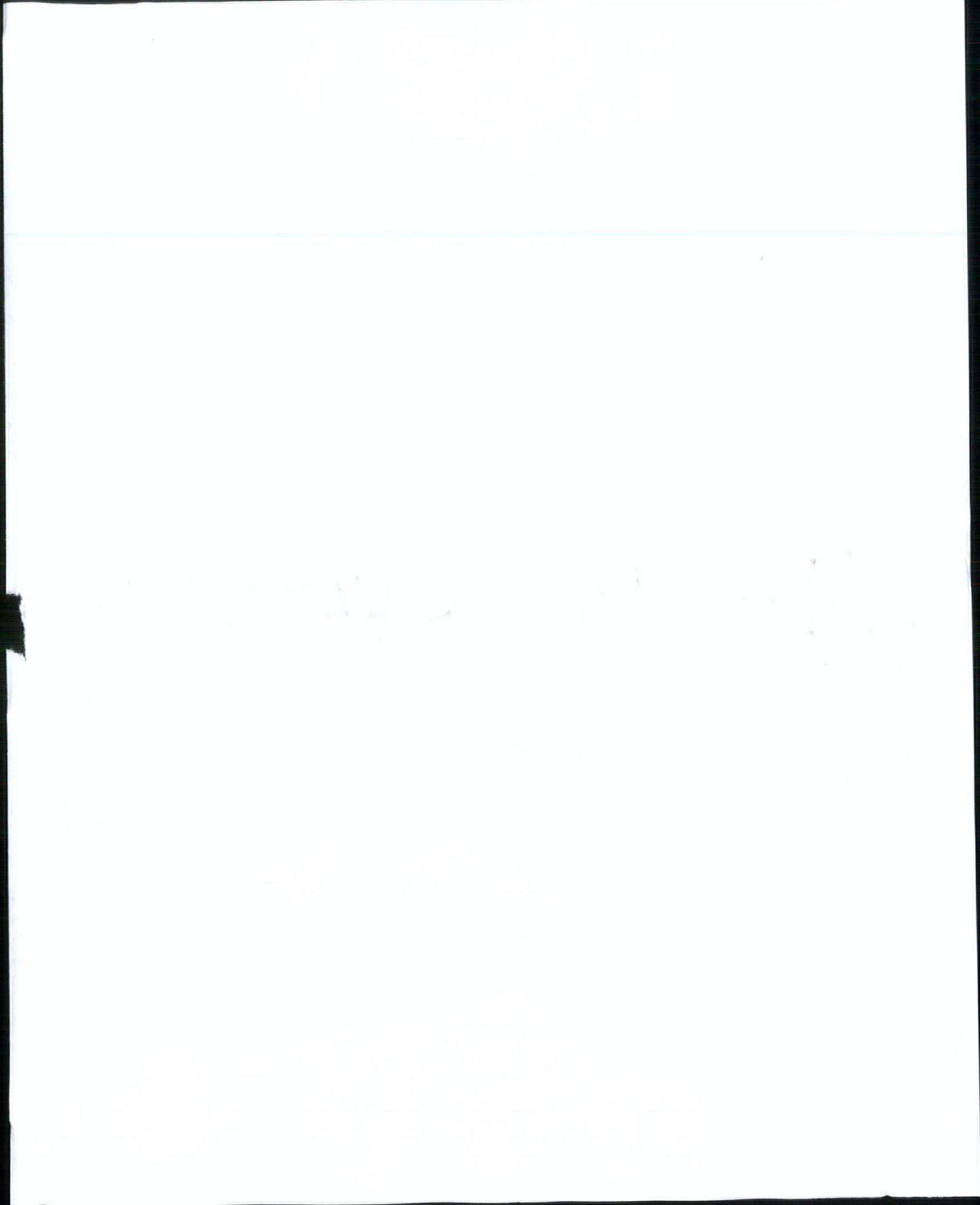


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# IOWA ARCHITECT

July/August, 1980

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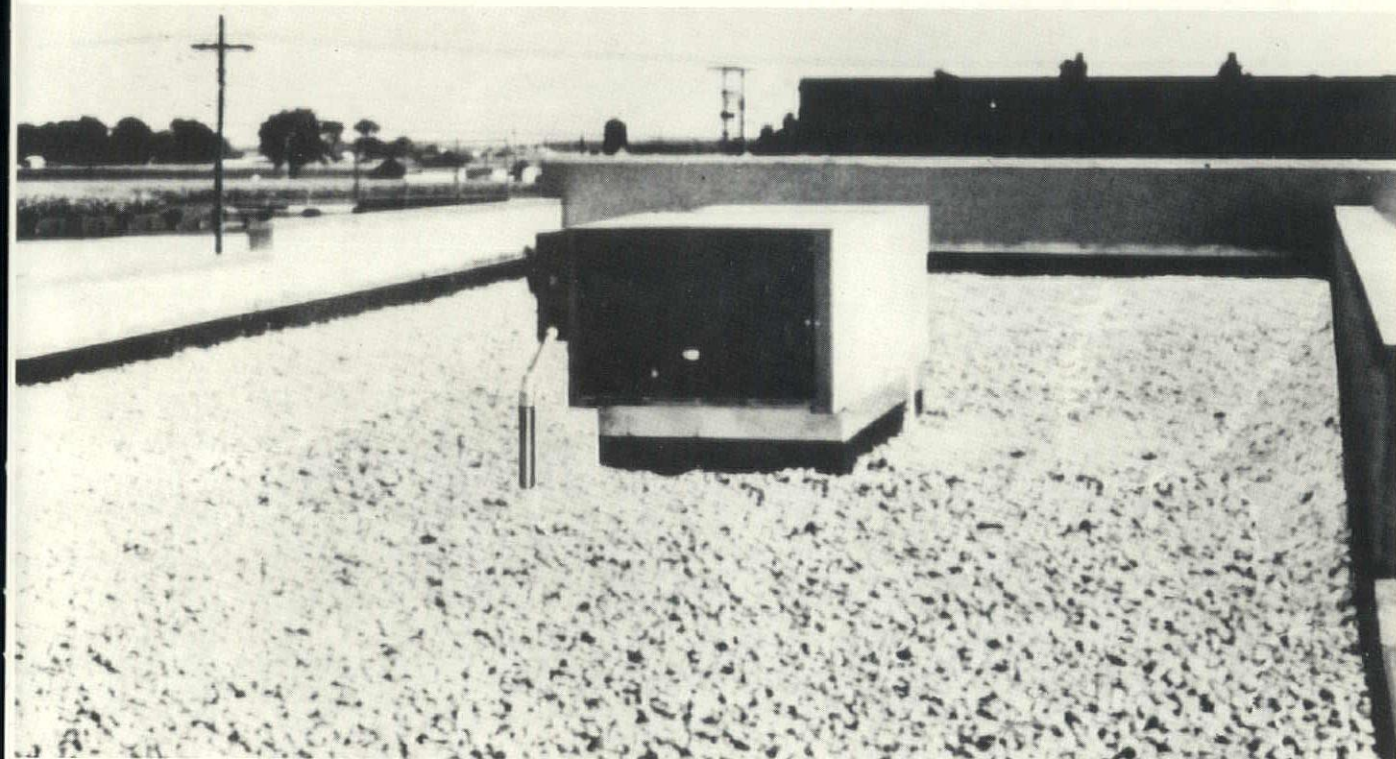
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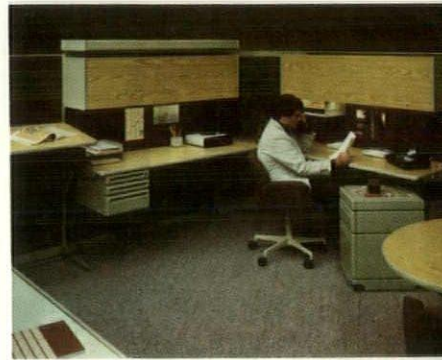
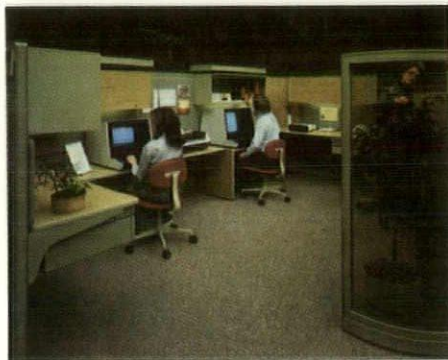
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**Editor:**  
Mark V. Blunck, AIA Assoc.

**Managing Editor:**  
Audia Cackler

**Publisher:**  
Midwest Advertising Service  
Des Moines

**Editorial Staff:**  
Edward Soenke, AIA  
Ronald Walker, AIA  
Mark Schmidt, AIA  
Ryan Shiffler, AIA  
Mary Moriarity, AIA

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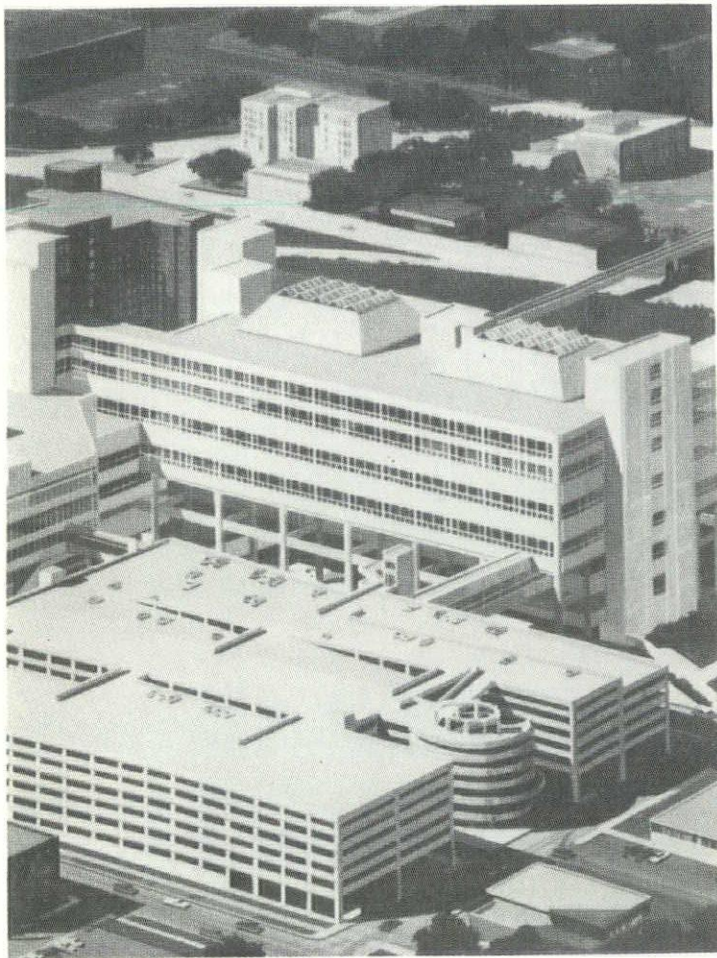
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# WORKS IN PROGRESS



## Phase III Expansion For Medical Center

In addition to excellent health care, patients in Rush-Presbyterian-St. Luke's Medical Center's new 8-story addition in Chicago will have the added psychological benefits of a natural atrium environment. Since patient rooms around the atrium face an interior space, a more energy efficient building mass is provided at a lower initial cost and lower overall operating cost.

Both a five-story and three-story atrium will be surrounded by patient rooms. These atriums meet natural light and ventilation requirements as well as provide patients with a restful view of tree and plant filled spaces. The atriums were jointly designed by Hansen Lind Meyer, P.C. and Solomon, Cordwell, Buenz & Associates, Inc. so that three additional floors can be added to the patient towers without relocating the skylight.

Since this was the first time in the State of Illinois that patient rooms have been designed to face an atrium space, Hansen Lind Meyer assisted the City of Chicago in writing new building code requirements for this application.

