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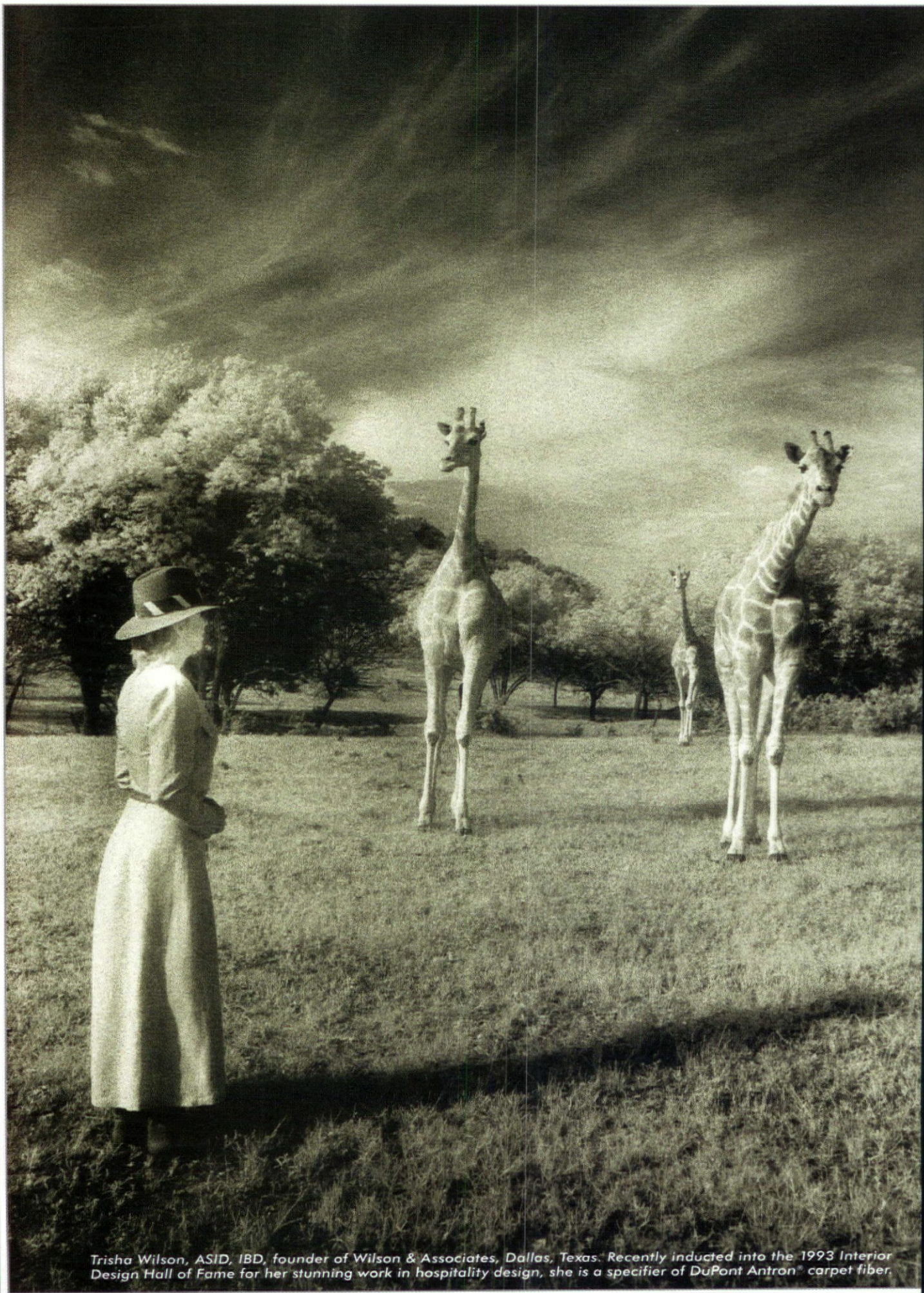
## Focus on Education 1994

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Getting the Inside Scoop Where an American Icon—People Magazine—Lives

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A Fabric Is Born: The Step-by-Step Story of a Most Unusual Contract Textile



*Trisha Wilson, ASID, IBD, founder of Wilson & Associates, Dallas, Texas. Recently inducted into the 1993 Interior Design Hall of Fame for her stunning work in hospitality design, she is a specifier of DuPont Antron® carpet fiber.*



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# TRISHA WILSON

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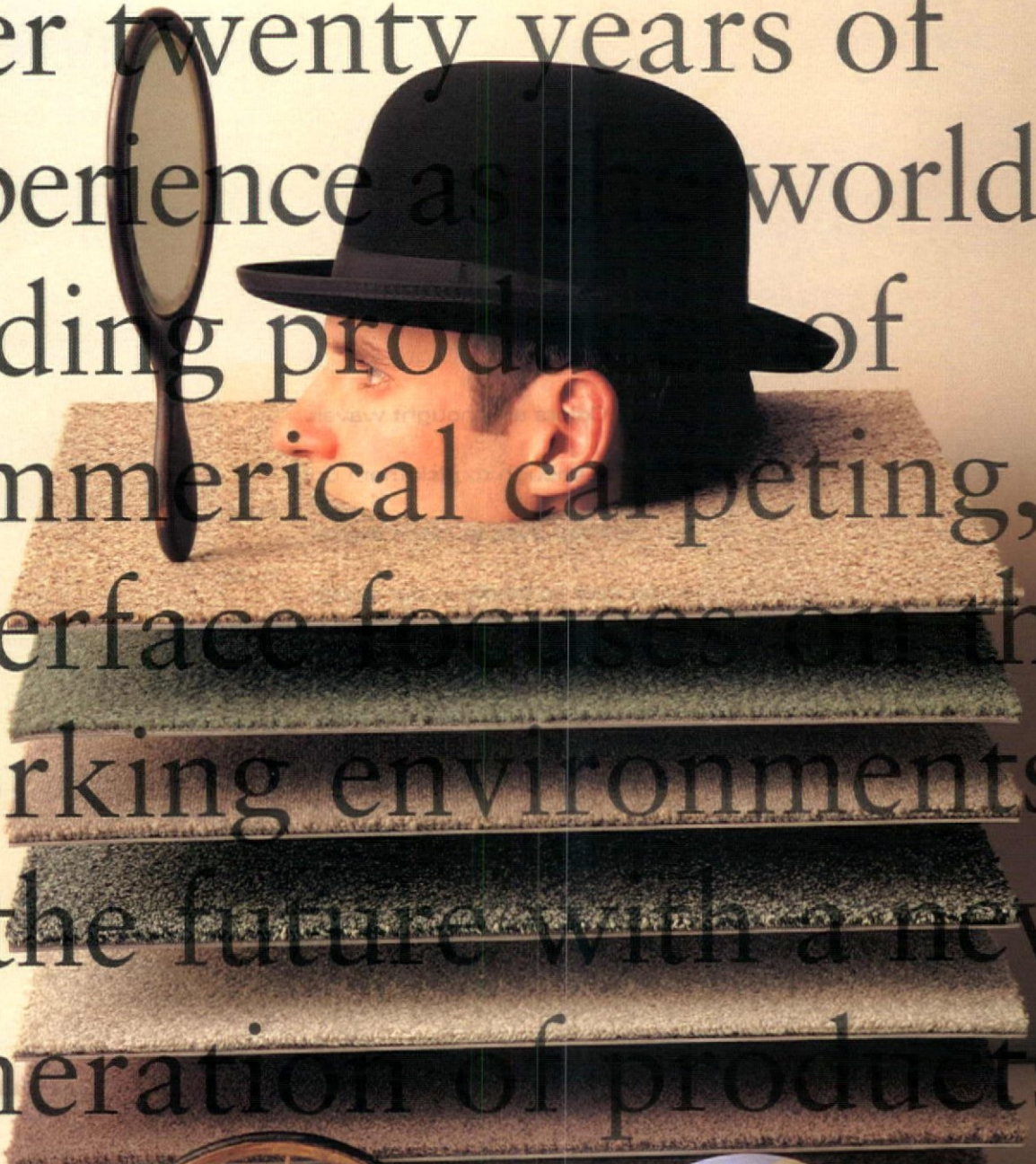
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**Cover Photo:** Corridor detail at Fountain Hills Jr./Sr. High School, Fountain Hills, Ariz. Photograph by Timothy Hursley.

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Francisco, CA 94107; **Production:** (415) 905-2417 Fax: (415) 905-2236;  
**Circulation:** (609) 497-9490 Fax: (609) 252-1166

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**Commercial Design Network Publications:** Architectural Lighting; Contract Design; Facilities Design &  
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CONTRACT DESIGN ISSN 1053-5632 is published monthly by Miller Freeman, Inc., a member of the  
United Newspapers Group, 600 Harrison St., San Francisco, CA 94107; (415) 905-2200. Editorial  
offices at 1515 Broadway, New York, NY 10036; (212) 869-1300; Fax: (212) 302-2905. **SUBSCRIPTIONS:**  
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furnishings. All other U.S. subscriptions \$65/year. All Canadian and Mexican subscriptions \$39/year  
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Directory and special issues \$10. Single copy \$7. Prepayment required for single copy orders.  
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MASTER:** Send address changes to CONTRACT DESIGN, P.O. Box 1056, Skokie, IL 60076-8056. Second  
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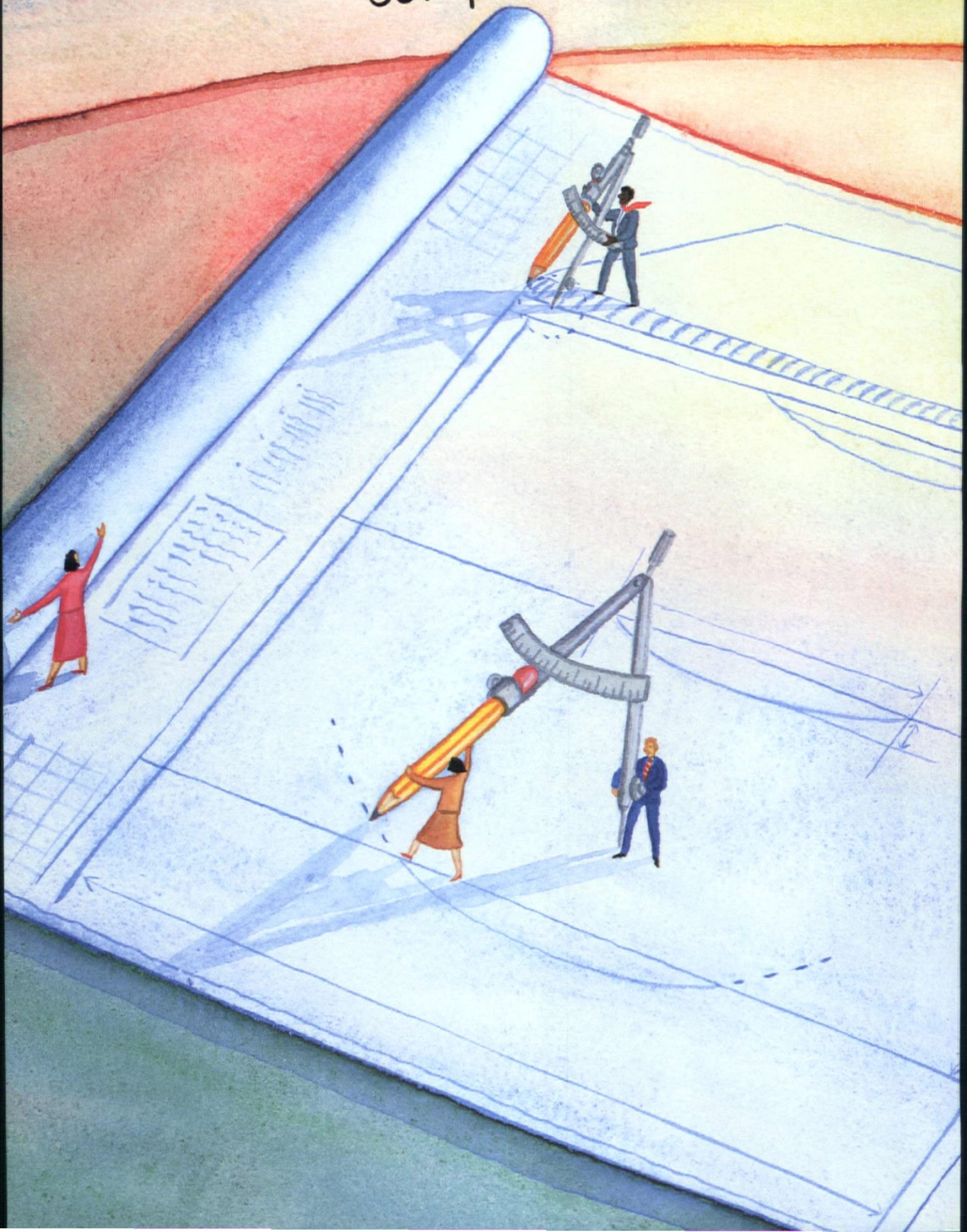
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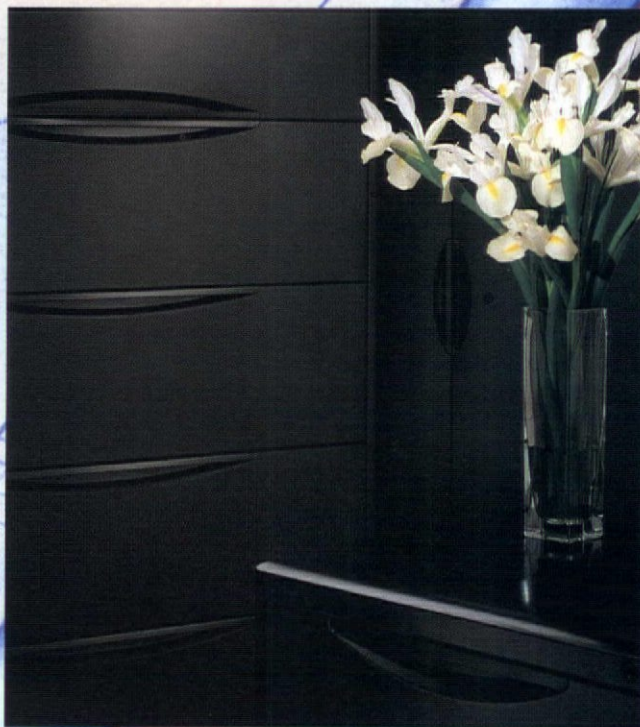
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M E R I D I A N

## How Long Is Your Shelf Life?

Psst—want to buy an authentic work by McKim Mead & White, Frank Lloyd Wright or Skidmore Owings & Merrill at close-out prices? Many architects are grieving over their increasing inability to satisfy their clients' most profound needs in the face of changing economic, social or political conditions. Organizations have undeniably lost the ability to plan far ahead, leaving their carefully considered thoughts about architecture and interior design wide open to sudden resale, alteration or demolition. But architecture has always been a handmaiden to history, and it doesn't take an historian to point out that time has always taken its toll on architecture. In fact, architects might draw some useful conclusions by comparing notes with interior designers about how to accept the loss of their works while pursuing design excellence.

A good place to start might be the purpose of architecture and interior design. Are designers really supposed to give clients what they need—or want—in terms of shelter and space? Interior design can have a notoriously short shelf life without limiting the utility of the architecture around it, simply because it can be gutted while the structure still stands. So customizing clients' interior designs to the point of indulgence may not matter much if the space conforms to the rules laid down by speculative buildings, even distinguished ones by the likes of a Gordon Bunshaft, Philip Johnson or William Pedersen.

What happens to architecture when it becomes so tailored to a client that others find it inappropriate or incomprehensible? Interior designers, accustomed to conducting base building evaluations for clients, will quickly say that a bad floor plate can always be made to work—at a high loss factor in usable floor area. Given that caveat, architects would do well to point out to clients how the market might react to their projects when the inevitable time comes to vacate them, particularly commercial ones. Clients can overrule this concern

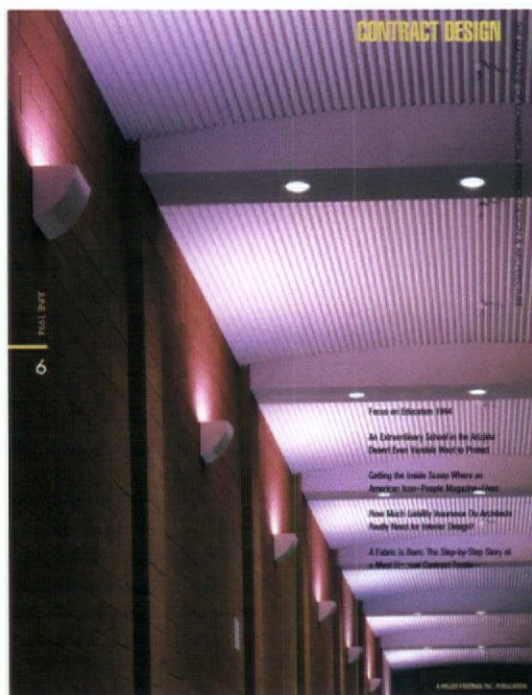
for recycling, but the lack of buyers or lessees for many corporate Taj Mahals of the 1960s-1980s may serve to chasten them or their shareholders or creditors.

Another important consideration for architects in a perishable world is the obligation to determine program requirements, budgets and timetables in an accurate and timely manner, and to streamline facility development as much as possible. Interior designers typically know all about this due to their frequent need to complete projects by the rent commencement date or face possible financial penalties from clients or landlords. For architects, there is another justification that interior designers can appreciate: Delivering projects faster and better shortens the gap between identifying problems and solving them, or what management experts call time to market. Like children's clothing, the closer designs follow the problems they solve, the closer they fit them.

Finally, architects should take solace in the fact that good design can have an afterlife, but interior designers don't count on it—whereas architects often can. Perhaps this is why interior designers seem to be more anxious to monitor the post-occupancy life of their work, observing what does or doesn't work with change. Or

why interior designers are now questioning the validity of design, construction and materials meant to last a lifetime that may run no more than five years. Architects can breathe easier, for now anyway.

Does design ever transcend function to become pure form—in other words, art? Many historic works of architecture and interior design have surely slipped through the bounds of utility. Trouble is, designers usually don't have enough time or money to await such happy endings. If we do the best work we can for the clients who hire us now, we may just find ourselves joining the ranks of those who loved and lost before us, such as Louis Sullivan, H.H. Richardson and yes, Wright too. Not bad company, come to think of it. ☺



*Roger Yee*

Roger Yee  
Editor-in-Chief



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## De Portzamparc Named Pritzker Laureate

Los Angeles - Christian de Portzamparc, a 50-year-old Parisian architect, has been named the 17th Laureate of the Pritzker Architecture Prize. The Hyatt Foundation jury described de Portzamparc as "a powerful poet of forms and creator of eloquent spaces," in naming him the sixth European architect to be selected for one of the profession's highest honors. Jay A. Pritzker, president of the Hyatt Foundation, which established the award in 1979, will present de Portzamparc with a \$100,000 grant and bronze medal at a ceremony to be held June 14 in Columbus, Ind.—a community that boasts more buildings by world-renowned architects than any other small town.

Highly respected by architectural cognoscente throughout the world, this relatively young French architect explains that he was "a designer who painted before he decided to study architecture." He still paints, but insists, "I am not a painter or sculptor, yet." Most of his projects have been constructed in France.

Possibly de Portzamparc's most visible effort thus far is the City of Music, a group of structures situated on the edge of the LaVillette suburban park in Paris. The architect says that when he began work on the City of Music in 1984, his thoughts were carried back to a house in Brittany, the first thing he ever built. "In that design, each room was like a separate little house," he says. "I have discovered that each new project is the sum of all my previous works. No work springs to life without some relationship to past inspiration."

## Three Votes for Unification

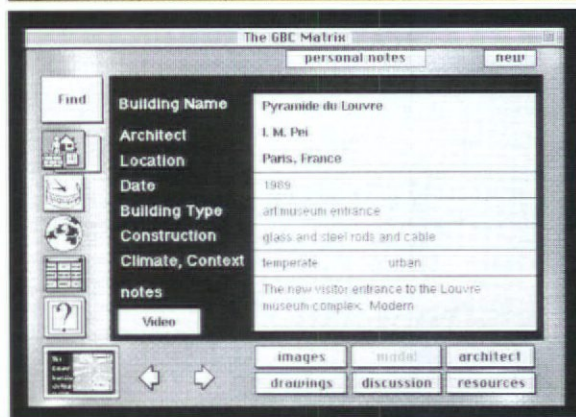
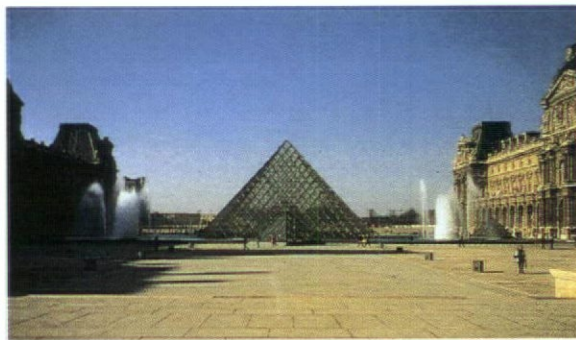
Washington, D.C. - Goodbye, Council of Federal Interior Designers (CFID), Institute of Business Designers (IBD) and International Society of Interior Designers (ISID)—and hello Unified Voice.

An historic vote for unification was taken by the members of five interior design organizations, CFID, IBD, ISID, Interior Designers Educators Council (IDEC) and Institute of Store Planners (ISP), on April 21 that will soon result in the merger of CFID, IBD and ISID. The Washington, D.C. CPA firm of Tate & Tryon verified the first such grass-roots polling of the collective memberships. CFID, IBD and ISID approved the merger by margins exceeding 91%. By contrast, IDEC had a 62% affirmative vote while ISP had 29%, and the New York state law governing their votes required two-thirds majorities, which were not achieved.

IDEC, however, will continue to seek collaborative opportunities in unification.

The new organization will have 4,250 professional members and a total membership of 7,800. CFID, IBD and ISID jointly represent 87% of the membership of the original five organizations. Phased-in unification of other organizations remains a primary goal of the steering committee and the existing organizations.

Seven interior design specialty areas will be represented through forums at the international and chapter levels. Unification is expected to bring new opportunities for all members to share the responsibilities of creating strong chapter and forum activities. Interior designers interested in membership may contact Unified Voice at 427 West Twelfth Street, Kansas, MO 64105.



## Armchair Architects Boot Up

New York - Architects, interior designers, design students and design enthusiasts have a new way to study the great works, styles and masters that inspire them. Architectural reference has gone electronic with *The Great Buildings Collection* on CD-ROM, the first multimedia encyclopedia of architecture, available from Van Nostrand Reinhold. Developed by Kevin Matthews, director of the Design Integration Laboratory and an assistant professor in the School of Architecture and Allied Arts at the University of Oregon, *The Great Buildings Collection* gives users access to information about some 600 examples of outstanding architec-

ture from around the world and across history, including creations as diverse as Teotihuacan, the Sears Tower, the Pyramide du Louvre and Fallingwater.

*The Great Buildings Collection* contains photographic images, drawings and text for each building or structure, giving background information, architect, location, date and historical era, building type, construction and climate. Many of the entries also feature video clips or 3D models that the user can "walk through." Each building is also cross-referenced under multiple categories, making it possible to quickly conduct searches even with partial or general information, and allowing exploration to take off in untold directions. "The Collection doesn't force any agenda on its users," notes Matthews.

The most remarkable quality of *The Great Buildings Collection*

Screens from *The Great Buildings Collection*: Van Nostrand Reinhold has introduced the first multimedia encyclopedia of architecture on CD-ROM. The Pyramide du Louvre (left) represents one of 600 entries.

is that it dramatically reduces the time needed to conduct a directed search for information, while preserving the user's ability to browse at will, suggesting that it is as appropriate in a professional architecture office as it is in a student library or the private home of an interested layman. In the coming months, the Collection will be expanded to include nearly 1,000 architectural sites—perhaps one of them yours!

## Call for Entries: IBD, NSHD

Chicago - If you don't enter, you can't win. *Contract Design*, sponsor of the Institute of Business Designers/Contract Design Product Design Competition, and the National Symposium on Healthcare Design Annual Healthcare Environment Awards, welcomes entries from the design community for both of these honored awards programs.

IBD's Product Design Competition recognizes manufacturers and their product designers for innovation and originality of design, technical advancement, creative and responsible use of material and finishes, and need and usage in the marketplace. The deadline for submissions is July 1, 1994. Judging will be conducted in July, and the Awards presentation will take place September 26, 1994, in New York on the eve of InterPlan, the New Designer's Saturday. Information and entry kits can be obtained from Dawn Marie Galtieri, Institute of Business Designers, 341 Merchandise Mart, Chicago, IL 60654; (312) 467-1950.


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# TRENDS

health care design projects built and in use by June 1, 1994, are eligible to compete in the NSHD's Annual Healthcare Environment Awards. The deadline for submittal is noon August 1, 1994. Judging will be held in August, and the Awards presentation will be held November 18, 1994, in New York during the Seventh Symposium. For more information contact Debra J. Levin, National Symposium on Healthcare Design, 4550 Alhambra Way, Martinez, CA 94553-4406; (510) 370-0345.

## Steelcase Takes Restructuring Charge

**Grand Rapids, Mich.** - Steelcase Inc., the world's leading manufacturer of office furniture, has taken a \$71 million charge against fiscal 1994 earnings to accommodate a restructuring of many of its operations.

The company also announced that it experienced a 12% decline in operating income during its fiscal year, which ended February 28. Sales in North America increased by 3% but worldwide sales fell from \$2.4 billion in fiscal 1993 to \$2.3 billion in fiscal 1994. Worldwide sales include Steelcase Inc. operations and joint ventures in Europe and Japan.

The restructuring charge and weak operating performance, combined with losses in Europe and Japan and a required \$112 million (pretax) accounting change for retiree medical costs, resulted in a net loss of \$70 million.

## Commissions and Awards

**Ewing Cole Cherry Brott**, Philadelphia, has been awarded a multi-discipline contract at Carlisle Barracks in Carlisle, Pa.

**NBBJ**, based in Seattle, Wash., and **Danadjieva & Koenig Associates, Associated Designers** of Tiburon, Calif., are designing a new United States Courthouse in Seattle.

Toronto's **Yabu Pushelberg** has been commissioned to design a new telecommunications tower by Shanghai Radio and Television Bureau, Shanghai, China.

**Henry Dreyfuss Associates**, New York, was selected by Astra Jet, Princeton, N.J., for industrial design and human factors analysis of the interior of its new Galaxy, wide-body business jet.

Honolulu's **Wimberly Allison Tong & Goo** has begun construction on a fast-track project to completely refurbish major portions of the Sheraton Harbor Island Hotel in San Diego.

The Kansas City, Mo., office of **HNTB Corporation** will provide architectural support services for the American with Disabilities Act. HNTB's contract with the Department of Justice, Civil Rights Division, Access Section, will provide support to the Division in complaint investigations and compliance reviews related to ADA.

**Harry C. Hallenbeck, FAIA**, Sacramento, the state architect of California, has been selected to receive the AIA top service award for significant contributions to both the AIA and individual practitioners of architecture nationwide.

Korean-born architect and community activist **Ki Suh Park, FAIA**, Los Angeles, was named recipient of the AIA 1994 Whitney M. Young Citation for significant contributions to society.

The Cumberland County Board of Commissioners has selected **Odell Associates**, Charlotte, N.C., to design the new Cumberland County Coliseum in Fayetteville.

**Kohnke Architects, PC**, New York, was awarded commissions for the New York offices of Industrial Risk Insurers and The Guardian.

Pioneer Place Mixed Use Center, Portland, Ore., and Fairfield Center for Creative Arts, Fairfield, Calif., both designed by **ELS/Ebasani &**



# TRENDS

**Logan Architects**, Berkeley, Calif., received design awards from the AIA, East Bay Chapter.

**Brennan Beer Gorman/Architects**, New York, will design of the new 1,025,600-sq. ft. Jakarta Financial Tower, Jakarta, Indonesia, for P.T. Indonesia Artasangga Utama (Intama).

The Bethesda, Md., architect **O'Neil & Manion P.A.** will design a laboratory addition for Microbiological Associates Inc. at the Sciences Center campus in Rockville, Md.

July 15, 1994 is the deadline for entries for the **1994 DuPont Antron Design Award**. Information and entry forms are available from Burson-Marsteller, 230 Park Avenue South, New York, NY 10003; (212) 614-4877.

**Barry Design Associates**, Los Angeles, will be the interior designer for The Wonju Golf Club, outside Seoul, Korea.

The new Charlotte Convention Center, Charlotte, N.C., is scheduled to open in early 1995, with a design commissioned by the City of Charlotte from **The FWA Group**, Charlotte, and **Thompson, Ventulett Stainback & Associates**, Atlanta.

A master plan for an \$850 million transportation and sports-themed business and enter-

tainment center to be built in the Meadowlands Sports Complex in East Rutherford, N.J., has been drafted by the New York office of **Hellmuth, Obata & Kassabaum**.

The Washington, D.C. office of **RTKL Associates** has been retained for interior design services for the National Retail Federation, Washington, D.C.; Peter D. Hart Research Associates, Washington, D.C.; and Chance Management Advisors, Philadelphia.

Atlanta's **Designers II Inc.** will design interiors for the Grand Hotel in Biloxi, Miss., and the Grand Casino Hotel in Gulfport, Miss.

**Sumner Schein Architects and Engineers, Inc.**, Cambridge, Mass., will design Jordan Marsh's newest store at The Mall in Rockingham Park, Salem, N.H.

Seattle's Callison Partnership is sponsoring the **Callison International Student Design Competition** for students to design a portion of the proposed Seattle Commons, a major urban revitalization plan. For further information contact Laura Johanson of Callison Partnership, (206) 623-4646; or Gary Davis of Seattle Commons, (206) 628-0895.

The Foundation for Interior Design Education Research (FIDER) announces the award of a

research grant from the **Joel Polsky/Fixtures Furniture/FIDER Endowment Fund** to Carolyn L. Freeman of the University of Georgia for the study "Developing Computer-Aided Design Guidelines for Academe and the Profession."

