Geiger Brickel has debuted Sonata Guest Seating. Designed by Jim Hill, Sonata is particularly well-suited for corporate and residential dining and guest seating applications. Sonata is offered in two versions: open back and upholstered back. Both models feature doweled and glued reinforced solid maple or cherry wood frames. Geiger Brickel's Chicago showroom during NeoCon is at 300 West Hubbard St., Suite 400.

Circle No. 153



The Giano table, designed by Marcello Cuneo for Cassina, has two surfaces that pull out at both sides, quietly rotate on a simple rail mechanism, and join together effortlessly to effectively double the table's surface areas. The 29 1/2-in high streamlined, contemporary table is available in three sizes, 50-in. x 35-in., 39-in. x 39-in., or 50-in. x 50-in. in either natural beechwood or beechwood stained cherry.

Circle No. 154

The McGuire Furniture Company has introduced a series of new product designs by world-renowned designer Orlando Diaz-Azcuy. The Trianon M-209B upholstered back dining/occasional chair (shown) features tapered legs, a curved seat and gracefully curved arm rests. This round-back arm chair recalls the delicate scale and comfort of an 18th century Louis XV design. The upholstered back displays a sewn quadrant with a square, centering button within a ring of rattan.



Circle No. 155

Office Lounge Seating

In the cost-conscious 1990s office, lounge seating is one of the few remaining symbols of the civil side of public life, whereby businesses show compassion for others, be they colleagues, vendors or customers. Handsome and comfortable as it should be, lounge seating must also prove sturdy enough to sustain a fairly high level of use, ready to shrug off abrasion, soiling, wetting, staining and the rare but by no means totally absent lighted cigarette. Shown here are some current ways to display corporate hospitality.

NIENKÄMPER

The Max Sofa Series, designed by the Müller/Nienkämper Design Team, features substantial sizes softened with graceful lines and rich fabrics or leather. The Max Sofa Series is available as a traditional sofa grouping or as a Max Tuxedo. The traditional sofa grouping is offered in a variety of shapes, created from convex and concave elements with six optional arm designs.

Circle No. 289



SHELBY WILLIAMS INDUSTRIES

The City Place Group is a new look in traditional styling from Shelby Williams. Sitting comfort is assured by dacron wrapped, foam-filled, reversible seats. Both the lounge chair and the sofa feature a custom spring foundation. The overall dimensions of the chair are 34-in. wide x 31-in. deep x 42-in. high. The seat is 18-in. high and the arms are 24-in. high. The sofa is available in a 60-in.-wide cuddler, a 72-in.-wide full or an 80-in.-wide queen.

Circle No. 291



STEELCASE

CaneCreek™ Furniture, part of Steelcase Wood Furniture, has broadened its seating offering with the Community Lounge Seating Series. The new lounge series features contemporary styling, gentle contours and graceful tapering that is appropriate for almost any reception, waiting or lounge area. The Community Lounge Series' design combines comfort and durability with a value price.

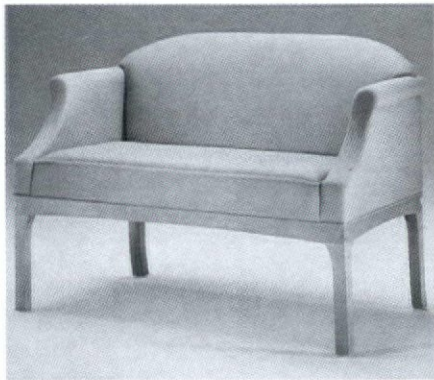
Circle No. 290



FALCON PRODUCTS

The Cascade Collection from Falcon Products Inc. was designed by David Ritch and Mark Saffell of 5D Design Studio. The collection includes a lounge grouping, a club series, pull-up chairs, benches, bar stools and tables. Constructed of maple, Cascade has fluted corners and slightly arched legs and rails. Featured here is the Cascade Settee Chair with gracefully arched arms and legs and either a slat or upholstered back.

Circle No. 292



EXECUTIVE OFFICE CONCEPTS

Executive Office Concepts introduces the Spanky and The Gang seating collection. Spanky chairs and companion gang seating units are void of center legs or obstructions, for ease of maintenance. The model 160 arm chair is scaled for office and conference use. The hardwood trim is available in solid cherry, maple, oak or walnut in a choice of 13 standard finishes as well as polyurethane colors.

Circle No. 293



ERG INTERNATIONAL

ERG's Katalina Modular Lounge system offers fully upholstered, round or straight sectional pieces, on-line or corner tables, optional inside or outside arm rest, and upholstered or laminated plinth bases. ERG's Katalina system offers a clean look and has endless seating and table configurations to customize today's office lounges.

Circle No. 294



VECTA

The Alexander Street Collection from Vecta is comprised of settee, chairs and occasional table, as well as upholstered modular seating. The pieces are relatively small with a distinctive full arm profile and saber legs and a repetition of motifs. The scale of the collection was determined by the growing demand in the contract market for smaller-scaled upholstered seating. The collection was designed by Michael Graves for the ai Collection.

Circle No. 295



F R O G G Y

Dauphin presents **Froggy**, a side chair collection exhibiting unusual **flair** and exacting **ergonomic** seating design. Available as a **sled base** or **4 leg stacker** in a variety of frame finishes and fabrics or brightly colored wood seats and backs. **Arm or armless**. For a brochure please call: **800 995 6500**

<http://www.dauphin-seating.com>



DAUPHIN

Circle 46 on reader service card

SAUDER MANUFACTURING COMPANY

Sauder Manufacturing has introduced a new seating collection of tables and seating units. This grouping incorporates the popular Wedgewood laminated design construction into combinations of multiple options of seating and table components. Offered in a standard beech/maple construction, Sauder's seating is available in an extensive line of fabrics, as well as COM.

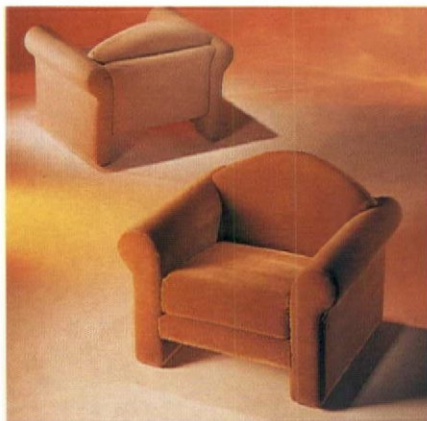
Circle No. 299



R.M. WIELAND CO.

The Rolo Series, from the R.M. Wieland Co., is a fully-renewable chair in which one can sit comfortably for hours. The rounded shapes add visual contrast to both traditional and contemporary settings. Like all Wieland furniture, The Rolo Series covers can be refreshed and every component renewed. Wieland products carry a full 10 year warranty.

Circle No. 300



KIMBALL OFFICE FURNITURE CO.

Kimball Office Furniture Co. offers three lounge series, Terrace, Crescent and Vista. The transitional design of Crescent and Vista and the contemporary lines of Terrace provide a wide range of styling to complement traditional, transitional and contemporary casegoods and systems settings. Each series is available in one-, two-, or three-seat models and uses a long wearing, high resiliency, dual density foam.

Circle No. 141



TUOHY FURNITURE CORPORATION

The Martina Collection, designed by 5D Studio for Tuohy Furniture Corp., offers a finely sculpted series of lounge and sofa pieces as part of a more comprehensive offering of guest chairs and occasional tables. Martina Lounges are available in single, double or triple formats. All have a solid wood inner frame and solid maple legs that are available in a wide spectrum of finish colors.

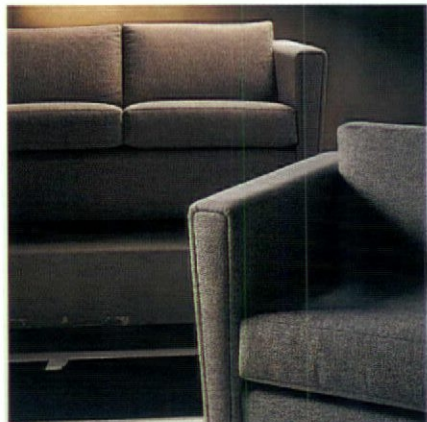
Circle No. 142



ALLSTEEL

Tux Lounge Seating from Allsteel puts a spin on the traditional tuxedo styling. Tapered, triangulated armfronts lend appeal to this collection, which consists of soft lounge chairs and sofas that have a home-like warmth, yet fit well in the workplace. The Tux Lounge is available in two- and three-seat sofas and matching chairs.

Circle No. 143



LOEWENSTEIN

Loewenstein offers Nicole, a slightly smaller scaled, contemporary, Italian inspired collection. Nicole features solid maple panels for all the exposed wood as well as tight upholstery with double needle stitching at all seams for a heavier usage environment. Nicole is available in both a love seat and a sofa version and comes in 18 different wood finishes.

Circle No. 144





If Chairs Could Only Speak!

They would tell you about the daily abuse of spills, stains, wear and tear. Chairs face daily torture and a struggle to survive. Most fabrics do not offer them any permanent protection.

With vinyl comes the hot, sticky feeling and they can't even breathe.

There is now a way to save and protect our chairs ...Crypton®! Crypton® is a revolutionary fabric that is permanently water repellent, stain resistant, anti-bacterial, extremely strong and it breathes. Chairs can now live a long, comfortable, happy life. Plus, they can look young and beautiful with clear, crisp beautiful designs.

You can save your chairs with Crypton®! We salute those companies who are already saving the chairs!



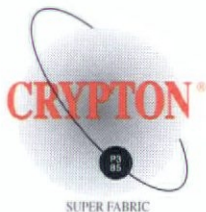
McDonald's by JBI,
Distributed by Design Resources



Opreyland Hotel by Shelby Williams
Distributed by International Fabrics



South Carolina Medical Center
Re-upholstering by Powell Upholsterer
Distributed by Fantagraph



For More Information Call Hi-TEX Inc. : 1-800-CRYPTON

Call any of our distributors helping to save the chairs! They each have their own designs and colors, so be sure to check out all your options.

Arc-Com Fabrics (800) 223-5466

DesignTex Fabrics (800) 797-4949

John Wolf Fabrics (212) 683-4800

Atlanta Architectural Textiles (800) 241-7256

Fantagraph / Standard Textile (800) 888-5000

Mayer Contract Fabrics (800) 428-4415

CF Stinson Company (800) 841-6279

Harwell Fabrics (800) 528-5505

Momentum Textiles (800) 923-5678

Design Resources (800) 264-4782

International Fabrics (800) 334-7399

AGI INDUSTRIES INC.

AGI presents Karra, designed by Alex Forsyth. Karra's tapered lines surrounding solid maple creates a canvas that lends itself to an abundant combination of fabrics and finishes. Each member of the Karra family is a sophisticated transitional answer to the space constraints of smaller office environments. Karra features exposed maple wood arms and legs, a frame of kiln dried hardwood and a five year warranty.

Circle No. 145



GEIGER BRICKEL

Geiger Brickel offers the Pfister Profile I and Pfister Profile II lounge seating collections. Distinguished by different edge details, Pfister Profile I models employ sloping, moderate-width arms. Pfister Profile II models are characterized by narrow-width arms which parallel the height of the seat back. There are eight models in each collection, and seats and backs are nylon webbed with tapered and shaped resilient polyurethane foam.

Circle No. 146



KEILHAUER

While The Chatham Series, designed by Tom Deacon for Keilhauer, takes inspiration from historical styles, each silhouette is updated for the 1990s. The Chatham Series includes a side chair, a fully upholstered lounge chair, a love seat and a three seat sofa unified by common materials and distinctive design details. The forms of the turned front leg and carved top arm are offset by the seating's crisp edges and clean profile.

Circle No. 147



DAVIS FURNITURE INDUSTRIES

Davis Furniture Industries introduces the Spot Chair, licensed from the WK Company of Germany. Spot is a contemporary lounge chair designed for both contract and residential applications. The chair is ideal for executive lounge areas or clinical areas. The chair's back is adjustable to allow for any sitting position, while the seat can be pulled out for a more relaxed position. The Spot chair is offered in a countless number of leathers and fabrics.

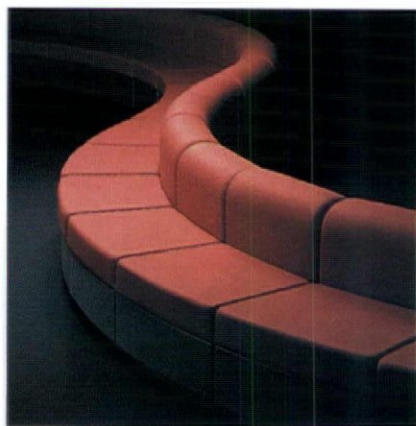
Circle No. 148



KI

Logix, from KI, provides classic lounge seating for areas that demand flexibility, durability and easy maintenance. Curved, wedge-shaped, straight and quarter-circle Logix modules combine to move around columns, accommodate irregular spaces and create an unlimited number of configurations. The seamless, molded fiberglass bases can be specified in a variety of finishes or can be upholstered.

Circle No. 149



HAWORTH

Apia, from Haworth, offers four wide-spaced, convex, brushed-aluminum legs that provide a high level of stability, while enhancing the chair's contemporary look. The seats are mounted to the legs using a transverse beam that provides additional stability. Available in single unit or tandem-beam configurations, the chairs can be specified in either a single color or a bi-colored seat/back combination.

Circle No. 150



THE GUNLOCKE COMPANY

The Chorus Lounge, designed by Smith Chororos for The Gunlocke Company, offers versatility with one- and two-seat designs. Available in a multitude of fabric and leather choices, Chorus Lounge extends guest seating to virtually any setting—from reception areas to the private office. Offering two distinct aesthetics, the unique wedge-shaped arm caps may be accentuated with solid cherry, oak or maple or may be upholstered.

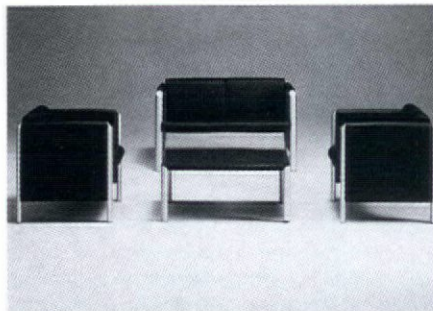
Circle No. 296



WILKHAHN

The squared-off elegance of Wilkhahn's Cubis armchairs provides upholstered comfort for reception rooms and small, informal conference areas. Cubis' appearance is defined by clean horizontal and vertical planes, with straight, sleek legs that contrast the square, upholstered seats and backs. Legs are aluminum oval tubes, chrome plated, which are either anodized or powder coated. A smooth transition is made via angled tops that flow into the horizontal line of the armrest.

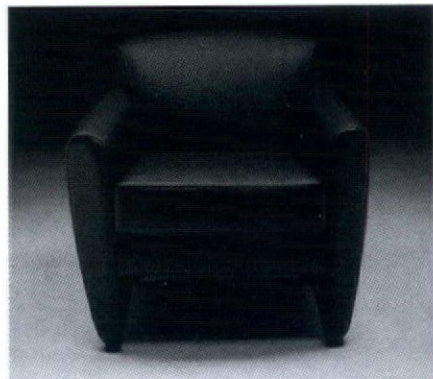
Circle No. 297



ARCADIA

From the detailed stitching at the apex of its elliptical arms, to the understated maple legs, the Milano Series from Arcadia consists of sophisticated elements artfully blended to impart the essence of style and comfort. The Milano Series is a collaborative creation from David Dahl and Carl Muller.

Circle No. 298



PRESERVATION PLAN ON IT

Planning on restoring a house, saving a landmark, reviving your neighborhood?

Gain a wealth of experience and help preserve our historic and architectural heritage. Join the National Trust for Historic Preservation and support preservation efforts in your community.

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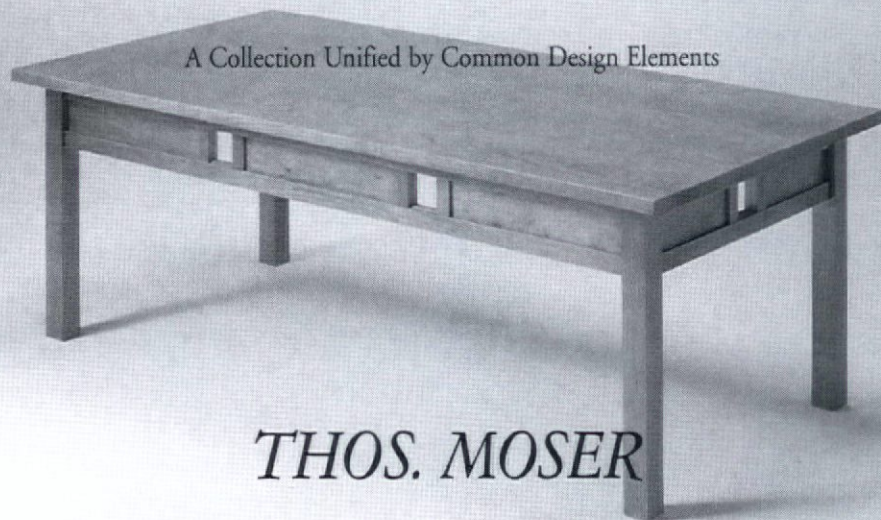
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W I N D W A R D

A Collection Unified by Common Design Elements

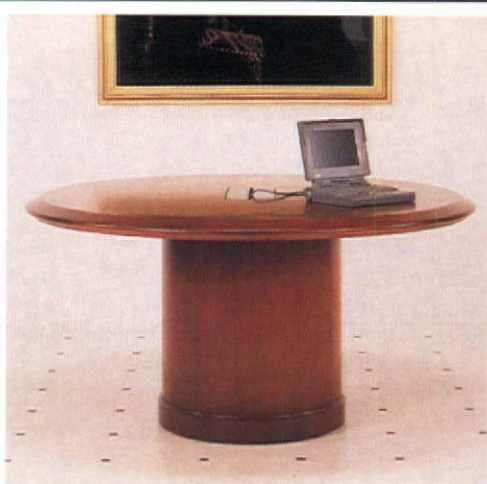


THOS. MOSER

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Circle 48 on reader service card

Courant flaunts its flexibility in its table-top concealed power trough (below), access to outlets through monuments (near right) and assortment of table shapes and sizes (far right).



Conspicuous Access

The Courant Conference Series from HBF doesn't beat around the bush when it comes to technology

By Linda Burnett, assisted by Rita F. Catinella

"My word!" as Hollywood's favorite butler Arthur Treacher might have said. Tea and crumpets are being pushed aside by high powered laptops and advanced video recorders in today's executive meeting rooms. "Conference rooms aren't being used as parlors anymore," declares Lisa Bottom, interior designer and principal in the Bay Area architecture firm Bottom Duvivier with husband John Duvivier. As specifiers themselves, watching one client after another take an arsenal of high-tech equipment to meetings, Bottom and Duvivier have recognized an idea whose time has come: a technologically accessible collection of tables, credenzas, breakfronts, podiums, wall-mounted presentation cabinets and presentation rails that HBF now introduces as the Courant Conference Series.

"There was a huge gap in the marketplace for the integration of the conference room and technology," Bottom recalls. With that observation in mind, Bottom Duvivier approached HBF with a design brief to bring furniture and machines together. The Courant addresses issues such as integrat-

ing the conference room environment, accommodating technology, offering flexibility for future technology enhancements and creating a responsive design that offers the client choices.

One of the most striking aspects of Courant's design is its bold display of high-tech capabilities right on the table top. "The access to technology is made into a design detail, rather than keeping it hidden," says Kevin Stark, vice president of design for HBF. "Here was an opportunity for us to make technology access a feature and give the table integrity," adds Bottom. "The table top is where important things happen, so we said, 'Let's make it work in a way that can be elegant.'"

Since the power/data raceway is integrated with Courant's structure, the user simply makes connections through the table top doors, which open to reveal a series of outlets, power harnesses and AMP Flex-Mode® interconnect modules. The doors then close around the power cord to conceal the cables inside. The user need not know anything more about electronics than how to plug a cord into a socket. Simplifying the procedure even further, the outlet canal's width is broad enough to fit a hand without squeezing. To connect the table to the facility's power/data network, the table's cords can plug directly into a floor outlet positioned under the table leg or through a cut-out at the base of the leg when a monument is off course.

The collaboration with HBF meant a lot to Bottom. Prior to the development of Courant, manufacturers of wood furniture were reluctant to acknowledge the growing presence of technology in the workplace. "Many wood manufacturers have shied away from high-tech," Bottom

explains. Specifiers often designed custom furniture to make the integration a reality—a situation that alarmed cost-conscious facility managers.

Courant thus offers the look and feel of custom work with the availability and price of mass production. In fact, HBF can produce Courant so efficiently that the cost of the table with the power trough is not much more than the cost of the table without. Designers and clients who are attracted to the table for its looks alone can specify it without all the power/data options.

Keeping faith with her colleagues in more ways than one, Bottom has also incorporated flexibility in the aesthetics, so that Courant offers three different edge details, namely contemporary, transitional and traditional, as well as two base details. The table top doors can be specified in a selection of veneers, marble and leather wrapped. As for the shape of the top itself, designers can select square, round, rectangular or capsule. "As a designer and specifier," Bottom explains, "I want to be able to choose how I'm going to fit this product into the environment."

