

Focus on Spas

New Age or Euro Style? Defining Relaxation for a New Breed of Spa-Goers

What Chicago and Denver Think of a Legendary Retailer's Multiple Personalities

How Designers Can Abandon the Standard Scope of Services, Survive—and Prosper

Tips from the Pros About Designing a Modern Signage System That Really Works

A MOVING INSPIRATION



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DESIGN

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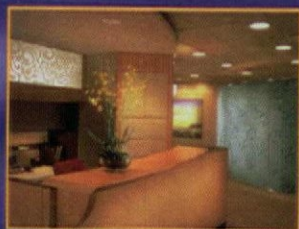
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Cover Photo: The 50-ft. diameter rotunda at Eddie Bauer in Chicago. FRCH Design Worldwide, is the interior designer with Beyer Blinder Belle as design architect and Shaw & Assoc. as architect. Photograph by Paul Bielenberg.

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Advertising Offices

National Sales Director: Daniel T. Burke (212) 615-2608
Miller Freeman Inc., One Penn Plaza, New York, NY 10119; Fax: (212) 279-3955

East Coast/New York

Richard J. Ancas (212) 615-2252
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Jon Heng, Patricia Olaiz Heng
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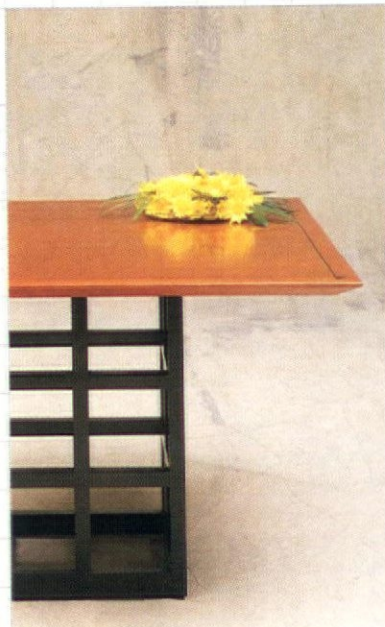
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The Day the Future Died

Everyday life in late 20th century America is uncomfortably easy to disrupt. A scientific breakthrough, a corporate merger or a concealed bomb can do it. Architects and interior designers are surely no strangers to sudden reversals of fortune for their clients. More and more, they see their work surviving as precariously as their clients, who must respond swiftly and decisively to trends in the economy, society and technology. No matter that the facility in jeopardy is a state of the art laboratory or a physically imposing sports stadium. Anything can be swept away now. In effect, we are witnessing the transformation of the manmade object from revered and permanent archive of our physical and mental labors to utilitarian and fleeting image of our economic and social preoccupations. Even such high-tech manufacturers as IBM, Hewlett-Packard and Xerox are transforming themselves into service providers because services can generate more profits than widgets.

What kind of design do clients want for the next century? Our visions of the future have always balanced promise with dread. If industrial designer Walter Dorwin Teague imagined a bustling, streamlined environment in which cars zip along on elevated, multi-level highways for the 1939-1940 World's Fair, cinematographer Fritz Lang depicted a gleaming, mechanistic world in his *Metropolis* of 1926 in which robots incite workers to revolt.

What has shifted public sentiment towards a less optimistic view is the recent velocity of change. Scientific and technological developments can so swiftly upset entrenched ways of life that people want their ideal homes and communities firmly anchored in the past—albeit recent past. Even Walt Disney World, which has refurbished itself for its 25th anniversary this year, made the surprising admission that it did not want a radical view of the future for Tomorrowland. Disney's "future" begins with Jules Verne and ends with a postwar sci-fi setting that looks suspiciously like *The Jetsons*.

Does architecture have a role to play in easing humanity's entry into the 21st century? Ironically, the idea of a disposable future is central to the birth of Modernism. In challenging the status quo at the dawn of the 20th century, Futurist artist Filippo Tomaso Marinetti predicted in the *Foundation Manifesto* of 1909 that the past would be routinely destroyed to make room for the future. "Will you then waste all your best powers on this everlasting and useless admiration of the past....," he wrote. "Let them come, the cheerful firebugs with their scorched fingers. There! There! and up there! Set fire to the stack rooms of the libraries,

divert canals to flood out the museums, for the joy of seeing all the glorious old canvases floating away on the current, torn and discolored by the flood. Picks! Hammers! Hatchets! Smash, smash the venerated cities of art."

Prophetically like a modern executive, Marinetti did not spare designers the same fate as their buildings. Humans would be obsolete and dispensable by middle age. "The oldest among us is thirty years old, and we have, therefore, at least ten years to finish our task," Marinetti declared. "When we are forty, younger and fitter men will chuck us in the wastepaper basket like old manuscripts."

While architects and interior designers are understandably cool on testing new technologies, materials and methods at their clients' expense in the litigious 1990s, they must

still resolve many of the same issues that faced designers in 1909. The biggest challenge of all could be to create spaces where people feel confident enough about their brave new world to function at their best—despite all the uncertainties they must confront. Our most profound answers may come from studying social phenomena—what people want and need—rather than technological trends.

A future focused more on people than widgets? True, widgets always work perfectly on paper. Yet only when we take them in our hands is their success determined. Just go back to the future with Verne, Lang, H.G. Wells, Aldous Huxley, Arthur Clarke or George Lucas and they'll tell you. ☺



Roger Yee

Roger Yee
Editor-in-Chief



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Winning design team (left to right): Michael Pandolfi, Ivonne Dorf and Martin Dorf.

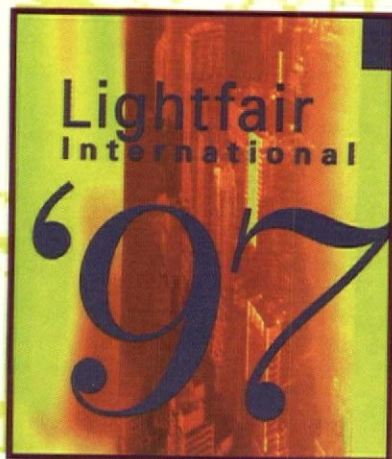
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LIGHTFAIR INTERNATIONAL 1997: A New York State of Mind

New York - Lightfair International 1997, the world's largest annual architectural lighting conference program, and North America's largest architectural commercial lighting trade show, will be held from April 29-May 1 in New York City at the Javits Convention Center. Sponsored by the Illuminating Engineering Society of North America along with the International Association of Lighting



Designers, the show is returning to New York after a three year rotation. Now in its eighth year, the show has nearly 400 exhibitors representing the full spectrum of the lighting industry, both in North America and abroad. A full conference program of seminars and workshops is planned, with six tracks to choose from: Lighting Applications; Energy & Technology; Design Process; Retail Display & Design; Applying Research: News You Can Use From the Lab; and Perspectives. These seminars and workshops provide a wide gamut of educational experiences. Attendees are invited to join the sponsors on Wednesday evening to help recognize designers and their exceptional projects at the IALD Awards Presentation Dinner. Call (800) 856-0327 or (972) 620-3036 to register for the show.

EXHIBIT HALL HOURS:

Tuesday, April 29, 10:00 am - 6:00 pm
Wednesday, April 30, 10:00 am - 6:00 pm
Thursday, May 1, 9:00 am - 3:00 pm

MONDAY, APRIL 28, 1997

Pre-Show Conference (Javits)
Workshop #31 9:00 am - 3:30 pm
Inside/Outside - Landscape Lighting for Exterior & Interior; Janet Moyer, IALD, IES, Principal, Jan Moyer Design, Oakland, CA.
Workshop #32 9:00 am - 3:30 pm
Lighting Evaluation and Audits Workshop
John Fetters, IES, AEE, Principal, Effective Lighting Solutions, Inc., Columbus, OH
Workshop #33 9:00 am - 3:30 pm
Lighting Techniques for Residential and Commercial Spaces, Randall Whitehead, IALD, Principal, LightSource, San Francisco.
Workshop #34 9:00 am - 3:30 pm
Compressed Lighting, Gary Steffy, FIALD, IES, Principal, Gary Steffy Lighting Design

TUESDAY, APRIL 29, 1997

NEW PRODUCT SHOWCASE

#1 8:30 am - 10:00 am
Sponsored by *Architectural Lighting & Inter.Light*, Gary Dulanski, IES, Sales Representative, Stan Deutsch Associates; Craig Roeder, IALD, IES, President, Craig Roeder Associates Inc.

ENERGY & TECHNOLOGY

#2 10:30 am - 12:00 noon
Daylighting in Architecture: A Look at the Future of Greener Environments
Sponsored by *Energy User News*, Lori Garcia, IES, Senior Technical Advisor-Lighting British Columbia Buildings Corp.

LIGHTING APPLICATIONS

#3 10:30 am - 12:00 noon
Rooms With a View: Kitchens and Baths
Sponsored by LD+A, Drew Atherton, ASID, DLF Interior Designer, Drew Atherton Interiors, Inc; Peter Cox, AIA, Architect, Lighting Designer, Peter Cox Associates; Michael Eberle, Partner, Lighting Designer Chimera, Inc.; Susan Frenette, IES, Lighting Designer, Lightspace Design; Jeffrey Sladen, AIA, Architect, Lighting Designer, Berg/Howland Associates Inc.

RETAIL DISPLAY & DESIGN

#4 10:30 am - 12:00 noon
The Can Can!
Sponsored by *Visual Merchandising and Store Design (VM+SD)*, Janet Groeber, Moderator, IES, Executive Editor/Associate Publisher, VM+SD; Jeffrey Bucar, IES, Manager, Specification Products, Cooper Lighting; Daniel Gelman, IES, Vice President, Lighting Services Inc.; Gilbert Lang Mathews, President, Lucifer Lighting.

ENERGY & TECHNOLOGY

#5 2:00 pm - 3:30 pm
How Utility De-Regulation is Affecting the Lighting Industry
Sponsored by *Energy User News*, Lindsay Audin, IES, AEE, APEM, Associate Director,

Energy Conservation Columbia University; James Benya, PE., CLEP, IALD, FIES Principal, Pacific Lightworks; Peter Jacobson, IES, EPRI, Lighting Specialist Energy Services, Con Edison New York; Willard Warren, P.E., IEEE, T.B.P., IES President, Willard L. Warren Associates, Inc.

LIGHTING APPLICATIONS

#6 2:00 pm - 3:30 pm
Theatrical Lighting Techniques for Non-Theater Environments
Sponsored by LD+A, Kevan Shaw, IALD, ELDA, Principal, Kevan R. Shaw Lighting Design; Theo Kondos, IES, DLF ASID, President, T Kondos Associates Inc.; Stefan Graf, IALD, IES, Design Director Illuminart Ypsilanti.

RETAIL DISPLAY & DESIGN

#7 2:00 pm - 3:30 pm
The Source, of Course!
Sponsored by *Visual Merchandising and Store Design (VM+SD)*, Janet Groeber, Moderator, IES, Executive Editor/Associate Publisher, VM+SD; Robert Horner, IES, Manager, Commercial Engineering, Osram Sylvania; Rochelle Kimball, IES, Lighting Application Consultant, Philips Lighting Company; Roy Sierlaja, IES, Senior Specialist, Fluorescents & Ballasts GE Lighting.

ENERGY & TECHNOLOGY

#8 3:45 pm - 5:15 pm
Lamp & Lighting Systems Update
Sponsored by *Energy User News*, Lance Bennet, IES, Regional Manager, Cooper Lighting; William Lee, Project Manager, Carter & Burgess; Sally Sledge, IES, Commercial Engineer, Osram Sylvania Inc.

LIGHTING APPLICATIONS

#9 3:45 pm - 5:15 pm
Lighting For Healthcare/Institutional Facilities/Assisted Living
Sponsored by LD+A, Eunice Noell, IES, President, Center for Design for an Aging Society; Robert Dupuy, IES, IALD, Senior Lighting Design Specialist Interface Engineering.

RETAIL DISPLAY & DESIGN

#10 3:45 pm - 5:15 pm
Hooked on Photonics!
Sponsored by *VM+SD*, Mark Kruger, Moderator, Principal, Mark D. Kruger Designs Light; Jack Calmes, President, Syncrolite; Richard Green, IES, President, Wildfire Inc.; Hyla Lipson, President, FiberOptic Lighting Inc.; Tama Starr, President, Artkraft Strauss Sign Company.

WEDNESDAY, APRIL 30, 1997

ENERGY & TECHNOLOGY

#11 8:30 am - 10:00 am
The New Era of Controls
Sponsored by *Energy User News*, Gary Dulanski, IES, Moderator, Sales Representative,

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TRENDS

Stan Deutsch Associates; Don Munroe, Regional Manager, Watt Stopper, Inc.; Mike Ostaffe, IES, Electronic Products Manager, Advance Transformer Co.

LIGHTING APPLICATIONS

#12 8:30 am - 10:00 am
Lighting Revitalization for Main St.
Sponsored by LD+A, Robert Prouse, IES, IALD, Partner, HM Brandston & Partners Inc.

RETAIL DISPLAY & DESIGN

#13 8:30 am - 10:00 pm
The Designer's Forum
Sponsored by VM+SD, Janet Groeber, Moderator, IES, Executive Editor/Associate Publisher, *Visual Merchandising and Store Design*; David Apfel, IALD, IES, President, David Apfel Lighting Design; Chip Israel, IALD, IES, Principal, Lighting Design Alliance; Mark Kruger, Principal, Mark D. Kruger Designs Light.

ENERGY & TECHNOLOGY

#14 10:30 am - 12:00 noon
Lighting Legislation and its Effects on Design
Sponsored by *Energy User News*, Joanne Lindsley, IALD, Principal, Lindsley Consultants Inc.; Jim Yorgey, IES, IEEE, Specification Sales, Lutron Electronics.

LIGHTING APPLICATIONS

#15 10:30 am - 12:00 noon
Theatrical Lighting Techniques for Themed Environments
Sponsored by LD+A, Michael Finney, IES, Sr. Technical Designer/Lighting Designer, Landmark Entertainment Group; Patrick Gallegos, IALD, IES, DLE, Principal, Gallegos Lighting Design; Robert J. Laughlin, IALD, IES, AIA, Principal, Robert J. Laughlin & Associates.

DESIGN PROCESS

#16 10:30 am - 12:00 noon
Understanding Your Client's Needs
Sponsored by Edison Price Lighting, Brad Bouch, AIA, IIDA, Associate Lighting Designer, Spectrum Lighting Design.

ENERGY & TECHNOLOGY

#17 2:00 pm - 3:30 pm
HID Sources & Their Characteristics that Effect the Designer
Sponsored by *Energy User News* Edward Efron, DLE, IES, Strategic Marketing Manager, Philips Lighting Company.

LIGHTING APPLICATIONS

#18 2:00 pm - 3:30 pm
Video Communications
Sponsored by LD+A, Renee Cooley, IES, Principal, Renee Cooley Lighting Design Inc.

DESIGN PROCESS

#19 2:00 pm - 3:30 pm
Specifying Internationally
Sponsored by Edison Price Lighting, Clara Powell, IES, Lighting Application Consultant, Philips Lighting Company; Cynthia Turner, IES, Director of Lighting FRCH Design Worldwide.

ENERGY & TECHNOLOGY

#20 3:45 pm - 5:15 pm
Realistic Interpretation & Application of Photometrics
Sponsored by *Energy User News* Peter Franck, IES, Development Engineer, Ledalite Architectural Products, Inc. Langley; Maarten Mulder, Applications Engineer, Ledalite Architectural Products Langley.

PERSPECTIVES

#21 3:45 pm - 5:15 pm
International Lighting Cultures
Tony J. Adams, IES, Senior Lighting Designer, Industrial Design Corporation; Motoko Ishii, IALD, IES, CIE, President, Motoko Ishii Lighting Design Inc.; Jonathan Speirs, IALD, IES, Principal, Jonathan Speirs & Associates Edinburgh.

DESIGN PROCESS

#22 3:45 pm - 5:15 pm
Painting With Light
Sponsored by Edison Price Lighting, Leni Schwendinger, President, Light Projects.

THURSDAY, MAY 1, 1997

APPLYING RESEARCH: NEWS YOU CAN USE FROM THE LAB

#23 8:30 am - 10:00 am
Color Rendering Effects on Productivity & Visibility
Nancy Clanton, PE, IES, IALD, President, Clanton Engineering, Inc.; David Nelson, AIA, Senior Lighting Designer, Clanton Engineering, Inc.

PERSPECTIVES

#24 8:30 am - 10:00 am
Indirect vs. Direct Lighting Quality
Stephen Margulies, IALD, IES, President, Cosentini Lighting Design.

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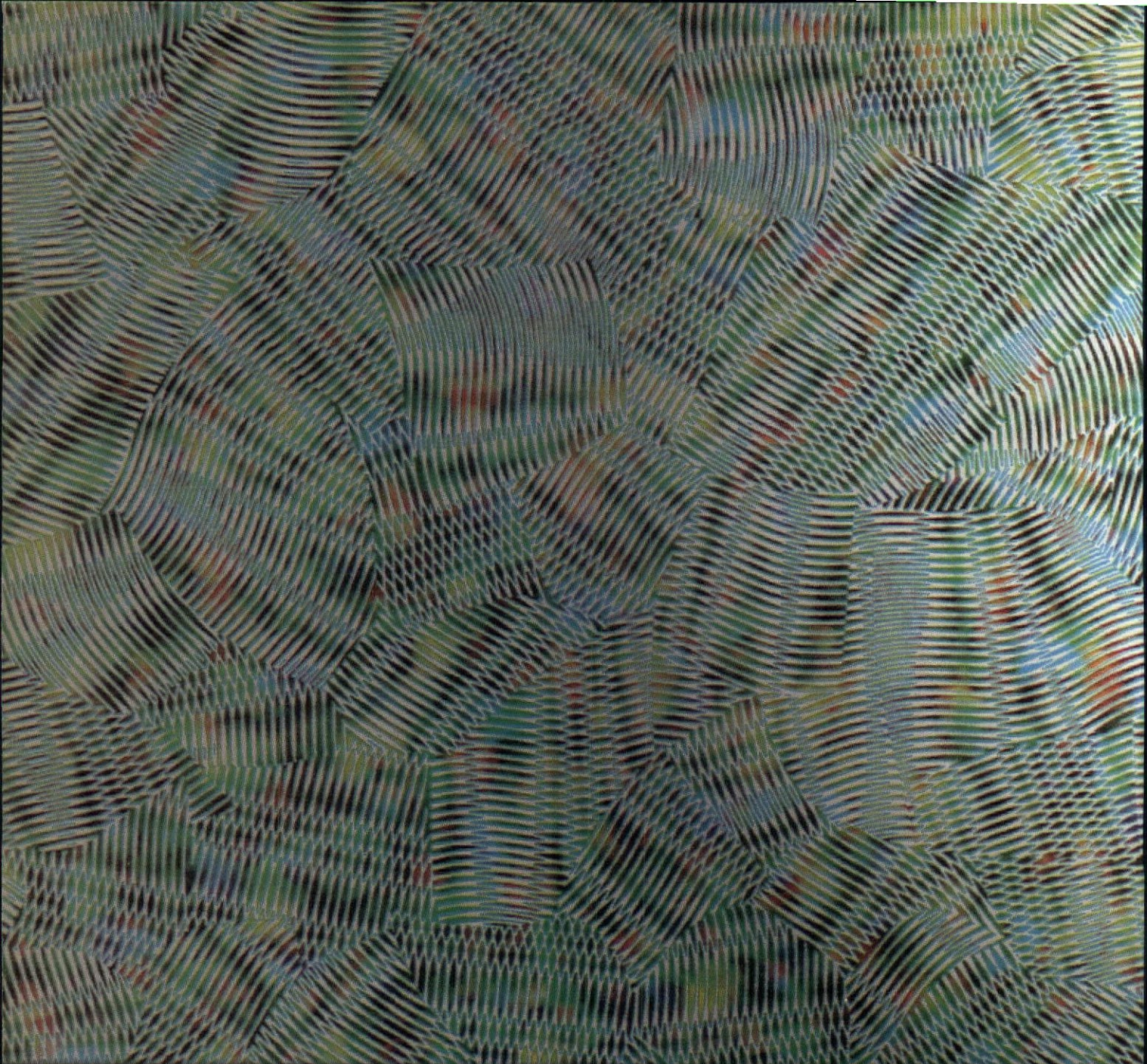
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In fact, the only designs you *won't* find in Red Box Studio are the commonplace and ordinary. But who wants to go there?

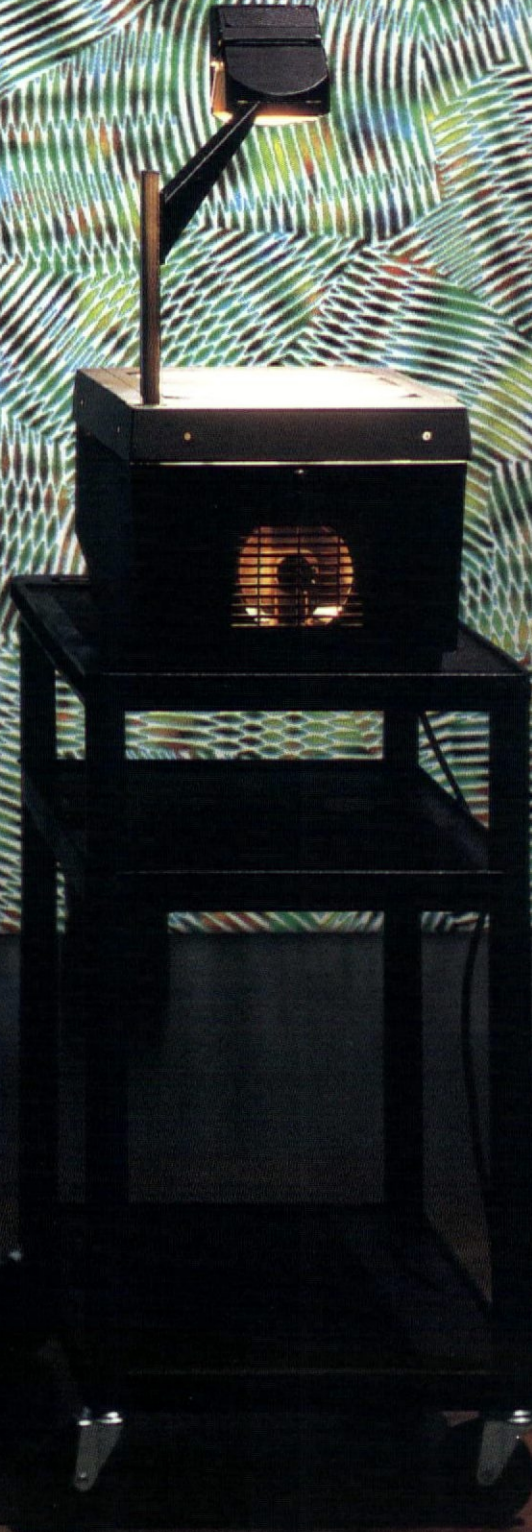
We all need a creative jolt to move us into new directions. So don't box yourself in. Unlock the inner mind. Break free of convention. And explore the newest offerings from Wilsonart International, The Smart Source. For more information, call 1-800-433-3222.

On the wall: New Wilsonart Elektron Laminate

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TRENDS

DESIGN PROCESS

#25 8:30 am - 10:00 am
Details: How They Did It!
Sponsored by Edison Price Lighting, James Benya, P.E., CLEP, IALD, FIES Principal, Pacific Lightworks.

APPLYING RESEARCH: NEWS YOU CAN USE FROM THE LAB

#26 10:30 am - 12:00 noon
Alternative Light Sources
Terry McGowan, IES; Manager, Worldwide Application Development, GE Lighting; Ric Barton, Senior Product Specialist, GE Lighting.

PERSPECTIVES

#27 10:30 am - 12:00 noon
Pros & Cons of Reflector Inserts in Retrofit Applications
Paolo Minissi, President, Metal-Optics Division, Holophane Industries.

DESIGN PROCESS

#28 10:30 am - 12:00 noon
Integrating Lighting & Architecture
Sponsored by Edison Price Lighting, Charles Thompson, IALD, IES, AIA, President, Archillume Lighting Design, Inc.; Sarah Gibson, IES, TAID, Lighting Designer, Archillume Lighting Design, Inc.

APPLYING RESEARCH: NEWS YOU CAN USE FROM THE LAB

#29 2:00 pm - 3:30 pm
Non-Visual Effects of Lighting: Physiological & Psychological
Dr. Craig Bernecker, USNC-CIE, Associate Professor, Penn State University; Dr. George C. Brainard, IES, USNC-CIE, Professor of Neurology, Jefferson Medical College.

DESIGN PROCESS

#30 2:00 pm - 3:30 pm
Using Lighting Controls Creatively
Sponsored by Edison Price Lighting, Rogier Van Der Heide, ALD, VPT, NSVV, Principal Lighting Designer, Hollands Licht Amsterdam.

SPECIAL EVENTS

MONDAY, APRIL 28, 1997

5:00 - 8:00 PM
New York at Dusk: An Arch-

itectural Lighting Boat Tour @ Chelsea Piers, sponsored by *Metropolis* Magazine, Barbara Horton, IALD and Stephen Lees, FIALD, IES, Principals, Horton-Lees Lighting Design, New York, NY. Cost: \$30.

TUESDAY, APRIL 29, 1997

Designers Lighting Forum of New York Benefit Cocktail Reception, Sponsored by Philips Lighting Company, @ Windows on the World, 1 World Trade Center, New York. Cost: \$50.

WEDNESDAY, APRIL 30, 1997

The Nuckolls Fund for Lighting Education Luncheon and NCQLP Seminar: James Benya, PE, CLEP, IALD, FIES, Principal, Pacific Lightworks; Gary Gordon, IALD, IES, Principal, Gary Gordon Lighting Design; Jeffrey Milham, FIALD, IES, President, Design Decisions, Inc.; Fred Oberkircher, IES, Director of Interior Design, Texas Christian University. Cost: \$30.

12:15 PM - 1:45 PM
U.S. EPA: Green Lights & Energy Star Building Presentation: Energy-Efficient Lighting: Part of a Smart Buildings Solution, presented by the EPA, Maria Tikoff, Director, EPA Green Lights Program, Department of Energy, Washington, DC, program complimentary.

6:30 PM
IALD Awards Presentation Dinner, Co-Sponsored by *Architectural Lighting*, at Laura Belle, 120 West 43rd Street, New York, NY, cost: \$95.

