Focus on Health Care 1991

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You could scan the facade of a San Francisco icon of banking for hours and find no trace of the modern law firm, Orrick Herrington & Sutcliffe, that's inside—thanks to Studios Architecture.

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What really happened when matronly Park Avenue met bohemian Soho at New York's Gallery Urban, designed by Brennan Beer Gorman Monk.

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Cover Photo: Spiral staircase and Tiffany stained-glass cupola in the Hackerman House at the Walters Art Gallery, Baltimore, Md. Photographer: Ron Solomon.
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Products With A Purpose.
If you were ill, you’d hardly want to recover the way the U.S. economy is doing right now.

Just ask any member of the nation’s white-collar workforce. Corporations have announced more than 120,000 permanent staff cuts in the third quarter alone, five months into our anemic recovery. Perhaps the 1990-1991 recession has been no worse for white-collar workers than the recession of 1981-1982. After all, the white-collar unemployment rate reached only 4.1% in the fall of 1991 versus 5.1% at the close of 1982. But the pain isn’t over yet, since a wide spectrum of service businesses such as finance, insurance, real estate, retailing and advertising are far from through wielding axes to their bloated payrolls. And government is doing its share of weight loss at the state and local levels, having shed over 100,000 jobs this summer. (Manufacturing seems to be holding its own by adding over 70,000 blue-collar jobs during the same period.)

These painfully deep cuts in service industries and the administrative arms of many industrial companies will probably benefit them in the long run, however. The survivors in their ranks will have no choice but to rethink the nature of their white-collar work. Suppose you have less time and fewer desks over which to move a piece of paper or a decision before your organization sends it out. (And companies decimated by layoffs are certainly prime candidates.) You’ll certainly try to reinvent the way you work—your job will depend on it.

How does all this economic woe apply to architecture and interior design, besides bringing the unemployment problem right into the studio? For years the design community has been exorted to reinvent the work place, especially the office, to improve office productivity. It’s an admirable effort, and many good people have studied the organizational behavior of people in offices, the way office workers use space, furniture and equipment and the environmental conditions that promote effective output.

The Quickborner Team, for example, brought its radical concept of office landscaping from Germany to the United States in the 1960s, leveling walls and reshaping floor plans to reflect overlapping circles of communication between individuals and groups. At the same time, George Nelson and Robert Propst at Herman Miller created an alternative to the permanent office by giving companies and workers the power to configure each open plan work station separately—and to reconfgure it repeatedly—as the task demands. Researchers such as Michael Brill, at the Buffalo Organization for Social and Technological Innovation, Franklin Becker, at Cornell University, and Walter Kleeman, a Denver-based consultant, have conducted illuminating studies of the social and physical environment surrounding white-collar work.

Despite all the commendable efforts, the big payoff in white-collar productivity has eluded the design community. What is happening now in Corporate America suggests that this is not the designers’ fault. Major white-collar productivity gains appear to be coming from radically restructuring the nature of work. Where five layers of management once toiled, there are three today. Where four separate departments took two weeks to process a form, an interdisciplinary team now does the job in three days. And so on.

It just isn’t enough to give workers smarter computers or more responsive chairs if they’re still following the same flawed or inefficient procedures as before. General Motors discovered this at its joint-venture factory with Toyota in Fremont, Calif. In what was once the least productive GM plant, GM and Toyota created the most productive one—largely through work changes, not robots. Designers can and should continue to seek ways to help people work better, but Corporate America must look to itself for the big answers.

Roger Yee
Editor-in-Chief
Coffee, Tea.

Re-introducing the Brno Chair and MR Table by Mies van der Rohe. Introducing the...
Cappuccino, Espresso.
Welcome to the 4th Symposium on Healthcare Design

Taking health care design beyond the basic paradigm that it makes things look and function better is the bold theme of "Imagining New Possibilities"

Boston - For four stimulating days this autumn, November 14-17, 1991, the National Symposium on Healthcare Design will convene in Boston's Marriott Copley Place Hotel to conduct its Fourth Symposium, "Imagining New Possibilities." The theme is a bold one: seeking new ways to advance health care design and the role of design in the health care environment beyond making things look and function better. Can design aspire to more than "pretty" facilities—to "healing" places? The answer is worth exploring. America will spend some $9 billion out of a total 1991 health care bill of some $750 billion on construction.

Registration will entitle participants to take part in two of eight, full-day program tracks, a CEU course of .5 credit, ASID, IBD, ISD-approved, a dedicated trade show exhibition of health care furnishings products and services, tours of exemplary health care facilities in the Boston area, and more. Full registration of $693 includes the program tracks, full registration will be headed by president and chief executive officer Jean Bellas. According to Bellas, "This union is in keeping with the goals of both companies to broaden our client base, expand our presence in international markets and will be headed by president and chief executive officer Jean Bellas. According to Bellas, "This union is in keeping with the goals of both companies to broaden our client base, expand our presence in international markets and strengthen our technical resources. We believe the combination of ISD and our former interior design firm in the U.S., Epstien & Sons International, has annual revenue of $50 million and is ranked the sixth largest interior design firm in the U.S.

The new firm will be known as ISD + AI, and will be headed by president and chief executive officer Jean Bellas. According to Bellas, "This union is in keeping with the goals of both companies to broaden our client base, expand our presence in international markets and strengthen our technical resources. We believe the combination of ISD and our former interior design firm in the U.S., Epstein & Sons International, has annual revenue of $50 million and is ranked the sixth largest interior design firm in the U.S.

TRENDS

ISD Incorporated Acquired

Chicago - A. Epstein & Sons International, a global engineering/architectural firm based in Chicago, has acquired ISD Inc., the sixth largest interior design firm in the U.S.

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Michael Pinto, former president of ISD, will be executive vice president of the new entity. A. Epstein & Sons International has annual revenues of $50 million and is ranked the eighth largest U.S. engineering/architectural firm.

Dependable's New Life

San Francisco - Dependable Furniture Manufacturing (DF/m), a privately-held San Francisco supplier of office furniture, has been acquired by Van Sark Inc. as a result, DF/m is immedi-

Schedule of Events

THURSDAY, NOVEMBER 14

7:30 am-2:30 pm Residential Design: The New Frontier in Health Care Design
Presenters: Susan Behar, ASID, Universal Design; Cynthia Leibrock, ASID, Easy Access. .5 credit CEU course, ASID, IBD, ISD approved.

FRIDAY, NOVEMBER 15

8:00 am-5:30 pm Track 1: Using Design to Enhance Productivity and Therapeutic Outcomes
Presenters: Michael Brill, Buffalo Organization for Social and Technical Innovation, SUNY at Buffalo; Margaret Calkins, M. Arch., Corinne Dolan Alzheimer Center; Russell Coile, Jr., Health Forecasting Group; Robin Orr, MPH, Planetree; Margaret Williams, PhD, RN, FAAN, University of Wisconsin.

8:00 am-5:30 pm Track 2: Long-Term Care Design
8:00-9:30 am, Theory and Types. Presenter: Martin Cohen, FAIA. 10:00-11:30 am, Lighting for Long-Term Care. Presenter: Ennie Noell, Ennie Noell & Associates. 2:30-3:30 pm. Case Study: The Elderly and the Environment. Presenter: Dale Tremain, AIA, Ellerbe Becket. 4:00-5:30 pm, Future Possibilities. Presenter: Lorraine Hiatt, PhD.

8:00 am-5:30 pm Track 3: Medical Office Design
8:00-9:30 am, Theory and Types. Presenter: Jane Malkin, Jane Malkin, Inc. 10:00-11:00 am, Case Study: Renovating Brigham West Medical Office Campus. Boston. Presenters: Judith Mitchell, AIA, Tsoi/Kobus; Jean Buckley, IBD, Tsoi/Kobus; Kenneth Gould, Brigham & Women's Hospital; Harold Solomon, MD, Brigham & Women's Hospital, Harvard Medical School. 2:30-3:30 pm. Case Study: Integrating Ambulatory Services at Brigham & Women's Hospital, Boston. Presenters: Richard Kobus, AIA, Tsoi/Kobus; Margaret Hanson, RN, Brigham & Women's Hospital. 4:00-5:30 pm, New Possibilities. Presenter: Jane Malkin, Jane Malkin, Inc.

8:00 am-5:30 pm Friday and Saturday Track 4: Design Technology A
8:00-9:30 am, Programming User Needs. Presenters: Lawrence Metcalf, AIA, DWL Architects & Planners; Jill Hall, Association for the Care of Children's Health. 10:00-11:00 am, Breaking the Mold. Presenter: Philip Monteleoni, Skidmore Owings & Merrill. 2:30-3:30 pm, Psychoneuroimmunology. Presenter: Millicent Gappell, IFDA, Delineations. 4:00-5:30 pm, Applied Design Research. Presenter: Barbara Geddis, Perkins Geddis Eastman Architects.

SUNDAY, NOVEMBER 17

8:00 am-3:00 pm Health Care Facility Tours

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OCTOBER 1991
ately resuming full production and embarking on an aggressive product and distribution expansion plan. Under the terms of the acquisition agreement, Van Sark Inc.'s management team, headed by Kevin Sarkisian, president, and Roland A. Van der Meer, CEO, will acquire all Dependable Furniture Manufacturing's assets and lease the company's existing San Francisco manufacturing facility and headquarters. DF/m’s current owner, Milton Goldberg, whose father founded the company in 1927, will remain with DF/m as a consultant.