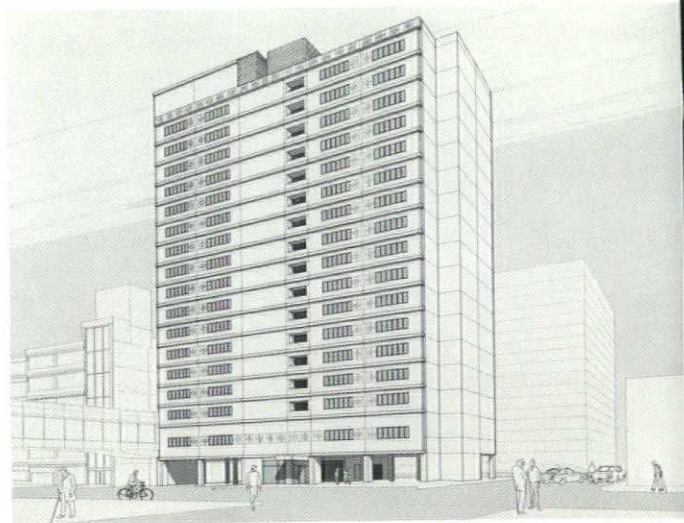
Visitors and new patients will first experience the

atrium space as they step off the elevator on the new fourth floor "main street" of the hospital. This floor connects with the entire medical center campus. Separate traffic patterns for inpatients, outpatients, visitors, professional staff and supplies as well as the improved proximity between related activities were addressed in the overall design of the new addition.

In addition to 222 replacement beds, the Phase III expansion will incorporate a cancer treatment center, supply, processing and distribution center, 22-room surgical suite and a 34-bed surgical intensive care unit. The long-range planning of 2,000,000 square feet calls for the new construction to be integrated with an overall modernization program for this 873-bed tertiary care and medical teaching facility. Over 180,000 square feet will be remodeled in the recycling of existing turn-of-the-century buildings.

## Urban Housing Diversifies Downtown

Elsie Mason Manor, a 150 unit, 17-story apartment project developed for The First Baptist Elderly Housing Foundation is slated for addition to Des Moines' resurging downtown core area. Designed by Brooks, Borg and Skiles Architects and Engineers, the project is constructed on 'air rights', requiring only 1500 square feet at grade for an entrance, service lobby, and stair. The second floor will house the administrative office and support areas as well as a manager's apartment. A community space is also developed along the south at this floor with an adjacent kitchen. Plans call for skywalk system connection into these spaces, ultimately providing convenient circulation throughout the downtown.



to vital services. The third through seventeenth floors contain the apartments, each a single bed unit with private bath, kitchen and living-dining area. One apartment on each floor has been designed to consider special handicap needs, while all apartments enjoy individual temperature controlled self-contained heating and cooling units. Additionally, the typical floor provides





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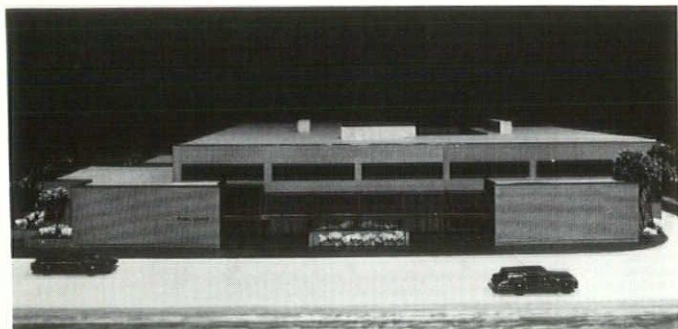
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community space for common usage with balcony access and central laundry and service facilities. The structure is a flat plate reinforced concrete design resting on pile foundations with an exterior finish of precast concrete compatible with the newly constructed and adjacent parking facility.

## Library Extends Pedestrian Plaza



Hansen Lind Meyer, P.C. are currently directing construction on a multi-media library located in downtown Iowa City. In addition to relating to the existing architectural fabric downtown, the library is important in the aesthetic termination to the pedestrian plaza area it establishes. The 46,900 square foot structure is designed with expansion capabilities to respond to a minimum of 20 years growth. A two-story brick veneer library, it incorporates operable windows designed for flexible and economical heating and ventilating control. A cable TV studio within the building can also be used for closed circuit TV taping and programming. The main entry lobby, a large meeting room and restrooms are oriented to allow isolation for public use after hours. The \$2,700,000 project is targeted for a November 1980 completion.

## Corporate Headquarters For Insurance Company

Construction is moving on the new home office building for Continental Western Life Insurance Company near Des Moines Golf and Country Club in West Des Moines. The 65,000 square foot project initially will allow rental space for associated uses.

The H-shaped building's entrance is located on the upper of three levels, and opens into a large, two-story atrium, with open office areas located on the lower level. Two wings are initially available for tenants, but will serve to provide expansion space for the fast-growing company in their long-range planning. The building has a concrete structural frame and brick masonry exterior, and brick is the major interior wall material.

Major design considerations of Brooks Borg and Skiles, Architects and Engineers, also focus on a number of energy efficient considerations. These include earth berming, thermal mass exterior walls, insulating glass,

regressed windows for sun shading, a recirculating variable volume heating and cooling system and variable intensity light switching.

The project is scheduled for completion in the spring of 1981.

## Northwestern Bell Renovation

Northwestern Bell Telephone Company will soon begin renovation and conversion of what now serves as a Des Moines equipment facility into overflow office space. The 25,000 square foot project will accommodate both administrative and general offices, training facilities, conference and lounge spaces and equipment testing facilities. Due to the nature of the equipment in the building presently, there are few penetrations in the exterior skin which permit the entrance of natural light. With energy concerns important, new penetrations were minimized and localized by the incorporation of a single skylit atrium. In addition, a new electrical system employs electronic light sensors which mix and balance natural and artificial light to reduce energy consumption. Variable air volume boxes in individual rooms modulate air requirements according to particular needs. The system will facilitate evening, weekend and holiday shut off. Construction is slated for a July 1980 start.



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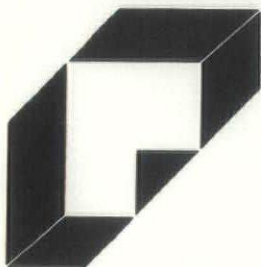
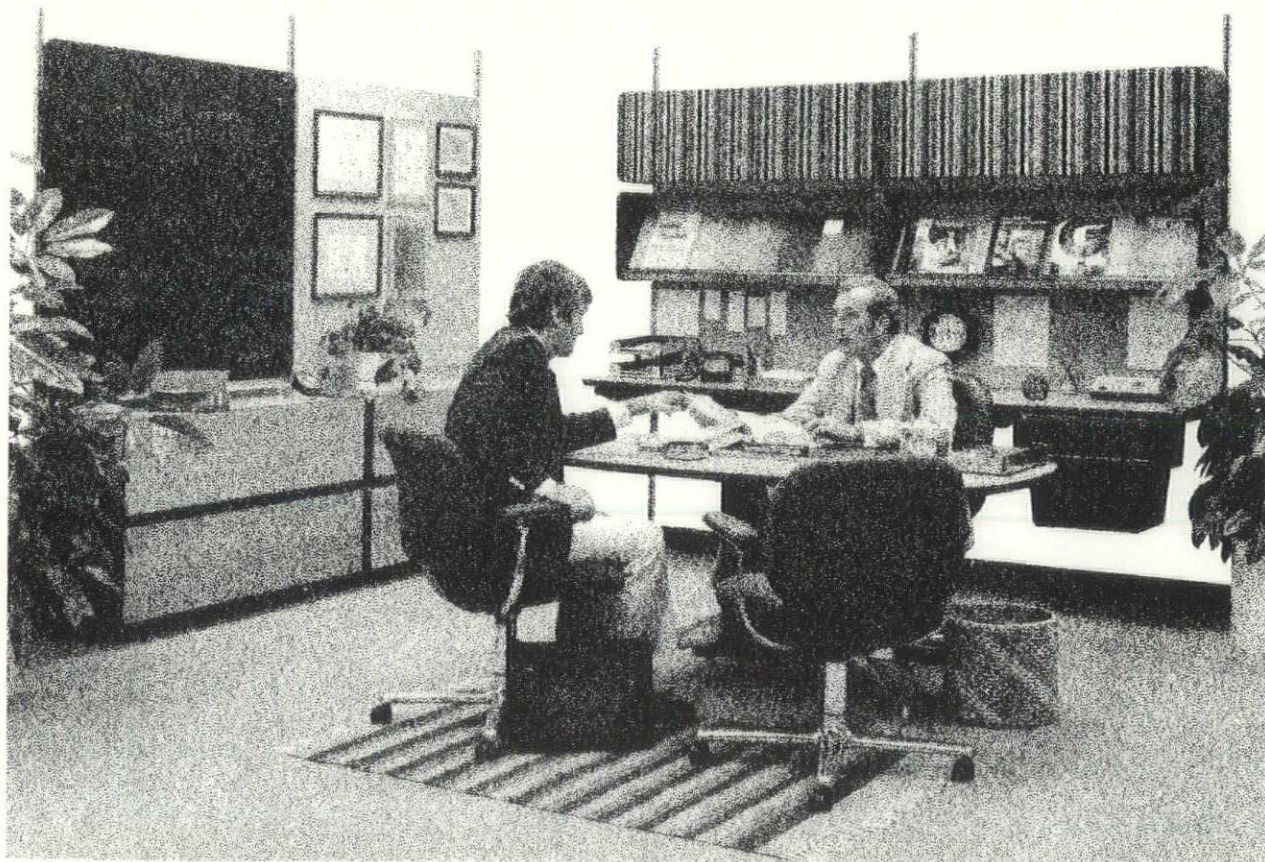
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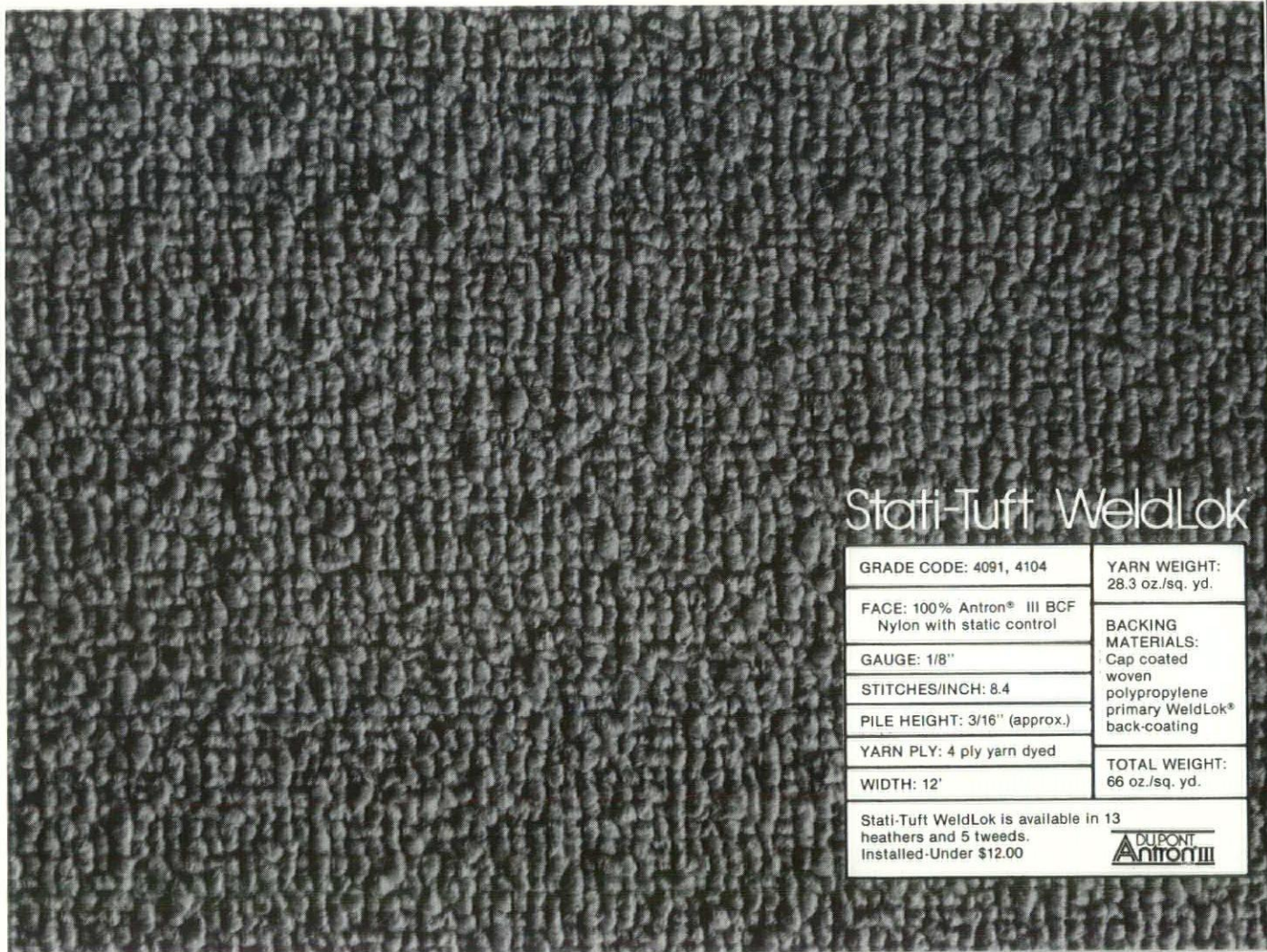
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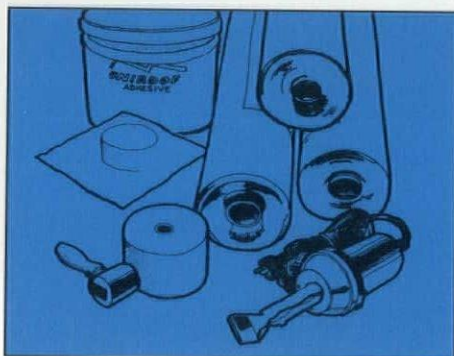
# UNIROOF