July 22, 1994, is the deadline for receipt of the declaration of intent for **The Society of American Registered Architects' 1994 Professional Design Competition** for members and non-members. Direct inquiries and requests for a declaration of intent to the Society of American Registered Architects, 1245 South Highland Avenue, Lombard, IL 60148; (708) 932-4622.

**Gabert Designs**, East Windsor, N.J., received the ASID 1994 Gold Award of Excellence for Hospitality Design for the corporate cafeteria at Bellcore in Piscataway, N.J.

## People in the News

Horton-Lees Lighting Design, New York, has named **E. Teal Brogden** vice president in the San Francisco office.

**Martin D. Raab**, FAIA has assumed a new role as consulting senior managing partner at Haines Lundberg Waehler, New York, to devote more time to personal and professional interests,

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# TRENDS

leaving three senior managing partners: **Robert A. Djerejian**, **Theodore S. Hammer** and **Leevi Kil**.

Metropolitan Furniture, San Francisco, has recruited **Lewis Epstein** to its research and development team in conferencing applications, while promoting **Don Albers** to director of engineering services and **Robert Arko** to vice president of design and development.

**Kelly L. Moyer** has been named marketing/business development manager of the McLean, Va., office of Davis & Carter.

Cramer, Inc., Kansas City, Kan., has elected **Gary A. Rubin** to serve as vice president, finance and chief financial officer.

**John Hollander** was promoted to manager, new product development for Cooper Lighting, Elk Grove Village, Ill.

**Joel Herrmann** has joined Patrician Furniture Co. in High Point, N.C. in the newly created position of national accounts management.

**Donald M. Genaro**, senior partner of Henry Dreyfuss Associates, New York, announces his retirement, leaving four partners, **William Crookes**, **Jack McGarvey**, **James Ryan** and **Gordon Sylvester**.

Zimmer Gunsul Frasca Partnership announces the addition of **Karen Gunsul, AIA** as an associate partner in the Seattle office for interior design, space planning and programming.

**Makoto Baba** has been appointed president of Steelcase Japan in Tokyo. Steelcase Japan is a joint venture of Steelcase Inc., Grand Rapids, Mich., and Kurogane Kosakuho Ltd., Kyoto.

Tulsa's BSW International has reorganized management. Founding principals **David E. Broach, AIA**, **Robert C. Workman, AIA** and **Robert P. Sober, AIA** now constitute BSW's new board of directors. **George E. Daly Jr., AIA** is president, chief operating officer. Eight vice presidents have been named: **Thomas Daman, AIA**, vice president, design; **Roger Ridgeway, AIA**, vice president, production; **Rebecca L. Ford, PHR**, vice president, human resources; **John M. Johnson**, vice president, business; **Ellis L. McIntosh, AIA**, vice president, program management; **Ken Hirshey, PE**, vice president, engineering, and **Rick Mulligan**, vice president, information services. **Harry Lay, CPA** has been named vice president, chief financial officer, and **David Johnson, CPA** has been named treasurer.

**Steelcase Inc.**, Grand Rapids, Mich., announces a realignment of its senior management team. Each of six principal areas will be each led by

one of the following executive vice presidents reporting directly to Jerry Myers, president and CEO: **William Elston**, operations; **Roger L. Choquette**, sales and marketing and merchandising; **William Williams**, executive vice president and chief financial officer. **William P. Crawford** will retain his position as president of the Steelcase Design Partnership; **James P. Hackett**, will continue as president of Turnstone, a Steelcase subsidiary. An executive vice president for a new human resources group has yet to be named.

**Robert Carli, AIA** is welcomed as a named principal of Feola Carli & Archuleta Architects, Glendale, Calif.

New York public relations executive **Charles E. Hamlin** has been named vice president of public affairs of The American Institute of Architects, Washington, D.C.

## Business Briefings

Dar/Ran Furniture Industries will build a new \$13 million corporate headquarters building and manufacturing facility in Archdale, N.C.

**Lehrer McGovern Bovis'** mid-Atlantic regional office has relocated to Princeton Forrestal Village.

**NEW!**

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# TRENDS

100-200 Village Blvd., Princeton, NJ 08540; (609) 951-0500.

**Girsberger Office Seating's** Smithfield, N.C. manufacturing processes have qualified for "label-free" status under recent EPA regulations on ozone-depleting substances.

**SPJ Furniture Technology**, Ontario, Canada and New York, has signed an agreement with **Flexiform Ltd.** of Bradford, U.K. as exclusive licensee to manufacture and distribute Flexiform's storage and filing systems in North America.

**Griswold, Heckel & Kelly Associates** has relocated its New York offices to 845 Third Ave., 5th Floor, New York, NY 10022; (212) 421-4411, fax (212) 421-2974.

Los Angeles-based **Liminality** has opened a Washington office at 1615 L Street NW, Suite 700, Washington, DC 20036; (202) 682-7502, fax (202) 682-7503.

**J & J Industries, Inc.**, Dalton, Ga., has acquired **Invision Carpet Systems**, Kennesaw, Ga., from Interface Flooring Systems.

**Proformix, Inc.** has moved its headquarters to 50 Tannery Road, Unit 8, Branchburg, NJ 08876. Its mailing address remains at P.O. Box 22, Whitehouse Station, NJ 08889. Telephone and fax numbers remain at (908) 534-6400 and (908) 534-9161, respectively.

**Sikes Jennings Kelly & Brewer**, Houston, has acquired **Moore Grun Crawford Architects/Project Consultants**, Houston.

**FDG, Inc.**, New York, has opened a new division office, **FDG West**, at 16573 Ventura Blvd., Suite 201, Encino, CA 91436; (818) 905-8814, fax (818) 905-8998.

**Design South**, a new interior design firm, is located at The Corporate Plaza, 800 Delaware Ave., Wilmington, DE 19801; (302) 654-2007, fax (302) 654-2327.

The **ASID Educational Foundation Inc.**, Washington, D.C., has launched two training programs for contract and residential skills. Designing Marketing Success will be launched in June at 18 locations around the nation.

**Dakota Jackson** has moved to the D&D Building, 979 Third Ave., Suite 503, New York, NY 10022; (212) 838-9444, fax (212) 758-6413.

Nearly four years after acquiring **Hambrecht Terrell International (HTI)**, **Space Design International (SDI)** announced that the firm's name is changed to **SDI-HTI** for both the New York and Cincinnati offices. Its top executives are assuming the following titles: **James T. Fitzgerald**, chairman and CEO; **Kevin R. Roche**, president and COO; **Edward C. Hambrecht**, vice chairman; and **James R. Tippmann**, CFO.

The **Vinyl Institute** has relocated to 65 Madison Ave., Morristown, NJ 07960; (201) 898-6699, fax (201) 898-6633.

## Coming Events

**July 12-15:** 1994 National Office Products Association Annual Convention & Exhibit, Las Vegas Convention Center, Las Vegas; (800) 542-NOPA or (703) 549-9040.

**July 15-16:** Designfest '94, Orange County Convention Center, Orlando, FL; (800) 678-9490.

**August 7-11:** IESNA 1994 Annual Conference on Lighting, Doral Resort & Country Club, Miami; (212) 248-5000, ext. 117.

**August 24-27:** The Society for Marketing Professional Services National Marketing Conference, Fairmont Hotel, Chicago; (800) 292-7677.

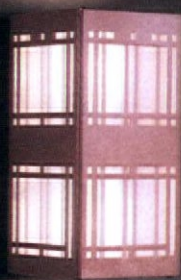
**August 24-28:** The 1994 ASID National Conference, San Antonio Convention Hall, San Antonio, TX; contact Jayne Katz (202) 546-3480 or write ASID, 608 Massachusetts Ave., NE, Washington, DC 20002-6006.

**September 8-11:** Artexpo Chicago, The Merchandise Mart Expo-Center, Chicago; (800) 331-5706 or (218) 723-9130.

**September 27-29:** InterPlan, The New Designer's Saturday, Jacob K. Javits Convention Center, New York; (212) 626-2224, 626-2537 or (516) 725-2745.

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# MARKETPLACE

## Milan Magic

Sleek lines sculpted in smooth metals, lacquered woods, recycled plastics and gossamer-like nonflammable fabrics flourished in abundance at the Salon Internazionale del Mobile and Furnishing Accessories Show held in Italy at the Milan Fairgrounds, April 11-17, 1994. The residential and commercial furnishings show was also graced this year with the inclusion of EuroLuce, the biennial international lighting exhibition.

The by and large smiling faces among the exhibitors were due to the improvement of the Italian market overall in 1993 over previous years, which hinged on the devaluation of the Lire, especially for its main export markets—Germany, France, Great Britain and the U.S. Slowing the future growth of the Italian office furniture market will be the increasing trend toward "internationalization"—joint ventures and partnerships with companies from other countries. But though the marketplace will continue to go global, the Italian sector still possesses its own characteristic progressive attitude toward exploring new design directions, as evidenced in the sampling of new products presented here.

Pelikan Design studied 50 years of chair designs before fashioning the Ypsilon for Matteograssi. The chair is constructed of a back shell and a seat/armrest shell hinged and covered with coach hide. The two shells are supported by a three-legged base made of die-cast aluminum. Soft leather comfort cushions are included for the back and neck.

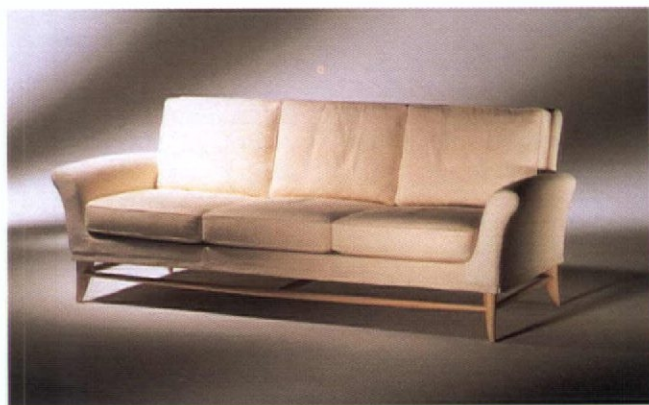


Circle No. 225



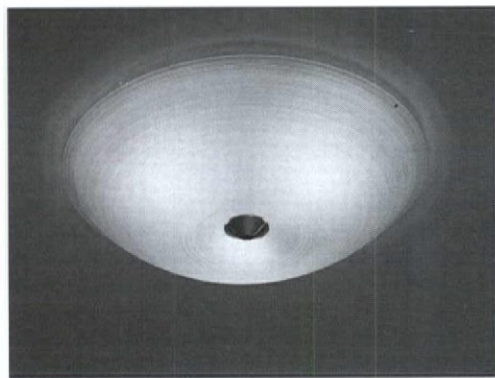
The Edison is part of Saporiti Italia's contemporary furnishings designed to create a world of Cartesian spaces and white volumes through the use of basic light and materials. Made of natural or lacquered wood, the Edison can be equipped with doors or drawers. Two supporting half-columns contain crystal-topped lights that softly illuminate the finishes.

Circle No. 222



The basic concept for Massimo Iosa Ghini's new collection for Moroso can be summed up by simplicity of form and multiplicity of function. Salt Lake, a sofa piece from the collection, features uncovered legs that are unusual for the style of Iosa Ghini. The design has an American country elegance.

Circle No. 221



Glazed white Murano glass is accented with a detail available in brass, copper, or dark grey metal in the Magnum ceiling/wall fixture designed by Stefano Marcato for Italiana Luce (IL USA, Inc.). Magnum accepts either an incandescent or energy-saving compact fluorescent lamp. The unit is offered in two sizes: 24-in. diameter extending 6 in., and 16 3/4 in. diameter extending 4 1/2 in.

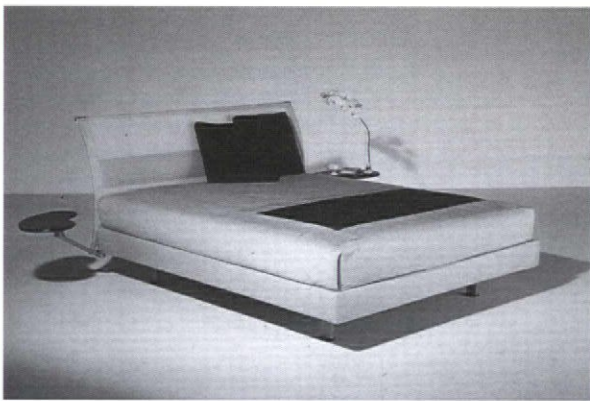
Circle No. 227

CIAD BELLA



Zerodisegno's Pixel foldable trolley for tv and video-recorders is adjustable to support varied sized monitors. The unit is made with molded structural polyurethane coated with polyurethane enamel, and comes in anthracite grey, azure and apricot. Twin casters are mounted on the front, with a fixed metal foot on the back.

Circle No. 224



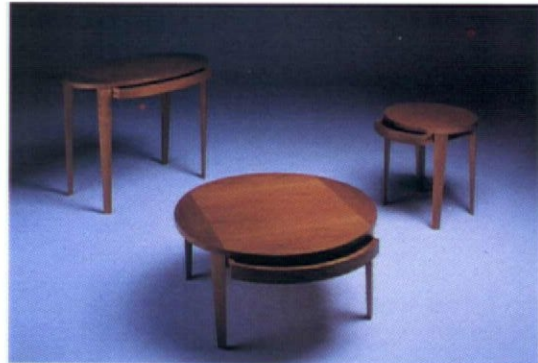
Aletto from B&B Italia derives its light and airy appearance from its unusual construction: an aluminum frame headboard is covered with fine cotton mesh to permit a view of spaces beyond its physical limits. A cylindrical cushion, running the length of the headboard behind the mesh, filled with polyurethane and covered in fabric or leather, provides back support.

Circle No. 226

Golf walnut coffee and standard sized tables include a smooth-sliding drawer. The sinuous circular and oval shapes are designed by G.V. Plazzogna for Cattelan Italia Spa.

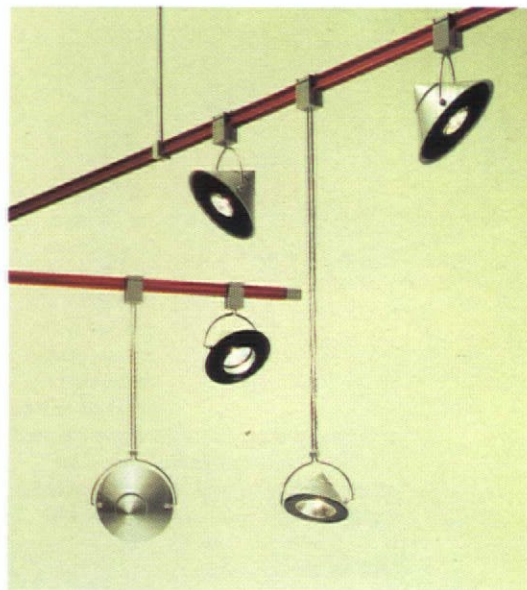
Circle No. 223

ARRIVEDERCI BABY



The Mikado low-voltage halogen line from Artemide has evolved into a track system, designed by F.A. Porsche. The track system features include positioning of spotlights anywhere on the conductor profile, easy snap on and off spotlight adapter, rod-extended spotlights and flexible installation with remote or canopy incorporated transformers.

Circle No. 228



Satiny Murano blown glass in white, yellow, pink or Nile green distinguishes the Pulce P wall light from Leucos. The metal component is offered in chrome-plated or grey-green painted metal versions. Pulce P is 8 1/4 in. at its widest point and angles out from the wall 5/12 in.

Circle No. 229



Rosy Angelis, designed by Philippe Starck for Flos, is a floor lamp that glows with diffused light cast through a special shade made of lightweight fabric. The fixture includes a technopolymer structural support, an electronic dimmer, and operates with one 150-watt maximum bulb.

Circle No. 230



# MARKETPLACE

The DP7500 series is a new collection of beautifully handcrafted doorpulls from Forms+Surfaces. Eight designs were developed, cast of solid bronze or stainless steel and are available in a variety of textures and finishes.

Circle No. 206



Bernhardt introduces Basic Geometry, designed by Michael Vanderbyl to answer the need in the contract textile market for straightforward, back-to-basics, accessible, easy to specify and

reasonably priced fabrics. The 15 patterns in wool, silk, Trevira and cotton constructions were designed so they could be used together to create an active visual effect. A common color palette, expressed in 90 colorways, unifies the collection.

Circle No. 220



Marvel introduces the Marvel WorkChairs Series 500, designed by Jonathan Ginat, to its seating line. Marvel seating management boasts same day delivery, a lifetime warranty, and a five year guarantee on fabrics for its new line.

Circle No. 204



The whimsical Croc-a-Cabana Steel Furniture Collection, designed by the Sommer Design Studio, takes its inspiration from the

crocodile, considered a symbol of fortune and good luck. Items in the indoor/outdoor furniture line include an arm chair, bench, dining table, occasional table, side table, window box and jardiniere.

Circle No. 209

JUMPIN' JUNIPER



Jakob Schlaepfer has designed a stunning new series of 18 textile patterns, created by weaving objects and various fabrics together for Création Baumann of Switzerland. Nymfea (left), constructed of 100% polyester/60% nylon/40% viscose, is available in one colorway. Lappoli (right) is 100% silk/60% viscose/30% polyester, and is available in four colorways. Création Baumann fabrics are marketed in the U.S. through Camegie.

Circle No. 203

Girsberger Office Seating introduces a bi-color fabric option for its Trilax series. The Trilax BiColor option provides a choice of two compatible fabric selections that easily adapt to any office color scheme. The fabric also highlights the unique geometric pattern of the Trilax and allows for more design flexibility.

Circle No. 205



Geiger Brickel introduces "By Nature's Design," colored and styled by Jane Eschbach. The collection comprises four new patterns, in 41 colorways, all of which are designed to coordinate with the popular Alchemy pattern in the former Brickel upholstery collection.

Circle No. 208

A NEW SEASON HAS BEGUN

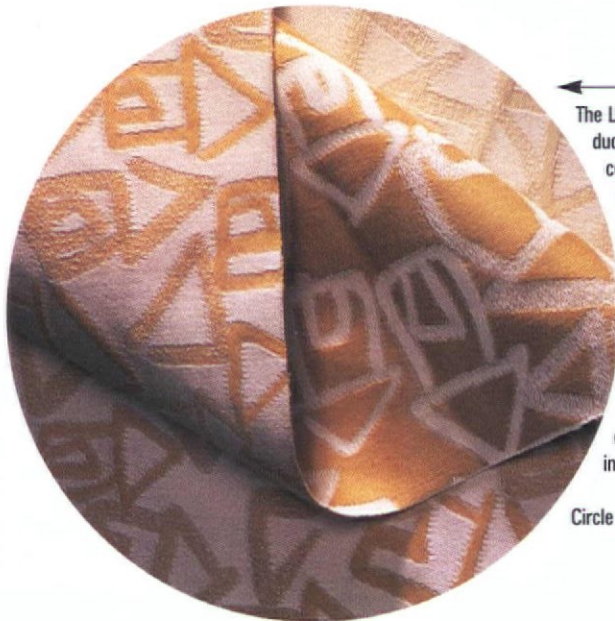
The need for versatile design in public space furniture has been answered by the Scarborough Collection of benches and litter receptacles. These new products from Landscape Forms Inc. complement a range of architectural styles from traditional to contemporary.

Circle No. 202



The Larsen Design Studio introduces Rhythm & Line, an exciting collection of cottons and wools inspired by and produced from wonderfully imaginative children's paintings. Children ages eight to 11 were encouraged to "paint to music" in a collaborative effort from the National Dance Institute and Larsen Design Studio. The sophisticated results are appropriate in many settings.

Circle No. 207



International Contract Furnishings Inc. introduces a new collection of conference tables and chairs designed by and named for Italy's leading designer, Vico Magistretti. The Vico Collection combines familiar, natural forms with ultra modern design and manufacturing principles, while maintaining an emphasis on function and comfort.

Circle No. 201



# MARKETPLACE

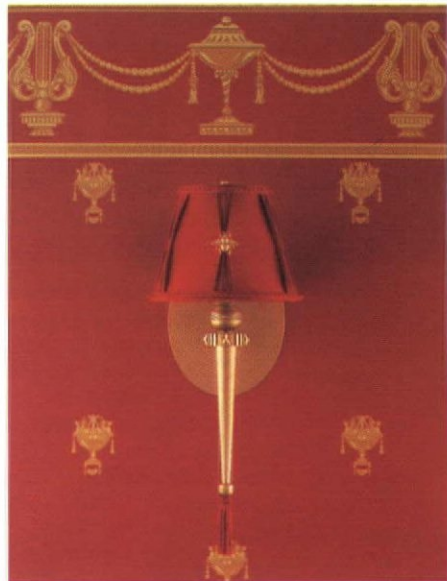


Genura™ from GE Lighting is the first of a new generation of lamps that combines the energy efficiency and long life of a compact fluorescent with the aesthetic qualities of a standard incandescent reflector lamp. Genura features a long, 10,000-hour life and the popular shape of an incandescent. The lamp consumes 23 watts to produce light similar to 100-watt incandescent and generates 75% less heat.

Circle No. 213

American Glass Light and its sister company Von Tassel & Company introduce a coordinating collection of lighting and wallcoverings to help designers create a seamless look. The designs feature details taken from antiquity like stars, griffins, lyres and urns that have been updated to fit into today's interiors.

Circle No. 214



## SCHOOL'S OUT - DESIGN'S IN

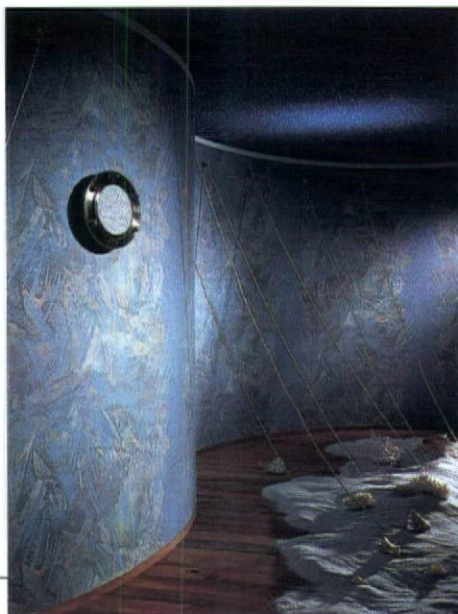
Flex health care seating, from AGI Industries, combines the grace of a timeless classic with all of the functional requirements demanded by today's marketplace. Structural steel inner frame, solid maple arms and a pre-catalyzed lacquer finish lend strength while compound curve back and active seat suspension provide comfort.

Circle No. 210



Brilliantly simple with only three components, wood, cast aluminum and epoxy resin, the Rey chair from Kusch proves its durability in cafeterias, schools, universities, libraries, restaurants and food courts. Rey is available in all wood and upholstered seats.

Circle No. 211



Sincol introduces the New Harmony/G Series. Model #2004, seen on the ceiling, is embedded with ceramic chips which glow under UV light. The black-light effect is perfect for casinos or retail. Printed in eight colors with a pearlescent finish, model #2006, seen on the wall, is Class A rated.

Circle No. 212



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# MARKETPLACE



Beautiful chandeliers (pictured) and wall sconces are the product of Baldinger Architectural Lighting's collaboration with the premier Muranese glass blowing company, de Majo. The collaboration represents a mixture of the ancient styles of old Murano with a contemporary approach to color and form.

Circle No. 215

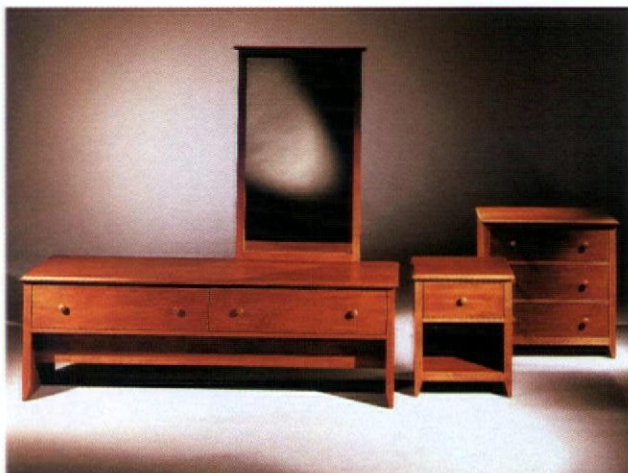
Caseworks Furniture Manufacturing has added three new collections to its popular hospitality furnishings. Shaker, Mission and Prairie feature fine styling and affordable prices. The collections include a wide range of pieces including wardrobes, bed tables, chests and tables.

Circle No. 216

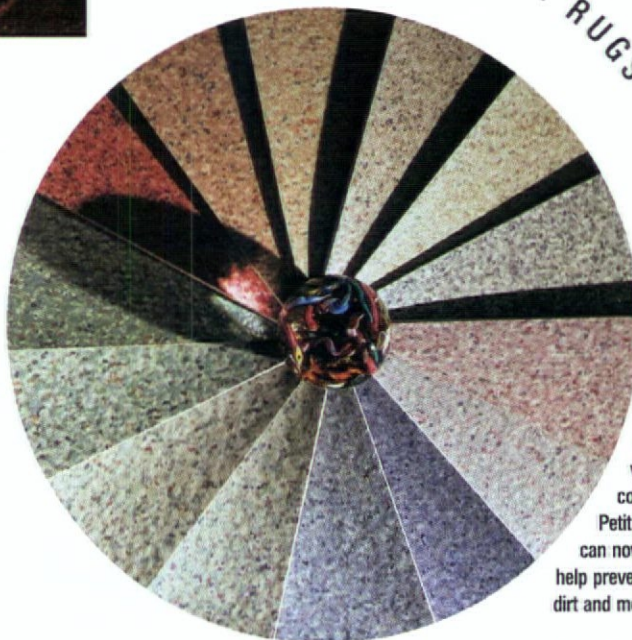


Slow Dance II from Mannington Carpet combines spun staple and continuous filament Monsanto Ultron VIP Type 6,6 nylon for its subtle lattice weave effect. Slow Dance II comes in 14 color choices, including neutral tones and earth inspired shades.

Circle No. 217



## JUNE RUGS



Armstrong has added 14 new colors to its Possibilities line of commercial sheet vinyl. All of the new color additions are in the Petit Point Pattern, which can now be heat welded to help prevent the penetration of dirt and moisture.

Circle No. 219



The clean lines and simple geometry of Design America's Tylon Series of tables harken back to the heady days of American Modernism. Designed by Louis Henriquez, the Tylon, rendered in rich American wood veneers, complements the eclectic interiors of the 90s.

Circle No. 218

THE RIGHT COMBINATION:



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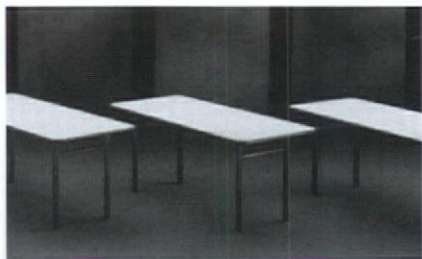
# Conference and Training Tables

Two distinctly different types of tables, conference tables and training tables, are converging in function if not in form, animated by the desire of organizations to make multiple use of facilities and furnishings. Conference tables, typically characterized by monumental proportions and sheer mass, are beginning to be conceived as assemblages of modular parts that can be reconfigured or even separated into smaller tables for break-out sessions or dining. Today's training tables, mobile, modular furniture that can often change configurations, fold for storage and accommodate computer wiring, are becoming lighter and easier to handle. The two genres may even be interchangeable, as manufacturers demonstrate in their current offerings.

## KINETICS, A HAWORTH COMPANY

The Kinetics 400/500 Series Folding Tables provide a variety of sturdy, durable, aesthetically clean options. Available in round, square, rectangular and race track styles, the tables come in a number of standard heights, as well as a 32-in. wheelchair-accessible height, which can be specified at no additional charge.

Circle No. 241



## VECTA

The Ballet folding tables with K-base provide a variety of solutions for training areas. The connecting tops are available in 45-, 60- and 90-degree shapes. Tables are also available with modesty panels, laminate or veneer tops and bases in a range of thermoset colors.

Circle No. 242



## BRETFORD MANUFACTURING

Bretford's CR8500 series of training and conference room furniture addresses conference room, training room, boardroom and departmental meeting place needs. All the tables in the CR8500 Series feature one-inch-thick laminate tabletops in either grey or medium oak finishes. The bases are made of steel with black textured powder paint finishes.

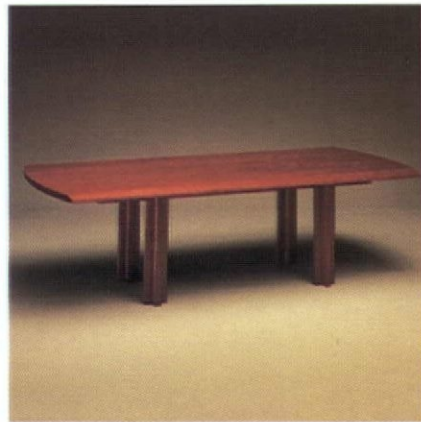
Circle No. 244



## STOW DAVIS

Centerline, a wood casegoods line, is based on designer Norman Diekman's philosophy that most design project begin with a "center line." Centerline's contemporary design is distinctive yet subtle, and functions comfortably in a variety of environments. Veneer selections, as specified by the customer, permit both modern and classic adaptations.

Circle No. 245



## FALCON PRODUCTS

Smooth action, stability, strength and durability combine to create handsome new folding, seminar and training tables. The Falcon FT Folio folding tables are available in a wide variety of finishes, veneer and laminate options.

Circle No. 243



## HOWE FURNITURE

The Storm Table Collection is Howe's solution to budgetary dilemmas. The durable, flexible tables come in stationary, folding and flip-top models in a variety of shapes and sizes. Form, function and value combine in Storm to meet customer demand for designer-look tables at attractive prices.

Circle No. 247



## KI

KI's Baron and Venue tables (shown) offer a unique design combination for any conference room's requirements. Baron offers a selection of table tops and edges that rest on the clean, striking Baron base. Venue presents a truly custom approach with a virtually unlimited array of high-quality components.