Facility Executives Face the Recession

New York - While there are signs the economy is slowly improving, AFD Contract Furniture, a New York City office furniture dealer, recently conducted its own survey about what long-term effects the recession will have on business. According to AFD president Richard Arons, AFD's latest telephone survey with Fortune 500 “facility decision makers,” produced with Paul Lavenhar Associates, included facility designers, facility managers and design managers. Each individual was asked how the recession has changed the way he or she works. Here are highlights of AFD’s findings.

- Facility decision makers undertaking new construction or renovation are reducing the size of support areas and using more open plan to save space.
- Organizations are also saving money by implementing office standards and offering fewer furniture choices to employees.
- Furniture is being refurbished to reduce costs.
- When they buy new furniture, 75% of respondents say that they are still buying furniture of the same quality as before, rather than turning towards budget lines—good news for middle to high-end manufacturers.
- Few of the companies surveyed buy used furniture. However, customers do want help selling their used furniture to wholesalers, who sell it to small to mid-size companies at prices comparable to new, lower-quality lines.

The nagging question is whether or not the tactics used to cope with the recession will stay in force after the economy improves. So far, designers will find mixed signs ahead. Over half, 56%, of facility decision makers plan to make fewer renovations when the economy picks up; 37% say they will keep existing furniture after remodeling while 63% intend to buy new pieces.

The top three priorities facility decision makers have for working with dealers are on-time delivery, competitive pricing and service. The recession has changed the demands that two-thirds of facility decision makers make of their dealers, so 86% expect heavier discounts. Arons says end users want dealers to act as “furniture managers” and get involved earlier in projects by helping designers specify product.

Commissions and Awards

Haines Lundberg Waehler. New York, has announced 11 major R&D projects in progress as the firm approaches its 50th year of lab design: Drug Development Facility, Schering-Plough Corp., Kenilworth, N.J.; Walter Reed Army Institute of Research, U.S. Army Engineer District, Forest Glen, Md.; Biological Research Laboratory, Merck & Co., West Point, Pa.; National Center for the Development of Natural Products, Univ. of Mississippi, Oxford, Miss.; Polymer Development and Braided Manufacturing Facility, North Haven, Conn.; AgBiotech and Plant/Life Science Complex, Rutgers, New
Brunswick, N.J.; Center for Molecular Medicine and Immunology, currently in Newark, N.J.; Research and Development Facility Expansion: Analytical Microbiology Units, Parsippany, N.J.; Physics String Theorists Dept. of Physics and Astronomy, Serin Hall, Rutgers, Busch Campus, Piscataway, N.J.; Institute for Basic Research, New York State Facilities Development Corp., Staten Island, N.Y.; Yale Univ. School of Medicine Div. of Animal Care, New Haven, Conn.


Richard S. Hayden, managing principal of Swanke Hayden Connell Architects, headquartered in New York, has announced the affiliation of the international firm with AKS & Partners of Berlin, Germany. Swanke is also pleased to announce that it is the recipient of awards from the following organizations: Preservation League of New York State and Municipal Arts Society for Fifth Avenue Presbyterian Restoration; Municipal Arts Society for 11-115 Broadway Restoration: New York State AIA for 4 Columbus Circle; Society of American Registered Architects for The Pierre, Sarasota, Fla.; Corporate Committee AIA, Corporate Design Exhibition Interiors for IBM Latin American Headquarters.

The firm of Michaels Associates Design Consultants, Inc., Alexandria, Va., has been hired for library interior design for the Stillwater Public Library, Stillwater, Okla. and the Chapel Hill Public Library in Chapel Hill, N.C.

Arrowstreet Inc., Somerville, Mass., is redesigning the South Hills Mall in Poughkeepsie, N.Y. for Sarakreek, a Dutch investment firm.

Cathers/A.I.G., Philadelphia, Pa., has completed the design of The Commonwealth Court of Pennsylvania’s new space in The Widener Building, also in Philadelphia.

SMMA, Inc. based in Cambridge, Mass., has designed additions and alterations to the existing corporate headquarters campus of GTE Laboratories Inc. in Waltham, Mass.

San Francisco’s Kaplan/McLaughlin/Diaz Architects has been retained by developer Christopher Meany on behalf of Flood Partners for renovation and preservation of the celebrated Flood Building, a San Francisco registered historical landmark and survivor of the 1906 earthquake.

The American Nurses Foundation has selected KPA Design Group, Inc. of Philadelphia to provide planning and interior design services for the new Washington, D.C. headquarters of the ANF and the American Nurses Association.

AI-FIVE, Inc., based in Philadelphia, has announced that it will design and plan the following projects: United National Group, Bala Cynwyd, Pa.; Pepperidge Farm, Reading, Pa.; Delaware Management Group and Society Hill Pediatrics, both in Philadelphia.

People in the News

Campbell/Manix Interiors, a division of the Southfield, Mich.-based design/build firm Campbell/Manix Inc., has appointed Janise J. Purcell as new director of interior design.

Nevamar Corp., Owings Mills, Md., has announced the appointment of Harold Stanton to manager sales & marketing, for all Nevamar products.
Harris Design Associates, Inc. has named three employees: Carol Fotti, Gary Johnson, and Glen L. Jones, shareholders in the Dallas firm.

Scott S. Barnard of the Koll Company and Robert V. Neary of Hillman Properties have been named co-chairmen of the Irvine Business Complex Consortium, Irvine, Calif.

Atlanta’s Cooper Carry Studio has named Gary Mac Hicks as associate.

John E. Kosar, AIA, president of Burt Hill Kosar Rittelman Associates, Philadelphia, has announced the naming of Thomas E. Hansz, AIA, as the new director of programming and planning.

Six outstanding interior designers have been selected as 1991 American Society of Interior Designers Fellows: William F. Andrews, FASID, Delray Beach, Fla.; Tamara Bazzie, FASID, Atlanta, Ga.; Joan C. Gaulden, FASID, Greenville, S.C.; Pedro Rodriguez, FASID, Philadelphia, Pa.; William Dunn Ray II, FASID, of Baton Rouge, La. and Martha Rayle, FASID of Utica, N.Y.

Anshen & Allen, Architects has announced that Wayne Ruga, AIA, ISID, has joined the San Francisco-based firm in the role of vice president-of-counsel. Ruga will continue to serve as president and chief executive officer of the National Symposium of Healthcare Interior Design, which he founded in 1986.

Edward Jackson Boling and Kenneth Gregory Phillips were named senior vice presidents and co-chief executive officers of The Boling Co., Siler City, N.C.

Karen Kerruish has joined The Callison Partnership, Seattle, as director of marketing.

Interior Space Inc. has elected Phoebe MacKenzie Smith to vice president of the St. Louis firm.

After 16 years as a designer with companies such as Steelcase, Herman Miller, and most recently as design manager for Vecta, Bill Raftery has established his own design firm, Raftery Design, Inc., in Arlington, Tex.

Marcia Lacy Melin has joined the Washington-area office of Sverdrup Interiors, based in Maryland Heights, Mo., as principal for interiors.

Jeffrey L. Getty, AIA, has been named director, Eastern region, health care program, for HDR, Inc., in Omaha, Neb.

Carnegie fabrics has announced that Cynthia Brown has joined the firm as marketing manager for the Rockville Centre, N.Y. company.

Columbus, Ohio-based NBBJ, has hired Allen L. Patrick, FAIA, to head the firm’s new Criminal Justice Studio, which will be called NBBJ Patrick.

Greenwall Goetz, Washington, D.C. has formed the Healthcare Environments Group under the leadership of Barbara Dellinger, IBD.

Carnegie fabrics has announced that Cynthia Brown has joined the firm as marketing manager for the Rockville Centre, N.Y. company.

You’re looking at the new Aximat-Hetal hinge from Häfele. And what you don’t see, may be even more attractive than the little you do.

For example, the Aximat-Hetal hinge is zinc diecast which partially explains its streamlined appearance over bulky, stamped sheet metal concealed hinges. Its simple, three-part design explains its durability; over 300,000 openings and closings with no sag, no damage and no looseness which far surpasses the requirements of German DIN and US ANSI tests.

But figures like those can’t confine Aximat to high usage situations when it also has figures like these: 270°, 250°, 180° and 140° openings plus designs for overlay, inset, center panel and glass doors, to name just a few. It requires only a 5 mm minimum inside clearance and of course, all models are adjustable.

For specifications, detailed test results and a free application consultation call 1-800-334-1873, because only Häfele carries the Aximat hinge. Which may be the only thing about it that’s not surprising.
TRENDS


October 28-31: IDI Europa '91-The International Contract Interiors Exhibition, RAI Gebouw, Amsterdam, Netherlands: 31 (0) 20 549 12 12.

November 9-12: International Hotel/Motel & Restaurant Show, Jacob K. Javits Convention Center, New York City: (212) 686-6070.


November 20-24: International Furniture Fair Tokyo '91, Harumi, Tokyo, Japan: (44) 602 212523.


April 6-9, 1992: Heimtextil America, World Congress Center, Atlanta, GA: (212) 490-9323.


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At DuPont, we’ve always viewed cleanability as a critical measure of a fiber’s performance. Particularly for environments like hospitals, schools and restaurants where spills are inevitable. And cleanings unending.

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ANTRON LUMENA. There is no equal.
The breakfast cart came through in a hurry this morning. Unfortunately, so did Mrs. Callahan's heel.

Circle 12 on reader service card for more information, call 1-800-4DUPONT.
HBF introduces the Legacy Table Series, a highly versatile collection of conference tables designed by Kevin Stark. By adapting a design concept found on 18th century Chippendale casegoods, Stark created a series with a collection of interchangeable companion cherry moldings and inlay veneers that attach to the table's edge. The detail pieces allow designers to easily customize the tables for looks ranging from traditional Chippendale to modern.