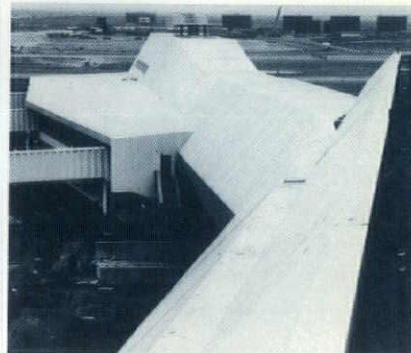
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# Meredith Corporation Office Remodeling

Meredith Corporation, a major publisher whose corporate offices sprawled to occupy the company's original 70-year-old printing plant, considered new quarters in a suburban development. However, historically and strategically tied to the central downtown, they chose the more economical alternative and directed the architect to convert the plant to a modern office facility.

Primary design objectives were to simplify and centralize internal circulation, improve energy efficiency, provide on-site parking and unify the exterior of the building which had undergone several distinct utilitarian additions. Construction was to proceed while maintaining operation within the facility.

In June of 1976, Meredith Corporation retained Charles Herbert and Associates together with Stevenson and Schilling, Consulting Engineers, to assist in design-

ing a renovation program for the existing corporate headquarters building. The broad objective of this program was to upgrade the Locust Street building to a level appropriate to continued use as corporate headquarters for an additional twenty years.

Meredith Corporation's charge to the design group was, briefly, that the building would serve as corporate headquarters for another twenty years, and should therefore be renovated and upgraded to a level appropriate to this continued use. The Architect's agreement with Meredith expanded on this charge and defined four basic planning objectives:

Clear and simple patterns of auto and pedestrian approach to the building must be established.

Corporate departments must be placed properly in relation to one another, to visitor and employee access and to support facilities.



Light Court #2 looking south toward main corridor. Panelling, flooring, and furnishings were all designed or selected by the architects.



Internal circulation patterns for both people and materials must be direct and responsive to functional requirements.

An appropriate level of environmental and architectural quality must be achieved: spaces must be interesting and visually exciting as well as physically comfortable.

Two final objectives were implicit: the design program had to be affordable, and it had to be staged so as to produce the least possible disruption of operations.

## Building

The present Locust Street building is a complex comprised of the original building, 80,000 sq. ft. plus a decorative tower, and five or six major additions which spanned a period of some 50 years and increased the total area to nearly 400,000 sq. ft. There are five levels: three office floors of some 57,000 gross square feet per floor, plus a basement and sub-basement totaling over 225,000 sq. ft.

In general terms the building was sound. All phases of construction were carefully designed and built, and maintenance over the years had been more than adequate. On the other hand, a number of deficiencies existed which of necessity were considered for correction before this building could function adequately as a corporate headquarters:

Access to the building and circulation of people and materials within were most awkward. A comprehensible and direct system of entrances, corridors, stairs and elevators, a basic necessity in a building as large as this one, was possibly the most urgently needed planning improvement.

Building mechanical/electrical systems (i.e., lighting, electrical power and telephone distribution, heating and especially air conditioning) had become an expensive maintenance item due to old age.

Walls and partitions within the building defined spaces which often were not responsive to current functional needs. Most of these walls were originally intended to be permanent, and relocation became difficult and costly.

The architectural quality of the building materials and finishes was marginal. The most difficult aspect of this problem is of course age, but there was also a great inconsistency in materials and details: the building strikes one as a large collection of building projects,



Light Court #3 before renovation.

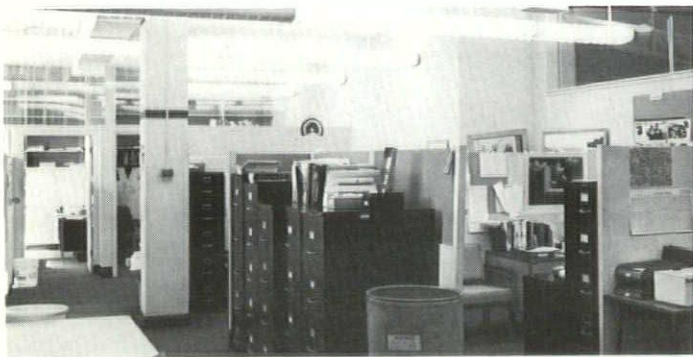


Light Court #2 before renovation.

Light Court #3 looking north at tower through skylight.







Typical office space before renovation

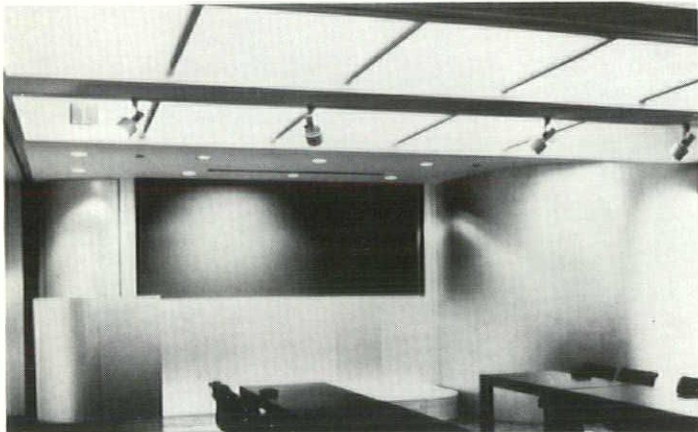
each disconnected in time and philosophy from the others. Both inside and out, the building needed unity of form and materials.

The exterior walls of the building were not adequate by today's standards of energy efficiency. Winter heat loss, and more importantly summer heat gain, were excessive, and hence expensive and wasteful of energy. In addition, those walls were a continuing maintenance problem.

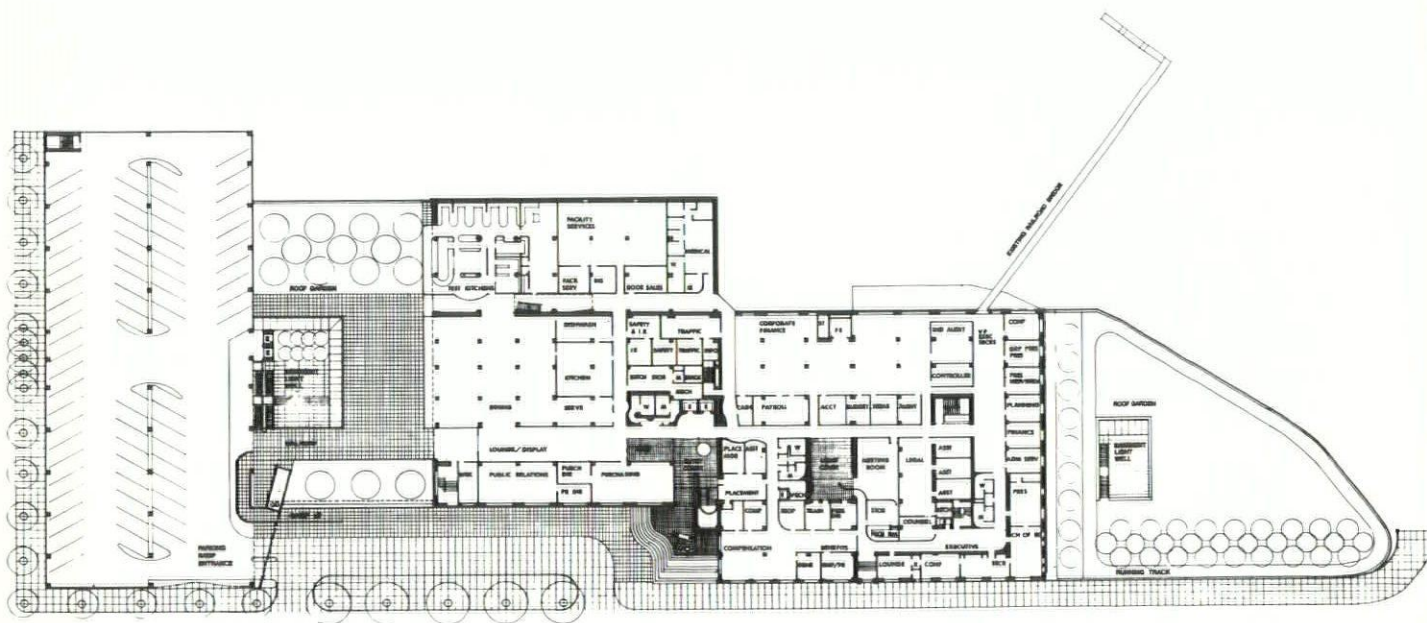
### Building Revisions

The four existing light courts have now been enclosed by the addition of a transparent roof or skylight. Walls around these courts have been removed or have had windows filled in. In addition to providing some additional interior space, this revision added greater visual excitement by providing two- or three-story skylighted areas for interior plantings. Perhaps most important, the courts became reference points to help establish clarity and direction to a revised system of main corridors.

Closely related to the light court revisions noted above, a system of main corridors has been established, and five main exit stairways have been developed. Two of these stairs are new; two result from a complete renovation of existing stairs; the fifth is the existing north-east stair. All of these comply fully with the requirements of the Building Code, including the requirement for an ex-



The main meeting room, featuring aluminum-clad walls and complete audio-visual capabilities



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from stairs directly to the outdoors. It should be noted that corridors on all three office floors are substantially identical, an important consideration in the quest for clarity of the circulation system.

A new main entrance lobby has been developed at the first floor level of the light court immediately south of the tower. Visitors or employees may enter this lobby directly from the new tower entrance, or may approach from the parking structure to the east through a wide corridor flanked by lounge areas, the credit union, and the Corporate P. R. department. A new elevator serves all floors of the building from this lobby.

Large areas suitable for open plan offices have been developed. Typically, certain offices which will have to be fully enclosed have been grouped along corridors, which will also have to be enclosed to comply with the Building Code. Remaining floor areas will be developed for open planning, with new acoustical ceilings, new lighting, air conditioning and power and telephone systems, new carpet and furnishings. This arrangement, with private offices at corridors and away from the outside walls has several advantages:

A smaller quantity of permanent partitions is required. A perimeter circulation path is possible which can reduce distracting traffic past open plan work stations and can also serve as a buffer zone for the air condi-

tioning system, since temperature control is less critical.

Employee resistance to open planning should be reduced because of greater visual contact with the outdoors.

Building mechanical and electrical systems have been upgraded to provide modern, efficient heating and air conditioning, new plumbing fixtures, new lighting and electrical power distribution.