Circle No. 248



## THE GUNLOCKE COMPANY

The Director conference tables represent total collaboration between the designer/creator and Gunlocke—the skilled craftsman. Serving an individual design statement, Director Series tables may be specified in a limitless combination of exotic wood veneers, select inlays, functional top and base shapes and a full spectrum of sizes.

Circle No. 250



## TUOHY

Tuohy introduces this broad offering of conference tables as an expansion of its comprehensive Benney Collection of casegoods, seating and occasional tables. Designed by David Allan Pessa, this series is differentiated by its use of metal on the leg. This feature not only lends a distinctive aesthetic to the tables but is functional as they can be removed to accommodate wiring from tops to the floor.

Circle No. 249



## DAVIS FURNITURE INDUSTRIES

Davis Furniture Industries will introduce the Talk Table, licensed from Wiesner Hager of Austria. Talk is a reconfigurable table system designed for multi-functional use. It is extraordinarily flexible for setting up different room layouts, making it ideal for executive work applications, conference rooms and training areas.

Circle No. 251



## HALCON

Symphony Conference Tables offer the designer and specifier an unparalleled opportunity to create their own conference table using the many size, shape, finish, edge, corner and base options available. Shown is the HTRO-54168E-BCY racetrack top, E13 edge and black chrome cylinder base with cherry top and edge.

Circle No. 252



## MICROCOMPUTER ACCESSORIES

OfficeWorks Tables help meet the needs of the quickening pace of business, where smaller, more frequent meetings are the norm. The tables are available in two sizes and colors: 42-in. round (shown) and 30- by 60-in. rectangular, both in taupe or grey finish.

Circle No. 253



## NUCRAFT

Nucraft conference tables offer a range of materials, shapes, sizes and finishes. Their versatility makes it easy to select the perfect model for a particular corporate image or for a custom matched finish, enabling clients to integrate their new conference tables with existing office interiors.

Circle No. 254



## HARDEN CONTRACT

This conference table features a pair of hand-carved, Queen Anne bases and a solid cherrywood, rounded rectangle top with molded edge. Shown in Vintage finish, this table is also available with Sheraton, Panel and Angle Panel bases with rectangle top shapes and a choice of traditional, molded, square, radius or reeded edge treatments.

Circle No. 255



## GEIGER BRICKEL

The Quattro Table Series is part of the Selected Editions Collection of products for management and executive offices. Contemporary in design, the Quattro Tables are available in a wide range of sizes from low occasional tables to desk tables and conference tables. A variety of tabletop shapes are offered with square, quarter radius or bullnose edge options.

Circle No. 257



## GF OFFICE FURNITURE

GF's versatile 710 table is available in round, square and rectangular models. The continuous steel rod, chromeplated or colored powder coated legs also function as protective forms around table top edges. Table tops are available in a wide range of laminate and wood veneer finishes.

Circle No. 256



## METRO FURNITURE

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Circle No. 258



## BERNHARDT FURNITURE COMPANY

The 42-in.-diameter, 214 Round Conference Table is part of the Montana collection. Montana evokes simplicity of form, sparseness of detail and functionality of purpose. This innovative collection of finely crafted products is available in figured cherry in a wide assortment of Bernhardt finishes.

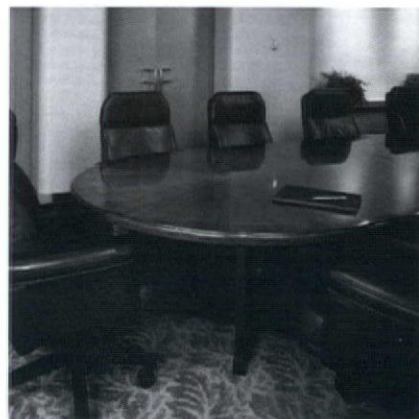
Circle No. 259



## DAR/RAN FURNITURE INDUSTRIES

Arclinea Tables, designed by John Stafford, introduce architectural elements using contrasting veneers, geometrical forms and variations of the Panel X-base theme to create refined contemporary and transitional conferencing designs. Custom options are available.

Circle No. 260



## NEVERS INDUSTRIES

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Circle No. 261



## EOC

Chevee Tables come in a variety of sizes as well as round, square, rectangular and arched shapes. Quarter round suspension tops add to cluster configuration possibilities.

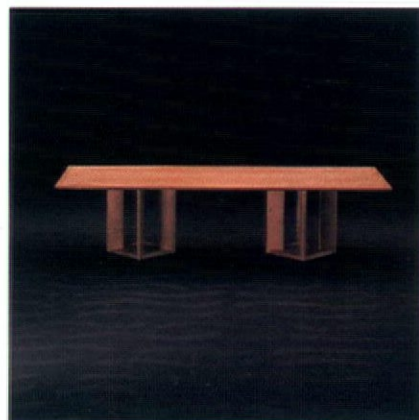
Circle No. 262



## CABOT WRENN

The Capella conference table was designed by Terrence Hunt for Cabot Wrenn. Transitional in design, Capella focuses on choices, offering a variety of sizes, shapes, exotic woods, edge and inlay options. The table shown is birdseye maple veneer with a cornice edge detail, maple edge rail, and dot/dash inlay.

Circle No. 263







FABRIC THAT LIBERATES

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Circle 15 on reader service card

The bare back look of Picto (below) represents one of many departures from conventional seating—as envisioned by Friedrich Frenkler (bottom), president of Wiege, Wilkhahn's product development arm.

# No Holes Barred

A radical vision of ergonomic seating comes to America in the form of Wilkhahn's Picto chair, designed by ProduktEntwicklung Roericht

By Roger Yee



Would you trust your anatomy to an office chair that looks as lean and taut as a sports car? For American couch potatoes, whose search for a good seat typically begins with the overstuffed sofa in mother's living room, the most successful ergonomic office chairs of the past two decades have combined innovative mechanisms, sensitive cushion contours and numerous controls with ample proportions and plenty of uphol-

pendent, what support would tomorrow's workers need?

The multiple-task worker would be the focus of the effort. As described by Friedrich Frenkler, president of Wiege, Wilkhahn's wholly-owned product development company, good solutions would adjust effortlessly to the sitter's motions and embrace key principles in the Ulm School charter, namely "to reduce wastage of materials and to increase durability of prod-



stery. The appearance of a chair such as Picto, designed by Burkard Schmitz and Franz Biggel of ProduktEntwicklung Roericht for Wilkhahn in Bad Münden, Germany, and now being introduced to America by New York-based Wilkhahn Inc., defies our cozy assumptions.

What's the back doing with no upholstery—and a grid of holes? Why is the seat semi-circular? How come the arms arc upwards towards the front?

Wilkhahn itself was asking such provocative questions in October 1988 at the Roericht design studio in Ulm, Germany, home of the famous High School of Design. The furniture maker founded in 1907 by craftsmen Christian Wilkening and Fritz Hahne challenged Schmitz and Biggel to find new ways to sit in the information age. If work continued to become more dynamic, mobile and interde-

pendent, what support would tomorrow's workers need? "New products are needed to serve the dynamic way of working we see emerging," Frenkler says. "Nowadays, workers sit momentarily, operate their computers, get up to see colleagues and sit again. Rank is unimportant for their chairs. What matters is what they do."

Picto would be responsive to the body, simple to operate, use a minimum of parts, and be easily recycled. Specifications were submitted to Roericht and one other design studio besides Wiege to produce the first prototypes in January 1989. Once Schmitz and Biggel won the commission, they joined a multidisciplinary team that remained together to complete Picto.

Americans are already familiar with the load-activated synchro-mechanism Wilkhahn developed for Picto: As the sitter leans back, the seat moves forward and upward on rollers that ride a

curved rail joined to the back, a process that reverses when the user returns to an upright position. The synchro-mechanism sits discreetly atop a column and five-star base of die-cast aluminum and polyamide double casters. Just two other devices complicate the picture: tabs under the left and right of the seat activate a pneumatic height adjustment and lock the back upright. So far, so good. It's the rest of Picto that is less familiar.

Picto's black polypropylene back shell is contoured so the gently curving upper part can comfortably support the sitter's shoulders without the optional cotton felt upholstery, while the concave, lower part acts in concert with the seat and its beveled, integral pelvic support area to give lateral support to the pelvis in the upright position and preserve the natural curvature or *lordosis* of the lumbar region. The polypropylene seat shell, upholstered in CFC-free polyurethane foam, sports a semi-circular shape to give the sitter's legs maximum freedom of movement. As for the striking perforations on the back, they dissipate heat build-up.

A distinct shift in materials and geometry can be seen in the optional armrests of longitudinally laminated beechwood finished in beeswax. They "float" because they are cantilevered from a die-cast aluminum armature attached to the back support. They also angle up and away so the sitter uses them mainly when reclining—and can sit side-saddle when doing so.

There are also more surprises here than meet the casual eye. No glues or composites are used to assemble Picto, which relies instead on more ecologically sound mechanical joints and connections. Every surface of the chair is finished, and its joinery is openly expressed to promote handling and servicing. Once Picto reaches the end of its service life, 95% of its parts by weight can be recycled.

For Diane Barnes, president of Wilkhahn Inc., Picto represents "a fresh look for the younger generation of workers." Indeed, the design offers enough chair at reasonable cost so that younger Americans may actually decide to leave the living room sofa where it belongs—and drive to work in a Picto. ☺

Circle No. 235

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Improving Your Quality of Life

Three big men, one great chair. Milano's designer, Howard Pratt (below, middle), is flanked by EOC's Charles Hess (below, left) and Richard L. Sinclair (below, right). This high back design (right) is the chair of choice at the desks of these three executives seated for success.

# My Kingdom for a Chair

EOC fills a "large" market gap with the unexpectedly graceful Milano chair, designed by Howard Pratt

By Holly L. Richmond

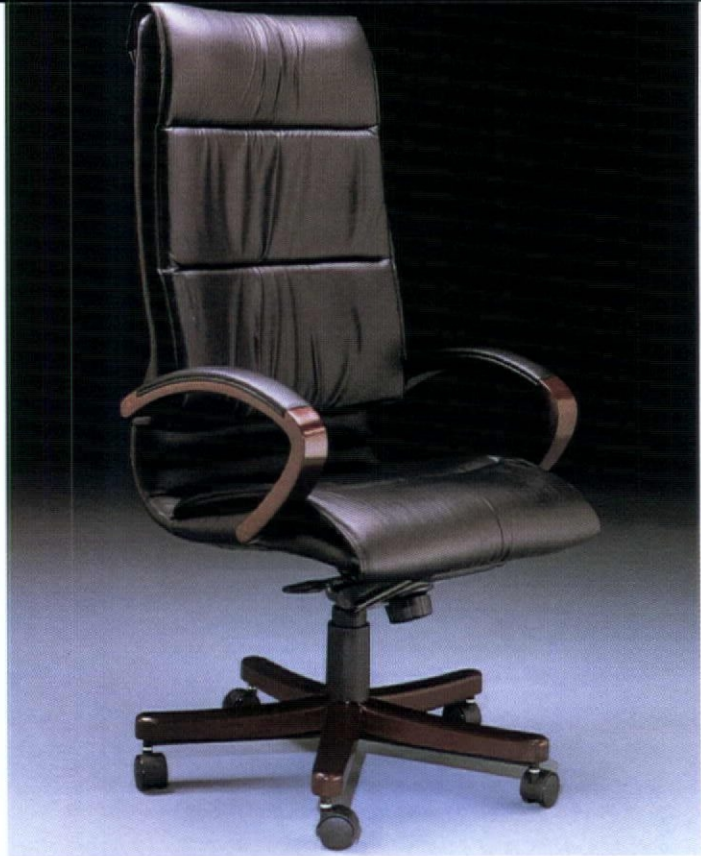


**I**talian office furniture is regarded as some of the finest in the industry, and the price tags that accompany these top-quality, no-compromise pieces are set accordingly. Not surprisingly, Richard Sinclair, the president of Executive Office Concepts, decided that he wanted to add Italian flair to his line of office furniture after a trip to Milan, Italy last year. When Sinclair and Charles Hess, EOC vice president of design and development, simultaneously perceived a gap in the market for contemporary high-back, middle and upper management seating—especially for large men like Sinclair himself, who stands 6 ft. 4 in. tall—the design idea for the Milano chair was born.

"I keep a close watch on the marketplace, and take notes on special item requests with the intention of adding them to our product line," Hess states. "I recognized that we had not addressed a large, stylized, executive chair in wood options." The new EOC chair would deliberately break with the tradition of weighty, monumental proportions favored by most executive chairs today. Hess and Sinclair felt industrial designer Howard Pratt was the best individual to craft a fresh approach.

Pratt, the creator of numerous designs for EOC, is known for his hands-on, meticulous work. "Howard's products do very well with us because he comes into the factory, puts on a white smock, and works on the chair from scratch," explains Sinclair. "He works closely with our people on a project, so it becomes a real team effort. His projects always reflect exactly what we have in mind, along with his own personal design touches."

In this case, the chair materialized as a distinctive form with novel upholstery details. "Richard came to me and said, 'I need a big man's chair in my line, a throne of sorts,'" says Pratt. Pratt and Sinclair agreed that large male executives often dwarf their chairs. Consequently, they wanted to introduce a broad yet fairly slender chair with a high back and a soft, pillow look that would offer a great deal of support. To achieve this, Pratt decided on a design that suspends thin, dense pillows of dacron and polyester fiber and urethane foam over a



contoured, one-piece laminated hardwood shell.

Two of these supple pillows constitute the seat of Milano, while two or three of them form the mid-height or high back. Each pillow is wrapped in leather or fabric of choice, and is held together with Velcro. The assemblage gives the chair a soft yet sleek Italian profile quite unlike its antecedents.

Aside from having good looks, Milano is also highly functional. "It is intended to be a multiple task chair," comments Pratt, "ergonomically designed for those users who sit at a computer, as well as those who are constantly getting up and down." Among its basic passive ergonomic features are height adjustment, knee tilt tension control and tilt lock. Arms are available in hardwood and steel-reinforced urethane.

Perhaps the most distinctive feature underlying the form and function of Milano is its motion system, which incorporates a natural flex action built into the shell unit. An arc was built into the lower region of the chair back for lumbar support. "This arc was designed to cradle the user's back, not to push on it," says Pratt. In keeping with this design philosophy, Pratt also made certain that the user's shoulders and head would not be pressed forward by the back

of the chair, a frequent complaint about high back chairs.

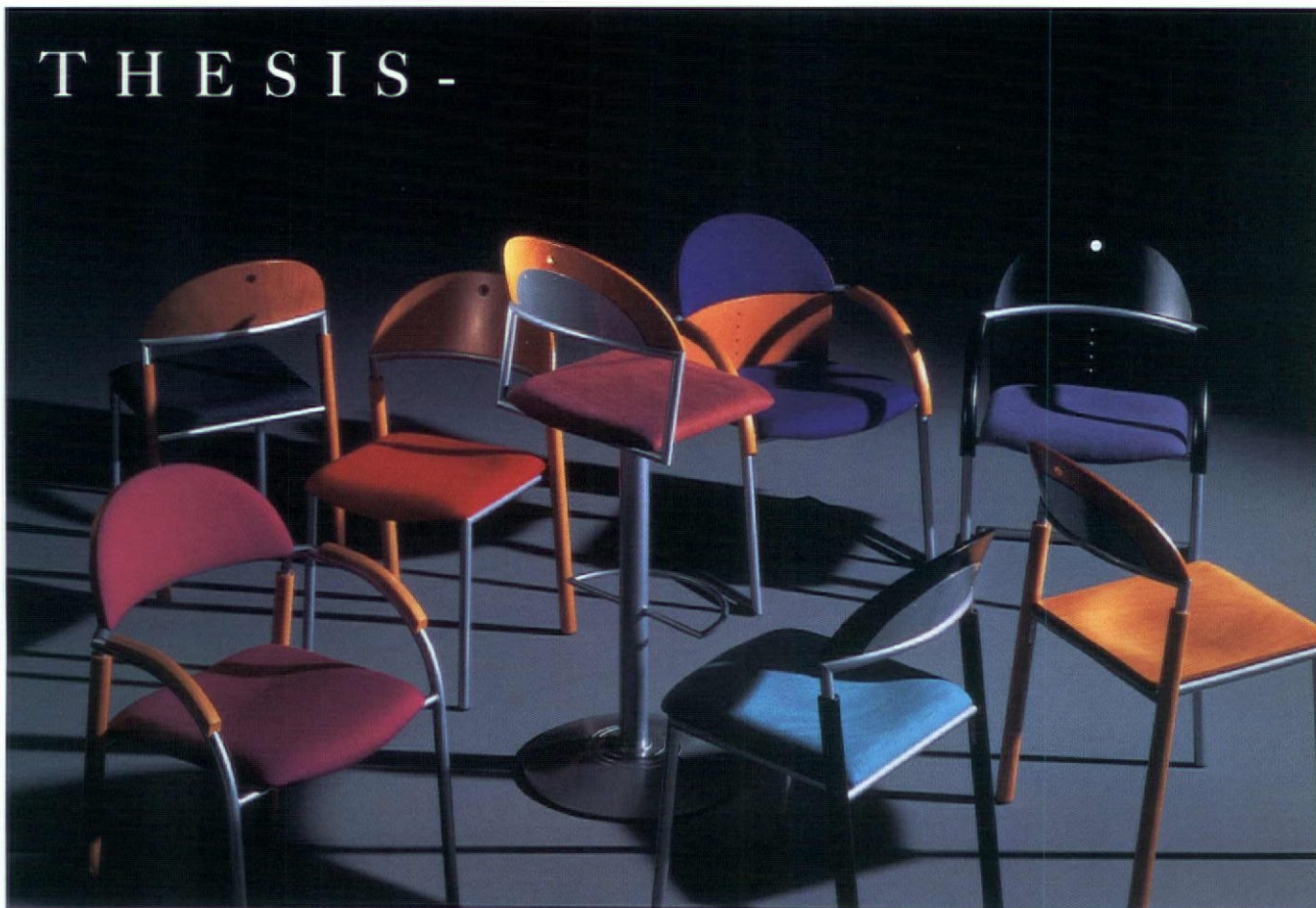
Four prototypes were built before Pratt and EOC were finally satisfied with Milano. Pratt believes, "We now have a wonderful, big-man chair, but one design per chair will not work anymore." With the dramatic increase in the number of female executives, EOC saw the opportunity to cater to their needs as well. Hence, Pratt scaled down Milano by giving it a mid-height back and smaller width proportions.

The smaller version is also suitable for conference rooms. Only the dimensions differ, while the ergonomic, structural and design principals remain the same. Sinclair observes, "The smaller Milano has had an even better response than the original design. However, both models have received extremely positive feedback from the marketplace."

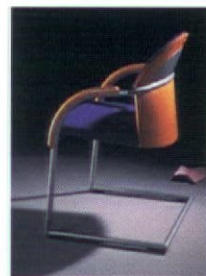
Sinclair knows exactly how customers feel about Milano because he was one of the first users to make it his own personal chair. Men and women in search of a stylish, ergonomic "throne" will probably agree. In fact, this comfortable, highly functional design, with a wide range of finishes and upholstery to choose from, may just keep the whole kingdom of the working world seated happily ever after. ☺

Circle No. 236

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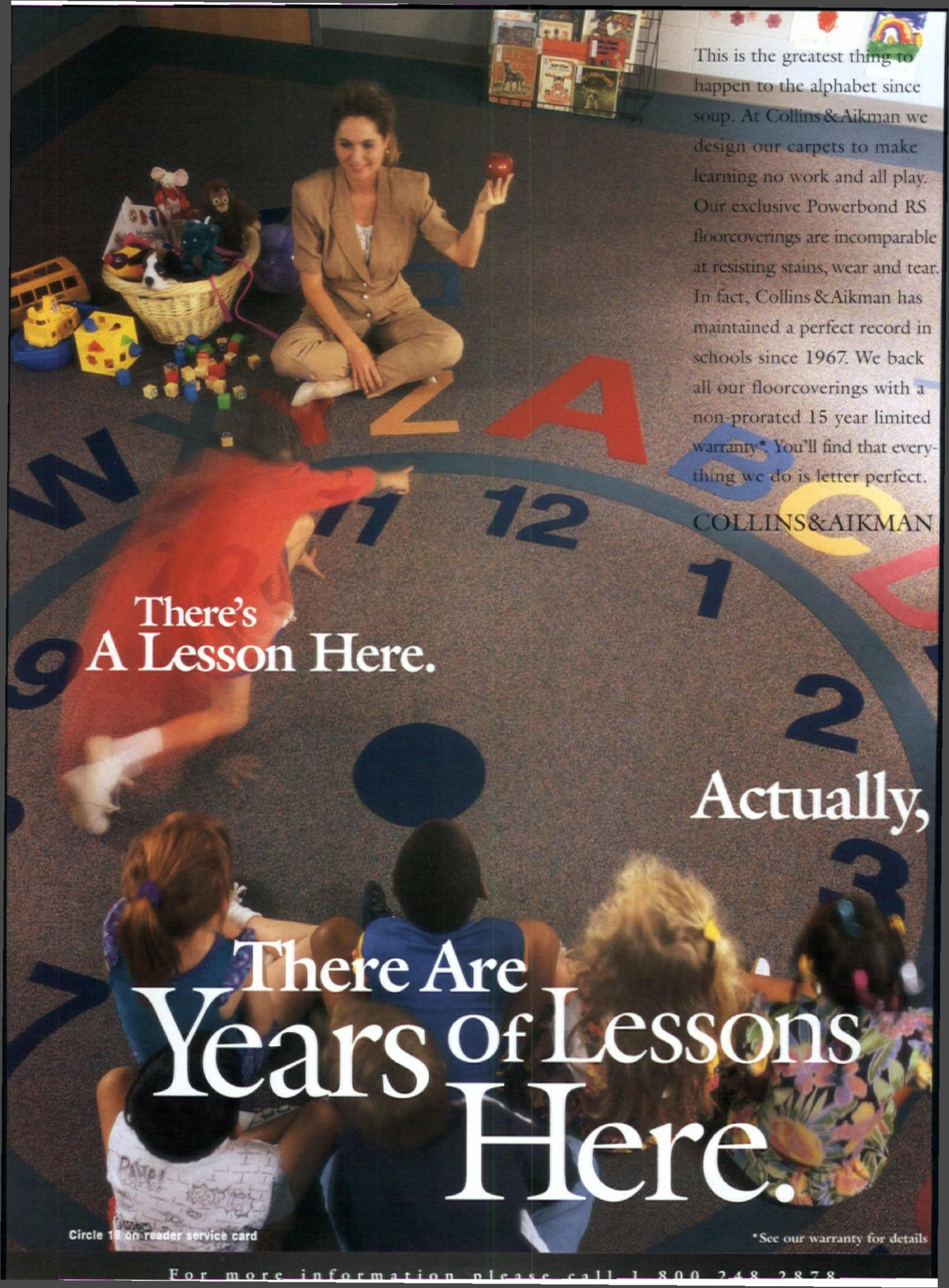


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# Smart Talk

**Americans are discovering that spending more on education does not guarantee smarter students, and the backlash could hurt school facilities**

Fountain Hills Junior/Senior High School, Fountain Hills, Ariz., is as aware of the desert around it as it is of the classrooms inside. Not only does the desert light penetrate deep into a typical corridor (below), but the School treats the desert environment as a living laboratory or biome where science classes are frequently held. Photograph by Timothy Hursley.

**E**ducation and money carry on a perverse love affair in the United States. Although spending per pupil has risen from about \$2,700 in 1965 to some \$5,500 today (adjusted for inflation), student performance on a variety of tests lags considerably behind those in countries that actually spend less—such as Japan—while scores on the Scholastic Aptitude Test have fallen about 5% over the same period. Our high school teachers have benefited somewhat from the taxpayers' largesse, earning an average of \$38,000 a year, which is decent but still less than their counterparts in Germany at \$43,000, Japan at \$45,000, Canada at \$47,000 or Switzerland at \$70,000. On the other hand, much of the additional U.S. outlay has been devoted to government-mandated programs for the disabled. Is money spent on education money well spent?

Enough money is not being allocated to the physical upkeep of the nation's school buildings, in the opinion of the American Association of School Administrators, an organization representing the nation's school superintendents. According to the AASA, one school in eight is less than ideal owing to aging physical plant, lack of space, inadequate maintenance or

obsolete equipment. One-third of U.S. schools were built before World War II, and another 43% were built in the 1950s-1960s. The latter buildings were constructed with haste to contain the Baby Boomers, and were not intended to last more than 30 years. Of course, everyone knows that they remain standing, along with the 14% added in the 1970s and the 11% completed in the 1980s.

Finding more money to finish the job may be hard to pull off when interest rates are rising, voters resent tax increases, government at all levels struggles to cut expenses and/or eliminate deficits, and existing school construction projects already cost the nation over \$15 billion a year. The issue is complicated by such recent findings as a report of the Carnegie Corporation of New York, based on a comprehensive, three-year study of young American children, showing that millions of infants and toddlers are so deprived of medical care, loving supervision and intellectual stimulation that they may not develop into healthy and responsible adults. When the implications are considered along with the 1966 landmark study by the U.S. Office of Education, which concluded that attitudes of families and fellow students rather than the quality of schools determines educational achievement (the so-called Coleman Report), it's easy to see why voters are voting down school budget increases.

The schools in the following pages tell stories that are as different as the communities that sustain them. However, they do share a sincere commitment to preparing children for what may be a very difficult future in post-industrial America. In this context, good school design is every bit as pragmatic as deficit reduction. Do we want the young Americans to whom we will soon entrust our aging selves and our nation's future to be well educated or not? ☞



# Desert High

What resembles a desert mirage is actually Fountain Hills Jr./Sr. High School in Fountain Hills, Ariz., a hard-working, good-looking school by Howard Needles Tammen & Bergendoff

By Amy Milshtein



Desert Storm: HNTB planned Fountain Hills Junior/Senior High School to blend effortlessly into the desert landscape. Materials and colors reminiscent of the terrain make corridors (opposite) feel permanent and monolithic. Solidly set among the brush and cacti, the school building (above) serves grades 7-12 during the day and adult civic groups at night. As Fountain Hills' largest project to date, the school also works as a persuasive selling point for the town.

**F**rom pesticides sprayed on fruit to deviants lurking in bushes, today's parents worry about so many things. School, however, is one place that parents should trust as a safe haven. Unfortunately, headlines scream about inner-city school violence, asbestos-contaminated classrooms and inappropriately attentive coaches, but the commute to school is hardly an issue—or is it? This was just the problem that the residents of burgeoning, affluent Fountain Hills, Ariz., had to solve with a new junior/senior high school designed by Howard Needles Tammen & Bergendoff that shimmers like a seductive mirage in the desert.

"We had our own junior high school, but senior high kids were bussed to 'neighboring' Scottsdale," recalls Lenny Allsbrooks, the school's principal. He uses "neighbor-

ing" to describe what was a daily, 45-minute ride each way on a dangerous, two-lane highway between Fountain Hills and Scottsdale. Worse yet, as Fountain Hills grew, more and more students were being bussed every year. "The money we paid in tuition to Scottsdale could be better invested in a school of our own," says Allsbrooks.

A bond issue was passed to fund the effort, Fountain Hills' biggest project to date. Covering 52 arid acres of desert, the setting challenged HNTB in a number of ways. "The topography dropped 50 feet," remembers Jay Silverberg, director of design in HNTB's Phoenix office. "And three major arroyos, (washes that fill with water after the rains) traversed the site."

In addition, the environmentally conscious people of Fountain Hills wanted to preserve their desert landscape as much as possible, fitting the school into its surroundings with the least disturbance. The architects' solution was a two-story, sun-filled series of structures that complement the desert. Masonry that is custom-colored to match the hues of sun and

sand, and concrete shaped to mimic the texture of rock outcroppings define the exterior of the school. "The concept was to make the buildings a visual extension of the desert," says Silverberg. "Plenty of windows and stepped corridors true to the topography help blur the line between indoors and out."

While some school districts swear by windowless classrooms to keep students' attention from wandering, Fountain Hills acknowledges the rich resource of learning to be tapped outside the classroom. Describing its desert site as a living laboratory or biome, the school frequently holds science classes outdoors. Other examples of forward-thinking teaching at Fountain Hills are not hard to find. "We frown on the traditional 'Stay in your seats and no speaking until spoken to' model," says







HNTB made sure that the end users never lost sight of Arizona's most powerful element—the sun. Plenty of windows in the cafeteria (left) let in light and breezes on temperate days, cutting the school's energy bills.

Combining junior high and senior high students has its good and bad points. On the plus side, pooling such high ticket items as cafeteria, media center, gym and auditorium (below) saves money and enriches students' choices.

To separate the mature among the student body from the less mature, HNTB clustered shared functions like the gymnasium (opposite, top) in the middle of the campus. This double-sized facility can handle two groups simultaneously.

A media center (opposite, middle) accommodates the bells and whistles of modern life such as computers, teledistance learning and a TV production studio. The designers made sure the building could someday hold a computer in every class.

Allsbrooks. "Instead we prefer a more lively learning style." The school has also implemented a continuous progress program in which students can move forward or stay behind at their own pace.

Having a modern curriculum puts special demands on the school. With a television—

### Rotate the classroom 90°?—no problem

and someday a computer—in every room, HNTB equipped the school with extra wiring capabilities. Square classrooms supplant the usual rectangles, giving teachers the flexibility to set up class however they please. Modular storage adds to the mix.

HNTB also created special rooms dedicated to the bells and whistles of modern life. A media center serves as the brain of the school information link-up as well as the mecca for computer learning. A small television studio housed in the center can be used for amateur productions. Students tinker with robotics and CAD in the sophisticated technology lab.

Much like the exterior, the interior design takes its cues from the ever-present desert. "We used strong, monolithic colors drawn right from the surroundings," says Silverberg. "The purple of the computer room came from a flower we found." The materials chosen give the school a permanent, desert-like face that so far has stood up to vandalism.