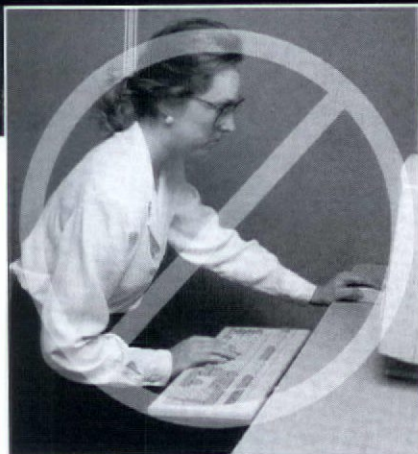
Although the tables have been the favorite pieces by far in the collection, specifiers are increasingly interested in other pieces from the series. "We really saw this in terms of a broad solution," says Stark, "not just a table problem, but a conference room environment problem." HBF and Bottom Duvivier are already working on plans to expand Courant and raise it to a higher level of technological capability. Perhaps the table top doors will extend into full wings and transform into a client's private jet? ☺

Circle No. 165



GOT MOUSE PROBLEMS?

the MouseBoard by ReGenesis



THE PROBLEM


Most mouse users utilize the work surface area **next** to the computer because traditional keyboard holders (designed before the widespread use of the mouse) cannot accommodate keyboard **and** mouse use. The resulting shoulder, arm and wrist position is not only inconvenient, but this awkward, unnatural angle can contribute to stress and fatigue.



THE SOLUTION

The **MouseBoard™** is designed to adjust to the precise point where the wrist is in a neutral position with the hand supported comfortably **alongside** the keyboard. By locating the mouse on the same plane with the keyboard, and choosing from a wide range of adjustments for the height and angle of the board, users can reduce strain and fatigue. The ergonomic integration of the keyboard and the mouse provided by the **MouseBoard** is the solution.




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The MouseBoard uses the **WATERLOO** fully articulating arm with height adjustment **LEVER LOCK®**

Taskforce is Arc-Com's collection of 12 new upholstery patterns comprising 134 SKUs offering style, performance and color at a value price point of \$35.00 and below. The design spectrum ranges from earth-tones in floral and traditional patterns (right), to bright blues and geometrics in a variety of scales and textures (below).

Beyond Utopia

Building on past success to meet the task at hand, Arc-Com presents Taskforce as the ultimate in value-priced upholstery

By Holly L. Richmond



“**P**rice point no longer separates a market or defines a client,” states Peter D. Layne, executive vice president of Arc-Com Fabrics. “From a high-end hospitality project to a modest office renovation, every client requires products at a range of costs.” Taskforce, a collection of 12 new upholstery patterns offering superior style and performance at a value price point of \$35.00 and below, is Arc-Com’s answer to keeping expenditures at a minimum and customer satisfaction at a maximum.

Can Arc-Com Fabrics deliver? For two decades the Orangeburg, N.Y.-based company has been a diversified source for contract textiles, creating and marketing innovative, award-winning products in the categories of corporate environment, health care and hospitality. Its in-house design studio and custom concepts division develop textile collections for a product line incorporating upholsteries, draperies, wall-coverings and partition surface fabrics, in addition to health care cubicle curtains, all of which meet particular performance specifications.

Due in part to this decade’s corporate downsizing, Layne and his colleagues decided in early 1995 that Arc-Com’s marketing direction needed refinement and clarification to match customers’ calls for simplicity in the workplace. To lay the plan for a new collection, Layne worked closely

with his sales staff, whom he believes is in the best position to hear and communicate to his designers what customers currently need and expect. “Taskforce was truly born of necessity,” he notes. “Today’s client needs sophisticated rather than basic designs that are

distinct and durable at an agreeable price.”

So began an intense, cross-country market research program to determine exactly what colors and patterns clients prefer today, and establish designs they would appreciate for years to come. Arc-Com equipped itself with a solid base. The Taskforce collection originated from the recoloration of one of the company’s most successful patterns, Utopia.

The designers experimented with bright, light and dark colors in the Utopia pattern, and then removed the pattern to discover what Mary Holt, director of design, calls the true “color story.” “We figured there was no better place to start a new collection than by looking at where our previous successes had been,” she remarks. “Utopia is a multicolored, organic design of medium scale that is easily applied in a variety of situations, and this is what we wanted for Taskforce.”

As it turns out, the color story Arc-Com’s designers discovered read like an unabridged novel, jam-packed with customers heralding light neutrals as well as bright hues. The real page-turning subject matter, however, was a request for color clarity and a collection’s ability to work cohesively with the company’s existing products. The 12 new upholstery patterns in Taskforce meet each of these conditions and give the collection an intelligible, light-hearted image with such names as Catch-A-Wave, Autumn Breeze, and of course, Utopia Additions.



Holt notes that while experiments with CAD and pencil and paper sketches are invaluable in design development, showing hand-samples to clients is equally beneficial. “Clients can pinpoint a potential problem or area of opportunity that we as designers may overlook because we get so wrapped up in the beauty of the fabric,” she gladly confesses. But beyond sheer beauty, customers were also quick to take note of Taskforce’s low cost.

Layne says that revealing the collection’s selling price is his favorite part of a sales presentation, as he delights in shocking customers with several of the patterns’ price tags in the low- to mid-teens. However, he concedes that while price is important, style and construction are paramount. Arc-Com’s designers conducted extensive studies to determine which fiber types, yarn blends and production methods would keep costs at a minimum, such as cross-dyeing and using polyester blends to create a wool-like appearance. The constructions run the gamut from New Angles, a poly/cotton blend, to Shooting Stars and Northern Lights, both 100% BASF nylon.

Utopian or not, Taskforce is clearly intended for a pragmatic world. The collection comprises 134 SKUs in a spectrum of colors and designs ranging from geometric to floral, traditional to contemporary in a variety of scales. All exceed heavy duty ACT Wyzenbeek recommendations for abrasion of 30,000 double rubs, with 51 of the SKUs boasting a rating of 250,000 double rubs.

What’s next after Taskforce? Arc-Com’s post-NeoCon plans call for additional collections, including “Woven Connections,” in the middle to high-priced range of \$36.00-\$55.00, and “Prized Possessions,” with a price point of \$56.00 and up. Whatever Arc-Com chooses to call its new offerings, it surely intends to lead customers down a textile road somewhere beyond utopia. ☺

Circle No. 164

Cafe Centro

Now serving design by
Frederick Brush

The Cafe Centro, New York.
The work of Frederick Brush.
A perfectionist who custom
designs every project he
undertakes. A hands-on
designer who lets no detail
escape his scrupulous eye.

Especially color. That's
why Frederick selected
colors, paint and stain from
Sherwin-Williams. "I admire
the depth and softness of
their flat and satin finishes.
Their bright rich colors.
Their ability to meet my
expectations. And I'm
impressed with their expert
assistance in mixing and
matching colors. I know
whenever my client needs
a touch-up, the color will
be consistent."

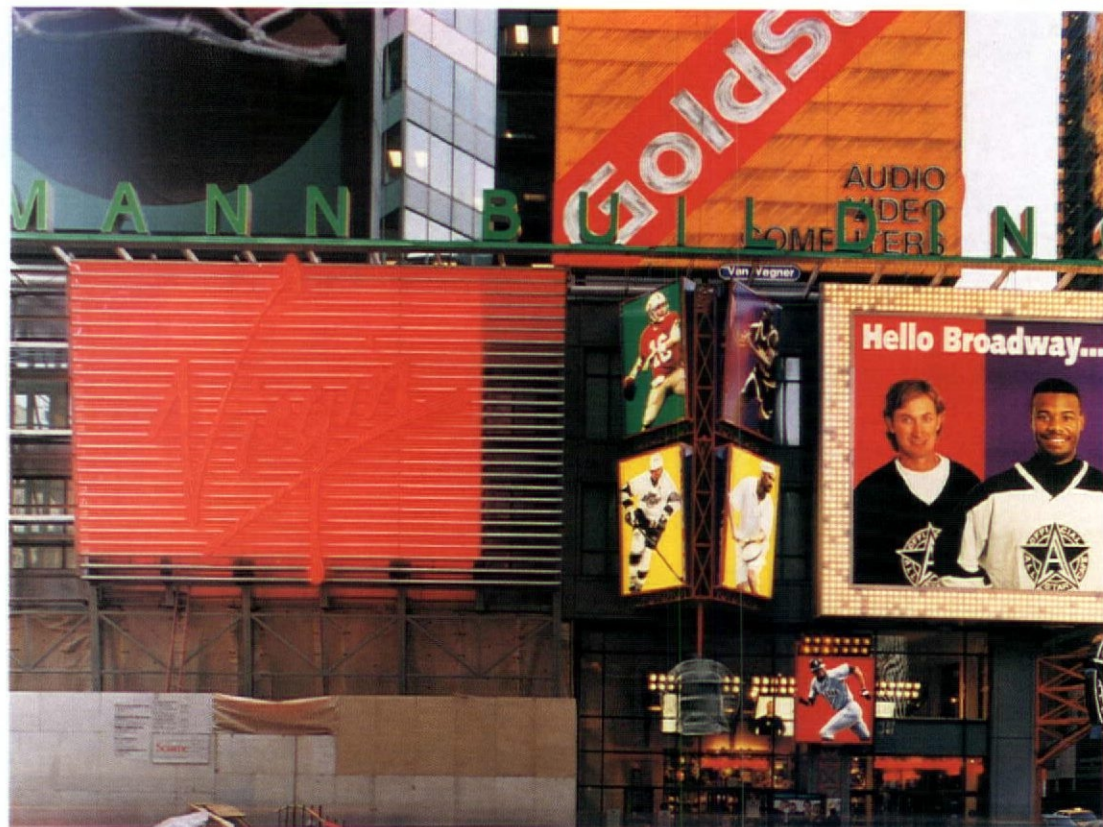
Frederick's meticulous,
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Virgin Megastore calling earth: A futuristic town square and DJ tower (opposite) in New York's Times Square anchors the four-story high interior of the world's largest music store. In the design by Irvine-Johnston and Bibliowicz Nelligan Kriegel Architects, an asymmetrical space opening above and below street level entices shoppers and evokes architecture and engineering of the late 19th century as well as the work of Piranesi. Its celebration of structure as form begins with Virgin's signage (left).

Like a Virgin

To stand out in the retail music crowd, Virgin Megastore, designed by Irvine-Johnston and Bibliowicz Nelligan Kriegel Architects, has relentlessly pushed its first New York store to be simply the world's best

By Roger Yee

A curious ritual held every New Year's Eve causes millions of Americans to turn on their TVs by 11:59 p.m. to stare at the crowds who stare back at them from Times Square in New York City, as the nation awaits the arrival of the New Year. Fortunately, Times Square, actually two triangles of open space formed by the intersection of Broadway and Seventh Avenue from 42nd to 47th Streets, seems perfectly suited to hosting half a million spectators in the streets and countless more on TV. In fact, "The Great White Way" has been the city's entertainment center since richly ornamented legitimate theaters for live drama and musicals first arrived in the 1890s, followed by opulent movie palaces in the 1920s. So when Virgin Retail Group decided to invade the nation's largest city with a 75,000-sq. ft. Virgin Megastore, the world's largest music store, it chose the "Crossroads of the World" for a uniquely

compelling design by Irvine-Johnston and Bibliowicz Nelligan Kriegel Architects.

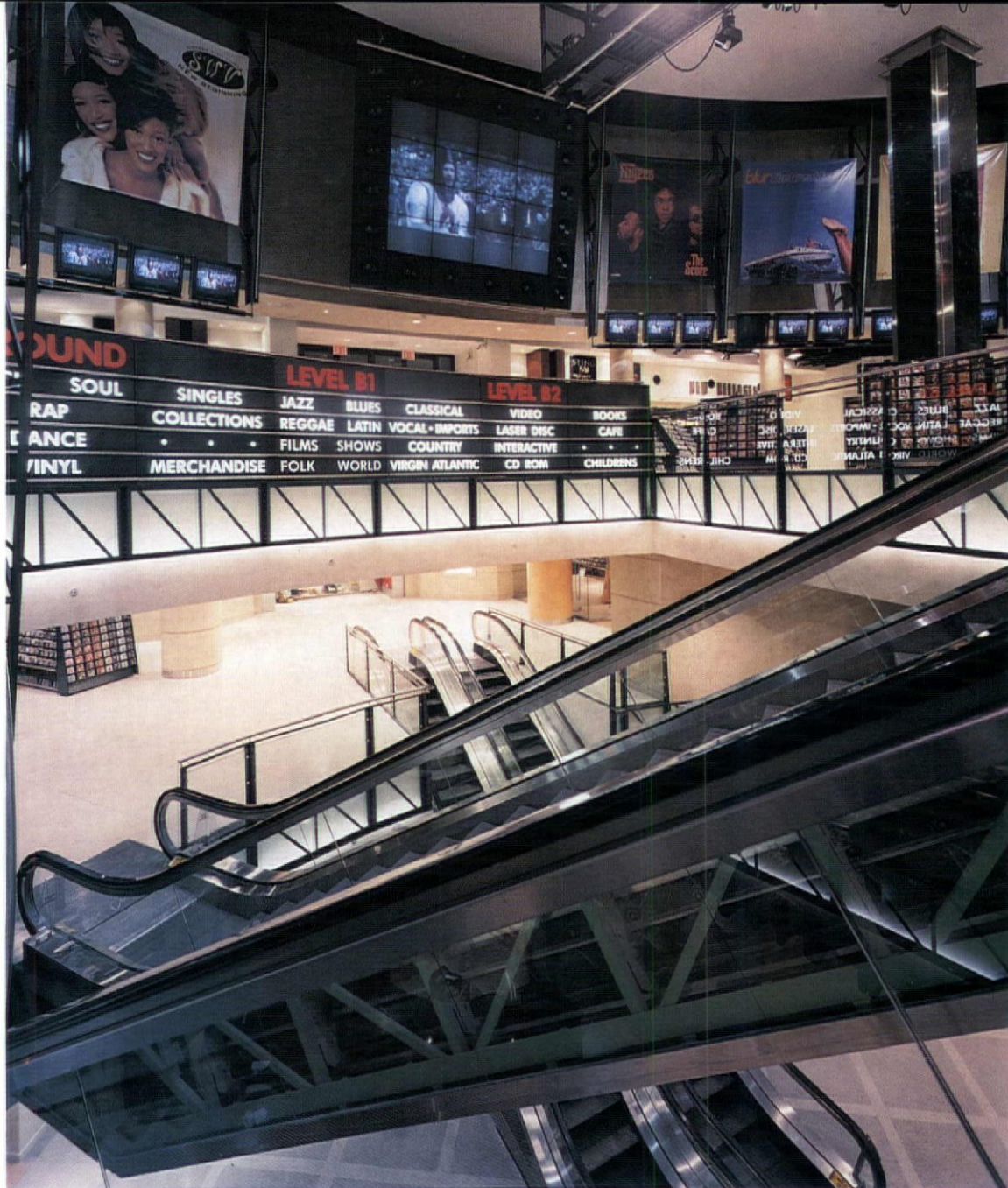
Taking the New York market, which buys close to 10% of the nation's compact discs, by storm even with a space this large sounds wildly optimistic in 1996. Consider the competition: Sam Goody (a division of \$1.6-billion Musicland Stores, the nation's largest music retailer), Tower Records (a division of MTS/Tower Records), Coconuts (a division of Trans World Entertainment) and HMV (a relative newcomer from Britain). With each chain staking out choice positions in Manhattan to fight for profits that are thinner than a CD, Virgin's customers are already being courted on all sides.

No matter. For Virgin Retail Group, a division of the brash but canny British entrepreneur Richard Branson's \$3-billion empire, Virgin Group Ltd., which also includes Virgin Atlantic Airways, Virgin Cola, Virgin Television and Radio and other properties

(Virgin Records was sold to Thorn EMI in 1992), winning has little to do with being first. Virgin is convinced it can package a "big box" retail format for music lovers in the Big Apple—using vast floor area to offer CDs, video cassettes, laser discs, CD-ROMs, books, a cafe, a travel shop and a well-trained staff—better than anyone else. There are already 35 Megastores (five in California) out of 60 Virgin locations in 14 countries across Europe, Asia and the Americas, all performing quite well. As Branson boasted to *New York* magazine in the April 8, 1996, issue, "New York will never know what hit them."

His words might have sounded a bit hollow in the fall of 1994 when Irvine-Johnston, its in-house design consultant based in Santa Barbara, Calif., selected Bibliowicz Nelligan Kriegel Architects (BNK), a New York firm, to jointly develop the design for a store at 1540 Broadway, the U.S. headquarters of Bertelsmann Music Group. The original retail concept for the





"Meet me at Virgin Megastore" is a sentiment Virgin hopes to hear about a space that is anything but generic no matter where you look. At the top of the first escalators (above), shoppers can scan Virgin's offerings before they take the plunge. A second-story balcony view (opposite) shows the layering of elements from large to small. Though TV monitors and other graphic images leap out at shoppers, the space's powerful structural form guides them to their destination. Overhead, a truss bridge rotates to service equipment.

space, a multi-story "vertical mall" prepared by the Jerde Partnership for The Hahn Company at the base of the building designed by Skidmore, Owings & Merrill, was never completed. The ground floor and upper floors, basement and sub-basement with an atrium cut from the floor slabs, banks of installed escalators going nowhere and an unfinished, sub-basement cineplex that was to be operated by Loews State Theaters were left. Needless to say, none of this served the needs of the Megastore.

Yet Richie Irvine and Gary Johnston, principals of Irvine-Johnston, and Ian Duffell, president of Virgin Retail Group, realized the site had its virtues as they sketched one development scheme after another prior to lease signing. "Where else could we have found such a setting?" asks Irvine, the creative director for the project. "Virgin needed a massive space where people could meet in a city where space is at a premium. In the

given time and 250 listening posts set up for sampling 1,350 CD titles—then locate a specific CD title in any section.

However, selling music in all its formats is but the primary objective. Since pedestrian traffic in Times Square can easily exceed 750,000 a day, the store's construction has to be durable as well as supportive of the CD "jewel boxes" and other small-scale objects constituting Virgin's merchandise, holding down operating costs while maintaining a distinctive milieu to inspire repeat business. The space must accommodate some 300-400 movie-goers at a time entering or exiting the four Sony Theaters in the sub-basement plus hundreds of shoppers at the Megastore, so the mechanical, electrical and plumbing systems have to function flawlessly during a business day spanning from 9:00 a.m.-2:00 a.m. for customers and from 2:00 a.m.-9:00 a.m. for restocking.

Bertelsmann Building, we knew we could celebrate New York in its extremes—its crowded sidewalks, noisy subways and towering heights. Now we have a great place to shop and meet that we want New Yorkers to take over and use as a forum."

Tourists will play a vital role too. Because out-of-towners routinely visit Times Square, they will be exposed to the Megastore's merchandise—and retail prices that can be half of those quoted overseas. "Stores in Europe charge \$20 per CD," notes Johnston, the project's construction manager, "so when Europeans shop in America, they frequently buy CDs by the dozens."

To create the equivalent of a great public space, Irvine-Johnston and BNK have invented a visual language that can be read at three distinct levels of intimacy. It is not enough for customers to spot the Megastore from afar, amidst one of the densest aggregations of commercial signage in the world. They have to orient themselves quickly on entering a retail environment dominated by CD racks for the 250,000 titles and one million CDs available at any

If the principals of BNK, Natan Bibliowicz, AIA, Bruce Nelligan, AIA and David Kriegel, AIA, give the impression they have actually enjoyed resolving the conflicting demands at the Megastore, they have every reason to. "There were strong parallels between the lower levels of the Bertelsmann Building and Piranesi's classic *Carceri* [Prison] studies," notes Nelligan. "We felt that Virgin Megastore would be most effective as an exercise in pure structural form. There was no need for applied decoration, since the merchandise

it, and channeling building services within carefully controlled plenums to raise portions of the 9-ft. ceiling at the basement and sub-basement levels—low for retailing—to a full, slab-to-slab height of 12 ft.-9 in.

Oddities aside, the actual stacking plan for the four-story Megastore follows a straightforward retail strategy. The two-story high main floor is devoted to Pop, Rock, Soul, Dance, Rap and Singles, the basement offers Classical, Jazz, Blues, Folk, Vocals, Spoken Word, International

Getting lost among 250,000 CD titles and other Virgin adventures

and various graphic images would provide enough. Everything in our design would represent construction."

One of the key decisions BNK made with Irvine-Johnston was to remake the raw shell of the original shopping mall. A first step was to close the atrium opening on the third floor, which is no longer part of the retail facility. Other basic measures involved angling the circular cut-outs in the slabs to emphasize the asymmetry of the space and encourage customers to explore

and the Virgin Travel Shop, and the sub-basement holds Video/Laser, New Media, Books, Children's, the Virgin Cafe and the entrance to Sony Theaters. Support services and administrative offices are situated on the second floor, which includes a catwalk gallery overlooking the main floor that provides access to lighting, signage and electronic equipment used in the space.

What is likely to put Virgin Megastore on the map overnight, however, is the remarkable appearance of its retail environment.





Make mine Mozart: Music lovers are pampered with distinct environments for their favorite genres and artists. Classical music, for example, is featured in a rotunda (above) with seating surrounded by boxed sets, while a piano in its own, special niche (opposite, top left) awaits performers beneath a ceiling suggestive of the instrument's strings. Elsewhere, a fresco mural and aluminum lighting panels that recall the old vaulted spaces beneath the sidewalks of New York set the stage for Blues music titles (opposite, top right).