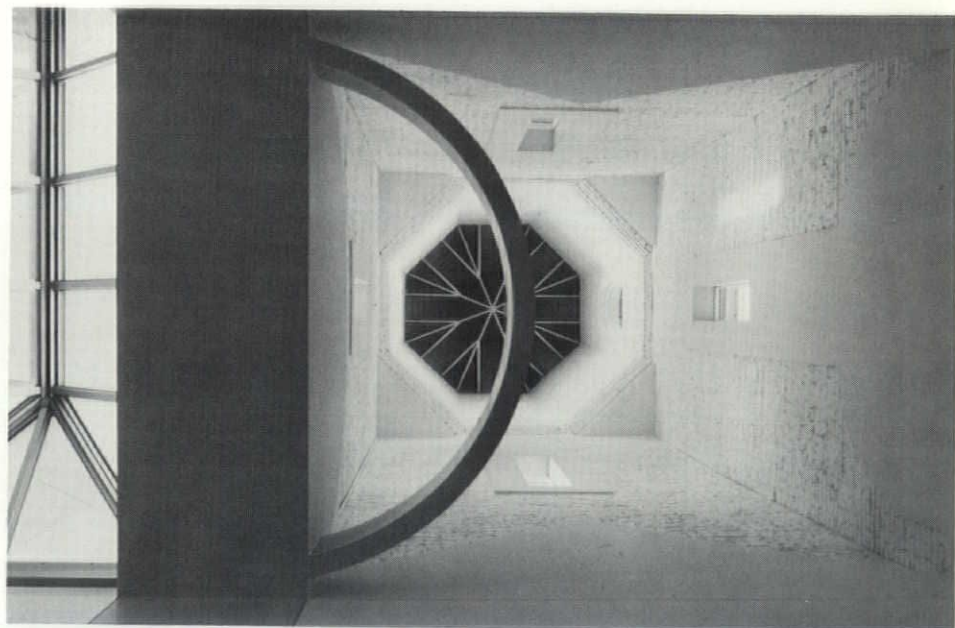
In total, this project has dealt professionally with many of the diverse aspects of contemporary architecture such as adaptive reuse, energy conservation, new technology, historic significance and association, without taking it all too seriously and losing sight of the users and the community.



Typical circulation corridor before renovation

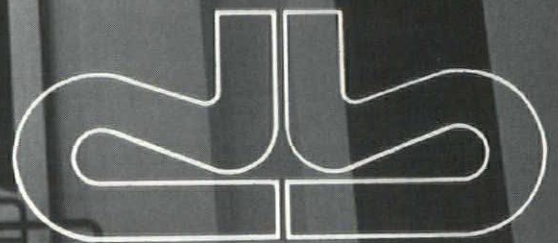


Light Court #3 looking north toward tower base and main entrance.



View up into the tower adjacent to Light Court #3. The tower originally held a water tank above and a freight elevator below. It now serves as a decorative element and a reminder of the past.





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# Designing Light, Color and Pattern

by Joanna Tamer and Mayer Spivack



Whitney Center—Hamden, Connecticut  
Englebrecht and Griffin Architects

We are currently consulting to the National Institutes of Health in Bethesda, Maryland regarding the effects of interior design on hospital patients. Our Design Log (see AIA Journal, October 1978) "Specifications for Light and Color" details research, environmental analysis, performance requirements and design specifications for the design of light, color, patterns and textures in the four psychiatric research wings of the National Institutes of Mental Health. Our "Performance Requirements for the Interior Design of the Ambulatory Care Research Facility" offers the architect performance requirements regarding the effects of the sensory (visual, acoustic, olfactory, tactile, kinesthetic) environment on the behaviors (orientation, social interaction, traffic flow, waiting, parenting, etc.) of patients and their companions.

The National Institutes of Mental Health units house patients and staff involved in the research and treatment of the major mental illnesses. In these areas patients reside, mostly indoors, for many months. At the Ambulatory Care Research Facility (ACRF), staff members research and treat severe and/or terminal diseases in volunteer patients on an out-patient basis. To ensure that all the essential behaviors were included in the recommendations for these two different settings (residential and outpatient) Archetypal Place Theory (Architectural Forum, 1973) was taken as the guideline for study.

In consultations on the effects of design on the perception and behaviors of the users, we often find that the environment presents a great deal of information which is of no significance to the user; in fact, much

meaningless information interferes with the users' attempts to gain meaningful information from the environment. The following guidelines from work with the NIMH present information on designing environments which reveal meaningful information to users, rather than information that is confusing, conflicting, distorting or disorienting. In settings in which the users may be under stress (hospitals, mental health centers, social service agencies, courthouses, prisons, etc.), it is essential to present clear and meaningful information from the environment.

## **Increasing Signal-to-noise ratio in the environment**

The primary issue in designing to reveal meaningful information is the increase of the environmental signal-to-noise ratio. The environment always contains the potential to present 'noise' in the environment rather than 'signal.' Poor lighting can produce veiling reflections on a sign; the reflections are the 'noise,' the sign is the 'signal.' The noise interferes with the signal, causing the user to search for the information. Patterned surfaces can produce 'edge effects,' distracting workers from important visual tasks; again the 'noise' in the environment interferes with the signal. Institutional lighting systems can reveal faces and expressions as 'flat' and without any facial modelling, interfering with the reading of expressions and intent during communication. In settings where stress is high, this environmentally-produced noise is particularly dysfunctional.

## **The use of lighting to reveal meaningful information**

All lighting should achieve high quality renderings of



human skin tones and three-dimensional form modelling (faces, expressions) particularly at communication nodes—doorways, path junctions, information booth, reception desks. The careful design of light sources and fixtures can reveal accurate skin tones, rather than the jaundiced coloring created in most institutions by extensive use of fluorescent fixtures, and can reveal facial modelling rather than "flatness."

All illumination systems should be designed to emphasize and reveal the true three-dimensional depth and volume of architectural space. Large, open architectural spaces should seem spacious but not overwhelming in scale. Tunnels and corridors should be carefully designed to avoid distortions in perception which make them appear longer or narrower than they really are. (See *Sensory Distortions in Tunnels and Corridors*, *Hospital & Community Psychiatry*, January 1967).

Lighting should reveal floor surfaces with emphasis and fidelity, particularly height variations, slope, texture changes and edges of any kind, so that visually impaired, medicated, handicapped or mentally ill patients, or any persons under stress may receive clear, accurate information for navigation and safety. For the same reason,

avoid otherwise arbitrary shadow/brightness contrasts at floor level which might cause one to misperceive changes in character or elevation where there are none.

Aged, mentally ill, heavily medicated or highly stressed patients may tend to hallucinate. The interior environment should be designed to avoid misleading visual information, even at the most subtle levels. For example: in order to prevent unwanted, confusing reflections of one's self approach in glass doors (interior and exterior), lighting must be balanced on both sides of the glass. Lighting in a street entrance must be balanced for brightness against lighting inside, and against variable daytime and nighttime light and weather conditions outdoors.

#### **The use of color and pattern to reveal meaningful information**

All colors for furnishings and upholstery must be selected under lighting sources identical to those specified by lighting designers in order to avoid unfortunate color emphasis, cast and metamerism. Similarly, materials which will receive natural light should be selected for good appearance and color constancy under both sources.



Sands Rehabilitation Center—Interior Common Space.



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Patterns must be handled with extreme caution. Patterns on carpeting (grids, checks, parallel lines) should be avoided completely, as they tend to generate moire patterns, exaggerated optical/kinesthetic illusions, to block accurate perception of distance, flatness and level, to force traffic to one side or another, to focus obsessive attention; and to encourage locomotion behavior controlled or modified by the pattern.

Avoid patterned floors and walls in any areas where visual tasks are performed (nurse's stations, etc.), as they interfere with natural eye movements in reading and scanning, and cause distracting 'edge effects.'

Contrast (and color itself) is always a stimulus which attracts visual attention. Color and tone contrasts should be selected and placed so as to assist in clarifying and defining volumes, forms, edge changes and planes. Great contrast, either in color or tone, should not occur as an edge or line perpendicular to a movement path at floor level.

Sharp contrasts in the horizontal plane (as along a corridor or wall) should be avoided because they tend to exaggerate perspectives and body movements while walking.

These selected guidelines indicate how subtly interior design can impact on users, particularly on a sensitive



Sands Rehabilitation Center  
Interior Corridor

population. Work on light and color can eliminate much of the distortion and "noise" in the environment. The issues beyond light and color - acoustics, air quality, orientation, social interaction and more - point to the need for continuing study and design efforts in these areas.

*Mayer Spivack and Joanna Tamer, of Spivack Associates, Inc., Newtonville, Massachusetts, are leading consultants in the environment and behavior field. Recently, Spivack Associates has been involved in consulting to state and federal agencies on issues of a new national design policy and its implementation.*



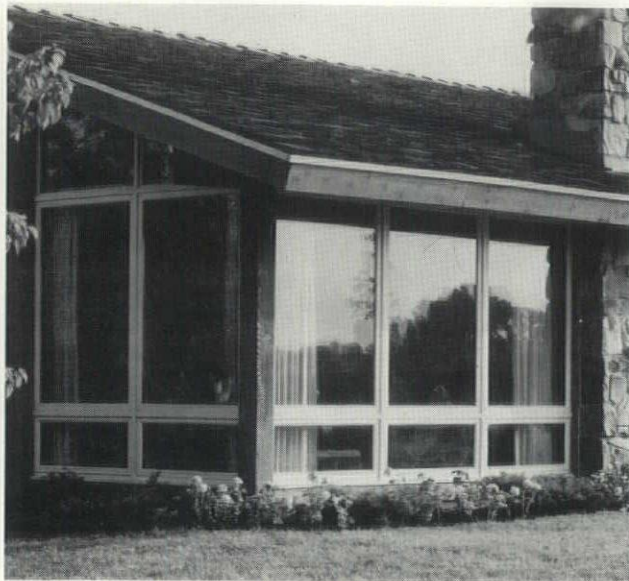
Whitney Center, Hamden Connecticut  
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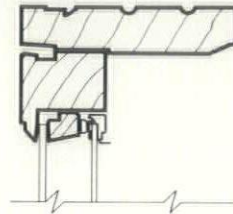