Along with the demands of the curriculum, the architect had to meet the unique setting's environmental design criteria. While the windows allow magnificent views, they also let in plentiful sunshine and fresh air, cutting down on energy bills. Buried thermal storage tanks work at night, when



energy costs are one-third their daytime rate, further saving money.

Building a junior/senior high school also allowed Fountain Hills to save money. The most expensive facilities, namely the media center, music room, cafeteria and gym, pull double duty by sitting in the center of the campus, accessible to both age groups. The arrangement also serves as an unforced way to separate younger and older children.

Yet aside from savings, creating a combined facility like this has its good and bad points. One benefit is that gifted younger students can take advanced courses in senior high school. Allsbrooks admits, however, that given the chance to do it again, Fountain Hills would not combine the two groups. "It creates problems that are better left uncreated," he says. Surprisingly, it is not the older kids who are the problem—but the younger ones who start up.

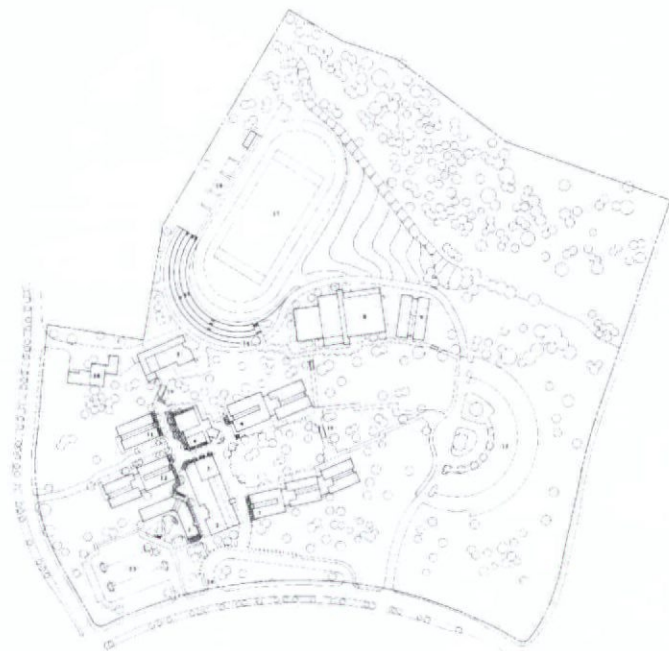
As Fountain Hills continues to grow, it will probably leave this issue behind. The building currently holds up to 900 students. With growth predicted at 15% a year, the local population of 10,000 will soon fill this school to capacity.

Another bond has already been proposed to fund a separate junior high. For now, the people of Fountain Hills are extremely proud of their school. Students enjoy it by day, adult groups use it by night, and the town presses it into service as a selling point for the area.

It also makes for a splendid mirage. ☺

#### Project Summary: Fountain Hills Jr./Sr. High School

**Location:** Fountain Hills, AZ. **Total floor area:** 198,000 sq. ft. **No. of floors:** 1. **Student capacity:** 900 (phase I), 2,000 (phase II). **Cost/sq. ft.:** \$70.10. **Paint:** Dunn Edwards. **Laminate:** Nevamar. **Dry wall:** U.S. Gypsum. **Masonry:** Superlite. **Flooring:** Armstrong. **Carpet/carpet tile:** Mannington Mills. **Ceiling:** Chicago Metallic. **Lighting:** Lite Control, Lithonia. **Doors:** Weyerhaeuser. **Door hardware:** Best Lock Corp. **Glass:** Labglas. **Window frames:** Hopes Architectural Products. **Window treatments:** Bali. **Railings:** Lee Fabrication. **Students' desks and seating:** Art Co-Beel. **Teachers' desks and seating:** Art Co-Beel. **Administrative desks and seating:** National, Smith Systems. **Cafeteria, dining, auditorium seating:** Irwin. **Cafeteria, dining, training tables:** Sico. **Seating upholstery:** Irwin. **Library and conference tables:** Texwood. **Laboratory benches and stools:** Hamilton. **Other seating:** Southern Bleachers. **Other tables:** Fleetwood. **Computer furniture:** Smith Systems. **Cabinetmaking:** Issec. **Signage:** custom design by Jay Silverberg, made by Architectural Productions. **HVAC:** Trane. **Security:** Pyrotechnics. **Plumbing fixtures:** Kohler. **Client:** Fountain Hills Unified School District No. 98. **Architect and interior designer:** HNTB Corporation. **Structural engineer:** HNTB Corporation. **Mechanical and electrical engineer:** Lowry-Sorensen-Willcoxson Engineers. **General contractor:** D.L. Withers. **Photographer:** Timothy Hursley.





# Turn Up the MTV!

The fact that today's students are raised on television is apparent the moment they step inside Homewood-Flossmoor High School, Flossmoor, Ill., designed by O'Donnell Wicklund Pigozzi & Peterson

By Roger Yee

**J**ohnny and Mary are missing many days in school—all of them legally. America's school year runs for 180 days, slightly longer than French Belgium's 175 days and much shorter than Germany's 226 days or Japan's 243 days. Despite students' stagnant or declining verbal and mathematical achievement scores, Americans have repeatedly told the Gallup organization since the end of World War II that the U.S. school year is long enough. Thus, students of the newly remodeled and expanded Homewood-Flossmoor High School, in Flossmoor, Ill., face an unusual problem. How do you find enough time for a progressive curriculum of academic and vocational courses—plus an equally full schedule of extracurricular activities that includes sports, music, drama and computer and multi-media center, all housed in dramatically handsome new facilities designed by O'Donnell Wicklund Pigozzi & Peterson?

"Some of our students put in very long days," admits Dr. Laura Murray, acting superintendent of Homewood-Flossmoor High School District 233 and principal of the High School. "They arrive as early as 7:30 a.m. and go home as late as 9:00 p.m." Whatever courses and activities the 2,200 students choose, they must be doing something right. An impressive 95% go on to college, and the rest benefit from a strong vocational training program.

Homewood-Flossmoor's rebirth began at its swimming pool. "Because we had worked on other schools in the same swimming conference," recalls Andrew Mendelson, AIA, project manager for O'Donnell Wicklund Pigozzi & Peterson, "we were asked to advise Homewood-Flossmoor on its options for upgrading the swimming pool." As often happens, the report led to an overall master plan that resulted in the renewal of the entire facility.

Many schools never even dream of having a swimming pool, of course. But Homewood-Flossmoor has always marched to its own drumbeat since the school district was formed in 1958 by merging the populations of five



suburban communities some 10 miles south of Chicago: Homewood (population 19,278), Flossmoor (8,651) and parts of Chicago Heights (32,966), Hazel Crest (13,334) and Olympia Fields (4,271). (Statistics come from the 1992 Special Census.) It draws students from families of all races and incomes, and places them in an environment dedicated to the belief that every student has a right to receive a good education.

Students are subsequently encouraged to find a style of learning best suited to their individual needs. If this approach sometimes requires extraordinary efforts, Homewood-Flossmoor appears to be more than willing to help. "We provide a range of strategies in addition to standard lecture and discussion to reach all the children," Dr. Murray says, "including cooperative learning, task rotation,

It's a long way from the Little Red Schoolhouse to Homewood-Flossmoor High School, Flossmoor, Ill., as an exterior view of the new natatorium (above) reveals. Inside, educators asked O'Donnell Wicklund Pigozzi Peterson to upgrade existing facilities and create new ones for the 2,200 students. The band room (opposite), part of a completely remodeled music department, now boasts more space, soaring ceilings, dynamic room contours and acoustical treatments.



Support from community and faculty has kept academic and extracurricular activity strong at Homewood-Flossmoor. Although teachers had incentives to accept computer training, many enrolled to use computers in their lesson plans at the new computer tech center (above). Sports have also been warmly received at the School, where the natatorium (opposite) serves many functions and age groups, including competitive events for up to 500 spectators.

peer helpers and concept attainment. Everyone learns in a way that feels best at least some of the time."

Traditional pencil-and-paper tests are administered at Homewood-Flossmoor as a measure of accomplishment, but only as part of a larger attempt to prepare students for the adult world. "We encourage our students to develop skills in decision making, critical thinking and finding information," explains Dr. Murray. "The society they will be entering expects them to be good communicators, readers, writers and researchers."

### How do you reach students who study MTV?

A wide-ranging liberal arts curriculum that includes computers and multi-media has been a cornerstone of the School for years. "It's obvious that you can't teach kids raised on MTV the same way we were taught," Dr. Murray points out. "Besides using books, children can turn to computers and multi-media to respond to their lessons in new ways, working at their own pace and drawing on many resources."

Bringing those resources up to date was one of the main goals of the redesign by OWP&P. What actually precipitated the creation of a new master plan was the consolidation of two separate groups on Homewood-Flossmoor's 95-acre campus within the "Main Building" designed by Perkins & Will in 1959. The School had occupied only part of an auxiliary building constructed in 1970 to contain an overflow of population, renting the remainder to other educational groups such as special education. With those groups eager to take total occupancy of the auxiliary space, Homewood-Flossmoor was obliged to vacate. "Fortunately, the original building was a fine design based on 'pods' linked by corridors," says Mendelson. "The architecture had not been altered since completion, and was very well maintained."

How would all the pieces fit together in the new scheme? "Existing classrooms would get improved lighting, finishes and casework, as well as their connection to the new multi-media network," Mendelson notes. "This triggered a comprehensive overhaul of classroom design to prevent the changes from looking patched up."

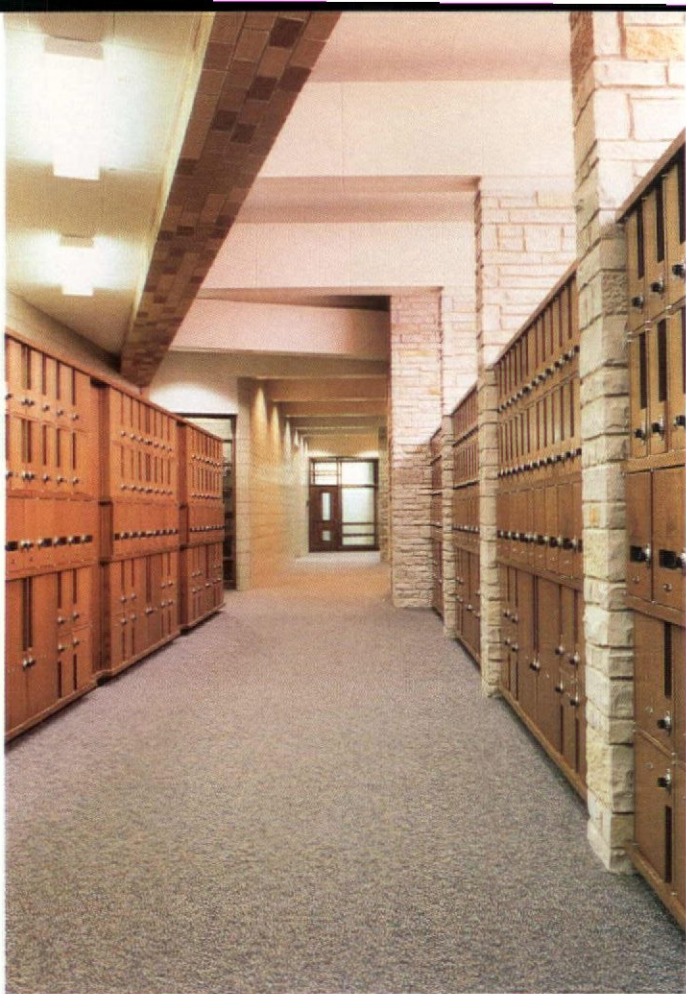
Aside from classroom remodeling, enhancements in energy efficiency through window replacement and HVAC system revisions, and removal of asbestos-containing floor tiles in favor of vinyl composition tile and carpet, the greatest challenge before the school board, administration, faculty and architecture firm was to build on Homewood-Flossmoor's existing strengths in academic and extracurricular activities by enhancing its distinct "pods" of specialized activity. To do this, the School had to remodel and in some cases rebuild from scratch its music rooms, cafeteria, media center and receiving and central storage area. Ironically, the swimming pool or natatorium that initiated the redevelopment was replaced by a new structure, since repair and modernization proved to be prohibitively expensive.

Students and faculty can readily find ample evidence of the time and care that went into these special facilities. The remodeled music department accommodations, for example, reflect the community's deep love of music with more floor area, acoustically shaped geometries, soaring, exposed ceilings, floating ceiling sound diffusers, heavy velour acoustical curtains and other acousti-

cal treatments. There are three rooms, an orchestra room for 25-30 students, a band room for 150 and a choral room for the 100 voices of the "Viking Choir."

Both the student and staff cafeterias now operate in brighter, airier facilities. The student cafeteria has been designed with added serving lines to speed up the flow of the 700 students that Marriott can serve in each sitting, at the same time it functions as a student





### A Marriott cafeteria where almost everyone actually likes the food



commons for those with free time and a social center whenever major sports events are staged in Homewood-Flossmoor's main gymnasium—conveniently located across the hallway. (Dr. Murray claims that the food is actually good, and students regularly offer suggestions to the cafeteria supervisor, who forwards them to Marriott.)

As for the new, eight-lane, 123-ft. long swimming pool, its greater size and depth, technical capabilities and flexible operations enable the School to follow the practice of age-group swimming for such activities as swimming and diving classes, 25-meter, international-style competition and community evenings whenever meets are not being held. Its advanced filtration system makes it a fast pool, and its 500-seat spectator seating gallery enables the School to sponsor all competitive events except for the annual statewide meets. (The old swimming pool has been converted for physical education.)

The most ambitious undertaking has been the media center, almost a school within a school comprising a computer technology center, audio visual center and library. The heart of the facility is a cluster of four computer laboratories, three designed with tiered, amphitheater seating and work surfaces equipped with built-in computers (two for IBM, one for Apple) that are dedicated to scheduled classes from all the academic subjects, and a fourth rectangular one lined with

computers on a continuous counter that is open to all users. Yet the audio visual area is no less formidable, since it enables teachers to order recordings, films and video tapes to be transmitted to their classroom monitors on demand, and teaches children about audio visual production by equipping them with their own working studio.

Miraculous as the School may sound, Dr. Murray wisely credits the understanding and support of the school board in cooperating with the superintendent, principal and department heads to make construction possible. Instead of the all too common struggle for control, the deliberations of the Homewood-Flossmoor building committee were characterized by harmony and mutual respect. "We've been fortunate to have a school board that has always kept the interests of the students in mind," Dr. Murray says. She particularly cites such individuals as now-retired superintendent Edward Rachford and financier Donald Kreger, who recently stepped down from the school board after years of service, as pivotal figures in the development.

Eighteen months of phased construction, including two very intense summers, were required to complete Homewood-Flossmoor without interrupting classes. Now that work is complete, the School has celebrated such previously unthinkable events as a National Foreign Language Week during which stu-





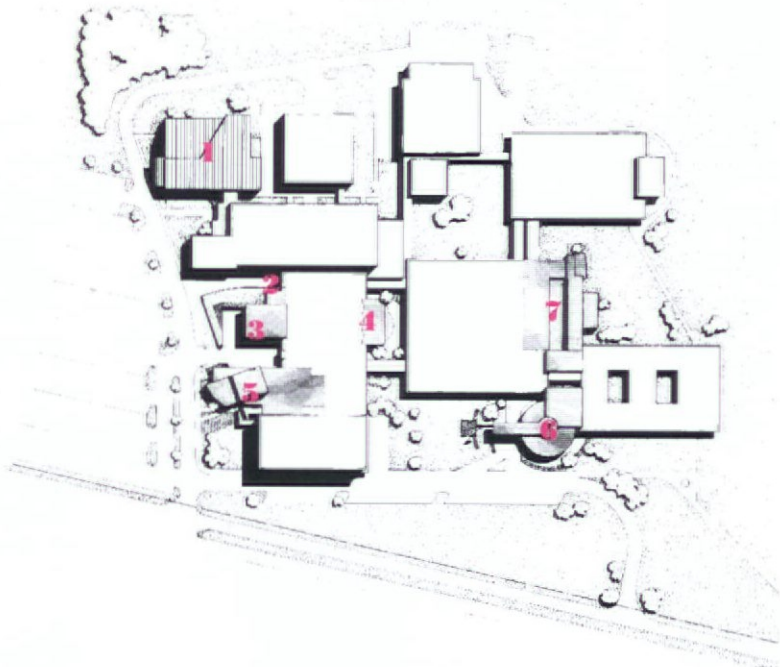
dents conducted their televised morning homeroom announcement in a different language each day, accompanied by English subtitles. Dr. Murray and her colleagues say they are delighted with what OWP&P has done. Architects and interior designers might want to reflect on her final assessment, however. "The new facilities appeal to everyone," she believes. "Homewood-Flossmoor no longer even looks like a school." ☺

A blending of old and new occurs with little fanfare in the circulation spaces of Homewood-Flossmoor, as a corridor (opposite, top) and staircase (opposite, bottom) reflect subtle updating of a classic "pod-and-corridor" design by Perkins & Will, which the School has diligently maintained since it was completed in 1959. The remodeled library (above) offers more light, views and seating. New or remodeled areas are shaded in the floor plan (below).

- 1 Natatorium
- 2 Staff Cafeteria
- 3 Receiving and Storage
- 4 Student Cafeteria
- 5 Music
- 6 Computer Tech Center
- 7 Library

#### Project Summary: Homewood-Flossmoor High School

**Location:** Flossmoor, IL. **Total floor area:** 460,000 sq. ft. (full capacity), 160,000 sq. ft. (remodeled), 60,000 sq. ft. (new). **No. of floors:** 2. **Student capacity:** 2,400. **Cost/sq. ft.:** \$105 (media and music), \$140 (natatorium). **Wallcovering:** Genon. **Paint:** Pratt & Lambert, Benjamin Moore. **Laminate:** Wilsonart, Formica. **Dry wall:** U.S. Gypsum. **Brick:** Belden. **Vinyl flooring:** Tajima. **Ceramic tile:** American Olean. **Carpet/carpet tile:** Lees. **Ceiling:** USG Interiors. **Lighting:** ICE, SPI, Metalux. **Doors:** Eggers. **Door hardware:** Yale. **Glass:** Lake County Glass. **Window wall system:** Eico Corp. **Principal furnishings:** by owner. **Architectural woodworking and cabinetmaking:** Cain Millwork. **Signage:** Nelson Hawkins. **Handicapped elevators:** Chenet. **HVAC:** Honeywell. **Access flooring:** American Olean. **Underfloor duct:** Peabody Spun Strand. **Plumbing fixtures:** American Standard. **Client:** Homewood-Flossmoor High School District 233. **Architect:** O'Donnell Wicklund Pigozzi & Peterson. **Mechanical and electrical engineer:** Buchanan Bellow & Assoc. **General contractor:** Allan Mack & Sons. **Photographer:** Scott McDonald, Hedrich-Blessing.





# Educating Warren

History is learned—but no longer lived—at Warren Community Elementary School in Warren, Mass., designed by Earl R. Flansburgh & Associates

By Jennifer Thiele Busch

**I**n the mid 1920s, the first transatlantic conversation was made via radiotelephone. Charles Lindbergh completed the first solo, non-stop, transatlantic flight, television had its first public demonstration and the town of Warren, Mass., built a new school serving kindergarten through 12th grade. By the late 1980s, the Japanese had introduced a wristwatch-size television, a supercomputer performing 1.72 billion computations per second had gone on line and electronic transmission and reproduction via fax machine was commonplace. The world had changed. Warren's kindergarten through sixth grade students, however, were still attending school in the same, 60-year-old building.

Educational architecture in 1925 had not anticipated much of what we now take for granted, such as multimedia communications and computer technology, or even ADA regulations. When Warren decided to build a new Warren Community Elementary School to accommodate the new methods and practices by which we teach our children, the school board enlisted Earl Flansburgh & Associates to make sure the school's only relationship to the past was aesthetic. Its function, by contrast, would point to the future of education.

Warren, Mass., described by Quaboag Regional School District superintendent William Haggerty as a rural western Massachusetts community with a high unemployment rate and a shrinking industrial base, seemed unlikely to spring for a new, technologically-advanced elementary school with a price tag of almost \$7 million. To limit property tax increases, the town had historically been reluctant to fund capital improvements for its schools. It joined with neighboring West Brookfield in 1968 to create a new junior/senior high school, but a mid-1970s effort to build a new facility for Warren's K-6 students failed to receive community support. Instead, a renovation Haggerty calls "mainly cosmetic" left more pressing needs unaddressed.

By the mid-1980s, however, the urgent need for improved educational facilities for the town's kindergarten and elementary school children could no longer be ignored. Warren Elementary School was not only ill-equipped to handle modern teaching tools and methods. It was painfully overcrowded to the point of jeopardizing the educational process.

"Changes in school programs over the years required space for things such as special

education classes and Chapter One [a federal grant program that provides remediation for students who are not performing to their ability]," explains Haggerty. "Yet with population increases, we barely had enough regular classrooms. Special education classes were held in converted supply closets." The school also lacked some basic necessities—with no library, media center, cafeteria or computer room, and limited offices. Music classes were conducted in the corridors, and the auditorium stage had become a makeshift teachers' room.

A massive public relations effort was mounted by the school building committee and architect Earl R. Flansburgh & Associates to convince Warren to approve a \$6.67 million bond issue for a new, 650-student school. Support was complicated by such matters as the recession that was already starting to grip New England. Lingering questions about renovation also needed to be settled. "We were originally hired to do a feasibility study for renovation and expansion of the existing school," recalls Flansburgh prin-

The exterior of the Warren Community Elementary School (below) was designed by Earl R. Flansburgh & Associates to reflect the Richardsonian architecture of the surrounding area. Sandstone walls, sloped roof with colored shingles and wooden trusses also create a more domestic scale that the architect feels is fitting for an elementary school.

To accommodate multiple uses, Flansburgh & Associates created three distinct zones—a preschool/kindergarten area at the south end, a wing of elementary grade classrooms and an intersecting support services/community function wing (opposite) at the north end for the gymnasium, cafeteria and multi-purpose room to be closed off from the rest of the building for after-hours use.



principal-in-charge David Soleau, AIA. "We concluded that the only solution was to build a new school. Renovating the existing facilities would have been too cost prohibitive."

In addition, the state's "Proposition 2 1/2" of 1980 effectively limited property tax increases to 2.5% per year. "That means funding for municipal governments can only in-

## The Information Superhighway finds its way to Warren

crease by 2.5% per year as well, which only covers wages," explains Haggerty. Though the legislation provides a debt exclusion option for capital purchases, the building committee would first have to get approval at a town meeting for construction of a new school, then go to a ballot vote to permit a debt exclusion.

Flansburgh & Associates was instrumental in preparing preliminary plans to gain town meeting approval, then developing and distributing brochures that further explained the project and its importance to the community at large. The fact that the Commonwealth of Massachusetts would reimburse Warren for 83% of the cost over 20 years helped win support for the proposal. What really swung the vote, however, was the school building committee's willingness—and Flansburgh & Associates' ability—to design a building to serve the entire community as well as its school-age children.

"The people were initially skeptical," recalls Soleau. "The key reason it passed was the community aspect." More universal use of the facility was especially vital because only 20-25% of Warren's population had school-age children. "A philosophical evolution occurred which resulted in a building that was a focus for the entire community," says Haggerty. "The school would not only educate the children, but provide the community with recreation and meeting space."

After obtaining the necessary approvals, the school building committee and Flansburgh & Associates sought a site that would be accessible from existing infrastructure and have access to municipal services. A 24-acre parcel of farmland in West Warren provided an ideal setting for the school and its grounds, which would include playgrounds, playing fields and tennis courts. The programming requirements, size and topography of the property dictated a 74,000-sq. ft. structure on two floors that would be built into a hillside to allow at-grade access on each level. Functional design goals developed by a committee of school administrators, teachers, engineers, a landscaper and a maintenance professional took both educational requirements and community preferences into account.

"To efficiently accommodate all the needs, we zoned the program into three distinct elements," explains Soleau. A kindergarten/pre-school area is physically and visually isolated at the south end of the building to avoid circulation conflicts with older children. Its classrooms are designed to provide a sense of identity and appropriate scale for younger children, including dedicated outdoor play

areas where they can exercise their own territoriality. "If you put these kids up against bigger kids to compete for playground space," notes Soleau, "the little ones lose every time."

At the north end of the building a support services area houses a gymnasium/auditorium, cafeteria, multi-purpose room and library/media center in an intersecting wing. "This

wing is deliberately separate and distinct," Soleau points out. "It can be closed off from the educational zone for after-hours use."

Educational classrooms for first through sixth graders constitute the heart of the facility. "We put a lot of thought into the individual

The state-of-the art library/media center contains technology to help it adapt to educational programs well into the 21st century, but is sensitive enough to the children's more fanciful needs to include a circular storytelling area (below).

The gymnasium/auditorium (bottom) is used by students for physical education classes, but it also finds a much broader use within the community at large for functions such as town meetings, scout troop gatherings and fund raising.





Public areas and corridors are punctuated with natural light and bright colors (above). The wood design details on ceilings and walls evoke a traditional, residential quality characteristic of the school's rural Massachusetts setting.

needs of the teachers and specialists," says John Dyjak, principal of the West Brookfield Elementary School, who also served as chairman of the Warren school building committee. "Teachers had input right from the beginning. Many have taught here for 20 or 21 years, and had strong opinions about their needs."

The program called for the building to support both current and future educational programs. "Classrooms had to be large enough to accommodate new teaching styles, team

learning centers and computers within the classroom," Haggerty notes. Consequently, the building is fully networked for video, audio and computer data. Cable and satellite technologies provide access to external educational programming, while a computerized catalog system gives students and teachers access to information about the library's collections right from the classroom. The multi-purpose room holds a state-of-the-art projection system for instructional programming, VCR

recordings and computer-generated images. "The technology will bring us right into the 21st century," observes Haggerty.

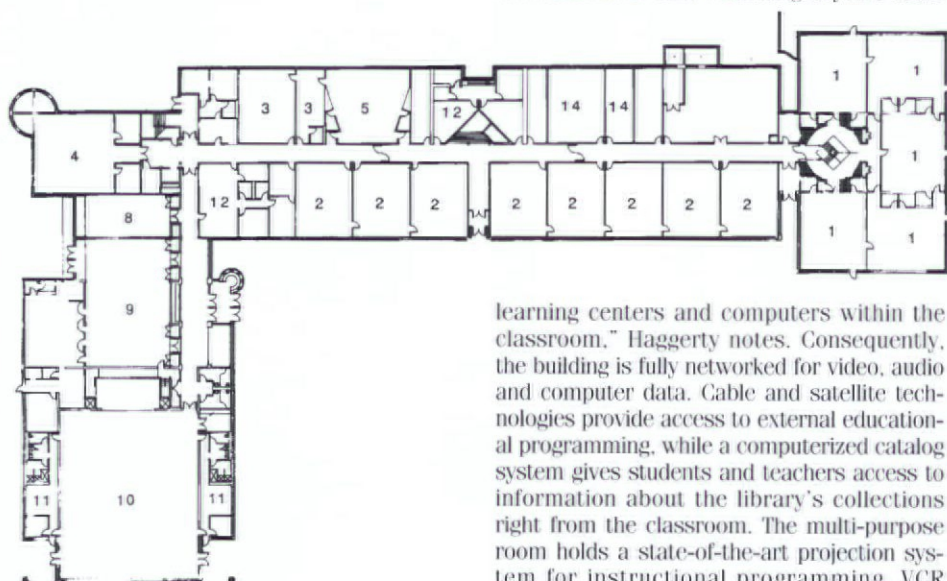
Another important goal was to integrate special education facilities more fully with the rest of the building to dispel an earlier image of special needs youngsters as second-class citizens. A library/media center, gymnasium, full-service kitchen and cafeteria were likewise imperative. Students use the facilities during the day, and yield them at night to the community for everything from town meetings and scout troops to fund-raising dinners.

In a display of commitment to Warren's heritage and values, Flansburgh & Associates did more than conform the school's interior to the community's needs. It made the architecture compatible with its surroundings, even though the town's population center is several miles away, by reflecting the local H.H. Richardson-style buildings with sandstone walls, sloped roof with colored shingles, large overhangs, wood trim and wooden trusses. A railroad station and town library provided particular inspiration.

"There was the feeling that we would only get one new school here every 100 years or so, so we went for the gusto," reflects Haggerty. At the ribbon-cutting ceremony in late 1991, hundreds of townspeople young and old walked through the new Warren Community Elementary School to inspect how their tax dollars were spent. Since the dollars have been used so wisely, there is little doubt that each and every one of the visitors will have cause to come back. ☺

#### Project Summary: Warren Community Elementary School

**Location:** Warren, MA. **Total floor area:** 74,000 sq. ft. **No. of floors:** 2. **Student capacity:** 650. **Cost/sq. ft.:** \$89.86. **Wallcoverings:** Brewster. **Paint:** Glidden. **Dry wall:** U.S. Gypsum. **Masonry:** Tobin Bros. Inc. **Flooring:** Armstrong. **Carpet/carpet tile:** Shaw. **Ceiling:** USG Interiors. **Lighting:** USI Lighting, General Electric, Prescolite. **Doors:** E.H. Friedrich. **Door hardware:** Yale Security. **Glass:** Peerless Products. **Window frames:** Peerless Products. **Railings:** Elwell Iron Works. **Architectural woodworking:** Amherst Woodworking. **Signage:** Abacus Specialties Inc. **Elevators:** Bay State Elevators. **HVAC:** Trane. **Fire safety:** Cardinal Fire Protection. **Plumbing:** American Standard. **Client:** Quaboag Regional School District. **Architect/interior designer:** Earl R. Flansburgh & Associates Inc.; David S. Soleau, AIA, principal-in-charge; Alan S. Ross, AIA, project manager; David Croteau, AIA, project designer. **Structural engineer:** Chaloff Barnes Inc. **Mechanical, electrical and plumbing engineer:** Shooshanian Engineering Associates. **Civil engineer:** Charles G. Samiotes, P.E. **General contractor:** E.A. Galia Construction Co. **Landscape architect:** Flansburgh & Associates. **Food service consultant:** Tavares Design Associates. **Hardware consultant:** Shawmut Hardware Co. **Acoustical/media consultant:** Acen-tech Inc. **Photographer:** Nick Wheeler.