BATIMAT to Run with INTERPLAN

New York- Miller Freeman, the world's largest trade publisher and exhibition producer, announced that the dates of the new BATIMAT® North America event have been rescheduled to October 29-31, 1997, running concurrently with InterPlan® expo at the Javits Convention Center in New York City. InterPlan, sponsored by Miller Freeman Inc. and Designer's Saturday, Inc. is the premier marketplace event in the Northeast for the commercial interior design and facilities

C
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SOURCE INTERNATIONAL



L I N E A S

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TRENDS

management industry, showcasing products such as furniture, textiles, wallcoverings, carpeting and lighting.

Adjoining InterPlan, the new BATIMAT North America will focus on the full spectrum of the commercial and residential construction market, including exterior products such as curtain wall, roofing panels and other raw construction materials; the interior construction market, including products such as windows, doors, HVAC systems and lighting; and the building systems and components market, including products such as CAFM software, finishing products and state-of-the-art security products.

"BATIMAT North America will offer a multidisciplinary forum and marketplace for the international commercial and residential construction industry," says David Nussbaum, senior vice president of Miller Freeman. "With InterPlan's established reputation, BATIMAT's record success in Europe, the endorsement of leading organizations, and the incredible demand for

this type of event, we expect the show to be extremely successful and answer a strong need in the industry." For information on exhibiting or attending, call Rich DelGiorno, show manager, at (800) 950-1314, ext. 2658.

Commissions & Awards

Wimberly Allison Tong & Goo, Newport Beach, Calif., is designing the Four Seasons Resort Club Aviara in Carlsbad, Calif.

Vermont Law School, South Royalton, Vt., will construct a \$3.25 million, state-of-the-art classroom building, designed by Rolf Kielman of Truex Cullins & Partners Architects, Burlington, Vt.

Perkins & Will, New York, announces the following recent projects: a master plan for Edison Community College, Fort Myers, Fla., a new integrated healthcare campus for Centro Internacional de Medicina in Puebla, Mexico,

and applying a "hotel for healing" planning concept for Lenox Hill Hospital, New York.

Anthony Belluschi, president of Anthony Belluschi Architects, Ltd., Chicago, was presented with two 1997 SADI Design Awards for his new Park Meadows Retail Resort, Littleton, Colo., and the renovation of University Shopping Center, Tampa, Fla.

People in the News

Suzanne Tick has been appointed creative director for Knoll-Textiles, New York.

Howard Hirsch, founder of Santa Monica, Calif.-based Hirsch/Bedner and Associates, died on February 1 at the age of 70.

Richard Hombsch and Gordon Pierce have been promoted to associate vice presidents and James Vander Heiden has been promoted to vice president at Minneapolis-based Hammel Green and Abrahamson, Inc.

Beaulieu Commercial Carpets, Chatsworth, Ga., has formed a new product design and development team: Frank Sherlock, vice president, new product development; Pete Lumpkin, product development manager; and James Boone, senior designer and colorist.

Paul Otto Heyer, a professor and former president of the New York School of Interior Design, died on February 22 at the age of 60.

Catherine Haley, founder and sole proprietor of CHH Design + Research has joined SOM/Washington D.C.

Business Briefs

Artemide has a new 2500-sq. ft. showroom at 46 Greene Street in New York City.

The Weihe Partnership/Weihe Interiors and David Habib & Associates, PC announced that the two architectural firms have merged and will practice as The Weihe Design Group, PLLC, Washington, D.C.

F R O G G Y



Dauphin presents **Froggy**, a side chair collection exhibiting unusual flair and exciting 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>



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Athos, Porthos and Aramis upholstery fabrics from DesignTex Inc. with DuPont Teflon® fabric protector are molded seating approved.

Q. "Can upholstery fabric be applied on molded seating if it has not been application tested by the manufacturer?"

A. Yes, there are upholstery fabrics which can be used on molded seating that have not been application tested. However without knowing in advance whether a fabric has been approved, you risk wasting valuable time and money. The molding process subjects fabrics to extreme heat and stretching, therefore not all fabrics are suitable. Because the application of fabrics on molded seating is such a complex process, manufacturers such as Steelcase have established certain criteria which need to be met before they will even test a fabric for application. The following general fabric characteristics are not favorable for molded seating application:

Satin and Sateen Weaves: Due to the very slippery surfaces of these constructions, satin and sateen weaves will not hold in the clamps at molding.

Polypropylene and Polyolefin Fibers: High temperatures used in the molding process can melt polypropylene or polyolefin fibers, therefore fabrics with a high percentage of these fibers are not appropriate. Fabrics with small percentages of these fibers can work, so check the amount before you completely discount them.

Rib and Velour: Ribbed and velour-type materials tend to mat down during the molding process and do not recover to their original form.

Two Ply Construction: Two ply constructions (pocket weaves) can pucker, due to the fact that the glues will adhere to the bottom construction only.

Pattern: Because of the high degree of stretching involved, fabrics with linear patterns can appear distorted upon application, therefore non-directional patterns are preferred.

Picks & Ends: If a fabric is densely woven, its stiffness can prevent it from conforming to the curves of the frame. Picks (horizontal filling threads) and ends (vertical warp threads) cannot be over 100 per inch.

If you are unsure about a fabric's ability to meet molded seating approval, you can always have it tested by the manufacturer or ask your fabric representative. Steelcase, a manufacturer of molded seating products, will run a mechanical test along with seam strength, glue bleed and application at no charge. Customers must supply the fabric.

Submit questions to:
Textile Solutions
c/o *Contract Design* magazine
1 Penn Plaza 10th Floor
New York, NY 10119-1198

**Textile Solutions is made possible by:
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TRENDS

Trendway Corporation, Holland, Mich., has been recertified as an ISO-9001 manufacturer.

New York-based **Knoll** announces a new web site at www.knoll.com.

Tivoli Industries, Inc., Santa Ana, Calif., has formed the company's first direct international subsidiary, **Tivoli de Mexico, S.A. de C.V.**, based in Mexico City.

The October Company, Inc., Easthampton, Mass., has acquired the **Chemetal® Corporation** of Stratford, Conn.

Coming Events

May 1-3: HD '97, the annual exposition of hospitality design, Sands Convention Center, Las Vegas, Nev.; For more information contact Kate Turner at 1 (800) 765-7615.

May 5-7: Second Annual Furniture Manufacturers Alliance Conference, Alexis Park Resort & Spa, Las Vegas, Nev.; For more information call BPIA's Furniture Manufacturer's Alliance at BPIA. (800) 542-6672.

May 7-8: Design ADAC, Atlanta Decorative Arts Center, Atlanta; For information contact H. Fairchild McGough at (404) 231-1720.

May 7-11: Environmental Design Research Association's Annual Conference, "Space Design and Management for Place Making", Montreal, Canada; For more information contact the EDRA at (405) 330-4863.

May 11-14: ACEC's 1997 Annual Convention, Opryland Hotel, Nashville, Tenn.; For more information contact the ACEC at (202) 347-7474.

May 12-13: American Lighting Association, Philips Lighting Center, Somerset, N.J.; Contact Rochelle Steinhaus, (212) 448-4359.

May 13-14: Jasper Area Wood Products Trade Show, Holiday Inn and National Guard Armory, Jasper, Ind.; For information call Daniel Cassens at (317) 743-9697.

May 14-17: A/E/C Systems Singapore, co-located with SIBEX (the 15th South East Asia International Building & Construction Exposition), Singapore; For more information contact Juan Rodriguez at (610) 458-7070.

May 15: The IPC Design Symposium, sponsored by the IPC Design Institute, Embassy Suites Hotel-West, Brookfield, Wis.; To register contact Kristin Whalen at (414) 679-9010.
May 15-16: Design-Build in Public Works Conference, Georgia Institute of Technology, Atlanta; (404) 894-2547.

May 16-18: The AIA National Convention and Expo97, "Practice & Prosperity: Serving Client & Community", Ernest N. Morial Convention Center, New Orleans; Contact the AIA at (202) 626-7395.

May 17-20: International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; 1 (800) 272-SHOW.

May 17-21: National Restaurant Association, Restaurant, Hotel-Motel Show, McCormick Place Complex, North & South Halls, Chicago, Ill.; (312) 853-2525.

May 20: "Head On With The Issues", Illinois Chapter/IIDA seminar, Ralph Caplan/speaker, Merchandise Mart Conference Center, Chicago; For program information contact IIDA at (312) 372-0080.

May 31-June 2: Montreal Furniture Market, Place Bonaventure, Montreal, Canada; (514) 866-3631.

June 9-11: NeoCon 97, The Merchandise Mart, Chicago; (312) 527-4141.

June 16-19: The 18th International Computer Technology Show for the Design and Construction Industry, Pennsylvania Convention Center, PA; Call Pat Smith at 1 (800) 451-1196.

August 14-16: alt.office, San Jose Convention Center, San Jose, Calif.; For show information call (212) 615-2612.

October 29-31: InterPlan '97, Jacob Javits Convention Center, New York; For more information call Rich DelGiorno at (800) 950-1314, ext. 2611.

Correction

In *Contract Design's* February issue the complete project summary for the William and Anita Newman Library and Technology Center, Baruch College of the City University of New York, should have appeared as follows: **Location:** New York, NY. **Total floor area:** 330,000 sq. ft. **No. of floors:** 8 plus basement. **Paint:** Benjamin Moore. **Terrazzo flooring:** Magnan. **Linoleum flooring:** Forbo. **Carpet:** Jack Lenor Larsen. **Ceiling:** USG Interiors. **Lighting:** Edison Price, Lam, Elliptipar, Winona (custom). **Doors:** Dawson, Crane, Weyerhaeuser. **Door hardware:** Russwin. **Wood frames:** Zeluk. **Window treatment:** Mechoshade. **Railings:** Zephyr, IDA. **Library and conference seating:** Herman Miller. **Library and conference tables:** custom designs by Davis Brody Bond, made by Haggerty Millwork Co. **Administrative desks:** Allsteel. **Administrative seating:** Herman Miller. **Woodworking:** Haggerty Millwork Co. **Elevators:** Dover. **Access flooring:** Tate. **Client:** Baruch College. **Architect:** Brody Bond LLP. **Structural engineer:** Ewell W. Finley, PC. **MEP engineers:** Syska & Hennessey, Hardie & Assoc. **Lighting designer:** Fisher, Marantz, Renfro, Stone. **Construction manager:** Morse Diesel. **Photographer:** Peter Aaron/Esto.



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Julia Monk, Brennan Beer Gorman Monk/Interiors
1st Place Hotels, 1996 Durkan Diamond Awards

Crowne Plaza Hotel, Washington, DC

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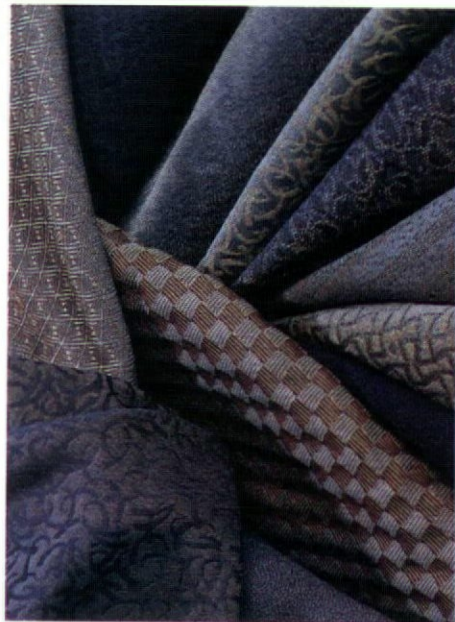
Dalton, GA 30722 800.241.4580 Fax 706.226.0360 <http://www.durkan.com>

MARKETPLACE



Paul Brayton Designs introduces Sorcery and Shadowboxes. Shadowboxes is a subtle check texture combining a soft cotton chenille texture with a striae warp and exceeds 30,000 double rubs. Sorcery is a great contrast with its tight structure of polyester and rayon. This fiber combination allows the slight two tone effect to be enhanced by the luster. With 16 colorways, it is appropriate in any corporate installation.

Circle No. 200



Keilhauer's new + color textile collection by Kristie Strasen consists of seven richly saturated color families available in eight patterns. The shades include soft and subtle Lichens, a rich Blue Smoke family (shown), deep Amethysts; Carnelian shades, rich blue/green Baltic hues, a diverse Arbor group of nature's greens, and Onyx. The patterns include Terrazzo, Velutto, Cristallo, Tempesta, Solco, Mezzaluna, Quadri, and Quarzo.

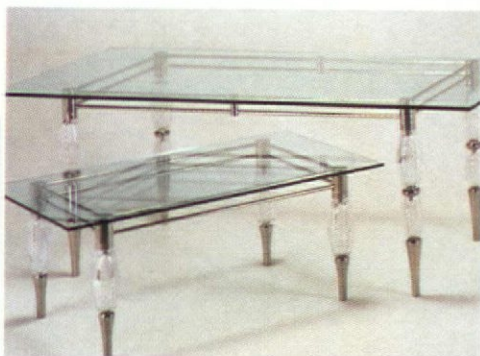
Circle No. 201



The Jhane Barnes Collection, a collaborative effort between Collins & Aikman Floorcoverings and Jhane Barnes, Inc., uses an interactive software program and floorcovering collection to give interior planners a choice of over four billion patterning options. Inspired by the mosaic patterns of ceramic tile, the collection uses modular carpet as a single element. When grouped together, the individual tiles combine to form larger patterns. The Collection contains 42 different elements created by Barnes, offering virtually infinite floorcovering possibilities.

Circle No. 202

FRESH INTERIORS FOR SPRING



Drum Furniture's Cosmopolitan Crystal

Dining & Cocktail Tables are hand-crafted from Irish crystal and milled stainless steel. Designed by Katherine DeSousa, the steel allows the table leg the structural integrity it requires while facilitating the aesthetics of a crystal table. The steel also supports the weight of the glass top. The dining table's crystal legs are 29.5-in. high. The base is 56-in. long and 28-in. wide. Glass table tops are 72-in. or 80-in. The collection includes dining, cocktail, and console tables.

Circle No. 205



The Papillon Chair, French for butterfly, was designed and developed by Stanley Jay Friedman for Bonaventure to serve the hospitality market. The lightweight Papillon chair is made of 3/8-in. tubing and consists of a mesh back that is designed to hug its user. Shown here in a titanium finish, the Papillon Chair is available in a wide variety of Bonaventure finishes.

Circle No. 204

OCT 29 30 31

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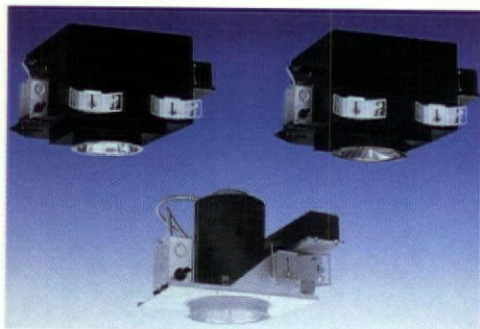
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MARKETPLACE



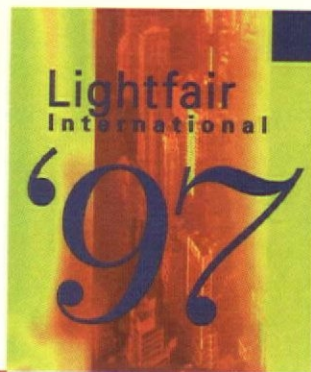
Arclite 30, from Edison Price Lighting, is a collection of downlights, accent lights, and wallwashers for the new metal halide PAR lamps. Arclite 30 is available in five and six-in. apertures, for 35 to 70-watt PAR-30 lamps. Arclite is available in four reflector finishes and is ideal for commercial spaces.

Circle No. 206

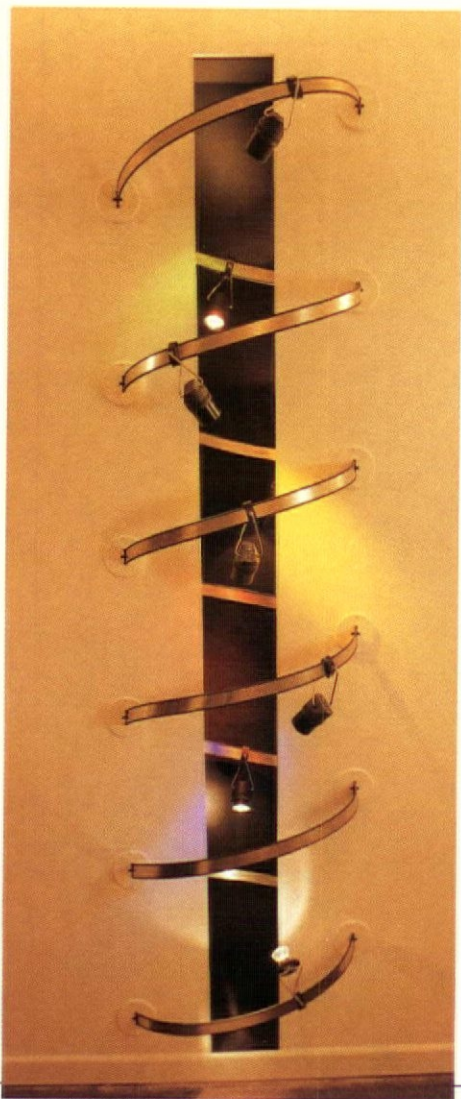


Luxo Corporation introduces its newest family of task lighting designs, known as Halogen 3. Each Halogen 3 contains a 35-watt energy-efficient long-life tungsten halogen light source, controlled by a two position-light switch. Halogen 3 also features a fully articulating, counter-balanced concealed-spring arm. This arm, available in two lengths, allows precise vertical and forward placement of the light to suit each individual user.

Circle No. 210



LIGHT UP YOUR LIFE



Lucifer Lighting Company presents its Helix and Double Helix flexible track and spotlight system. Track sections can be joined, parallel, as they wind through space. Spot fittings can likewise be mounted parallel and then aimed in opposing directions. The Helix track has a minimum bending radius of 12-in., comes in lengths up to 15-ft. and can accommodate six spotlights using MR-16 type, 50-watt quartz halogen lamps. A dead-end feed on the end of the track permits two sections of track to be joined for lengths up to 30-ft.

Circle No. 208



SPL Lighting offers Echo, available in four sizes in solid or perforated steel housings. The all-new extruded aluminum housings, in several standard as well as custom lengths up to eight feet, provide the structural integrity and corrosion resistance for wet locations, carrying the lighting design from inside to outside. Echo introduces linear fluorescent to metal halide and halogen. Single and multiple lamp configurations allow a variety of lighting techniques from indirect ambient to direct accent.

Circle No. 207



Beta Lighting introduces a new line of low profile rectangular luminaires. The new style has been designed primarily for ground mounted applications, but also has the functionality for wall and pole mounted installations. A unique door frame and gasket design ensure a leak-proof seal, protecting components from the effects of rain, ice or snow. The patented hinge system and captive lens screws make installation and lamp replacement easy.

Circle No. 209

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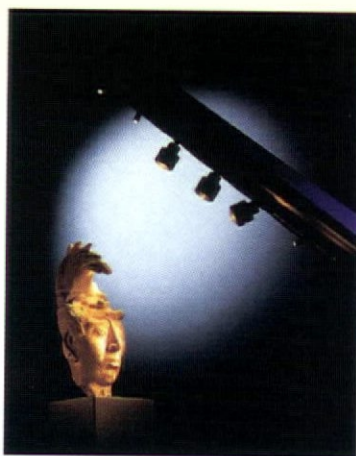
Wherever the need: whatever the purpose – ¡Hola! This extraordinary new chair from Kusch + Co. imparts an individual accent to virtually any environment. ¡Hola! is light, elegant and compact. As a side chair or armchair, ¡Hola! makes a graceful statement with comfort and style. ¡Hola! stacks and gangs, too. The frame can be chromed or powder coated and the plastic shell is

available in variety of colors. Specify Kusch + Co. upholstery or select your favorite COM. Designed by Jorge Pensi, ¡Hola! uses the latest technology and materials to create a chair for the 21st Century!

Partners & Thompson, Inc., 175 A East 2nd Street, Huntington Station NY 11746, phone 516-271-6100, fax 516-271-0817.

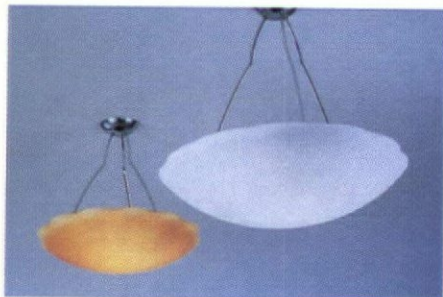
kusch
+ **CO**

MARKETPLACE



The Lighting Services Inc. Fiber Optic lighting system is comprised of a remote light source, "tails" or bundles of light carrying glass optical fibers, and lighting instruments. Illuminators available in Metal Halide and Tungsten Halogen are energy efficient and easily maintained. Fiber optic lightbars and fixtures eliminate UV and Infra-red wavelengths, making it ideal for museum case lighting and retail lighting where heat and UV sensitive objects are displayed.

Circle No. 211



Leucos USA presents Nubia, mouth blown pieces that create cloud-like formations which come to life when the fixtures are illuminated. Designed by Renato Toso and Noti Massari, Nubia is available in wall, ceiling, suspension and telescoping suspension versions. The glass formations are created in both round and oval shapes, and in various sizes. Glass colors are satin amber or white, as well as white or amber striped. All visible details are polished chrome.

Circle No. 212



Tivoli Industries, Inc. introduces the Lumitred™ line of glare-free illuminated step lights. The line is ideal for defining ascending or descending step edges in auditoriums, arenas, theaters, and any space where people use stairs for access. Lumitred's tread surface is a long-wearing, nonskid material that offers both comfort and secure footing. A concealed wireway facilitates running power from one step to another, yielding a clean, finished edge to stairway carpeting or resilient rubber flooring.

Circle No. 213

BEAUTIFUL LIGHTING - A GOOD IDEA



Architectural Landscape Lighting, Inc., a subsidiary of the JJI Lighting Group Inc., offers the SL-04, a new line of in-ground specification-quality up-lighting designed for aesthetical applications which require highly aimable illumination of trees, flagpoles or building accents from fixtures mounted flush with ground surfaces. Its outer housing is cast aluminum or bronze, continuously welded to the lens frame housing and pressure checked for 10 psi under water.

Circle No. 214

LLAM Lighting Systems has expanded its state-of-the-art Litedisc product line to now include models in three distinct sizes, and with perforated or solid light diffusers. Litedisc is a nonlinear indirect lighting pendant fixture. In either of its three available sizes, it uses four of the lighting industry's newest, most energy-efficient compact fluorescent light sources for a high degree of illumination, yet presents a narrow-depth, spare architectural profile which complements the spaces where it is used.

Circle No. 215




Gotta second?



Then the Tina™ Collection is your solution.

It's an important job, and your time is short. The Tina™ Collection offers you wood and upholstered chairs, settees, sofas and wood tables in many finish options so you can efficiently and beautifully furnish entire projects. Subtle curves reflect a contemporary styling that remains gracefully transitional. So, when time and style are of the essence, relax, and spec the Tina™ Collection. ©1996, Falcon Products, Inc.

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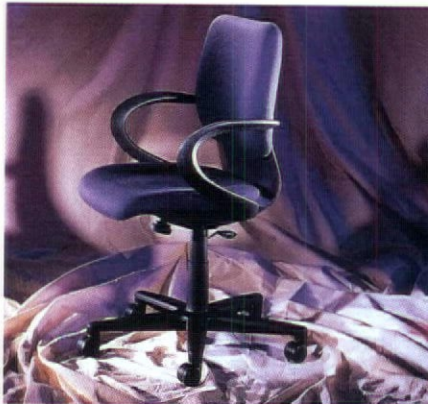
Operational Ergonomic Seating

As noted in "Curing Office Ills by Design?" by Linda Burnett in the December 1996 issue of *Contract Design*, "Research has shown that people are actually less productive and less healthy when sitting for the majority of the day." Thus, designing a better approach to work applies to the chairs as much as any other part of the interior design. Paradoxically, the need for a high degree of adjustability, which once applied primarily to clerical or operational workers, now routinely affects professional or managerial workers and even executive workers as well. The not so subtle cause: Most office workers enter and manipulate data on their own. Of course, operational workers' need for ergonomic seating is as critical now as ever, so the numerous products illustrated here should be much appreciated across corporate America.

KIMBALL INTERNATIONAL

Purpose ergonomic seating from Kimball is designed to move with the user throughout the day, minimizing the need for adjustments. Kimball and BASF partnered to engineer the durable shell of the Purpose chair while applying today's ergonomic principles. Available in mid-back and high-back options, Purpose chairs offer pneumatic height adjustments and adjustable lumbar support. Purpose meets BIFMA and ANSI/HFES standards.

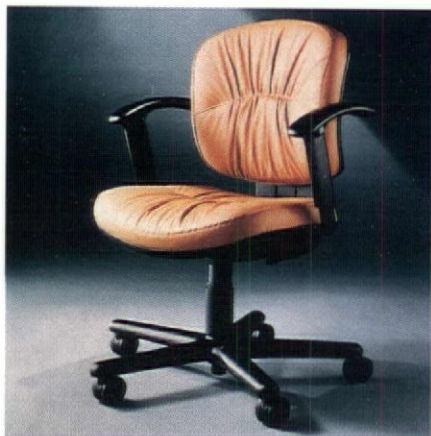
Circle No. 226



ALLSTEEL INC.

Designers Tom Tolleson and Greg Saul have advanced their design of Allsteel's award-winning Tolleson Chair line to include a task chair for people engaged in computer-intensive work. Tolleson II. Tolleson II addresses municipally-mandated adjustment and dimensional criteria targeted at relieving shoulder/neck pain and repetitive stress injuries in computer workers. The chair is offered in mid-back and high-back versions with a choice of plastic or upholstered outer shells and has a five-arm pedestal base.

Circle No. 228



VECTA

4 O'Clock AM+ models, designed by Jeff Cronk for Vecta, offer a complete range of ergonomic benefits for operational seating available in high-, mid- and low-back model chairs. The seat and back adjust independently to allow the user to position the chair for maximum individual comfort. Adjustments include seat angle, height adjustable back, height and width adjustable arms, height adjustable seat, and adjustable seat depth. The back can free-tilt with adjustable tension or lock in any of four positions.

Circle No. 227



ARCADIA

The Vail Series from Arcadia offers a variety of models and options as solutions to the rigorous demands of today's highly productive office. Multi-task individuals enjoy the flexibility and responsiveness of Vail's multi-function features. The task-intensive worker appreciates its full range adjustability and long-term ergonomic comfort and support. Many of the 29 different models are available on Quick-ship. As with other Arcadia products, Vail carries a ten-year warranty.

Circle No. 229



KUSCH + CO.