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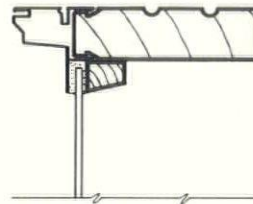
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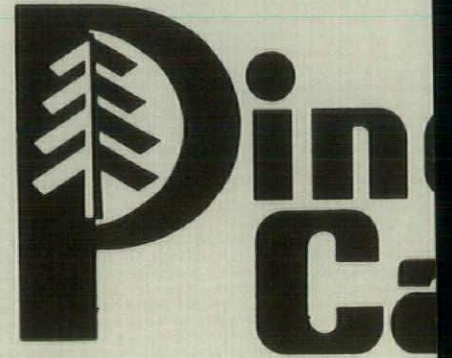
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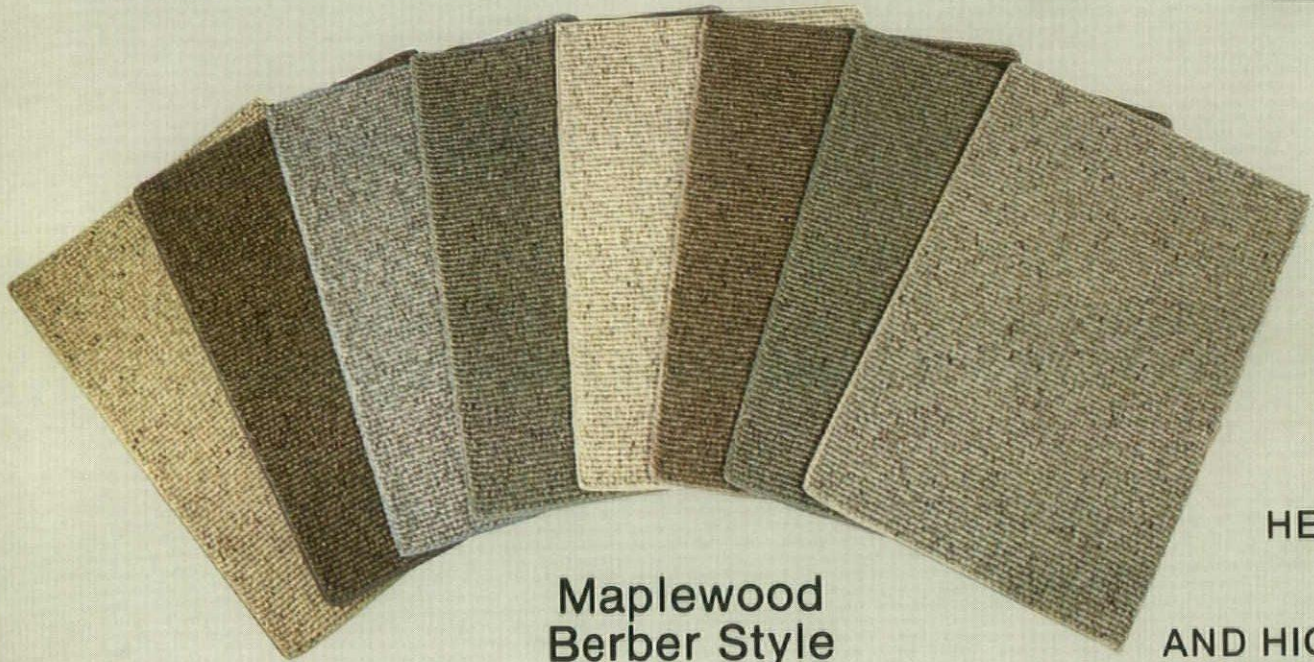
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Yarn Content: Berber-style  
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Yarn Weight: 40.00 oz. per square yard  
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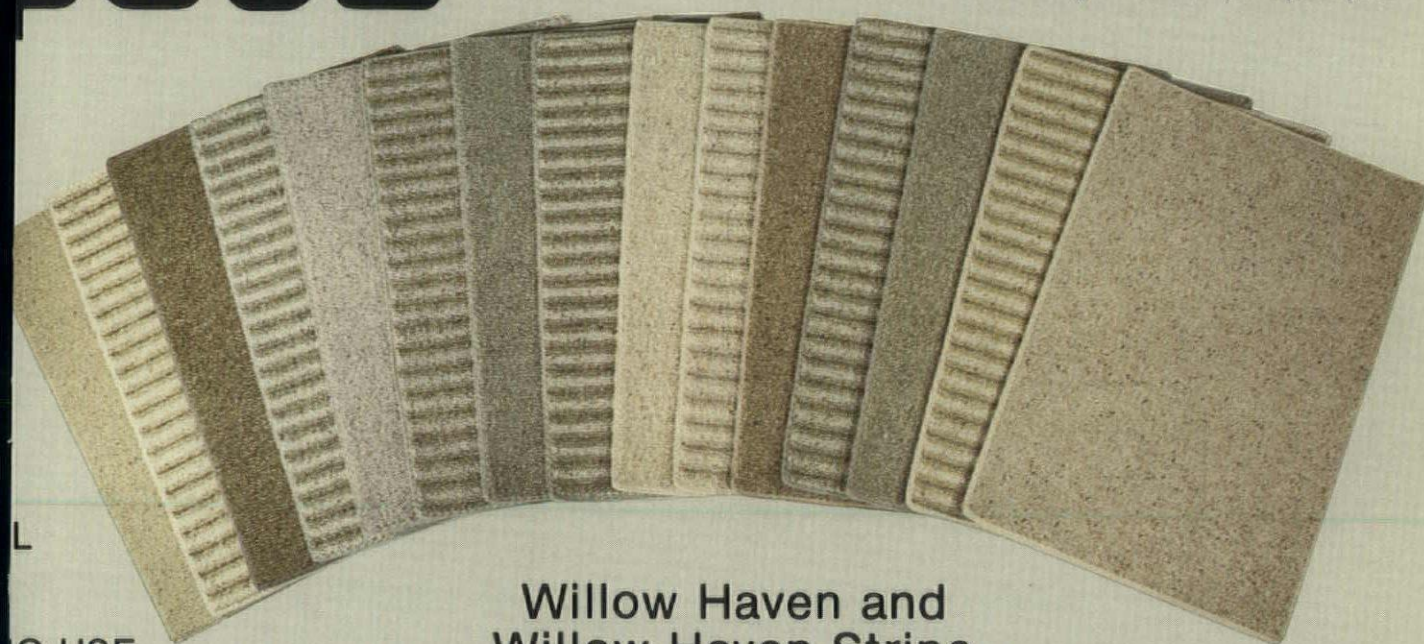
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by J.P. Stevens

## SPECIFICATIONS

Construction: Tufted  
Gauge: 5/32  
Stitches Per Inch: 6.0  
Pile Height: .278  
Yarn Content: Berber-style 100%  
Antron® III, Nylon  
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Primary Back: Polypropylene  
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# Experiential Design Considerations

by William Kleinsasser

"The time has come when we can knock away the awkward fabric of analogy and study our architecture as a living thing, considering not whether we are filling in the history form correctly, not whether we are producing things to compare with the Parthenon or Chartres Cathedral, but whether the architecture we are making is or is not adding something to the experience of living. That is the only test that is worth anything. Therein is the architect's only absolute and imperishable reason for surviving; for, disappointing in this, the rest of his responsibilities could now all too easily be sapped by planners,

structural engineers, industrial designers, and interior decorators...It is time for the architect to take a new and more positive view of his functions, to learn to study not merely minimum requirements, but maximum possibilities; to learn not only how to economize space but how to be extravagant with it; to study the overtones of architecture and the geometrical discipline of space as space: to learn not only to use space but to play with space."

—John Summerson (pg. 217, **Heavenly Mansions**, "The Vision of J. M. Gandy")



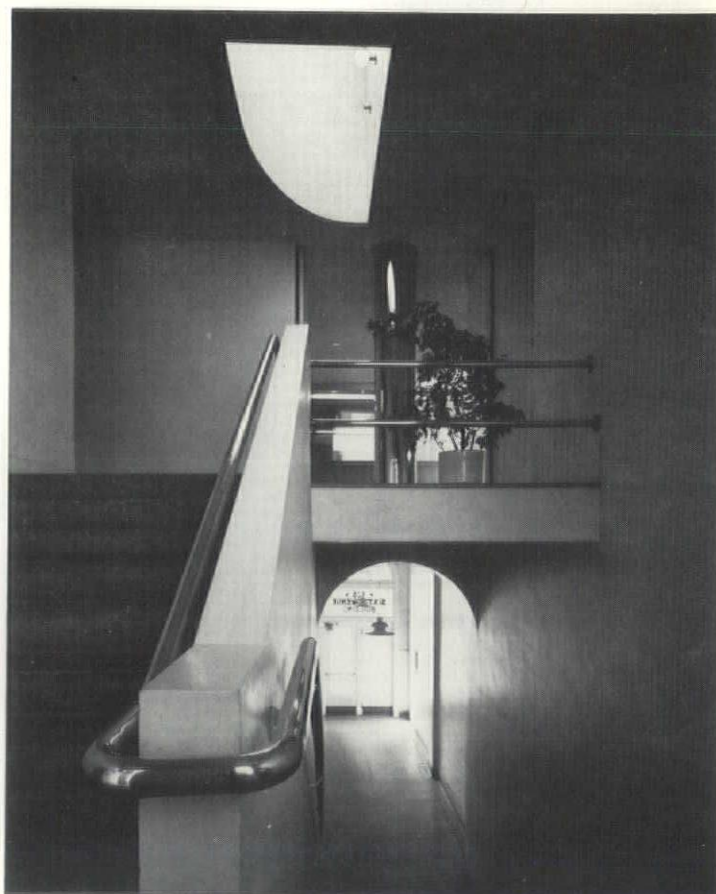
Perhaps the most important objective of environmental design is the creation of places that help people realize their full potentialities as thinking, feeling human beings. This is certainly the objective identified by John Summerson in the quotation on the preceding page as "the architects's only absolute and imperishable reason for surviving"; but it is very hard to achieve this objective today. Architects around the world are under great pressure to respond exclusively to incomplete design criteria: short-term economics, technological and constructional expediency the ephemeral demands of fads and styles. And architects often have relied too much on acts of badly informed self-expression, ingenuity, and intuition. The discouraging results of this kind of design are all around us; and, of course, much of the environment isn't really designed at all.

When we look critically and honestly at the built environment today, considering especially its long range quality and significance, we do not find much that measures up to the best we can imagine and hope for, not much that is as good as it should and could be.

Architects explain that they are free to design only what society wants and that their work can be no more considerate than society allows. While there is truth in this explanation, it is also an abrogation of responsibility. Societies around the world expect architects to provide not only blueprints and constructional expertise, but man-environment insight and leadership as well. Even our confused society expects its architects to provide leadership about supportive environmental conditions and values.



Entry to architects' own offices  
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Office entryway  
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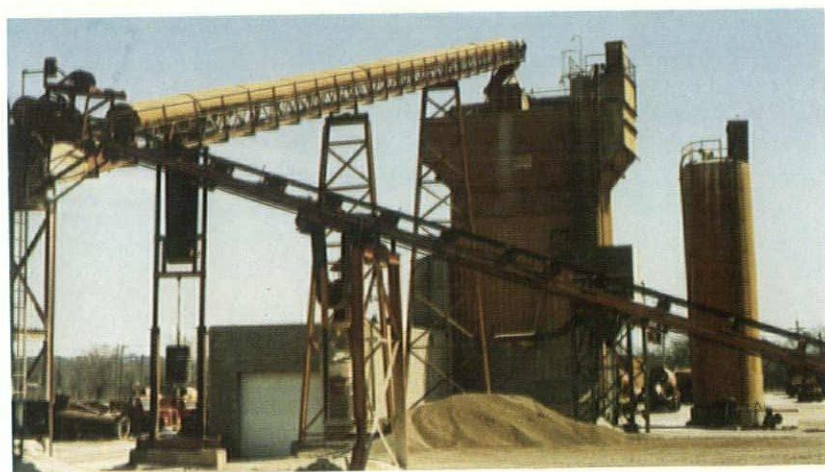
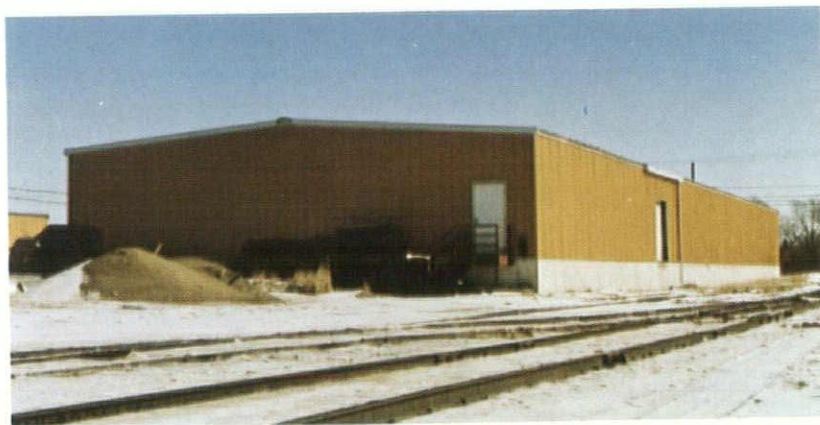
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But many of our architects and, unfortunately, many of our architectural schools have failed to develop the solid, re-useable base of theory and design criteria necessary to put them in a position to provide this leadership. Good environmental design, the design of supportive and significant places, depends upon informed response to important and comprehensive considerations.

Places that are genuinely good and right in the broadest sense always provide their occupants with many important opportunities. Consequently, they remain meaningful over time.

A place that is imprintable establishes opportunities for its occupants to imprint and, thus, to realize greater place-possession.

A place that is changeable establishes opportunities for its occupants to make changes as their circumstances and needs change.

A place that contains spatial variety establishes opportunities for its occupants to find support for many purposes and many states of mind.

A place that contains many carefully developed sub-spaces establishes opportunities for its occupants to realize multi-use; and a place that is organized to be more than just a series of un-related spaces establishes opportunities for even broader interpretation and use.

A place that is organized so that its spaces may be joined or separated establishes opportunities for its occupants to realize large spaces as well as small, and combinations thereof.

A place that collects great amounts of natural light and that also has a system for controlling that light establishes opportunities for its occupants to realize light variation.