# Hillary's Dream Comes Blue

Blue Cross Blue Shield of Missouri rejuvenates health care with its new "city" within the city of St. Louis, designed by Interior Space Inc.

By Holly L. Richmond

To create a sense of unity throughout the new St. Louis headquarters of Blue Cross Blue Shield of Missouri, Interior Space designed this four-story atrium (opposite) which cuts into building floors one through four. The resulting open plan space is surrounded on all sides by color-coded carpets acting as circulation paths linking facilities on each floor. An example of this scheme at work can be seen in the sleek staircase (below) on the main floor to the marketing/presentation room, as well as the entrance to the executive area.

Their rich hues are definitely not the "old blues" of Blue Cross Blue Shield.

Imagine a city with no visible concrete, no potholes, no traffic jams, no dirt, grime or smog. Impossible, you say—until you visit the "city" recently completed by Blue Cross Blue Shield of Missouri for its new corporate headquarters in the heart of downtown St. Louis. Based on an innovative, open plan "city" concept, the design by Interior Space Inc. is geared towards 100% employee and customer satisfaction. There's just no room for feelin' the blues.

Blue Cross Blue Shield of Missouri is a full-service health care corporation serving 850,000 members and generating over \$900 million in revenue each year. In keeping with the goals of First Lady Hillary Rodham Clinton, its main purpose is to provide universal health care benefits that are both comprehensive and affordable. While striving to achieve this, the company realized it needed a friendlier and more functional work environment for its employees.

If organized health care in America is truly in the throes of a metamorphosis, the ability to react quickly to changing medical, political and economic events is a skill in

which Roy Heimburger, president and CEO of Blue Cross Blue Shield of Missouri, takes great pride. "Change requires us to be willing to break out of the boxes on the organizational chart, to cross corporate divisional lines and to commit to teamwork," states Heimburger. "Our open space office plan is designed to give our employees a feeling of control over their own work space while encouraging communication and teamwork."

So how is Blue Cross Blue Shield implementing change? One of the most obvious examples has been the nature of the headquarters itself. James Floyd, director of communications at Blue Cross Blue Shield, says, "Quite frankly, we were bursting at the seams in our old headquarters. We were extremely overcrowded."

Instead of trying to reorganize itself within its existing space, management decided it would be best to relocate. Blue Cross Blue Shield was intent on keeping all its employees under one roof, which meant finding a facility large enough to accommodate a work force of some 2,000 people. Although relocating to the suburbs was a valid option, the organization chose to reaffirm its commitment to St. Louis by remaining in proximity to other major downtown businesses. In Floyd's words, "Downtown is still where the real players are."

Interior Space quickly found Blue Cross Blue Shield the perfect space in an old electric utility building in the heart of St. Louis with a total of 280,000 sq ft. on nine floors. Because the property was available for purchase at a very attractive price, Blue Cross Blue Shield acted swiftly. As luck would have it, the new home is situated directly across the street from historic, renovated Union Station, which has been touted as one of St. Louis's most frequented entertainment centers. Floyd comments, "We love this. As soon as people step outside Union Station they can't help but notice our glorious building."

Once people step inside the corporate headquarters, they really get an eye-full. Vernon Remiger, a principal at Interior Space and project manager for Blue Cross Blue Shield, was charged with carrying out the design philosophy proposed by the client. His design team of 11 architects and interior designers met once a week with various members of the Blue Cross Blue Shield staff.







How could a meeting go poorly in a facility as enticing as the marketing/presentation room at Blue Cross Blue Shield (below), which combines a breathtaking view of downtown St. Louis with a friendly environment created by the serene color scheme. In keeping with the new corporate culture, the CEO's office (above) is first class without being ostentatious. This is one of only 12 private offices in the entire facility, and even it has glass doors intended to further the idea of accessibility and open communication among all employees.

Remiger comments, "These team meetings were where all key decisions for the new headquarters were made. Everything went very smoothly and quickly due to an extensive programming study."

The programming study to which Remiger refers engaged every department of Blue Cross Blue Shield just prior to the move. All managers were asked to assess the needs of their departments through 1997. They wrote down what they needed and wanted—within budget guideline, of course—to make their departments most effective. This included identifying who they felt they should be in close proximity to for ease of communication and greatest productivity. In light of this study, senior management decided

on a complete change of corporate culture for the organization while retaining its traditional departmental structure.

"As I see it, rethinking our corporate culture means taking a grand old lady and turning her into an organization suited for the 1990s," remarks Floyd. "We need to be a company that is ready for the next century. This means teamwork. To work as a team, people need to feel that every member of that team is accessible. Blue Cross Blue Shield has gone from having over 200 private offices to only 12 for senior staff members. An open-plan office is the best way to create a cohesive environment." With these goals in mind, Interior Space proposed the "city" concept.

What is it like finding your way through 280,000 sq. ft. on nine floors? Envision each floor as a "city" that is composed of several working neighborhoods with their own identity and image. The structure of the "city" is created through an organizational system of roads, intersections, and town squares that provide employees with a sense of place.

Suppose you are looking for the marketing department and get lost. No problem. All roads, intersections and town squares are color-coded. "The old grays and blues ain't what they used to be," said Floyd. "There's no chance of being beigned to death in this office building." Also aiding employees in direction is the fact that each town square is designed around such core elements as restrooms, elevators and coffee areas, which act as landmarks.

Being separated on nine floors did put a bit of a damper on the team approach Blue Cross Blue Shield wanted when it assigned such key groups as the president and executive vice president, cafeteria (a convenient, time-saving amenity carried over from the previous headquarters), and fitness center (a new employee benefit) to the first floor, marketing and communications to the second floor, legal to the third floor, executives and training to the eighth floor and conference facility to the ninth floor. To help reduce the perception of vertical barriers and to foster the sense of unity, Interior Space cut a four-story atrium into the building on floors on through four. In addition, everyone was equipped with a computer at his or her work station, and will soon have E-Mail as well.

The cohesive design plan of spatial and color coordination is applied throughout the entire building, including the training center, executive area, cafeteria, and fitness center.

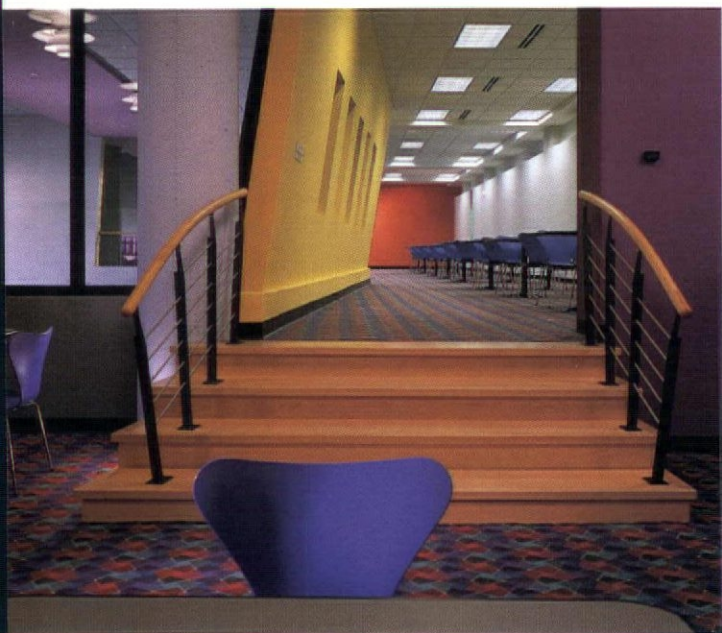
Last but not least, an office furniture system that provides balanced support for individual and team needs completes the overall scheme. The chosen furniture system recognizes the need for flexible work surface areas able to accommodate computers and other employee needs for the large number of clients Blue Cross Blue Shield must routinely handle.

So, are there any blue feelings in this "city" of dreams? "Employees appear to be happy with their new work stations and the open atmosphere of the building as a whole," Heimburger believes. "Productivity has definitely increased. We believe that our building represents a willingness to take a chance, to go for the future."

How good Blue Cross Blue Shield feels about itself these days can be seen in the highly popular cafeteria. The choice is yours: Whip up a healthy salad or surrender—on rare occasions, of course—to a calorie-packed cheeseburger. Either way, to your health! ☺







**Project Summary: Blue Cross Blue Shield of Missouri Corporate Headquarters**

**Location:** St. Louis, MO. **Total floor area:** 280,000 sq. ft. **No. of floors:** 9. **Average floor size:** 45,000 sq. ft. **Total staff size:** 2,000. **Wallcovering:** Knoll, DesignTex, Tower, Lanark, Koroseal, Carnegie. **Paint:** Brod Dugan, Zolatone. **Laminate:** Laminart. **Flooring:** Armstrong, Florida Tile, Fritz Tile, Endura, Daltile, Conner. **Carpet/carpet tile:** Harbinger, Bentley Mills, Durkan, Jack Lenor Larsen, Missoni. **Carpet fiber:** DuPont, Monsanto. **Ceiling:** U.S. Gypsum, Celotex. **Lighting:** Williams, Kurt Versens, Fadden/Trend. **Doors:** Buell Door. **Door hardware:** Yale. **Glass:** Rudy Glass, Skyline Design. **Door and window frames:** Curries Manufacturing. **Window treatment:** Levolor. **Corings:** Modern Metals. **Solid Surface:** DuPont Corian. **Work stations:** Steelcase, Tuohy, Ref. **Work station seating:** Knoll. **Lounge seating:** Moroso, Knoll, Brayton, Geiger Brickel. **Cafeteria, dining, auditorium seating:** Falcon, ICF. **Other seating:** Knoll, Kielhauer, Geiger, Mueller, Vitra. **Upholstery:** Unika Vaev, Carnegie, Knoll, Robert Allen, Deepa, DesignTex. **Conference tables:** Howe, Atelier International, custom. **Files:** Steelcase. **Shelving:** Aurora, Scania. **Architectural woodworking and cabinetmaking:** Classic Woodworking. **Signage:** ASI, Andco. **Accessories:** Knoll. **Elevators:** Existing. **HVAC:** Trane. **Fire safety:** Edwards Inc. **Security:** Schlage. **Building management system:** Johnson Controls. **Access flooring:** Pate. **Plumbing fixtures:** American Standard. **Client:** Blue Cross Blue Shield of Missouri. **Architect and interior designer:** Interior Space Inc. **Structural engineer:** Alper Ladd Inc. **Mechanical and electrical engineer:** McGrath and Lillie Inc. **General contractor:** CMR Construction Inc. **Construction manager:** The Forsythe Group. **Lighting designer:** Interior Space Inc. **Acoustician:** Engineering Dynamics. **Furniture dealer:** Color Art, Corporate Interiors, Mossa, Interiors Unlimited, The Peterson Group, Business Interiors. **Photographer:** Steve Hall, Hedrich-Blessing, Ltd.



Colorful is an understatement for Blue Cross Blue Shield's cafeteria/dining area (above, left). With such striking surroundings and good company, who would notice if the food were lacking? The central core (above, right), also known as a town square, is one of many similar spaces throughout the headquarters that contain such shared facilities as restrooms, coffee areas and copy rooms, which act as landmarks for each neighborhood. The final element of the open plan design philosophy is the furniture system (below), which offers flexibility in arranging semi-private office space and small group meeting areas.



# High Voltage Area

Turner Design Inc. has turned up the energy level at GTE Telephone Operations Customer Sales Center in Tampa, Fla., and even customers who will never see the facility are taking notice

*By Jennifer Thiele Busch*

**C**ustomer service has never been so important as it is in the 1990s. As advances in research and development and manufacturing place products within the reach of the common man, the distinctions between even branded merchandise often become blurred. However, the treatment a customer receives from a real, honest-to-goodness, human being when requesting information or making a purchase can still make all the difference in the world. That's

why GTE chose to invest in a healthy and invigorating office environment at its Tampa, Fla., customer contact center. Though call-in customers of the Fortune 500 telecommunications giant will probably never see the colorful, upbeat interior design by Turner Design Inc., they are apt to benefit from the positive impact it is having on the productivity and morale of GTE employees.

With 1993 revenues of \$15.8 billion and more than 73,000 employees in its domestic operations, GTE Telephone Operations is the



largest local telephone company in the U.S. The Dallas-based communications giant provides voice, data and video products and services through more than 22 million access lines in portions of the U.S., Canada, South America, the Caribbean and the Pacific.

GTE markets its products and services to residential and small business customers through two primary sales channels—retail stores and customer contact centers. The latter, scattered about the United States, employ as many as 1,000 people each and are all similar in function to the center in Tampa, where GTE first experimented with a new design concept that was so successful it is now being implemented nationwide.

Customers visiting a GTE retail center to purchase telephone equipment or receive information about the company's services will encounter an expectedly upbeat retail environment designed by Turner Design, GTE's long-time retail design consultant. Until recently, however, the same design standards did not apply to the more behind-the-scenes customer contact centers, where company representatives supply information, take orders and market and sell products and services GTE-style—over the telephone. It's an environment the average customer will never see, but one that is nevertheless vital to the company's sales efforts. According to Trish Bechtel, GTE Telephone Operations' manager of design and merchandising, customer contact centers provide an absolutely essential complement to the company's face-to-face sales force.

"Our front-line employees in both sales channels are critical to our success," observes Bechtel. "Several years ago we started looking at our contact centers and asked if we couldn't do with them what we do with our retail centers. We provide a fun and exciting environment for our employees and customers in the retail stores, and we wanted to transfer that element to our contact centers as well."

For GTE, the decision represented both a reaffirmation of its commitment to its people and a sound business investment. "Our client realizes that their employees are important," remarks Turner Design project manager Teresa Barnes. "They recognize how this type of investment can mean good business."

The new emphasis on design is also part of a more customer-focused marketing philosophy that GTE has been steadily cultivating in response to fierce competition in telecom-



munications. "We have to be a full-service provider," explains Bechtel. "Our customer contact representatives don't only take orders. They listen to our customers' needs and work with them to provide the best possible telecommunications solution. That's a more professional function, and it requires a more professional office environment."

The design "experiment" began with one of 10 floors in the Tampa GTE office, in a building originally built to house telephone switching equipment. With few windows, as well as lighting and interiors better suited to housing equipment than employees, the Tampa customer contact center did not epitomize the type of professional facility GTE was seeking. "The 145 employees plus supervisors and managers on the floor were seated at an expanse of desks," recalls Bechtel. "There were no partitions to give anyone privacy. It was not at all an energizing sales environment."

Turner Design was enlisted to transform the space into something more functional,

### Customer service reps literally tethered to their computers

efficient, energetic and fun. Principal Robert Turner recognized immediately that such a task-intensive environment—where work-shifts are carefully staged by supervisors, and employees are limited to lunches of one-half hour to one hour and several 15-minute breaks—required a space design that emphasized relaxation as much as it did work.

"We wanted to encourage a positive attitude among staff members," comments Turner. "That involved more than just pro-

Turner Design Inc. divided the GTE customer contact center in Tampa, Fla., into distinct work and break zones as psychological relief for GTE's intensely task-oriented employees. The boldly colored service zone includes a café (opposite) where employees on lunch or breaks can go to eat, read, watch TV or just relax.

A display wall in the café (above) provides information on GTE products and services, as well as updates on special promotions that are currently running at GTE retail stores. Employees use the displays to refresh their knowledge and enhance their sales efforts.



Since employees may work at computers three to eight hours a day, work stations in the orderly business zone offer adjustable work surfaces, ergonomic seating and articulating keyboards with wrist rests (left). Individual performance is recognized with gold stars, which can be mounted atop mid-height panels that mix privacy and accessibility.

The business zone at GTE is divided into four manageable neighborhoods or quads, which intersect in the center at "the park" (below). This lounge area with plantings and comfortable seating acts as a visual and psychological oasis for fatigued employees.

viding them with the right chair and ergonomic functions. The employees needed the right equipment of course, but they also needed a distinct area where they could get away from the work environment." The thought led Turner Design away from a standard office design towards the concept of separating work and break functions, with a dedicated area tailored to fit each purpose perfectly. "One couldn't compromise the other," Turner adds. "We had to do the very best we could for each."

The 20,000-sq. ft. office floor was consequently divided into "business zone" and "service zone" areas, which provide a complete change of environment from one to the other. "The contrast allows individuals to rest psychologically," explains Turner. The zones are separated by a main circulation corridor and "the plaza," a third intersecting zone that contains meeting space, a training area and special production equipment that is part of GTE's internal television network, used for training and disseminating important information to employees.

"With our previous sea of desks," notes Bechtel, "employees couldn't tell where they were in relation to their work group or supervisor because there was no delineation of space." Creating a distinct identity for each work group that would foster team competition was thus a primary goal for the new office. "The large working area was made more psychologically manageable by creating four 'neighborhoods' or 'quads' within the business zone," explains Barnes. "This division of space reinforces the team concept and puts supervisors and staff more in touch with each other."

Individual work stations were upgraded while being organized and scaled for maxi-

mum efficiency. Since GTE customer service representatives spend anywhere from three to eight hours per day literally tethered to their computers via headsets, the most appropriate ergonomic furniture has been installed. Motorized adjustable work surfaces, for example, allow employees to sit, stand or move about while working, ergonomic chairs are fully adjustable, and articulating keyboards come with wrist rests. At mid-height, vertical panels offer individuals both privacy and accessibility

One important employee amenity is the row of private telephone booths that Turner Design installed at GTE's customer contact center (opposite, top), where employees on breaks can now tend to their personal matters in privacy.





Efficient space planning (below) enabled Turner design to get the same number of employees into less actual working space in GTE's renovated offices, freeing up the remainder of the floor area for employee amenities.

options. Overhead, correct lighting levels help minimize eye strain.

At 6 ft. by 6 ft., the compact work stations demand organization and efficiency from employees. "They are not an inch bigger than they need to be," observes Barnes. Each is equipped with a flipper door storage unit and mobile pedestal file for personal belongings. Bulky reference materials have been consolidated into community support work stations placed one per quad. The four quads intersect in the middle in a "park" that features comfortable lounge seating and plantings to offer a visual break from any point within the zone. Turner has also maximized all employees' access to natural light



through the few windows on the floor by placing a lounge area before each one.

In contrast to the professional nature of the business zone, the service zone is bold, colorful, energetic, active and informal. It provides everything from a cafeteria with health-conscious vending machines, reading area, television viewing and other activities to a physical exercise room complete with treadmill, stair-stepper, stationary bicycle and stretching bar. "The service zone facilitates the release of tension and physical stress," notes Turner, "helping to rejuvenate employees for their next work period."

Throughout the facility, internal television monitors update employees on news vital to their sales effort in the business zone and the world beyond GTE. To further recognize employees' contributions to GTE's success, the company awards individual recognition with gold stars mounted on work station panels and congratulatory messages flashing on LED reader boards. The healthy competition that such recognition creates has not been wasted. "This type of environment adds a lot to our marketing efforts," says Bechtel.

"Our employee feedback indicates that they love coming to work there," Bechtel continues. "The space is bright, clean, fresh—an uplifting environment." The equally happy news is that it has all been cost effective. "There is only an incremental cost difference over the standard corporate interior," Turner adds. With this design now becoming the standard in many of its customer contact centers across the country, GTE is one company that has recognized that technological capability still must work hand in hand with good, old-fashioned, person-to-person contact in the competitive marketplace. ☺

#### Project Summary: GTE Customer Contact Center

**Location:** Tampa, FL. **Total floor area:** 20,000 sq. ft. **No. of floors:** 1. **Total staff size:** 180. **Wallcoverings:** Genon. **Paint:** Benjamin Moore. **Laminate:** Wilsonart. **Dry wall:** Gold Bond. **Ceramic tile flooring:** GTE Prominence. **Carpet/carpet tile:** Milliken. **Ceiling:** Armstrong. **Lighting:** Columbia (new), Sylvania (existing). **Doors:** Curries Hollow Metal Doors & Frames. **Door hardware:** Hewi. **Work stations:** Herman Miller. **Work station seating:** Herman Miller. **Lounge seating:** Steelcase. **Cafeteria, dining, auditorium seating:** Knoll. **Files:** Herman Miller (new) and repainted existing. **Cabinetmaking:** Mill Rite. **Signage:** ASI Signage Systems. **Hollow metal framing:** Curries Hollow Metal Doors & Frames. **Client:** GTE Telephone Operations. **Interior designer:** Turner Design Inc.; Robert L. Turner, principal; Teresa Barnes, project manager; Steve Sardo, Bill Rosenblum, project designers. **Local consulting architect:** Rosser Fabrap International. **Electrical engineer:** Rosser Fabrap. **General contractor:** The Murray Company. **Lighting designer:** Hayden McKay Lighting Design. **Furniture dealer:** Office Pavilion. **Photographer:** Dan Forer Inc./Photography.



# People Gets Facelift, Money Hits Jackpot

And Time Inc. is on their side as it works with the Phillips Janson Group to write success stories for the new offices of two of the nation's leading magazines

By Holly L. Richmond

**W**ant the latest word about news or entertainment, financial information or sports? The magazines owned by Time Inc. have it all, making them outstanding in their respective fields. To keep themselves on the leading edge, *People* and *Money*, both Time Inc. publications housed in the the Time & Life Building in midtown Manhattan, recently turned to The Phillips Janson Group, Architects, P.C., to bring these spaces up to state-of-the-art standards. Interestingly enough, the focus was on streamlining the publishing process as well as creating a highly functional and enjoyable office atmosphere.

The office spaces for *People* and *Money* magazines were part of a 650,000-sq. ft. restack and retrofit project that would meet the functional and aesthetic requirements unique to each magazine's corporate identity while creating environments for extraordinarily long and varying work hours. Details for the fast-paced, deadline-oriented nature of publishing could not be overlooked. The offices within each space had to be strategically arranged to ensure the highest degree of productivity for each magazine.

James G. Phillips, managing partner at Phillips Janson, remarks, "We basically had to rebuild and redesign both of the spaces. Few changes had been made since the mag-

azines moved in over 15 years ago, so different departments were all over the building."

What was it like bringing all of these departments into a unified space while keeping everyone happy in their own personal work areas? Michael Hayes, an associate at Phillips Janson and project director for the Time Inc. project, was faced with the formidable task, meeting weekly with members of Time Inc.'s facility management team to discuss the project requirements, which included the implementation of new office technology, purchasing of furniture and equipment, technical support, and security. All of these necessities had to follow a fairly strict Time Inc. corporate design standards program.

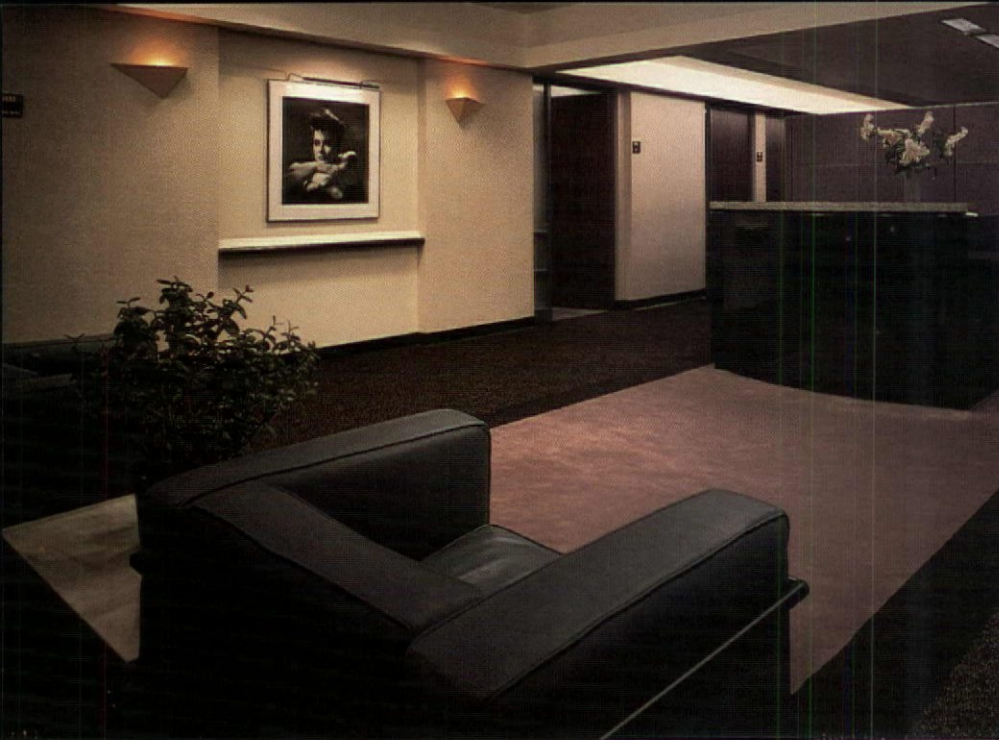
Of course, individual concerns for each magazine were addressed as well. "Large groups of employees contributed to the design plan," explains Hayes. "There was no dictate of design philosophy by Time Inc. management. The employees' opinions were highly regarded."

Editorial functions at *Money* magazine would be organized along the lines of a news room, according to Edward Norton, director of real estate and facilities management. In response, Phillips Janson designed a system of four-person "cadres," organized by industry specialization in open plan work stations with low partitions. The goal was to create

You're in the money: Wood veneers, marble floors, and ivy-covered walls greet visitors at *Money's* reception area (opposite). Display windows of awards showcase the magazine's success as visitors make their way to the "newsroom" where the editorial staff works. Brainstorming for *Money's* award-winning articles takes place among the open plan work stations (above), keeping editors at their peak and tuned-in to the publishing process.



Money



Is this a photo gallery—or the offices of *People* magazine? Soft lighting, subtle colors, and an unusual peacefulness enhance the “gallery effect” in the reception area (left) of one of America’s most read publications. Gorgeous black and white photos of celebrities also line the long, finely drawn corridors. At a typical end (below), the most popular and outstanding cover photography from the magazine’s 20-year history is on display.

Welcome to the Time Inc. mailroom! No kidding—it’s beautiful, bright, and cheery, despite an absence of windows and natural light. Details on the ceiling and walls make the room a visual pleasure as well as a center of state-of-the-art machinery (opposite, bottom). A 50-ft. mail-sorter, an X-ray machine for incoming packages and hydraulic lifts are only the tip of the iceberg in this sub-basement information and distribution hub designed by Phillips Janson.

an atmosphere of free-flowing communication within the editorial staff.

These cadres allow employees to use a central peninsula for group meetings, but also give each employee the feeling of a personal work area. While many private offices were eliminated in the new scheme, some senior staff members would

### Gregarious *People* staffers want to be...left alone

still use private offices to maintain privacy for certain aspects of their duties. However, when they were not engaged in activities requiring their private offices, they could return to open plan work stations assigned to them within the cadres. Staff members at *Money* have remarked that this system places a tremendously positive emphasis on teamwork.

At *People* magazine, staff members viewed this open space plan in quite a different light. Glenn Wing, associate at Phillips Janson and the project manager for *People*, reports, “The employees were emphatic about private office space. They absolutely would not give it up.” Accordingly, the design team emphasized the linear layout of the office space and maximized the number of windowed private offices on the 25,000 sq. ft. floor of the Time & Life Building. Long corridors, which serve as a gallery of sorts to display *People*’s extensive black-and-white photography collection, are accented with design details such as color and peaked ceilings.

Not surprisingly, the resulting corporate image at each magazine is extremely distinct. *People* shows visitors what the magazine represents through the photographs and covers lining the office walls, while the corporate image of *Money* is highlighted by numerous plaques and awards on display. “*People* is a visual experience,” says Ann Zieha, associate at Phillips Janson and

project manager for *Money*, “while *Money* proclaims, “This is what we do, not what we look like.”

If the personalities of *Money* and *People* differ greatly, the staffs of both magazines are reporting the same sense of satisfaction with their completed offices. Being grouped on contiguous floors has also made a big dif-

ference. Staff reporters at *Money* have commented that they actually get to see and know the people they work with now, whereas half of their colleagues were strangers when they were located all over the building. *Money*’s one and a half floors are connected

by a spiral staircase joining the publishing and editorial departments.

“The stairwell at *Money* is symbolic and celebrates a strong connection between the business and creative sides of the magazine,” Phillips believes. “In publishing, these two departments are often regarded as being a two-headed monster that is constantly at odds.” Good morale, high productivity and a recent upswing in advertising revenues for *Money* repudiate this stereotype.

Office space for *People* spans three floors that are stacked from top to bottom in an editing, publishing-editing and publishing plan. The arrangement is widely credited with improving employee productivity at this increasingly popular publication. With new,





highly functional facilities and contented, creative employees, there appears to be no stopping the success of *People* magazine, which celebrated its 20th anniversary in 1994 with 30 million weekly readers.

There is an important postscript to this story beneath the sidewalks of the Time & Life Building. Occupying only a little over 8,000 sq. ft. on the sub-basement level, the Time & Life Building's mail room has received a great deal of attention. The existing facility had become completely overcrowded, and the newly completed mail room has been designed to accommodate state-of-the-art mail sorting equipment for the building's in-coming, out-going, international and UPS mail.

Many a stranger to mail rooms would be happy to work here. Phillips Janson has incorporated abundant lighting, bright colors on wall guards and intricate ceiling details to compensate for the lack of windows. Certainly the mail room employees appreciate the renovations that have turned a purely functional space into one that is aesthetically pleasing and even operates better. Zieha, who served as project manager for the mail room, tells of an employee who approached her declaring, "You saved my life! It's actually nice to come to work down here now."