The Flori Series from Kusch + Co. now features a complete range of task, management and executive office seating designs. In the ergonomic versions, Flori task and management seating has been designed to meet the demands of today's white collar environment and incorporates a wide range of passive operational features. The Flori Series is available in countless combinations of color stains, powder coats and upholstery options.

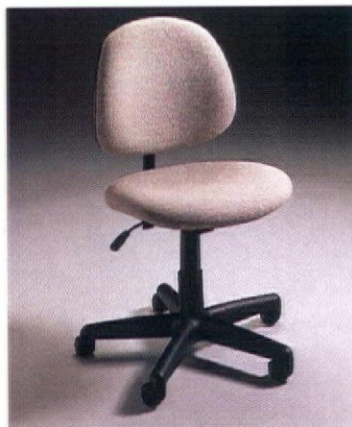
Circle No. 230



KI

Enhance, the new managerial/task chair from KI, combines contemporary design and ergonomic comfort. Enhance is available in five different models, four of which feature varying levels of seat and back angle adjustment control. Fixed arms or height and horizontally adjustable arms can be ordered. A poly back or fully upholstered back are both available options. An easy adjustment for back height is an option on most models.

Circle No. 231



GEIGER BRICKEL

Geiger Brickel's Pompa management and taskworker seating line has been expanded with the addition of Pompa II, state-of-the-art ergonomic seating that provides user-adjustable lumbar support and individually height-adjustable back and armrests. Pompa II features an upholstered and sewn lumbar panel in the seat back that inflates incrementally via a vacuum air "balloon." High-back and low-back models may be specified in Geiger Brickel fabrics, through-dyed European leathers or COM/COL.

Circle No. 232



EOC

The Anthrom chair, from EOC, features a reinforced under-frame and chassis for higher torque resistance, greater stress loads and longer repetitive action cycles. Anthrom is a complete series of fully adjustable task and management chairs in a wide variety of fabrics or COM. Anthrom features a tilting back rest with infinite adjustable heights, pneumatic seat lift with telescoping covers and T-arms that include concealed knobs for easy width adjustment.

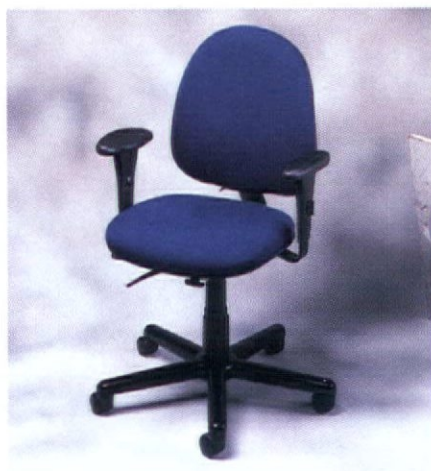
Circle No. 233



ECKADAMS

EckAdams®, a brand of Integrated Furniture Solutions, presents the TuffOne II™ intensive use chair. TuffOne II (model 4423) provides the user with the most in comfort and optimum, multi-shift performance. With durable features such as its nine-ply seat board and seven-ply inside back board, it stands up to the demands of task seating.

Circle No. 234



OFFICE MASTER

Office Master's 7888 Paramount Executive chair is ideal for professionals and managers alike. With easy-to-activate functions, the Paramount provides advanced ergonomic support for multiple work environments. In addition to full adjustability, the 7888 features the infinitely adjustable Schukra Lumbar Support used in vehicles such as BMW and Porsche. This series offers a full line of ergonomic chairs available in 85 colors through Office Master's Quick Ship Program.

Circle No. 235



JSI

The Bergman Task Chair, from JSI, addresses the need for a task chair with traditional styling. A waterfall seat front increases circulation to promote additional comfort. Freedom of movement is enhanced through individual seat and back controls. Bergman Task also features forward-tilt for intensive computer tasks, an adjustable height backrest for lumbar support and pneumatic lift for height control at your fingertips. In addition, arms feature a three-position arm height adjustment for improved keyboard operation.

Circle No. 238



GUNLOCKE

Serra, from Gunlocke, is a light-scale management swivel chair available in maple and cherry. Serra features a synchronous-tilt mechanism with pneumatic height adjustment, infinite lockout, and tilt range commencing at two degrees forward. Flexibility is further enhanced through the upholstery options, the seat and back may be upholstered in matching or contrasting materials.

Circle No. 239



THE HON COMPANY

The HON Company introduces the Mirati Series seating as part of the company's Regent Collection. Mirati features broad spans at the shoulder and seat, offset by a narrow center point. The deep pleats in the seat and back cushions align with the natural position of the body and the unique "memory foam" reduces pressure points. All Mirati models meet or exceed ANSI/BIFMA and ISTA performance standards, and are backed by HON's lifetime warranty.

Circle No. 240



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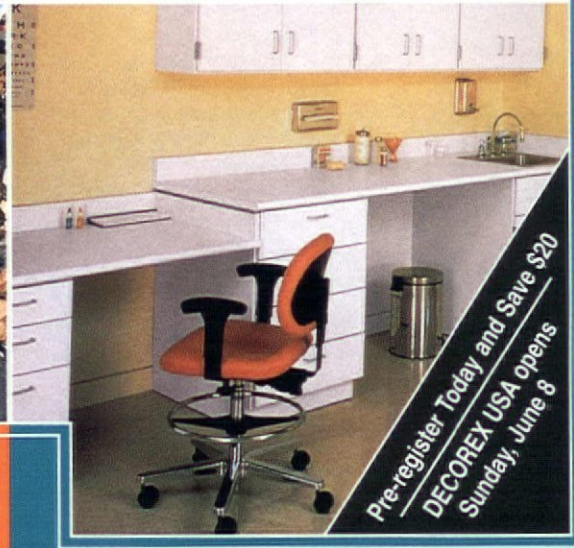
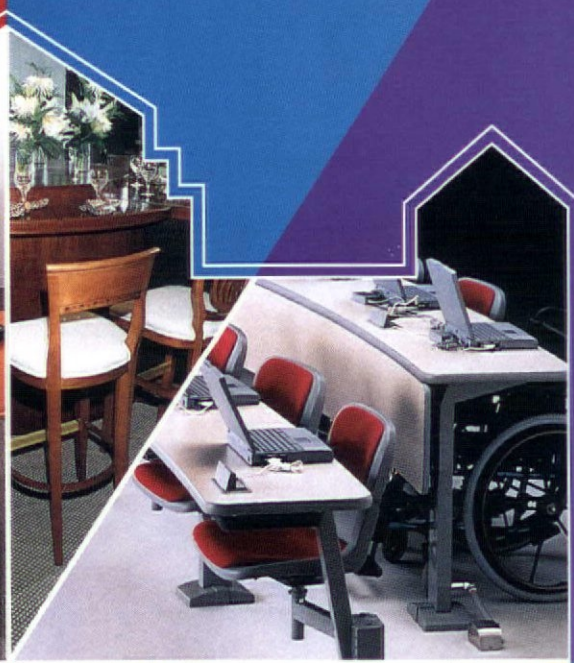
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Wrist Action

The Proformix PreSet-Tilt-down™ Keyboard System offers a light at the end of the carpal tunnel

By Jennifer Thiele Busch

The Proformix PreSet-Tilt-down™ Keyboard System (above) employs a negative tilt design to keep the user's wrists in the recommended neutral posture, and restricts adjustability to prevent the possibility of user misadjustment. Recent enhancements have produced the IntelliTray, which incorporates Cirque Corporation's GlidePoint Touchpad technology into the keyboard tray's palm rest to replace mouse or trackball use (right).

Since the proliferation of the personal computer in the workplace was first connected to a dramatic increase in workers affected by carpal tunnel syndrome and numerous other repetitive stress injuries (RSIs), ergonomists have attempted to prevent these disorders by focusing on the design of the work space and its tools. Among these tools—everything from lighting to seating to desktops to computer accessories—the keyboard tray in particular has been identified as a factor that can significantly contribute to the incidence of RSIs. For a long time, research seemed to suggest that articulating key-



board trays the user could easily adjust were the proper ergonomic solution to the RSI issue. But in 1991, a Branchburg, N.J.-based company called Proformix, together with the industrial design firm Pelican Design, started paying attention to research from Australia about fixed keyboard trays that tilt down and away from the user. The product that grew out of their association, the Proformix

PreSet-Tilt-down Keyboard System, has redefined thinking about keyboard tray design.

The design philosophy behind the Proformix System, first introduced in 1992 as the PRO-TEX Work Envelope System, directly contradicts ergonomic thinking that encourages a high level of adjustability. "The movement in ergonomics that the more adjustable something is the better is 100% incorrect," insists Proformix president Michael G. Martin. "By permitting only simple adjustments that are absolutely necessary and removing as many variables as possible, the chances for misadjustment are reduced."

The actual design prototype for the Proformix Keyboard System was based on two basic human factors—principles highlighted in extensive Australian studies by B. Stack on keyboard use (*Keyboard RSI: The Practical Solution*, 1987, Hobart: Meuden Press). The study found that postural risks for cumulative trauma disorders associated with computer keyboard and mouse use can be minimized—if the user's wrists remain in a "neutral" position while typing, the user works with the upper limbs within the immediate work area and avoids awkward upper limb postures. The Proformix keyboard tray slopes gently away from the user to facilitate wrist-neutral keyboard use, and features an integral palm support facilitating wrist-neutral posture during keying and during breaks between bursts of keying, a simple height

adjustment mechanism for the whole platform, a simple angle adjustment for the entire system when needed and a mouse platform that allows right- or left-handed mouse work to be performed within the immediate work area.

"The research showed us that negative slope was the way to go," says Martin. "On our system the negative slope is preset, and we took away the possibility for the user to adjust it into a positive slope." The Cornell Human Factors Laboratory, conducting a study of the design prototype before the product was brought to market, also concluded that the negative slope keyboard is a superior design for the prevention of carpal tunnel syndrome. According to noted ergonomist and Cornell professor of design and environmental analysis Alan Hedge, Ph.D., who conducted the study, "On all factors measured, using conventional keyboards with the preset-tilt-down keyboard system we tested has significant benefits over keyboards on desktops or on conventional articulating keyboard trays, regardless of whether users had wrist rests or not."

Despite all the evidence, Martin reports that Proformix initially encountered tremendous resistance to its patented, negative slope keyboard tray. "As we started having success with many companies, word started getting around," he reports. Today, he claims, the common perception that these types of keyboard trays are better for the user is the direct result of Proformix's acceptance in the market.

Of course even the PreSet-Tilt-down Keyboard System leaves room for improvement, and Proformix is on top of it. The most recent enhancement is a joint venture with Cirque Corporation, developer of the GlidePoint® TouchPad technology that replaces the conventional mouse or trackball to create the IntelliTray™. The IntelliTray™ positions the TouchPad in the palm rest of the Proformix Keyboard System to maximize comfort and eliminate muscle strain associated with mouse use.

All in all, it's a good point. ☺

Circle No. 236

Interworks



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Harpers



Killers Who Smile

If high-quality casegoods and seating at mid-market prices can shake up the furniture industry, keep your eyes on Keyeira, Pinpoint, Full Circle and Square Root from Geiger Brickel

By Roger Yee

Raising expectations in the mid-market for commercial furniture for higher quality and better design is the strategy behind Geiger Brickel's latest move with Keyeira (above), Pinpoint (above, inset), Full Circle (right) and Square Root (far right).

How much quality do you want when you shop: "good," "better" or "best"? In setting up these categories, Sears and Roebuck taught generations of Americans exactly what a dollar was worth. Need to keep an eye on your bank balance? Take "good." Want a taste of luxury without paying through the nose? Choose "better." Got to have all the bells and whistles? That's "best." One of the reasons why the rapidly developing global economy offers such promise is the way aggressive businesses such as Compaq Computer, Toyota and Southwest Airlines keep raising the ante for "good" and "better." The point has not been lost on Geiger Brickel, a maker of high-end casegoods and seating that is methodically invading lower-priced markets with products that raise customers' expectations. Under John Geiger, founder and CEO, the Atlanta-based company has broken ranks with more tradition-bound competitors by continuously perfecting the design and production of its furniture, and passing on the savings and improvements to customers. Its latest introductions, Keyeira CaseSystems and Pinpoint, Full Circle and Square Root chairs, should bring smiles to architects, interior designers and their clients—and not a few frowns to the competition—by doing just this.

On the other hand, does anyone really need yet another collection of modular wood casegoods or more stacking and pull-up chairs in wood and metal, even at "value" prices? "It's exciting to shake up a \$550 million market," Geiger insists. "The competition is rougher here than at the high end because it represents the bread and butter of

some very big companies. Do you think these customers are easy to please? You have to appeal to a wide range of users who are not particularly responsive to aesthetics, may or may not appreciate good quality and are overwhelmingly responsive to price. Our challenge is not to be the lowest cost producer, it's to set a new benchmark."

Having established this goal, Geiger Brickel took the footprints of existing wood work stations by Herman Miller, the exclusive distributor of Keyeira, and completely redesigned the product for efficient manufacturing and quick response to such office trends as teamwork, churn, computers and shared space. Consequently, laminates were engineered for edge bending to create a cost-effective yet attractive variety of profiles, wood joinery



was entirely focused on dowel construction to promote economical, flat-line assembly and the whole product line was converted to the 32mm process developed in Germany to permit accurate machining of components in Europe and Asia as well as North America.

Otherwise, all the trademarks of Geiger Brickel's fine furniture making are present in Keyeira, updated for the 1990s and beyond: superb veneers, flaw-

lessly applied to cabinetry made to the most exacting standards, topped with one of the toughest yet classiest polyurethane finishes in the industry and priced for mid-market sale. Keyeira is available as desks with side returns, credenzas with or without overhead closed and open storage cabinets and stacking bookcases, single or multiple under-desk file and storage pedestals, lateral files, storage/coat cabinets and freestanding work tables. "The key changes we've made to conventional furniture are not all that visible in Keyeira," Geiger warns—speaking as a man who knows his customers well.

Timothy deFiebre's challenge in creating the new Pinpoint, Full Circle and Square Root chairs was not restrained by existing footprints. The chairs were designed from scratch, based on stock plywood shells and legs of tubular steel (Full Circle and Square Root) or solid beech hardwood (Pinpoint). But the difficulty that surfaced during design development was how to produce the striking backs—all perforated by circles or rectangles—economically.

As the director of design for Geiger Brickel explains, "I like to start with a strong design idea and work backward to produce it. But this doesn't mean that I can ignore the opportunities or limitations of tools and artisans. To turn a conceptual design into a finished one, I form partnerships with others who are open to suggestion and willing to teach me in turn."

Once deFiebre located a CNC (computer numeric control) router in North Carolina who was prepared to build a ganged tool for boring a dozen holes at a time, the way was cleared to price the chairs at entry level for the middle market.

"Designers get in trouble when they don't think about design first," deFiebre says. "Of course, they can also get in trouble later if they don't pay attention to the manufacturing process and the underlying economics."

The middle market is about to witness some brilliant maneuvers in furniture making. Good, better or best, get your score cards ready. ☺

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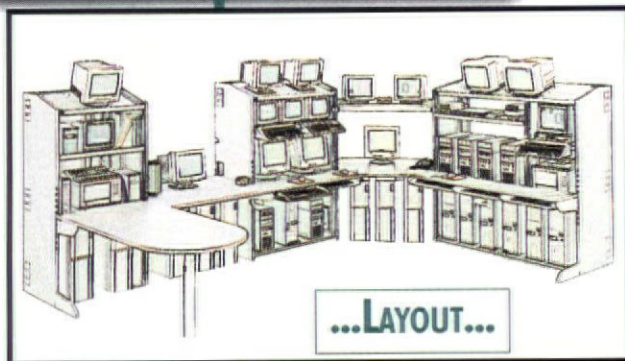
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Casually Splendid

Visit the Chicago and Denver flagship stores of Eddie Bauer, designed by FRCH Design Worldwide, and you'll suddenly know what great brand support is all about

By Amy Milshtein



Eddie Bauer goes Mile High: Flagship or "premier" stores dramatize and differentiate merchandise in ways that surprise and energize the shopper, promoting the different Eddie Bauer businesses and the Eddie Bauer brand to established customers and new, younger ones alike. To maintain consistency, the retailer's design principals and FRCH Design travel from store to store, making sure the Denver store's escalator well (opposite) and EBTEK sportswear (above) use the same materials and elements as the Chicago store. And yes, that Eddie Bauer Edition of the Ford Explorer is for sale.

"It's not about egos or architecture," insists Barbara Fabing, senior vice president of FRCH Design Worldwide, when she talks about designing interiors for Eddie Bauer. "It's about supporting the product, increasing sales and promoting the Eddie Bauer brand." Designers might think that such a pointed directive would squash creativity and produce bland interiors. However, one look at the Chicago and Denver Eddie Bauer flagship stores ("premier" stores in company parlance) featured in these pages proves otherwise.

The flagship store, that grand statement that houses all aspects of a company's business, is a relatively new approach for Eddie Bauer, a company that started with an actual namesake: Eddie Bauer, who was born in 1899 and grew up fishing, hunting and camping in Washington State's Puget Sound area. After working as a stock boy in a sporting goods store and earning a national reputation as a master tennis racket stringer, Bauer opened his own outdoor equipment and clothing store in Seattle in 1920. Eventually, at his wife's urging, he expanded to carry women's outdoor clothing as well.

Bauer was the quintessential 20th-century merchant. His ground-breaking products, such as the first goose-down garment, and innovative business approaches, including the Unconditional Guarantee, won him word-of-mouth success among loyal customers. His catalog, premiering in 1945, remained the mainstay of his business until he retired in 1968.

William Neimi and his son Bill Jr. bought Eddie Bauer from its founder and took it to new frontiers by opening stores in major markets outside Seattle, after which General Mills, Inc., which acquired the business in 1971, sustained the trend. Today, the Eddie Bauer success story continues to the tune of over \$1.2 billion in annual sales. The business is driven by aggressive expansion of both its retail store and mail-order business under Chicago-based Spiegel, Inc., which became the current owner in 1988.





As a result, Eddie Bauer is a major catalogue merchant that operates more than 400 retail stores in the United States, Canada and Japan. Most of its retail loca-

is the other anchor), the 28,500-sq. ft. space makes the most of its location with a dramatic rotunda, arresting street-level window displays and large-scale graphics in the second-floor windows.

True, the two-story entrance is grand with an aluminum, motorized globe sculpture suspended in a 50-ft. rotunda. Yet humble wooden canoes, a company symbol since the beginning, are added to the mix. The wood flooring used in earlier flagships has been replaced by colored concrete with stamped grout joints designed to resemble slate. It represents more than a cost-cutting decision. "Considering the weather and the fact that this store pulls traffic right off the street, the concrete made sense," explains Fabing.

Although all Eddie Bauer stores remain prototype driven, it is a prototype that constantly evolves along with the product. In this case the product is more than the hard goods that the store sells—it includes the Eddie Bauer brand. "The prototype must evolve with the product and our customers to represent the Eddie Bauer brand," says Miller. "Like the merchandise, the store must be performance driven, provide practicality and yet be spirited."

Leveraging this concept of brand is the motivation behind the different Eddie Bauer businesses. So, if the loyal, affluent customer of ages 35-50 and the younger shoppers Eddie Bauer is targeting both enjoy the company's traditional sportswear line, then, the theory goes, they will purchase gear from the technology-driven EBTEK line, suits from the casual A.K.A. Eddie Bauer line and furnishings from the Eddie Bauer Home line. These new departments are also designed to lure new, younger customers who

One planet yet many worlds for Eddie Bauer

The one planet and many worlds of Eddie Bauer in Chicago: A 50-ft. diameter rotunda (opposite) features a rotating, aluminum sculpture along with the humble wooden canoes that have symbolized the company since its start. The designers use a limited pallet of materials in different proportions to define each of Eddie Bauer's businesses. Sportswear (above), the company's bread and butter business, contains the most even mix. The recessed wooden spline overhead winds through the whole store, working as a more flexible wayfinding tool where other retailers would have used the floor.

tions embody the single concept roll-out, found in major malls. At the next level is the multiple-concept version, which places three Eddie Bauer concept stores next to each other. Finally, the premier or flagship store houses all of Eddie Bauer's offerings under one large roof.

As of this writing, FRCH has designed five flagships for the company with two more on the way. The large format stores make good business sense. "The large, multiple-concept stores bring more dimension and motivation to the shopping experience," explains Michael Miller, director of store design for Eddie Bauer. "The presentation is larger scale, the product has more impact and the stores are an adventure. They provide new energy and example for our districts, stimulating our associates and our customers."

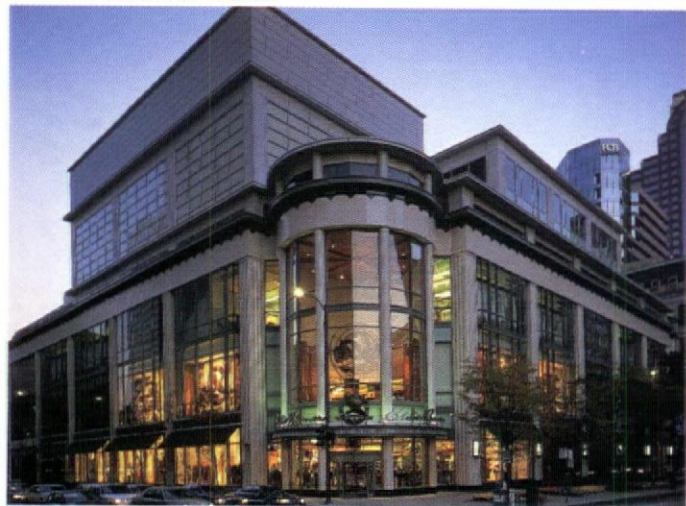
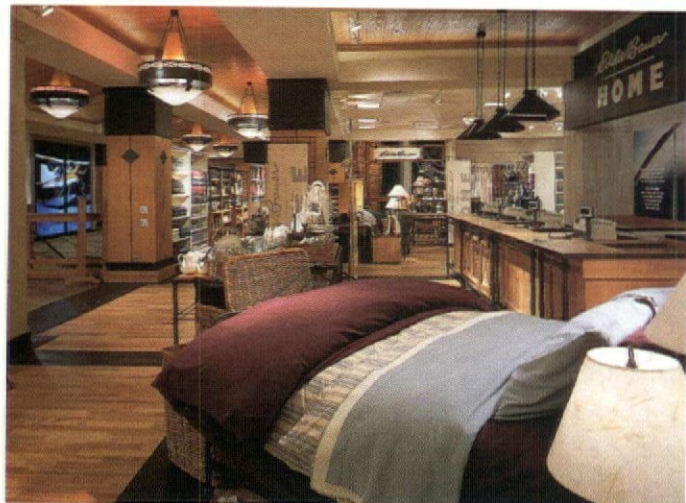
While all Eddie Bauer stores promote the idea of casual living, the Chicago flagship, sitting on the corner of toney Michigan Avenue and Ohio Street, invokes a grand presence. Serving as an anchor in a new, block-long mini mall (a Viacom retail store

may not be familiar with the Eddie Bauer brand yet. Both the Chicago and Denver flagships include these departments along with a coffee shop where the various businesses' catalogs are prominently displayed.

FRCH's key accomplishment in these installations has been to craft an interior that links all of these concepts fluidly yet tweaks a limited pallet of materials to fit the product's image. Sportswear, the company's bread and butter, eats up the lion's share of square footage. The textures and hues of natural wood, colored concrete and metal blend to create a casual, relaxed, weekend feeling. Lighting, from pendants to spots to recessed, introduce interesting shadows and highlights.

A recessed wooden ceiling spline helps draw customers through sportswear and on to the next concept. (Fabing comments that some designers use the flooring pattern as a wayfinding tool, but she finds that the ceiling spline gives retailers more flexibility.) Behind sportswear sits EBTEK. Styles here are technology driven, employing the latest





fabrics designed to keep the most rugged outdoorsman or extreme sportswoman happy. Accordingly, the designers used less wood while pumping up the metal, concrete and halogen spots. The effect is more intense but comfortable all the same.

Following the spline up the escalator takes you to the next concept, A.K.A. Eddie Bauer. Formally All Week Long, A.K.A. Eddie Bauer features men's and women's casual suiting and classic sportswear. A bit more sophisticated but never stuffy, A.K.A. Eddie Bauer features more warm woods, particularly an argyle floor board pattern. Canvas, leather and classic metal accents complete the design.

By contrast, the Eddie Bauer Home departments in Chicago and Denver reflect a totally new concept for this business. White washed wood panels and built-in casework give way to a soft, casual emphasis on textiles. The wood and metal are lighter in scale, warmer in tones and far less precious than the previous incarnation.

Rounding out the flagships are the coffee shops where one can plop into a plump leather club chair after a hard day's shopping. Eddie Bauer sells more than latte and biscotti here, of course. Catalogs are displayed like high-end fashion magazines and telephones remain conveniently within reach. "Come here and rest, but don't stop buying," explains Fabing.

If navigating the Eddie Bauer flagships seems like a well-orchestrated journey, that's because it is. The store is intentionally paced with events and focuses that add excitement. For instance, EBTEK is the grand crescendo of the sportswear department. Its square footage allotments represent a no-brainer for the design firm as they are plotted by Eddie Bauer using a proven financial formula. This equation plays the cost of building and operation against projected sales, so if Sportswear takes 55,000 sq. ft., Home will get 6,000 while A.K.A. will take 4,000.

Not surprisingly, like the clothes Eddie Bauer sells, its stores are designed to last. FRCH has chosen robust materials that promise to stand up to wear and tear until the end of the lease. Of course, dressing room carpet must be replaced from time to time, but otherwise evolution rather than revolution guides the retailer's interior design policy.

Working this way satisfies designer and client alike. "Eddie Bauer knows its real estate, product and customer," reports Fabing. "It is a great partner to work with. It's wonderful to produce an interior that helps a company achieve its goals."

Miller also believes in the partnership. "As a passionate designer, I find it energizing to work with our creative consultants, pushing each other past our last project," he admits. "Seeing customers respond to our efforts with excitement is the best reward we could hope for."