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A place that is ever-changing because of the way it gathers in and dramatizes natural light establishes opportunities for its occupants to find pleasure and refreshment in that quality.

A place that has been organized and shaped in response to its particular, unique physical context establishes opportunities for its occupant to become more aware of that context.

A place that builds upon previously valued conditions or upon significant memories (whether archetypal or personal) establishes opportunities for its occupants to find meaning (whether profound or trivial) in that historical continuity.

A place that achieves all or many of the opportunities above inevitably has a broad and complex basis.

For many years an unbalanced and limited value base has caused environmental development to be less than satisfactory: often unsupportive, constraining, and rigid. Several prevailing practices have been the instruments of this.

The man-made environment is usually developed in large chunks and discontinuously, both in time and space, as if each piece had to be auspicious and autonomous, or, at least, as if each had to be done all at once and for all. This practice has caused tremendous, often fatal, impact on what exists, and has spawned the habit of not developing the spaces with the greatest experiential potential, those between buildings. The meaning that can be provided by the

undesigned, relatively open character of these spaces is very great and there is no doubt that they have contributed much, not only to the experiential richness of many cities (especially some European cities), but to places at other, smaller scales as well.) Economic and technological considerations often dominate the design of the environment instead of humane development. The experiential character of places is determined by land-value formulae, technical convenience, codes, and arbitrary budgets instead of by careful, thoughtful consideration of the experiential supports and opportunities that will be needed as time passes and as circumstances change.

Architects should strive to provide such supportive and liberating physical conditions in the built environment. They should realize that they provide, as they design, the stages for the many changing activities of individual lives; and, as they do so, they should remember that a good stage ALWAYS offers the broadest possible range of helpful conditions and opportunities.

In other words, whether because of the simultaneous presence of many people or because of changes that occur constantly, an experientially supportive environment must be tightly packed with diversified opportunities and supports.

*Reprinted from "Experiential Considerations in the Design of the Built Environment." Class notes published by William Kleinsasser, Spring, 1978. University of Oregon Department of Architecture, Eugene, Oregon.*

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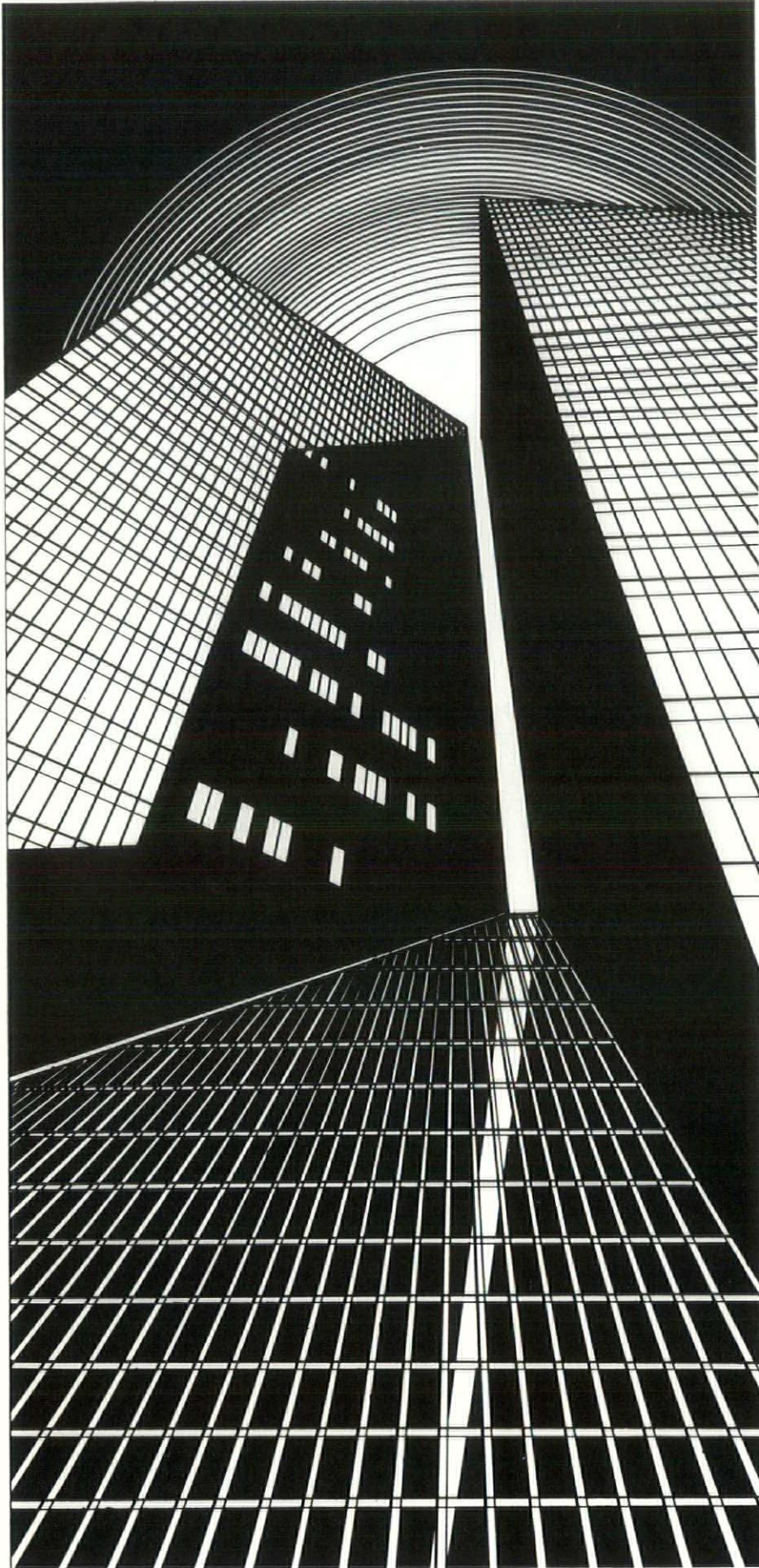
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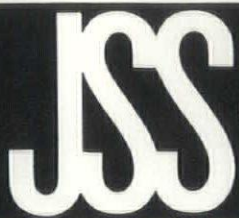
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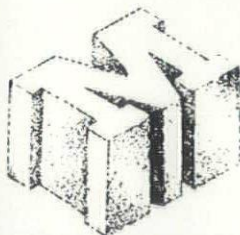
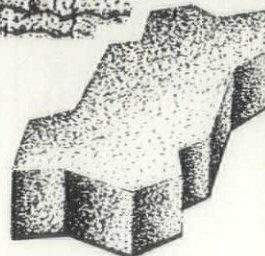
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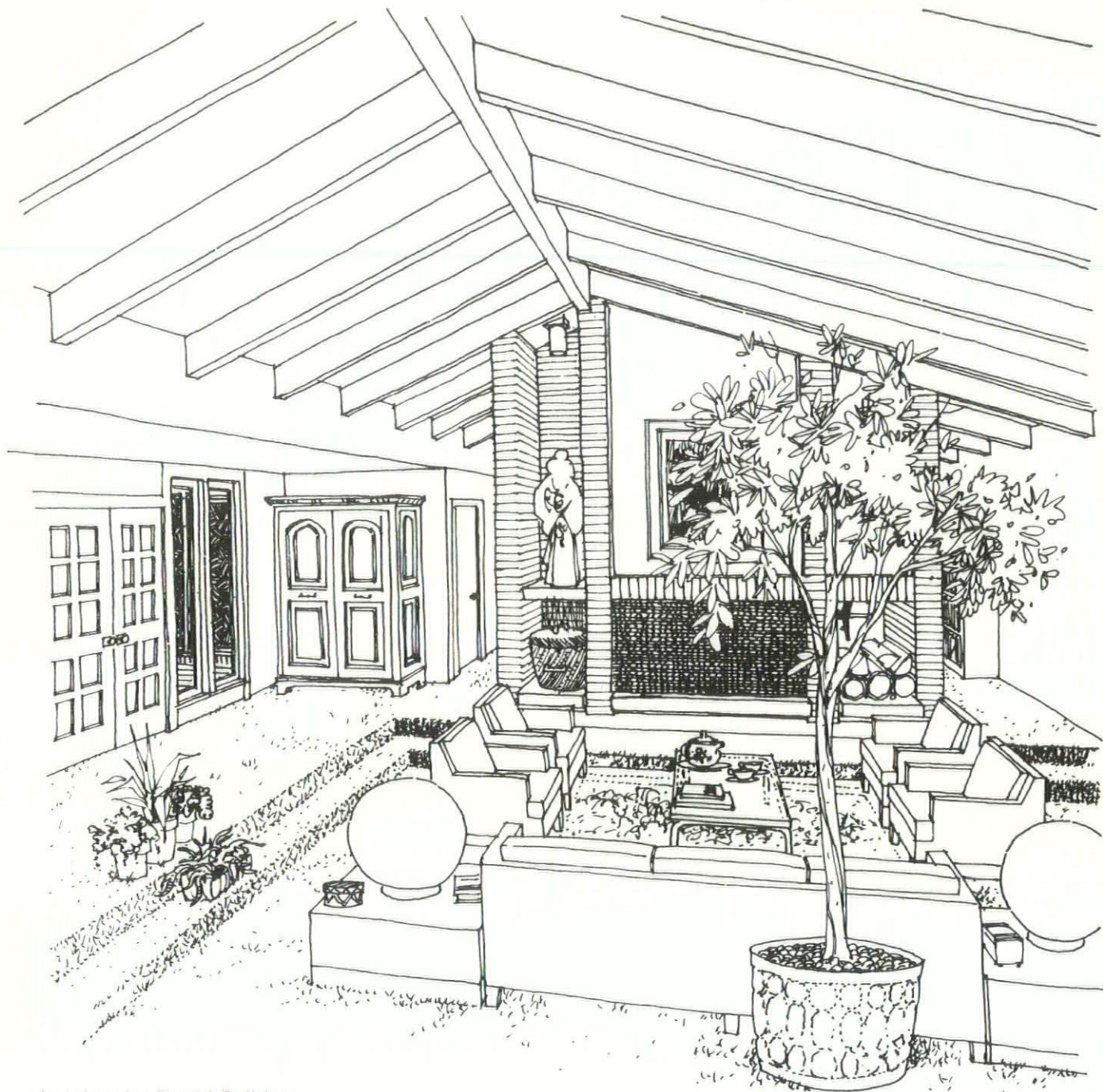
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sketches by David Soliday

# Residential Interiors: Housing Models

by Bloodgood Architects



The term Interior Architecture, may be an overly formal description to the extremely varied furnishing, decorating and interior design work of many Architects today. Interiors projects fall into two very different types; the more typical commercial and office space outfitting and remodeling, and housing models for residential sales purposes.

Generally, in today's specialized world, speculative housing units themselves have been designed to appeal to a particular target market. The interior design and furnishings must enhance the unit to appeal to the various target markets envisioned as potential buyers. In addition to the standard middle-aged, middle-class executive move-up market which has spawned most of today's suburban single-family houses, demographics now indicate other buyer potentials for home builders. Typical target markets would include couples, singles, older couples, etc., all of whom want to participate in the inflation and tax benefits of new or continued home ownership but who do not want the typical family-oriented suburban single-family house.

Often, we are designing the interior environment to enhance the basically plain as-delivered interiors of model housing units for:

- The empty nestor couple whose family has grown and gone. They are usually looking for a comfortable, settled look that allows their furnishings and collections to look at home in a newer, more contemporary environment.

- The never nested couple, working with two incomes who do not plan on having children in the immediate foreseeable future. They are looking for easy-care, relaxing surroundings with soothing colors in which to unwind after their busy daytime hours.

- The newly nested couple with 1½ children already in existence, who need to move out of their apartment or first, early-married home. They want to be shown a bright environment that develops its interest from color and castoffs reused with imagination instead of money.

- The single (either divorced with a child or two or the never married). They want to be shown the ease of moving into the new housing lifestyle, the economics of making it work on an often limited income.

- The executive family who may be seeking planned unit development alternatives to the typical single family house built and sold one at a time. They need to be shown privacy for different members of the family and good spaces for entertaining their and their children's friends.