Virgin's basement floor plan (opposite, bottom right) and east-west section (opposite, bottom left) attest to the complexity of transforming "left-over" space at the base of an office tower into a coherent and exciting 75,000-sq. ft. retail store.

Starting with a tight palette of materials including plaster, exposed structural steel, glazing, Mitek® (stamped, stainless steel paneling that is powder-coated and grinded

wall that doubles as the catwalk gallery indoors, the brackets that support signage, TV monitors and railings, the cabinetry for an 11 ft. x 14 ft. Sony Trinitron screen, the

An earnest pledge to blow your socks off

to reveal the high spots), terrazzo, vinyl flooring, flexible-face signage and other graphic imagery plus a dash of wood veneer and marble, BNK and Irvine-Johnston have conjured a vision of modern technology that is every bit as exuberant and convincing as such *fin de siècle* masterpieces as Joseph Paxton's shimmering Crystal Palace in London of 1851 and two Parisian landmarks of 1889, Dutert and Contamin's Palais des Machines and Gustave Eiffel's Eiffel Tower. If ever architecture could evoke the inner life of a late 20th-century, microprocessor-driven machine, this is it.

Every critical design element—including the forward-tilting pipe and I-beam truss for the exterior signage on Broadway proclaiming Virgin Megastore, the exposed truss acting as a wind brace at the storefront curtain

stainless steel CD racks Irvine-Johnston has been perfecting for over a decade, and the interior curtain walls of steel and glass dominated by a four-story high Virgin Radio tower for the disc-jockey—combines function and aesthetics without a single, superfluous passage. Rather than overwhelm customers as they might in less capable hands, these elements form a rich vocabulary of high-tech forms that can be viewed in scale and context against a backdrop of neutral earth- and stone-colored walls, floors and soffits and black, exposed ceilings. The cumulative effect of the design is simply breathtaking.

How will worldly-wise New Yorkers and wide-eyed tourists respond to the store? Duffell, who contributed ideas to the design himself, says, "In concept, design and execution, we believe Virgin Megastore Times



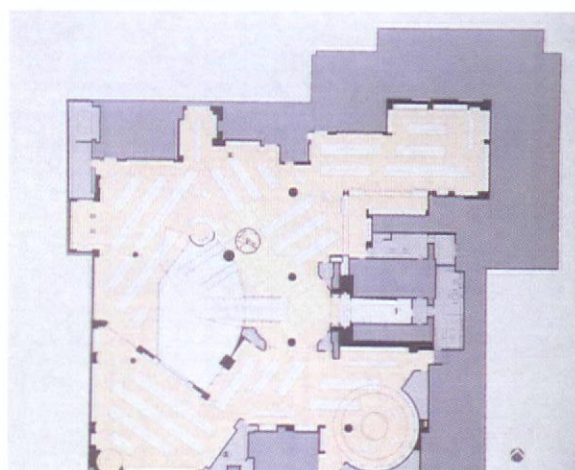
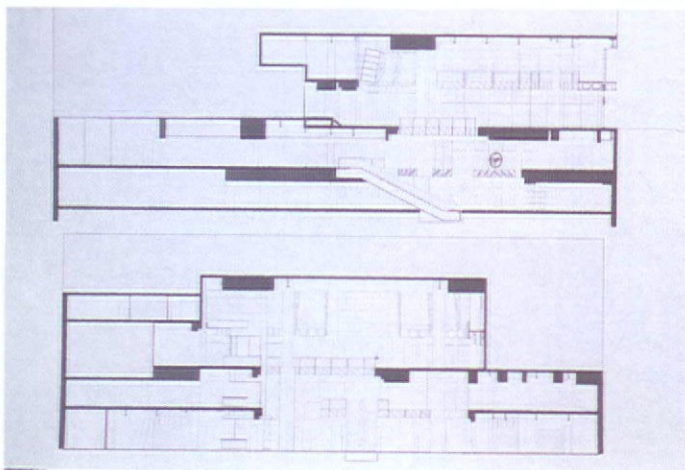
Square will be the pre-eminent music and entertainment store in the world, and will quickly become a prominent landmark in New York City for residents and tourists alike." Taking a more visceral approach, Irvine warns, "Once we get you inside, we'll blow your socks off!" Considering the careful attention given by all parties concerned, designer and client may actually find themselves in Times Square singing from the same CD. ☺

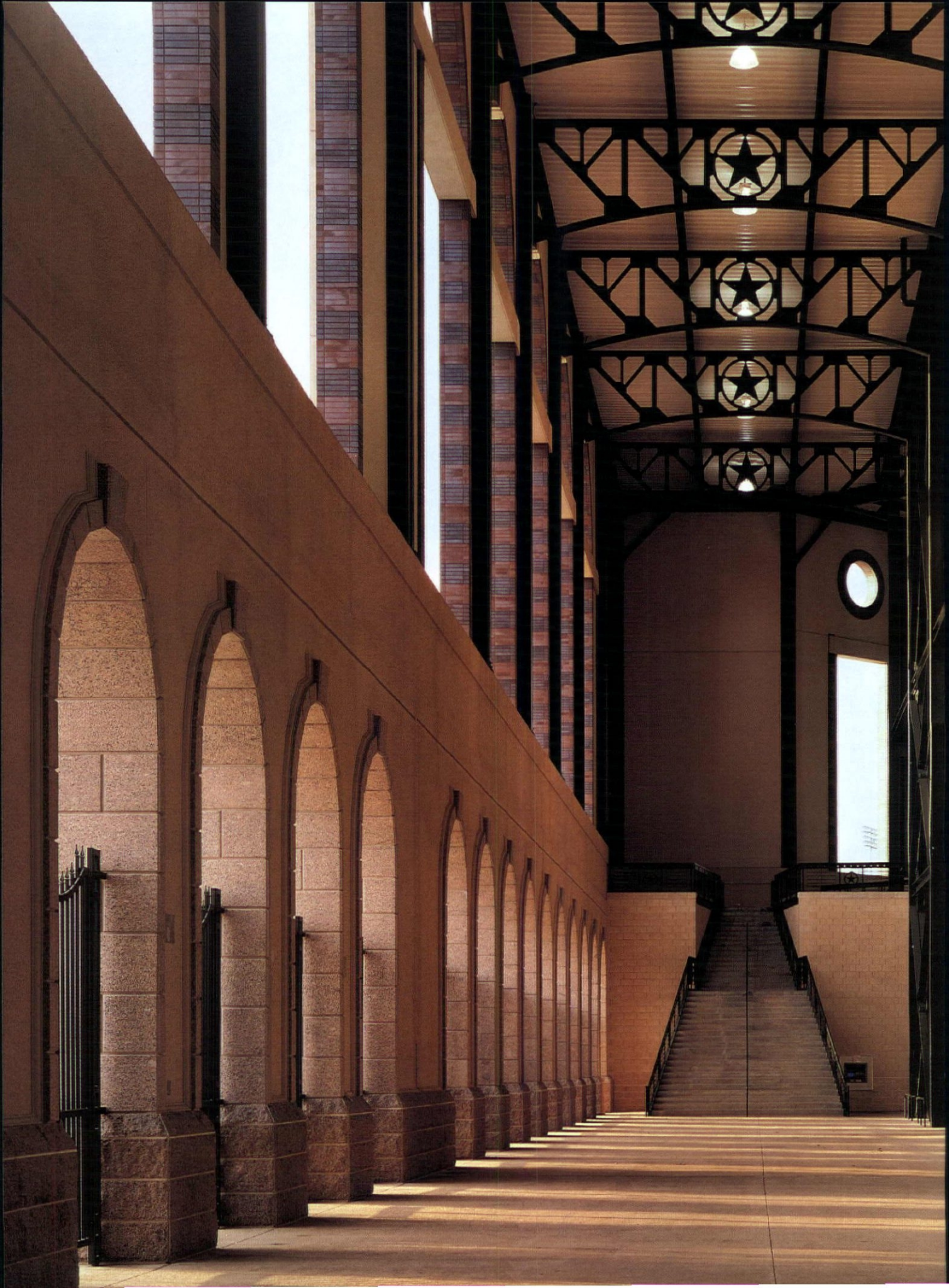
Project Summary: Virgin Megastore

Location: New York, NY. **Total floor area:** 75,000 sq. ft. **No. of floors:** 4. **Total project cost:** \$15 million. **Veneer plaster:** Dotamar Gypsum, Georgia Pacific,

U.S. Gypsum. **Vinyl flooring:** Forbo. **Terrazzo flooring:** D. Magnan Co. **Marble:** Liberty Marble. **Carpet:** Earl Noble Enterprises. **Ceiling:** Circle Redmont, ABC Industries, Marino. **Lighting:** Regianni, Edison Price, Times Square Lighting, CSL, Legion, Stonco, Indy, Lightolier; Kurt Versen, Bruck, County Neon, Robert B. Samuels. **Doors:** Acme. **Door hardware:** Rexan, Acme. **Glass:** Armet Architectural Products, Coordinated Metals, Rudy Art Glass. **Wall system:** Alucobond. **Railings:** Post Road Ironworks. **Architecturally exposed structural steel:** Post Road Ironworks. **Stamped stainless steel:** Mitek. **Store display fixtures and furnishings:** Columbia Showcase & Cabinet Co. **Architectural cabinetmaking:** Columbia Showcase & Cabinet Co., Skipper/Daly. **Signage:** County Neon, Superior, Devaltronix. **Elevators:** Otis. **Escalators:** Schindler. **HVAC:**

Thermodynamics, Coastal Sheetmetal. **Fire safety:** TM&M Sprinkler. **Specialty fire proofing:** Pyrok. **Plumbing fixtures:** Kaplan Breslaw. **Client:** Virgin Retail USA. **Architect:** BNK Architects, Bruce Nelligan, David Kriegel, Natan Bibliowicz, principals; Kevin Gardani, Edwing Alvarez, Tom Abraham, Gabriella Salazar, Greg Galford, Elise Adibi, project team. **Interior designer:** BNK Architects, Irvine Johnston Design Consultants. **Structural engineer:** R. Scott Lewis. **Mechanical and electrical engineer:** Edwards & Zuck. **General contractor:** E.J. Sciam Construction. **Lighting designer:** Thomas Thompson. **Audio-visual consultant:** AudioVisions. **Building department:** Jerome S. Gilman Assoc. **Dry wall and FRG column enclosure:** CORD. **Photographer:** Paul Warchol.





The Texas Rangers wanted a new stadium in the tradition of old time ballparks, and architect David Schwarz produced a design that addresses human scale. Thus, despite the soaring concourses expressing the monumentality of the game (opposite), the 49,292-seat Ballpark in Arlington is also an intimate place for fans (right). Graphics and architectural details throughout also display references to appropriate Texas traditions, such as the lone star.



How You Play the Game

The Texas Rangers are finally in the big leagues with a new stadium, The Ballpark in Arlington, Texas, designed by David Schwarz with graphic design by Douglas/Gallagher

By Jennifer Thiele Busch

Arlington, Texas, has been a home to Major League Baseball since April 1972, when the franchise known as the Washington Senators was moved to the Lone Star State by owner Robert E. Short and renamed the Texas Rangers. Yet despite its claim to such baseball legends as ageless wonder and ace pitcher Nolan Ryan, the team truly felt it hadn't achieved big league status until its new stadium, the Ballpark in Arlington, opened on April 1, 1994, with a design that is considered a home run by the team, the fans, the city, the media and architectural critics alike. Now the energy that David M. Schwarz Architectural Services has injected into Texas baseball architecture is showing up in the team's performance as it enters its 25th season.

Professional sports teams often lobby for better facilities by hanging the threat of a move over the heads of impassioned communities. For the Texas Rangers, however, no such measures were necessary. Few people would have argued for saving outdated Arlington Stadium, built as a minor league ballpark and renovated several times to seat

just 40,000, including 18,000 in the outfield. "The stadium was outmoded for a major league baseball team," says Texas Rangers president and general partner Thomas Schieffer. "We needed more seats inside the foul poles to produce more revenue to support the high player salaries that have become a reality in this game."

Yet Schieffer and the franchise weren't about to take any chances, opting for a new stadium plan that would benefit not only the American League club, but the entire Arlington community. "In order to be successful, we had to have community support beyond opening day," he insists. "The interests of the team and the interests of the community run parallel. We wanted to build a facility that would not just be used on game days."

Since rapid urban sprawl in the 1970s and 1980s had left Arlington, a city of 76,000 residents midway between Dallas and Fort Worth, without a real downtown or community focus, the Texas Rangers proposed to develop a new stadium on a 300-acre site adjacent to the existing Arlington Stadium that would also include a youth ballpark, a

baseball museum (the Legends of the Game Museum, with the largest collection of baseball memorabilia outside Cooperstown), a learning center for children, an office building with 140,000 sq. ft. of restaurant and retail space and an outdoor amphitheater. As Schieffer explains, "The ballpark would become the center of baseball activity and a center of civic activity."

Drawing more people to the polls than recent Democratic or Republican primaries, the proposed stadium won 65% approval from the electorate, which voted to increase local sales tax by 1/2 cent to finance \$135 million in municipal bonds for the new construction. "There has been no other project in the city that has had this much public support," enthuses Schieffer. "Both sides got what they wanted." In fact, an annual survey of area residents conducted by the *Fort Worth Star Telegram* voted the Ballpark the best use of taxpayer money for 1994. In 1995, even with the baseball strike fresh in everyone's minds, the Ballpark ranked second behind street improvements.

The Ballpark is drawing rave reviews for more than its concept, of course. Like such notable recent predecessors as Coors Field in Denver and Camden Yards in Baltimore, this 1.4 million-sq. ft., 49,292-seat stadium

the fans and the communities where they were located." Throughout the project, the designers sought such associations. "Baseball has a real history and emotion to it," comments Gallagher. "Our goal was to

The glory days of baseball reflected in the pavement, grillwork, seating and gates

makes a serious effort through design to return baseball fans to the glorious old days of the game—inside a technologically and operationally modern architectural shell that maximizes revenue opportunities. Much of the credit for the facility's success belongs to

integrate that image of baseball into the design to stir people's memories."

"The Texas Rangers issued a request for proposal that talked a lot about how they wanted the Ballpark to feel," recalls Schwarz. "They wanted it to reflect traditions appro-



The Texas Rangers wanted everything in the Ballpark to be "the best," not only referring to spaces tied to important revenue streams, such as luxury boxes (above, left), food service options (above, right) and press boxes (opposite, top right). Even non-revenue generating spaces were treated with importance. Concourses, for example, feature attractive wayfinding graphics and advertising program standards designed by Douglas/Gallagher that help create baseball nostalgia (opposite, top left).

David M. Schwarz, the Washington, D.C.-based architect and virtual unknown in sports stadiums who won the commission in competition with 16 other firms, and Douglas/Gallagher, a Washington designer retained to assist with graphic and environmental design from an early stage. The two firms worked closely together. Patrick Gallagher, a Douglas/Gallagher principal, reports, "David Schwarz encouraged us to look at every surface, so we were able to work graphics into the design of the pavement, grillwork, seating sections, gates, over porticos of doors—every area of public access."

Architecture's role in fostering community pride and nostalgia for baseball was well recognized by Schieffer, who cites the home of the Chicago Cubs as an example. "Why is Wrigley Field, built in 1912, still considered a cathedral of baseball?" he asks. "Because those old ball parks had a real connection to

appropriate to both baseball and Texas." As a result, surfaces everywhere are articulated with an assortment of details employing both Texas and baseball imagery, including longhorn steerheads, lone stars and sculptural relief panels depicting Texas history and heroes. Each luxury suite, named for a member of the Baseball Hall of Fame, is identified with a 10 ft. x 10 ft. oil painting of that individual in the corridor. "The approach to the boxes is like a ceremonial procession," says Gallagher.

Schwarz himself refers more to such qualities as "intimacy" and "human scale" in describing the atmosphere at the Ballpark. "We visited 15 or 20 ballparks around the country to see what was good and bad about them," he discloses. "I found scale to be one of the most important elements. In a building as big as a stadium, it's easy to lose a sense of human scale. I was determined that this building not be impersonal."



That quality permeates the Ballpark in Arlington inside and out. The facade, consisting of an arcaded Texas pink granite base topped by a larger order of red brick arches, is compatible with both walking approach or drive-by perspectives. The base reduces the scale to entering fans, while the overall monumental proportions address the grandeur of the game.

Inside the stadium, individual seating sections offer slightly different views of the playing field, each maintaining a character of its own. Schwarz acknowledges this kind of quirkiness in the building's shape and the irregularities of the field of play as being reminiscent of a wonderful quality found in many older baseball parks.

"Everybody says there's not a cheap seat in the house," adds Schieffer. As a true Texas client, he wanted everything inside the Ballpark to be the best—including the outfield and upper tier sections. "To create the best bleacher seats," Schieffer recounts, "we even raised the bullpen up so fans can see the color of a \$4 million pitcher's eyes."

Particular attention was obviously paid to maximizing the potential of income-generating areas besides general ticket sales, including luxury boxes, concessions and restaurants, TV and radio broadcasting facilities and outdoor advertising. For example, the Texas Rangers determined that the ball club's immense market—40% of fans come from further than 60 miles away and up to 30% from further than 100 miles away—could support more luxury boxes than the typical 60 around a single tier. Thus, the Ballpark sports a double tier of 112 boxes that are low and close to the action. ("We have the closest boxes in the sport," boasts Schwarz.)

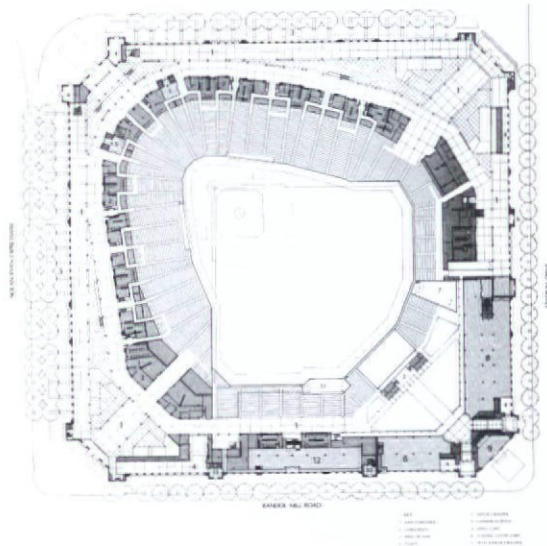
Another important set of suites, the press boxes, are technologically advanced as well as comfortable. TV and radio stations can literally drive up and plug in, using the press box facility as a main studio to switch from live action to the clubhouse or a remote studio without a hitch. "We have two sets of customers," Schieffer points out. "The fans at the ballpark and the fans who watch or listen at home."

For the multitudes of fans who will visit the ballpark without ever viewing a game from a luxury skybox or press box, the balance of the stadium is dedicated to them. "We wanted this to be a great building, not just a great ballpark," says Schwarz. "All of the concourse spaces are based on the proportions of gothic cathedrals." Indeed, the Ballpark's 700-ft. long, 36-ft. wide, 76-ft. high corridors have been wowing fans since opening day.

How has the team's standing been affected by the new stadium? The Texas Rangers were in first place in the American League West when the baseball strike cut the 1994 season short, and finished just four games out of first place in 1995, its most successful season on record. The 1996 season was likewise off to a good start for the Rangers, who had the best record in baseball in late April. Schieffer ponders cause and effect for a moment. "What the new ballpark has done," he declares, "is give us the increased revenue to build a better team." In the spirit of "America's favorite pastime" as big business, it is whether you win or lose—and how you play the money game. ☺

Project summary: The Ballpark in Arlington

Location: Arlington, TX. **Total floor area:** 1.4 million sq. ft. **No. of floors:** 4. **Cost/sq. ft.:** \$65 (not including FF&E). **Paint:** Sherwin Williams. **Masonry:** Acme. **Door hardware:** Russwin. **Window frames:** Kawneer. **Stadium seating:** American Seating. **Planters/accessories:** American Bench. **Client:** Texas Rangers Baseball Club; George W. Bush, Edward Rose, Richard Rainwater, Roland Betts, Tom Bernstein, owners. **Architect:** David M. Schwarz Architectural Services. **Architect of record:** HKS. **Graphic/environmental designer:** Douglas/Gallagher. **Structural engineer:** Walter P. Moore & Assoc. **Mechanical/electrical engineer:** Dunn Engineering. **General contractor:** Manhattan Construction. **Construction manager:** MBC Consultants. **Lighting designer:** Coventry Lighting. **Acoustician:** Wrightson, Johnson, Haddon & Williams. **Photographer:** Jim Hedrich, Hedrich-Blessing.



Get ready for take off: Lunchers at Rocket to Asia were originally meant to take a virtual trip through an eclectic selection of foods at this eatery located centrally in Rockefeller Center (right). After opening, the restaurant was converted into a branch of Yip's, a franchise serving Chinese fast food. To create a more consistent space, a large banner with Chinese lettering drawn in Brooklyn, N.Y., hangs overhead (opposite).



3, 2, 1—Eat!