What would the original Eddie Bauer think of his flagships today? One can only speculate that the adventurer would have loved exploring them—although he might have puzzled a bit over the *biscotti*. ☞

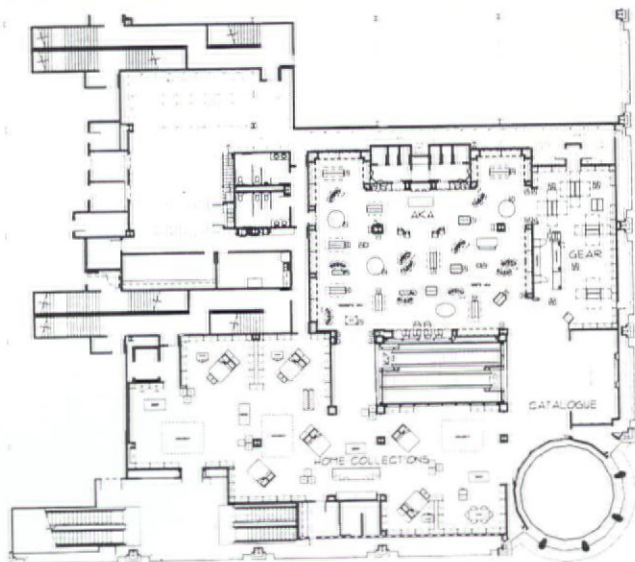
Project Summary: Eddie Bauer Chicago Flagship

Location: Chicago, IL. **Total floor area:** 28,500 sq. ft. **Number of floors:** 2. **Typical floor size:** 1st floor 11,000 sq. ft., 2nd floor 17,500 sq. ft. **Custom Lighted Graphics:** Color 2000. **Ceiling tile & grid:** Sepia Interior Supply. **Custom millwork:** Amstore Corp., Eurotek. **Store Fixtures:** J.R. Abbott Construction, Truss & Trellis Lumber; Matheus Lumber. **Concrete flooring:** Bomenite. **Stained concrete flooring:** CSM, Inc. **Wood flooring installer:** Meyer Flooring. **Wood flooring:** Buell Hardwood Floors. **Carpet:** Carpet Technical Services. **Storefront signage:** Turner Exhibits, Image National. **Interior signage:** Precis Architectural, Messenger Signs. **Custom signage:** Turner Exhibits. **Light fixtures:** Villa Lighting, Brass Light Gallery. **Custom light fixture:** Charles Loomis. **Floor fixtures:** Synsor Corp., Russell William Ltd., Omaha Fixtures, Eurotek Store Fixture. **Props:** Can Am Trading, Golden Oldies. **Elevators and escalators:** Schindler. **HVAC:** Trane. **Security systems:** Honeywell. **Client:** Eddie Bauer; Bill McCermid, Frank Kennard, Mike Miller, Kevin Gysler, Joe Scheiner, Jane McCartin, Joe Stoneburner, Bill Johnston, project team. **Architect:** Shaw & Assoc. **Design architects:** Beyer Blinder Belle. **Interior designer:** FRCH Design Worldwide; Barbara Fabing, Tom Horwitz, Tony Nasser, Jay Kratz, Bill Benton, Dave Curtsinger, project team. **General contractor:** The Sullivan Corp. **MEP consultant:** ADG. **Structural engineer:** KPFF. **Construction manager:** Eddie Bauer. **Lighting designer:** Ross DeAlessi. **Security consultant:** Honeywell. **Photographer:** Paul Bielenberg.



Always Eddie Bauer in Chicago: Loyal customers and newcomers put on the ritz at A.K.A. Eddie Bauer (opposite, top), whose design is more buttoned down but never Brooks Brothers. At Eddie Bauer Home (opposite, second from top), white washed panels and built-ins have yielded to warm woods and lightly-scaled metals. About the coffee shop (opposite, third from top), Barbara Fabing of FRCH says, "Rest, relax but never stop buying." The facade (opposite, bottom) is right at home on Chicago's Magnificent Mile.

For the "been there, done that" crowd, EBTEK (above) offers gear for extreme sports with a harder edge that is still pure Eddie Bauer.



SECOND FLOOR PLAN

NO SCALE



Just A Spoonful of Design...

... by The Hillier Group helps the work go down in the most delightful way, at the DuPont Merck Medicinal Chemistry Building in Wilmington, Del.

By Jennifer Thiele Busch

Anyone who has ever given birth, survived a heart attack or stroke or suffered from Parkinson's disease can appreciate what goes on behind the scenes at DuPont Merck Pharmaceutical Company. This privately-owned, 50/50 joint venture formed in 1991 by *Fortune 500* giants and otherwise competitors Merck (1995 revenues \$16.7 billion) and the pharmaceutical division of E.I. DuPont de Nemours (1995 revenues \$37.6 billion) shares facilities and research to develop prescription medications that treat everything from simple post-operative pain to debilitating neurological disease. Now its 200 staff members can appreciate it a little bit more too, thanks to a new, state-of-the-art research facility called the DuPont Merck Medicinal Chemistry Building, designed by The Hillier Group of Princeton, N.J., to make competitors as well as employees take note.

The word "DuPont" is synonymous with "employer" in Wilmington, Del. Though it is no secret that numerous corporations are virtually headquartered in this tiny mid-Atlantic state, DuPont actually calls Delaware home, controlling millions of square feet of commercial real estate on various corporate campuses in and around the Wilmington area. Thus it was no surprise that part of DuPont's contribution to the new venture with Merck would be facilities where the organization could work. But when the staff found itself scattered among various non-contiguous sites in Wilmington in an arrangement that hampered



The DuPont Merck Medicinal Chemistry Building (above) supports a joint venture between these two pharmaceutical giants with an environment that is comfortable as well as highly technological. A four-story central atrium (opposite) anchors the facility's vertical and horizontal circulation, establishes an atmosphere of brightness and warmth with organic—or organic-looking—finishes, juxtaposes sweeping curves with sharp angles to create visual interest and provides ample opportunity for staff interaction.

operations, it became obvious that a consolidation was needed.

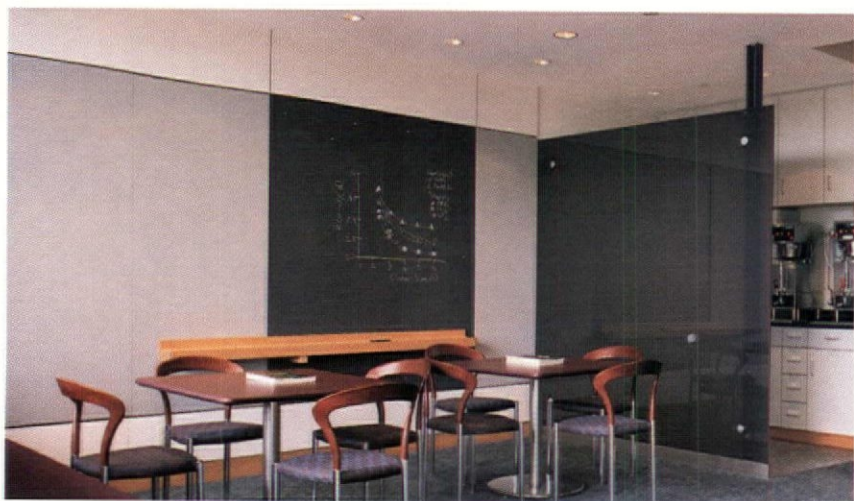
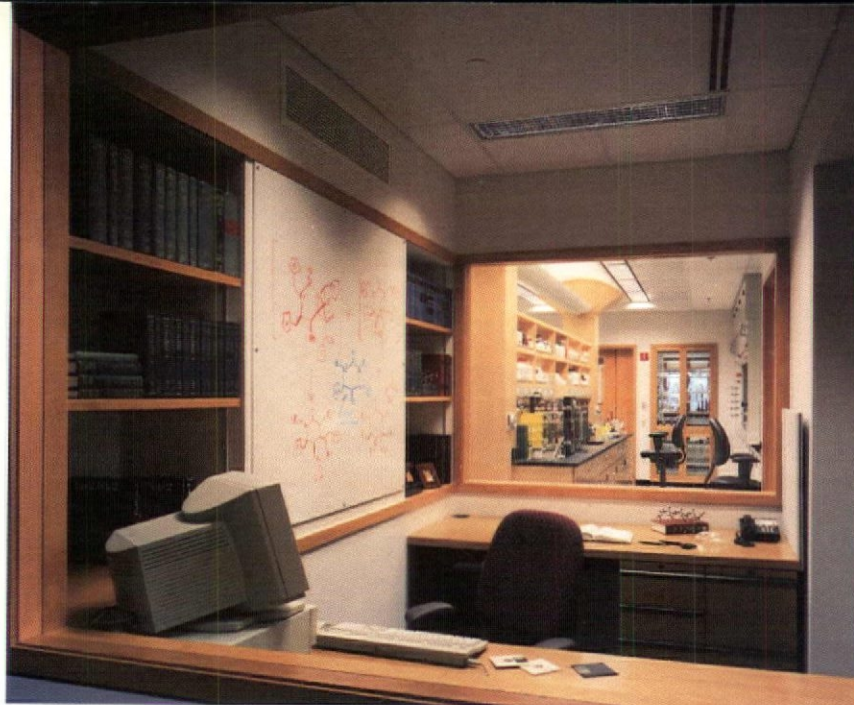
"We undertook a huge master plan in an effort to consolidate the research staff and establish a corporate headquarters," explains Annette Erario, DuPont Merck's senior director of research and develop-

ment operations and planning. The Hillier Group was commissioned to develop the master plan for six new buildings totaling some 800,000 sq. ft. to be built on a site adjacent to an existing DuPont campus. Because nothing ever goes as planned, however, the six buildings were whittled down to one after DuPont vacated three buildings on the existing campus as the result of downsizing.

"These buildings that hadn't been available before suddenly became available at a reasonable price, and two of them were adjacent to the proposed DuPont Merck site," says Erario. "At that point we didn't want to undertake a \$300-million new construction project if this other space were available. The timing was actually perfect." Even luck-

ier for some members of the DuPont Merck research staff, the single building that was salvaged from the original master plan was the 140,000-sq. ft. Medicinal Chemistry Building. "At the time, our strongest need for quality space was in chemical research," continues Erario. "That department has a very specific need for three 12-ft. hoods in each laboratory, which basically dictates the footprint of each lab module, and none of the existing spaces could accommodate that."

The company briefly considered renovating existing space to house the chemical research team. However, even gutting a whole building would not have produced an entirely satisfactory or cost-effective solution. "We also conducted an extensive benchmarking study to determine if three



12-ft. hoods in each lab are standard, and confirmed that all our competitors are doing it, which is very important from a

lounge areas, people would be inclined to congregate there."

The Medicinal Chemistry Building is designed around a central atrium rising through all four of its floors, featuring a "communicating stair." The staircase is deliberately transparent, making use of glass railings and risers between wooden steps. Thus communication in the atrium is both visual and conversational, assuming that people use it as intended—as a substitute for elevators to encourage chance meetings and discussions.

"This was the first facility we designed with interaction spaces like the atrium, several lounge areas, coffee stands and periodical rooms," says Erario. "The idea was to help the staff feel more comfortable out in the open. We didn't want them to feel vulnerable if they are seen sitting around. Fortunately management has been very supportive of this philosophy about casual interaction, so people are really using these spaces."

The atrium also anchors the building's circulation system, providing access to all major public spaces as well as the service corridors, which act as main arteries that run through the core of the building, and the public corridors that ring the perimeter. DuPont Merck insisted on separating the two to reduce unnecessary exposure to chemicals. "There is a distinct separation between the 'dirty' corridor and the 'clean' corridor," says Buchsbaum.

Laboratories and offices are located between corridors, with labs reached directly through the service corridor and offices entered through the public corridor. The scientists working in the Medicinal Chemistry Building requested and received offices that are physically adjacent to their laboratories. Visual access to labs was also a critical concern to users, so large windows were provided on both sides of the offices. "If you are standing in the public corridor, you can see directly through the

If one competitor joins another—what do other competitors see?

Laboratory space is the heart of any research facility, and DuPont Merck has a state-of-the-art edition to support projects and attract top research scientists. Prospective employees may also be lured by the careful design attention given to offices with direct physical and visual access to laboratories (above, top), break areas that support casual or chance interaction between employees (above) and important amenities like a research library (opposite)—not to mention the sheer visual appeal of the space.

recruitment standpoint," says Erario. "Chemistry is the pulse of our industry, so that is where we had to invest."

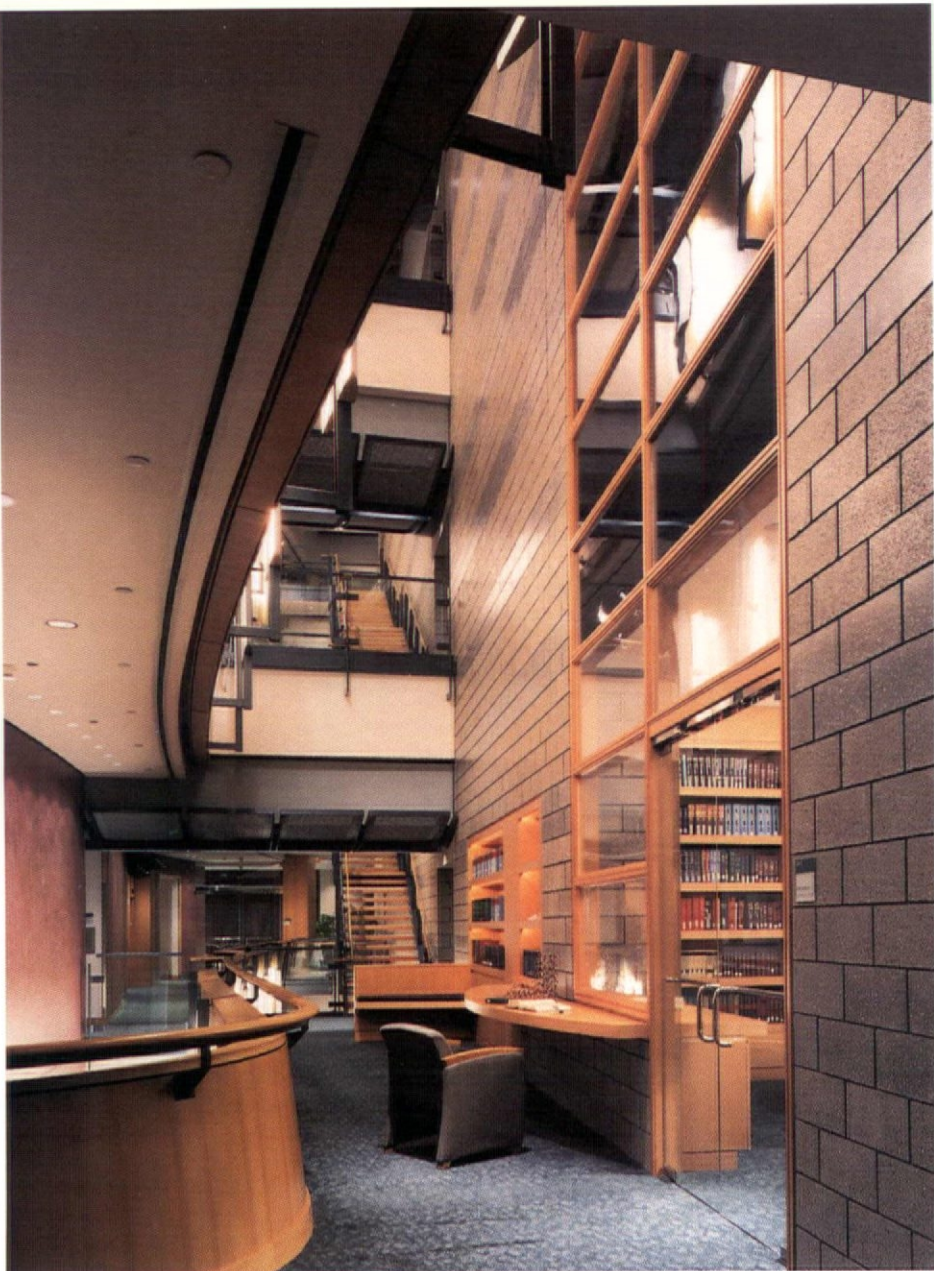
The programming effort familiarized the Hillier design team with the specific technical requirements of the Medicinal Chemistry Building—which included a series of wet chemistry or synthetic chemistry laboratories, specialty laboratories including nuclear magnetic resonance (NMR) and mass spectrometry labs, plus service corridors and delivery of appropriate services to each lab module—as well as the more humanistic aspects. "Each laboratory module accommodates only three people, which can be somewhat isolating," comments Hillier project architect Andrew Buchsbaum. "Our hope was that by providing a central space with vertical circulation and

offices and into the labs," explains Buchsbaum. "There is glass all the way through, making it very transparent."

Throughout the building's four floors, in public space, private offices and even laboratory space, a deliberate attempt was made to balance the inherently technical and practical nature of a laboratory building with the need for human comfort. "An obvious interior design goal for furnishings and finishes in this type of facility was durability," says Hillier interior designer Jacqueline Wolverton. "But the client also wanted something aesthetically pleasing in a more organic way. For example, they specifically asked for wood office furniture for the scientists." That philosophy extended into the lab areas as well, where Erario was very conscious of the cold reputation of industry

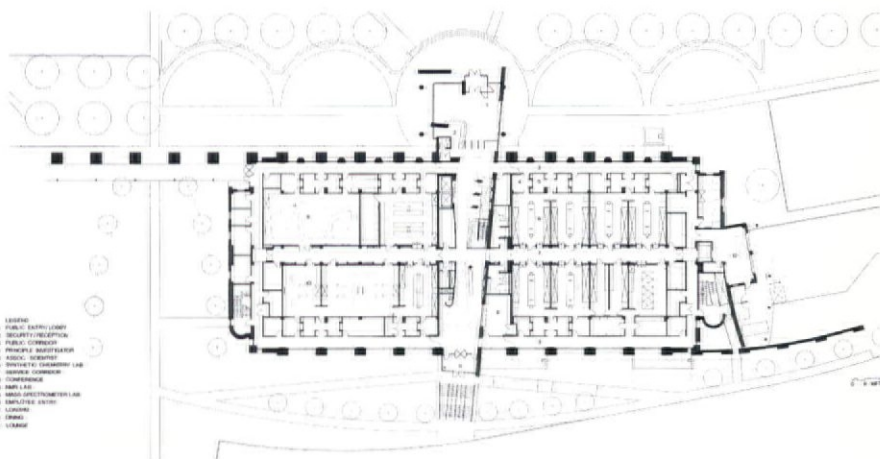
Project Summary: DuPont Merck Medicinal Chemistry Building

Location: Wilmington, DE. **Total floor area:** 140,000. **No. of floors:** 4. **Total staff size:** 200. **Cost/sq. ft.:** \$302 (construction). **Wallcoverings:** Maharam, Koroseal. **Paint:** Benjamin Moore. **Laminate:** Nevamar, Laminart. **Masonry:** Diener Brick Co. **Ceramic tile flooring:** Crossville Ceramics, Allstate. **Vinyl flooring:** Armstrong. **Carpet/carpet tile:** Bentley. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Lighting:** H.E. Williams Inc., Architectural Lighting Systems. **Glass:** Viracon. **Window frames:** Kawneer. **Window treatments:** Mecho Shade. **Railings:** Shedaker Metal Arts. **Laboratory benches and tables:** Fisher Hamilton. **Laboratory stools:** Knoll. **Professional and administrative desks:** Knoll. **Professional and administrative seating:** Knoll. **Lounge seating:** Bernhardt, Gunlocke. **Cafeteria, dining, auditorium seating:** Kusch, Lotus. **Cafeteria, dining, training tables:** Howe. **Upholstery:** Donghia, Unika VaeV, Pollack, Maharam, DesignTex, Lee Jofa. **Library/conference seating:** Kl. Knoll. **Library/conference tables:** Knoll. **Other tables:** Metro. **Architectural woodworking:** Wyatt Inc. **Cabinetmaking:** Fischer Hamilton. **Elevators:** Otis. **Fire safety:** Pyrotechnics. **Security:** Schalge, Receptors. **Building management system:** Honeywell. **Plumbing fixtures:** American Standard. **Client:** DuPont Merck Pharmaceutical Co. **Architect/interior designer:** The Hillier Group; Steven F. DeRochi, AIA, Alan Chimacoff, AIA, project principals; Andrew Buchsbaum, AIA, Timothy Winstead, AIA, project architects; Jacqueline Wolverson, project interior designer; Ken Mace, AIA, Robert Degenova, Tom Walter, project coordinators. **Structural engineer:** DiStasio & Van Buren. **Mechanical/electrical engineer:** R.G. Vanderweil Engineers. **Civil engineer:** Vandemark & Lynch. **Construction manager:** Turner Construction Co. **Lighting designer:** Lighting Design Collaborative. **Acoustician:** Shen, Milsom & Wilke. **Furniture dealer:** AOE. **Photographer:** Jeff Goldberg, ESTO.



versus the warmer, more humane approach to research in academia. (Ironically, she had trouble initially convincing the scientists that wood casegoods could endure laboratory use.)

In any facility of this type, however, the design and function of the laboratories are what will ultimately make or break its reputation. Here, NMR and mass spectrometer labs are highly specialized according to their functions, but each of the 67 synthetic chemistry labs are designed with "a cookie cutter approach, so if programs appear or disappear, it doesn't matter where they are located," according to Erario. This type of spatial flexibility, coupled with the ability to accept new technology, should make the DuPont Merck Medicinal Chemistry Building a valuable asset to the company—and an important competitive recruiting tool—well into the future. And that adds up to a healthier and happier future for DuPont and Merck—and for us all. ☺



The circulation pattern on each of the four floors follows the service corridor, the main artery through the core of the space, and the public corridor, which rings the perimeter of the building. The two are separated to reduce unneeded exposure to chemicals and establish boundaries between lab and public space.



Commerce with exoticism: Retail techniques are willfully employed in the main banking hall (left) at MashreqBank in Dubai, U.A.E. Displays with information leaflets tell customers about the services at their fingertips, targeting specific segments such as the Youth group or Shehab 16-22 years old. Overhead in the reception room (opposite), the circular design with stars floating above brings to life the meaning of the Bank's name ("where the sun rises"). Walls are finished in black granite and bronze in three different shades from auto maker Mercedes Benz, a favored U.A.E. icon of wealth.

Cash and Cappuccino to Go

Why you'll find fashion, fun and an espresso bar at MashreqBank in Dubai, designed by Walker Group/CNI—and oh yeah, there's banking too

By Linda Burnett

Spectator sports, restaurants and retailing haven't been the same since they turned to entertainment practices to woo customers. Now there's one more service category to add to the list: banks where you can go for a quick withdrawal and leave with more than your money. The headquarters of MashreqBank in Dubai, the second most prosperous of the seven emirates of the United Arab Emirates (U.A.E.), is one of the best examples of banking turned customer service du jour. A customer belonging to the "membership" segment of the bank can participate in a variety of activities offered—from language lessons to fashion shows to financing seminars. Under the strategic planning of Walker Group/CNI, MashreqBank has done more than undergo a modern day makeover. It has made a forward attempt to tell its customers that this bank can become a central part of their life. In Dubai, known for its oil, pearling industry, duty free shopping, free trade—the sheikdom has been called the "Hong Kong of the Arab world"—camel racing, falconry and lively night life, customers are responding. With a free fashion show and a cappuccino in hand, who wouldn't?

Dubai is justly famous for its camel racing, which continues to be a popular spectator sport. However, this Middle Eastern city,

considered exotic by most standards, is also known for welcoming cultural imports from the West. For example, Dubai is the host to several pro golf events attracting visitors from around the world. In addition, it's a busy business center with plenty of places for people to stash their cash, an understanding not lost on MashreqBank, one of the first locally owned banks in a market dominated by affiliates of Western institutions.

MashreqBank, founded in 1971 (just months older than the country itself), is also formally known as Bank of Oman. Present-day customers may not make the connection because the Bank's previous market position was geared to a lower economic bracket, and it competed mainly with subsidiaries of large Western banks. Importing yet one more item from the West, retail banking, the Bank decided to launch a campaign to attract a new client base while differentiating itself from its competitors.

The overhaul of the Bank saw changes take place even at the most basic level. For instance, its name, Bank of Oman, was dated because it reflected the hope that Oman, a neighboring country, would be merged with the U.A.E., which never happened. So the first change would be to switch the name to MashreqBank, meaning "Of Eastern Origin." The repositioning would make it clear that this

was an Arab institution meant to focus on servicing modern day needs.

"MashreqBank's repositioning and branch design were undertaken to firmly establish the Bank's strong position as an Arab bank with world-class vision, stability, management, technology and services," says Abdulaziz Al Ghurair, CEO of MashreqBank. Under the guidance of its design firm, the Bank used retailing concepts to guide its way. "New service programs were developed," he continues. "One example is a speak out program that encourages customers to develop a dialogue with bank managers to communicate both negative and positive experiences at the bank."

Posters, displays bearing leaflets and account materials wrapped in a convenient box support this idea of customer education and interaction with the Bank. The Walker Group approached the banking customer like a shopping customer. "People don't know what a bank can offer," points out Patricia Oris, principal-in-charge, creative director and vice president of Walker Group/CNI. "Core product displays and merchandising fixtures talk about the products and services."

Through focus groups and meetings with Bank staff members, the Walker Group/CNI helped its client determine how to target the needs of its new customers and to how to keep





them. "Customers want a place where they can not just bank but network or take care of business or other errands," says Oris. "People in the U.S. can network at a cocktail party. But in the U.A.E. there's no drinking, so it makes more sense to make somewhere else a place to meet like at the cappuccino and espresso bar in the Bank."

Yes, MashreqBank offers that—and more. Its special Priority Banking Centers provide high-income account holders library rooms where they can find books, maps, computers, a television and video library to obtain information on such diverse topics as business, education, styles and sports, or just to hang out and play on the computer. An events room at each Center that offers financial planning seminars for men also hosts cooking demonstrations and fashion runways among its attractions for women.

With its modern approach and references to Arabic details, the design reflects the Bank's new attitude. Once customers enter the vestibule housing the ATM and pass throughout the reception area, which is devoid of merchandising, they are repeatedly assured that service and quality are the Bank's priorities. The design of the banking hall is based on the traditional open courtyard found in Arabic homes. The typical open air effect is simulated through the use of clerestory windows.

A waiting area is designed to remind customers of the *majlis*, the formal meeting

Wouldn't you rather network, read or watch TV between bank transactions?



room where Arabic rulers hear petitions from any and all of their subjects, which Arabic businessmen have copied. Recalling Arabic architecture, this room is designed with visual elements that evoke traditional forms, only substituting modern materials such as stainless steel for historic ones such as wood. Such twists on traditional details reflect what Oris calls, "homage to traditional Arabic culture through modern design."

If the Priority Banking Center appears more like a club than a bank to its high-income clients, it should. Notes Oris, "When you become a priority member, you feel like you joined a club." Priority banking customers are treated as if they have their own bank. (Priority membership does not exist in all locations, however.)

Innovative concepts like these attest to the high level of integration achieved by the designers in marrying the design with marketing techniques. Indeed, Walker Group/CNI was involved in developing virtually all aspects of the Bank's repositioning. Everything from network-wide merchandising and product branding to the staff's uniforms and badges bear its imprint.