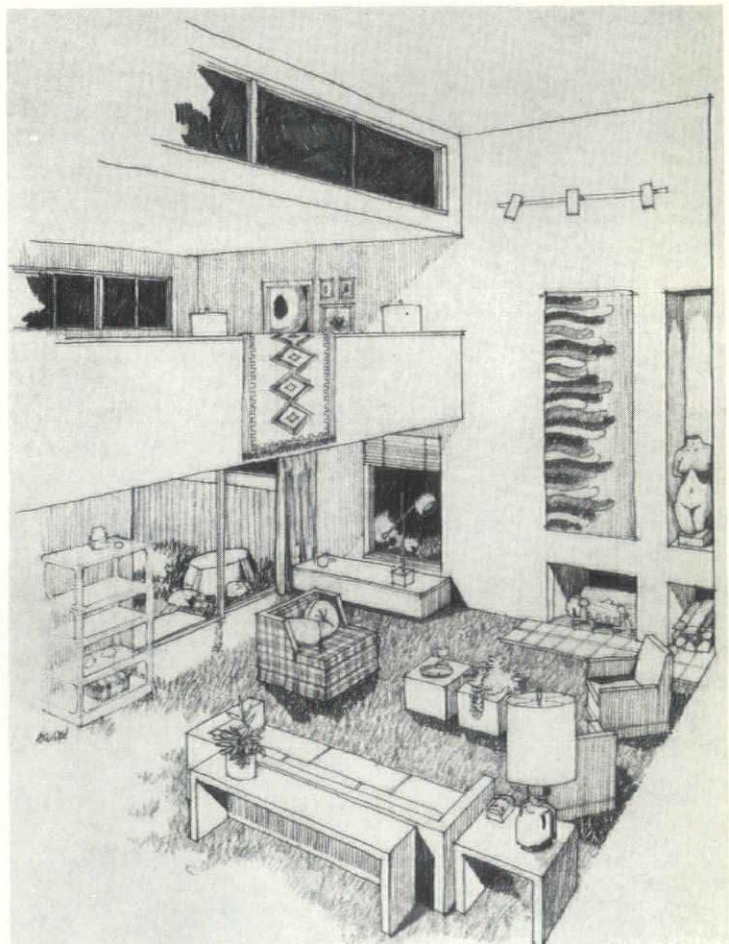
Thus, this target market group sets the design goals of merchandised housing units rather than having a known individual for which to design. The way often similar housing units are furnished can give them an appeal which is otherwise not obvious to the various market segments. The older couples want rather formal, well-detailed bookcases and shelving for collectibles plus luxurious wallpapers to give an established value enhancement. Younger families want to be shown built-ins that look as if they could have done it themselves. The goal is

to create the interior character that makes each market target group feel right at home within one model. Individual color themes, accessory styles and decorative treatments help all of the shoppers sort out one model from another, easing their potential purchasing decisions.

While most buyers expect to do their own decorating, many will come back to the models again and again to see how details were executed. The interior decorating of each model must make the buyers aware of the easy economical things they can do to make their own home as spacious, convenient and easy to decorate as possible.

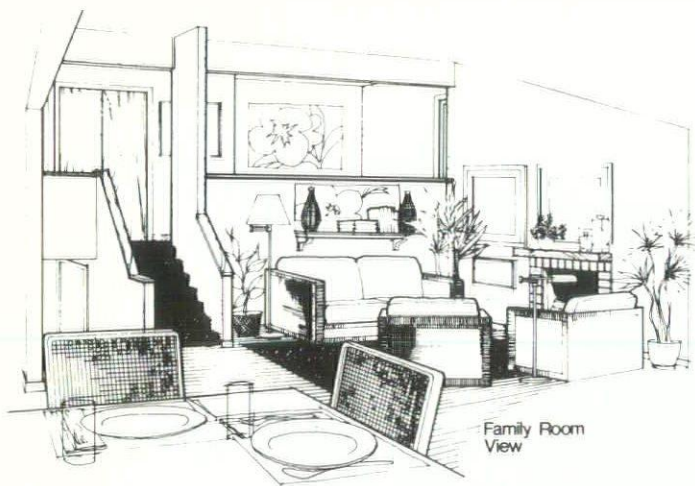
The process that guides much residential work can be broadly categorized in the following steps, but realistically there is a lot of give and take and overlapping of steps.

1. Write a detailed program budget of goals of approach.
2. Receive from the owner the contract signed program along with the funds to make the furniture and accessory purchases.
3. Formulate a detailed cost estimate of all moveable items, i.e., purchase, delivery and installation of all furniture, draperies, accessories, art work, and wall paper (material only). These items are paid for by the architect.
4. Establish costs of all built-ins and fixed items such as light fixtures, shelving, paneling, painting,



Townhouse Interior



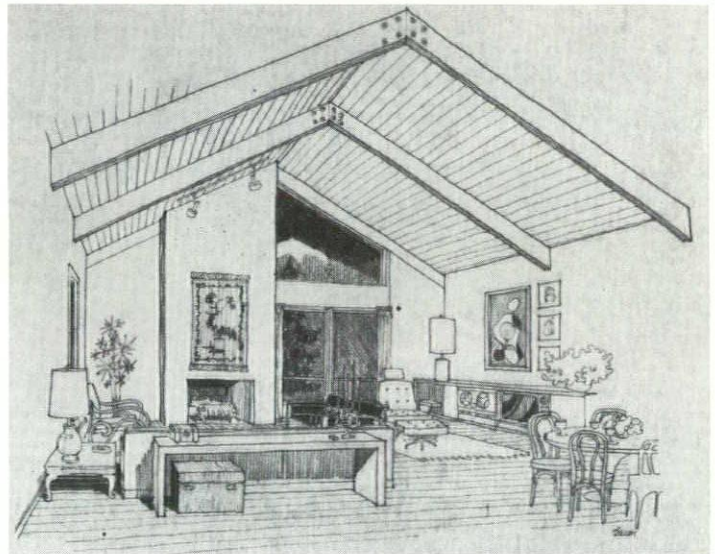


carpets, and wall covering installation. These items are normally paid for directly by the builder/owner.

5. Determine where and how you want to purchase, warehouse, ship and install all of these items. It is essential to assemble all of the items in one or two places under the designers control in such a manner that a running inventory can be maintained. Often a major supplier of many of the items will act as one of the collection points. It is important to get the names of the people you deal with at "the factory". Computer foul-ups or "we didn't receive the fabric in time" are recurring excuses. Be flexible enough to switch to an alternate furniture piece. Antiques, art work, and most accessories are often purchased impulsively. Art fairs and purchases during trips provide sources to inject freshness into the decor to avoid looking too regional.
6. Formulate the materials selection with actual samples; samples that will be available when you want them. Avoid showing the owners items unless delivery time and client schedules coincide.
7. Prepare presentation boards of all colors, fabrics and finishes for the owner's approval. Take careful notes at this meeting and carefully document the owner's approval of each item. Double check this

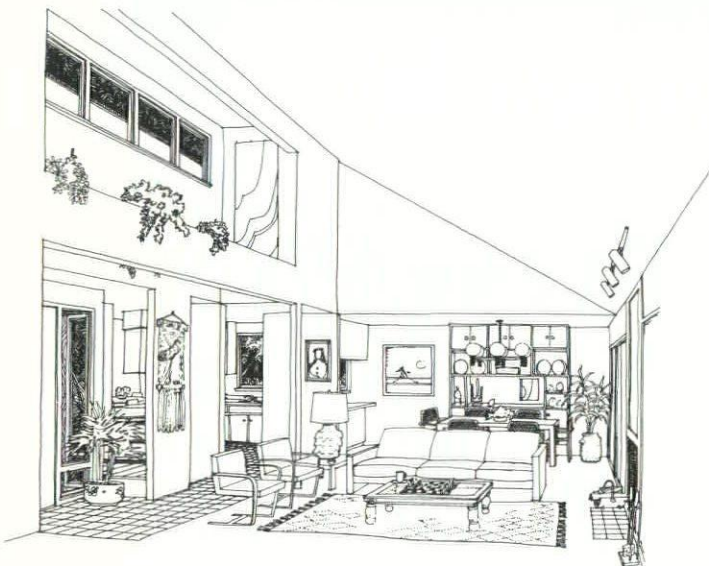
approval with a letter to the owner before placing the orders.

8. Often a percentage of the cost of the furniture must be paid at the time of ordering. Make sure of delivery time at this time. It is very difficult to get a firm commitment on delivery until the order is placed.
9. Installation is like building a full size model in a very short time. Wallpaper, the carpet and the draperies all have to be installed after the carpenters and painters leave. Monitor the work process very carefully. If you and your staff have to work around scaffolds, track through mud and try to get the drywall contractor back for repair on a job that was supposed to have been taken care of a week ago, you will waste a lot of time and most of your design fee. Knowing the inherent difficulties of construction scheduling, the furnishings installation is usually a hectic period of drapery hanging, furniture placement, accessory augmentation and final clean up before the public is given access.
10. Take photographs of every wall of every room as a record of inventory. Make up inventory sheets show-



ing when each piece was purchased and how much it cost. The sales people will find that inventory invaluable in answering the barrage of questions that will come.

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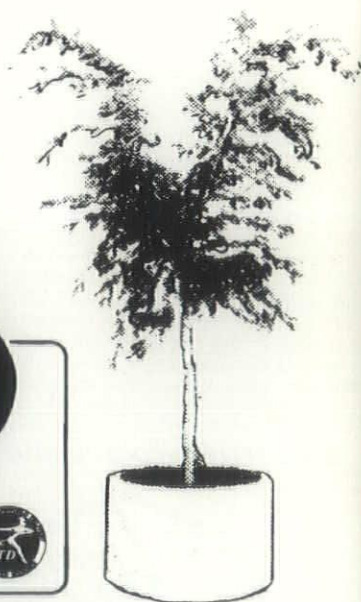
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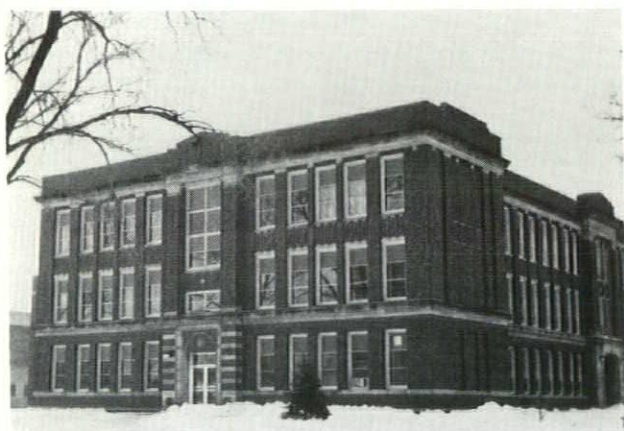