It's no "slow boat to China" at Rocket to Asia, a midtown Manhattan quick-service joint designed by Kapell & Kostow Architects

By Linda Burnett

The faster food is delivered after a customer orders, the more time is allowed to get down to business, and the greater the possibility the customer will opt for the take-out route, a philosophy the Yip's restaurant chain exploits well. Yip's is fast becoming a Chinese version of McDonald's for New Yorkers—quick, cheap and consistent in quality. But this branch, located in 1221 Avenue of the Americas in midtown Manhattan, otherwise known as the McGraw-Hill building in Rockefeller Center, isn't like its 14 sisters spread throughout the financial district and a few blocks away. It was originally named Rocket to Asia and was designed to cater to the white collar worker on the go when Kapell & Kostow Architects was brought in to develop the conceptual design. From then on the story of Rocket to Asia reads like a study in marketing strategy 101.

Kapell & Kostow was accustomed to creating franchised eateries with the yuppie in mind. With the design of the Dean & DeLuca Cafe in Rockefeller Center under its belt, the firm attracted the notice of the owners of Yip's. "The last thing we wanted was someone who worked with Chinese restaurants," says Albert Leung, vice president of marketing for Yip's. The new restaurant would be the antithesis of the typical Chinese restaura-

rant, with names like Chef this or Cottage that being avoided at all costs.

"We didn't want it to sound Chinese," adds Leung about the restaurant's original name, which carried subliminal weight as well. "'Rocket' meant during lunch you could take a trip to Asia quickly." Rocket to Asia would become the flagship for a new restaurant serving cuisine from various Asian countries in food-court style. For a few dollars, a luncher could experiment with a new dish from a new country.

Improving upon the McDonald's approach, where an indecisive customer can keep a long line of hungry people waiting, the owners decided to place the menus on the walls and alongside the cash registers. Once the cashier hit the total key, an order would be generated and ready for pick-up at a counter just a few feet away, and the cashier would be ready for the next customer. By the time money was exchanged, the food would be packed to go. "We experimented to see how long a cashier's exchange with a customer takes and how long it takes to pack food," notes Leung.

To accommodate the predefined space with its two entrances, one from the building's lobby and the other from outside, a point of sale was positioned with five cashiers at each and a pick-up table in the

middle. "For budgetary reasons we concentrated on these two areas while keeping the restaurant's decor pleasant but neutral," says architect Martin Kapell. Fixtures that were readily available were specified to save time and money. Luckily for the owners, the previous tenant also happened to be a restaurant, reducing the budget considerably by keeping as much of the existing kitchen and HVAC in place, notes Kapell, including the fully tiled kitchen, walk-in freezer and unblemished walls.

The final touch of authenticity, large banners emblazoned with Chinese characters, hangs overhead and limits the space of the high ceiling in one area to level it off with the low height of the lobby entrance. Metal frames were installed to structure the shape of the banners and create a billowed affect. The architects brought the client to a sign company in Brooklyn to achieve the correct artistic brushwork.

What did all this tender, loving care achieve? Rocket to Asia eschewed a greasy spoon or family image in exchange for something in between. Working on a timetable governed by the few free months for construction doled out by the landlord, the architect adjusted the conceptual design, originated by Big Sky Design, to fit



the budget, space and logistics, and stayed with the project through construction. The final design was almost shockingly simple—and ravishingly beautiful.

However, suiting the watchful eye of big brother, Rockefeller Center, was a task in itself. Because Kapell had previously worked with the Center's landlord, it understood what was needed to meet the strict guidelines and pass the final review of the Center's board, which consists of architects, engineers and real estate professionals. "We had to present not only our engineering plan but also the materials to be used," says Kapell. One change made on account of the board was the insertion of modesty panels in the lower half of the windows in order to conceal knees under the tables from view from passers-by.

The owner of Yip's had kept a close eye on the Center for some time. "We had to sell them on our business and marketing plan and show them that we were an asset and an alternative restaurant to keep tenants happy," reveals Leung. Since Rockefeller Center's buildings are connected underground, a spectrum of eateries is desirable for a full range of choices. In the colder months, most tenants seek food services that do not require bundling up and leaving the complex. Potential tenants at the Center will even consider the available restaurants within a building as a important factor in choosing a location.

Originally marketed for the appetites of executives who wouldn't be embarrassed to be seen grabbing some grub during the peak hours of 11:30 to 1:45 in a quick-service joint, Yip's had dutifully upscaled everything, including the plastic utensils and containers. However, after opening with the initial surge in customers, sales had hit a sudden plateau. "We realized there are only so many white collar workers who want this eclectic cuisine," says Leung.

The owners asked themselves, "How can we capture the mass market?" The 52nd Street location, which was much smaller, was doing the same amount of business. "Something's wrong here, we thought," recalls Leung. Apparently, the blue collar worker felt intimidated to enter the Rocket, thinking it would be too expensive amidst a sea of white shirts. "We wanted to reach both the everyday person and the executive," Leung says.

The antidote: Change the upscale Rocket to Yip's—albeit a nicer version. "We detuned Rocket to Asia," Leung admits. "Since the change to Yip's, business has jumped 50%."

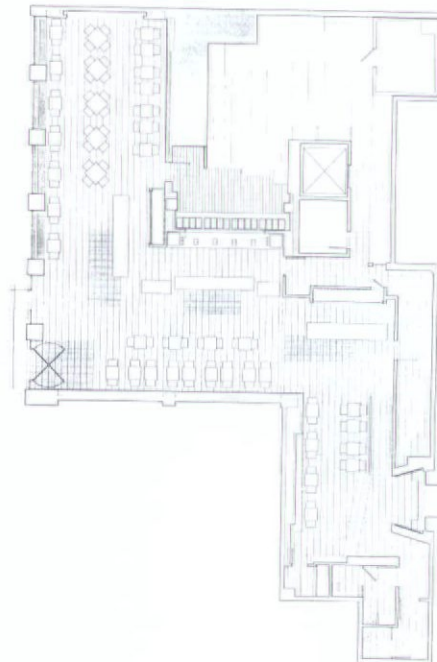
Leung points to Yip's name recognition, known value and lower prices as reasons for its new success. "Yip's has a large following and we decided to capitalize on that," he comments. To help the transition along, the layout was altered to accommodate a cafeteria-style service. A steam table was brought out into full view and cashiers were minimized to two, complete with computerized registers. Needless to say, the plastics were downgraded.

The Rockefeller Center location, which serves only Chinese food now, has become the Yip's flagship, and a good example of a company that recognized potential losses and fearlessly changed its strategy. Good fortune comes to those who are strong enough to fight a storm but flexible enough to bend with the wind. That's straight from your fortune cookie—at Yip's. ☺☞

Project Summary: Rocket To Asia

Location: New York, NY. **Total floor area:** 5,000 sq. ft. **No. of floors:** 1. **Total capacity by tables or guests:** 120. **Cost/sq. ft.:** \$125 (Not including kitchen

equipment). **Wallcovering:** Maya Romanoff. **Paint:** Benjamin Moore. **Laminate:** Formica. **Lighting:** Ingo Maurer. **Doors:** Resolute. **Door hardware:** Schlage. **Window frames:** Custom metal. **Railings:** Custom steel. **Cocktail tables:** Custom stainless steel. **Architectural woodworking and cabinetmaking:** Summerville. **Signage:** 212/Harakawa. **Gold leaf painting:** Ancient Arts. **Building management system:** American Standard. **Client:** Rocket to Asia, Inc. **Architect and interior designer:** Kappell & Kostow Architects. **Engineer:** Rakshan/Malek Associates. **General contractor:** Sciamé. **Restaurant supply contractor:** Win Restaurant Supply. **Lighting designer:** Martin Kappell. **Conceptual design:** Big Sky Design. **Photographer:** Chun Y. Lai.



A hint of Asia behind the cashiers: A shoji screen is an eye-catcher, all the while hiding the work in the kitchen, where most of the original structure for Rocket to Asia has been kept as is (above).

Benchmarking the Law Office

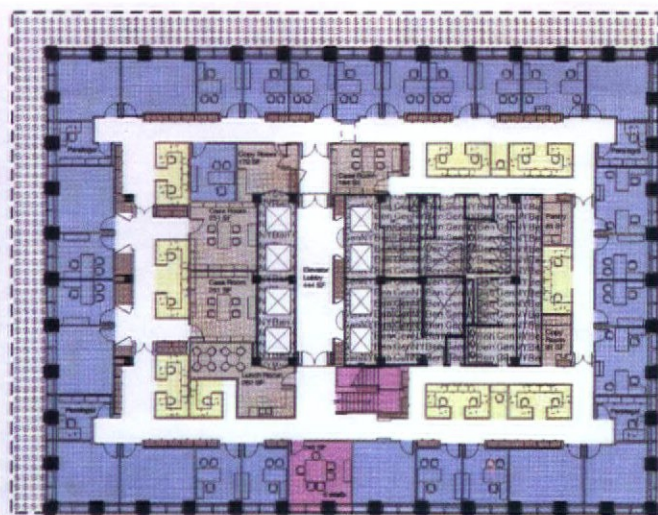
How law firms are allocating space in their offices today is revealed in a detailed and unprecedented ongoing benchmarking study

By Margo Grant

What would you do with 10,000 or 100,000 or 1 million sq. ft. of space? Gensler's New York office has been performing detailed benchmarking analyses on how representative clients—major law firms, insurance companies, financial institutions and investment banks—use space. The initial focus of the research has been on law firms, which we have classified by size and headquarters location. This benchmarking process enables our clients to get an accurate, statistically based view of how comparable law firms (which are not identified by name) are allocating office space.

The process began with our realization that law firm clients repeatedly ask the same key questions: Should we downsize our library? Do certain support services belong in remote facilities? Should we centralize or disperse support space? What is the trend for the ratio of partner offices to associate offices? Is the number of reception areas decreasing? How much square footage per lawyer should we allocate for support space, conference rooms, circulation or libraries? How many seats per lawyer/rooms per lawyer should be allocated for conferencing? Are we using too much space?

Law firm partners who are not directly involved in the lease process often question the need for leasing so much square footage: "I have a 250-sq.-ft. office, the two secretaries share a 100-sq.-ft. space, and the corridor is 5 ft. wide, so how are we using all the rest of the space?" Because lawyers continually request statistical space allocation comparisons for different law firms, we decided to address this need in a much more comprehensive way. We measured all our recent law firm projects to determine how the various types of space were being allocated and to identify any trends. Since the legal profession is very concerned with precedence and proof, thinks analytically and wants hard facts, the findings of our law office benchmarking have proven to be particularly valuable to these clients.



In a benchmarking study, major space classifications are identified as specific areas on a colored CAD law office floor plan (left). Then square footages are calculated for a statistical interpretation of space utilization that can be studied in the context of a growing data bank on comparable law firms whose data can be compared while their identities remain confidential (below).

FLOOR PLAN ANALYSIS	SF	%age	Total Project
Gross Area	15,116		41,258
Rentable Area	16,750		43,466
Net Usable Area	12,942		33,640
Workplaces			
Private Offices	6,451	49.8%	29.2%
Workstations	815	6.3%	3.5%
Total Workplace	7,266	56.1%	32.7%
Support			
Amenities			
Reception	0	0.0%	1.5%
Stair	165	1.3%	1.6%
Conference	246	1.9%	13.7%
Telephone Rooms	0	0.0%	CC
Handicapped Toilets	0	0.0%	CC
Subtotal	411	3.2%	16.8%
Cafeteria			
	0	0.0%	0.0%
Library			
	0	0.0%	12.7%
General Support			
Floor Support			
Pantries	81	0.6%	0.5%
Copy Rooms	251	1.9%	1.0%
Subtotal	1,304	10.1%	13.6%
Files and Storage			
	454	3.5%	2.3%
Total Support	2,169	16.8%	45.4%
Circulation			
Primary Circulation	3,063	23.7%	18.6%
Elevator Lobby	444	3.4%	3.3%
Total Circulation	3,507	27.1%	21.9%
Total Space Allocation	12,942	100.0%	100.0%

Both designers and lawyers should be forewarned that benchmarking demands a substantial commitment of staff time and technology. When we begin a project for a new law firm client, we carefully measure its current space allocations and determine if any inefficiencies exist. (Chances are, they will be in circulation, redundant secretarial positions or existing space configurations not in synch with the way they currently practice law.) When a client approves the final program of space requirements, it does so with confidence and knowledge of where it stands relative to its peers. As specific locations are identified for evaluation, the lease is signed and we develop designs, detailed benchmarking flows as part of the entire job.

We first identify four major space classifications—workplace, support, amenities and circulation—as specific areas on colored CAD plans. The software program then calculates square footages and provides a statistical interpretation of space utilization. Offices are analyzed according to rentable area, net usable area, number of attorneys, net usable square footage per attorney, rentable square footage per attorney, space allocation percentage of total workplace, space allocation percentage of total support, and space allocation percentage of total circulation.

(For the various professional and industry business segments, we have identified industry standards for usable square feet per person (based on BOMA), "carpetable" square footage and the measurable effect of the New York Loss Factor (REBNY) on rentable square feet, circulation factors in buildings, and the impact of amenities and support services on space utilization.)

Rentable area: How much space do lawyers need?

One of the principal questions our law firm clients ask is, "How much rentable area should we dedicate to the various uses of space in our offices?" Overall, our benchmarking studies have shown that there is a tremen-

general observations on how law firms are allocating space for these functions.

Support space: Consolidate, disperse or locate off-site?

The issue of how much support space a firm needs begins with the basic decision to a) consolidate all functions on one floor, b) disperse them throughout the office in interior space or c) locate some functions off-site. There is a break point: A law firm of 100,000 usable sq. ft. requiring five or six floors should consider having a consolidated support floor rather than dispersing support.

This raises another question law firms frequently ask: "Should we relocate functions such as accounting, MIS, central records and

Some of the most vital nerve centers of the modern law firm are conference facilities like those created for Davis, Polk & Wardwell (below, left), New York, and secretarial work stations such as those in Patterson, Belknap, Webb & Tyler (below, right), New York, where people, information and technology interact. Photography by Nick Merrick and M. Lorenzetti, Hedrich-Blessing.



dous consistency of space use percentages among firms that are similar in size and region, regardless of the building footprint. The sizes of the various offices are not always driven by the individual floorplate, but often by how the primary circulation is allocated.

The less space dedicated to circulation, the more space that can be allocated to the workplace. One of the most critical factors in developing successful space utilization is an efficiently planned circulation factor, which can be as low as 20% or as high as 35%, depending on the building footprint, layout, planning depths, and location of the building core. A firm leasing a smaller space with an efficient circulation plan can actually have larger offices than a firm renting more space with less efficiently planned circulation.

As the legal profession evolves, so do the considerations and criteria for designing appropriate work environments. The space uses that we measure include support space (administrative and operational departments) and floor support (pantries, copy room, files and storage), secretary/attorney/paralegal workplace sizes, and space allocations for the amenities, libraries, conference rooms, food service, and reception areas. Here are some

litigation support away from the main facility to outlying areas off site?" Most large New York firms with whom we have worked have studied this possibility. After analyzing cost, convenience and security, most decided that it is more efficient to continue to house these functions within their main space.

We do encounter off-site records storage and retention, but many firms do not like the idea of off-site litigation support because they need convenient access to their documents and paralegal staff. Many firms we work with are headquartered in New York City and have branch offices. The headquarters office often provides support services to branch offices.

Other clients are the New York City offices of large regional firms from cities such as Atlanta, Chicago, Los Angeles and San Francisco. Often support services for these regional offices are located in their main office, and their percentage of support space is usually lower than in a headquarters office. However, their libraries, conference rooms/ center and private office requirement may be higher due to the need for visitors' offices and additional conferencing. New York City is still the hub for most business activities, and regional firms have been increasingly aggressive in locating

offices in New York to better serve their client base and international clients.

Secretarial space/ratios: More room for people or machines?

The rising number of computer-literate associates tends to increase the attorney-to-secretary ratio, and the "secretarial position" is itself a changing job function. Technology requires that a multi-task, professional secretary/administrative assistant have more equipment and resources. While that job is changing in scope, the secretarial work space is growing in size and efficiency to accommodate fax machines, printers, more document handling, convenient files, mail for multiple attorneys, and oversized mailing box storage.

We find more secretaries being clustered in pairs, quads or even six- to eight-person teams for increased attorney coverage and equipment sharing. Our benchmarking shows the trend to increase square footage per secretary. Again, an amazing consistency exists across firms, with an average of 7-9% of space allocated.

Secretarial work stations usually require a fairly large footprint and some very specif-



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Innsbruck, designed for Kimball by the Purdom-Tatum Partnership.

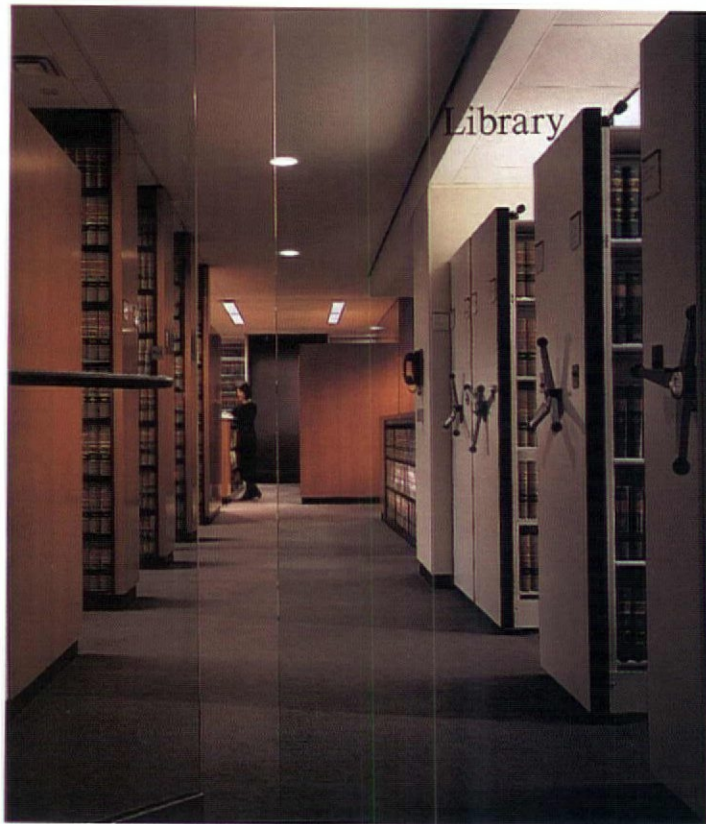
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Circle 62 on reader service card

With law firms using condensed storage systems and books losing favor to on-line computer data systems particularly among younger lawyers, the library may be almost obsolete—yet it persists. In the library of Wachtell, Lipton, Rosen & Katz in New York (right), standard shelving and condensed storage stand side by side. Photography by M. Lorenzetti, Hedrich-Blessing.

Law firm partners who are not directly involved in the lease process often question the need for leasing so much square footage. To phrase the answer in quantitative terms, the benchmarking study looks at the actual ways space is used for specific applications (opposite). Absolute and relative statistics can then be shown as they relate to size of firm and nature of practice.



ic components. As the legal profession evolves, so do the considerations and criteria for designing appropriate work environments for their secretarial support staff. More powerful, and potentially decentralized, shared equipment allows secretaries to be grouped in larger clusters, which helps supervision and mutual coverage.

Will we see more secretarial/paralegal work stations being designed with casters to allow mobility within the office? The concept certainly increases flexibility. However, many times the secretarial position is a focal point as one walks around a law office, and the potential visual disorder caused by randomly placed work stations would probably outweigh any positive results.

Amenities: What is their impact?

The Benchmarking process has enabled us to predict trends in how law firms are dealing with the amenities that support their practice. Since the amount of space used for these functions can range from a low of 18% to a high of 30%, it is important to focus on these issues.

• **Libraries.** With firms putting volumes on condensed storage systems and libraries assuming less prominence overall, less space is being dedicated to books. Floor loading (with structural reinforcement as necessary) permits compressed filing for as much as 30-40% of the library stacks. In our detailed benchmarking, we have calculated the percentage of the library space allocated for compact shelving, conventional stacks, as well as carrel or table seating, on a per-attorney basis.

The library may be deemed almost obsolete, but our practical experience to date is that it is hard for the lawyers to give up their books as reference. We know of only one firm that is committed to relocating its library totally off premises, and another that intends to totally eliminate the books. These firms have set their goals, and implementation will occur sometime in the next two years.

We are in a transition period where the technologies and services that obviate the need for books is still being developed and refined. We will continue to see a variety of solutions. Meanwhile, remember the books.

• **Conferencing.** More and more firms are centralizing conference functions in a conference center. Some firms have opted to split their conference center on at least two floors for convenience and confidentiality. Firms still require conference rooms on individual floors for internal team meetings.

In order to accommodate large meetings, closings and training, the conference center has become a functional necessity in many large firms. While the numbers of these rooms are not necessarily increasing, their sizes and required flexibility (such as movable walls or space for back-up seating) are becoming more important. The ability to conduct teleconferencing and service full-day meetings is essential, as is providing food service to support these meetings.

Determining the appropriate size of conference centers and food service areas is one of the most difficult issues in designing today's law office. Too often the "shortage" of conference rooms is in reality a misuse of these spaces as case rooms and repositories for document boxes, files and stray paralegals!

• **Reception.** The amount of space dedicated to reception is also changing. More firms are locating a reception area on every second or third floor, rather than on every level. Clients are greeted on the nearest reception floor.

Floors with no reception areas have security doors and telephones for access. We have one law firm that owns and controls its building and is able to centralize its reception space on the entry-level floor. It has no other dedicated reception space within its 14-floor space.