Among the most rewarding aspects of the research conducted by Walker Group/CNI was the realization that customers can be targeted best if segmented into groupings. "Someone at the age of 18 has different needs than someone 35, who has differ-

ent needs from someone 55," Oris asserts. "It can be considered like a department store in many ways. An older woman wouldn't have her needs met in the junior department and vice versa."

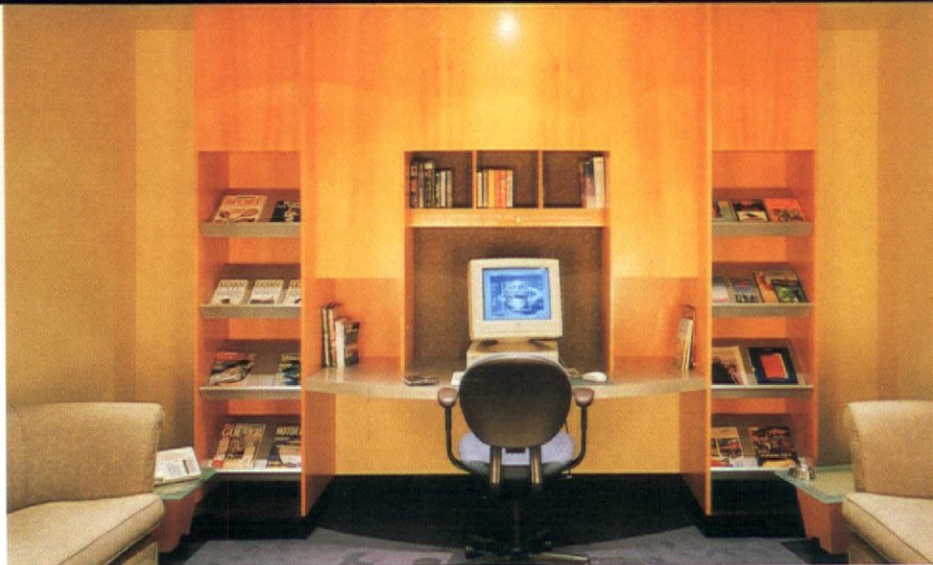
Accounts are broken into five segments: "Youth" for those 16-22 years old, "Prime of Life" for those 25-40 years old, "Ladies" for all women, "Mature Market" for those in the 50+ age group and "Priority" for customers with a balance of over \$250,000. All are vital for their own reasons. Even though Youth account holders may control the least amount of money, they represent an important target because they are likely to remain account holders with MashreqBank as they go through the different account phases.

MashreqBank now operates 25 retail branches throughout the U.A.E. with 15 international branches in cities such as New York, London, Cairo and Bombay. With such smart planning it's no surprise that the Bank is the largest lender in the U.A.E. and one of its largest financial institutions with estimated assets of \$3 billion. "Universally, MashreqBank customers have expressed their satisfaction with the Bank's new approach," reports Al Ghurair. In fact, after two months of carrying the new name and logo, Bank officials learned that a name recognition study declared MashreqBank to be the most recognized name in the country.

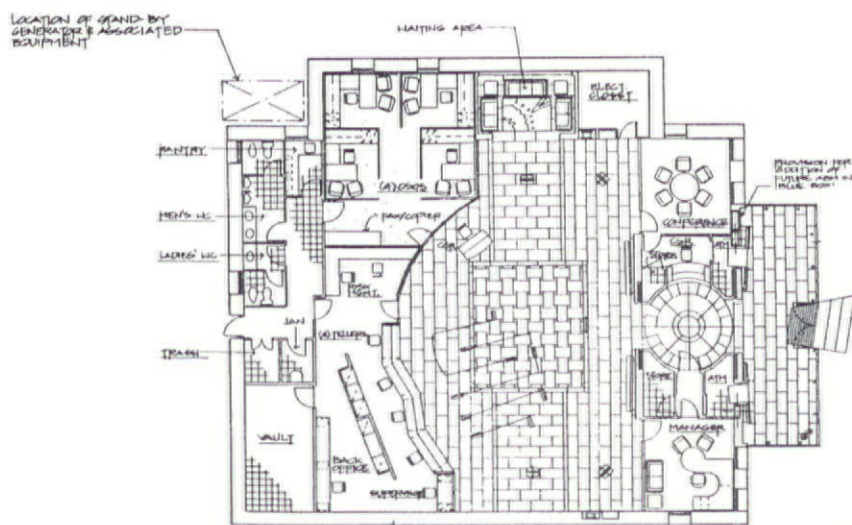
Now Dubai has one more item to add to its attractions such as camel racing—banking the way you like it. ☺

Project Summary: MashreqBank

Location: Dubai, United Arab Emirates. **Total floor area:** averages 4,000 sq. ft. **Wallcovering:** Innovations, Wolf Gordon. **Paint:** Benjamin Moore, DuPont. **Laminate:** Formica, Abet Laminati. **Masonry:** Al Naboodah Gypsum Products. **Flooring:** Al Naboodah Gypsum Products. **Carpet:** Karastan. **Lighting:** Artemide, Erco, Zumtobel, Igussini. **Work stations:** Steelcase. **Work station seating:** Steelcase. **Lounge seating:** custom. **Other seating:** Vitra. **Upholstery:** DesignTex, Steelcase, Deepa Textiles. **Conference tables:** Steelcase, Airborne. **Files:** Steelcase. **Shelving:** custom. **Architectural woodworking:** Laing Emirates, Gulf Dynamics SVCS. **Planters, accessories:** Eurobar, Intaglio. **Signage:** Emirates Neon. **Building systems:** locally supplied by general contractor. **Client:** MasreqBank; Abdulaziz Al Ghurair, CEO; Nader Hagighat, Mohammed Nasr Abdeen, executive vice presidents; Yusif El Tayeb El Hag, Shyam Joseph, project managers; G.H. Kumar, merchandising manager. **Architect:** RMJM Architects, Dubai; Stephen Halley, project manager. **Interior designer:** Walker Group/CNI; Patricia Oris, principal in charge; David Wales, design director; Derick Hudspith, graphic design director; Renata Zednick, project manager. **General contractor:** Laing Emirates. **Construction manager:** RMJM Architects. **Lighting designer:** Walker Group/CNI. **Furniture dealer:** Steelcase. **Photographer:** Faramarz Behesti.



Homage to tradition: MashreqBank's waiting area (opposite, top) is based on the traditional Arabic majlis, the formal meeting room where Arabic rulers hear petitions from their subjects, which Arabic businessmen have copied. Poles poking through indented walls and carpet inspired by a Persian rug accent the room and bring traditional cues to a modern setting. A special reception desk (opposite, bottom) greets "membership" customers. The Priority Banking Center created for them resembles a club with library rooms (above, top) for study and an events room (above, bottom) for financial planning and fashion shows.



More Walls!

The new home of Daiwa Securities America in New York City, designed by Mancini-Duffy, is definitely not your typical Japanese office

By Roger Yee



Ohayogozaimasu! (Good morning!) Visitors to Daiwa Securities America in New York are greeted by a powerful image of one of Japan's top securities houses (managing ¥7.08 trillion in assets) the moment they enter one of four floors. Mancini-Duffy's fresh take on 18th-century English and American architecture, shown in executive reception (left) and an executive dining room (opposite), unifies an unusual arrangement juxtaposing management with operations on every floor.

Why don't the Japanese expect foreigners to bow in the traditional Japanese way? Bowing like the *Nihonji* takes more than a few lessons even for the Japanese. You must always bow lower than your superiors, for example, and the depth of your bow should show a precise measurement of esteem—basic facts of life that Japanese boys and girls start absorbing from birth. Each individual has a proper place in Japanese society, from the Emperor to the humblest commoner. Members of the business community are clearly no exception, and companies that are top ranked or *ichi-ryu* in corporate Japan are expected to behave accordingly. When Daiwa Securities America Inc. recently relocated its strategic New York City office, it worked with the interior design firm of Mancini-Duffy to create a 120,000-sq. ft. facility worthy of a global leader in brokerage services, structured finance, debt and equity underwriting, sales and trading of stocks, bonds and U.S.

Treasury securities, and custodial and portfolio management services.

What does it take to be a top broker in the world's second largest economy? Managing some ¥7.08 trillion (\$58.98 billion at ¥120 to \$1) in assets, 90-plus-year-old Daiwa is one of Japan's "Big Four" securities houses, along with Nomura, Yamaichi and Nikko. Its 10,184 employees (as of March 31, 1996) operate five representative offices and 39 subsidiaries in North and South America, Europe and the Middle East, Asia and Oceania in addition to the retail network in Japan. In the minds of senior officers in New York, the need to consolidate a growing staff split between two separate facilities in Manhattan's financial district provided a good opportunity to develop a state-of-the-art facility for financial transactions in an impressive environment.

Conventional as the project first seemed to Mancini-Duffy, it would start surprising its designers soon enough. The building pro-

gram drafted by Richard J. Ward, a vice president of Daiwa who acted as intermediary between the board of directors for Daiwa Securities America headed by Shuichi Komori, chairman and chief executive officer, and the project team from Mancini-Duffy headed by Alfonso S. D'Elia, AIA, principal-in-charge, called for the deliberate commingling of management and operations. Juxtaposing finely detailed management suites and vast operational areas side by side is not a common practice in design for fairly obvious reasons, but Daiwa wanted to preserve close relationships among its executives, a liaison group for other Daiwa companies sharing the space, its trading room and operations groups in spite of the potential drawbacks. (Ward is no longer with Daiwa, and declined to be interviewed for this story.)

The design implications for the four octagonal, 30,000-sq. ft. floors leased by Daiwa at One Financial Square, an office





lower close to New York's historic South Street Seaport, became even more intriguing when chairman Komori (he has since been reassigned to a new position in Tokyo),

Thus, managers would occupy window offices on the periphery of the operations they supervised—in sharp contrast to Japanese custom, in which the middle managers who

programming, planning and design proceeded without a hitch from October 1994 to June 1995, pausing only to let Daiwa's board review the final design before construction

Daiwa executives go eyeball to eyeball with Miss Liberty—and vice versa

senior executive vice president Yukio Nakamura, chief operating officer Phillip E. Zachary and other members of the board acceded to the wishes of department heads for private offices to separate managers from staff, and walls and doors to divide one department from another—quite the antithesis of the workplace for a traditional Japanese company or *kaisha*. "A typical office in Japan consists of a sea of desks that is interrupted only by the small open areas set aside for managers," explains Dina Frank, RA, design principal for Mancini-Duffy. "There are few walls visible anywhere. Though senior executives are given private offices to receive guests, they prefer to work in the centers of office floors, surrounded by their subordinates."

Flexibility was an important concern but not an overriding one, curiously enough. "Daiwa liked the idea of flexibility, but insisted on drawing visible lines to separate functions," explains Geri Atwood, IIDA, senior project manager for Mancini-Duffy. "It didn't matter that the walls we installed would be replaced every time business conditions changed."

will be retired early, the *mado-giwa-zoku* or "window-gazing tribe," sit stoically at the window—while departments would be surrounded by full-height partitions and doors. Senior officers would enjoy views of New York Harbor and the Statue of Liberty on the south side of every floor, leaving the balance of the space for operations.

Rising to the challenge, Mancini-Duffy introduced a battery of design features that compensate for the idiosyncracies in Daiwa's universe. To simplify day-by-day churning of personnel, for instance, Mancini-Duffy limited office standards to two prototypes for private offices and one for open plan offices. To satisfy Daiwa's demanding traders, the design firm equipped their trading room with user-friendly lighting, acoustical controls, HVAC, raised-floor cable distribution and trading desks. And to promote visual harmony throughout the facility, the designers fashioned basic architectural elements from compatible high-end and low-end building materials to fit together neatly like building blocks regardless of budget or final application.

Given the care devoted to this project by Mancini-Duffy, it is only fitting that the pro-

began in June 1995 and ended in February 1996. "Daiwa has told us that it's very pleased with the new office," Dina Frank observes. "The space has to be rearranged from time to time, but it's for a good cause. When one of its departments generates big profits and wants to expand, it pushes out the walls."

Better yet, you don't have to know how to bow in the Japanese way to understand this kind of gesture. The big producers usually get the real estate they want in the business world. Non-Japanese do it every working day—and apparently so do the Japanese. ☺

Project Summary: Daiwa Securities America Inc.

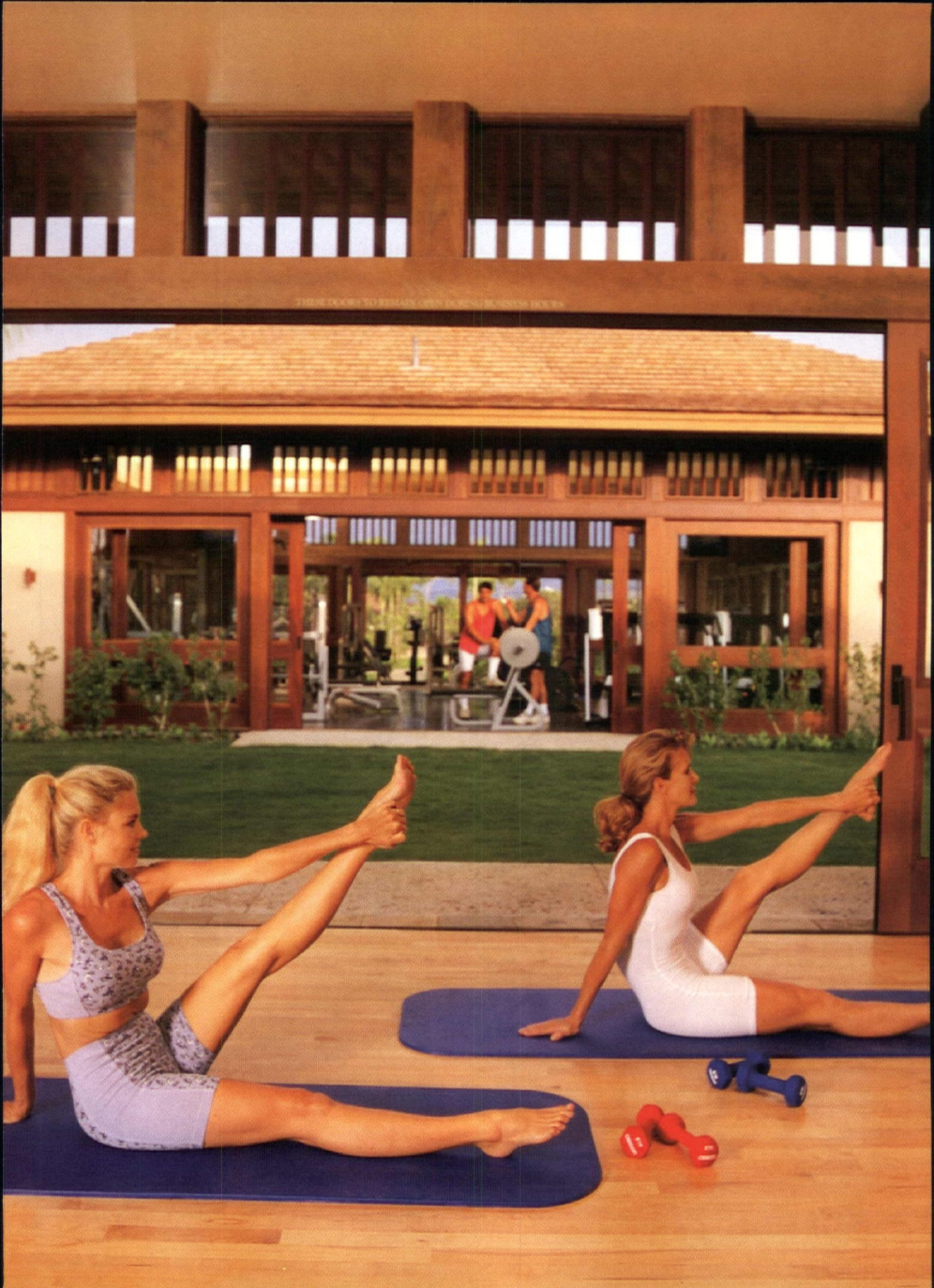
Location: New York, NY. **Total floor area:** 120,000 sq. ft. **No. of floors:** 4. **Average floor size:** 30,000 sq. ft. **Total staff size:** 600+. **Wallcovering:** Novawall, DesignTex, Scalandre. **Paint:** Benjamin Moore, Evergreen Studios. **Laminate:** Formica. **Wood flooring:** Hoboken. **Carpet/carpet tile:** Collins & Aikman, Prince Street Technologies, custom design by Mancini-Duffy made by H. Lawrence Carpet Mills. **Lighting:** Lightolier.



Private window offices for managers, open plan areas for rank and file plus walls around departments set Daiwa apart from traditional Japanese offices. While executives meet customers in imposing settings (opposite, left), most managers have simpler accommodations (opposite, right) apart from their staffs. Traders who want the latest in trading rooms find their new facility (below) delivers. What's truly unconventional is the floor plan (above), placing management and operations surprisingly close.

American Glass Light, Reggiani, Linear Lighting Softlight, Wildwood, Frederick Cooper. Ceiling: Armstrong, Aero Tech and custom design by Mancini-Duffy. Wall system and doors: Acme. Door hardware: Schlage, Stanley. Glass: Cesar Color, Benheim. Work stations: Knoll Reff. Trading desks: Woodtronics. Work station seating: Herman Miller. Guest seating: Knoll. Lounge seating: Wood & Hogan, Avery Boardman. Cafeteria, dining, auditorium seating: Wood & Hogan. Upholstery: Herman Miller, Knoll, Brunschwig & Fils, J.P. Thorp, Schumacher. Conference, dining tables: existing. Other tables: Wood & Hogan, John Boone. Architectural woodworking and cabinet-making: Wigand, Datesweiser. Security: Walsh Lowe & Assoc. Access flooring: Tate. Plumbing fixtures: American Standard, Elkay, Kohler. Signage: Kaltech. Client: Daiwa Securities America Inc. Architect and interior designer: Mancini-Duffy; Alfonso S. D'Elia, AIA, principal-in-charge; Dina Frank, RA, design principal; Tony Lau, AIA/CSI, Geri Atwood, IIDA, senior project managers; Ely Lieberman, FF&E coordinator; Lev Krasny, Tamara Kirzhner, Aidong Zheng, technical services coordinators. Structural engineer: Severud Assoc. Mechanical and electrical engineer: Jaros Baum & Bolles. General contractor and construction manager: Kajima International. Lighting designer: Susan Brady Assoc. Acoustician: Cerami Assoc. Furniture dealer: FCI, BFI. Photographer: Paul Warchol.





Last Resorts...

As North America's population becomes older and more health-conscious, architects and interior designers are keeping busy creating spas with new ways to pamper the body and soothe the spirit

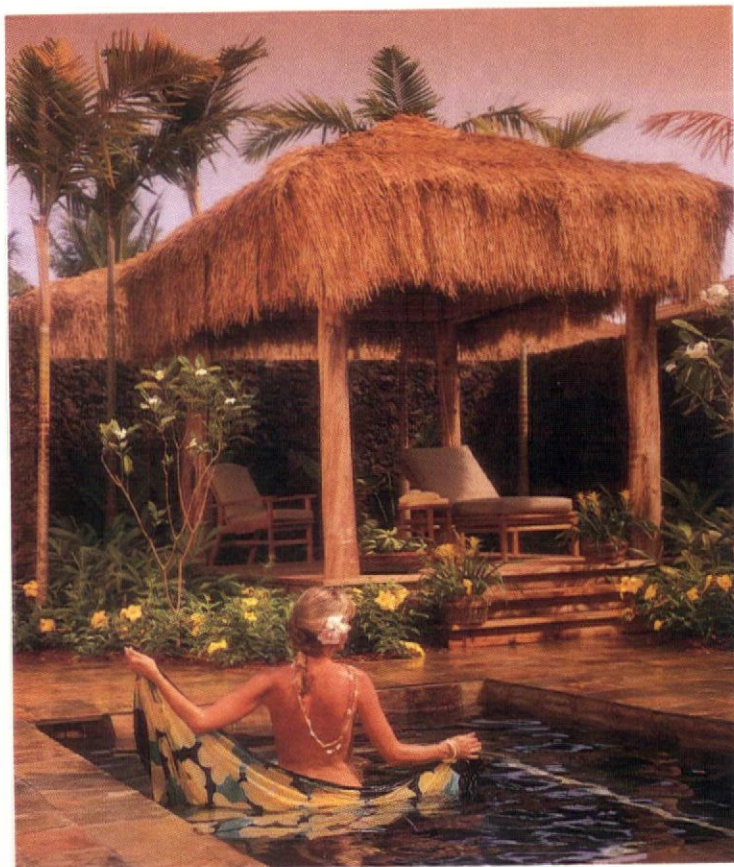
By Rita F. Catinella and Ingrid Whitehead

What's out: fat farms, boot camps, elitism, 500 calories a day, no pain/no gain, deprivation, spandex and aerobic screaming. What's in: wellness buffets, moderation, fresh and bountiful food, visualization to enhance, spirituality, bare feet, herbs and rejuvenation escapes. According to the International Spa & Fitness Association, spa-goers are demanding places to go where they can get back to basics, enjoy body therapies, meditation, and learn how to bring a balanced and healthful life style back to their homes and offices—a situation that spells opportunity for architects and interior designers.

Although it helps to have lots of money to pay for your pampering (average spa-goers rake in a household income of \$100,000 plus) at resort/amenity, destination, retreat, sports/adventure or even cruise ship spas (known as floating resorts), you don't have to be a millionaire to enjoy the experience. Day spas are springing up all over the country as an inexpensive way to enjoy a la carte spa treatments.

Spa-Finders, a spa travel agency, claims that there were 30 spas in the US in 1978. Now, in a time when baby-boomers with an anti-aging agenda reign supreme, there are approximately 250 resort and destination spas around the country, not to mention countless day spas. To designers, this means more and more chances to create interesting healing environments.

"Spas today are using a lot of natural materials and textures," says Ann Harding, publisher of *SPA* magazine. "Natural light is being used to bring the outdoors in. Spas want to marry the environment—the ocean, gardens, waterfalls and desert landscapes—with quiet interior spaces, using wood for warmth or white tiles for a pristine effect."



Back to basics is key, says Harding, and the idea didn't start here. Europeans think of going to spas as a birth right, and both the French and German health care systems subsidize spa visits. Body therapies such as mud and mineral baths, saunas, and thalassotherapy (sea water treatments) are borrowed and adapted to fit a modern, holistic approach to the spa regime in the United States. From the Far East have come such spiritually uplifting therapies as Tai Chi, yoga, aromatherapy and ritual bathing. All these, combined with fitness and nutritional programs, make up the current North American spa experience, epitomized by the four spas on the following pages.

Hualalai Resort Fitness Center and Spa, Kaupulehu, Hawaii (Big Island)

When the designers of the Hualalai Resort Fitness Center and Spa, Kaupulehu, Hawaii, were approached by the resort's developers

Bringing the great outdoors inside: At the Hualalai Resort Fitness Center and Spa at Kaupulehu, Hawaii, an open air equipment gym and open air suspended wood floor aerobics gym leave nothing between guests and the natural Hawaiian environment (opposite). Although the gyms can be closed down with sliding doors, they remain open most of the time due to the temperate weather.

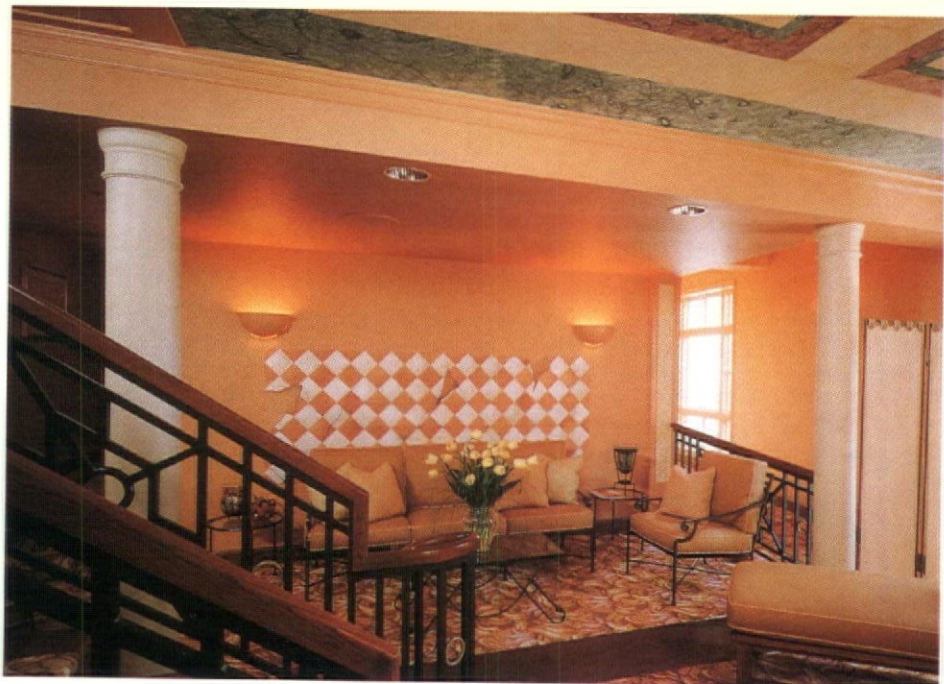
At Hualalai, private outdoor spa courtyards (above) connect to each of the men's and women's locker rooms. The outdoor gardens are landscaped with whirlpool, cold dip, showers, a thatched-roof massage pavilion and glass-walled sauna and steam rooms. The massage pavilions are made from natural Ohia by local island craftsman and feature a solid cedar platform covered with natural palm grass roof.

and owner, they were given one mission statement: Build a great Hawaiian resort, not a great resort in Hawaii. Working with spa consultants, Los Angeles-based James

Northcutt Associates did just that as it specified finishes and equipment, decided on room sizes and developed circulation patterns for the treatment and the women's, men's and coed areas. The owner as well as the affiliated Four Seasons Resort wanted Hualalai to be a full-service spa for hotel guests and permanent condominium residents that would attract guests to the resort. "Not only is Hualalai the most extensive spa on the coast," says Karin Shaw, public relations coordinator for the resort, "but it's the closest one from Kona International Airport."

To offer guests the atmosphere that a spa demands, the Spa at Hualalai was placed away from the hotel's center. The Spa itself contains 17 indoor/outdoor body treatment rooms, a self-contained "open air" equipment gym and suspended wood floor aerobic room, a grass yoga/meditation courtyard and a 25-m outdoor Olympic-style lap pool. There is also a tennis club, health services, massage therapies, body treatments, a salon, and fitness activities including yoga/tai-chi, bike rides, volleyball and basketball. Private outdoor spa courtyards connect to the men's and women's locker rooms.