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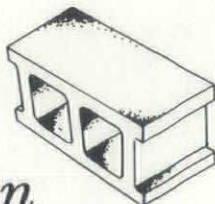
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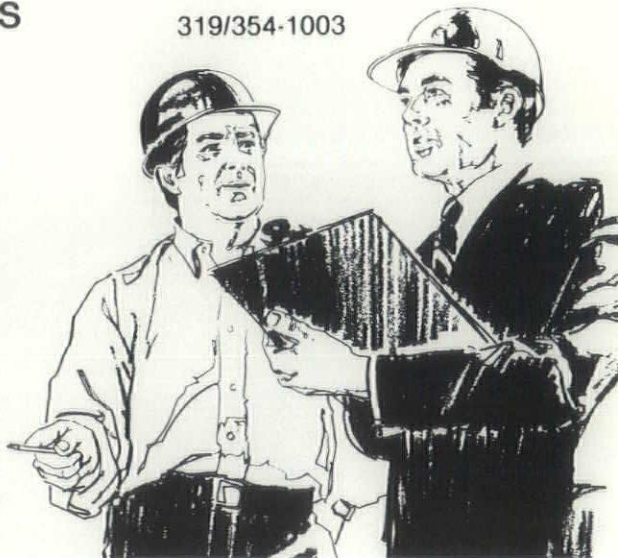
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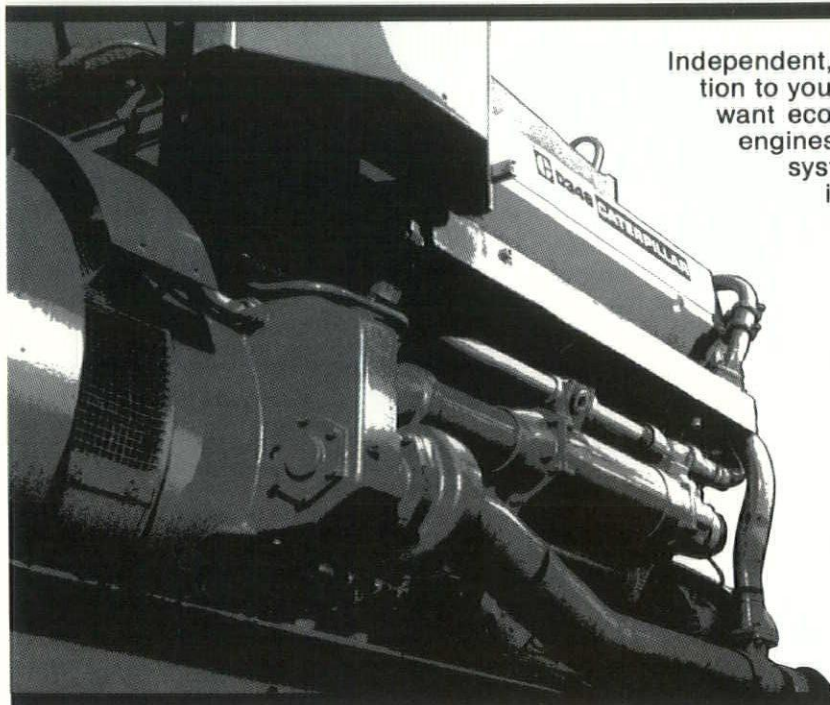
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## Nine New Honorary AIA Members

The AIA has selected nine new honorary members for 1980 for making "distinguished contributions to the architectural profession or its allied arts and sciences." Conferred during the AIA national convention in Cincinnati, June 1-4, the awards call attention to successful efforts in dealing with concerns of the natural and built environment - concerns which affect people and the way they live.



Among those cited was Julian B. Serrill, recently retired executive director of the Iowa Chapter/AIA, applauded for developing an effective political action program, formulating a new continuing education committee and seminars, and leading the chapter to a steady growth with a 50 percent increase in corporate members.

New honorary members in addition to Mr. Serrill included:

—Lady Bird Johnson, former First Lady of the United States. Her leadership roles in urban/national beautification and historic preservation have set an example "from which the whole world can learn", noted her nomination for honorary membership.

—Ise Gropius, German-born art and architecture historian, writer and lecturer who has "introduced hundreds of persons to a knowledge and love of architecture" through her books, lectures and tours of the energy-conscious Gropius house in Lincoln, Mass. (the first International style structure in the United States), designed in 1937 by her late husband, Walter Gropius, whose archives she organized;

—Paul Mellon, arts patron, philanthropist and business/foundation executive who, as president (and later board chairman) of the National Gallery of Art, has made "design excellence of the highest order in a building (the gallery's East Building, designed by I.M. Pei, FAIA) dedicated to serving the needs of diverse peoples";

—Mario G. Salvadori, Italian-born structural engineer/educator/writer who has inspired three generations of architects and engineers at Columbia University (where he is professor emeritus of architecture and James Renwick Professor emeritus of civil engineering) and whose series of books on architectural structures has revolutionized the approach of teaching structure to architects and school children nationwide.

## On Sale Soon: Architectural Registration Handbook

For the eighth consecutive year, NCARB's hard-cover *Handbook* will be published as a valuable source of guidance to candidates studying for the Professional Exam (Section B). It is also expected, as in the past, to be a useful reference tool for schools and architectural firms. The largest *Handbook* yet produced, the new edition will contain all data and documents that comprised the Test Information Packages for the December Exam, as well as a substantial sampling of test items from the Exam itself. A new introduction by last year's Professional Exam Chairman Norman Johnston, of Seattle, Washington, effectively explains and supports both the form and substance of the current exam process. The *Handbook* will be available through Architectural Record Books in early August.

## Legislative Advocate Directs AIA Efforts

James West, a partner in the firm of Nyemaster, Goode, McLaughlin, Emery and O'Brien, has been for several years the legislative council and lobbyist for the AIA. He serves also the Iowa Engineering Society, The Consulting Engineers Council of Iowa and the Iowa Medical Society and several trade associations. A lobbyist with multiple clients has an advantage in that he can talk to any legislator about matters of interest to two or more of his clients in a single interview. Mr. West consults with the legislative committees of his client associations frequently and is in almost daily contact with their staff executives. He offers advice on strategy and tactics and is the quarterback for implementing decisions, position papers and desires of Iowa Chapter members.

Mr. West of necessity also leans heavily on 'at home' contacts, one-to-one, by practitioners with their own senators and representatives. He cannot talk to all 150 legislators on each issue. The degree of success of a legislative program is directly proportional to these "at home" contacts and on reports of these contacts to the staff executive. It also relies on the dedication of the legislative counsel in channeling information back and forth between the membership of the client association and appropriate (key) legislators.



Long range planning for a legislative program demands personal acquaintance on the part of Chapter members with their legislators before an issue of direct concern arises.

The Iowa Chapter has come a long way in the effectiveness of its legislative program, but has a long way yet to go. Such things as the Statute of Limitations, the Architects' Practice Act, Energy Legislation, Architect/Engineer Selection proposals, Life Cycle Cost requirements and the ever present danger of eliminating state registration of practitioners, to name but a few, require constant attention, study and education, by members so that effective influence can be used.

The legislative counsel is, again, the quarterback. But he needs vitally the aid and support of all the individual members of his client association.

## National Energy Policy Needed Now

The AIA has called on both major political parties to lead the government and the public toward implementation of an integrated national energy policy based on energy efficiency and conservation.

Testifying at recent hearings of the Democratic and Republican platform committees, AIA First Vice President R. Randall Vosbeck, FAIA, and Executive Vice President David O. Meeker Jr., FAIA, urged both parties to provide "Forceful leadership in adopting appropriate policies and strategies to achieve the nation's energy policy objectives. . . to more effectively enlist citizen support."

Vosbeck and Meeker offered the AIA's assistance and outlined various approaches toward resolving the energy crisis in the built environment as well as in transportation and industry.

"Possibly the most important leadership challenge before the entire nation is to establish a comprehensive national energy policy for the immediate future and the rest of the 1980's," they emphasized.

Efforts by both parties "can be of crucial importance in mobilizing the nations' resources in this long-term policy challenge," the AIA spokesmen stressed.

"This challenge," they noted, "remains unmet by our nation, its political leaders and policy-makers." Six years after the first U.S. economic shocks due to Middle Eastern oil cutbacks, "our country has yet to adjust its energy demand and economy to ever-fluctuating foreign energy costs and supply."

"To date," Vosbeck and Meeker pointed out, "alternative sources of energy remain a relatively minor national policy consideration, improved energy efficiency is largely ignored and long-term national energy initiatives are only now finding widespread policy discussion."

They said "taking proper action on an energy policy that reduces energy demand will save lower-income Americans billions of dollars in future energy

costs"—costs that are translated into inflated prices for rent, food and transportation.

"The high cost of imported energy will continue to undermine the stability of American and world economics until appropriate energy policy action is taken," Vosbeck and Meeker asserted. "In 1972, the U.S. oil import bill was \$4.5 billion; in 1979, it was well over \$60 billion. By the late 1980's, annual oil imports are expected to cost over \$125 billion."

The AIA leaders pointed out that much of the nation's energy dilemma has resulted from "the low national priority given the need for energy efficiency, especially in the built environment, transportation and industrial production processes."

They said "a major factor in solving the energy crisis is the need to implement energy-conscious building design measures and other energy conservation measures as national policy. These initiatives represent using energy more efficiently, not simply using less."

Studies by the AIA have concluded that "by improving the design of new buildings and through modification of older ones, approximately 20 percent of the current total U.S. energy use could be saved," they told both groups. "Energy efficiency is the cheapest, environmentally safe and most productive way of getting more energy," they said. This means:

- more energy-efficient designed buildings, which requires implementation of building energy performance standards (BEPS) "to establish energy performance standards as initiatives to improved design and technology;
- more efficient and available public transportation;
- more efficient and energy-conscious design components in building construction;
- rebuilding urban centers, emphasizing urban energy conservation and retrofitting the existing stock of buildings.

To facilitate a coordinated and comprehensive national energy policy, basic strategies should be expedited by federal, state and local governments that include initiatives in building and urban design, transportation and industry, they said.

The AIA's specific policy recommendations for the built environment include:

- utilizing not only the most efficient equipment and systems for heating, cooling and ventilation in design, but also employing total design strategies for energy consciousness;
- taking advantage of passive solar design elements in the siting of buildings;
- supporting solar design and equipment facilities for commercial, industrial and residential structures;
- developing incentives to stimulate building design and retrofit modifications, especially passive solar design;
- starting the phased implementation of BEPS immediately;
- establishing educational training for student architects/engineers in energy-efficient technology and design at colleges and universities.



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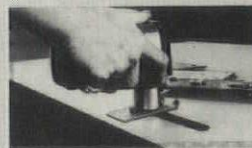


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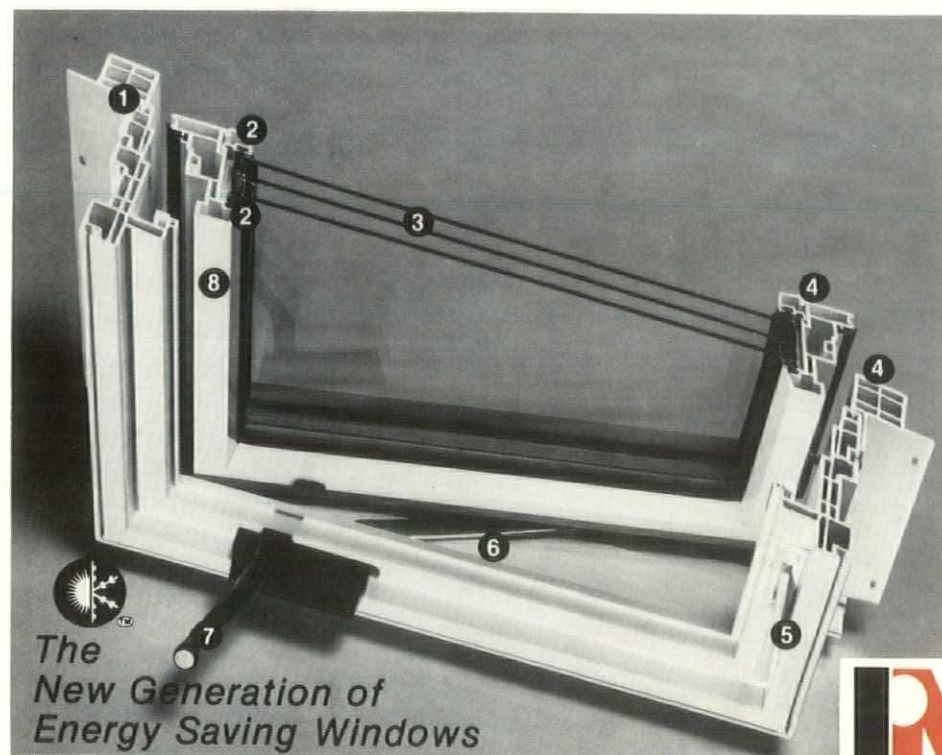
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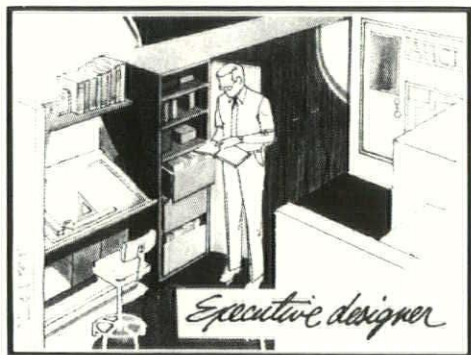
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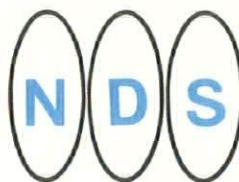
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