The stigma of not being on a floor with a full-time receptionist has finally gone away as lawyers acknowledge the space and overhead savings.

• **Flex space.** More and more firms are requesting "flex" space in their planning to accommodate change in the workplace. Flex space is usually interior (or core) space that is generically planned per floor and can house any number of

functions (such as case rooms, war rooms, temporary litigation support rooms, files and paralegals or special teams). One large firm we work with has included this space on each practice floor, and each practice group is allowed to fit it out to their requirements, usually with very portable furniture and equipment. Adequate lighting, air-conditioning and technology connections are essential for flex space to work well.

Current issues: How do flexibility and technology affect space?

Overall, we are seeing a more judicious use of money in planning law offices, and benchmarking helps to achieve that goal. Apart from rentable space issues that can be quantified through the benchmarking process, law firms are grappling with issues of flexibility and technology.

We are in a transition phase of technology that will affect space, location and distribution of support services in the next three to five years. The capital allocation required for document scanning and tracking is substantial. Paper is proliferating due to the increased use of facsimile machines, easy editing on computers and so forth, more lawyers generating their own drafts and correspondence and increased distribution of documents within a firm.

We now have the opposite of the paperless office. The amount of space dedicated to files is not decreasing, and in many cases is on the increase. Lawyers, let's face it, still like hard copy documents. We do see a generational divide, however. Rarely do you find a lawyer over 45 who works without hard

copy. Conversely, rarely do you find a lawyer under 30 who does not work at least 80% of the time at his or her terminal.

• *Flexibility.* A critical issue designers will continue to face is the move toward standardization of sizes for offices and support spaces and how it enhances flexibility. Every law firm wants flexibility, but designers often need to teach law firm clients how to be flexible. In turn, design strategies must, above all else, be flexible enough to accommodate changes in the way lawyers do business.

We need to incorporate more flexibility in terms of floors and zones. This in turn can raise efficiency, lower costs, and accommodate the increased movement generated by changing requirements for location, expansion or contraction, and support technologies. Flexible design strategies will allow the firm to make changes to their space with minimal disruption to the practice.

• *Technology.* With advancements in technology, law firms continue to re-examine how they use space. More and more, their professional staffs are developing and implementing programs that will change how access to resources is achieved and information is produced. The introduction of the fax, electronic mail, network printing, electronic scanning, document retrieval, CD ROM and SEC filing is resulting in space modification and higher productivity.

There are other trends in technology worth noting. For example, reducing the size of the reprographics area by installing fewer and faster machines is common. Central word-processing departments are shrinking, with more dispersed desktop publishing. While the space required for the computer room may be decreasing, space required for the operating/training staff is increasing.

The net effect: Technology is causing a *redistribution* of space rather than a reduction in space.

The late 20th-century law office: Where is it heading?

As law firm partners become increasingly conscious of the cost and amount of space required by their facilities, many issues are being raised, particularly with regard to alternative officing. While firm conclusions about the importance of "AO" may be premature at this time, certain long-term trends

seem likely to affect the future of the law office no matter what the final outcome.

• *Perimeter offices will still come in different sizes.* For maximum flexibility, logic would dictate having every closed perimeter office be the same size (that is, partner, associate, two associates doubled in an office, a paralegal team in a partner-sized office or a small conference room). The reality is that this arrangement would almost never be acceptable because parity does not exist

porate these concepts as part of a law firm's work environment, although it might prove more successful where attorneys function within a corporate structure.

• *On the job training of lawyers will remain face-to-face.* The same holds true for the "virtual office" and telecommuting: Accessibility rather than working from a remote location is important when so many lawyers work in teams and with face-to-face interviews. Besides, young, good lawyers become great lawyers by observing and interacting with their mentors and colleagues. Should the many lawyers who are constantly on the road, or litigating in another state or city have access to a 250-sq.-ft. office that may be empty 30-50% of every year?

At a crossroads with professional service firms

In general, law firm design, as with the design of all professional service firms, is at a crossroads. The internal and external factors that will affect the direction we take with our clients are numerous and constantly evolving and multiplying. Our objective as designers is to capture this change, correlate it with existing data and planning concepts, and create the facilities our clients require.

In the same way, our benchmarking process is evolving and continues to present us with a number of challenges. As we turn our focus to other project types such as financial institutions and insurance companies, we will continue to add levels of detail to the law firm bench-

marking. For example, we are preparing a portfolio on the most used sizes for various spaces, such as partner offices, conference rooms and associate offices.

For now, our benchmarking process lifts design above the intuitive level. It helps to speed up the planning process by expediting space planning decisions, and gives clients a comfort level in knowing what comparable firms are achieving in their space utilization in terms of fact-based yet confidential information. That it creates an economic model for design services may even profoundly alter the traditional relationship of designer and client by helping society to measure the quality of what we do. ☛

Margo Grant is a managing principal in the New York office and vice chairman of the board of directors of Gensler.

Space Elements Measured in Benchmarking

Workplace

private offices
work stations

Support

General Support

administration and human resources
computer room, switch and MIS
mail and messenger
finance and accounting
central files and records
document, word processing and proofreading
marketing
recruiting
litigation center and work rooms

Amenities

library
reception
stair
conference rooms/centers
cafeteria and food service
telephone rooms
handicapped toilets

Floor Support

pantries
copy rooms
files and storage

Circulation

primary circulation
elevator lobby

between partners and associates. Teaming first and second-year lawyers with paralegals and secretarial support also sounds feasible, but this would, in fact, be a negative factor in recruiting the best and the brightest.

• *Hoteling will conflict with long work hours.* Since many lawyers travel or spend large periods of time out of the office, hoteling could be suggested as a good space allocation economy. However, a lawyer's office frequently serves as a second home, especially during long work hours or intensive meetings, and has been essential to a law firm's culture. By contrast, hoteling would mean a clean work surface every night!

• *Associates will be more open to experimentation than experienced employees.* Experimentation with alternative officing might be worthwhile at the associate level. Most likely it would be very difficult to incor-





Neat As A Pin

The lawyers of Weil, Gotshal & Manges are witnessing how law and order can give new meaning to life right in their own, renovated offices in Washington, D.C., designed by Liminality

By Holly L. Richmond

Visitors to Weil, Gotshal & Manges have a tidy and comfortable place to wait in both the seventh floor's main reception area (opposite) and the eighth floor lounge (above). The internal stair was designed for cost effectiveness by using stock steel components, glass panels and exposed fasteners on the railings, and it also provides a literal and symbolic overture for connecting the two floors and emphasizing both vertical and horizontal circulation.

John Wesley (1703-1791), founder of Methodism, is perhaps best known for his sermon exalting the merits of neatness and order, including the commonly quoted verse: "Certainly this is a duty, and cleanliness is, indeed, next to Godliness." While the impact of his words may have varied greatly over the centuries, it's a safe bet that Wesley would be pleased with the newly renovated law offices of Weil, Gotshal & Manges in Washington, D.C. The attorneys of the firm, assisted by the design firm Liminality, have applied his mannerly standards like a court order.

Weil, Gotshal & Manges is well into its seventh decade of practice as one of the country's largest and most widely respected firms. Headquartered in New York, it maintains offices in Dallas, Miami, Brussels, Prague and now a revamped, 60,000-sq. ft. space within the Washington Beltway. The firm's geography and size allow it to have the breadth of a full-service firm with the focus of specific expertise in virtually all areas of the law. Although it is organized by practice group departments, clients are served by lawyers collaborating among the firm's various groups and offices.

When the decision was made to renovate, Weil, Gotshal & Manges insisted that the design follow yet improve upon its established system of operation. "We were happy with our professional perception and general image so we only needed a boost, not an entire makeover," says David Berz, managing partner of the Washington office. "However, we did want to create an environment that was neat and tidy, but not too formal."

Collaboration is indeed one of the firm's established modes of operation that serves clients well. For example, within the Washington office, which currently comprises 13 partners, one counsel and 30 associates, the attorneys in the environmental law department are involved in major federal and state Superfund actions that bring them in close contact with the trade practices and regulatory law department in New York as well as the litigation department in Washington. Because the attorneys in the Washington and New York offices work together so regularly, one of their primary design objectives was to create a space that more clearly reflects their roots as a sophisticated New York firm.

Both Liminality and Weil, Gotshal & Manges agreed that this called for timeless design elements that were neither "too traditional" nor "trendy." "The goal was to retain the professional character, yet enhance the

floor. Yet the problem was not so easily solved, at least from a designer's point of view.

Obviously Cullen-Levin was happy because her client was happy, but she notes that the building's floor plate is difficult to

A subversive way to keep papers from piling up

The design team at Liminality gave the Washington, D.C. office all the markings of a sophisticated New York law firm by incorporating wood finishes and a neutral color palette to create an environment that is neither too traditional nor trendy. The reception area and main conference room (below) both rely on custom ambient and recessed lighting designs to make each space bright yet glare-free.

With orderliness as the primary objective, the redesign of the secretarial work stations (opposite, top) incorporates 48-in. high surrounds, narrow transaction counters and built-in components to contain such ancillary materials as message holders and in/out trays. But where cost containment was concerned, the previous secretarial desks were reused in new carrels in the expanded and always meticulous library (opposite, bottom).

space with interesting, architecturally-involved decorative elements," explains Arnold Levin, principal designer for Liminality. "Overall, the office is comfortable, contemporary and of course clutter-free, with an Art Deco spirit."

More immediately pressing for the firm than creating a refreshed image, however, was the need for additional room. The consequences of growth had become uncomfortably obvious over the past 25 years as the problems of overcrowded employees and burgeoning paperwork steadily accumulated. Staff members nevertheless perceived relocation as a no-win case because they were partial to the office's convenient home on the 7th floor of 1615 L Street, N.W. in Washington's central business district, and did not relish a move.

When Blue Cross Health Care Group vacated its offices on the floor above, Weil, Gotshal & Manges jumped at the chance to acquire the additional space and devise a way to connect the two floors. Diane Cullen-Levin, project manager for Liminality, recalls how thrilled the staff was when it learned the only move required was spreading out and up one

work with because its two large cores allow limited core-to-perimeter depth, and one entire wall is practically windowless. "Furthermore," suggests Cullen-Levin, "the column spacing is not 100% consistent, which makes designing uniform secretarial bays and paralegal work stations a bit tricky. Fortunately, we were confident we could work around all of these obstacles."

Trickier yet was executing the project with a minimal amount of disruption by phasing the construction of the new floor and the reworking of the occupied floor. But the staff, overruling the nature of the profession, kept a compromising, conciliatory eye on the prize, and worked with Berz to communicate their requirements and requests to Liminality's designers. The strategy was to promote exchanges between the two floors through increased horizontal circulation, which meant more efficiently laid-out departments, and added vertical circulation, by way of a connecting stair. One outstanding product of this strategy is a gallery-like corridor complete with benches and artwork, which the architect created by rearranging the seventh floor, expanding the law library's size by one-third and working the circulation path around the new space.

How visitors perceive the new Gotshal & Manges has been planned just as carefully. As visitors move through the reception area and corridor, they find themselves in the heart of the trade practices, tax and benefit law and real-estate groups, which are located in close proximity to the main conference room and catering kitchen. Or if national and international policy or legislation are on the agenda, they can climb a steel and glass-paneled stair to the eighth floor.

Both floors accommodate private offices and open plan work stations, with paralegals and secretaries positioned adjacent to the attorneys' offices, a common arrangement that is one of numerous signs of the attorneys' desire for business operation as usual. Though the secretary-to-attorney ratio is approximately 1:2, most partners have their own secretaries—leaving one secretary to handle the respon-



sibilities of two or three associates. (No wonder neatness and organization are musts!)

Berz recalls that besides wanting a more efficient arrangement of staff, the attorneys hoped to minimize client meetings within their private offices. To satisfy them, Liminality placed six conference rooms and five "war rooms" throughout the two floors. "We really put a lot of thought into the public-use areas," Berz remarks. "I'm glad we did, because they are all very well used for client meetings as well as internal functions."

Visitors surely won't see support areas, which include copy, fax and pantry functions, in public view. They are isolated in service corridors that still manage to provide immediate access for secretaries and paralegals. The secretarial work stations encompass taller than usual surrounds at 48 in. high, and incorporate built-in components to contain all ancillary materials such as message holders, in/out trays, binder storage and moveable signage plaques. Paralegal work areas are arranged in pairs within partial height partitions to allow for both privacy and team grouping on cases.

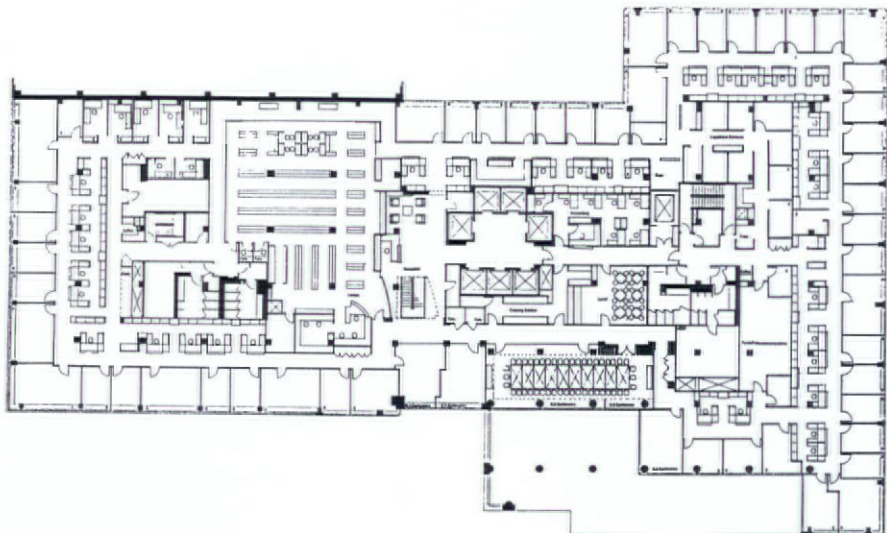
Perhaps the most innovative design approach to neatness is found, or actually *not* found, on remarkably narrow yet still entirely functional transaction counters at each work station. Levin observes, "The goal was to keep papers from piling up, so the narrow shelf discourages people from placing things on top of the work station. Since we designed adequate storage places for files and other materials, no one is complaining."

Client and architect are understandably pleased that the staff of Weil, Gotshal & Manges is content with its new office. But is an atmosphere that seems so orderly and commodious good for business? After all, isn't it a lawyer's job to create an unholy mess from time to time, cleanliness and Godliness notwithstanding? ☹️



Project Summary: Weil Gotshal & Manges

Location: Washington, DC. **Total floor area:** 60,000 sq. ft. **No. of floors:** 2. **Average floor size:** 30,000 sq. ft. **Total staff size:** 104. **Cost/sq. ft.:** \$35. **Paint:** Benjamin Moore. **Carpet/carpet tile:** Bentley Mills. **Lighting:** Lightolier, Perry Pratt, Poulsen. **Railings:** custom design by Liminality. **Work stations:** custom design by Liminality. **Work station seating:** Knoll. **Lounge seating:** Bernhardt. **Cafeteria seating:** GE. **Conference and occasional tables:** custom design by Liminality. **Files:** custom design by Liminality. **Custom furniture maker:** Newsom Dunick, Craftwood. **Client:** Weil, Gotshal & Manges. **Architect and interior designer:** Liminality. **Production architect:** Burroughs, Roos, Grierson. **Mechanical and electrical engineer:** Joseph Loring. **General contractor:** E.J. Corbett Company. **Construction manager:** John McLeod. **Lighting designer:** Liminality. **Furniture dealer:** Maryland Office Furniture. **Photographer:** Carol Highsmith.





CLARK, THOMAS & WINTERS



Where the Money Goes

Clients of attorneys at Clark Thomas & Winters in Austin, Texas, won't find their legal fees going towards the graceful office renovation designed by Page Southerland Page

By Linda Burnett

Law and order: The view from the conference room to the reception area (above) shows how Minnesota limestone flows from the lobby into the reception area of Clark Thomas & Winters. Where possible, Page Southerland Page kept the existing furniture but upgraded it with reupholstery. In the lobby (opposite), the designers heightened the preexisting asymmetry by creating a design that makes the space look divided. The ceiling drops on one side and the floor is laid in different limestones.

The bigger the organization, the less money it wants to spend in the 1990s. For clients of Clark Thomas & Winters, the largest law firm based in Austin, Texas, the same holds true. "Clients talk about going to an office in Dallas and the amount of money spent on the interiors and feel that they are paying for it," says Dan Renner, a shareholder and partner in the firm. "There needs to be a balance." When the firm commissioned Page Southerland Page to conduct the renovation of its public areas, which hadn't been touched since they were first occupied 10 years ago, the committee of law partners had documented its views on expenditure and had added a budget worthy of a squeeze here and there to accomplish the renovation. Consequently, money was spent mainly in the public areas, with the remaining dollars put towards back office touch ups and refinishing.

"Every law firm has a different approach," says Matthew Kreisle, III, AIA, a

principal at Page Southerland Page. "While other firms might choose to concentrate on the office area, in this case it was clear that the public areas would be the major concern." Testing how far the dollars could be stretched to renovate two of the four floors was one of two major factors in the design approach. "A good deal of time was spent just figuring out where the money would go," says Kris Walsh, partner and director of interior architecture at Page Southerland Page. The other factor involved formulating a design that would be anything but burgundy mahogany—too boring and traditional even for this firm of 78 lawyers founded in 1938.

Clark Thomas & Winters is known for more than its well established roots. The firm also happens to defend big corporations in product liability and bankruptcy cases, and counts among its more notable clients such corporate household names as Chrysler and Norplant—no small potatoes by any stretch—in addition to companies in the



energy industry. "In the case of Norplant, we received between 1,200 and 1,500 lawsuits over a two-week period," recalls Renner, "and the firm has just completed a massive bankruptcy case serving as regulatory counsel to El Paso Electric."

On a typical case, two to three partners supervise 15-20 attorneys, paralegals and staff who pore over mountains of medical records, financial files and official documents. None of this feverish activity is visible to a current or potential client entering the newly renovated lobby, of course. Lobby materials have been chosen to evoke the stability of landmark buildings, highlighted by Minnesota limestone on the floor and a back-lit gold onyx wall at the end of the main reception area. Duraplex® is used on the walls with a subtle finish that resembles the look of old plaster.

When the firm's lease expired, Clark Thomas & Winters had the option of either packing its bags and relocating to a ritzier place or reworking the existing space. The firm was certainly not keen on surrounding itself with more luxurious real estate, having been successful at its present location and already enjoying an admirable reputation. Given the punishing business climate in which Texas landlords have operated since the early 1980s, it's not surprising to

No lavish surroundings, please—we're attorneys

learn that Clark Thomas & Winters was able to negotiate a very favorable lease renewal. "We received money from the

Though little money was allocated for the conference room, the designers added a glass wall to conceal a wet bar (right). In the back office area (above), niches in the wall provide a sense of depth and a place for artwork.

In the second lobby, the split-room motif was carried through by specifying the carpet in different textures and creating a ceiling constructed in different heights (opposite).



landlord to renovate," Renner confirms. "We decided not to spend it on prestige. That wasn't important to us."

With touch-ups here and there, the architects found, the place would look like new anyway. The main reception area was previously a closed space capped by a low ceiling and asymmetrical in form. Walsh created greater volume in the area by raising part of the lobby ceiling and reworking its idiosyncratic shape. "What drove the design in the lobby was that nothing was aligned," she readily points out. "Since we couldn't have symmetry, we decided to accentuate the differences, and made the lobby look as if each side came from a separate building."

For example, the ceiling is dropped on the left side of a lobby with a darker setting while on the right, the ceiling pops upward with a wash of light. Both walls are further contrasted with different finishes. On another floor, the carpet on one side of the lobby is cut pile while the other is sheared loop, a subtle change that is nevertheless visible even to the casual eye.

Because the lean budget would not allow for office replanning, the architects have cleaned up the basic layout of the legal suite, in which one secretary typically sat immediately outside the private offices of two attorneys. Without any major construction effort, the legal suite has been updated with new finishes and the addition of niches set into the walls to introduce a sense of depth and to provide for the placement of artwork.

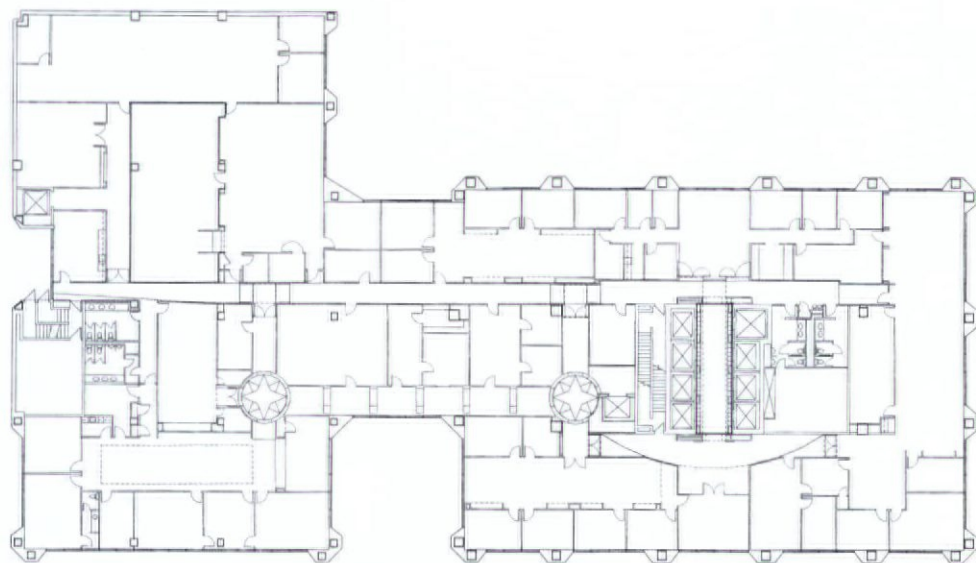
The only other significant alteration of the office area has been the redeployment of the paralegals, who now work in interior offices instead of open plan work stations, leaving the open plan areas to the secre-

taries, library and copy machines. On a smaller scale, since employees were complaining about the glare from their computer screens, fixtures were changed or the lenses covering fluorescent tubes were replaced with parabolic types. Finally, the staircase was brought up to date with a refinished look of brushed bronze.