Already the preeminent magazine publisher in America, Time Inc. is laying the groundwork for its future success by continuously upgrading its facilities. If *People* and *Money* are good examples, this multi-billion-dollar organization is paying as much attention to the needs of its employees as it does its readers—and the hands of Time simply can't help being in perpetually prosperous motion. ☺

#### Project Summary: People Magazine

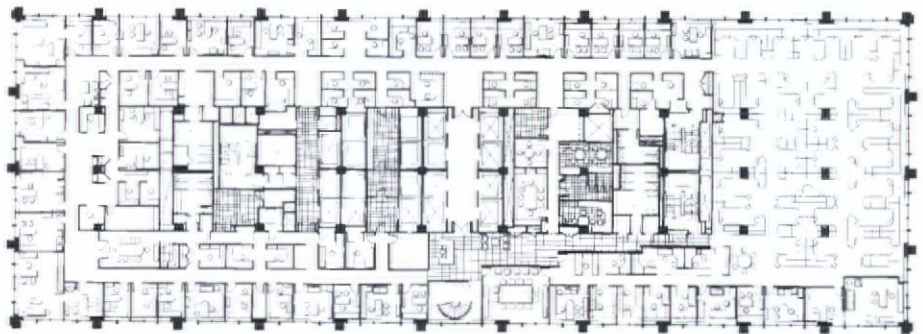
**Location:** New York, NY. **Total floor area:** 75,000 sq. ft. **No. of floors:** 3. **Average floor size:** 25,000 sq. ft. **Total staff size:** 368. **Wallcoverings:** Wolf Gordon, Knoll. **Paint:** Benjamin Moore. **Laminate:** Wilsonart. **Flooring:** Armstrong. **Carpet/carpet tile:** Patrick, Interface. **Ceiling:** Armstrong. **Lighting:** Linear, National, CSL, Calger. **Doors:** Acme. **Door hardware:** Corbin. **Work stations:** Herman Miller. **Work station seating:** Steelcase. **Lounge seating:** Area. **Other seating:** Steelcase, Gunlocke, David Edwards. **Upholstery:** Knoll. **Conference tables:** Geiger. **Files:** Office Speciality. **Shelving:** Adjustable Steel. **Architectural woodworking and cabinetmaking:** Nordic Interior Inc. Baeurschmidt & Son. **Signage:** Apco. **Private Office Casegoods:** Tuohy Furniture Corporation. **Client:** Time Warner Inc. **Architect:** The Phillips Janson Group, Architects, P.C. **Structural engineer:** Edwards & Hjerth. **Mechanical and electrical engineer:** Lehr Associates, Syska & Hennessy. **General contractor and construction manager:** E.S. McCann & Son, Inc. **Furniture dealer:** AFD Contract Furniture Inc., W.B. Wood & Co. **Photographer:** Norman McGrath.

#### Project Summary: Money Magazine

**Location:** New York, NY. **Total floor area:** 36,500 sq. ft. **No. of floors:** 1 1/2. **Average floor size:** 25,000 sq. ft. **Total staff size:** 153. **Wallcoverings:** Maharam, Wolf Gordon. **Paint:** Benjamin Moore, Evergreen. **Laminate:** Formica. **Carpet/carpet tile:** Interface, Bentley. **Ceiling:** Technical Ceiling Systems, USG Interiors. **Lighting:** Linear, Staff, Kurt Versen, Capri. **Doors:** Acme, Pendant. **Door hardware:** Corbin. **Window treatment:** Bali, Sol-R-Shade. **Railings:** Duvinage Corp. **Work stations:** Steelcase. **Work station seating:** Steelcase. **Lounge seating:** Bernhardt. **Other seating:** David Edward. **Upholstery:** Maharam. **Conference tables:** Vitra. **Files:** Office Speciality. **Architectural woodworking and cabinetmaking:** Marvin Hammerman Inc. **Signage:** Letterama. **Private Office Casegoods:** Tuohy. **Client:** Time Warner Inc. **Architect:** The Phillips Janson Group, Architects, P.C. **Structural engineer:** Thornton-Tomasetti Engineers. **Mechanical and electrical engineer:** Lehr Associates. **Audio visual consultant:** Audio Visual Design. **General contractor and construction manager:** E.S. McCann & Son Inc. **Furniture dealer:** AFD Contract Furniture, Waldners. **Photographer:** Whitney Cox.

#### Project Summary: Time Warner Inc. Mailroom

**Location:** New York, NY. **Total floor area:** 8,200 sq. ft. **No. of floors:** 1. **Total staff size:** 16-20. **Wallcoverings:** Wolf Gordon, J.M. Lynne. **Paint:** Benjamin Moore, Sherman Williams. **Laminate:** Nevamar. **Flooring:** Kentile (vinyl), American Olean (ceramic tile). **Carpet/carpet tile:** Harbinger, Interface. **Carpet fiber:** BASF. **Ceiling:** Armstrong, USG Interiors. **Lighting:** Artemide, Lightolier, C.J. Lighting, Staff, Omega. **Doors:** Acme. **Door hardware:** Corbin. **Bumper Guard:** Boston Bumper. **Corner Guard:** Solar. **Work stations:** Herman Miller. **Work station seating:** Steelcase. **Lounge seating:** David Edwards. **Other tables:** The Novak Company, Hamilton Sorter. **Conveyor:** Progressive Handling Systems, Xenorol. **Files:** Office Speciality. **Architectural woodworking and cabinetmaking:** Marvin Hammerman. **Private office casegoods:** Tuohy Furniture Corp. **Client:** Time Warner Inc. **Architect:** The Phillips Janson Group, Architects, P.C. **Structural engineer:** Edwards & Hjerth. **Mechanical/electrical engineer:** Syska & Hennessy. **General contractor /construction manager:** E.S. McCann & Son Inc. **Furniture dealer:** AFD Contract Furniture, W.B. Wood & Co. **Photographer:** Norman McGrath.



# FutureShop

WalkerGroup/CNI puts the departments back in the department store with an unorthodox layout for Parisian in Kennesaw, Ga.

By Amy Milshtein

“**W**hen someone in my department first saw the plan, he said, ‘That reminds me of the Starship Enterprise.’” remembers Craig Campbell, Parisian director of store planning and construction, when talking about the prototypical layout WalkerGroup/CNI drew up for the Birmingham, Ala.-based department store. “Ever since then it’s been known as the Star Wars Plan.” Wild, radical and futuristic as it may be, the plan is now in place at Parisian’s Kennesaw, Ga., location in the Town Center Mall. The result? The lucky residents of this Atlanta suburb have seen the future—and it shops.

The plan actually represents a quantum leap from Parisian’s past formulas. The 100-year-old company, which has been called the “Nordstrom of the South,” once sold its inventory of clothing, shoes, accessories and cosmetics in a straightforward manner. “They had the classic department store loop circulation,” recalls David Wales, project designer for WalkerGroup/CNI. “Everything was very open, and customers were encouraged to shop the aisles and ignore the walls.”

As an organization that actively and aggressively researches new plans and layouts, Parisian came to WalkerGroup/CNI for what Campbell calls, “a fresh set of eyes.” Their big plans turned small, however, when they turned the project over to Wales, who applied his specialty store know-how to Parisian. “I’ve never designed a project this big,” he admits. “I’m used to working with only 3,000 to 5,000 square feet.”

Consequently, Parisian has evolved into a series of smaller, walled-in shops linked by a strong center aisle/secondary aisles circulation plan. Starting at the main mall entrance, the plan coaxes shoppers to destination departments while enticing them with secondary departments along the way. The central aisle leads past the vertical transportation and ends at the far wall, which houses the men’s department on the first floor and children’s on the second.

Two secondaries branch off the central aisle and bring shoppers to cosmetics and jewelry on the first floor and special dresses and customer service on the second. Smaller departments between these points are emphasized by strong central aisles within the areas themselves. The circulation

plan is reinforced from above with corresponding soffit details in the ceiling plan.

Wales spent design dollars on big details to emphasize the individual departments. A fashion statement curved wall, innovative fixturing and specialty finishes give individual departments impact while “removing” the four big walls that house the entire store. “Stretching the budget this way focuses the shopper on the merchandise,” says Wales. A

Shoppers entering from the main mall entrance or from the parking lot (below) are in for a change of plans in the Town Center Parisian in Kennesaw, Ga. The familiar loop circulation has been replaced with a modern, enticing layout by WalkerGroup/CNI that hopefully will coax customers to spend more time and money. Another change is in that most quintessential of departments, the jewelry department (opposite), which received a major facelift. Gone are the plastic spinners, replaced by custom ladder-style displays.







terrazzo floor conserves dollars at the same time it traces the plan's intricate curves.

While an overall pallet of materials unites Parisian, its individual departments always assert their own special character. "Shoppers never doubt when they enter and exit a department," explains Campbell. The designers have instilled an air of mystery by revealing a little of the merchandise at a time, instead of the classic "see the whole department at once" approach. Thinning out the merchandise in this way creates a more expensive appearance while affording the customer frequent visual rests.

Departments are dressed appropriately. Men's, for instance, exudes a rich, veneered appearance with dark wood and ginger-brown floor tiles that speak more of an Arts and Crafts style than of the traditional Edwardian club. The Parisian Room, the place for special occasion dresses, possesses that elegant, paired down, little-black-number feel that lets the glimmering merchandise stand out.

Children's, on the other hand, is expectedly bright and playful—but don't be fooled by whimsy. Children as a group are more and more fashion-forward with increasing buying power. Smaller-scaled racks and tables give view and reach to these diminutive decision makers and help hedge Parisian's bets. "If we please these shoppers now, we can count on them in the future," says Campbell.

WalkerGroup/CNI also played with adjacencies. "We took a serious look at how things are bought, instead of how things are sold," explains Wales. "The outcome moves



## Lost in a merchandising world of one's own

Space case? Custom fixtures placed back to back (left) force the sales staff out of their glass islands and onto the selling floor. Customers can now help themselves or have one sales person guide them through several departments such as accessories and handbags (above). This flexibility accommodates all kinds of shoppers and improves the efficiency of the sales staff.

The Parisian Room (opposite) exudes that paired down, elegant, little-black-dress feeling so appropriate to the merchandise. Ceiling soffits reinforce the sometimes curvy circulation paths that are elaborated on the terrazzo floor.

hard and fast groups to more logical groupings." For instance, the old model put only men's shoes in the men's shoes department. The new set up combines men's shoes with small leathers, like wallets and belts, and fine Gurka products. These combinations open shoppers eyes to new possibilities and, so the theory goes, their wallets to unplanned purchases.

Wales employed his specialty store experience in planning the merchandising of these departments. A mini-center aisle brings the customer through each area and eventually to a back wall. This back wall, something of a no man's land in classic department store design, can either hold merchandise or be dressed as a pure fashion statement.

Perhaps Parisian's most radical change appears in that most quintessential of department store areas, the selling floor devoted to fragrances, jewelry, accessories, handbags and cosmetics. Always located at the front entrance, it immediately bombards customers with glass case after glass case of wares. Sales staff stand behind the cases, often in the middle of an island of cases, at the ready to serve.

Sometimes, however, customers don't want to be served. They may find it intimidating, they may be daunted by a long line



Canal St

Bourbon St

PARISIAN ROOM

ahead or they may just want to grab a product and get out. WalkerGroup/CNI placed the traditional case fixtures back to back to force the sales help out of their islands and onto the floor with the customers. Not only does this minimize the amount of behind-the-counter-staff needed, but it allows one sales person to take a customer to any area in the department.

Wales also removed another jewelry standby, the spinner. "I hate spinners," he says about the turning, cylindrical, table top display mechanism. "For the most part they hold cheap stuff that draws your eye away from the more expensive merchandise." Wales' alternative is a freestanding ladder display that sets off the "spinning ware" without blocking the case goods.

Throughout the store, Parisian's commitment to service shines through. Comfortable seating by the cashwraps makes customers feel taken care of. A family room with seating and multi-sex wash-room came about when president and CEO Donald Hess found out that a female customer didn't like to take her young son into the ladies' room, and didn't like to wait outside the mens' room either.

Open since the fall of 1992, Parisian Town Center serves a mix of people as well as the traditional target market of 25- to 45-

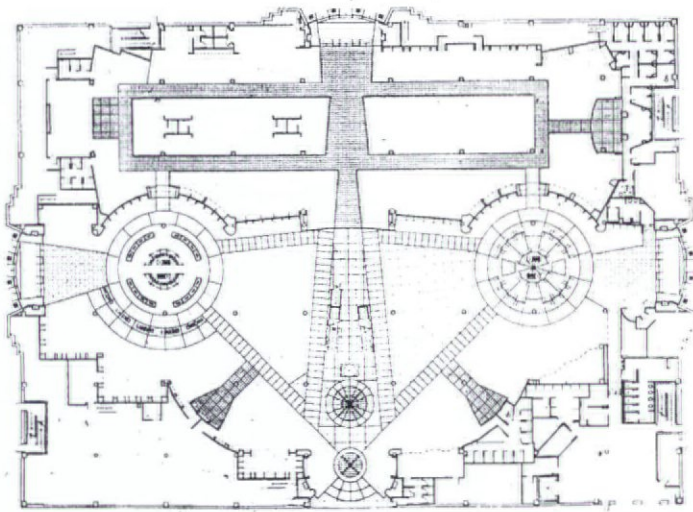


## No salesman is an island in the Parisian sea

year-olds. Campbell estimates that customers come from a 15- to 20-mile radius, mostly from the western portion of Atlanta, as Town Center is their closest mall. So far, reaction to the store has been very positive.

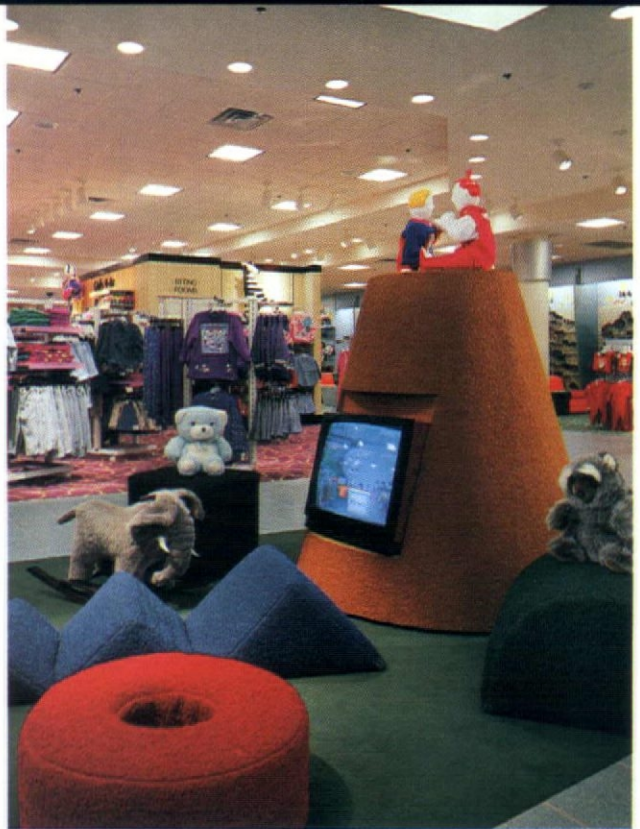
It may be a man's world in Parisian's men's department (below), but it's certainly not stuffy. The traditional Edwardian club look has lightened up to a more contemporary Arts and Crafts feel. Young men's (above) mixes Mission tables with rock 'n roll carpet and dramatic lighting.





You better believe kids are people too at Parisian. Today's children know what they like and know how to buy it, and greatly influence what their parents actually take home. Parisian caters to these diminutive decision makers with colorful rest areas (above, right) and lower-height racks and displays (below).

Atlanta has happily beamed aboard what has been called Parisian's Star Wars plan (above, left). Designer David Wales of WalkerGroup/CNI insists that while it appears modern on paper, it's quite comforting to walk and shop.



Will this prototypical plan become the Parisian standard? "We have to take market and site under consideration with each of our stores," says Campbell. "However, we are using this plan in the Detroit store opening this year." Some of the four other Parisians opening this year will use an in-house standard, and others will use a mix of the two.

As one might expect, Parisian has yet another plan in the works. Campbell can't reveal much except to say that this one is "completely different." With the Star Ship Enterprise as its predecessor, one can only speculate what the New Generation will discover. ☺



#### Project Summary: Parisian Town Center

**Location:** Kennesaw, GA. **Total floor area:** 130,000 sq. ft. **No. of floors:** 2. **Average floor size:** 65,000 sq. ft. **Paint:** Benjamin Moore. **Laminate:** Abet Laminati, Formica. **Terrazzo:** J.D. Odum. **Marble:** Innovative Marble and Tile, Catco Marble. **Special fixtures:** George Dell. **Special finishes:** DuPont. **Wallcoverings:** Chiaroscuro, Maya Romanoff, Tandem Contract, Laue Wall-Covering, DesignTex, Willow Textiles. **Freestanding furniture:** HBF, Cartwright, Bernhardt, Loewenstein, Bonaventure, Carl Kisabeth Co. Inc., Sander Partnership, GIE International. **Carpet:** Durkan, Prince Street Technologies. **Upholstery fabrics:** DesignTex. **Millwork:** T.J. Hale Co., DMS Store Fixtures, Builders Furniture Ltd. **General contractor:** Bransfield and Gorrie. **Paint contractor:** Alan Painting and Decorating. **Interior design:** WalkerGroup/CNI, David Wales, designer; David McQuilkin, project executive; Mauricio Gonzalez, project coordinator; Fabian Banzil, technical staff. **Photographer:** Fred Charles, Brian Robbins.

# Fitting Rooms

Levi Strauss & Co. has found the perfect fit in its new, Walnut Creek, Calif., offices with a comfortable, stonewashed design by Swatt Architects

By Amy Milshtein

**B**e prepared. While the Boy Scout motto has undoubtedly served many a young man caught in a sticky situation, its wisdom has not been lost on corporate America. The ability to shift to Plan B in an emergency could make the difference between a speedy recovery or never quite returning to business as usual. That's one reason why giant apparel maker Levi Strauss & Co. built a satellite corporate office in Walnut Creek, Calif. It then called on Swatt Architects to make preparedness walk the talk—and look great.

While many businesses continue to shed superfluous real estate and consolidate operations, creating satellites for a headquarters in San Francisco makes sense. Consider earthquakes, for example. Until the inevitable Big One hits, plenty of impressive little and medium ones continue to disrupt business for months. "Californians have been throwing this concept around for years," says Robert Swatt, principal of Swatt Architects. "Levi moved their customer service operations to Walnut Creek."

Department groups located in what has become known as 3000 Oak Road include customer finance, telemarketing and customer service. Some 800 employees call this office home. Far from feeling left out in the hinterlands, 3000 Oak sits right next to a BART (Bay Area Rapid Transit) commuter railroad stop that runs right into downtown.

Admittedly a contingency space, 3000 Oak has never implied second class status to anyone. Swatt Architects worked diligently with the facility management staff of Levi Strauss & Co. to turn plain vanilla, speculative office space into an easy yet stylish environment that speaks of Levi's products and history in a contemporary way. "We wanted to acknowledge Levi's Western past but not with gimmicks and clichés," explains Swatt. "Wagon wheels and cactus just didn't seem right."

Instead, Levi Strauss & Co. and Swatt opted for understated but fine materials such as warm woods, glass and custom carpet and reception desk to impart a comfortable yet corporate ambiance. The reception area serves as a focal point for each of the office's four floors. Layered

planes carry the eye from the desk to a curved wood wall to the curved soffit above to the glass wall which encloses the conference and training rooms.

A dropped ceiling reinforces the simple loop circulation. Dropping the ceiling at 3000 Oak turned out to be a bold move as Swatt only had eight and a half feet to play with. "Coming off of that seven-foot, eight-inch circulation makes the eight-and-one-half-foot office areas soar," says Swatt with a smile.

Swatt Architects created offices as comfortable and broken in as a favorite pair of jeans. The colors and style of the space (opposite) pay homage to the Western heritage of Levi Strauss & Co. in a modern, '90s way. With its curved, custom desk and wall, the reception area (below) packs the biggest design punch. As the focal point of the floor, a layering of planes carries the eye from desk to wall to soffit to glass-walled conference area.







"All jokes aside, you really feel the height."

Every attempt was made to create distinctive if understated details that would lend character to the facility's existence as a contingency space. A maple wall with niches for artwork defines the office's core, while a continuous light trough highlights the wood, giving warmth to the space. Teal green cubes extend the wood core, creating contrast and housing coffee, copy and file stations. Swatt even custom designed a cut-pile-and-loop carpet accented with a motif of dots and sticks that is quietly repeated by the etching on the glass wall panels of the meeting areas.

Putting services in the core has enabled the architects to free up the windows for open plan work stations, private offices,

### Soaring eight-and-a-half-foot ceilings?

conference areas and break rooms. For the most part, private offices, conference areas and break rooms line the north/south or short wall, leaving the long expanse of windows free for open planning. As things have turned out, 3000 Oak is Levi's first test run of the open plan concept. The standards include a 175-sq.-ft. manager's office and three sizes of work stations. Work station C fits middle management into an 8 ft. x 11 ft. space. Work station A and B are both 8 ft. x 8 ft.-6 in., but work station A has a lower front panel for clerical staff.



As Levi Strauss & Co.'s satellite corporate office, 3000 Oak houses the meat of the operations (above). In a region where the terra isn't always firma, the ability to quickly move to Plan B is an undeniable asset.

A maple wall with niches for artwork defines the core area (left) at Levi Strauss & Co. Continuous uplighting of the wall brings the wood's warmth into the open plan area, which helps to counter the facility's nature as contingency space.

While not stationed within the city limits of San Francisco, the staff of 3000 Oak is hardly in the sticks. Still, such amenities as lunchrooms (opposite, top) help keep employees satisfied in Walnut Creek, population 60,569 (1990 census).

Levi's tried out its new, open plan policy at 3000 Oak. To keep staff comfortable in their work stations (opposite, middle) Swatt made the hardware completely adjustable.





Swatt Architects has provided many amenities to make the new standards as comfortable as possible. To avoid the feeling that workers are fully exposed as they would be in a traditional bull pen, the work stations are broken up with conference areas or training rooms. One 175-sq. ft. meeting room is provided for every four C stations. Extensive interviews by Swatt with Levi Strauss & Co. personnel also revealed that people wanted flexibility. The architects answered with top quality work stations that adjust horizontally so people can sit or stand at their desks as they wish. Files held in rolling pedestals and kiosks that conceal coats and umbrellas keep clutter to a minimum.

How have the rank and file of Levi Strauss & Co. responded to the open plan? "Reactions have been positive," says Swatt. "I think it helped that we acknowledged the need for personalized space and avoided a sea of stations."

Typical of today's design work, Levi's was a fast-track project. Despite the rush, the space exudes a casual, stonewashed character all its own. While most of the budget went to the more public spaces, handling the work stations with sensitivity probably made the transition easier.

Yet this period of transition isn't over for 3000 Oak. Since its completion, Levi's has signed on for an additional 20,000 square feet. Seems like with offices this comfortable, there's no need to break them in. ☺

**Project Summary: Levi Strauss & Co., East Bay Corporate Offices**

**Location:** Walnut Creek, CA. **Total floor area:** 66,000 sq. ft. **No. of floors:** 4. **Average floor size:** 17,000 sq. ft. **Wallcoverings:** Maharam Vertical Surfaces, Knoll, Carnegie, Commercial Casework Inc. **Paint:** Fuller O'Brien, Benjamin Moore, Sinclair Paints. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Flooring:** Pirelli, Armstrong. **Carpet:** Bentley Mills. **Ceiling:** USG Interiors, Armstrong. **Lighting:** Lithonia, Targetti. **Doors:** Weyerhaeuser, Total Door. **Door hardware:** Schlage. **Cabinet pulls:** Forms + Surfaces, Tydex. **Glass:** Etchmate, Milgard Tempering, custom design by Swatt Architects. **Window treatment:** LouverDrape. **Work stations:** Knoll. **Work station seating:** Vitra. **Lounge seating:** Knoll. **Cafeteria seating:** ICF. **Conference tables:** Knoll. **Cafeteria tables:** West Coast Industries. **Files:** Steelcase. **Reception desk:** Commercial Casework Inc., custom design by Swatt Architects. **Signage:** Thomas Swan Signs. **Client:** Levi Strauss & Co. **Architect/Interior designer:** Swatt Architects. **Mechanical engineer:** Glumac & Associates Inc. **Structural engineer:** Forell/Elsesser Engineers. **Acoustical engineer:** Lewitz & Associates. **Electrical engineer:** The Engineering Enterprise. **Lighting Design:** The Engineering Enterprise. **General contractor:** Apersey Construction. **Furniture dealer:** Hogue and Associates. **Photography:** Russell Abraham.

# Is Anybody Home?

Is telecommuting—the buzz among today's employers and employees—really about four-day beards, beer and blue jeans, or lonely, overworked employees talking to their dogs?

By Amy Milshtein

**G**o home knowledge worker. That seems to be the message many of today's corporations are giving their employees. Ernst & Young, Dun & Bradstreet, IBM, Banker's Trust, American Express Travel Related Services and others aren't giving employees the pink slip. Far from it. Instead, they're arming valued workers with cellular phones, faxes and laptops and sending them off to the relatively uncharted world of the virtual office.

Telecommuting, home office, off-site, or VO (virtual office), no matter what it's called, it's chipping away at the traditional, nine-to-five work day at the corporate headquarters. "When we were a manufacturing society an office made sense," says Laurie Coats, senior vice president, director of administration/business development for Chiat/Day, the advertising agency that made a much publicized jump to the total virtual office. "You came to your office or factory because it was the only place you could do your job and the only way to find out what was going on."

Now, with technology prices falling and employee empowerment theories rising, more and more people are working at home.

Hard and fast figures vary but *American Demographics* reports that the number of home workers ranges between 20 and 39 million. About 7% of them, or 1.3 million, actually working there full time.

LINK Resources Corporation reports that 7.6 million company employees are working at home at least part of the time during normal business hours. This is up 15% from 6.6 million a year ago. The Bureau of Labor Statistics, however, reports more modest growth.

Who are the telecommuters? Right now, according to LINK, more men, at 4.1 million, telecommute than women, at 3.5 million. However two-thirds of all telecommuter households are dual-earner households. Nearly 50% of telecommuter households have children under 18.

Ken Tameling, director of market development and communications for Turnstone, a Steelcase Company, feels telecommuting still has room to grow. "The home office represents an \$800 million segment and is growing 5% a year," he says. He also feels that about 15% of this market is the corporate telecommuter. When will it end? "I don't see a saturation point in the near future," he claims.

Others are not so optimistic. "Only a small percentage of the work force will telecommute," declares Jean Bellas, president of Interior Space International. "The concept has the public's attention now because it's such a radically different idea." Robert J. Cook, senior vice president, Interior Architects Inc., agrees. "I think 80% of people will still come into the office every day," he says. His estimate is probably one of the highest around.

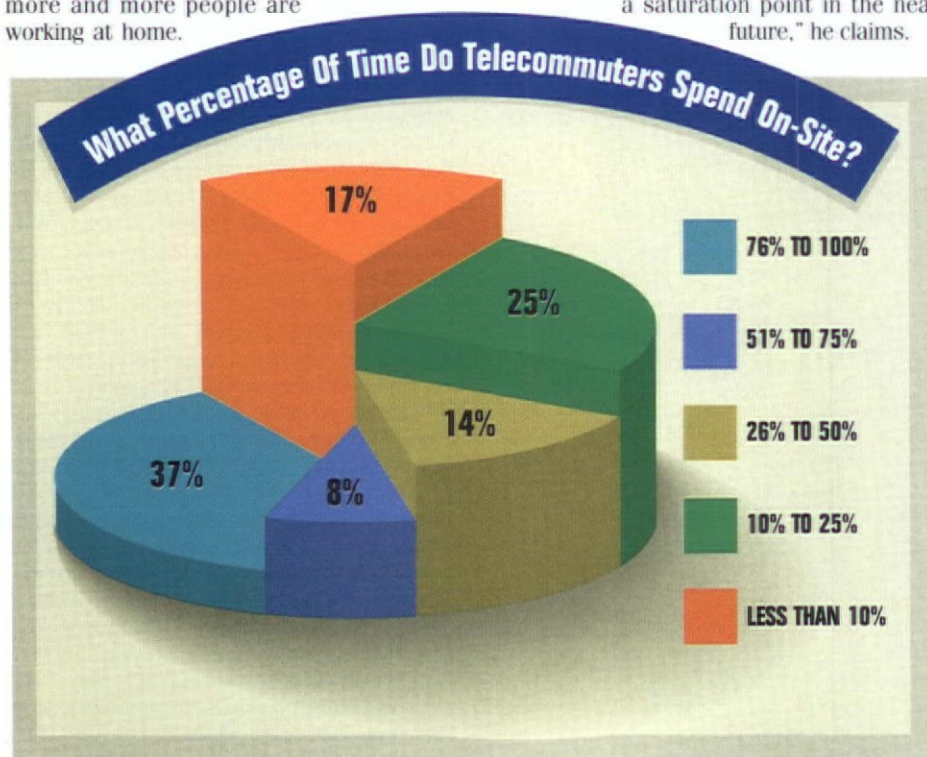
Time will tell whether the trend is a trickle or a waterfall, but other compelling factors are at work. For instance, the Clean Air Act legislates that companies with over 100 employees located in the country's 10 most polluted urban areas must reduce employee commuting trips 25% by 1996. An obvious way to reduce traffic and smog is by telecommuting.

Even without forced legislation, occupancy patterns continue to change. Data from Cornell University's international facilities management program case studies show that typical occupancy patterns range between 25-30% for such jobs as field sales, management consulting, project management and customer service. Therefore, at any given point during the workday, about 70% of desks, offices or work stations sit unoccupied.

Telecommuting is one way for corporations to consolidate this idle space. "The space savings to corporations are significant," reports Mary Breuer, director of Hellmuth Obata & Kassabaum's facility consulting group. "I have seen it cut occupancy costs as much as 50%." These numbers help telecommuting's case.

Natural disasters even play a part. After Los Angeles' January 17, 1994, earthquake, government agencies and local businesses scrambled for ways to get people back to work. With chunks of freeways demolished, various tactics, including staggered work schedules and four-day work weeks, as well as telecommuting, were used with success.

What's the basic appeal of telecommuting under normal conditions? The Transportation Demand Management Research report prepared for the International Facility Management Association defines telecommuting as "the practice of working at home or at a satellite site near the home whereby employees utilize computer and telecommunications technology in lieu of physically traveling to a central workplace." Studies and first-hand experience point to the system's effectiveness. "It's a win/win situation for the corpo-



Source: IFMA Transportation Demand Management Research Report; Gelb Consulting Group

ration and the employee," maintains Tameling. "It reduces operation expenses, helps recruit and retain people, shrinks absenteeism and grows productivity."