Guests relax in the outdoor gardens landscaped with a whirlpool, cold dip, showers, a thatched-roof massage pavilion and glass-walled sauna and steam rooms. The space serves as a meditative garden to prepare guests for their treatments. "Although you are in the middle of a resort, you feel like you are in the middle of nowhere," says Melissa Messmer, project manager and designer. Between these two gardens are outdoor coed massage pavilions, the most uniquely Hawaiian feature, according to Messmer, because they are made from natural Ohla wood by local island craftsman, who took care to avoid a "Plantation-style" look of European influence by recreating an indigenous design to blend with the surrounding lava fields.



"Colors that make you feel delicious" was the refrain of the designers who created the Ritz Carlton Spa, Rancho Mirage, Calif. (left and opposite). Earth tones and an understated elegance is the look and feel of the spa, which caters to well-traveled clientele who need rejuvenation.

The Ritz Carlton Spa, Rancho Mirage, Calif.

Two professionally trained therapists massage you with warm sesame oil in synchronous motion to cleanse and restore body, mind and spirit. Called "Pan-

"The open-air design of the facility is very welcoming," adds Thad Calciolari, spa director. According to Calciolari, the spa is used by an even amount of corporate groups and individual guests who come back again specifically because of the spa experience. To enhance that experience, the Spa is not only planning a juice bar, but also possibly advancing the facility into a wellness center for physical therapy treatment. Good-bye stress, Aloha rest.

Project Summary: Hualalai Resort Fitness Center and Spa

Location: Kaupulehu, Hawaii. **Total floor area:** 10,000-sq. ft. (including gardens). **No. of floors:** 1. **Total staff size:** 30. **Cost/sq. ft.:** 235. **Natural grass wallcoverings:** Silk Dynasty. **Paint:** Benjamin Moore. **Laminate:** Pionite. **Flooring:** Ann Saks Stone and Tile. **Natural sea grass area rugs:** Decorative Carpets. **Lighting:** Dabco Lighting, Sirmos, Murray's Ironworks, Formations. **Doors:** O.B. Williams, Milwaukee. **Door hardware:** Yale. **Natural bamboo shades:** Conrad Shade. **Counter tops:** Walker Zanger. **Rubber flooring:** Johnsonite. **Lounge seating:** Sutherland Furniture, Harris & Tangalakis. **Locker room benches:** Sutherland Furniture. **Towel racks:** Wicker Works. **Massage stools:** Loewenstein. **Millwork:** O. B. Williams. **Fitness equipment:** Cybex. **Artwork:** Photo reproductions from the Archives of the Bishop Museum, Honolulu. **Signage:** Toni Alexander, Intercommunications. **Client:** Kajima Corporation, Hualalai Development Company. **Advisor:** Eric Chesky, Meadowoods Spa. **Architect:** Hill/Glazier Architects; John Hill, principal; Shawn Newman, Douglas Atmore. **Interior designer:** James Northcutt Assoc.; Darrell Schmitt, principal; Melissa Messmer, Joseph Paz. **Structural engineer:** Libbey/Heywood. **Mechanical engineer:** Beall & Assoc. **Electrical engineer:** OMB Engineers. **Lighting designer:** Bouyea & Associate. **General contractor:** Kikai Construction. **Landscape architect:** Bensley Design. **Art consultant:** Jules & Co. **Photographer:** Robert Miller.

cha Karma," this therapy is just one of the many treatments offered by the 25-person staff at the Ritz Carlton Spa, in Rancho Mirage, Calif. Recently completed by Alexandra Champalimaud & Associates, the 5,000-sq. ft. spa features a retail store, 30 treatments, Tai Chi, nature walks, Yoga, Aerobics, body relaxation classes, as well as a fitness center, steam room and sauna.

According to Catherine DiModugno, director of design for the project, the design and architecture team had a unique goal. "We had to create a space that was recognizably Ritz Carlton," says DiModugno, "yet it had to be a special place—an escape—where people could go to feel sensuous, pampered and relaxed, and without the Ritz Carlton formality. The treatment had to begin from the moment people entered the facility."

The Ritz Carlton's laundry facility and fitness center became the new destination spa, and DiModugno teamed with owner's representative Clark Hanratti, management's representative Scott Nassar and spa consultant Sylvia Sepielli to create an experience for the guests. The design team began by playing with images and color ("Colors that make you feel delicious," says DiModugno), and chose natural tones for carpets, walls and upholstery. As spa consultant, Sepielli took into consideration who the spa would be serving (mostly well-traveled women) and what space the team had to work with, in suggesting how to best serve the clientele with everything from design to operations. "We had to divide the space between active and passive areas, with transition space between them," explains Sepielli. "We wanted the space to have understated elegance, unconsciously."

And why not? Under a vaulted ceiling with wrought iron railings, the elegant staircase sets the pace. DiModugno describes it as "full of personality and sensuality." Ahhhhhh.





Project Summary: The Ritz Carlton Spa, Rancho Mirage

Location: Rancho Mirage, Calif. **Total floor area:** 4,680 sq. ft. **No. of floors:** 2. **Average floor size:** 2,340 sq. ft. **Total staff size:** 25. **Cost/sq. ft.:** \$130. **Wallcoverings:** Arc-Com. **Paint:** Dunn Edwards. **Dry wall/masonry:** Harbob Southern, Inc. **Flooring:** Petros Tile. **Carpet/carpet tile:** Patterson, Flynn, Martin & Manges, Hugh Nelson. **Ceiling:** Harbob Southern. **Door hardware:** Baldwin. **Glass:** Carole La Chance. **Window frames/railings:** Harbob Southern. **Lounge seating:** Brown Jordan. **Upholstery:** E & S Upholstery. **Tables:** Trovailles & Murray's Iron Works. **Architectural woodworking:** Thorne's Architectural Woodwork. **Accessories:** Dinosaur Designs. **Art:** Art Avenues. **Cast columns:** Harbob Southern, Inc. **Decorative painting:** Conceicao & Co. **Music system:** Musi-Cal. **Fire safety:** Edward's Alarm Systems. **Plumbing fixtures:** Kohler. **Client:** Olympus. **Architect/interior designer:** Alexandra Champalimaud & Assoc.; Alexandra Champalimaud, principal and head designer; Catherine DiModugno, director of design; James A. Sowlakis, project architect; Diane Beauvais; Alison Czech; Winston Kong. **Structural engineer:** Lissiak Engineering. **Mechanical engineer:** Ducts Unlimited. **Electrical engineer:** Brudvick Electric, Inc. **General contractor:** Harbob Southern, Inc. **Construction manager:** Steve A Zimmer. **Paint Contractor:** Van Dyke Painting. **Photographer:** Arthur Coleman.

The Broadmoor Spa & Fitness Center, Colorado Springs, Colo.

The five-star amenity Spa at Broadmoor, an addition to the Broadmoor Hotel, a Colorado Springs fixture for three-quarters of a century, awaits the pleasure-seeker beneath historic Pikes Peak overlooking the Rocky Mountains. Part of a 90,000-sq. ft. building, the spa offers a shop and cafe, a floor of treatment rooms and another for a

fitness area and indoor swimming pool, the work of TAG Galyean, NCARB, AIA, of The TAG Studio, Lewisburg, W.V., master designer for the Spa. To bring the Rocky Mountain environment inside, Galyean used the Columbine, the Colorado state flower, as a signature logo on tiles, wallpaper and even robe hooks, and placed photos of Colorado wildlife beside them. This attention to detail, says Dennis Lesko, vice president of marketing at the Broadmoor, adds to its uniqueness. "As you enter the reception area, the front is made of Colorado rock granite, and it appears as if you are walking into a natural environment," Lesko maintains.

Focus groups of spa-goers and research on color, light and textures guided Galyean in creating an environment to make guests comfortable. "It has to do with how people deal with themselves when they are buck-naked," says Galyean, "and submitting themselves to a feel-good experience with a wellness aspect to it." He claims that since guests are not conscious of the physical design, they enjoy a gracious rather than machine-like experience.

One of the unique aspects Galyean incorporated into his design was the Broadmoor Falls, which combines the traditional Swiss shower and Scotch spray in the luxury of a circular, polished granite room with walls warmed for comfort. Cascading, temperature controlled mountain waters massage the body gently while a therapist conducts a pressurized stream of water along the lymphatic and circulatory pathways of the body. After a guest experiences the shower, they wait in the Men's or Ladies' Den, small spaces with fireplaces of red sandstone right out of the Rocky Mountains.

Lesko notes that the spa has become a valuable amenity to the resort. "About 70% of

The Spa at The Broadmoor in Colorado Springs, Colo., allows guests to indulge in hydrotherapy treatments surrounded by colors that reflect Colorado skies, lakes and sandstone, and by details such as hand painted tiles of the state flower, the Columbine (above, left). From aromatic baths using the power of essential oils to relax and revive (above, center), to the unique cascading showers of the Broadmoor Falls (above), the unique elements of the Rocky Mountains are infused in the design and services to complete the Broadmoor spa experience.

A desert oasis awaits the well-heeled but worn-out spa-goer at the Camelback Inn Spa in Scottsdale, Ariz. The concept behind the design was to relate the space to the surrounding environment, with water as a focal element, as demonstrated in this outdoor lap pool (opposite, top).

The Spa at Kingsmill in Williamsburg, Va., was also designed by TAG Galyean of The TAG Studio, master designer of the Broadmoor (opposite, bottom). At Kingsmill, the single-sex whirlpool, sauna and steam areas offer a buffet of heat treatments for guests to prepare or recover from a workout or massage. The pristine, contemporary styling induces a feeling of relaxation and cleanliness for guests, who include members of the community as well as the resort.

our business is group or convention oriented," he says, "and these attendees bring their spouses and families, who use the spa program." The Broadmoor is not a ski resort, yet its proximity to ski resorts draws skiers before or after their trip. A vacation to recover from a vacation, now that's a true wellness experience.

Project Summary: The Broadmoor Spa & Fitness Center

Location: Colorado Springs, Colo. **Total floor area:** 32,000 sq. ft. **No. of floors:** 2. **Average floor size:** 16,000 sq. ft. **Total staff size:** 80. **Cost/sq. ft.:** \$275. **Wallcoverings:** Brunschwig & Fils. **Paint:** Benjamin



According to Spa director Judy Snow, sales were \$5 million last year. With a \$4,000 initiation fee for one person, \$90 a month from then on, as well as individual fees for treatments, clientele can expect the relaxation and rejuvenation they're accustomed to finding at the Camelback Inn Spa. ☺

Project Summary: Camelback Inn Spa

Location: Scottsdale, Ariz. **Total floor area:** 27,000 sq. ft. **No. of floors:** 1, split level. **Cost/sq. ft.:** \$111. **Wallcoverings:** S.M. Hexter, Knoll. **Paint:** Benjamin Moore. **Laminate:** Nevamar, Formica. **Dry wall:** CDS Framing, Inc. **Masonry:** Powerwall Corp. **Flooring:** Daltile. **Ceramic tile:** Daltile. **Carpet:** Atlas, Taiping Carpets. **Carpet Fiber manufacturer:** Sun Country Floors. **Lighting:** Casual of California. **Ceiling:** Accoustical Ceiling, Todek Drywall & Acoustics Co. **Doors:** Wood Doors, Western Millwork. **Door hardware:** Entry

Moore. **Laminate:** Wilsonart. **Ceramic tile:** Hastings, American Olean. **Carpet:** U.S. Axminster. **Lighting:** Baldinger, Georgian Art, Metropolitan, Lightolier. **Doors:** Pella, ISEC. **Door hardware:** Schlage. **Window frames:** Pella. **Window treatments:** Virginia Quilting. **Railings:** Sigma Metals. **Lounge seating and tables:** Beverly. **Architectural woodworking and cabinetmaking:** ISEC. **Planters:** International Terracotta. **Signage:** ASI Sign Systems. **Sauna equipment:** Helo. **Steam equipment:** Mr. Steam. **Elevators:** Otis. **HVAC:** Trane. **Fire safety:** Simplex. **Plumbing fixtures:** Eljer. **Client:** The Broadmoor Hotel. **Master designer:** TAG Galyean. **Spa consultant:** Monica Tuma Brown. **Architect:** Richard L. Miller. **Interior designer:** Earl Swensson Assoc. **Structural engineer:** Anderson & Hastings. **Mechanical and electrical engineer:** I.C. Thomasson Assoc. **General contractor:** G.E. Johnson Construction. **Lighting designer:** C.M. Kling & Assoc. **Purchasing:** Martin B. Stringfellow Co. **Photographer:** David Beightol.

Camelback Inn Spa, Scottsdale, Ariz.

When the going gets tough, there's always Arizona. Desert breezes, warm nights, stately seguaros, no lack of sunshine and the spa at Marriott's five star Camelback Inn are just a few of the draws. Located in Scottsdale—a playground of the upscale, retired set—the Camelback Inn's spa offers the best of everything a resort spa has. Built by Flatow, Moore, Shaffer & McCabe of Albuquerque, N.M., the 27,000-sq. ft. spa, along with the entire resort, is completing a \$35-million enhancement, expanding its "Sprouts," restaurant and adding a pool complex complete with sundecks, whirl-

pools, trellis areas, weight/fitness rooms, a cafe and outdoor fireplace.

According to John Moore, principal on the project for Flatow, Moore, the Spa showcases the spectacular surroundings and provides a relaxing desert oasis for its patrons, 60% of whom are community residents. The cooling, healing power of water is critical to the spa's design concept, with wet areas being the focal point of its earth-toned, Southwestern look. There are fountains that cool the decks, hot and cool plunge pools, and an outdoor lap pool that reflects the lights of nearby Phoenix.

"As the wet areas are most important," states Moore, "we used materials that won't deteriorate, as well as special plumbing for treatments such as hydrotherapy and herbal wraps. Ventilation was also an issue for such treatments, and because water can be very loud, we put the massage and relaxation rooms as far away from the wet areas as possible."

With 25 private treatment rooms, relaxation areas, a solarium, fitness facilities and the restaurant, whose menu was created by a nutritionist with healthy, flavorful, low-calorie meals, the Spa is well-equipped to cater to its 220 members.

System, Inc. **Glass:** Standard, Peerless. **Window frames:** Don J. Cummings Co. Inc., Peerless. **Window treatments:** Shutters East. **Railings:** Bronze, Hardwood, Bernie Brass, Inc. **Lounge seating:** Ashley Manor. **Cafeteria, dining, seating:** Beverly Interiors. **Upholstery:** Lee Jofa, S. Harris. **Dining tables:** Kreiss. **Planters, accessories:** Goodwin International. **Artwork:** Ronbie, Ontogony. **Client:** Marriott's Camelback Inn. **Architect:** Flatow, Moore, Shaffer, McCabe; Jon Moore, principal in charge. **Interior designer:** Marriott International. **Structural, electrical and mechanical engineer:** Marriott International. **General contractor:** Rowland Construction. **Construction manager:** Marriott International. **Lighting designer:** Marriott International.



Expand or Die?

A standard scope of services is not a reassuring bedrock of today's design practice—it's a money-losing anachronism that must be revised and expanded at once

By Frank A. Stasiowski

There is nothing more contrary to the business success of a design practice than a standard scope of services. Architects and interior designers in 1997 continue to hold onto and reinforce "standard" scope items, "standard" procedures, "standard" contracts, "standard" details and "standard" fees. No wonder price competition is eroding our fee base as we uphold a commodity approach to professional practice while most other industries reinvent themselves regularly, led by the computer industry.

Perhaps it's a fear of liability. Perhaps it's an uncertainty about what to change. Perhaps it's a desire to hold onto the past. Whatever it is, the majority of design professionals is pricing itself out of business.



Yet a minority of bold design firms is now breaking the mold. In fact, these practitioners are beginning to invent a multitude of bold new services at higher billing rates. Better yet, most of these services are being requested directly by clients.

Reality check: Who's offering these new services right now?

When you examine the 1996 *Professional Services Management Journal* (PSMJ) Financial Statistics Survey of over 300 design firms, you will find that almost all the most

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selling your
knowledge
instead of
your time,
drawings or
specifications**



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profitable firms offer a smorgasbord of new consulting services unheard of only a few years ago. Most of these services involve selling high-level strategic knowledge delivered by principals. The following examples are eye opening.

- One Northeast architecture firm set up a separate consulting company offering infrastructure management consulting services. The firm's principals now carry separate business cards without any reference to architecture, calling themselves senior consultants at billing rates of \$200+ per hour.





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- Helping design firms write requests for proposals (RFPs) for a fixed fee is the only duty of a consulting group set up by a small Atlanta design firm. Writing RFPs now constitutes at least 50% of the design firm's consulting services.

- Profits have tripled for a Florida interior design firm offering a design build option to clients, so that the ASID affiliated principal owner of the firm is considering closing her design-only practice.

The common denominator of firms like these is that they are packaging and selling knowledge instead of time, drawings or specifications. What these firms deliver is generally a written report, and fees are typically a lump sum with 10-25% paid in advance. Each scope of services is brand new, depending on specific client requests. Furthermore, most of these knowledge-based consulting services are so closely linked to traditional design work that the consulting firm gets the related design work as well.

Getting started: What can you offer clients and who will do the work?

Granted that a shift toward selling knowledge-based consulting is a dramatic cultural change for most design professionals who have sold a "standard" and well-defined design process to clients for years. Hybrid services involving strategic information *must* be sold and delivered by principals. The easiest way to begin selling consulting as a service is to repackage existing front-end and back-end design services into "mini-scoped" products offered at small, lump sum prices.

Try listing all the things you now do for site inspection on one piece of paper, for example. Offer this sheet as a product description at a lump sum fixed fee. Similarly, describe expediting, construction supervision, permit processing, project financing or move-in services. Each is a process traditionally given away or included in our fee.

By offering such services as a series of mini-scoped lump sums, you will deliver to your clients strategic knowledge without mandating that you must produce drawings. Also, you will begin to teach your staff the

value of the knowledge going into each strategic element of service. Again, note that what you deliver for each service is a report, not drawings or specifications.

Because of the traditional nature of the services your design firm probably offers, you may need to recruit non-design professionals to spearhead your consulting process. One Boston architecture firm hired away an Andersen Consulting Group principal who now leads client strategic planning sessions involving such strategic decisions as building asset management, targeted building and equipment depreciation strategies, per square foot productivity analysis of facilities and project financing. Few designers even know what many of these terms mean—and too often they lose large fees to such rivals as Andersen, Coopers & Lybrand or McKinsey, who have separate divisions to offer such services.

Selling knowledge: No photography, no scope definitions, no resumes?



The selling of knowledge also requires a new approach to proposal writing. Imagine a proposal with no standard scope definitions, no past project sheets, no photography of projects and no resumes of technical staff. Instead, take a look at the category headings from a consulting proposal recently submitted to a PSMJ proposal writing program. They include: project understanding, client expectations for this assignment, project approach, work process interaction between client and consultant, description of deliverables, role of the lead consultant, project schedule, best practices analysis, value added recommendations of the consultant and investment (in lieu of fees) by the client.

Now imagine writing a succinct proposal based on a problem from your client that you may never have confronted before. As a consultant you would be forced by this process to define such a project using new terms, listening intently to client issues expectations, and carefully defining each piece of knowledge you will deliver.

Does this sound too theoretical? Using the proposal's category headings listed above, try writing a practice proposal for any of the following real client requests heard recently by PSMJ.

- A bank client in North Carolina asked a design firm to write a proposal on how it could cut staff, reduce square footage and improve staff productivity without moving.
- A corporation in St. Louis retained a firm to analyze its manufacturing process to recommend improvements to cut through-put time by one-fourth.
- A law firm in New York City invited an interior design firm to prepare a study showing how the lawyers should practice in the year 2010, given the impact of technology on practice.

Don't scoff. Each of the above projects resulted in initial consulting fees of \$25,000-\$75,000. Each project was then followed by building design projects that developed from the suggested changes.

After reading all this you could be tempted to write off this article as just another call for radical change which has nothing to do with your nice, established design practice in Central City, U.S.A. Beware! The author neither knows you nor your opinion on this matter. But consider the one question a skeptic might consider worth pondering: Suppose your toughest competitor begins offering new, knowledge-based services?

Will your firm be perceived by clients as being left behind? Could you lose clients and projects to a firm that offers up-front strategic services earning larger fees per hour than any you earn now? Should you do the same? It's not too late to apply the same creativity we put to work for our clients to our own professional needs.

Designer, design thyself. ☺

Frank A. Stasiowski, FAIA, is the publisher of the Professional Services Management Journal (PSMJ), offering strategic management advice to over 6,000 design firms worldwide. He can be reached by telephone at (617) 965-0055, fax at (617) 965-5152 or E-mail at PSMJ@tiac.net.



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Signs of the Times

Designing and fabricating signage isn't a science, but it is a complex art that can smoothly direct—or frightfully disorient—the lives of architects, interior designers and their clients

By Charles Rizzo and Larry Kucharik

Can't you read the sign?

If designing interior signage were a science, none of us would get lost indoors. We wouldn't ask waiters for directions to the bathroom twice. We wouldn't stand in busy crossways of government offices squinting at notices in illegible script. We wouldn't wander aimlessly through hospital halls.

Luckily there is a body of experience being accumulated with ever-increasing speed in the last 20 years to provide some basic guidelines, considerations that architects and interior designers can keep in mind as they approach the task of furnishing a space with an effective, enduring signage system that clients will like. The task starts with three critical questions: Who is using the space, how can signage reflect and reinforce the designer's vision, and what is the budget?

Who is using the space, and why must you consult the user?

Analyzing the space and its usage is a rigorous exercise that involves technical

detail and community involvement. Not surprisingly, it's in the latter that you often see problems. Recently, for example, managers of a health care facility found themselves rethinking critical aspects of the newly installed signage system because nurses, a key user group, had been ignored in the planning process. The nurses subsequently complained that the sparse signage effectively forced staff to rely too heavily on documents to find and treat the right patients—and they were right.

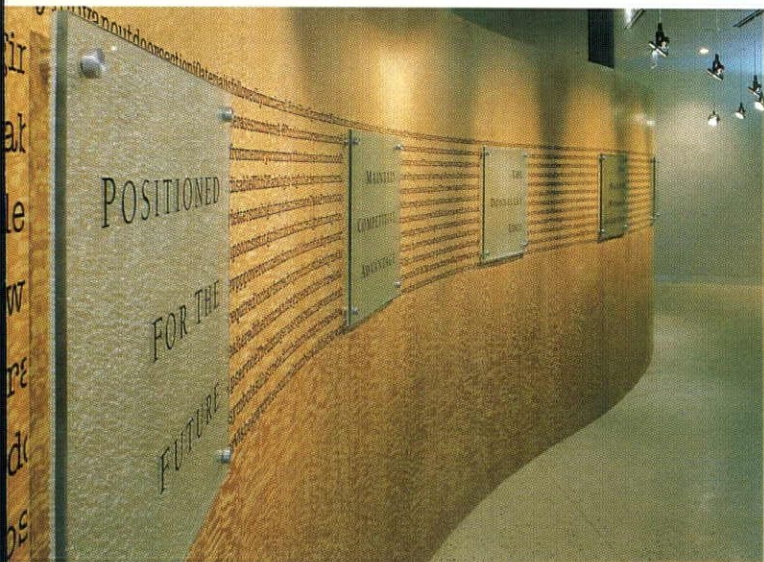
In a less complex scenario, public-access buildings have mixed experience with touch-screen directories for similar reasons: the expectations and experience of the building users. The average 65-year-old is likely to walk right past the monitor and ask the security guard standing at the podium for

directions. By contrast, the average 10-year-old will not only use the computer, but try to re-program it.

Designers should thus pause in planning to consider the needs of key user groups. Who are they? What do they need to know? What are their experience and expectations? And what will be their most likely vantage points? The process often benefits from external expertise, especially when the user groups include visitors unfamiliar with the space.

Of course, even the best planning may not solve every user's problems. It's part of human nature for us to get lost, pay less attention than we are expected to, or make the wrong assumptions about the environments we're in. That may be why clients who produce their own signage often tend to "over-sign" a building, like novices who want to anticipate and answer every situation. In general, good planning typically involves a site visit (how else will you discover what actually happens to the light after 4:00 pm?), and it yields simple, uniform signage that sets up and fulfills the user's expectations.

The sign maker's collaborative art with designers is displayed in views of work by Skyline Design for R.R. Donnelley (below, left), designed by Interior Systems International using glass, vinyl and stainless steel, and Wilson Sporting Goods (below, right), designed by Torchia using 2,000 tennis balls. Photography by Marc Stegen.



How can signage reinforce—rather than obscure—the designer's vision?

Signage should fit in and yet stand out. This contradiction can be resolved by disciplined design working in a three-dimensional space and may be three-dimensional itself. Often, we find that visual echoes of the appropriate signage can be found in materials.

The interior architecture of a newly-built corporate headquarters in downtown Chicago, for instance, is transparent in style. Open and light, it has a durable, contemporary elegance. The design firm's solution for the signage: wall- and ceiling-mounted signs of glass and stainless steel.

It's worth noting that signage design has drawn increasing attention as a subtle and yet highly visible element in both corporate image and product identity in recent years. Just think how many visual market "impressions" occur in a downtown, mixed-use building, where some 5,000 people may work and another 10,000 visit five times a week. As a result, signage specialists are encountering more marketing participation in the design process, which means explicitly balancing architectural vision with marketing objectives. While the two are usually complementary, there may be disagreements, and finding an effective solution may require more negotiation than it once did.

What is the budget—and which economies are true savings?

The budget clearly affects both the design and the materials of signage. In many cases, the budget creates a dialectic between the design and the materials. A good relationship with an experienced fabricator can prove invaluable here.

Signage can be made from such contrasting materials as glass, acrylic, wood, neon, brass, copper, bronze, aluminum, stainless steel, vinyl and high density foam. The final choice is often critical. Certain lower cost materials, for example, can mimic far costlier ones. Others can save near-term money but rack up long-term, ongoing maintenance or replacement cost.

The easiest way to capture the best look for an optimum cost is to have the fabricator do some of the leg work. During the estimating process, the designer can propose a specific design that is still somewhat open-ended and communicate this intent to the fabricator. The fabricator in turn is free to ask questions, conduct research and offer budget advice.

What kinds of questions might a fabricator raise? Plenty. For example, should the brass be polished or brushed? How critical is the radius of this specific curve? Can it be adjusted and still retain the look? Though the most volatile element by far in the cost of fabrication is the cost of materials, an excessively detailed design can easily require costly custom sourcing.

On the other hand, there's a fine line between this kind of value engineering and cutting corners. To cite an example, there is a qualitative difference between glass and acrylic, and acrylic is just not an adequate substitute in many situations. Less expensive and lighter, acrylic yellows, scratches, and fogs, and is difficult to maintain in the long term.