Circle No. 217

The Myth Connection, inspired by ancient myths, is the latest introduction of 13 new designs available in 105 colorways from Bogesunds, Inc. Sunset reds, golds, and Byzantine blue are beautifully fused in this collection of woven upholstery fabrics including Aztec, Amulet, Legend, Midas, Zodiac, Magic, Zephyr and Totem. The series is entirely of 100% high-quality worsted wool.

Circle No. 208

Westin-Nielsen Corporation recently introduced the Savannah Slatted Back Series. These elegant chairs feature gently contoured wood back slats for design and comfort. There are two different arm styles to choose from and an upholstered arm panel option. The frames are offered in solid maple, walnut or white oak in many standard or custom wood finishes. A wide selection of upholstery options are available.

Circle No. 202

Brunschwig & Fils presents the scalloped shell design of Solange Wool Texture, adapted from a 19th century figured velvet. Today's version is a jacquard construction of 100% wool. The refined tone-on-tone coloration emphasizes Solange's understated elegance and textural quality.

Circle No. 210
500 Class desk accessories by Tenex are designed for today's more sophisticated office environments. The line features soft radius corners and sides, accented with sweeping curves that impart the ultimate sense of elegance. Accessories are available in a color palette reflecting the current and future trends in office decor: ebony, slate gray, bone, steel blue, slate green, granite and sandstone.

Circle No. 205

A new lamp option, which delivers 50 lumens at 7.5 watts and lasts over 100,000 hours, has been announced by Lightworks for its RB Series RibbonLite flexible strip lighting system. The 924X lamp from Lightworks operates on low voltage and is suitable for outdoor applications.

Circle No. 206

Peterson Design's Classic X Series table is now available with a brushed, solid stainless steel inlay. Also shown with the Classic X Series is Peterson’s exclusive, mitered corner, ribbed vinyl profile—an elegant but indestructible edge. Optional locking or non-locking casters for increased table flexibility are available.

Circle No. 209

Congoleum has expanded two of the designs in its Marathon line of sheet vinyl flooring. Public Spaces is available in original pastels and four new colors, providing a diverse palette that will complement any commercial installation. Commerce, featuring a heathered visual effect, now offers three new colors (Sand & Sea shown) that bring nature's palette into commercial interior designs.

Circle No. 215

The Boston Bumper from Boston Metal Products combines impact protection with design for long-lasting, attractive wall protection. A patented interlock makes full use of the vinyl's inherent shock absorbancy and resists vandalism. Custom color capability, six attractive profiles and color-matched ends and corners provide a well-detailed look that is compatible with any design scheme.

Circle No. 220

Personal Enclosures Inc. has introduced a new and innovative means of individual expression for the personal computer user. The company makes it possible to tailor a computer system to fit the decor and personality of a computer user. A typical customized designer PC system includes coordinated monitor, keyboard, mouse and computer processing unit case. Personal Enclosures offers the choice of three new styles: Natural Oak, Southwestern and Black.

Circle No. 214
Freudenberg Building Systems introduces Noraplan Stone AL, the latest pattern of its Nora rubber flooring for ESD control. A smooth-surfaced floor with a non-directional sprinkle pattern, Noraplan Stone AL is ideal for all areas with commercial traffic. It is available in a collection of warm nature tones from Freudenberg's new color line, promoting more comfortable and aesthetically pleasing working environments.

Saflex OptiColor, a new laminated glass plastic interlayer design material from Monsanto, offers new design possibilities for architectural signage, storefront display and interior design. The system combines sheets of pigmented polyvinyl butyral (PVB), used in various combinations to produce a multitude of colors in translucent and transparent laminated glass.

The Sitag U.S.A. Sulky ergonomic office chair is designed according to the Schidou principle for adjustable lumbar control. It offers continuous support to the spinal column throughout the day, as opposed to random support. The chair is designed to change as the shape of the spine changes. The Sulky is available in executive, management and computer workstation models.

The Tana-Tex one-piece cubicle curtain with integrated mesh makes more sense for the health care specifier. Both mesh and body are knit in one complete piece from FR Trevira, ensuring lifelong safety-code compliance as well as durability. The 100-in. fabric is railroaded for seamless fabrication to virtually any cubicle track length, and the pattern and color extend through the mesh for a continuous design flow.
Arboretum is a new collection of classic upholstered furniture designed for Larsen Furniture by Shelton, Mindel and Associates, Architects, that reflects the harmony of the natural landscape and its influence on design. The collection offers more than 20 styles of lounge chairs, loveseats, day beds, benches and ottomans upholstered with Larsen fabrics and leathers. The Linden series is shown.

Circle No. 211

The M100 table series, designed by Rick Wrigley for Gatehouse Furniture Studios, is available in custom sizes ranging from end/coffee styles to dining/conference tables. Each model features turned and fluted legs, black triple-beaded top edges and patinated aluminum aprons and toes. The reverse diamond match tops come in square, rectangle, round, and demi-lune shapes in a variety of woods.

Circle No. 207

International introduces Yaku, one of four new styles recently added to the Hi-Tec Design Tile Series. Yaku is a wood parquet patterned for a Japanese island where certain cedar trees grow. These tiles are finely modeled in areas of vinyl available in two colors and three patterns which replicate the variegated wood look and texture of real wood.

Circle No. 201

A new quick-connect locking feature and a series of new table shapes combine to form Barron Plus, an expansion of Kl's Barron Table line. The Barron Plus system allows the connection of various table top shapes to create a wide variety of configurations using a simple locking mechanism. The locking mechanism also serves to level the table tops.

Circle No. 213
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a single source.
KINETICS
Kinetics, a Haworth Portfolio Company, offers 100 Series Kineticare patient room seating chairs. Designed with very accommodating ergonomic contours, the four chairs in the series have separate seats and backs and are also available with gel-bag seat inserts and adjustable head and lumbar supports. Two have swing away arms to make it easier to get in and out of the chair.

EXECUTIVE OFFICE CONCEPTS
Executive Office Concept's Delos Chair is lightweight, compact and sturdy. The solid hardwood frame features dowel-shaped legs that provide cantilevered geometrical column appearance. The seat and back are a one-piece, fully upholstered interior hardwood frame unit. The chair is available in a large selection of frame finishes and polyurethane colors and a variety of upholstery fabrics, vinyls and leathers.

PATIENT ROOM SEATING
We all know what it's like to lose control. Your car skids on an icy road; grandmother misses the last step on the stairs; the postal carrier sprints for the gate with the family dog in hot pursuit. Being ill is like being continuously out of control. Thus, the seating in a patient room of a hospital, clinic or nursing home must redress nature's transfer of power. A patient room chair must give you arms to grasp and a seat that is not angled too far back so you can exert enough leverage to sit down and get up without assistance. It should permit you to relax the muscles in your back, shoulder and neck against its back, seat and arms without causing strains when you stand up. In addition, its upholstery will have to withstand soiling, stains, spillage and other mishaps. If it also looks inviting rather than orthopedic, it will help you feel that much more in control again.

LA Z BOY
The Room-Mate Mobile from La Z Boy functions as wheelchair, rocker and recliner all in one. The chair features rocking, multi-position reclining, a virtually seamless cover, a rear push bar, locking casters and a center locking mechanism that accommodates patient size and mobility needs. The chair is available in a variety of catalyzed lacquer finishes that resist alcohol and other solvents.

PROTOCOL
Protocol's Kingman Seating chairs are available in several versions, including either full platform or separate seat and back models. Upholstered arm pads are available on two models, and may be joined to form comfortable, space-efficient linked seating configurations.
THAYER COGGIN INSTITUTIONAL
The Ultimate Patient Chair from Thayer Coggin Institutional is designed with a cut-back arm for easy patient maneuverability. The chair serves equally well as a treatment chair, patient chair, transporting chair or patient attendant seating.

VIRCO MANUFACTURING
Virco’s Model 8830SB chair is a fully contoured upholstered chair with a high-strength frame and non-marring glides. Matching upholstery armrests can be added for additional comfort. Upholstery includes a wide selection of vinyls and fabrics. The 8830SB chair stacks and is easily moved, allowing for greater patient room flexibility.

ERG INTERNATIONAL
The Alana chair from ERG International is available with or without arms and comes in 10 epoxy colors or a chrome finish. The Alana also offers a variety of fabrics to choose from or can be made with COM.

NOVIKOFF
Novikoff’s health care seating addresses the needs of today’s facility. This model is available as a patient chair, a two-position recliner or a three-position recliner in cherry or oak. An optional flow-thru back is available to facilitate cleaning.