Michael A. Bell, Dun & Bradstreet's director of corporate real estate, agrees. He reports that his telecommuters tend to be less stressed and more efficient. The absence of a structured workday encourages employees to manage their time more carefully. Susan Herman, manager of the Los Angeles Telecommunications Department, observes that 500 city workers who telecommuted after the quake were 12.5% more productive than their office-bound counterparts.

Don't burn your business suits yet, however. Telecommuting fits some occupations and personalities better than others. In a survey of more than 100 *Fortune 1000* companies, Amy Bellinger, director of Think Research, and Dr. Helen LaVan, professor of management at DePaul University, found computer professionals, administrative support, communications, professional line staff and data processing telecommuting the most.

On the flip side, some professionals simply can not effectively telecommute to work. "Jobs that demand heavy teamwork, like architecture, will not support telecommuting," says Breuer. "Telecommuters must depend heavily on technology and their output must stand up to quantitative measurement."

"Every company will not adopt the Chiat/Day philosophy," adds Bellas. "But portions within every company will." Cynthia Sherrill, director, strategic facilities planning for Genster and Associates, draws a similar conclusion. "Telecommuting fits certain departments like sales, data processing and communications well," she feels.

Far from a home-based utopia, telecommuting has its downside. One-third of the 280 participants in a recent one-year study in Washington's Puget Sound region stopped working at home. According to a report by Joanne H. Pratt Associates, a Dallas-based consulting firm involved in the Puget Sound project, some telecommuters experienced an increased sense of pressure to get work done. These employees found themselves working well into the evening, often forgetting to take breaks. Mark Sherman, corporate liaison at Herman Miller can relate. "The work never goes away," he says. "Like in Edgar Allan Poe's *Tell-Tale Heart*, it beats away in the back of your mind."

Another problem comes from telecommuters' loss of touch with the pace, politics and social aspects of the office. "The status of the individual changes," says Sherrill. "It may seem they have stepped off the fast track and lost their upward mobility. And it gets lonely."

Michael Brill, director of the Buffalo Organization for Social and Technological Innovation at the State University of New York at Buffalo, sees an even farther-reaching problem stemming from isolation. "Around 50-80% of the learning we do comes from intimate, face-to-face conversations with our peers," he says. "Considering today's fast

Some telecommuters are  
less stressed and more  
efficient. Others feel  
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fast track and lost their  
upward mobility—and they  
get lonely.

pace of change, without that contact we become more ignorant every day."

These factors could add up to unhappy employees unless they limit their telecommuting. "Three days in the office, two days out represents a happy medium," says telecommuting consultant Gil Gordon.

A virtual Pandora's box yet to be opened is the issue of liability. "For most corporations, telecommuting is done on an *ad hoc* basis," says Bellas. "Companies will eventually have to write up formal policies and rules."

How does this sound in more down-to-earth terms? "If your PC electrocutes you, that's a worker's comp case," Gordon suggests. "If you slip on the soap in the shower, that's not. However, there are a lot of fuzzy issues in between to be hammered out."

One way the telecommuter could prevent accidents and increase comfort is by acquiring appropriate furniture. "People are doing serious work at home," says Tameling. "But often they're doing it on a funky set up of a board across two file cabinets, or the kitchen table."

While this scenario is unacceptable, so is trying to shoehorn contract furnishings into the home. "People may want their office in the spare bedroom one year and the den the next," says Sherman. "Telecommuters don't have a six-person facility team to navigate a heavy commercial desk down narrow halls and winding staircases. And once the furniture is in place it won't even look appropriate."

Sensing a growing market, several furniture makers have developed lines for the home. "This is a brand new niche with no set rules," says John Geiger, president of Geiger Brickel. "Even so, furniture for the home must meet certain criteria like price point, appropriate scale, ease of installation and flexibility."

Are we going to pay for and own our own telecommuting furniture? For the most part, today's telecommuter is doing just that. However, this may change. "Corporations are looking at different solutions," Tameling finds. "Choices include giving it away outright from pre-existing stock, partially funding purchases with a stipend or allowing employees a choice

from a pre-screened group of furnishings."

While people continue to weigh the pros and cons, everyone agrees that telecommuting represents a fundamental change in the way work gets done rather than a fad to be dismissed. How will this new working order alter the face of the traditional office, the home and the community? And where does the architect or interior designer fit into the picture?

"The office now becomes a place for teamwork, groupwork and those random encounters where socializing and learning takes place," Brill says. "Designers should arrange offices so employees encounter as many people as possible on the way to the coffee pot."

Bellas goes a step further. "The office should emphasize teams over individuals," she argues. "One individual could be on three different teams in three different physical locations, or could be a wandering consultant within the company. The facility must offer a matrix of solutions for all employees."

Employees still need privacy while in the office. "After collaboration, people need to disband and work quietly on their own," says Sherrill. "Acoustical privacy is a must."

The home office may also evolve. "Now people set up home offices in an *ad hoc* fashion that isn't always satisfying," says Dr. Kathleen Christensen, director of work environment studies at the Graduate School of City University of New York. "Bedroom offices rob employees of privacy and basement set-ups can be depressing." Better solutions are emerging, albeit slowly. "Developers in California are including offices with separate entrances in new home designs," Christensen notes.

Because it will be some time before we all move into our office-ready homes, today's telecommuters often work in swirling clutter. "My wife has a home office and it took over half our den," reveals Cook. His experience is not unique. "In areas where space is dear it will take creativity to keep work from overtaking the home," says Breuer. "This represents a good opportunity for designers."

Telecommuting may also represent a good opportunity for the nation's families and communities. In his list of trends and drivers, Marc Lohela, vice president of new business development for Herman Miller, mentions that family issues and culture expectations are in the front of today's worker's mind. "It's okay in 1994 to be concerned with child care, elder care and community," he says.

So telecommuting may actually help balance home and work? "More adults in the neighborhood provide an anchor," says Christensen. "That can only help a community. Satellite centers also help revitalize struggling suburban downtowns."

It's already happening for Breuer. "I have a friend who works in a downtown suburban satellite office over a laundry," she says. "Across the street over the bakery is the Merrill Lynch satellite. Down the block over the H&R Block is the Morgan Stanley satellite. Telecommuting could bring back that Americana of the past that we long for."

There's *still* no place like home, Dorothy. ☺

# Risky Business

Design professionals may be unaware that professional liability insurance is more than a theoretical issue when they specialize in interior design services

By Thomas H. Porterfield, Jr.

**A**rchitects and others providing interior design services often assume that their practice exposes them to significantly less risk than that experienced by design professionals involved in the design of engineered facilities. Although interior design practice is not inherently less risky than the practice of architecture, it effectively presents less exposure on the average simply because the severity of a problem caused by negligence in interior design is usually much less than that from negligence in design involving traditional architectural and engineering projects. And claims brought against design professionals providing interior design services come from the same sources and in about the same percentages as claims against design professionals on traditional projects.

In most cases, claims are generated by dissatisfied clients, contractors or subcontractors who are claiming delays and extras, and injured users of a facility. Interior design related claims also reflect the general characteristics of A/E claims. Claims of negligent specifications and preparation of documents predominate, although there appears to be evidence that new sources of claims, such as those of indoor air pollution, may be on the rise.

During the early to mid-1980s, when claims against design professionals increased dramatically, claims involving interior design did not match the startling increase. But unlike the current general trend in claims—a downward drop during the late 1980s and relative stability recently—interior claims seem to be increasing. Most claims occur shortly after the completion of a facility. Few, mostly those of injured users, are generated later.

As owners become even more demanding—and the responsibility of design professionals for the quality, durability, and safety of interior design becomes a stronger focus of attention—the risks to design professionals will increase.

**Legal treatment of design professionals: When do the courts accord designers special treatment?**

Design professionals, like other professionals, are accorded special treatment by the courts. When practicing within this system of legal protection, the risks to the pro-

fessional are minimized. Practicing outside of the system of legal protection exposes the design professional to significant risks.

Let us consider the protection of the negligence standard—tort law. The basic elements of negligence law are common to all activities in society; we are all supposed to act in a reasonable and prudent manner. However, the liability of a design professional is based specifically on a duty to clients and others. There must be a duty established for liability to be possible.

## Risk management looms as a major challenge to interiors practice

There are many ways of determining what constitutes the duty owed to the client or the public. One must look at the contract, at standards—the codes, laws, and regulations that establish legal requirements and determine a minimum level of duty to the public and the client—and at whether the actual performance of services resulted in the assumption of a responsibility and the creation of a duty.

The breach of a duty is determined by the application of a standard of care, the requirement that a design professional perform services with the ordinary care, skill, and competence expected of other design professionals under similar conditions and circumstances. Negligence does not take place unless the duty owed to the client or the public is breached during the performance of services. The breach of duty establishes negligence.

If the party performing the services does not meet the standard of care established through the inquiry of the peers of the party (through expert witness testimony), negligence is established. Liability, however, is not determined. It is the breach of a duty causing harm that establishes liability. It is only if the breach of the due care requirement actually or substantially causes harm to the public or the client that the breaching party is considered liable.

**Freedom to contract: Is there really unlimited freedom to change relationships through contract law?**

Although the legal system provides the protection of negligence law, in the United States there is almost unlimited freedom to change the relationship of the parties through contract law. A design professional can, by contract, agree to perform his or her services to a different (and higher) legal standard than required by law. In assessing liability under contract law, the courts do not have to apply the traditional negligence standard—rather, the establishment of liability will be predicated on the mere existence of a “breach of contract” that causes harm or damage to the design professional’s client. Similarly in breach of warranty actions, there is no need to establish what standard of care is expected or due since the legal protection of the negligence law system is abandoned.

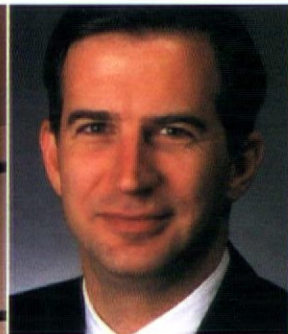
**Claims avoidance: Do clients understand the design professional’s limited role?**

The key elements in managing the risk faced by architects and others providing interior design services are the client’s understanding of the limited role of the design professional and the establishment of continuous and careful communication among the parties on a project. While the design professional’s communication with the owner should begin as soon as possible, that communication should be reflected in a contract for professional services that clearly identifies a scope of services, assigns duties, recognizes the limitations of professional services, and results in equitable compensation for the services to be performed and the risks assumed.

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One of the best risk management methodologies is to use the documents published by The American Institute of Architects in cooperation with the American Society of Interior Designers for use in the design and procurement of furniture, furnishings, and equipment. Although not intended for use in significant construction (other AIA documents are more appropriate for major renovations or the addition of structural components), the interiors family of AIA documents serves as a coordinating device for responsibilities and relationships on interiors projects and the documents themselves are drafted to adapt familiar practices and concepts to the requirements of the Uniform Commercial Code applicable on most FF&E contracts. Whether the B141 or the B171/B177 professional service agreements are used, these documents establish clear responsibilities and an equitable and manageable allocation of risks.

**Legal status of proposals and marketing communications: What if you promise the Taj Mahal on a bungalow's budget?**

Design firms—especially interior design firms—often make promises to clients that greatly extend their risk, and while courts often view promotional material as mere hyperbole, that hyperbole can become the basis of a warranty or a raised standard of care, or can create detrimental reliance. The biggest risk resulting from proposals and marketing information is that unfulfillable expectations may be created. This can easily happen if prior communication is incorporated by reference into a contract.

Many times, design professionals do not realize that unrealistic promises are incorporated into contractual obligations through the incorporation of the promises by reference. Thus, even a B171 or other standard, consensus document can be corrupted. In addition, design professionals sometimes fail to realize that they can assume additional risks through their actions or statements during the contract life.

**Transfer of risk through professional liability policies: What lies beyond the limited transfer of risk?**

Professional liability insurance exists to assist in the management of risk, and one management technique is to transfer risk to an insurance company. Professional liability insurance for design professionals provides for the transfer of a portion of the risk that the insured design professional will cause injury or damage because of negligence in performing and furnishing professional services. But professional liability provides only a limited transfer—the design professional is still at risk for the amount of a deductible on each and every claim and for any damage for which it is held responsible above the limit of liability of the insurance policy. This is in addition to the damage to the firm's reputation and the cost to the firm's time that any claim generates.

Professional liability insurance exists in two forms, annual practice policies and specific project policies. Coverage for the annual practice policy is written on an annual basis in a "claims made" format. This standard practice policy, subject to its terms and conditions, covers the insured for any claims brought during that year based on any professional services provided while insured.

While some firms may be insured under a master or project policy covering all design professionals providing services on a specific project for a specific period of time, such coverage is rare. Prudent clients often demand contractual indemnification obligations or evidence that the design professional has transferred its risk to a reputable insurer. While the question of whether to be insured and the amount of coverage and retained risk to be carried on every project is a business decision each firm must face, it is clear that few clients are willing to allow architects or other professionals providing interior design services to completely retain the risk of their negligence.

**Detrimental reliance on professional expertise: Is there danger lurking in superlatives?**

Once a design professional holds itself out as having a specialized knowledge or ability, this creates the possibility of detrimental reliance by "innocent" parties on its appearance of professionalism. Such detrimental reliance becomes a cause of action if the reliance is justified and harm is caused. There is a significant danger in the use of superlatives.

Anytime words like "perfect," "best," "highest," or "most economical" are used, there are dangers of unreasonable expectations. These unreasonable, and therefore unfulfillable, expectations are a stimulus to claims. In addition, superlatives can make it easier to prove negligence or can make it impossible to prove that the design professional did indeed meet a standard of care.

Perhaps worst of all, a superlative may be construed to be an express warranty or a guarantee of perfection. Express warranties or guarantees, because they represent the assumption by contract of liabilities in excess of the negligence law, are not covered by any professional liability insurance policy.

**Professional liability risks: Why is liability not based on registration?**

There is a misconception held by some who provide interior design services that professional liability is not possible without state recognition through a registration law. This is unfounded. While registration laws or voluntary certification programs help to establish the standard of care by which individual performance will be judged, they are not necessary in order for a service provider to be held liable.

In fact, realistically there is no difference between laws that establish qualifications

for the practice of a profession and those that simply protect the title of those in practice. In either case, the public relies on the connotation of expertise that accompanies the title, and if the public relies to its detriment on the statements or "holding out" of a profession, the profession owes it a duty. Regardless of the type of law or whether a registration law or certification program exists, one who holds out to the public a specialized expertise and ability will be judged based on that appearance.

**Special concerns and future risks: Will claims mount against interior designers?**

Some special concerns should be considered in closing. First, interior designers have significant risks because of a misunderstanding of the Americans with Disabilities Act (ADA) and of the ability of design professionals to respond to ADA requirements. This is both because of the inability to determine standards or priorities and because in many contracts the design professional readily accepts or assumes the owner's risk.

In addition, interior designers face possible risks from such sources as indoor air pollution and electromagnetic fields. There is a growing and yet unquantifiable risk to those providing interior design services from many causes of harm to the public and clients that have not traditionally been blamed on the design professional. It is apparent that as interior design professionals hold themselves out as having a specialized expertise, legal determinations of their liability for damage to their clients and the public will establish a much greater risk to those in practice. Although some of this risk can be controlled by contract language (such as limitations of liability and indemnification obligations) and other risks can be shifted by way of professional liability insurance, there will be a degree of risk that simply must be built into the fee structure for the services being provided.

Compared to certain disciplines and types of service, architects and others providing interior design services have faced relatively few claims. That experience is changing. Architects who lack the command of skills necessary to making and managing contracts or to educating a client on the characteristics of professional service and the dangers of unrealistic expectations will find interiors practice to be a risk management challenge that may be beyond their ability to control. ☞

*Thomas H. Porterfield, Jr. is a vice president of Victor O. Schinnerer & Company Inc., part of the CNA Insurance Companies, which insures the largest number of architecture firms in the United States, and offers policies to all qualified firms of American Institute of Architects members on an admitted basis in every state. ©1994 Victor O. Schinnerer & Company Inc.*



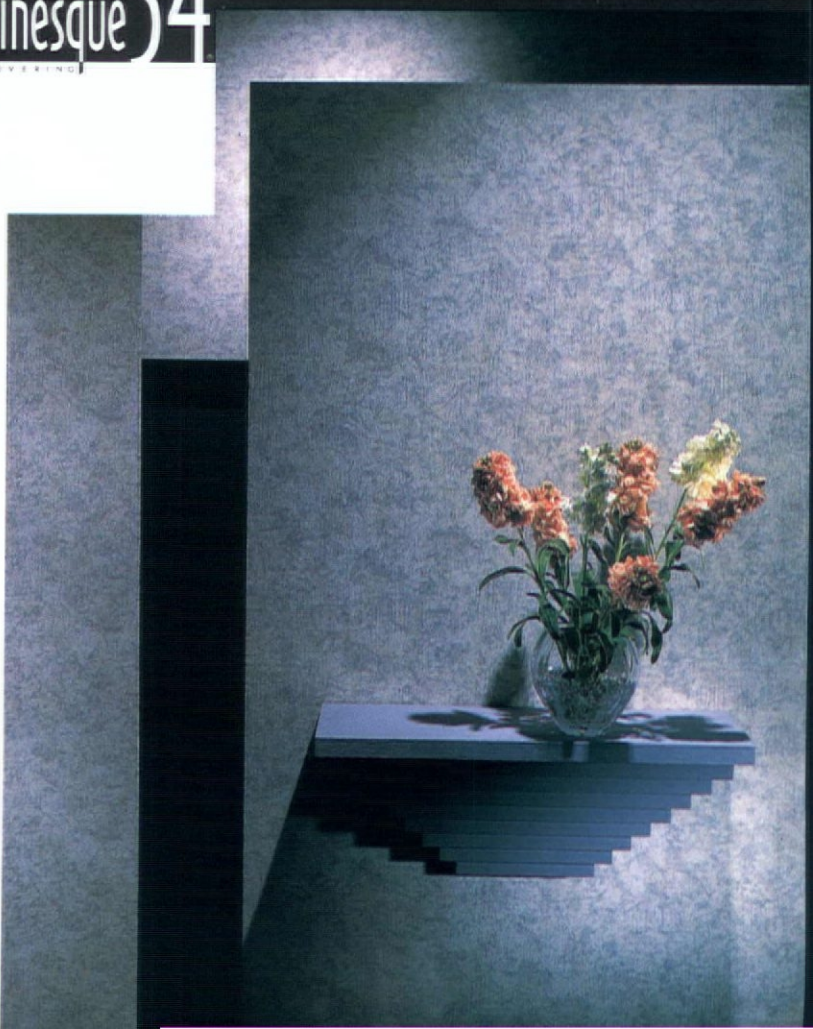
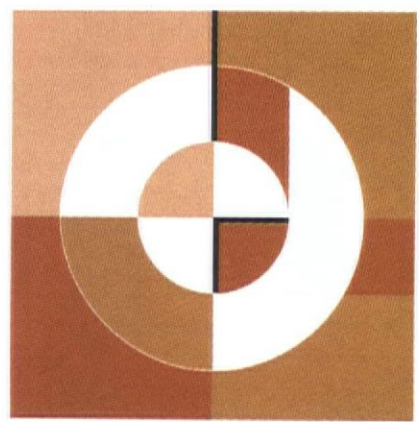


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# A Fabric is Born

A behind-the-scenes look at how Remembrance—the winning fabric in DesignTex's Design-A-Fabric contest—made it to NeoCon 94

By Jean Godfrey-June

For the hundreds of designers, architects, assistants and other guests who attended the series of cocktail parties in DesignTex showrooms during the fall of 1991, the company's Design-A-Fabric promotion offered a chance to get out the drawing paper and fantasize, theorize, agonize...and maybe even have a little fun. For designer Jeffrey Zarnoch, a Philadelphia-based designer with the Hillier Group (then with KPA), the contest became serious very quickly. "I was sketching out my ideas on a grid," he recalls, "which reminded me almost instantly of the Names quilt display in Washington, D.C." Zarnoch submitted the winning concept to DesignTex that has become the Remembrance collection, which will make its debut at NeoCon 94.

The Names quilt display, which has traveled all over the United States, commemorates people who died of AIDS with quilts sewn by loved ones who donate them to the program. Each quilt represents one individual who has died of AIDS, and 32 quilts are sewn together to make a larger one. Hundreds of 32-piece quilts have been ceremoniously unfolded at different sites across the country. Perhaps the most dramatic of these sites was Washington, where rows of quilts stretched from the Capitol to the Washington Monument and the White House. "I was incredibly moved by it," Zarnoch says.

**Design development:** Can a brilliant idea always become a viable fabric?

Zarnoch traced a map of Washington and set to work. The walkways between the



At the drawing board: Designer Jeffrey Zarnoch submitted the winning rendering (above) in DesignTex's Design-A-Fabric promotion. His inspiration for the pattern was the Names quilt display commemorating victims of AIDS. Fittingly, his proceeds from sales of the fabric will be donated to DIFFA.

quilt became the grid, and shield-shaped pieces represented the unfolded quilts. After producing several casual, freehand sketches, he sent in his entry. When the design actually won a year later—out of thousands of entries collected from around the world—the process became even more serious.

"When I first got the call, I was thrilled," Zarnoch admits. "When I got to DesignTex and started talking with the design staff, I realized we had a great deal of work ahead of us." Susan Lyons, the company's director of design, and Elizabeth Whelan, associate designer, worked with Zarnoch and his sketches. "Clearly, we'd all loved them," remembers Lyons. "We started talking about the elements he thought were most important, along with the things we felt needed to have happen to create a successful, viable fabric."

Whelan emphasized the need to keep the design process as open as possible. "That was crucial to maintaining the integrity of Jeffrey's original design," she believes. Zarnoch's sketches were scanned and entered into a CAD machine. Then Whelan and Zarnoch spent several all-day design sessions just play-

ing with different elements, trying to get them to work as a pattern.

**Mill runs:** Who says all promising design motifs are woven equal?

As the pattern emerged, the team began to collaborate with a Pennsylvania mill. "For several months we sent different versions back and forth between Jeffrey, DesignTex, and the mill," says Whelan. Scale, color and

**EXHIBITORS AS OF MAY 1994**  
(ABBREVIATED LISTINGS)

- |                        |                             |
|------------------------|-----------------------------|
| Construction Mkts      | Interiors & Sources         |
| GI Industries, Inc.    | Invision Carpet Systems     |
| me Office Group        | JG Furniture Systems        |
| seating Corporation    | J.M. Lynne Co. Inc.         |
| ma                     | Jofco Inc.                  |
| netex/R. Allen Fabrics | Johnson Industries          |
| chitectural Lighting   | Johnsonite                  |
| CHIBUS, Inc.           | K. O. H. Design, Inc.       |
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construction could all be altered with the touch of a button, and Zarnoch discovered that each element within the fabric affects the others. "With the ottoman weave we'd chosen, the diamond shaped elements wouldn't pop at first," he recalls. "Then Susan came up with the idea of putting a rectangle behind it. It seems like such a little thing now, but it took us two weeks to figure out how to get the diamonds to float properly over the grid."

The group tested the pattern in inherently FR (fire resistant) fibers, which didn't seem to capture the delicacy of Zarnoch's drawing. The numerous diagonals within the pattern caused endless scale and construction alterations. At different points, the shields became too pronounced and the rest of the pattern wasn't reading. "We had to strip away many of the more decorative elements in order to make the pattern clear," Whelan explains. "From a distance, we wanted it to look multicolored and quilt-like, though sophisticated, too. It was a tough balance."

"I learned an entirely new language," says Zarnoch. "Warps, pics, weaves—I never knew it all existed." Determining the fabric's construction involved several tries at the mill. "Getting the pattern fully articulated while maintaining the abrasion resistance was a challenge," says Lyons.

When the first sample came back, the scale was too large. "It wouldn't have been usable," Whelan believes. The design finally satisfied all involved in February of this year. "Believe it or not, that's a perfectly respectable time frame in terms of design development," Lyons insists. "We've had fabrics take considerably longer."

The design was fed into the mill's computer, which then "cut cards"—blueprints that the looms use to create the weave—and the wait began. At the same time, a yarn checker checked the yarn as it arrived on spools for dyeing. After the color was checked, the yarn was set on giant looms where every thread (there are hundreds) was carefully placed by hand. The looms, hulking, green machines, used automatic shuttles that rushed back and forth across the rows of thread at high speeds against deafening noise. After the fabric was woven, it went for finishing in a process which gives fabrics much of their hand and sheen.



Is fame as a fabric designer looming in the distance? Susan Whelan, Jeffrey Zarnoch and Susan Lyons (top, left to right) examine a sample of Remembrance as it runs through the weaving process. Ten colorways were chosen from the sample blankets (above) to be included in the final collection, which will debut at DesignTex this NeoCon. Each colorway is named for a famous designer who died of AIDS.

**Colorway selection: What colors will customers really buy?**

Choosing colorways involved a trip to the mill, where enormous "blankets," mill samples in check-boards of various color combinations, were laid out on the table. Jeffrey, Susan and Elizabeth went to work with the scissors, picking out what looked good to them. "Susan and Elizabeth have the experience to know what kinds of combinations sell well and fit certain market niches," Zarnoch observes. "I was just going with what I liked." After cutting out about 25 possibilities, the team made final selections, reviewing each square of fabric separately on a board, from up close and far off. The mill was then asked to rework several favorite combinations in slightly differently shades and constructions.

Naming each of the 10 colorways was fairly easy once Zarnoch hit on the idea of naming them for famous designers who've died of AIDS: Carmelo Pomodoro, Mel Hamilton, Robin Jacobsen, Angel Estrada, Terry Gentile, Will Smith, Charles Pfister, Tina Chow, Perry Ellis and Ryan White (while the latter was not a designer, he was perhaps the most famous child to die of the disease).

Remembrance is constructed in 66% cotton, 30% rayon and 4% polyester, and priced competitively with seven of the colorways at \$34.00/yard. Three additional colorways for health care are finished in a new C-1 finish (winner of a Nightingale Award at the 1993 National Healthcare Symposium) and priced at \$40.00/yard.

Zarnoch has earmarked his share of the expected revenues from Remembrance to help organizations involved in AIDS education. Thus, a portion of Remembrance's sales will go to DIFFA, the Design Industry Foundation for AIDS, which makes grants to AIDS organizations nationwide.

What is perhaps most amazing about the entire process is how closely the sleek, sophisticated fabric resembles Zarnoch's original, tracing paper drawing. Watching Remembrance roll from the looms, he still shakes his head in amazement. "After all that work, it's still extremely close to my original concept," he says. Indeed, the finished fabric stands as a tribute, not only to Zarnoch's inspiration, but to the technical processes that allowed its realization—not unlike the development of any successful interior design. ☺

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# DESIGN DETAIL

## Wetter Is Better

A swimming pool where children accidentally fall in due to the absence of restrictive barriers is described in legal terms as an "attractive nuisance." In a larger sense, all swimming pools can be characterized this way. "Swimming pools are very expensive to run," admits Andrew Mendelson, AIA, project manager at O'Donnell Wicklund Pigozzi & Peterson for the renovated Homewood-Flossmoor High School, Flossmoor, Ill. He should know, having created a new pool on Homewood-Flossmoor's 95-acre campus.

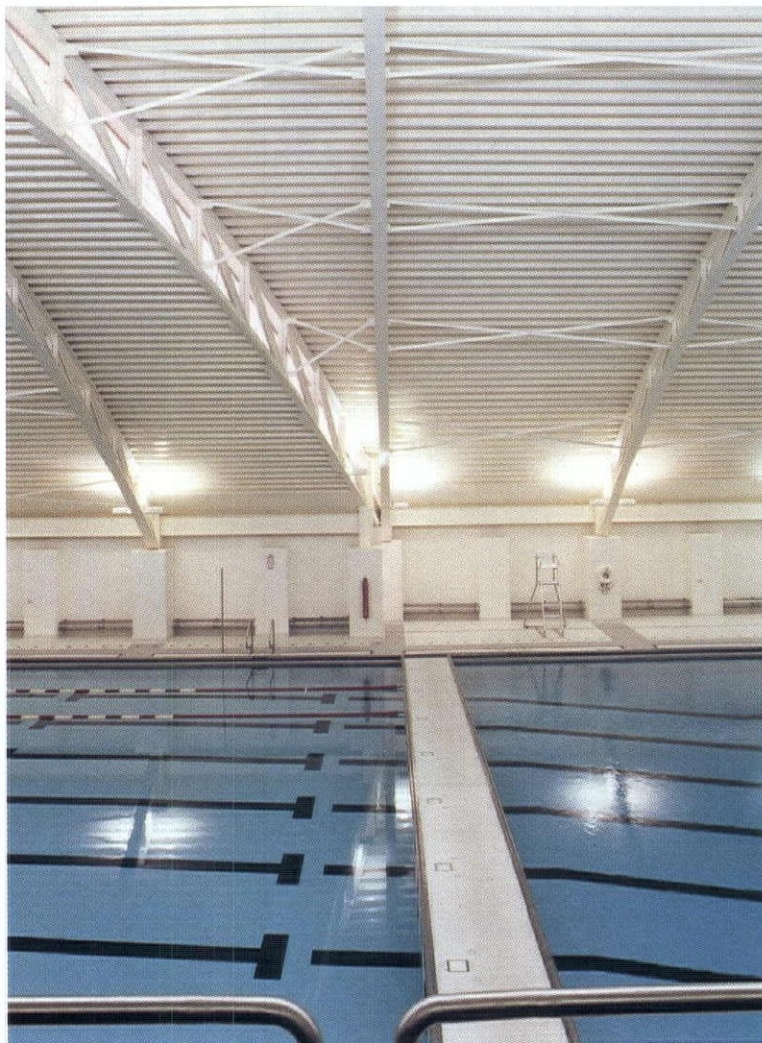
Other schools in the same swimming conference had satisfactorily retained OWP&P to renovate their pools. However, Homewood-Flossmoor discovered that the only way to have a cost-effective pool capable of serving different age groups and multiple uses during and after school hours, including diving, 25-meter, international-style competition and community swimming—plus install a modern filtration system and seat up to 500 spectators—would be to build an entirely new natatorium.