A design in glass that is double etched, luminous under spot lights and highly dimensional simply would not work in acrylic. Similarly, aluminum is lighter and less expensive—by as much as 50%—than stainless steel, but is also less durable, difficult to cast, and may stray too far from the original concept. Value engineering should yield a better product, not just a more affordable one.

One tool that's often overlooked in this process is prototyping. While prototypes add a little bit of cost, they help everyone—client, architect and interior designer alike—to envision the final dimensional signage system, and may save cost in the long run. It is not unusual for a client to make the final selection for a major interior signage system based on full-blown models using the real colors, finishes and materials.

What ideally happens when your job is done and the client takes over?

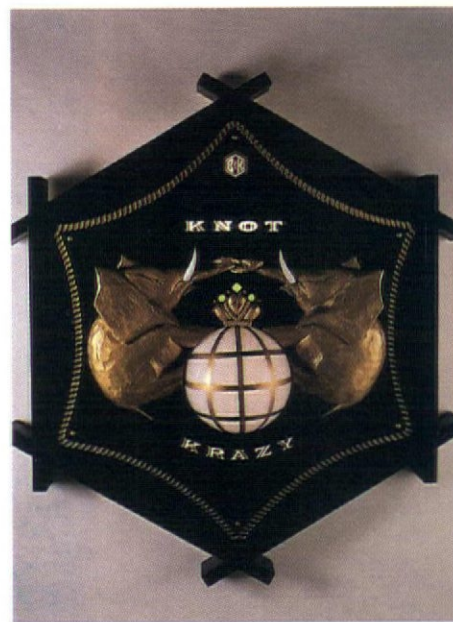
With the first three questions answered, the design will inevitably be subjected to a few final considerations: How easy is the signage system to install and maintain? How flexible is the signage system? Does the signage system meet federal guidelines? And obvious as this sounds, does the signage system actually work?

How easy is the signage system to install and maintain? Here again, materials play an important role. Some may be too heavy for the kind of wall or ceiling system that's in place. Others require high levels of maintenance. An experienced fabricator can help designers cover the necessary bases.

How flexible is the signage system? With all the corporate downsizing of the 1990s, signage specialists and their clients have learned to count flexibility as an important criterion. Designers should therefore consider not only the cost of changing the signage itself, but the cost of repairing, replacing, and painting walls, shifting hanging fixtures and brackets. Flexibility can be designed in without sacrificing elegance or readability.

Does the signage system meet federal guidelines? In an effort to expand access for people with disabilities, recent regulations anticipate the needs of those who are sight impaired or wheel chair-bound, among others. As a result, specifications affect critical aspects such as finish and contrast, type size, mounting location, and the border dimensions on pictograms.

Finally, does the signage system actually work? This is a soft concept that can't really



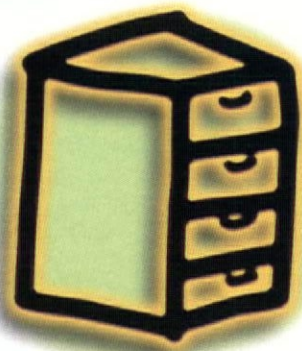
Signage can use various materials and techniques as seen in work by Skyline Design for Bigsby & Kruthers Knot Shop (above, top), designed by Thirst using a sandblasted illuminated mirror and photographed by Don Dubroff, and Richard D. Irwin (above), designed by PlanCom using glass and photographed by Marc Stegen.

be answered until the system is actually installed and used, but it's a good one to keep in mind throughout. After all, daily use by people to find their destinations is the point of signage, isn't it? Think about this the next time you're lost in inner space. ☺

Charles Rizzo is founder and president of Chicago-based Skyline Design, a fabricator specializing in signage and custom glass work. Larry Kucharik is a principal at PlanCom, Inc., a Chicago-based environmental graphics firm.

BONUS ADVERTISING

PRODUCT SHOWCASE 1996-1997



Accessories

ALLYN BANK EQUIPMENT CO.

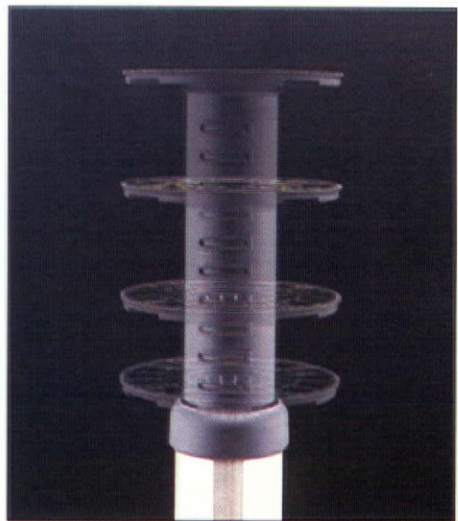


Designed primarily for customer service areas, the newest addition to the Allyn Theftproof Pen Family is the CONTOUR® Model 105. Its sleek, stylish base has no edges to grasp, making unauthorized removal virtually impossible. The CONTOUR Model 105, available in nine satin or mirror polished finishes, is a full-size pen at a compact price. Write for fully descriptive brochure and price list or call (800)328-7483.

Circle No. 246

Accessories

TABLE LEG ADJUSTS 10"



The "Roma" Leg adjusts up and down 10" by simply twisting the leg, selecting the new height, and twisting shut. It takes all of 5 seconds to do! Now — one table leg adjusts from 27" to 37" to give you the flexibility you need. Contact Doug Mockett & Company for their color catalog featuring 7 other distinctive table leg styles, as well as computer furniture accessories, wire management and other unique hardware.

Circle No. 247

Accessories

PEERLESS INDUSTRIES, INC.



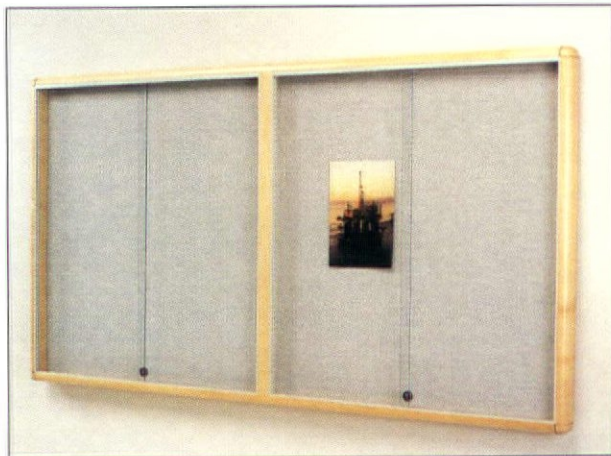
Peerless offers a complete line of mounts, stands and accessories for mounting TVs and video and audio equipment in corporate, retail, institutional and residential settings. Products feature stylish design, sturdy steel construction, scratch-resistant epoxy finish and multiple adjustment options for

space-saving convenience and maximum viewing and listening pleasure. For more information call: (800) 865-8870.

Circle No. 248

Accessories

PETER PEPPER PRODUCTS, INC.



Combination bulletin boards feature your choice of fabric or COM tack boards, magnetic steel, cork and changeable letter directory panels. Select from radius, linear or traditional frame styles available in 6 wood finishes or 27 colors. Locking tempered safety glass doors are standard. Custom sizes and configurations available.

Circle No. 249

Accessories

WINN DEVON ART GROUP, LTD.



The Winn Devon Art Group is an international publisher of limited edition prints and fine art posters. Our distinct reputation for high quality artwork at affordable price points and sophisticated imagery have established us as a premier publishing house in today's fine art market. Our

interior design, architectural, and corporate customers have come to expect our breadth of imagery and impeccable quality and service. Pictured here is our new Fine Art Poster Catalogue with over 1200 images in 21 different categories; \$49 plus shipping and handling. To order, call (800) 875-6966.

Circle No. 250

ADA Compliant Equipment

HORTON AUTOMATICS



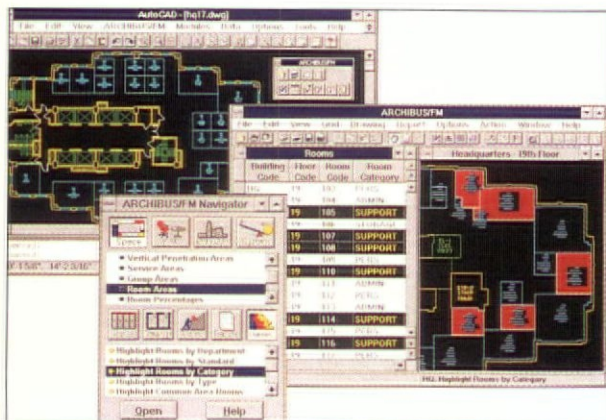
Horton Automatics EasyAccess™ Series 7000 and Series

4000 LE Automatic Swing Door Operators make complying with Americans with Disabilities Act "Easy" and "Accomplishable." These automatic swing door operators can be installed to most existing doors and require no structural modifications. Installation of either operator to most ordinary doors helps create an affordably-priced, barrier-free entrance. Contact Horton Automatics, 4242 Baldwin, Corpus Christi, TX 78405 or call: (800) 531-3111.

Circle No. 251

CAD/CAFM

ARCHIBUS, INC.®



Deliver FM Value to your Enterprise. ARCHIBUS/FM® 10, the world's first Computer-Integrated Facilities Management (CIFM™) enterprise solution, is a decision support tool for managing and reporting on corporate fixed assets enterprise-wide. By integrating your facilities data with CAD drawings, charts and graphs, ARCHIBUS/FM produces reports and analysis that are easy to understand and critical to managing your assets efficiently. Circle No. 252

Casual/Outdoor Furnishings
LANDSCAPE FORMS



The Petoskey picnic table offers a sophisticated design for active, unsecured commercial spaces. Petoskey features steel rod seats and table top, supported by steel tubing. Table and seats embed in hard surfacing. The polyester powder coat finish resists rusting, peeling, fading and chipping. May be specified with two full seats, or with one shorter seat to allow wheelchair access.

Circle No. 253

Casual/Outdoor Furnishings
WINDSOR DESIGNS



Carved Somerset Bench. Windsor Designs of Phoenixville, Pennsylvania, offers a unique collection of outdoor furniture in natural shorea wood. Shown here is the Somerset Carved 5' bench. This is yet only one of their collection featuring an extensive range of dining groups, benches, pool and deck loungers, planters and accessories suitable for a variety of applications both residential and commercial. Shorea is a mahogany-like family of hardwoods grown naturally in Indonesia. The timber has similar properties to teak but it is stronger and heavier. Like teak it is resistant to rot and weathers grey. The abundance of this species, and its accessibility make it a less expensive choice than teak for all the same uses. Circle No. 254

Ceiling/Ceiling Treatments
GAGE CORP.



The Gage Corporation has developed a stunning collection of decorative metal ceilings. Proprietary finishing capabilities and leading edge manufacturing technology provide extensive design options. Collaborative custom designs are encouraged. We welcome your inquiries and sample requests. Telephone (800) 786-4243.

Circle No. 255

Computer Support Furniture

FLEX-Y-PLAN



Custom fit your monitor, keyboard, mouse, and reference documents with Flex-Y-Plan furniture and ergonomic products. Mechanical height and tilt controls adjust quickly and easily for effortless position changes throughout the day. For a free ergonomic spec sheet call: (800) 458-0552.

Circle No. 256

Computer Support Furniture

INNOVATIVE OFFICE PRODUCTS, INC.



Innovative Office Products, Inc., a leader in space-saving, ergonomic computer furniture and accessories, presents its catalog of computer monitor arms, CPU floor stands, keyboard drawers and other products. This new catalog provides

specifiers with quality European and American designs, which maximize desk space efficiency, worker productivity and office floor space usage. Custom manufacturing is also available.

Circle No. 257

Computer Support Furniture

MAYLINE CO.



Mayline's Matrix LAN Support Furniture configures into countless arrangements, providing a unique solution for managing network servers, monitoring, and communications equipment.

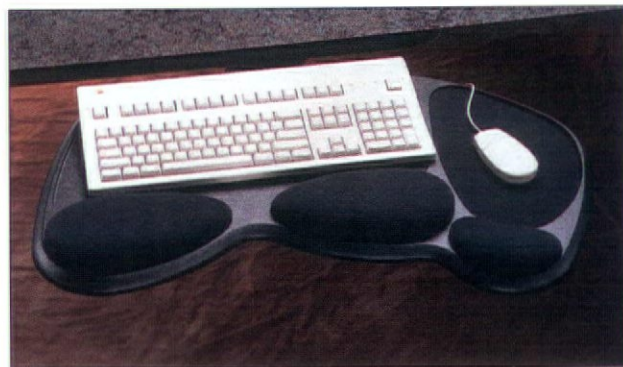
Matrix features:

- heavy-duty welded steel frames
- horizontal and angled steel shelves
- numerous keyboard supports
- stations starting at under \$1,000.

Contact Customer Service for details at (800) 822-8037 or visit our website at <http://www.mayline.com> Circle No. 258

Computer Support Furniture

SOLUTIONS IN COMFORT - TASK 2



The Figure Series Boards represent a new approach to the design of keyboard support platforms. Carefully shaped and positioned pads support the forearms, rather than the wrist, in a position that minimizes wrist extension. The mouse area has been positioned close to the body to eliminate reaching and it is sloped to rotate the wrist outward, relieving additional tension.

Solutions In Comfort - TASK2

500 Bragato Road
Belmont, CA. 94002
(800) 592-ERGO
FAX: (415) 592-7755
Circle No. 259

Conference Room Furnishings
NEVERS INDUSTRIES, INC.



Multi-tasking has never been more important than it is today. Spaces must be functional yet flexible enough to perform equally well for a range of meeting types. The Complete Meeting Room™ is based on Nevers multi-tasking philosophy, helping companies increase the productivity of their people, meetings, and spaces. This is only one of the many reasons to choose Nevers for your meeting needs. (800) 242-2443.

Circle No. 260

Ergonomic Furnishings
WATERLOO FURNITURE COMPONENTS



Waterloo Furniture has various types of height adjustable workstations. Our brochure contains information on our single surface, dual surface panel mount and end table mount adjustable workstation mechanisms. These units are available with a front crank, top crank or electric height adjustment, in various sizes and colors.

Circle No. 261

Fabrics/ Wallcoverings
AMETEX



Safety Suites II, the new upholstery fabric collection woven of Trevira F/R, is inherently flame resistant. For use in healthcare, hospitality, and corporate applications plus cruise ships and theaters. Transitional, contemporary, and traditional styling and colors to meet today's specifiers' requirements for a high-safety and low-maintenance product with panache.

Circle No. 262

Fabrics/ Wallcoverings
EUROTEX



Concourse, Flatweave Wall Carpet by Eurotex.

Concourse wall carpet provides a durable, protective finish for vertical surfaces. It cushions impacts and muffle sound. Tightly woven flatweave construction creates disciplined architectural backgrounds. Color palette includes progression of stylish new sisal colors. All colors in stock. Rolls and cuts shipped within 24 hours. For specification and samples call (800) 523-0731. **Eurotex.**

Circle No. 263

Flooring/Resilient
MANNINGTON



Mannington Commercial's CustomSpec II sheet vinyl offers a palette of 5 patterns and 26 colors. CustomSpec II is perfect for light to medium contract applications, such as assisted living quarters, retirement and nursing homes, retail outlets, and corporate offices - anywhere visual interest and a warmer, residential look is desired, along with durability and ease-of-maintenance.

Circle No. 264

Flooring/Resilient
MUSSON RUBBER CO.



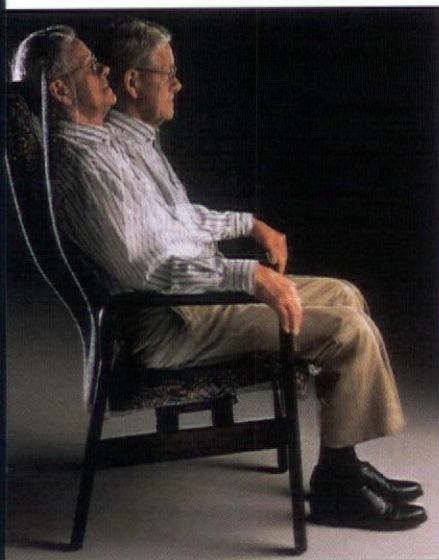
GRIT-STRIP stair treads

Our standard GRIT-STRIP treads (shown) feature two 3/4" wide recessed grit-strips 1" from front edge. Our GRIT-STRIPS for the Visually Impaired feature one 2" wide grit-strip with a contrasting color to alert the visually

impaired. Both models come in all our molded rubber surface designs and colors. Musson Rubber Co., P.O. Box 7038, Akron, OH., 44306 (800) 321-2381 FAX (330) 773-3254.

Circle No. 265

Healthcare Furnishings
SAUDER MANUFACTURING CO.



The Laurelwood Motion Chair epitomizes the sincerity and practicality for which Sauder healthcare seating is known. Its smooth, broad plybent wood armrests offer ample support, while the rocker base provides relaxing and therapeutic motion. For more information, contact Sauder Manufacturing Co., 930 W. Barre Road, Archbold, OH. 43502-0230, (800) 537-1530, Fax (419)446-3697.

Circle No. 266

Library Furnishings
SCANIA®



Scania of Sweden now presents the smartest new shelving for offices and libraries: ALTA. Designed in Sweden by Bengt Weberg. Butcher block ends with stripe accents to match your palette. Fax, e-mail, or call for a brochure. FAX (800) 747-6740, e-mail scania@aol.com, phone (800)3SCANIA. Circle No. 267

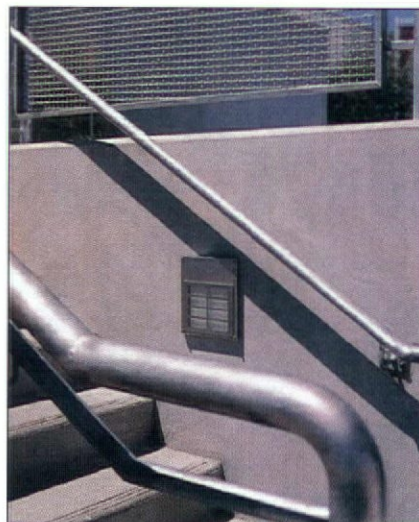
Lighting

ADJUSTABLE FIXTURE COMPANY

Beauty, durability and economy are yours with Nightingale's® new Brass 'n' Color Wall Lamp. If you have been looking for something in over-bed lighting that is not only attractive in design, but with the maintenance-free construction that only Nightingale can give you ... our five-year warranty tells it all. **Circle No. 268**

Lighting

BEGA



1004 Mark Avenue
Carpinteria, CA 93013
(805) 684-0533
Fax 684-6682

Recessed Stainless Steel Luminaires

These heavy gauge #304 stainless steel products are designed for maximum impact and corrosion resistance. The rough-in housing is constructed of ABS composite. The faceplates are available in vandal resistant "eight window" design with a thick tempered glass spread lens or in a "single" window design with a polycarbonate diffuser option. Available in H.I.D. light sources. UL listed, suitable for wet location. **Circle No. 269**

Lighting

C.E.W. LIGHTING, INC.



The architecturally styled Spartan WPD wall pack is the perfect compliment to today's modern building designs. Available in black or white with a durable polyester powder coat finish, its sturdy die cast aluminum housing and UV stabilized acrylic refractor make the WPD wall pack a quality choice. — UL listed for both metal halide (50 watt — 70 watt) or high pressure sodium (35 watt — 70 watt) light sources. Available in 120, 208, 240 and 277 volt designs. **Circle No. 270**

Lighting

EDISON PRICE LIGHTING



Triples, new from Edison Price Lighting, are three, round-aperture fixtures designed to maximize performance of triple-tube, compact fluorescent lamps. Triple offers designers exciting alternatives to standard 1x4 and 2x4 troffers, both in fixture design and available lighting effects. For information, contact Edison Price Lighting, 409 East 60th Street, New York, NY 10022, phone (212) 838-5212 and fax (212) 888-7981. **Circle No. 271**

Lighting

LUMENYTE INTERNATIONAL CORP.

LUMENYTE® STAFLEX™ OPTICAL FIBER



The StaFlex Optical Fiber from Lumenyte International is a joint effort between Lumenyte and 3M to create a new generation of large core optical fiber (LCPOF) called StaFlex. StaFlex will fill the need for permanently flexible high temperature, linearly stable, whiter light transmitting optical fiber for the many applications. Production of the new StaFlex end light fiber is ongoing and the linear mode fiber production will begin later this year.

Circle No. 272

Lighting

LUMIERE DESIGN AND MANUFACTURING, INC.



Presenting the newest member in a proud line of award-winning outdoor architectural and landscape lighting fixtures, the first member of Lumiere's Coronado series, Cat. No. 720. Take advantage of its patented design and the new technology natural color rendering metal halide lamps to "light your way to the future."

Circle No. 273

Lighting

**THE ORIGINAL CAST LIGHTING, INC.
HOGARTH**



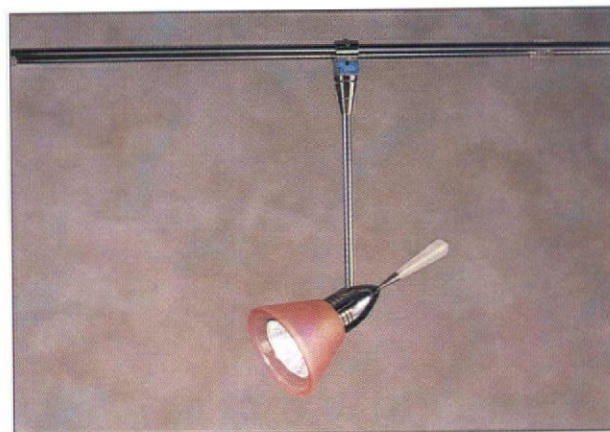
The New Hogarth Series recreates a sophisticated curved dome to compliment today's interiors with yesterday's classic style. Four unique acrylics are available. Shown here is the HGW-26VB-DP1-3N, which incorporates a Polished Brass finish with a Faux Alabaster acrylic diffuser. The fixture measures 26" in diameter, 32" overall height, and will accommodate four (4) 26W Quad fluorescent lamps.

The Original Cast Lighting, Inc. 6120 Delmar Blvd., St. Louis, MO. 63112 * (314) 863-1895 * Fax 863-3278

Circle No. 274

Lighting

TECH LIGHTING

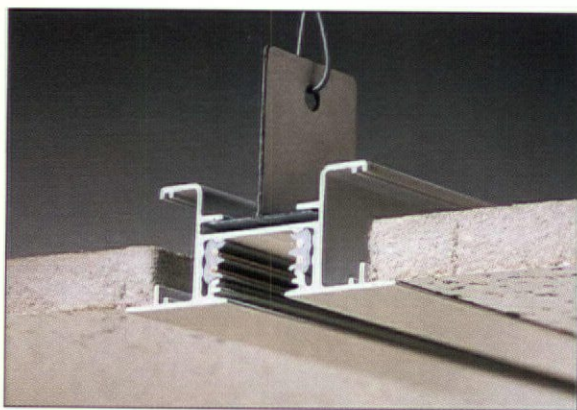


Tech Lighting is pleased to present the new state of the art in low-voltage halogen lighting systems. Our new catalog offers four elegant, versatile systems: airy, linear Kable Lite; shapely, hand-bendable RadiusWire; structural TwinRail; and sleek, hand-bendable MonoRail. All are UL or ETL and CSA listed. Tech Lighting: Elegant Alternatives to Track Lighting.

Circle No. 275

Lighting

THOMAS CAPRI LIGHTING



Thomas Lighting now offers a new 2 circuit integral track system for suspended T-Bar ceilings featuring a single piece aluminum track extrusion with flat ceiling flanges to cover and support tile edges creating an uncluttered ceiling and a flexible lighting system. Contact a Thomas Lighting Representative or fax (213) 724-4392 for information.

Circle No. 276

Lighting

THOMAS OMEGA LIGHTING



Thomas Lighting has introduced Omega H9493 linear recessed fixture, designed for a horizontally installed fluorescent lamp. It washes the upper parts of walls with a broad, uniform and continuous spread of light visually enhancing wall surfaces and expanding interior environments. Contact a Thomas Lighting Representative or fax (213) 724-4392 for information.

Circle No. 277

Lighting

TREND LIGHTING COMPANY, INC.

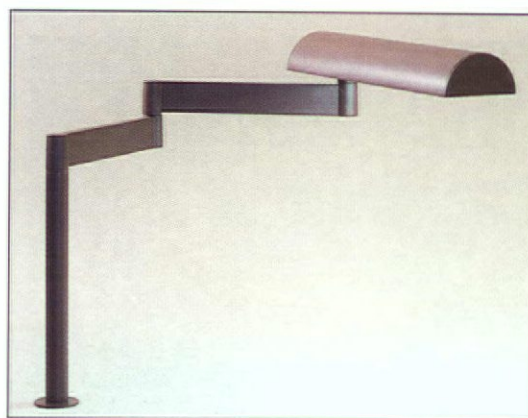


Trend Lighting, Inc. offers a broad array of innovative and unique lighting fixtures for commercial and institutional applications. Specialists in the modification of an existing fixture or the creation of a specific custom design. Company offers several four-color brochures featuring their original and creative designs. Please contact Sharon Sneed, (800) 325-9532.

Circle No. 278

Lighting

TSAO+CLS



Taskmasters are luminaires for open office environments. Space saving models attach to office screens. Other models bolt-thru work surfaces or have weighted bases. All types are equipped for energy saving compact fluorescent lamps, (Type PL-13) and custom color finishes are available. Ideal user control features reduce incidence of eye fatigue and glare when used at computer terminals. Model shown here is TM-705-BT which bolts thru the work surface of office furniture.

Circle No. 279

Lighting

WENDELIGHTING



WENDELIGHTING

WENDELIGHTING/DIVISION OF JACKSEN INTERNATIONAL, LTD.

**MODEL 6100
WALK REFLECTORS**
Anodized heavy aluminum casting for corrosion resistance with lens. Our glare free walk and plant reflector is available in 120 volt/40 watt incandescent Underwriters Laboratory approved. Ask for 70 watt, M.H.

Circle No. 280

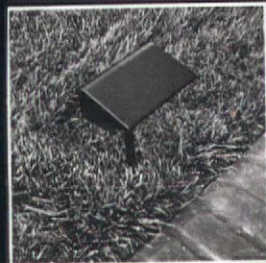
8687 Melrose Ave.