Who says a lot of design can't be done with a little budget? Anyone who disagrees will have to confront a group of lawyers who are prepared to defend the opposing side. In fact, Clark Thomas & Winters already seems to have the winning verdict in hand. ☛

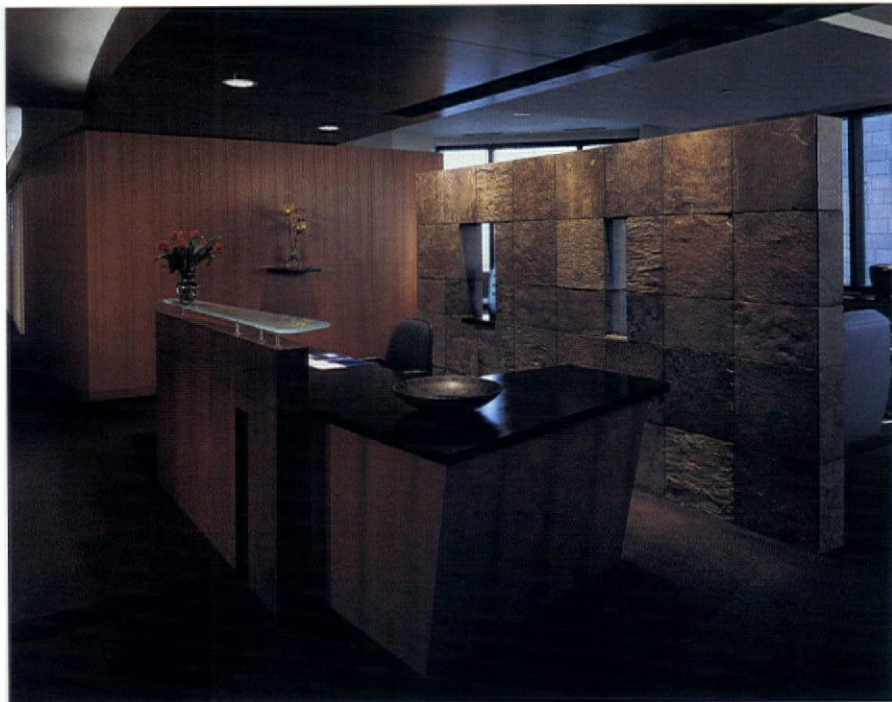
Project Summary: Clark Thomas & Winters

Location: Austin, TX. **Total floor area:** 34,000 sq. ft. **No. of floors:** 2. **Average floor size:** 17,000 sq. ft. **Total staff size:** 120. **Cost/sq. ft.:** \$9.42. **Paint:** Duraplex. **Limestone flooring:** Vetter. **Carpet:** Prince Street Technologies. **Ceiling:** Armstrong. **Lighting:** Lithonia, Elliptipar. **Upholstery:** Manuel Canovas, HBF. **Planters, accessories:** Graphic Concern. **Client:** Clark Thomas & Winters. **Architect:** Page Southerland Page; Beth Yanke, architect; Kris Walsh, Nancy McMahon, interior design. **General contractor:** Flynn Construction. **Photographer:** Paul Bardagjy.





The entry sequence for Chattman, Gaines & Stern's new offices begins at the elevator lobby (opposite) in the center of the building that opens up through the reception area to the waiting room in the central bay. The design exudes a character of quiet sophistication through comfortable interior furnishings and the use of natural materials like Australian lacewood, American cherry and Indian Rajah slate (right).



The Force Is With Them

The attorneys of Cleveland's Chattman, Gaines & Stern clearly have something like the Force with them in offices designed by Mulle & Associates to lighten up a "Darth Vader" building

By Holly L. Richmond

Though nobody reached for light sabers or other exotic devices from George Lucas' 1977 *Star Wars* saga, the architects and designers of Mulle & Associates have outfitted the attorneys of Chattman, Gaines & Stern with offices worthy of the late 20th century. This established, Cleveland law firm has now been entrusted to a younger partnership with a new focus on corporate law. Prompted by the departure of founding partner and U.S. Senator Howard Metzenbaum as well as a curtailed focus on labor law, Chattman, Gaines & Stern has also closed out 20 years in a facility that reflected a collection of separate practices. But moving has been no simple task—starting with the moment the firm chose a 15-story, black building with tinted windows commonly referred to as the "Darth Vader" building as its new home.

While the building's exterior may seem a bit foreboding, both client and architect were eager to make the firm's contemporary image a tangible one. The offices occupy the top one and a half floors of the Renaissance

Building on Playhouse Square (its formal name), the first structure built as part of Cleveland's theater district revitalization program. The client considered the site ideal not only because it is a neighborhood focal point just six short blocks from its previous location, but it offers 18,000 sq. ft. of space, up from 12,000 sq. ft. before. "It is an interesting, theatrical building which complements its surroundings," says Timothy Mulle, project manager and president of Mulle & Associates. "However, the floor plan is a bit quirky, so it took some creative footwork to design a suitable space for legal functions."

Chattman, Gaines & Stern has employed numerous distinguished attorneys in addition to Senator Metzenbaum since its founding in 1950, including Robert B. Krupansky, senior judge of the Sixth Circuit U.S. Court of Appeals, and Samuel T. Gaines, past president of the Cleveland Bar Association. The high standards set by these colleagues have inspired the firm's current 12 partners and 12 associates to hold important positions in local, state and national legal associations

and participate in civic and charitable organizations. Where litigation is required, the firm prides itself on the strength of its trial lawyers and their accomplishments in the courtroom, though it also enjoys a good reputation in real estate, securities and the burgeoning field of sports law, where the firm is fully certified to negotiate contracts through the National Football Players Association and represent athletes and coaches at all levels.

The design initiative for Chattman, Gaines & Stern was to create an identity to mirror a consistent, cohesive organization where dynamic leadership is balanced with stability and longevity. Gone are the days of jumbled work areas and dark surroundings, in favor of organized work stations, private offices, conference and support rooms that keep everyone running on schedule in a warm, light environment replete with surprises.

Taking advantage of the building's distinctive floor plate, Mulle located public activity areas in three expansive bay windows with sweeping views of the city and Lake Erie. "There is wonderful, natural light flooding the

In the waiting room for for Chattman, Gaines & Stern on "Darth Vader's" 14th floor (right), signature furniture pieces by Dakota Jackson covered in periwinkle leather provide the perfect seat for a view of the city of Cleveland and Lake Erie. However, the design encourages visitors to move through the space to the main conference room located in the end bay (below), where they can enjoy the panoramic view from another perspective.

Wood casegoods and occasional tables in both the law library (opposite, top) and partners' offices (opposite, bottom) are custom-designed by the architect for a consistent design theme while giving each attorney the opportunity to customize his own office with a unique configuration of furnishings. One carpet is used throughout the facility for consistency, but attorneys chose from a variety of wallcovering, chair and upholstery options.



space through the bay windows, and of course there was the temptation on the part of our attorneys to claim these areas for their offices," chuckles Roger VanDeusen, partner and member of the firm's in-house design committee. "But to avoid any bickering, we made these areas available to everyone."

Partner Thomas C. Wagner, another member of the in-house design committee,

room and one of the design's success stories. "The room is warm and inviting, and it always seems to be occupied," notes Wagner happily. "It has also become the designated gathering place for our Monday morning send-off meetings, which are now complete with coffee and bagels." The remaining two window bays on the 14th floor set a naturally-lit scene for the main conference room and lobby/reception area.

What's warm, inviting and always occupied?

agrees with VanDeusen that making the bays accessible to everyone was worth the early debates. For example, the bay on the 15th floor enjoys a southern exposure and provides a panoramic view of the landscape greater than 180°, making it an ideal location for the firm's kitchenette/dining

Visitors sense the unusual degree of openness the moment they arrive in the elevator lobby in the center of the building, which opens up through the reception area to the waiting room in the central bay. So visitors can see the entire space, the architect has placed the conference rooms at the

opposite end of the floor from the lobby. Mary Burkhardt, senior project designer for Mulle, recalls that Chattman, Gaines & Stern wanted the new space to welcome visitors regardless of their businesses. Thus, the design deliberately embraces a neutral image acceptable to clients wearing suits—or jerseys.

Yet neither architect nor client wanted to risk being accused of creating a boring environment, so visual elements of surprise—such as a bud vase placed on a built-in wall shelf—serve as recurring eye-openers. "You are rewarded at each destination, turning point or corridor-end with an unexpected detail," Burkhardt points out, "whether it be in the furnishings or bold splashes of color set against the granite walls."

Of course, even as Mulle was coping with base building issues associated with "Darth Vader," it was busily researching the needs of the partners, associates, paralegals, secretaries and support staff of Chattman, Gaines & Stern. Besides holding frequent meetings with the design committee, Mulle and his team met all the partners in person to determine exactly how they work, according to personal preferences as well as areas of practice. Some attorneys spend the majority of their time with computers and telephones, while others hold client or staff meetings in their offices on a daily basis. Most importantly, Mulle discovered that nearly all staff members require considerable storage capacity despite heavy computer use and files predominantly stored on disk.

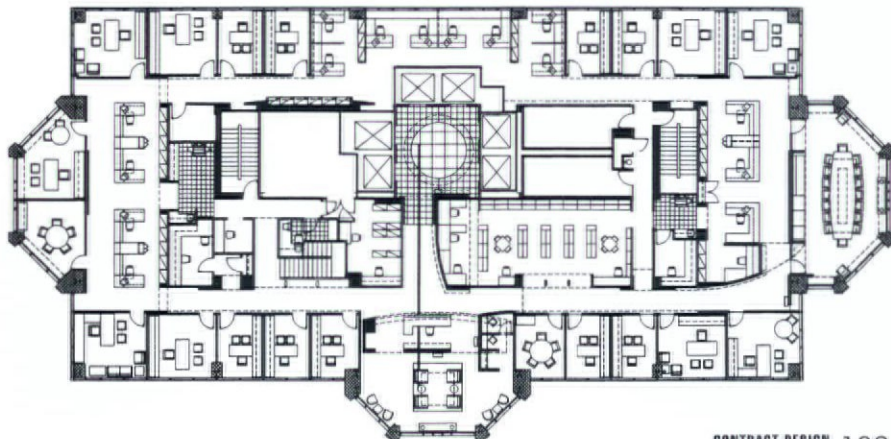
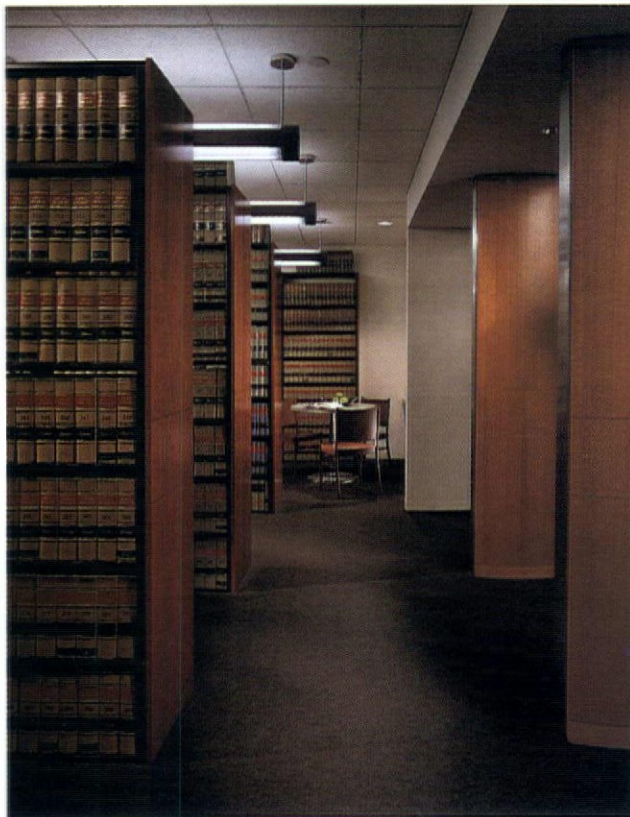
workstation design principles such as built-in ambient lighting with executive office furniture to produce the most effective results. "Each office has its own configuration that stems from a custom-designed workwall concept," he reports. "This places reference materials at an attorney's fingertips and gives him or her easy access to overhead storage and lateral files."

Since the attorneys lost personal office space in the relocation, they asked for numerous shared work areas, including five conference rooms and three dedicated work rooms that are commonly referred to in the legal profession as "war rooms." The windowless war rooms at Chattman, Gaines & Stern are lined on three sides with built-in counters, and are generally used by several people at once who are working on a large case. VanDeusen justifies the war rooms as a necessary part of the design because they prevent the attorneys from having to take over a conference room or overrun their own offices with piles of paper. He explains, "When a lawyer gets close to trial, he is preparing for battle in a sense, so he needs to spread out to formulate his plan, including constructing charts and graphs."

Though they may not be fighting the ultimate battle of good versus evil in the Galactic Civil War as the *Star Wars* characters do, the attorneys and staff at Chattman, Gaines & Stern have prevailed over the forces of overcrowding and darkness. If the Force has not been present to guide them safely through their relocation, at least Mulle & Associates has. In late 20th-century Cleveland, the result looks at least world-class. ☺

Project Summary: Chattman, Gaines & Stern

Location: Cleveland, OH. **Total floor area:** 18,000 sq. ft. **No. of floors:** 1-1/2. **Average floor size:** 12,000 sq. ft. **Total staff size:** 57. **Cost/sq. ft.:** \$49 (construction), \$70 (total project). **Wallcovering:** Vescom, Pinetex, Koroseal, Vertical Surfaces. **Paint:** Sherwin Williams. **Laminate:** Wilsonart. **Dry wall:** U.S. Gypsum. **Masonry:** Indian Rajah Slate. **Carpet/carpet tile:** Atlas Mills, Carousel. **Carpet fiber:** DuPont Antron. **Ceiling:** U.S. Gypsum. **Lighting:** Prescolite, Norbert Belfer, Boyd, Mirano/Duo, Artemide, National Cathode. **Doors:** Eggers. **Door hardware:** Russwin. **Glass:** Glass, Inc. **Window frames/wall systems:** Rowe & Giles Millwork. **Railings:** Tomco Metals. **Work stations:** Rowe & Giles Millwork. **Work station seating:** Haworth. **Lounge seating:** Dakota Jackson, Bernhardt. **Cafeteria, dining, auditorium seating:** Bieffeplast. **Other seating:** Cartwright, Al Upholstery. **Design/Text:** Rodolf, Sina Pearson, Unika Vae. **Spinneybeck.** **Conference tables:** Rowe & Giles Millwork. **Cafeteria, dining, auditorium tables:** Falcon. **Other tables:** Palazetti. **Files:** Meridian. **Architectural woodworking and cabinetmaking:** Rowe & Giles Millwork. **Signage:** Simon Sign. **Accessories:** Nessen. **Client:** Chattman, Gaines & Stern. **Architect/interior designer:** Mulle & Assoc. **Structural engineer:** Barber & Hoffman. **Mechanical/electrical engineer:** Bacik/Karpinski Associates. **General contractor:** LTN Enterprises. **Furniture dealer:** S. Rose. **Photographer:** Michael Houghton for StudioOhio.



Are You Still In Control?

A look at what the architect or interior designer should be doing to stay in control of today's fast-track project development

By Frederic M. Strauss

Is it possible to design for clients who won't stand still? As organizations attempt to become more efficient and respond to external opportunities and challenges with faster solutions—hoping to accommodate a future that is increasingly unpredictable—so must the architects and interior designers who serve them. Hence, we have entered the age of the fast-track project. And we can be quite sure it is here to stay.

Traditionally, a fast-track project is one in which the schedule is compressed and tasks that are normally executed consecutively instead run concurrently. Once upon a time, the team of engineers and consultants would not begin work and might not be brought on board until the architect had completed programming and possibly even schematic design. Increasingly, however, project teams are assembled early and

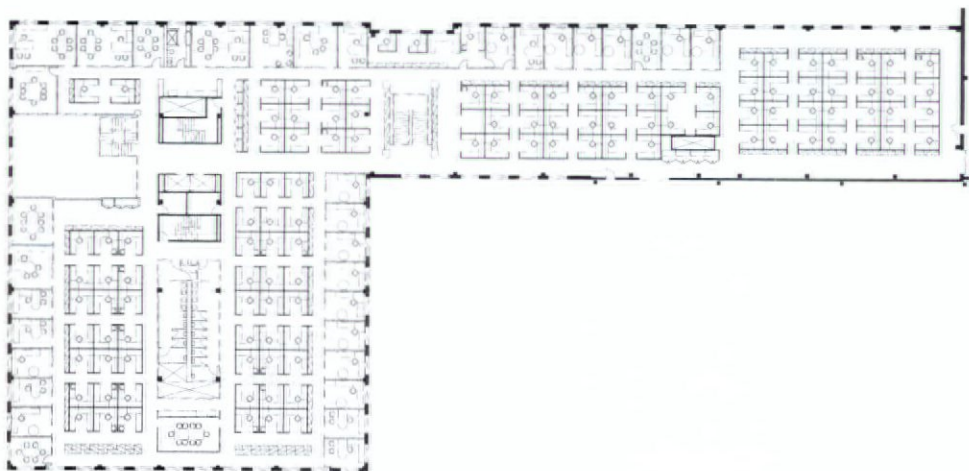
information is fed to each discipline as decisions are made.

Likewise, furniture procurement may be initiated in the early stages of design development, rather than waiting for complete sign-off on design. If the author's practice is representative of the commercial interiors industry as a whole, and it seems fair to assume it is, more and more projects are calling for some type of fast-track schedule. This raises the serious question of whether we are being asked to compromise our integrity as designers and professionals by acquiescing to unreasonably short schedules.

Certainly there are occasions when the client's expectation is unrealistic or the fee available is not commensurate with the effort required to carry out the project appropriately. Without a doubt, it is incumbent upon us as design professionals to

resist the pressure to "produce" at all cost regardless of the toll on the final product. But our recent experience has taught us that we need to harness the power of some of the same technologies that are driving our clients' businesses—and to adopt similar organizational strategies that have permitted these clients to deliver more to their customers faster. Only then can the design profession stay on top of today's breakneck development and continue to provide the leadership that is our traditional domain.

Speeding up the architectural process does not mean that design, project management or control must be sacrificed. As the author's high school shop teacher used to say, "We must do it quickly and right the first time." What is more, there is every reason to believe we can open up additional opportunities for the profession by mastering this process.



A plan for a non-existent organization: A universal planning concept (left) was implemented by The Phillips Janson Group on a fast-track schedule to accommodate the new headquarters of a cosmetics manufacturer. After putting the design on hold for four months, the client maintained the original completion date—while undergoing a complete corporate re-engineering that would not be done until after the design was.

Changing needs: Clients who can't predict their immediate future

Why do clients impose fast-track conditions on designers in the first place? Understanding the business climate and the imperatives of the marketplace in which our clients operate is key to becoming a valued team member for those clients. Recent advancements in technological capabilities have triggered a cycle of change, making the future harder than ever to predict. Therefore, decisions on facilities needs are often delayed to the last moment—and information on ever-changing programmatic requirements may be difficult or even impossible to obtain, as some of the examples that follow will indicate.

While clients are spending more time performing due diligence fact finding and negotiations to find the appropriate locations, real estate transactions are taking longer to close. Clients will often wait until the last moment to commit themselves to a facility, yet have a greater need to start operations in their new home as soon as possible. In our experience, this is true whether the client is a retail company, where each square foot of store space is directly correlated to the company's revenue, or a financial institution, where every additional trading position means additional transactions logged.

Changing teams: Leadership begins with the client

How should a designer and his or her client ideally cope with the challenge of doing more work and having less information to do it that is fast-track project development in the 1990s? First, the client should assign a senior representative who will be able to make the intense time commitment required by the compressed schedule (often 4-7 hours per day). This individual should have the authority to make major decisions pertaining to the project and can offer valuable insight into the organization and requirements long after the programming phase is formally completed. Second,

the designer and the client should draft a definitive project mission statement that will serve as a guide for all team consultants, so the client and all other team members can sign off, establishing a shared understanding of joint goals.

The increased complexity of fast-track projects and the nearly full-time commitment needed has led to a greater reliance on the outside owner's representative or project management consultant. Many organizations do not possess this technical expertise in-house or cannot dedicate the personnel even if they do exist. By taking charge of overall project coordination, this role combines aspects of both the architect's and the client's roles.