ADDEN FURNITURE
Adden Furniture has added a new high back patient chair with four legs to its health care seating line. The chair is designed to provide comfort and promote rehabilitation of geriatric and medical/surgical patients. The chair’s dimensions conserve valuable floor space, and solid oak design insures sturdiness. Optional features include lateral head supports and a matching patient footstool.
JACKSON OF DANVILLE
The H319 Glider rocker from Jackson of Danville offers elegant styling, curved arms, curved post and stretchers. Easy entry and exit make this Healthwise glider rocker an appropriate choice for a patient room chair.
Circle No. 232

GREGSON FURNITURE INDUSTRIES
Gantti, from Gregson Furniture Industries, features a comfort-contoured back. The extremely sturdy frame construction of the Gantti chair is available in 15 standard or custom finishes.
Circle No. 239

NEMSCHOFF
Nemschoff’s 55 Series is a compact line of patient seating providing proper support for long-term comfort. By combining an interior tubular steel frame with the proper springing and foam, a reliable, fully supporting seating group is achieved. The soft bentwood look of the arms is made possible with sturdy bentply construction. All models are available in a variety of standard fabrics and finishes.
Circle No. 243

JOERNS HEALTHCARE
Joerns Healthcare has added the Traditional High Back Chair to its line of patient room seating. The chair was developed to increase the comfort, safety and independence of the occupant. Seat and arm dimensions are engineered to provide easy gripping, proper support and leverage for entering and exiting the chair. Flame resistant vinyls and a clean-out space between the seat and back combine maximum protection with easy maintenance.
Circle No. 244

THONET
The Archon patient chair from Thonet features a unique hand support for easy accessibility and egress.
Circle No. 245

BRAYTON INTERNATIONAL
Swathmore, Brayton International’s latest seating collection, designed by Michael Shields, is available in three versions including a basic model, a wood base model and a model with laser-cut molding details. The chair’s small-scale design makes it attractive for hospital patient rooms, where space is at a minimum.
Circle No. 249
KUSCH
Kusch introduces the Concetto Series, its latest innovation in patient room seating. Designed to add warmth and comfort to any hospital environment, Concetto combines the beauty of stained wood with the strength and resilience of quality engineering. Concetto is offered in a wide range of design variations, and frames can be custom-stained to meet specific interior requirements.

ARCONAS
The Kingston Patient Chair by Arconas features a seat angle that provides proper postural support. The inner back cushion may have various size cushions inserted for adjustment to the patient's individual needs. The stable seat and armrest provide for ease of egress for standing and transfer.

GEM INDUSTRIES
Contemporary styling and superior comfort are offered in GEM's Model #1044 Hi-Back Chair. Lower back support, flow-thru seat design and sled base are featured. The chair is available in a variety of finishes to match GEM's Heritage Life line of patient room furniture.

WESTIN-NIELSEN
Westin-Nielsen introduces Rainier multiple seating, part of the Rainier Series. Each seating unit is available in two standard widths, open or full back version, leg or sled base style and optional upholstered arm panels and may be used in conjunction with the Rainier Chair. All frames are available in solid maple, walnut or white oak and can be finished in many standard or custom wood finishes.
Robert Allen’s new contract upholstery collection offers something for everyone. The California Sojourn collection (top) features a unique construction with Monsanto SEF-FR fibers. Painter’s Palette patterns (bottom) focus on color, using intricate combinations to achieve rich effects in all hues.

Robert Allen committed itself emphatically to the new venture by hiring Yates to create the collection. Though Baron admits that the association with Yates could only add credibility to the Robert Allen image as a serious contract upholstery source, her understanding of the field was most crucial. “We needed someone who had expertise as far as design, marketing and merchandising,” he says. “We were impressed with her knowledge of the industry. She did more than just design—she educated us about what this market was all about.”

The result of the collaboration is a collection that Yates describes as having “the quantities, aesthetics, price points and range of product categories” to address a broad range of needs. Although the line is primarily based on colors, patterns and scales geared toward the corporate market, it includes designations for colorways and construction properties that are appropriate for health care or hospitality as well. “We’ve showed some of the line to our hospitality customers, and they think it’s great,” agrees Baron, adding that fire-retardant properties, durability and cleanability allow the fabrics to pass all healthcare industry standards.

Three of the patterns, Monterey, Napa and San Simeon, which comprise the California Sojourn collection, are woven with Monsanto SEF (self-extinguishing fiber) flame-resistant (FR) modacylic fiber—a significant construction feature. Monsanto has recently improved the SEF-FR fiber to expand the design and styling capability and versatility of the product, in addition to maintaining its outstanding FR performance. While Monterey utilizes a long-accepted SEF/nylon fabric blend, the Napa and San Simeon patterns combine SEF and nylon with wool for the first time to offer a unique combination of natural fiber appearance and hand in a fire-resistant construction.

Though the current offering already presents a fairly comprehensive line, Yates is quick to point out that her collaboration with Robert Allen is an ongoing effort. “We have a specific plan over the months and years,” she says. The fabric house and designer have chosen to introduce a consistent amount of product over a long period of time. “We don’t believe the market can absorb a vast amount of product all at one time,” says Yates. “That kind of a marketing effort tends to fatigue your customers.”

What’s it like developing a line completely from scratch with essentially no existing product or philosophy? Yates has found the challenge worthwhile, thanks to the latitude freedom it offers her designs, wasn’t restricted to an existing marketing image,” she notes.

With those parameters, Robert Allen Contract Fabrics are sure to be showing up soon—in an office, hotel or hospital near you.
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POP GOES THE TABLE

Can an infinite variety of uses and images really come from one Connect Table Series by Davis?

By Amy Milshtein

Remember Legos? Who could forget those inexpensive, brightly colored plastic blocks that you snap together in all kinds of shapes and then pop apart only to start again on a new design? While Legos did not inspire Davis Furniture Industries' new Connect Table Series, the similarities are arresting.

Just like those childhood blocks, the Connect Table snaps together easily in a variety of configurations. It can therefore be strung end-on-end to create a long table, or positioned in a U, T, L, boat, square or trapezoid shape. It breaks down as simply as it assembles.

Again like Legos, the Connect Table comes in a variety of colors. Tops are offered in maple, walnut or laminate. Laminate tops are reversible, creating contrast and further color variety. Legs and rails also come in maple that can be painted in a variety of colors, five finishes of walnut, and black or gray powder coat.

But the similarities don't stop there. Compared to other toys, Legos are blissfully inexpensive. The Connect Table is also inexpensive because price has been a major objective for the series from its inception. Davis already markets the Dialog Table Series, another modular table system, but saw a need for a less expensive, more versatile version.

Enter industrial designer Manfred Elzenbeck. Elzenbeck developed a strong relationship with Davis after engineering its Motion Chair Series. The company felt secure entrusting the design of this new table to him.

What Davis got was a pretty ingenious piece of engineering. The table has a latch which fits into the corner of the next table top, allowing segments to be added to freestanding tables with ease. A connection device holds the table firmly in place.

Elzenbeck's method of table joinery is daringly simple in concept. The Connect Table's legs are simply screwed into its tops, making for a fast yet sturdy assembly and uncomplicated breakdown. Glides on the legs adjust to varying floor conditions and table heights.

What gives the table its strength and stability? "The leg is made with a very strong screw and cone construction," says Elzenbeck. "When assembled, the screw presses the cone into the corner for a tight fit." Extruded aluminum or wood rails running along the side of the table act as structural beams, allowing the tables to be configured into one long unit without sacrificing stability. Indeed, the rails are so stable that they keep the tops from warping.

The Connect Table Series is toolied in Germany by Froscher GmbH & Co., KG. Davis markets the Connect Table in the United States while Froscher distributes it in Germany and the rest of Europe. What does this offer American designers and the companies they serve? Flexibility, and plenty of it.

"Optimum room usage was the starting point for the design," remembers Elzenbeck. In effect, conferencing, training, meeting and dining can all take place in the same space with the Davis Connect Table Series. All you have to add are chairs—and—oh yes—people.

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From executive suite to auditorium, fabrics of DuPont CORDURA® are unmatched for durability and styling flexibility.

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With DuPont CORDURA, durability is always in style.
At Hackerman House, a new addition to Baltimore's Walters Art Gallery, designed by Grieves, Worrall, Wright & O'Hatnick, art and architecture become exquisitely difficult to tell apart

By Jennifer Thiele

New York's Metropolitan Museum of Art was profoundly shocked in 1931 when Henry Walters, a wealthy but reserved railroad tycoon and long-time member of its board of trustees, bequeathed his fabulous 22,000-piece art collection and the 1904 Renaissance revival mansion he had built as his private art gallery— not to the Met but to the people of his native Baltimore. Among his holdings were over 6,000 examples of Asian art, one of the finest collections of its kind in the world. Unfortunately, space limitations forced most of these Asian treasures into storage for over half a century until May of 1991, when Baltimore's Walters Art Gallery, the descendent of the private gallery and the custodian of the family art collection, opened the doors of the Hackerman House.

An historic mansion that has been renovated into a museum annex by local architects Grieves, Worrall, Wright & O'Hatnick (GWWO), the Hackerman House is dedicated exclusively to the display of Asian art. Located on Mt. Vernon Place in historic downtown Baltimore, adjacent to the 1904 gallery and just steps away from the original Walters family home (which now houses the museum's executive suites), it boasts spectacular architecture inside and out. Not only does the Hackerman House reunite the collection with its 19th-century origins, it also stands on its own as an exquisite work of historic art.

Henry Walters' father, William Walters, the man responsible for initiating both the art collection and the family fortune, would have been pleased with his son's bequest. It was the elder Walters who originally opened the Asian collection to public viewing at the family's home in 1877.

Thus, when the Hackerman House was given in the interest of historic preservation to the City of Baltimore by philanthropists Willard and Lillian Hackerman in 1985, the Walters Art Gallery persuaded the mayor of Baltimore to award the mansion to the museum so the Asian art collection could be permanently displayed in a domestic setting, much as it had been over a century earlier. Says Gallery director Robert Bergman, "The art is informed so deeply by this historical reality. The objects are shown in dialogue with an architectural frame that evokes the period in which they were collected."

To be sure, the purpose of renovating the Hackerman House was not to create a period house, where the goal is to recall the fashion...
and life style of an era. "We wanted to capture the spirit of the way the collection was when Walters first showed it," Bergman explains. "But one of the great successes of the Hackerman House is that while we've treated the environment with tremendous respect, there is no mistake about what the place is. There are hundreds of works of art, and only a few pieces of furniture."