#G281,1933

Los Angeles, CA 90069

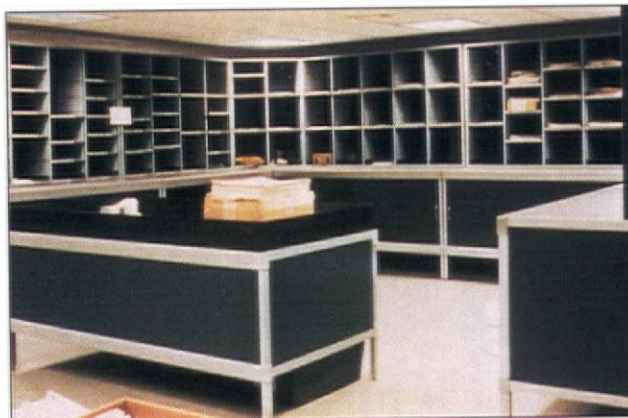
Fax (310) 854-9078

(800) 528-0101



Mailroom Furnishings

HAMILTON SORTER CO., INC.



Hamilton Sorter manufactures the industry's most comprehensive offering of mailcenter and communications furniture, including sorters, consoles, satellite mail drops, carts, adjustable A.D.A. stations and an alternative to millwork in over 25 finishes.

Circle No. 281

Office Furniture

EXECUTIVE OFFICE CONCEPTS

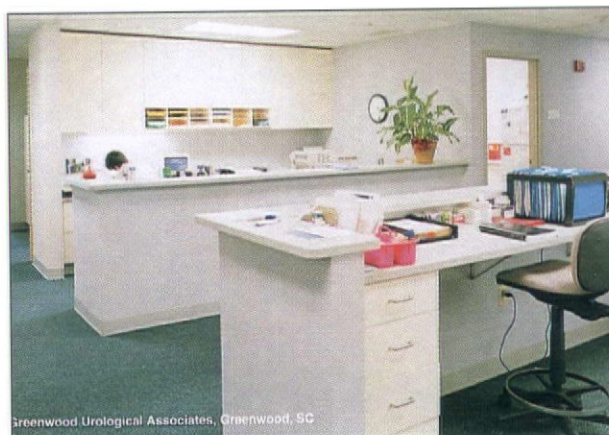


Executive Office Concepts new distinctive seating collection, Polo, features excellence in wood detailings and craftsmanship. Polo arm chairs and companion swivel tilt chairs are offered in a choice of back designs and trim in select cherry, maple, or walnut hardwoods. For brochure and price list call (800) 421-5927.

Circle No. 282

Office Furniture

TECHLINE



Greenwood Urological Associates, Greenwood, SC

Techline architectural casework, modular office components and furniture are designed specifically to fit the space and perform the tasks of outpatient healthcare facilities. techline's function and durability have been proven by 30 years of performance in the over 2,500 clinics and other ambulatory healthcare environments built by its parent company, Marshall Erdman & Associates. Call (800) 356-8400 for area studio and free brochure.

Circle No. 283

Office Furniture

TIFFANY INDUSTRIES

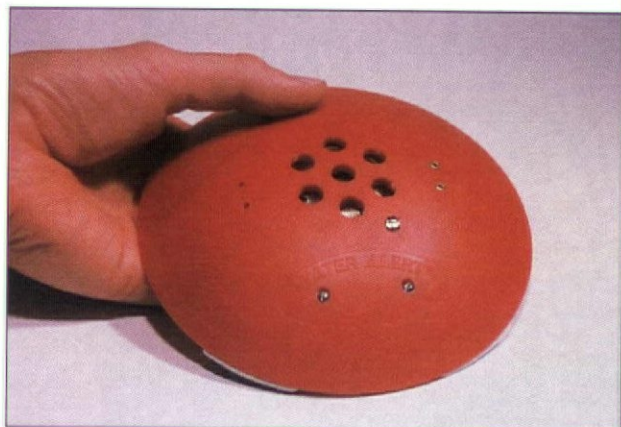


MEETING PLUS™ FIXED LEG TABLE SYSTEM. Meeting Plus is the product of choice, when the image of your meeting room reflects the high standards of your business. The fixed leg table system offers a variety of shapes and sizes to fit your meeting room requirements. Rectangle, trapezoid, crescent, and half round shaped tables provide an endless variety of arrangements. The table design incorporates high pressure laminate work surfaces, perforated metal modesty panels, and a unique soft urethane edge. Meeting Plus can accommodate cabling through the modesty and leg panels.

Send inquiries to: Tiffany Industries
11775 Borman Drive, Suite 102
St. Louis, MO 63146
(314) 991-1700
(314) 432-2450 FAX
Circle No. 284

Other

DORLEN PRODUCTS

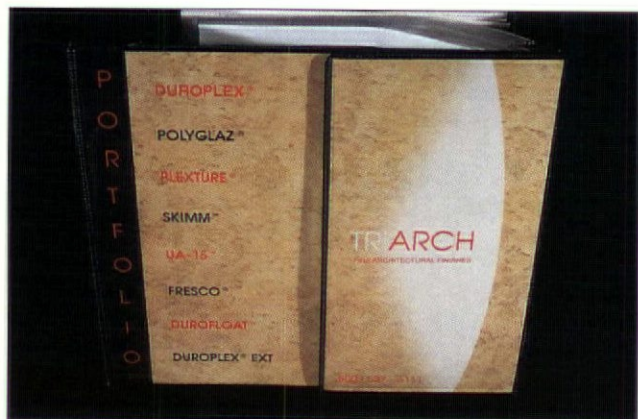


Water leak detectors. Catalog describes complete line of Water Alert® detectors and associated annunciator. Detectors provide early warning of leakage below computer room raised floors and in unattended or inaccessible areas. can be used in any situation where undetected leakage can cause damage, operations shutdown, or time consuming cleanup. Dorlen Products, 6615 W Layton Ave, Milwaukee WI, 53220, (414) 282-4840, FAX (414) 282-5670.

Circle No. 285

Other

TRIARCH INDUSTRIES



Duroplex — all new patterns and colors, new binder. Improved performance in decorative wall finishes. 10 year warranty, mold/mildew resistant. 80 percent as hard as mild steel. Call for new binder, (800) 537-6111. **TRIARCH INDUSTRIES.** www.triarchinc.com

Circle No. 286

Seating

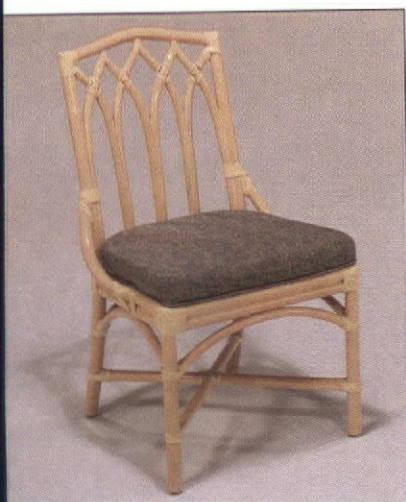
ARCADIA



The Fermata invites the prolongation of rest beyond its nominal value. Designed by James Kelly, Fermata strikes a distinguished pose from every angle. The rhythmic lines and sculpted form of its laminated frame are highlighted by sloping, tapered arms, and gently bowed rear legs. The Fermata, a classic enhancement to any environment.

Circle No. 287

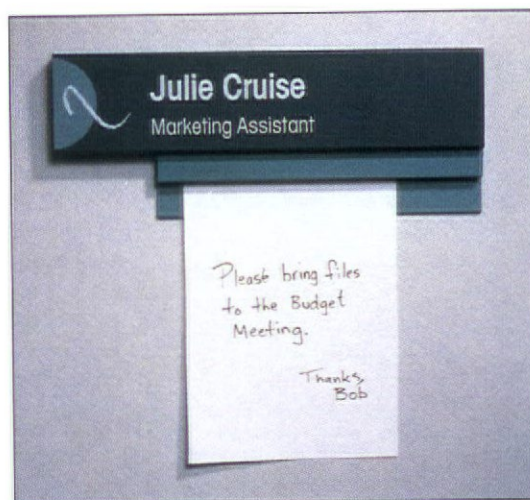
Seating
VIRCO



Kudos Rattan by Virco

Virco's exceptional new line of Rattan hospitality furniture is designed by internationally renowned designer Arthur Edwards. It features four complete series of lounge tables and chairs, and includes sofas, dressers, bureaus, night stands and headboards. Kudos by Virco is high-strength rattan designed for continuous daily use in hotels, restaurants, and clubs. There are 20 different frame finishes available, and a large selection of upholstery. For your catalog, call (800) 448-4726, ext. 209. **Circle No. 288**

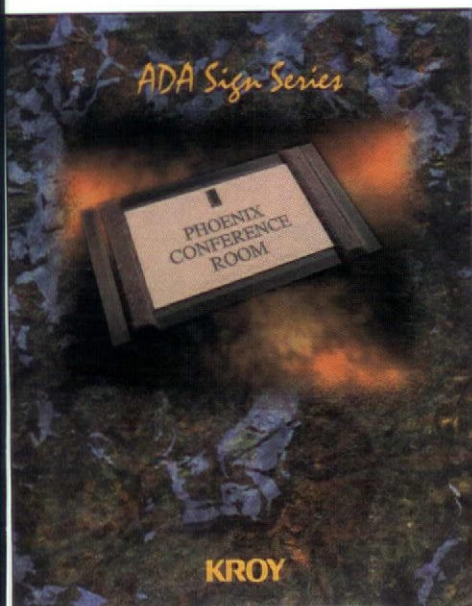
Signage
APCO



APCO's Notifier™ Message Strip displays notes, charts, messages, posters, notices and more. Made of solid aluminum, its rollers automatically adjust to grip card or paper stock up to 1/64-inch thick. The sleek, low profile is aesthetically pleasing and compatible with any environment. The Notifier™ is available in a broad range of lengths and colors. To request a free color brochure, call (404) 688-9000 or via fax at (800) 329-2726.

Circle No. 289

Signage
KROY SIGN SYSTEMS



Think all ADA signs are ugly? Think again. Kroy offers compliant signage that communicates with spectacular

style. Choose an affordable off-the-shelf solution or allow us to create your own custom look. Either way you'll receive carefully designed, quality-crafted signage that is easily updated. Call for free literature. (800) 733-5796

Circle No. 290

Storage/Filing
LUNDIA

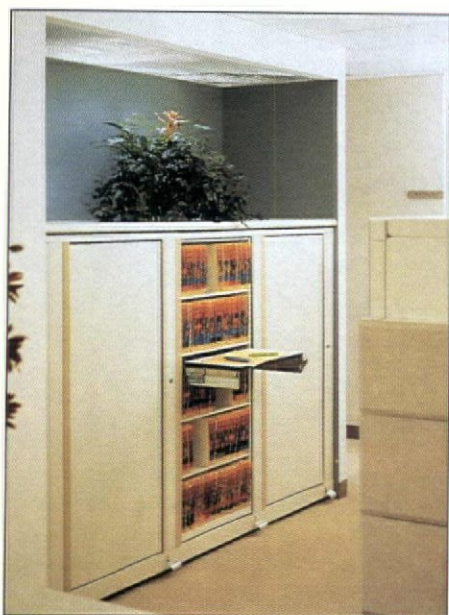


High-density mobile storage. Lundia's Fullspace mobile storage systems offer tremendous amounts of storage capacity in a smaller amount of space. You can store more in a smaller area – and the space you will gain will accommodate increased storage needs for new records, files, supplies, equipment and even personnel. Call **Lundia**, (800) 726-9663.

Circle No. 291

Storage/Filing

RICHARDS ■ WILCOX, INC.



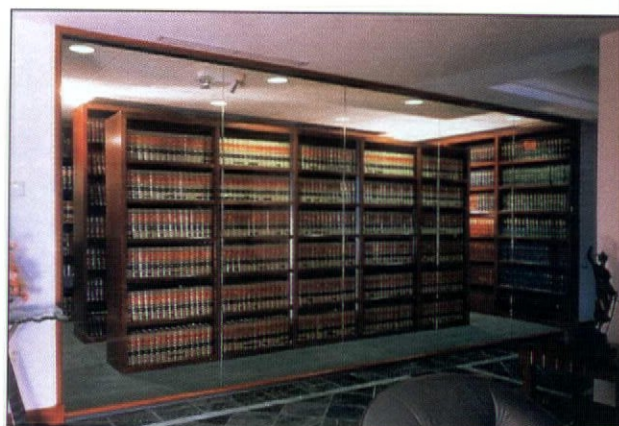
Store twice as much... Retrieve twice as fast... Times-2 Speed Files® are a unique, back-to-back, multi-media storage system that rotates for quick and easy access. Times-2 Speed Files save up to 64% of the floor space that is required by conventional drawer files and offer five security options for maximum

privacy. A wide variety of accessories allow you to customize the interior configuration to maximize the efficiency of your work environment. Call today for your free brochure. (800) 253-5668.

Circle No. 292

Storage/Filing

RICHARDS ■ WILCOX, INC.



WOODTEK™. The Warmth of Wood. The Strength of Steel. Introducing an innovative shelving system clad in Mahogany, Cherry, Oak, Maple, or Ash to lend warmth and style to public and corporate libraries, central filing areas of executive offices, without compromising strength or flexibility. Availability in custom or standard finishes, letter legal. For information, (800) 253-5668.

Circle No. 293

Tables

AMERICAN SEATING



Multiple environments? No problem with Geometrix - the go anywhere, anytime, multi-purpose table system. Bring Geometrix to work, to class, or take it home. Set it up for conferencing, training, or hoteling. Interchangeable shapes and sizes easily connect, disconnect, and reconnect to adapt to task and work-force changes. Geometrix also links you electronically with its power sphere. American Seating (800) 748-0268. Circle No. 294

Tables

ON THE LEVEL INC.

A Sure Way To Keep Your Tables Together . . .

SureLock!

This positive locking table latch has been designed with an exclusive pull-up feature that really locks tables together . . . lines them up . . . and keeps them in a flush position until locks are released.

- SureLock will create a flat surface across two or more table tops.
- It is a positive latching device for joining tables temporarily or permanently.
- This device can be used for conference tables, banquet seating, restaurant dining or use your imagination to put them on anything that needs to be joined together.
- You can activate the SureLock in seconds to provide a firm bond when multiple table arrangements are needed.
- SureLock is easily locked together by hand without turning your tables upside-down.
- It will work on all types of square-edged tops.
- The latches swing under the table for concealment when not in use.
- SureLock is available in original equipment or for on-site installation.

To order SureLock or for further details and prices, please call On The Level, Inc.

ON THE LEVEL, INC.

4444 Clark Road • Elgin, Illinois 60120
Phone: 800/591-8200 • Fax: 708/591-8241

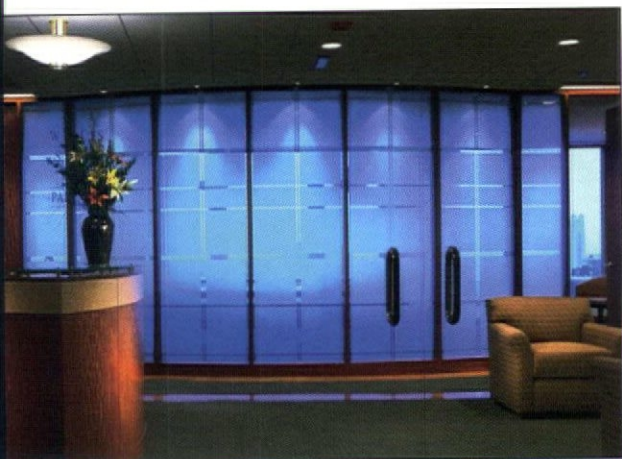
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Walls/Partitions

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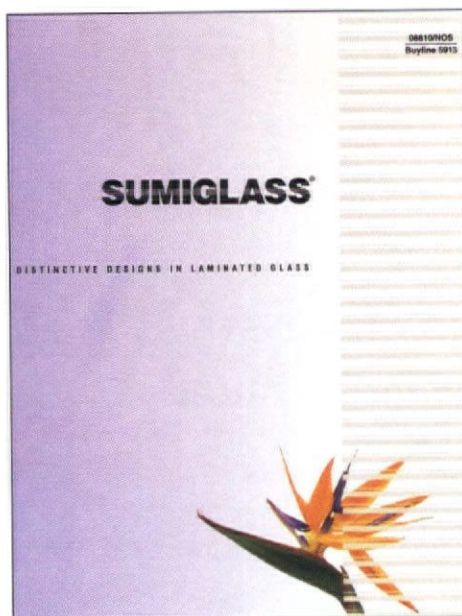


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Window Treatments

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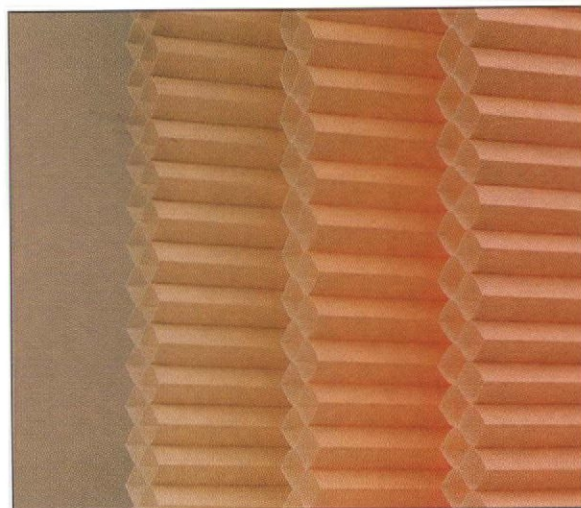


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Window Treatments

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Circle No. 299

Call for Entries

The Ninth Annual Healthcare Environment Award Competition

To recognize innovative, life-enhancing design that contributes to the quality of healthcare.

Categories

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

Judging Criteria

- All information must be incorporated into the board design.
- Demonstrated partnership between clients and design professionals.
- The client's testimony that the project improved the quality of healthcare, for example:
 - Demonstrated sensitivity to the needs of patients
 - Improved therapeutic outcomes
 - Enhanced staff performance
 - Increased visitor and community participation
 - Achieved higher satisfaction ratings
- Visual and graphic images that support an environment capable of improving the quality of healthcare.
- A brief program statement (100 words or less) and a demonstrated response to it.

Recognition

- Winners will be announced at a banquet during the Tenth Symposium on Healthcare Design, Saturday, November 22, 1997, at the San Diego Hyatt Regency Hotel, San Diego, California.
- A specially-designed award will be presented to each winner.
- Expenses to attend the Symposium will be paid for one representative per first place award, including the registration fee and up to \$1,500 for travel and lodging.
- Winners will be published in *Contract Design* magazine's issue focusing on healthcare design.
- Winners will be notified by September 1, 1997.

Rules For Entry

- Must not have been previously published in a national design magazine, or be published prior to special publication date in *Contract Design* magazine.
- Submittals must be built and in use by June 1, 1997.
- Submittals must be contained on a maximum of two horizontally oriented 20" x 30" boards with 1/4" thickness foamcore backing.
- Must include professional-quality photographs, drawings, and/or renderings that do not extend more than 1/4" from the face of the board.
- Submittals must have the following minimum information; project name and location, floorplan description, and submittal category.
- Design firm name and address must be provided in opaque envelopes fastened to the backs of the submittal boards for purposes of anonymity.
- No entry form required.
- \$100 registration fee per submittal must accompany the submittal. Make checks payable to The Center for Health Design, Inc.

- All submittals must be received by noon on July 29, 1997. Any submittals received after the deadline will be returned unopened to the sender.
- Mail all submittals to: The Center for Health Design, Inc., 4550 Alhambra Way, Martinez, CA, 94553-4406 USA, (510) 370-0345. Sponsors are not responsible for shipping and receipt of materials or for damage that may occur in transit. Submittals will be returned only at the entrant's request, and if return postage is provided.

The decision of the judges is final. The judges reserve the right to make no award.

Judges

Roger K. Leib, AIA, Chairman of the Board, ADD Specialized Seating Technology, Inc.

Jain Malkin, Principal, Jain Malkin Inc.

Robin Orr, MPH, President, The Robin Orr Group

Derek Parker, FAIA, RIBA, Senior Partner, Anshen + Allen Architects

Wayne Ruga, AIA, FIIDA, President and CEO, The Center for Health Design, Inc.

Blair L. Sadler, President and CEO, Children's Hospital and Health Center

Roger Yee, Editor-in-Chief, *Contract Design* magazine

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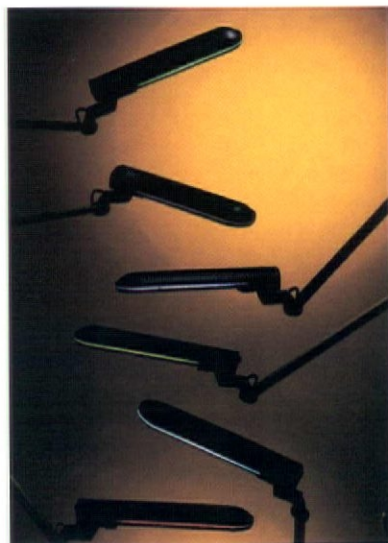
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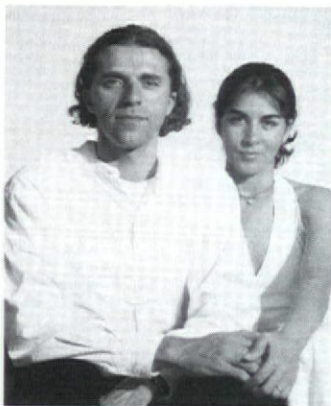
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PERSONALITIES

The world is their oyster

Bresson & Javanbakht

It is, after all, a small world for Los Angeles-based architect Enrico Bresson and artist/designer Tahmineh Javanbakht. Partners in life and business, Bresson and Javanbakht run their design firm Artecnic without boundaries. From architecture to custom furniture and fixtures, the pair can produce almost anything, anywhere for a client. "We're de-



Bresson & Javanbakht

veloping a new vision of a futuristic world," says Bresson, "based on what will excite people, what materials will be used and how to use common materials in unique ways. We want to create solutions to problems that all people share." Clients such as Trucco Atelier Make-up Store, Sebastian International and Gianni Versace have recently benefitted from the pair's talents.

Bresson, a native of Italy, was a computer design engineer before turning his interests to structural and mechanical engineering and architecture. Javanbakht is from Iran, and worked as a painter, window designer and fashion illustrator before becoming the designer of Artecnic's line of home accessories, and a teacher of experimental painting at Art Center College of Design in Pasadena.

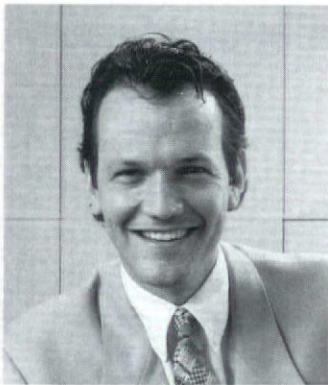
With flair to spare, Bresson and Javanbakht think and act globally. Says Bresson, "Our solutions keep in mind world problems like exhaustion of natural resources and other political, economic and social issues." Design with a conscience is a good thing in any part of the planet.

The accidental guest

Roger Hill

It's not easy enjoying a casual hotel stay if you're Roger G. Hill, II, co-founder and CEO of The Gettys Group in Chicago. Hill and his colleagues often act as hotel guests in their roles as architecture, interior design, purchasing, construction and management consultants to the hospitality industry. "Clients ask us to try the 800 number and check into a hotel," reports the graduate of Cornell's School of Hotel Administration. "They want to know how their guests are treated."

The ability to see hotels as market-driven businesses that can use design to create successful properties gives Hill a sought-after practice that counts Hyatt, Hilton, Westin and Radisson among its clients. Establishing the firm took effort, however. "The early years from 1988 on were incredibly challenging," Hill admits. "We knew we'd be told no. But we also knew we had a



Hill

better way to enhance hotel value through design and management, and we'd prevail."

Hiring the right people for this growing firm isn't so simple because it seeks designers with business sense. Yet this keeps Gettys unique—and Hill busy when he's not with clients. In rare off hours, he and his wife enjoy scuba diving, fine art, family and friends, and—of course—travel. His favorite hotel? "The Four Seasons Milan, housed in a 16th-century monastery," Hill says wistfully. "I would have been proud to design it." Take heart, Roger. You may get a call from a Higher Authority before another century rolls by.

Colorful pair

Laraine Turner and Marilyn Jolley

The Jolley/Turner Group, a Long Beach, Calif., partnership between interior designers Marilyn Jolley and Laraine Turner, offers expertise on something many of us take for granted: color. The two met at Chaix Johnson while working on retail and hospitality projects, then went on to design for contract manufacturer Pacific Condi before seeing an opportunity to bridge a gap between suppliers and specifiers. "We had worked on both sides, and felt we could market our services as a liaison between the two," says Jolley.

They started J/TG in 1983. Their first assignment, creating a cohesive color and texture story for Westinghouse Furniture's materials program, developed into a design consulting practice that counts Momentum Textiles, Shaw Industries and Dal-Tile in the commercial design industry, and consumer products manufacturers like Subaru, Kawasaki USA and Pella Windows, among its clients. Both are active in the Color Marketing Group. "Our exposure to a variety of industries facilitates the exchange of ideas," says Jolley, "and identifies gaps that can be filled by our clients."

Commenting on color trends in an increasingly technological world, Turner observes, "The infiltration of influences is quicker now with so much information available. But color choices are



Jolley & Turner

still a judgment call based on how color relates to a product and how a product relates to the market. That call needs to be made by someone with expertise." Sounds like Jolley/Turner's skill in marketing is pretty colorful too.



Sheehan

It's the timing

Cathy Sheehan

Timing is everything. As a high school junior, Cathy Sheehan, AIA wanted to be a clinical psychologist, but studied architecture at her guidance counselor's suggestion. "He suggested design and started naming careers alphabetically," says Sheehan. "As soon as he said 'architecture,' I knew that was it." Now a principal at the Washington, D.C. office of Liminality, Sheehan decided on the spot to attend Rhode Island School of Design. "My counselor reminded me I needed to be accepted first," she adds.

When a friend urged Sheehan to go to Atlanta after RISD, she landed her first job at Cooper Carry within 10 hours of getting off the plane, working on suburban office buildings and retail complexes in the South until the firm opened a D.C. office. She then became a project manager at Oldham & Seltz, where she got her first taste of the interior projects that led to Liminality. "Interior projects are quicker, more textural and more fun," says Sheehan. "You can have a well-designed project that is also well managed—a perfect fit for me."

Sheehan dedicates her free time to her husband and two children, and enjoys gardening, furniture and antique fairs and new restaurants. "Since I've been out of design school I haven't really had a major design role in any of the projects I've worked on," she explains, "so I become expressive by designing greeting cards and Halloween costumes for my children." Sounds great. Can you show the rest of us how to improve our timing, Cathy?