Maintaining the flow of communication and developing budgets and schedules with the input of each discipline as appropriate (architect, interior designer, engineer, construction manager, specialty consultants), the owner's representative frees the architect to attend to programming and design. Indeed, the very proliferation of specialized disciplines, such as telecommunications technology, acoustics, audio-visual and file management (the typical 1990s list continues endlessly) makes the role of an overall coordinator all the more important.

Communication is naturally key to making a success of this enlarged team and compressed schedule. Timely decision-making can be harder to effect with many players. However, it need not be as cumbersome as it may seem. The author can recall when design meetings closed and all sides mulled things over until the next meeting in three to four weeks. Today, the team will sit down and sometimes make decisions in as little as one meeting.

To point out another sign of the times, these decisions are actually becoming easier to make. In response to today's faster pace, for instance, furniture manufacturers have developed quick response lines with more limited choices. Typically for the 1990s, this option allows for a degree of flexibility while still offering the simplicity of standardization.



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Staying on top: Thinking and acting like your fast-track client

One of the most common concerns among both designers and clients is whether design will be sacrificed as we speed up operations. Having personally participated in the successful completion of many assignments under these constraints, the author knows that designers can continue to provide clients with a high level of service and design excellence. What follows are some stories from the trenches.

- When hired in April 1994 by a major cosmetics manufacturer to design a 120,000-sq. ft. suburban headquarters, the author's firm had completed programming when the project was put on hold with no explanation—only to be resumed four months later. The wrinkle: This cosmetics company was in the midst of re-engineering, but there was no corporate organization chart, no titles, no hierarchy, and no standards available yet to describe the new corporate facility. The one factor that did not change, however, was the project schedule. The headquarters, includ-

ing a new build-to-suit core and shell then in progress, was to be ready for occupancy in March 1995. Our solution was the only possible one, to create a flexible, universal environment that could accommodate our client, whatever its organization. Lines of communication were kept open, much to the client's and client representative's credit, and the entire team was kept abreast of any information on organizational changes and requirements as it became available. By maintaining the original schedule, the client curtailed any operational losses that could have resulted from the reorganization.

- The author's firm has established a number of dedicated teams to serve clients who require fast-track service on an ongoing basis. Vertical integration and familiarity with clients allow us to respond promptly and execute multiple tasks efficiently. The team directories for these accounts might potentially list as many as eight different ways of reaching a project manager or senior designer. One such client, a New York-based financial institution, needed to complete a new 36,000-sq. ft. trading floor within four months. Construction was set up around the clock in three shifts, 8 a.m.-4 p.m., 4 p.m.-12 a.m. and 12 a.m.- 8 a.m. to install data and telephone cabling beneath the raised floor. Though the immediate cost to the client was greater, having the space completed sooner allowed the client to promptly recoup the investment in a short period of time.

- In another example, the author's firm has served as almost an extension of a client's organization, an outsourced facilities department if you will, enabling an international fashion retailer to develop stores throughout North America on a fast-track basis. By being involved in the earliest project development for a new location, evaluating sites, participating in lease negotiations, budgeting, and ultimately adapting and implementing the retailer's international standards, the firm helped the retailer to establish 20 new stores over a two-year period, in some instances in as little as 10 weeks from site selection to store opening.

Vive la fast track: There really is an upside

Fast-track project development is clearly not an unmitigated evil. Integrating the various tasks and disciplines of our business and adopting a fast-track methodology is not unlike the re-engineering that our clients are undergoing. Certainly the changes in our client's business and ours have taught us to operate and manage the process more efficiently.

In any assignment, there is no room for false steps. Our value as professionals increases as we learn to not get in the way of our client's change but rather enable it. ☺

Frederic M. Strauss, AIA, is a principal of The Phillips Janson Group Architects, P.C. in New York City.

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Ending the COM Wars

Savvy designers can streamline the sometimes baffling approval process for COM in the '90s by playing the specification game so that everyone wins

By Candace Key

Why do designers specifying furniture and fabrics for a project often find the most needling aspect is getting approval for a customer's own material or COM from the furniture manufacturer? Although the system can seem structured to limit the use of COMs, the approval process can work smoothly if a few guidelines are followed. Designers must do their homework and make sure they are specifying a fabric which is appropriate for its end use. For example, designers should consider pattern, scale, construction and fiber content *before* they make their selection.

Once the product and fabric have been determined, testing should begin immediately so there aren't any last minute disappointments. The sales representatives for both the textiles and furniture should be involved early in the project so they can add their experience and expertise to the specification and approval process. By fostering a team relationship between the furniture and textile manufacturers' reps, designers will find that communication is improved and testing can move forward more quickly. The reps can brainstorm by themselves, head off problems and work to resolve them before they become issues for specifiers.

Overall, specifiers should take the position that they have made decisions that will make their projects most successful, and they expect all their suppliers to work towards the same goal. But they need the expertise to make good their claims. Trapping themselves in needless bureaucracy can compromise the design integrity of their projects. Partnering with service oriented companies that actively support the design community and invest in improving their response to COM requests will make the specification easier and more successful. Hopefully more manufacturers will get this message and act on it, elevating the level of service and professionalism of the entire industry.

Testing: Who will do it and what criteria are involved?

Information on fabrics previously tested with a furniture manufacturer may be avail-

Sometimes furniture manufacturers appear to discourage COMs, but what appears to be stalling or lack of cooperation is more likely to be confusion.

able from several sources, with some manufacturers being clearly ahead of others in organizing and presenting this information to the design community. Ideally, approvals for COM suppliers who are on pre-approval programs should be readily available with test results for suppliers not involved in such programs being easily obtainable through the COM specialists at the factory or the local rep. Unfortunately, many manufacturers are not so organized with their data, and can take a couple of days to locate the test results or even determine if a test has previously been performed.

Textile reps should have approval information on the fabrics they sell. Many publish approval charts or can readily supply the information with a phone call. Some proactive companies will have their fabrics tested with manufacturers before they are introduced to the market, eliminating the need to test on a project basis.

If a given fabric has not been previously tested, the furniture and textile reps can be helpful in doing the legwork for the designer. The furniture rep should be able to obtain the name of the customer service person or in-house COM specialist who will manage the testing process. With this individual, the designer can check on the approval more directly, or better yet, pass his or her name to the textile rep so that both can follow through. The two reps working together should be able to have the fabric sent, tested and approved in a timely manner. When hitches arise, such as the fabric requiring a backing to obtain approval, the reps will be able to assist each other to support the designer's intent for the project.

Sometimes furniture manufacturers appear to discourage the use of COMs. It is often easier and more profitable for them to use their own fabric on their furniture, after all. However, what appears to be stalling or lack of cooperation is more likely to be confusion—due to disorganization or reluctance on the part of manufacturers to direct their energies towards making the COM approval process easier.

Luckily, some manufacturers are taking the more enlightened approach of actively

committing their resources to developing efficient and proactive COM approval programs. Such manufacturers have had systems in place for many years to handle COM approvals in a consistently professional manner and disseminate the information effectively to the design community. Hopefully the benefits of this philosophy are becoming evident to growing numbers of furniture manufacturers, reducing the hurdles of the COM approval process industry wide.

The actual testing of COM fabrics is accomplished in a variety of ways. Unfortunately, there is little consensus among manufacturers as to how COM testing should be done, and test results even within one company may demonstrate little consistency. Some manufacturers require only a memo-sized sample of fabric to evaluate while others request several yards for a full application test.

Generally speaking, the more automated the manufacturing process, the more fabric will be required for testing and the more critically the fabric will be viewed for application. Although this process may seem designed to limit the number of COMs, the manufacturer must ensure customers first-quality products that won't present problems down the road. In the final analysis, all manufacturers want to deliver products that satisfy customers, and will use historical data to identify conditions that might detract from successful applications.

Upholstery fabrics: A narrow margin of error in ergonomic chairs

Ergonomic seating presents one of the toughest application challenges for COM suppliers. There are various reason for this. First, with their curved silhouettes and molded forms, ergonomic chairs require fabrics which have some elasticity and will conform to the shapes without puckering or wrinkling. Their production is largely automated, and with less handling by humans and more by machines there is less tolerance for fabrics that don't fit within the narrower parameters for application.

Smooth fabrics can't be easily gripped by mechanical arms and thinner fabrics may tele-

graph essential structural elements. The molding process itself presents limitations since certain fibers (polypropylene or polyolefin) can melt or shift in production. Because adhesives are used in the construction, pocket weave fabrics that might not adhere evenly are not well suited, and napped fabrics and rib constructions can create unfortunate optical illusions.

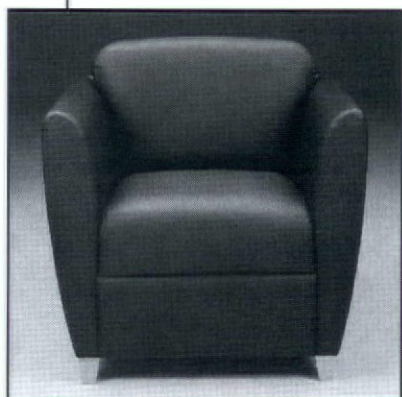
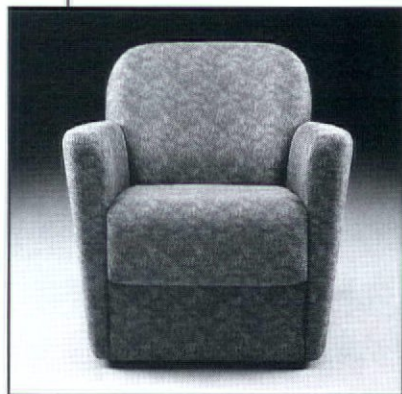
It is dangerous to make assumptions with application approvals, particularly those involving ergonomic seating, but there are a few guidelines to follow. Fabrics need some elasticity to mold around curved surfaces and a certain amount of weight so the structural elements don't telegraph through the fabric. Constructions with the highest rate of success are wools (except sateens), tapestries and jacquards woven with heavier yarns.

Panel fabrics: Easily obtained approvals—until upholstery is applied

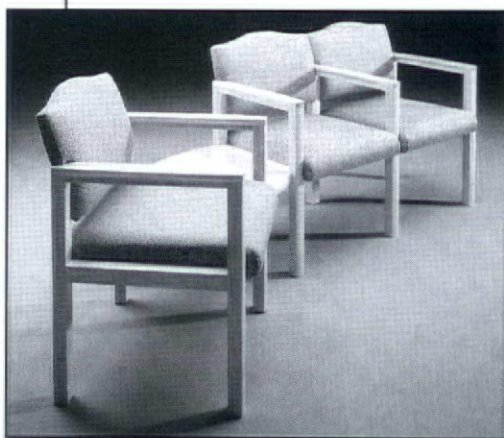
COM approval for panel fabrics can seem complicated because of the often required UL approval, but panel approvals should not be any harder to obtain than seating approvals. Panel fabrics have more in common with each other than upholstery fabrics because of the limited number of constructions in the market. Generally speaking, mills that produce panel fabrics have developed constructions that are tried and true and used by the furniture systems manufacturers themselves. Except for patterns and a few new constructions that are slowly being introduced to the market, systems manufacturers should find little to surprise them.

If a polyester panel fabric is being specified, chances are excellent that the UL approval, when required, will be easily obtained. Panel fabric constructions composed of polyester or other fibers with similar flame resistance have a proven track record in passing the test when applied to the systems. Manufacturers of the top systems in the market should have a history on most panel fabric constructions and can submit paperwork to UL for a "write-through" approval, which takes considerably less time and money than the actual burn test.

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Reluctant manufacturers should be strongly encouraged to strengthen their relationship with the testing organization and organize their records so more write-throughs can occur, since allowing red tape to limit fabric specification represents a genuine disservice to designers.

However, specifying upholstery fabric on panel systems can be particularly challenging for the UL approval. Because the fiber contents can be so wide ranging in upholstery constructions, a systems manufacturer will be less likely to have historical data, and will need to submit upholstery fabric to UL for the burn test. Depending on the contents, an FR treatment on the fabric may be advisable before testing. The textile rep should have resources for this information and work with the systems manufacturer to find a solution. Even at its most complicated, the UL approval process for COM specification on panels is not the nightmare it was years ago. If all parties are working effectively towards the same goal, the application approval and UL testing should take a month or less.

Rejected fabrics: A technical problem or an aesthetic one?

If the fabric is rejected for application, there are still questions to be asked. Why was the fabric rejected? Has a reasonable explanation been submitted in writing? Does this explanation agree with past experience involving this furniture manufacturer? Has the fabric been rejected based on production concerns or has the manufacturer made an aesthetic decision? Will it send the seat cushion or panel so it can be evaluated by the client? Did it evaluate the fabric based on a memo sample when a full application test might yield a more positive result? Is it possible that a backcoating would solve the problem?

Rejection of the fabric could be an effort by the furniture manufacturer to derail the COM. Fortunately, however, most furniture manufacturers and their reps are genuinely concerned that the fabric isn't going to be successful in the application. The furniture manufacturer and textile rep should be encouraged to work through all the possible options for getting the fabric approved. If the rejection is more of an aesthetic issue, "wrinkles" or "an orange peel effect" for example, ask to see the cushion or panel. One person's "wrinkles" could be another person's "pleats." If the designer and client approve of the appearance, the manufacturer may agree to produce it yet.

But if everything has been done on the manufacturing side to secure the fabric approval without success, there is no option other than to select another fabric. At a certain point the designer needs to realize that not all fabrics will work in all applications. If everyone's best efforts can't make it work, then it wasn't meant to be.

Towards a more professional approach to COM?

COMs face a kinder, gentler world in the late 1990s. The use of COMs in contract design today is essential to allow specifiers the creative expression and control required to bring a project off successfully. Furniture manufacturers are abandoning their restrictive policies on COMs in favor of the more supportive role of facilitator.

Approval and application processes are being streamlined to accommodate a broad range of textiles. As the industry moves towards a more professional approach and a team oriented philosophy, COM specifying will become progressively simpler while new, creative options keep opening up for the designer. May the best fabrics win. ☺

Candace Key is a principal of San Francisco-based MCK Associates, a textile design and marketing services consultant.

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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 fixtures to lamps. The names, addresses and telephone and fax numbers of manufacturers have been listed in addition to reader service card numbers.

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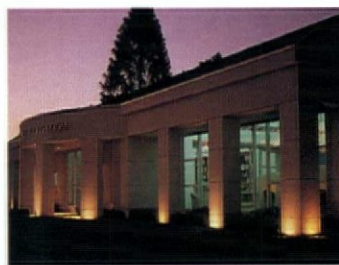
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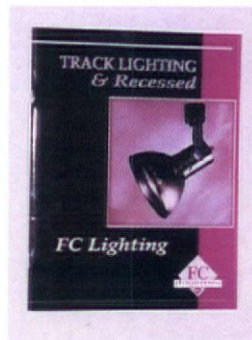
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 (800) 327-7877
 Fax: (510) 490-3247

Product Shown:
 Fiberstars' UL-listed
 FiberScope paver lighting
 uses end-emitting fiber

optic fixtures as points of light to create designs, outline areas or indicate direction. Fiberstars' paver lighting is ideal for walkways, courtyards, patios, waterways and sidewalks. The small fixture size allows the lights to make the statement, not the fixture.

CIRCLE NO. 110

GARCY/SLP



209 Kirby Rd.
 Portland, TN 37148
 Tel.: (800) 221-7913
 Fax: (615) 325-7269

Product Shown: The PMT-Panel Mount Task Light provides task level illumination to applications without overhead storage. It attaches directly to the panel

with special mounting brackets available for most major systems. Standard features include an energy-saving T8 lamp, electronic ballast and batwing lens. UL-listed.

CIRCLE NO. 111

GE LIGHTING



1975 Noble Rd.
 Nela Park
 Cleveland, OH 44112
 Tel.: (800) GE-LAMPS
 Fax: (216) 266-2010

Product Shown: In compliance with EPACT legislation implemented last fall by the federal government, GE Lighting has

developed a unique, 100 percent halogen product family strategy for the PAR38 lamp category. The family includes varying wattages of GE's Standard Halogen, Halogen Plus and Halogen-IR lamps, each of which delivers a combination of crisp, white light, excellent color rendering, significant energy savings and length of life. The products also operate without diodes, allowing flicker-free performance.

CIRCLE NO. 112

HYDREL



12881 Bradley Ave.
 Sylmar, CA 91342
 Tel.: (818) 362-9465
 Fax: (818) 362-6548

Product Shown: The new Hydrel 7100 and 7200 Series floodlights provide power capabilities to 1000W with eight possible standard distributions for each unit. Positive sealing, internal glare control, multiple mounting options and contemporary styling are key features supplementing the ITL-documented performance. All 7100 and 7200 Series floodlights are UL-listed.

CIRCLE NO. 113

KIM LIGHTING INC.



16555 E. Gale Ave.
 P.O. Box 1275
 City of Industry, CA 91749
 Tel.: (818) 968-5666
 Fax: (818) 369-2695

Product Shown: Kim Lighting's Entablature fixture is constructed of heavy die-cast aluminum and designed for strength, performance, permanence and application flexibility. The fixture will complement any rectilinear architectural design. A custom look can be achieved by adding optional entablature trims. Ten standard entablature trims and custom trims are available. Entablature is offered in two sizes: The larger ET is available in 175-400W metal halide and 150-400W HPS, the smaller in 70-175W metal halide and 70-150W HPS. UL-listed.

CIRCLE NO. 114

LAM LIGHTING SYSTEMS



2930 S. Fairview St.
 Santa Ana, CA 92704
 Tel.: (714) 549-9765
 Fax: (714) 662-4515

Product Shown: Litedisk from Lam with 90-percent efficiency offers the effective indirect light output of metal halide with color stable, switchable, dimmable, biax fluorescent lamps. Trim and housing finishes can be mixed and matched in brass, chrome or any painted colors. 41-, 35- and 29-in. diameter sizes fit comfortably into any interior. UL-listed.

CIRCLE NO. 115

LEUCOS USA, INC.



70 Campus Plaza II
 Edison, NJ 08837
 Tel.: (908) 225-0010
 Fax: (908) 225-0250

Product Shown: The Vittoria TI features a simple, clean task lamp design. Oval-shaped, layered Murano glass diffuser sits atop a polished chrome V-structure and weighted base. A 200W halogen lamp, shielded with a frosted glass tube for light diffusion and safety, provides upward, ambient task illumination. A slide dimmer on cord allows for light output control.

Transitional design for residential, corporate, bank, restaurant or hospitality settings. Companion wall, pendant and floor designs also available. Finishes include chrome base with satin white, amber, red, Nile green or cobalt blue glass.

CIRCLE NO. 116

LEXALITE INTERNATIONAL CORPORATION



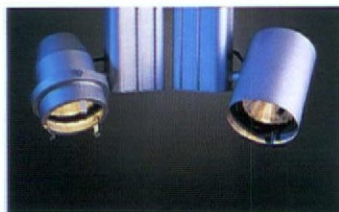
P.O. Box 498
 Charlevoix-the-Beautiful,
 MI 49720-0498
 Tel.: (616) 547-1422
 Fax: (616) 547-5833

Product Shown: New from LexaLite: 12-in. diameter tinted prismatic shades. Available in ruby, cobalt, emerald and topaz. These

polycarbonate shades are unbreakable, safer than glass and ideal for lighting in restaurants, cafés, hotels and retail settings. Larger diameter shades and sconce versions are also available.

CIRCLE NO. 117

LIGHTING SERVICES, INC



2 Kay Fries Dr.
 Stony Point, NY
 10980-1996
 Tel.: (914) 942-2800
 (800) 999-9574
 Fax: (914) 942-2177

Product Shown: Lighting Services Inc, manufacturer of track, accent, display and fiber optic lighting systems, has introduced the new

Metal Halide Spotlight and Cylinder families of fixtures. These fixtures are designed to accommodate all PAR20, PAR30 and PAR38 metal halide screw base lamps including Philips MasterColor lamps which offer long life, warm 3000K color and a high CRI of 81-85. The specification quality, adjustable focus fixtures are available in LSI black, white and silver finishes and will accept a complete range of lenses and accessories.

CIRCLE NO. 118

LUCIFER LIGHTING COMPANY



414 Live Oak St.
 San Antonio, TX 78202
 Tel.: (210) 227-7329
 (800) 879-9797
 Fax: (210) 227-4967

Product Shown: Portable vertical track lighting which locates between floor and ceiling. Adjusts to varying heights. Can be installed in five minutes. Ideally suited for window display lighting and office/reception lighting. Select from a range of spotlights, including Cono glass shade version shown, using

quartz halogen lamps, 50W maximum. ETL-listed.

CIRCLE NO. 119

LUMIERE DESIGN & MFG., INC.

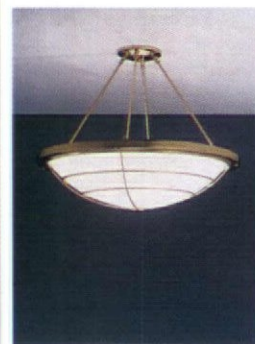


31360 Via Colinas, #101
 Westlake Village, CA 91362
 Tel.: (818) 991-2211
 Fax: (818) 991-7005

Product Shown: The 700 Series of HID landscape lighting fixtures utilize the recently introduced Constant Color metal halide PAR lamps: PAR20 (35W) and PAR30 (35W and 70W). With mounting options for trees, flush-to-the-ground and surfaces, the 700 Series can properly illuminate buildings, flag

poles, signage, sculptures and landscapes. The Series 700 is chemically undercoated and thermoplastic-polyester-powder painted so that the chosen fixture color—architectural mineral bronze, jet black or verde green—remains unaffected by dramatic changes in weather. UL-listed.