What furniture is present is almost exclusively devoted to the display of some 1,000 pieces of Asian art, including a particular emphasis on Chinese porcelains and Japanese decorative art. Furnishings and casework are mostly original pieces from the Walters family home; many are cleverly modified to serve as functionally modern and secure display cases.

Martha Jones, an associate in charge of the project for GWWO, explains that the Gallery wanted the three historic galleries or "collector's rooms" on the main floor of the Hackerman House to be carefully restored and renovated to represent the look of a home of a great collector of Asian art around the turn of the century. "The art was obviously the primary focus," she insists. At the same time, the proper association between art and architecture was also imperative.

"Each room was not merely a backdrop but was intended to interact with the art," Jones continues. "It was very important that every aspect of the interior details work with the art that was being shown." Besides restoring original carved woodwork found throughout the house, GWWO carefully selected floor coverings, wall coverings, window treatments and lighting fixtures that would complement the art. Examples of this close association between art and architecture are evident throughout the collector's rooms.

The blue velvet draperies and richly custom-designed carpet in the largest of the three rooms, the Great China Room, were designed to reflect the patterns and colors of the extensive collection of Chinese and Japanese porcelains displayed there. In the Chinese Library, the primary interest of the monochrome Chinese porcelains is the stately shape and silhouette, calling for design that features rich gold tones, original mahogany built-in bookcases and elaborate carved woodwork. The ornately carved wood and silver objects in the Japanese Study deal more with texture and complexity, so the room has been designed with such features: an ornate frieze that draws the eye up to the original, elaborately detailed wood ceiling.

The intensity of the first floor galleries at the Hackerman House is more than balanced by the notable lack of architectural detail in the second floor galleries. As museum visitors ascend the carved wooden spiral staircase topped by an elegant Tiffany stained-glass cupola, they are confronted by a greatly simplified environment. The contrast is not by historic accident.

Are 20th-century building systems historic house wreckers?
Prior to its purchase by the Hackermans, the Hackerman House had been owned by a succession of prominent Baltimore citizens. It was originally built for Dr. John Hanson Thomas in 1850, was owned and occupied by the Jencks family from 1892 to 1953, and was purchased by Harry Gladding in 1960. Over the years, it received many changes and additions, including some by noted architect Charles Platt, a relative of the Jencks family.

Because the house was always considered a rowplace, the design of the main floor had been liberately enhanced while the living quarters upstairs remained far less spectacular. This chotomy fit in perfectly with the Walters' theme for the Hackerman House. Not only did the second floor provide relief from the density below, but it could also offer an appropriate setting for art of a less decorative nature.

"The Great China room works because porcelain objects always had a home in a house," points out Bergman. "It's not as if they're out of place, they're in place." On the other hand, he explains, the art objects displayed on the second floor, many of them client and profoundly religious in nature, could look out of context in more domestic surroundings. The neutral palette and lack of complexity in the second floor galleries create an environment Bergman describes as "recessive deference to works of religious significance."

This does not imply, however, that details play a lesser role in simplified surroundings. Bergman and his staff are emphatic about signing all casework, background media, hunting devices and signage to subtly blend together regardless of the environment.

The traffic route from the Walters Art Gallery to the Hackerman House meanders, interrupted by level changes, bridges and receiving areas (full handicapped access is provided). The circuitous access route lights Bergman. Not only does it reinforce the domestic nature of the space and pique the visitor's sense of anticipation, but it also provided GWWO with opportunities to develop an imposing design transition.

A cupola built atop the carriage house by WO welcomes the museum visitor from the 04 gallery into the annex. From here, one can look out onto historic Mt. Vernon Place, a significant feature because it represents the first time ever the public has had access to a full, 360-degree view of the square. From the cupola, the fare is treated like a work of art, complete with explanatory signage identifying the historic buildings. A staircase with detailing that calls the architecture of the Hackerman house leads down to the carriage house, a space now completely gutted and renovated.

Exiting the carriage house through a former door, the visitor finds himself on a balcony overlooking a cafe located in what used to be a walled-in garden. GWWO used the space to impose a design transition between the two buildings. Simple capitals on the series of columns reflect the simple architectural facade of the carriage house, while more ornate capitals on the columns closest to the main house introduce the more complex architecture of the structure.
and enclosed the space completely, adding the balcony to serve as a bridge between mansion and carriage house. "This new scheme allowed us to keep the two structures clearly separated," says Jones. From the cafe, another staircase leads up to a conservatory, the entrance to the Hackerman House itself.

Despite the extensive alterations in the spaces leading to the main house, the interior architecture of the mansion itself has been left completely intact. Adding new mechanical, electrical, security, fire and elevator systems "without destroying anything" was therefore a special challenge, says Jones. To light the interiors without compromising the house's historic integrity, for example, GWWO has used historic fixtures that integrate contemporary object lighting with historic ambient lighting.

As a result, all lighting sources are completely camouflaged in fixtures and furnishings appropriate to the decor.

Bergman, his staff and GWWO feel they have painstakingly recreated the Hackerman House to depict a bygone era without detracting from its artistic treasures. Bergman supposes, however, that some critics would question his passion for so closely marrying art with its surroundings. "The opposite side of the coin is that objects should speak for themselves, and we should present them in a neutral environment," he admits. But he is quick to counter. "Nothing could be less neutral than a late 20th-century white box." Clearly, the Hackerman House was conceived with another era in mind.

The rest, as they say, is artful history.

The Hackerman House is located on Mt. Vernon Place, in historic downtown Baltimore, adjacent to the 1904 building of the Walters Art Gallery (above). The floorplans (right) show the circuitous access to the house through the Gallery. Visitors must first pass through the renovated carriage house, then across a balcony above the cafe in what used to be a walled-in garden, and up a staircase into the conservatory of the main house.
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New Life For The Old Fed

You could scan the facade of a San Francisco icon of banking for hours and find no trace of the powerful, high-tech modern law firm, Orrick Herrington & Sutcliffe, that’s inside—thanks to Studios Architecture

By Amy Milshtein

You could scan the facade of a San Francisco icon of banking for hours and find no trace of the powerful, high-tech modern law firm, Orrick Herrington & Sutcliffe, that’s inside—thanks to Studios Architecture.

By Amy Milshtein
A completely new conference room at Orrick (above, right) suggests new directions for law firm tradition. "Studios forced us to think beyond our boundaries," says Deborah Frieden, the firm's facility manager. While some people initially thought it too unusual for a law firm, Frieden reports they now "love it."

In one of the Old Fed's historic conference rooms (above, left) Studios chose to use the original table, pairing it with a modern credenza made with a marble similar to that used in the fireplace mantel. Attention to details like this is evident throughout the installation, both for restoration and renovation.

Even in the most modern spaces, Studios respected the historic elements of the Old Fed building. An X motif, taken from the building's exterior, can be seen throughout the interior, including this modern wing (opposite), where it is seen as a bold, sculptural form that can be dramatically illuminated.

Angeles and Sacramento, the firm is active in virtually every area of the law. It is young (the chairman is in his forties) and young thinking (San Francisco's first law firm to offer on-site, emergency day care center).

So when the 500-person office outgrew its space in the Transamerica Pyramid, it did not want to move to yet another cookie-cutter high-rise tower. "Orrick is an important part of San Francisco," says Frieden. "We felt committed to revitalize one of its architectural jewels."

And the Old Fed is quite a gem. Its architecture by George Kelham reflects the Roaring Twenties' penchant for monumentality, with a structure set well back from the street that stacks one banking temple atop another. Its details are equally impressive: 25-ft. Ionic columns, French and Italian marble walls and floors, solid bronze doors, ornamental plaster ceilings, and elevators paneled in solid walnut and bronze. A mural, "Traders of the Adriatic," by noted artist Jules Guerin, depicts the origins of banking.

But how do you make a young, forward-thinking law firm feel comfortable in a 1920s banking icon? While the 145,000-sq.-ft. building is on the National Register of Historic Places, only the original executive offices on the second floor needed to be faithfully restored. The rest of the seven floors could be treated flexibly.

The challenge before Studios was to create a space that respected the building's heritage and Orrick's requirements for a modern office. The architects came up with a design that, as Thomas K. Yee, a principal of Studios, says, "brings the contemporary to the historic and the historic to the contemporary."

Studios has accomplished this tricky marriage by creating a three-layered design. The first layer is the faithful historic renovation of the executive offices of the Old Fed. The second is an open, light and vivacious treatment of some of the other floors. The third, a transitional layer, translates historical elements into contemporary forms.

With guidelines set by the National Register of Historic Places, U.S. Department of the Interior and National Park Service, Studios worked on the second floor's reception area and three conference rooms. The rooms' original character, accented by walnut paneling, plaster ceiling and Verde Antique marble door stops, has had to be scrupulously preserved. The board room, the board room, hosted many important meetings in its day around a stately oval U, that still dominates the space.

Because Orrick is a law firm and not a museum, some modifications were unavoidable. Among the new spatial elements is a brass glass wall. Designed to create privacy for the main conference room, the wall takes its inspiration from the historic surroundings. The X motif reflects the building's exterior and complements the historic paneling. The glass clerestory affords an unobstructed view of the plaster ceiling.

Convincing the Park Service to approve the wall was a project in itself. "They kept rejecting our design because they worried it would damage the ceiling," remembers Darryl Roberson, Studios' principal in charge. "Finally, we engineered it so it only touches in about seven places."