The new, 123-ft. long, eight-lane pool has achieved all these goals within a gracefully arching, trussed roof structure that accommodates tiered seating on one of its two long sides. Though the pool reaches a depth of 14 ft. for diving, its deep portion is isolated by a movable bulkhead that adjusts the length of the pool for various events.

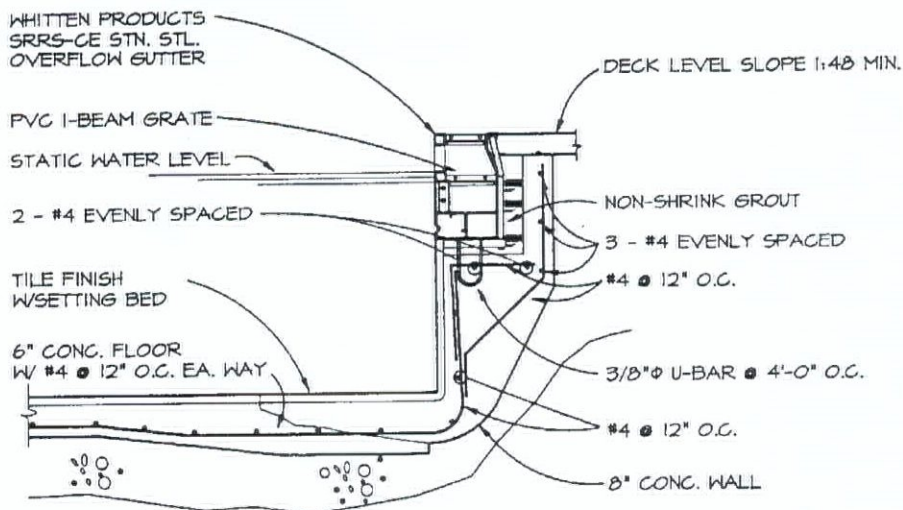
Once OWP&P determined that a new pool was needed, school officials incorporated many items in its five-year plan into an overall development project. "The board decided to charge the superintendent with doing it all at once," recalls Edward Rachford, recently-retired superintendent of Homewood-Flossmoor High School District 233. "We realized we'd get better treatment from vendors if we concentrated our buying power in a major project instead of a series of small ones."

Thanks to a State of Illinois ruling 15 years ago that allows school boards to set aside funds each year for future expenses, Homewood-Flossmoor combined years of savings with shrewd investments to finance the new construction without new funding or voter approval. "Naturally, we kept the voters informed and involved," Rachford indicates. "They've supported tax rate referendums for this school before, because everyone wants our students to be winners."

The new pool is known to be "fast," owing to the filtration system's ability to reduce drag for swimmers by drawing off the ripples they make. "It's very popular," Mendelson says with quiet pride. Not your everyday "attractive nuisance," to say the least. ☺



## POOL SECTION

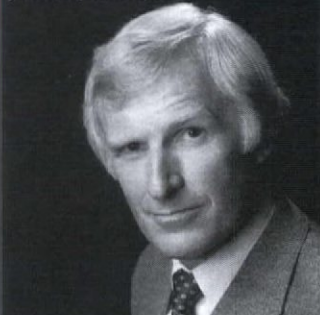


Photograph by Scott McDonald, Hedrich-Blessing.

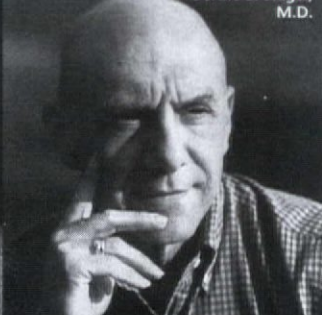
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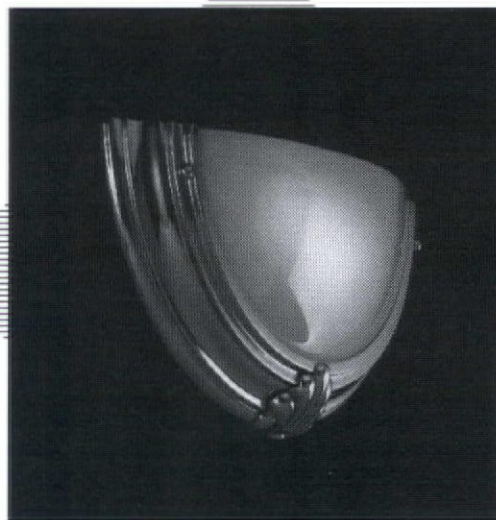
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*These are just four of the more than 50 leaders and innovators who will be speaking at this year's Symposium.*

For more information, contact: The Center for Health Design, 4550 Alhambra Way, Martinez, CA 94553, Tel: (510)370-0345 Fax: (510)228-4018

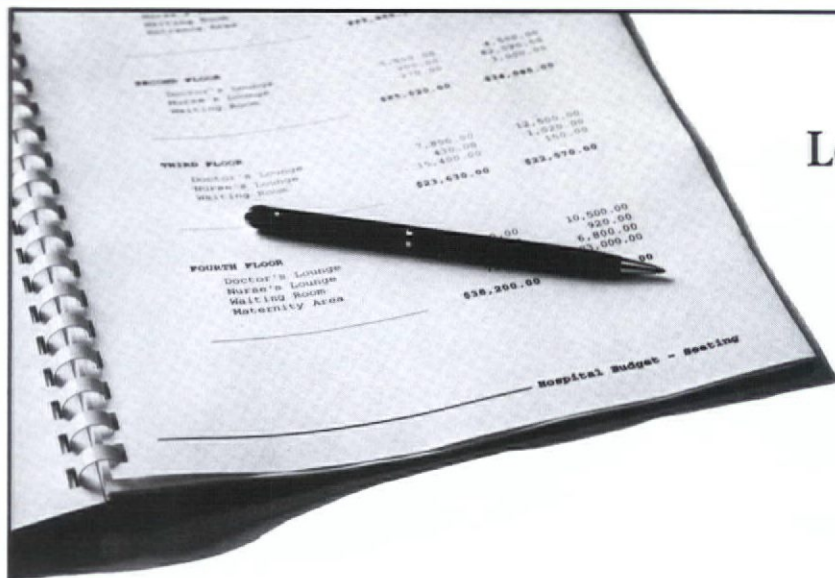
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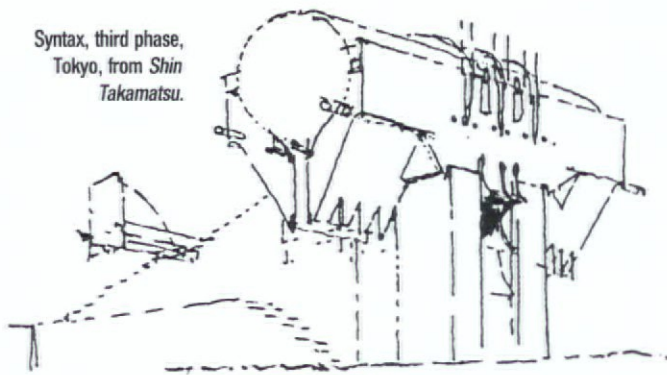
## Buildings That Devour Their Masters

Shin Takamatsu, edited by Paolo Polledri, 1993, New York: Rizzoli International Publications with San Francisco Museum of Modern Art, 144 pp., \$29.95 paper

Western theory and methods have not prevented Japanese architects from creating works of power and originality, despite the cultural presence of the West in Japan since the 1850s. However, even the visions of such 20th century talents as Togo Murano, Seiichi Shirai and Kenzo Tange were preoccupied with their Western sources. Projects by postwar architects broke the mold by taking a distinctly new direction in form and space. Particularly unforgettable examples populate the work of Shin Takamatsu, a Kyoto University graduate who established his practice in 1980.

Takamatsu's work of the 1980s jolts everyone. Such smaller-scale commercial and residential structures as Ark, Kyoto, 1981, Kirin Plaza, Osaka, 1985, and Syntax, Kyoto, 1988, practically inspire terror in the beholder—being highly expressionistic,

Syntax, third phase, Tokyo, from *Shin Takamatsu*.



obsessively detailed and machine-like in ways that evoke the early industrial revolution. These machines turn on their masters.

Where Takamatsu goes as his commissions become more monumental can only be glimpsed in this fascinating monograph by Paolo Polledri, curator of architecture and design at the San Francisco Museum of Modern Art. The metaphysical struggles of the past seem resolved and internalized in such seemingly sleek structures as the newly finished Kunibiki Messe, Shimane, 1990. Putting cultural boundaries aside, Takamatsu inhabits a brave new world of his own making, which *Shin Takamatsu* makes spectacularly clear.

Look at the Land, Aerial Reflections on America, photographs by Alex MacLean, text by Bill McKibben, 1993, New York: Rizzoli International Publications, 176 pp., \$50 cloth

Air and space travel has brought Mars to TV, but just as importantly, it has enlarged our vision of ourselves in sometimes shocking ways—when we see the environmental forces we unleash on the increasingly fragile earth. Photographer and aviator Alex MacLean, founder of Landslides, a Boston aerial photography firm, and Bill

McKibben, a contributor to the *New Yorker* and author of influential books on the environment, including *The End of Nature* and *The Age of Missing Information*, have teamed up to present pictures that McKibben says, "show us how the planet actually works." The tour is both inspiring and terrifying, and designers are unlikely to forget it.

By capturing human phenomena in virtually every frame, *Look at the Land* tells a wordless yet eloquent story of the interaction of settlement, agriculture and industry with our planet. The result can be starkly beautiful when ruled wheat stripes butt against stream valleys south of Cutbank, Mont. Yet the tone shifts abruptly when we see the cancerous



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# BOOKSHELF

devastation that arson and vandalism have wrecked on apartments in Queens, N.Y.

*Look at the Land* does not focus on remedies. But it makes concrete the most abstract issues of scientists, business people and politicians. McKibben states succinctly, "In these photographs our surroundings suddenly appear, and from them we can perhaps judge anew how big we should be." Hopefully, not too tall to touch the ground.

**Dutch Moderne: Graphic Design from deStijl to Deco**, by Steven Heller and Louise Fili, 1994, San Francisco: Chronicle Books, 132 pp., \$16.95 paper

Why did the public adore Art Deco and Art Moderne in the 1920s-1940s when the artists, photographers, architects, industrial designers and graphic designers of the International Style, DeStijl and Constructivist schools and their fellow travelers despised it so much? A hint about this curious page in the history of Modernism can be seen in the fascinating *Dutch Moderne*, by Steven Heller, senior art director at *The New York Times*, and his wife and collaborator, Louise Fili, principal of Louise Fili Ltd., a New York graphic design firm. The book's posters suggest that Art Deco and Art Moderne were an all-too-successful attempt by survivors of the Beaux Arts era to incorporate what was most

accessible about the avant garde movements into the cultural mainstream.

If popularity confers success, then Dutch Moderne, a movement imported from France, Germany, England and Italy, was brilliant. Dutch society embraced it enthusiastically, and the pages of this book hum with the excitement of a machine age turned sleek and domestic. Sections on politics, culture, industry, food and drink, tobacco, travel and typography show how virtually every aspect of public life was affected.

There were cultural casualties, of course. The leading Dutch avant garde artistic movements of the day, Wendingen and DeStijl, yielded to Dutch Moderne over time, in no small part because they were hard to understand. Yet they played a major role in shaping Dutch Moderne—a noble role indeed.

**Audubon House: Building the Environmentally Responsible, Energy-Efficient Office**, by National Audubon Society and Croxton Collaborative, Architects, 1994, New York: John Wiley & Sons, 207 pp., \$24.95 cloth

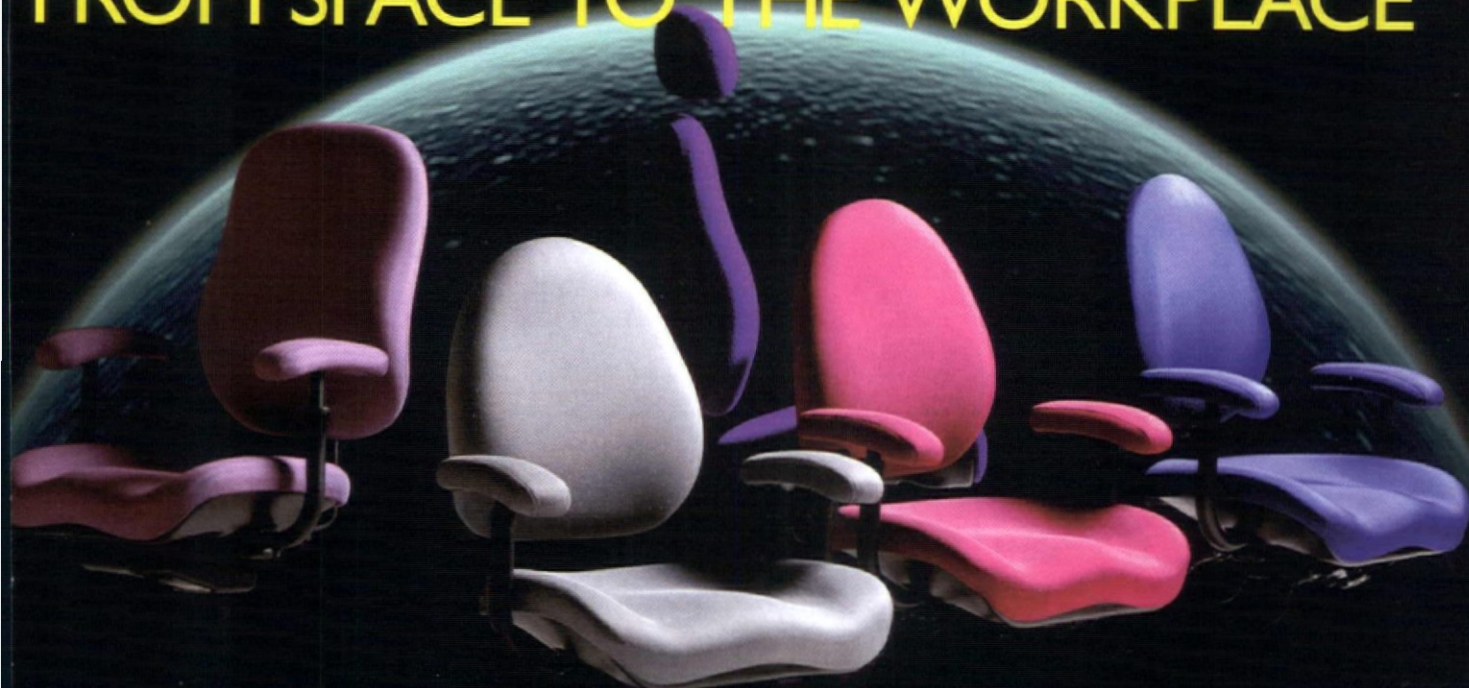
Consider what to do with a building type that is responsible for the following: it accounts for a third of the nation's peak electricity consumption, more than the output of all our nuclear plants; it emits nearly a quarter of all ozone-layer-depleting chlor-

ofluorocarbons (CFCs) through its air conditioning systems and the manufacturing processes used to make its building materials; it emits 14% of the gases associated with global warming and the greenhouse effect while seeding 15% of acid rain; it houses workers who sacrifice 30 million trees annually as paper products; and it spawns "sick building syndrome," indoor air pollution that costs us \$60 billion a year in worker illness and lost productivity.

If the attributes of the U.S. office building sound perfectly dreadful, they have yet to move many owners or occupants. Thankfully, they did inspire the National Audubon Society and its project architect, Croxton Collaborative, to create the Society's new headquarters in an existing New York City structure as a "living model" of how environmental problems could be successfully and cost-effectively addressed. *Audubon House* is their story.

What emerges from these pages is refreshingly familiar, straightforward and pragmatic. Environmental design does not penalize society to make improvements possible. What it needs is the close cooperation of the entire building team to study the consequences of both individual and collective acts. It's not rocket science, as *Audubon House* points out. Will we get the message? ☺

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Port Jefferson, NY 11777-0287

## POSITION AVAILABLE

Company needs an **Industrial Designer** to originate and develop ideas to design the form of manufactured products; to consult with engineering, marketing, production, and sales representatives to establish design concepts; to build simulated model and to prepare illustrations; and to advise client the products' environmental conditions. Applicant must have Master Degree in Industrial Design with one year experience as Industrial Designer and must have studied or done research of Fastening/Assembly Method. 40 hr/week, \$29,000/year. Please submit resume and the proof of qualifications to Overland Park Department of Human Resource Office, 8417 Santa Fe Drive, Overland Park, Kansas 66212-2799, Tel: 913/642-8484, Re: Job #776109.

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## BUSINESS FOR SALE

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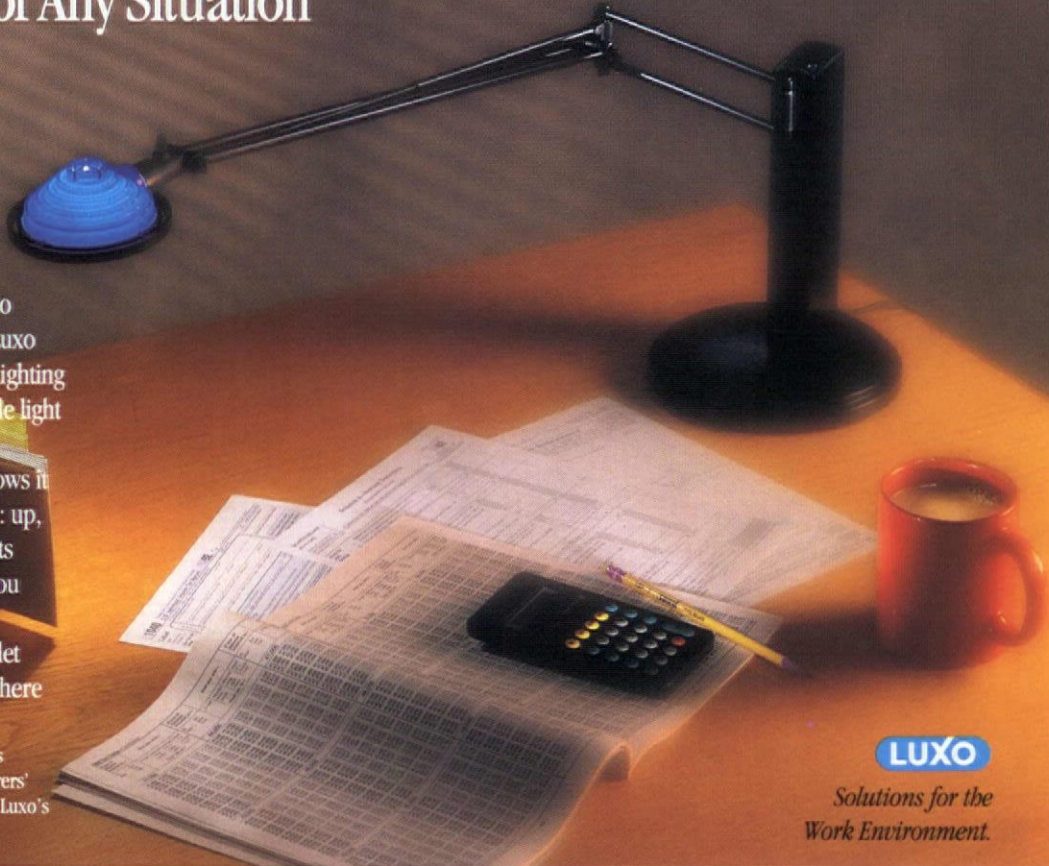
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Halogen Task Lighting System-2 is compatible with most manufacturers' rail and panel systems, as well as Luxo's own Space Saver System.



**LUXO**

Solutions for the  
Work Environment.

Circle 27 on reader service card

# PROFESSIONAL LITERATURE

## BASF

"Six Again, A Recycling Program with All the Options" is a full-color brochure that details BASF's Six Again Recycling Program for commercial carpet. The program, which is effective for all eligible commercial carpets manufactured after Feb. 1, 1994, ensures that post-consumer BASF Nylon commercial carpets returned to designated collection sites will be reprocessed back into Nylon 6ix carpet fiber or other useful products. No carpet returned will be landfilled or incinerated.

Circle No. 265

## Landscape Forms

Landscape Forms Inc. a leading manufacturer of outdoor furniture, has recently published an updated, four-page, four-color catalog presenting its Verona Collection. The Verona Collection features distinctive and durable stacking chairs for public or private areas that work equally well in interior or exterior settings. Inspired by classic Italian design, the Verona chairs were created by Robert Chipman, ASLA.

Circle No. 272

## Marvel

Marvel's latest product introduction, DeskSystems, is accompanied by a 16-page brochure detailing the innovative, desk based furniture system. The brochure focuses on the flexibility of the DeskSystems product, which is easily adaptable to either private offices or open plan team environments. Also highlighted are DeskSystems' extensive electrical offerings, simplicity of assembly and reconfiguration and Marvel's lifetime warranty on the entire line.

Circle No. 267

## Wilsonart

Wilsonart's newest brochure profiles Perma-Edge Moldings. The 12-page, full-color brochure features application ideas and detail photography of the wide range of Perma-Edge options, including Perma-Edge bevel and wood moldings, rounded wood corners and new design strips. Complete specification information is provided.

Circle No. 268

## Hamilton Sorter

Mailroom Furniture Systems, an 18-page, color brochure from Hamilton Sorter, illustrates the many options to consider when evaluating mailroom furniture or redesigning a corporate communications center. A modular "building block" concept allows the system to grow with the company. Easy reconfiguration meets changing needs while accommodating new automated equipment.

Circle No. 269

## Capri Lighting

Capri Lighting introduces recessed and surface fixtures for use with energy-efficient compact fluorescent lamps. The new catalog presents three major families of fluorescent downlights: the commercial offering, Design/Build products and the Pacesetter Series.

Circle No. 270

## Steelcase Inc.

The CaneCreek Furniture Collection from Steelcase Wood Furniture is designed to satisfy the needs of today's workplaces. The CaneCreek Furniture catalog is divided into three product areas: casegoods, seating and tables. The catalog features detailed descriptions of each product line and is illustrated with line drawings and photography.

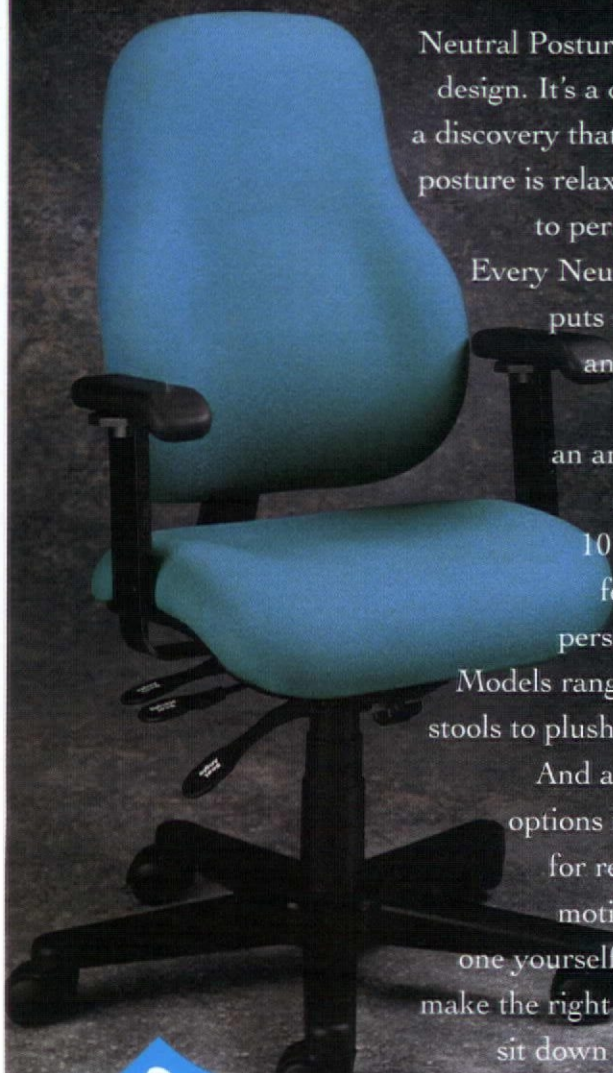
Circle No. 271

## Luxor Corporation

Luxor is pleased to announce the release of its new, full-color, 1994 Specialty Furniture catalog. Luxor introduces a new line of TV/VCR ceiling and wall mounts, literature display racks and several new models to pre-existing lines for all your audio/visual, library and computer furniture needs.

Circle No. 266

**This design is so startling,  
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Neutral Posture isn't just a chair design. It's a complete concept, a discovery that when a worker's posture is relaxed, their capacity to perform is increased.

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**NEUTRAL POSTURE**

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Circle 28 on reader service card

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# PERSONALITIES



Evans Joseph

## Rome-ing architect

### Wendy Evans Joseph

Travel has long been recognized as one of life's best teachers. The impressive career of architect Wendy Evans Joseph, AIA, is a case in point. After two years as an associate at Pei Cobb Freed & Partners in New York, Evans Joseph moved to Rome, where she enrolled in an architectural studies program through the American Academy in Rome. She traveled through Europe extensively for a year and a half, and upon completion of the program was awarded the Rome Prize in Architecture.

From there it was back to New York and Pei, but by no means did Evans Joseph stay put. "Europe was a wonderful experience," she admits, "but my favorite, all encompassing project was working on the Holocaust Memorial Museum in Washington with partner James Freed." During this seven-year stint, she made numerous trips to meet Holocaust survivors and their relatives in Israel, and to inspect the remains of two concentration camps in Germany.

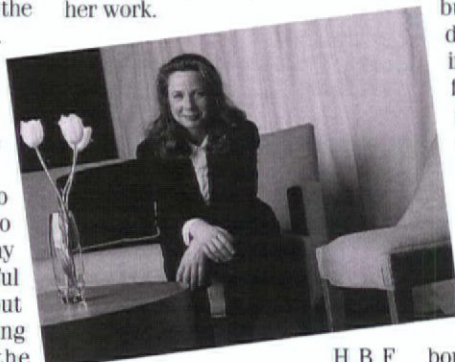
The summer of 1993 saw Evans Joseph's most recent career move—motherhood. Leaving her full-time job at Pei Cobb Freed, she started her own practice in conjunction with GF 55 Architects in New York. "Right now I enjoy working on mostly small-scale projects," she reports. "Eventually, I would like to focus once again on large-scale projects like office buildings and additional institutional work." Wherever she goes, Evans Joseph's career seems destined to be a moving experience.

## Artist in residence

### Barbara Barry

How does a fine artist raised on painting, drawing and a general passion for art come to design homes for Hollywood talents, business moguls and the like—and now contract furniture? "I really don't know," muses Barbara Barry, principal of her own Los Angeles residential design firm, Barbara Barry Inc. "There were people who believed in me and gave me the chance." If Barry can't say exactly how she got where she is today, she does know she's arrived. "What's important is who I am as a designer now," she insists.

A graduate of the Academy of Arts College in San Francisco, this native Californian looks at design much as she looks at fine art. "I approach it like a composition, as I would a painting," she explains. Claiming no definable style, Barry says "the threads of restraint, reduction in form, and quality, not quantity" run through her work.



Barry

H B F recently took notice, inviting Barry to create a collection of contract lounge furniture. She sees no contradiction in applying residential design sensibilities to commercial design. "People don't change when they go from home to office," she observes, though she says she did have a lot to learn from HBF about contract specifications.

Her collection of seven chair and three table groupings is characterized by simplicity, elegance—and an unabashedly feminine influence. "They appeal to the female executive, though men love them too," she notes. "I have to bring out my male side in business. My designs definitely reflect my more feminine side." Admirers of her work would agree that it's definitely her good side.

## The future looks bright

### Sandy Littman

John Travolta, The Bee Gees and Donna Summer all owe a piece of their success to Sandy Littman. She helped design some of New York's most famous discotheques, including the mother of them all, Studio 54, at age 22. She even worked on Robert Klane's 1978 cult disco movie, *Thank God It's Friday*. Disco died shortly thereafter, but Littman's career continued to groove.

"I held lots of design positions, but they never fit," she admits. "I was either too bored or too bold." What to do for an encore? "Marry money, go on welfare or start my own business," she muses. When her father asked what she could do with a warehouse full of prismatic, ribbed glass in 1981, American Glass Light Co. was born.

As president and chief designer, Littman's hands may be full, but she never operates in the dark. "My grandfather has been in lighting since the 1930s, my father now owns that company plus two more, and my brother owns a fourth," she says. All together, the family controls some 500,000 sq. ft. of factory space in Newburgh, N.Y. Littman recently stepped out of the light to start Von Tassel & Co., where she designs wallcoverings and borders that coordinate with her lighting fixtures (see page 22).

But the endeavor that keeps her busiest is the new light in her life, an eight-month old baby. "I used to be a workaholic," she confesses. "Now I take the weekend off." Rain or shine, the light is on for Sandy Littman.



Littman

family moved there in his high school years. While majoring in mathematics at UCLA, he became steadily more engrossed in creating bold, *raku*-style sculpture. Then he discovered a photograph of Le Corbusier's legendary and sculptural Chapel of Notre Dame du Haut, Ronchamps, France—and visited the work of local architect Frank Gehry.

"I found great architecture is not unlike a useful vessel that evokes strong, emotional responses," Kellen recalls. "I went back to UCLA for a master of architecture." Apprenticeships in the studios of Charles Moore and Frank Gehry completed his education.

In his own practice, Kellen is fascinated by computers, and does all his designing on them. His latest project will need all the RAM he has—for a \$30 million theme park in Singapore with entertainment, restaurants and retailing. His park may even need a used Boeing 707 to span two buildings. It's easy to imagine Kellen getting involved in the installation. He takes a hands-on attitude towards his work, and enjoys going back to ceramics in spare moments or exploring new activities that "I can dissect to find out how they work." All the same, that's a big model airplane, David.

## Sculpting buildings with his bare hands

### David Kellen

How big a leap must a mathematically inclined ceramic sculptor take to become a successful architect? Taking giant steps comes naturally to Venice, Calif.-based architect David Kellen, AIA, a native New Yorker whose dreams of the Golden State came true when his



Kellen