MANNING LIGHTING



P.O. Box 1063
 1810 North Ave.
 Sheboygan, WI 53082
 Tel.: (414) 458-2184
 Fax: (414) 458-2491

Product Shown: Manning Lighting's new Designer Collection catalog features hundreds of pendants, wall sconces and ceiling fixtures to enhance creative vision. The DP-36 (pictured) is available in brass, chrome or painted finish and incandescent, fluorescent and HID lamping options. All Designer

Collection products are UL-listed.

CIRCLE NO. 121

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NEO-RAY LIGHTING



537 Johnson Ave.
 Brooklyn, NY 11237
 Tel.: (718) 456-7400
 Fax: (718) 456-5492

Product Shown: Neo-Ray Lighting's Series 201IP Shell indirect luminaire features soft contours, recessed die-cast ends,

cast-joiner hanger details and perforated sides. Other components include a high-performance two-lamp T8 optical system and a 10½ in. wide x 2¼ in. high profile with integral ballast. UL-listed.

CIRCLE NO. 122

OSRAM SYLVANIA, INC.



100 Endicott St.
 Danvers, MA 01923
 Tel.: (508) 777-1900
 Fax: (508) 750-2982

Product Shown: Osram Sylvania introduces the Soft White Dulux EL, a bright, fast-starting compact fluorescent light available in 15W, 20W and 23W. The Soft White

Dulux EL registers a 3000K color temperature, producing a bright white light similar to halogen lighting. This product also has instant start with no delay. The lamp has a life expectancy of 10,000 hours. The design of the Soft White Dulux EL features triple-U-turn tubes, making the new compact light an ideal replacement for table lamps, recessed lighting fixtures, enclosed outdoor fixtures and almost any place an incandescent bulb can be used.

CIRCLE NO. 123

PHILIPS LIGHTING COMPANY



200 Franklin Square Dr.
 Somerset, NJ 08875
 Tel.: (908) 563-3518
 Fax: (908) 563-3525

Product Shown: Philips Lighting Company's low-mercury ALTO fluorescent lamp technology has been added to its premium T12 Ultralume Econ-o-Watt line and its

moderately priced T12 SPEC Econ-o-Watt lamps, offering the benefits of mercury source reduction and increased disposal options. The Ultralume Econ-o-Watt line features ALTO lamp technology in four F40 lamp models that provide color temperatures of 3000K, 4100K and 5000K. In addition, all three Philips F40 SPEC Econ-o-Watt lamps now contain Alto lamp technology: the SPEC30, SPEC35 and SPEC41, offering color temperatures of 3000K, 3500K and 4100K, respectively.

CIRCLE NO. 124

PRESCOLITE



1251 Doolittle Dr.
 San Leandro, CA 94577
 Tel.: (510) 577-5382
 Fax: (510) 577-5022

Product Shown: Prescolite has announced introduction of Triple Tube Compact Fluorescent Downlights, a series of specification-grade recessed down-

lights designed specifically to use the new generation of high lumen output, highly energy-efficient triple tube compact fluorescent light sources. The result is a line of fixtures that optimize the high lumen output of these lamps without compromising glare. Full architectural dimming available with Prescolite's Intellect electronic ballast. UL- and CSA-listed.

CIRCLE NO. 125

SPI LIGHTING, INC.



10400 N. Enterprise Dr.
 Mequon, WI 53092
 Tel.: (414) 242-1420
 Fax: (414) 242 6414

Product Shown: The Opera Series combines low-profile housing, a unique rebound reflector system and sophisticated accessories. Indirect illumination is provided by three or six high-lumen out-

put compact fluorescent lamps. A 2-D fluorescent lamp provides dome/downlight illumination. Complementary sconces, wall and ceiling mount fixtures are available for consistent design throughout the space. UL-listed.

CIRCLE NO. 126

STERNER LIGHTING SYSTEMS INC.



351 Lewis Ave. West
 Winsted, MN 55395
 Tel.: (320) 485-2141
 Fax: (320) 485-2899

Product Shown: Sterner's new Infranor 810-R quartz precision floodlight offers an arena fixture with superior efficiency and excellent candela value. Features include unsurpassable photometric performance with a parabolic aluminum reflector system that provides high fixture uniformity.

It includes three beam spreads—narrow, medium and wide. Design features include tool-less, rear relamping for easy maintenance and undisturbed aiming angles, as well as easy-to-mount bracketry, adaptable to most catwalk railings. The 810-R measures 16 in. x 14½ in. x 8¼ in. UL-listed.

CIRCLE NO. 127

STRAND LIGHTING



1811 Santa Fe Ave.
Rancho Dominguez, CA
90221
Tel.: (310) 637-7500
Fax: (310) 632-5519

Product Shown: Strand Lighting introduces the Premiere Network Manager which offers central control and programming for an entire facility.

This flexible Windows-based operating system offers simple point-and-click operation to choose lighting presets, combine rooms or schedule events for up to 15 Premiere processors in facilities from one to 480 rooms.

CIRCLE NO. 128

TIVOLI INDUSTRIES, INC.



1513 E. St. Gertrude Pl.
Santa Ana, CA 92705
Tel.: (714) 957-6101
Fax: (714) 957-1501

Product Shown: The Structurella system consists of miniature extruded aluminum three-dimensional frames. Structurella's linear system discreetly

becomes part of interior spaces. Structurella is designed to be used with the full complement of Targetti Minitondo low-voltage heads. UL-listed.

CIRCLE NO. 129

TREND LIGHTING COMPANY, INC.

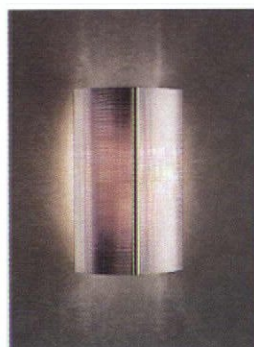


2700 Sidney St.
St. Louis, MO 63104
Tel.: (314) 773-1340
Fax: (314) 773-5741

Product Shown: Trend's latest creation is a 24-in. molded acrylic diffuser with polished, satin or painted accents. Clear glass rods add elegance. Lamped incandescent, compact fluorescent or metal halide. ETL-listed.

CIRCLE NO. 130

VISA LIGHTING



8600 W. Bradley Rd.
Milwaukee, WI 53224
Tel.: (414) 354-6600
Fax: (414) 354-5093

Product Shown: Innovation, performance and quality are combined at Visa Lighting for accessibility without compromise. UL-listed Basics offers two lengths, two diffuser shapes and three trim options. Visa also offers a full line of ADA-compliant products.

CIRCLE NO. 131

W.A.C. LIGHTING COMPANY



113-25 14th Ave.
College Point, NY 11356
Tel.: (718) 961-0695
(800) 526-2588
Fax: (718) 961-0188
(800) 526-2585

Product Shown: W.A.C. Lighting, an accent and task lighting supplier, creates precision-crafted track lighting and low-

voltage recessed fixtures engineered for residential and commercial applications. The W.A.C. line includes button lights, surface mounts and under-cabinet fixtures, housings, trims and transformers.

CIRCLE NO. 132

WALDMANN LIGHTING COMPANY



9 W. Century Dr.
Wheeling, IL 60090
Tel.: (847) 520-1060
(800) 634-0007
Fax: (847) 520-1730

Product Shown: Waldmann Lighting's "adjustable arm" task lights are ergonomically designed to give users individual control over their working environment. Task lights are available in single, twin vertical and twin horizontal arm styles, ideal for small or large work areas. The twin horizontal model fits well under binder bin

storage cabinets. Mounting options include a table clamp, wall bracket, table base and furniture panel brackets that fit into the slotted standards of over 60 open office furniture systems. Each task light includes a built-in parabolic louver UL-listed.

CIRCLE NO. 133

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IIDA PRODUCT DESIGN COMPETITION

Sponsored by IIDA and Contract Design Magazine

Manufacturers and Designers are invited to enter the industry's most widely recognized competition for the innovative product design and application: The 1996 IIDA Product Design Competition. Sponsored by the International Interior Design Association and Contract Design Magazine.

PURPOSE

To honor designers and manufacturers for excellence and innovation in product design.

CRITERIA

Products will be judged for innovation, technical advancements, cost & value, environmental responsibility, aesthetics, need & usage in the marketplace and the following client and user benefits: Performance, comfort, safety, suitability for intended use, durability and accessibility.

ENTRY REQUIREMENTS

Finished or custom crafted product entries: Only products designed for the interior environment that were offered for sale or use after September 1, 1994, are eligible. Entrants may submit as many different products as they like, in as many categories as they choose: however the same product may not be entered in more than one category.

The judges reserve the right to reassign products to other categories, if necessary. Decisions by judges are final. It is the prerogative of the judges not to offer awards in any given category.

IIDA and Contract Design are not responsible for kits or items that may be lost or damaged throughout the shipping or judging process.

WINNING PRODUCTS

No announcement of the winning products may be released prior to November 1, 1996. Failure to comply with this rule will immediately disqualify the winner. After November 1, 1996, all advertising and publicity on the winning designs must include the year of the competition and the APEX Award logo provided by IIDA.

Winning entry kits become the property of IIDA and will not be returned. IIDA and Contract Design reserve the right to exhibit the winning products individually or collectively for the period of one year.

Winners will be notified by mail by September 1, 1996.

The entry kit is designed to hold 35mm slides, full color. 4" x 5" transparencies must be available upon request.

Deadline for receipt of competition entry kits is 5:00PM on Friday, July 19, 1996, at IIDA headquarters, 341 Merchandise Mart, Chicago, ILL, 60654, USA.

Questions about the competition call Hope Woodworth at (312) 467-1950. Include your telephone and fax numbers for response.

DESIGN MATTERS



DESIGN MATTERS

REQUEST FOR ENTRY KIT

ENTRY DEADLINE: JULY 19, 1996

The kit is designed to hold 35mm slides. No presentation boards are required.

Submission of actual samples in designated categories is required.

KIT FEE IS NON- REFUNDABLE:

To enter this competition send a check for \$150 (IIDA members) and \$200 (Non-members) for each entry kit to

IIDA Headquarters, 341 Merchandise Mart, Chicago, IL 60654, USA

Category No. _____

Date Product was introduced to market _____

Name _____

Firm _____

Address _____

City _____ State _____ Zip _____

Telephone _____

Fax _____

No. of Kits _____

Check No. _____ Amount _____

Visa

MC

AMEX

Card No. _____ Exp. Date _____

FINISHED PRODUCT CATEGORIES

* Indicates samples required with kit submissions.

1. SEATING*

Includes task, lounge, guest, multi-purpose, stacking, ganging and folding seating.

2. CASEGOODS AND FREESTANDING FURNITURE

Includes desks, credenzas, tables and freestanding products not part of a system.

3. SYSTEMS/COMPONENT/MODULAR

Includes any furniture systems, components or modular systems.

4. APPLIED FINISHES AND MATERIALS*

Includes wallcoverings, paints, paint systems, laminates, veneers.

5. TEXTILES*

Includes upholstery, panel, drapery and casement textiles and collections.

6. FLOORING*

Includes broadloom carpets, area and specialty rugs, carpet tiles, wood, hard surfaces, resilient and poured flooring.

7. ARCHITECTURAL FINISHES & SYSTEMS / BUILDING MATERIALS

Includes ceiling systems, vertical transportation.

8. EQUIPMENT & FIXTURES

Includes kitchen, stock handling & storage, display, visual display and varied institutional products.

9. LIGHTING*

Includes task, accent, lighting fixtures.

10. SPECIALTIES

Includes hardware, signage, storage accessories.

11. ENHANCEMENTS

Includes the enhancement of existing products.

CUSTOM/CRAFTED PRODUCT CATEGORY

12. CUSTOM/CRAFTED PRODUCTS

Includes crafted or custom-designed, non-manufactured products that may fall into any of the above listed categories.

AWARDS

Within each category, APEX commendations may be awarded. One APEX award may be bestowed for the highest achievements in product design for each category. The Charles S. Gelber Best of Competition Award may be awarded for overall achievement.

RECOGNITION

In addition to IIDA's presentation of the awards, Contract Design Magazine will feature the winners of the product design competition in its November 1996 Issue. The Charles S. Gelber Best of Competition Winner may be featured in color on the front cover.

All winning products will be displayed at INTERPLAN, NYC in the IIDA APEX Gallery.

◀ Forward to IIDA Competitions, 341 Merchandise Mart, Chicago, ILL 60654, USA. (312) 467-1950. Entry Fee Must Accompany Entry Form.

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- REGIONAL SALES MANAGER - Los Angeles, New York, Mexico
- NATIONAL ACCOUNT REPS - Atlanta, Chicago, Dallas, Detroit, Manhattan, Minneapolis, Salt Lake City, San Jose, Toronto
- ARCHITECTURAL/DESIGN SALES REPS - Boston, Charlotte, Denver, Milwaukee, Orlando, Philadelphia, San Francisco
- TERRITORY MANAGERS - SYSTEMS, FLOORING, TEXTILES - Boston, Chicago, Phoenix, Seattle
- INTERNATIONAL SALES - Hong Kong, London, Mexico City, South America

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Expanding Nationwide windowcovering manufacturer, supplying draperies, cubicle curtains, bedspreads, etc., for Healthcare, Hospitality, Government & Commercial projects, is seeking aggressive, independent, multiple line sales agents with experience and initiative. Please contact: Marc Stewart of Contract Decor, Inc. at 1-800-631-7013.

POSITIONS AVAILABLE

SENIOR INTERIOR DESIGNER

Wilson Office Interiors, a Steelcase furniture dealership in Dallas, has a position available for an experienced project designer. Degree and AutoCAD proficiency required. Candidates should have prior project management background with an emphasis on systems furniture planning from conception to installation. If you are a self-motivated team player who is detail oriented with strong presentation skills, please submit resume with salary request to: Sharon Knuths, Director of Design, 1540 Champion Rd., Carrollton, Texas 75006. No phone calls, please.

NATIONAL SALES MANAGER

Chicago-based company converting decorative textiles exclusively for the healthcare market seeks national sales manager with distribution experience in this area.

Please fax resume to: 312-561-5469

INTERIOR DESIGNER

Looking for someone experienced in panel systems and Autocad with a minimum of 2 years commercial experience, for Florida's largest Haworth Dealer. Ft. Lauderdale Area. Stable Company, great benefits.

For consideration send or fax resume to: J.C. White Office Furniture & Interiors, 200 S. W. 12th Ave., Pompano Beach, FL 33069, Attn: Vicki Kirsner.

Fax 305-785-2818

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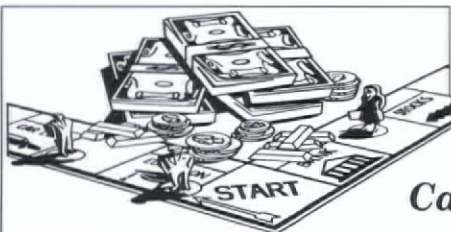
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PERSONALITIES



Aubry

My Way

Eugene E. Aubry

Would you leave a top Houston architecture practice of 20 partners and 175 employees to start a studio in Anna Maria, Fla., with two partners? Eugene Aubry, FAIA did. "As a partner in Morris-Aubry Architects, I wanted it all," he recalls. "I don't regret doing big-time projects, collecting art, raising cattle and owning five cars. But I've discovered that if you don't need all that stuff in your life, you don't have to do what you don't like to have it all."

So Aubry chooses clients he likes to create housing, libraries, schools and more. Actually, he claims he's always done exactly what he wants. His dad did convince him that a music degree at North Texas State wouldn't be as useful as a liberal arts education at hometown U. of Houston—but the son decided for himself. "Dad was a good friend," Aubry says. "He never told me what to do."

Aubry first worked for his professor, Howard Barnstone, forming a partnership that lasted 15 years. His next move could have taken him to Philip Johnson in New York, but he chose to team up with local architect S.I. Morris for what would be 18 prosperous years. Then it was time to start over with a new wife and two stepdaughters in the Sunshine State, working in "shorts, sport shirt and flip-flops" above a grocery store.

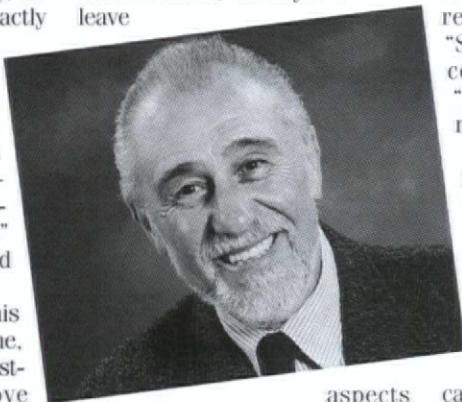
When not designing very personal solutions (he abhors "signature" design) for clients, Aubry watches his stepdaughters, ages 12 and 14, surf the Net or plays guitar with friends. You can hear him at the local Beach Bistro most evenings. But no requests, please. Aubry plays for free, doing it his way.

In the works

Ed Keilhauer

"I may tire, but I will never retire, especially not at age 65," quips 64 year-old Ed Keilhauer, product designer and father of five sons who run Keilhauer Industries Ltd., an office seating company in Scarborough, Ontario, Canada. "My work is my hobby, and being with my sons in this environment is way too much fun to consider giving up." He has reason to be happy. Since its founding in 1981, his company has created award-winning products that are well received by designers and customers alike.

Keilhauer joined the trade in his native Germany as an upholsterer's apprentice at age 14. In 1951, he emigrated to Canada and made custom furniture from sketches interior designers brought him. The experience enriched his craft skills and gave him insight into designs that were both stylish and marketable. "I've always been involved in the hands-on elements of a job, where I thrive," he says. "I leave



Keilhauer

aspects

like sales to my sons."

So Keilhauer is usually in product development, designing such pieces as the Select, Axis and Elite chairs, and helping outside designers meld their concepts with the company's product line. "Essentially I am in charge of upholstery for our products," he admits. "But I like to study everything about a chair—its form, feeling and technical dynamics."

What's his secret to happiness? "I may be older and wiser, but I like to be pushed and learn from others," he confides. "My success is the result of my sons' vision." Sounds like *All My Children's Chairs* is in for a long, happy run.

It started one summer

C. William Brubaker

William Brubaker, FAIA knows what he likes and sticks to it. Consider his relationship with Perkins & Will, the Chicago-based architectural firm that has been his sole employer since he graduated from U. of Texas in 1950. Brubaker has served as the firm's chairman, president, executive vice president, and now vice chairman. A summer job made the difference. "I was turned on by the idea of living in Chicago," he recalls, "so I joined Perkins & Will, and I've had every job in the place since then."

Brubaker wasn't so resolute at first. He initially studied engineering at Purdue before switching to architecture at Texas. Since then, he's become a respected authority on educational facility design, guiding the master planning and design for school and university building programs throughout the nation, and winning the AIA's coveted Honor Award for three recent, innovative projects. "Schools should be community centers," Brubaker explains. "They should serve the broader needs of the community."

When he's not designing institutions to educate the world, Brubaker enjoys sketching and photography, hobbies closely linked to his work. "An architect finds sketching an alternative means of communication," he says. "You can't photograph an idea, but you can sketch it." Another advantage of sketching over photography, he adds, is its ability to capture the future. Well, if it were possible to photograph Bill Brubaker's future, it would probably be a world of smiling teachers and students—say the Class of 2001?

Cats, dogs and design

Glenn Clarke

Growing up on Long Island, Glenn Clarke, director of interior design and newly promoted senior vice president for the Dallas office of Hellmuth, Obata & Kassabaum (HOK), considered both architecture and veterinary school. "I didn't think my grades

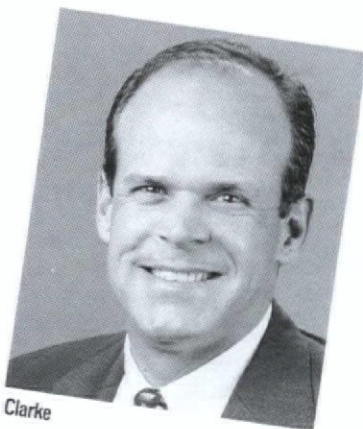


Brubaker

would get me into vet school, so I pursued architecture," he muses. "Once I started architecture school, I decided I should have chosen the easier route and become a vet!" Obviously he did something right. After graduating from Arizona State with a B.Arch. in 1979, he spent two years at SOM in Chicago, then nine at Gensler in Los Angeles—where he changed his focus to interior design—before moving to Dallas and HOK.

"I enjoy sculpting a space three-dimensionally, so that as you move through it, it influences your emotions," says Clarke of his passion for integrating interior design and architecture, especially at HOK. "We always attempt to relate the two, making for much stronger projects," he notes. He most recently applied these principles to corporate headquarters for Exxon and Quaker State, both in Irving, Texas.

"I also love working with such a variety of people, from CEOs to contractors," he adds. "Not many professions offer that opportunity." He still enjoys animals too, though, as the proud owner of an 18-year-old cat, ingeniously named Kitty, and a young Chow named Maggie. "They sort of get along," Clarke insists. "I had to isolate them from each other for the first couple of months." Just think what he can do with the architects and interior designers at HOK!



Clarke