Despite the best of intentions, lighting these historic areas has also proved problematic. The original fixtures were restored but, as Yee says, "They are not..."
design? "Studios really forced us to think beyond our boundaries," says Frieden, of course, not everyone was so liberal-minded at first. The serpentine wall, in particular, met with opposition. "Now," Frieden believes, "everyone loves it."

Of course, it takes more than a model design to bring an office up to date. The Old Fed needed quite a bit of work to meet today's technological standards. In fact, about 90% was gutted and rebuilt. Fifty tons of steel, for example, were installed to make it seismically sound—like fitting the muscle and bone of a modern building inside the historic shell.

Other alterations include suspending the paralegals' station from the third floor by means of a new structural steel truss, reinforcing the library's floor structure, and outfitting the building with new mechanical and electrical systems and Information age equipment. A central computer room was placed in the basement, with risers that bring computing capability upstairs to every floor and workstations. Since the ceilings heights average 13 ft., cable trays have not encountered clearance problems.

Concealing 50 tons of new structural steel

The library's modern reception desk (above, left) at Orrick takes its cue from the Old Fed's massive basement vault—both are studded with brass buttons. Also in deference to history, Studios has topped the desk with marble, one of the 67-year-old interior's original materials.

The library (above, right) in the center of the Old Fed is an important part of Orrick's offices. Studios used windows and skylights to capture natural light. Different purposes are served by an open reading room, study carrels and a reading lounge. Computers are located in a separate area to avoid glare.

Old and new mix together at Orrick, creating an exciting space. The secretarial stations (opposite, middle) are one such example. Located in the "garden court," they incorporate marble, brass buttons and the X motif into a lively, vivacious modern environment that is nonetheless respectful of the 1924 building.

Orrick's paralegal station (opposite, top) is suspended from the third floor of the Old Fed building by means of a steel truss. The procedure was part of the upgrading of the whole building, which required about 50 tons of steel to make it seismically sound.
The attorneys are pleased with the design. They foresee four years of growth in the Fed, after which space across the street will be needed for a branch office. In the meantime, the firm is keeping Studios busy with such projects as the redesign of the Los Angeles office.

What Orrick Herrington & Sutcliffe and its architect have created at the Old Fed is the kind of fascinating, hybrid facility that is appearing with ever greater frequency in our me—joining old with new and uniquely matching the occupant’s organizational life. It’s like a good marriage. Historic space and modern client each retains an individual identity yet simultaneously creates something unexpected and greater than the sum of its parts. Perhaps Studios Architecture should add “matchmaker” to its shingle.

**Project Summary: Orrick Herrington & Sutcliffe**

Upside Downtown

What really happened when matronly Park Avenue met bohemian Soho at New York’s Gallery Urban, designed by Brennan Beer Gorman Monk

By Jean Godfrey-June

What could be more uptown than having downtown delivered—right to your doorstep? The Gallery Urban, situated along upper Park Avenue, looks for all the world like it walked straight off one of Soho’s prime streets, precisely what its Japanese owners intended. A closer look, however, reveals a meticulous attention to detail by its designer, Brennan Beer Gorman Monk/Interiors, and a level of luxury in materials that you might not easily find in a downtown loft.

If New Yorkers find anything strange about this, it’s no accident. “The owners felt that the look of downtown would set them apart in their current location,” says Bill Whistler, director of design for Brennan Beer. “But they also had to maintain a high-end, Upper East Side atmosphere.”

“The art on the walls is expensive,” adds Yuki Kano, project manager in the New York office of Obayashi Corporation, the project’s construction manager. “The design had to reflect that level of quality.” Obayashi, one of Japan’s great construction giants, has assisted Japanese investors here in completing their U.S. projects—and guaranteed the owners of Gallery Urban that their project would come in on time and on budget.

Impossible though this pledge may seem for a high-visibility project at a prime location in America’s largest city, Whistler claims that the reality has not been far off. “Obayashi has an incredibly high sense of integrity as far as design is concerned,” he says. “All they wanted was for everyone to do their best.”

Familiarity between designer and construction manager also helped. The two firms had already worked together on Obayashi’s corporate apartment, and were uniformly pleased with the results. Thus, Kano explains, “We left the design concept basically in their hands.”

The design had to provide a neutral background for art that has ranged from Dufour to Mondrian, yet connote a quality level consistent with the art and the neighborhood. Thus, the project is “a study in the qualities of white,” according to Whistler. White walls certainly the rule rather than the exception for art galleries, but Brennan Beer took the concept further, subtly white-washing almost every element within the space.

Thus, the fine wood floors are stained white. The windows have been specified Brennan Beer in an almost milky translucent glass. Even the custom metal framing, hand-ground to an almost silky smoothness and then bathed in a thin glaze of white.

While Obayashi agreed that white conveys the right atmosphere, it did question the color viability. White is easy to wear out, requiring higher level of maintenance and period rewashing. Since the space is on the street level, people can walk right in, so the floor particular concern Obayashi. “At first I thought, a white floor?” Kano admits. “But it worked.”

Gallery Urban had previously existed in a larger but below-grade, low-ceiling space in the same building. In planning the Gallery Brennan Beer worked to take advantage of the height of the space, and to integrate storage and display areas wherever it could. The results are decidedly pragmatic.

For example, a long storage wall for both sculpture and art is stored within the gallery. The raisin curator’s office is set directly in the center of space, to allow the curator a bird’s-eye view of gallery, and to provoke a bit of mystery. “If you could see all the art simply by looking in the front window, you might not come in,” points out Whistler. In addition, the raised office provide storage area underneath.

Further storage is hidden in six 14-ft.-h pullout art storage walls. Within the walls is stored on a series of full-height me
ireens. "The screens pull out easily and instantly display more art for the customer to consider," says Whistler.

The curving, stainless-steel custom reception desk had to be clearly identifiable, yet not a focal point. The desk's curved shape and hand-applied finish sets off the straight lines of the rest of the gallery. "We joked that it was like an Chevy fender," Whistler says. "The curves provide a counterpoint to the grids we've set up, and it works as a filter point between the front and back of the space." Kano recalls that the curves presented a number of engineering and construction problems for Obayashi, but "We sorted their thinking—the curves make the sign far more powerful."

Brennan Beer kept the employee work areas "clean" as possible, so that they could serve public space as well as "the back of the shop." Custom movable walls introduce further intrigue at the same time they give the gallery more display space. Set up in the windows or throughout the space, these walls also have a social, hidden storage place within the gallery walls, where they too can disappear.

Whistler admits that planning all the storage for Gallery Urban within the walls, under the curator's office and in the main gallery is at least as difficult as accomplishing all the technical feats of metal finishing and site washing. "The simplest look is always the most difficult to achieve," he notes. Especially when you're dressing Park Avenuewn—downtown, that is.

Project Summary: Gallery Urban

Kodansha could feel it coming. As New York's commercial rents continued their relentless climb in the 1980s, the U.S. operations—one of Japan's largest and most prestigious publishers of books and periodicals—had already moved twice in midtown Manhattan. Taking a temporary space in 1988 would set the stage for locating to a new U.S. headquarters in a different neighborhood that would provide stability as well as the opportunity to create a distinctive facility—a fascinating and attractive bridge between Japan and America—to be designed by the same firm responsible for its previous New York offices, McClintock, Grammenopoulos, Soloway Architects (MGS).

"Midtown Manhattan was no longer hospitable to publishing companies because of high rent," observes Tetsu Shirai, vice president and director of Kodansha America Inc. (formerly Kodansha International U.S.A./d.). Rents had been considerably more affordable in the late 1970s, when Kodansha moved to the Harper & Row Building at 10 East 53rd Street after a decade in Palo Alto (Calif.). Indeed, nearby Third Avenue was then known as "Publishers' Row." But the exodus of publishers in the 1980s particularly to a neighborhood south of Midtown called Chelsea would redraw the industry's map.

Although Kodansha would remain at Harper & Row for almost 10 years, it quickly turned to rethink the way it used space by locating at short intervals within the same building. The first change came when parent company Kodansha Ltd. arrived in 1982, and the U.S. subsidiary yielded its 17th floor office for another on the second floor. Parent and subsidiary then combined to take another ace at 10 East 53rd Street in 1986.

With the acquisition of Harper & Row (now HarperCollins) by Rupert Murdoch, however, Kodansha's occupancy came to a close. Temporarily sheltering the staff three blocks east Lexington Avenue and 53rd Street, Shirai and his colleagues sought a long-term solution to doing business in New York. Being one of Japan's premier publishing houses, Kodansha was determined to remain in America's publishing center. Yet where does a world-class company go after leaving the central business district?

"We worried about having the center of town," Shirai admits. "However, we preferred to compete with American publishers and to survive in the same environment." Since such houses as Holt, Reinhart and Harcourt, Brace were settling in Chelsea, Kodansha and its architect decided to look there.

The raw, loft-like space they ultimately found atop an 18-story building at 114 Fifth Avenue was not anyone's first choice, but reluctance turned to enthusiasm as Kodansha and MGS explored its potential. "Here was an open, airy space for an efficient, one-floor operation," recalls William Soloway, a principal of MGS. "It also had a great view of the Empire State Building."

Having headed various company groups in a wide range of spaces, Shirai liked the space despite his lingering reservations about leaving Midtown. Kodansha could build a unique solution for housing its people to gracefully accom—
moderate both Japanese and American business practices. Everyone would be visible to fellow workers, as is common in Kodansha's Tokyo headquarters. At the same time, workers would occupy distinct areas with varying degrees of privacy, as prevails in America.

"Business in Tokyo is not the same as New York," Shirai says. "In Tokyo, Kodansha has almost 1,000 employees in its book, magazine and advertising divisions occupying a facility where space is not so available. Only a half dozen people have the use of two private offices. And a window seat may be important for workers in New York, but important people in Tokyo sit in the center, where they can see the whole operation."

To make 114 Fifth Avenue work for Kodansha, MSG organized the design around the concept of a broad, pedestrian "street" that runs the length of the office. On one side of the double-loaded corridor, private window offices for management and editors are left entirely visible to personnel in the interior through a 10-ft. high glass-and-metal storefront wall system that transmits light and views from the great arched windows on the building's facade. On the other side, a combination of private offices and open plan work areas over the supporting staff room for various activities and access to people, office supplies and equipment. Open plan areas also provide some design flexibility.

A typical American executive might feel self-conscious in one of Kodansha's glass-lined private offices. For Shirai and his colleagues, who conscientiously consulted American publishers and Kodansha employees as well as MSG in planning the space, the compromise between East and West succeeds admirably. Glass offers acoustic privacy while permitting managers to see outside. "The management offices are still at the geographic center here," he points out. "If we need more privacy, we can use doors and vertical blinds."

Attention has also been paid to the smallest details of form, material, color and lighting. Curving counter tops, a circular window in the door to the employee pantry kitchen, splashes of cherry, mahogany and oak on doors, furniture and built-in cabinetry to contrast with the red wall system, white walls and gray carpet, and a variety of fluorescent and incandescent lighting fixtures for tasks and ambiance give Kodansha a quiet intensity its employees truly seem to appreciate. Shirai indicates that the red wall system represents more than an accent color; for Japanese, it alludes to traditional Shinto shrines.

MSG's design is expected to serve Kodansha for about 10 years. As the third year of occupancy approaches, Kodansha is making the transition from only marketing its Japanese publications to editing works that originate in the United States. As a result, the open plan areas have already been adjusted to accept more employees.

Shirai, who is preparing to return to Tokyo, reflects that, "We are all are very satisfied with the results of this project." Tetsuo Yamamoto, general manager in New York for Kodansha Ltd., adds that the design of the parent company's new Tokyo headquarters may even take cues from Kodansha in New York. "Visitors from Tokyo have taken notes on our design," he says. You can already see the international meld in the works: You've toured the New York office—now see the Tokyo sequel. 

Project Summary: Kodansha America, Inc.
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Community-based health care organizations may need radically different design—as the National Symposium on Healthcare Design notes in awarding 1991's Health Environment Awards

By Roger Yee

Bigger isn't always better—as the Pentagon, auto makers and the television networks, along with scores of other organizations, have discovered. The health care industry is learning the hard way, as government, business and insurers exhort it to eliminate waste and boost efficiency. Ironically, the vast, sprawling health care facilities often viewed with such suspicion today once represented the ultimate in medical treatment. The new focus for many health care professionals centers on what community-based organizations can do to make services more personal, responsive and appropriate. Interpreting health care design from the perspectives of the individual and the community as well as the provider is what concerns the 1991 winners of Health Environment Awards from the National Symposium on Healthcare Design, which Contract Design is proud to sponsor.

Both the Emergency Center of South Shore Hospital in South Weymouth, Mass., designed by The Ritchie Organization and granted the award for new construction, and the Main Entrance of Ottawa Civic Hospital in Ottawa, Ont., designed by Zetlinder Roberts Partnership and granted the award for remodeled construction, address a patient's or visitor's initial encounter with a health care facility. In each instance, the design indicates that the first impression should be as personal, reassuring and intelligible as possible—a goal theoretically attainable in institutions regardless of size and complexity. Yet, as the summer 1991 meeting of the National Symposium's board of directors in Sausalito, Calif., indicated, the burden of making health care design truly sensitive at the local level is falling to ever smaller organizations.

"We're beginning to uncover community-based organizations that are coming out of grass roots movements that seem to work better than the large institutions," declared Wayne Ruga, AIA, ISID, president of the Symposium and a practicing architect. "This is interesting: a shift from the big medical machine. People in the community are saying 'This doesn't work, so we're going to take it on ourselves. We're going to create a nonprofit organization.'"

Cynthia A. Leibrock, ASID, principal of Easy Access, offered an encouraging example of what ad hoc groups can do. "Denver has started a Club House program that people with mental illness are encouraged to join," she said. "It's modeled on New York's Foundation House. The staff helps them find jobs and provides vocational training. It also volunteers to work for those mentally ill when they are unable to continue with their jobs, and to help them when their medications are being adjusted so they won't lose their jobs." With donations from a local church, businesses and individuals, the Club House now occupies a real house with one full-time staff member and volunteers.

Another example given by Kerwin Kettler, IDEC, design consultant and former dean of the New York School of Interior Design, revealed that even affluent citizens are getting involved in community efforts. "Where my parents live in New Jersey, there are private health groups called holistic health centers," he reported. "They hold classes for people who want to learn about such topics as giving up smoking, improving their nutrition and exercising more effectively. The problem..."
that membership costs quite a bit of money and there are also charges for individual services. But the organization is an interesting idea because it gathers resources relevant to the community and its concerns."

Roger K. Leib, AIA, president of ADD Interiors Systems, Inc., went so far as to suggest that the global village and other information age concepts were not so far-fetched—as catalysts for forming new communities of interests. "I have heard of the use of television and televideo call in rural communities where there aren't sufficient numbers of health care providers," he said. "Lower level providers in these communities such as nurses are linked to major provider institutions by means of television to deliver medical services electronically."

Community efforts could be pivotal to health care in the 1990s. However, defining what community represents can be highly problematic. As Kathryn Johnson, president of The Healthcare Forum, points out, "The sense of community is really a mental set of connected boundaries more than a physical set. We have become such a special-interest oriented society that we have lost the ability to think about people who don't share our interests."

Designers are only one of many groups confused about the meaning of community. "We have polarized cities of haves and have-nots," Johnson added, "and a generation- and race-based leadership who contrast with a multi-racial point of view. Until our society is a firmer basis for common ground, as John Gardner would say, the one thing we will have to do is agree on what are commonly held values and then create a greater tolerance for diversity and sense of hope for the future."

Yet even the most abstractly defined community must assume some physical shape that designers of health care facilities can understand and reinforce. Russell C. Coile, president of Health Forecasting Group, suggested that health care facility designers can even take a leading role in building a community. "The hospital in one of the communities where I've worked recently is undertaking major remodeling," he said, "and it is discussing the 'village concept' with the community. If you've traveled in Europe you know what a delight this concept is. You leave a village and enter a green zone that persists for some time until you come to the next village. According to Coile, the hospital seeks to become one of the development anchors that strengthens the core of its local "village."

Admirable as Coile's hospital is, the Symposium board seemed to believe that responsibility for health care is simply too fragmented in most communities for any single group to take charge of integrating all of the resources and making them widely available. "What I see from a hospital perspective is how hard it is for a hospital to finally come up with no smoking rules," observed Robin Orr, executive director of Planetree. "Or this

Designing healthy places for have-nots as well as have-haves

A calm, dignified and logical setting awaits patients at the reception and waiting room (below) and the treatment area (bottom) at South Shore Hospital for what can often be highly charged, even chaotic moments.
out a hospital serving dreadful food in the cafeteria to hospital employees while giving gourmet food to patients, because that's what the marketing department says to do. When I talk to the hospital administrator about this in terms of health promotion, I'm asked, "Is that your responsibility?" The hospital doesn't see self-promoting health care.

Of course, there is danger in drawing up ethnocentric generalizations on what a community needs. Derek Parker, FAIA, RIBA, principal of Anshen & Allen Architects, cautions that "We are all ultimately responsible for ourselves. If you look around this room, maybe 60% of us are thinking about getting thinner. Now take a peasant in Hunan—China is probably 5% overweight. In dealing with a world population of 4 billion people, we have a very narrow viewpoint here in Sausalito on this particular day. To achieve the ultimate vision of a world of highly responsible, self-reliant people, we have to find systems to give people the sources and education they need."

This divergence of interests begins closer to home than Americans might care to admit. L. Ray, FACHE, executive vice president ofuddleback Memorial Medical Center, stated his case in stark terms. "East and Central Los Angeles are dominantly black communities where few children know who their father really is, one in 21 males will be shot before he is 25 years of age, one-third of all blacks between the ages of 18 and 30 are in jail," he stated. "What kind of bridge to health care do you think these communities should be building? It has to be totally different from the bridge for Beverly Hills."

Even the ties that bind members of a particular socio-economic group may not prevent them from disagreeing on health care promotion. An incident described by Jain Malkin, president of Jain Malkin, Inc., shows the ambiguities of "doing the right thing" in the best of circumstances. "I have a friend whose child was staying in a prestigious children's hospital," Malkin said. "When my friend discovered that her child was being served chocolate milk and a donut for breakfast she ran screaming to the hospital administrator. She is a very prominent person, so she got right in to see the CEO. He told her, "You know, kids just don't eat very well in hospitals. Instead of fighting it, we give them food they will eat."

Anyone who has tried to force feed a balky youngster can sympathize with the administrator as well as the parent.

Indeed, the public has yet to know what to expect as a return on its tremendous social investment in health care. Russell Coile put it this way: "Between 700 to 750 billion dollars will be spent this year on health care and yet we don't look at it as an investment. One of the dominant models still talked about as the health organization of the future is the health maintenance organization. Yet who wants health maintenance? Ideally, this would be a health enhancement organization that would be paid for how healthy it maintains its insured enrollees."
Perhaps the problem of creating satisfying health care environments at the community level goes well beyond the limits of design. Coile hinted that health care design might break out of the confines of traditional medical institutions in the coming years. "Last year we spent almost $9 billion on health care construction, and it is interesting that 40% went into ambulatory care facilities," he observed. "When will it be 50 to 60%? If the living room is the health care facility of the future, as some experts are saying, we are going to involve designers in a broader range of settings and services. Although I think that hospitals and health care systems will remain the dominant clients of health care designers, we should really be looking at new models for organizing how and where health care services are delivered."

What about the Scandinavian model of government-administered, cradle-to-grave concern for the individual's welfare? Americans might find it too paternalistic. Yet steps in this direction are already being taken here. "In Scandinavia, the government hires designers to retrofit patients' homes before they are released from the hospital, and maintains demonstration houses where people can try out products before bringing them home," Cynthia Leibrock said. "In our country, insurance companies are including money in settlements to redesign homes to meet the needs of newly injured patients. I've been working to train designers to help plan and estimate the cost of housing for settlements. It's not a traditional role for designers and there is terrific demand: 80% of all U.S. litigation involves personal injury."

Yet as John H. Lind, FAIA, principal of Hansen Lind Meyer, indicated, Americans still want to retain the right to decide what is best for themselves, even when the outcome proves detrimental. "There is a lot more control in Scandinavia than just retrofitting homes for patients," Lind remarked. "If you remodel your kitchen in Denmark, for example, you're required to have a registered professional do it."

America should not be complacent, in any event, about how it creates health care environments. "We are strapped into a health care system that really doesn't work any more," declared Kathryn Johnson. "Almost every group is dissatisfied with it from the patient to the tax payer. We really need an interdisciplinary approach."

Whether health care designers choose to become lobbyists for health care legislation, as Leibrock mentioned, consult with sociologists and cultural anthropologists, as Malkin suggested, or rediscover the ability to design buildings with soul (in Wayne Ruga's words, "Speak to people as Gothic cathedrals have, in ways that touch our hearts, in the magical places in our lives"), there is still much work to be done. While the most advanced practitioners are eager to go beyond the elementary goal of making health care facilities attractive as well as effective, much of the profession is still fighting this battle.

Persuading health care professionals to take the visual environment seriously has never been a walkover. As Coile summed up, "In terms of the overall health care industry, it has taken years of exposure to these ideas and models to get the early adaptors to take the home. The rest of the field still lags. So don't be too discouraged."

1991 AWARD FOR NEW CONSTRUCTION:
Emergency Center of South Shore Hospital, South Weymouth, Mass., designed by The Ritchie Organization

South Shore Hospital's new Emergency Center, South Weymouth, Mass., is intended to be "efficient, flexible and patient-oriented," in the words of its designer, The Ritchie Organization. Its 20,000-sq.-ft. space accommodates up to 75,000 patient visits per year. Since opening in May, it has already seen a monthly increase of 9%.

Two primary zones are contained within the space. While the acute care unit accepts most seriously ill or injured patients, the urgent care unit receives and treats patients quickly; both zones are served by the centrally located triage/registration area and radiology suite. Thus, walk-in patients arrive at the ambulatory entrance and proceed to reception, are seen by a triage nurse who determines the degree of emergency involved, and are directed to the appropriate unit. Patients arriving by ambulance go directly to the acute care unit.

Space has been configured for efficiency and flexibility. For example, there are 27 treatment areas clustered around a central nurse station in the acute care unit to allow the nurses continual visual contact with a maximum number of patients. General examination rooms convert to psychiatric treatment rooms using pull-down walls that shield casework and equipment, precluding potential abuse of...
When the Zeidler Roberts Partnership was asked to draw up a new master plan for Ottawa Civic Hospital, a great number of additions had been attached to the original 1922 structure over the years to cope with expanding needs. In 1978, Zeidler Roberts itself was commissioned to add two new extensions for a day surgery unit, a new pharmacy, and a large lecture hall to support the hospital’s role as a teaching hospital for the University of Ottawa. The additions were not easily absorbed into the already unwieldy space, and the visitor supports the retail operation by shopping. The consistent architectural theme organizes a variety of spaces, offering a clear direction for travel through the hospital.

1991 AWARD FOR REMODELED CONSTRUCTION:
Main Entrance of Ottawa Civic Hospital, Ottawa, Ont., designed by Zeidler Roberts Partnership

Project Summary: Main Entrance, Ottawa Civic Hospital


The Symposium’s judges declared that “This new entry and circulation spine is conceived in a sensitive and confident manner. The alignment of retail elements along the entry corridor creates a welcoming and uncommon symbiosis between retailer and visitor—whereby the retailer’s merchandise provides visual interest and texture for the space, and the visitor supports the retail operation by shopping. The consistent architectural theme organizes a variety of spaces, offering a clear direction for travel through the hospital.”
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healthcare
American attitudes about childbirth have changed dramatically, and hospitals are scrambling to keep up. Others used to pace it out in waiting rooms, clutching cigars; others gave birth attended by medical personnel, making few decisions if any about their deliveries; babies were whisked away immediately to erile nurseries. "Childbirth is family activity," states Carl J. Esckimen, vice president of hospital operations for Miami Valley Hospital in Dayton, Ohio, here the concept of family participation has been crucial in planning the new Berry Women’s Pavilion, the replacement for the hospital’s old maternity ward. "We needed a family-centered facility, something that addressed the new needs of our patients, their families, and a larger sector of the community than we had been serving."

At the outset of the project, the architects for the Berry Pavilion, Orlando ( Fla.)-based Hansen Lind Meyer, met with representatives of hospital management, physicians, nurses and staff to determine exactly what elements a family-centered facility might include. "Our job was to take components of the existing, more conventional program, and combine them with non-traditional birth programs, emergency and intensive care access, and educational facilities," says Iris E. Liakakos, senior principal at Hansen Lind Meyer (HLM), and director of health care for the firm’s Chicago office.

The building itself was to be a fairly onomalous element of the larger hospital campus. "The Pavilion needed to have its own entity, with its own front door and its own circulation," says Liakakos. "Yet in certain crucial ways it had to be integrated with the campus." While the Pavilion’s identity involved up-to-the-minute technology, hospital officials emphasized that the facility should feel as de-institutionalized as possible.

"We wanted the facility to project the idea that this is a happy place and a happy event," explains Esckimen. He notes that maternity wards and emergency rooms are really the only facilities that hospitals can market. "For many people," he says, "having a baby is their first contact with a hospital, so we’re trying to make that first experience a positive one."

Today’s patient will be pleased to learn that a positive experience involves many more personal decisions than before. Gone is the traditional hospital ward with long hallways off nursing stations, with patients being shuttled from room to room through different stages of delivery. Along with 34 nursery beds, 10 Level Two and 33 Level Three nursery beds and 20 traditional post-partum rooms, the Pavilion includes 24 labor-delivery-recovery-post-partum (LDRP) rooms, which allow the mother to remain in one room throughout her hospital stay.

"It was important that we allow birthing activity to occur with as little patient movement as possible, in as many cases as we
could," says Meskimen. And there are more choices. "We allow mothers to determine who will be in the room when they have the baby," he adds, "and make visitation as flexible as possible after the baby is born." Childbirth education, including parents, siblings and grandparents, is conducted continuously.

Even so-called high-risk mothers and babies have more choices. As a high-risk facility, the Pavilion can deal with extremely complicated births. Though this capability attracts numerous transports from other hospitals, as Meskimen explains, "Primarily it ensures that even if you're having a perfectly normal birth, we've got the facilities should complications arise."

The Pavilion runs a residency program in obstetrics, so that many of the residents focus on the perinatal health care clinic on the first floor. The clinic is critical to underprivileged women and children within the community, typically the least likely group to get appropriate perinatal care. Says Meskimen, "We serve many Medicaid mothers, teenaged mothers, mothers on drugs—the women who usually need the most pre-natal health care and rarely get it—with the prenatal unit."

With all these specialized services and an ever-expanding patient base, the Pavilion was destined to be big. Keeping the design manageable despite a 44,000-sq.-ft. floor plate was a formidable challenge for HLM. "People were concerned that they'd need roller skates to get from one area to the next," recalls Meskimen.

Because so many diverse components had to converge in one place, a strong focal point for the building was essential, a problem HLM solved with a three-story rotunda. The space introduces patients and visitors to the facility, orients them to the floor plan, segregates circulation and zones the building into patient and public areas. "We wanted users to be able to relate to the entire structure and not get lost in the largeness of it all," says Liakakos. "The rotunda allows you to physically look upward and instantly perceive how the floors are organized."

The flow of mothers, babies and staff set the horizontal nature of the facility, and the floor layouts themselves follow functional adjacencies. "It is critical for certain departments to be adjacent to each other," says Liakakos. "For instance, the labor/delivery area and the neonatal intensive care area must be in closest proximity. If problems arise, say the mother is having a conventional birth and needs to go to a caesarean or her baby needs to go right into intensive care, it's very easy to accommodate." Since making

Serving obstetrics patients on roller skates?

in the hospital campus itself, but relatively larger community.

Materials were selected for functional and budgetary reasons. "We upgraded as the budget allowed," Liakakos explains, "using wall covering over paint if possible, or adding fabric or different lighting where we could."

One example, the firm developed stencil borders for painted areas and found that they worked well as wayfinding elements. Other such elements include carpet and tile, which identify major intersections with both color and pattern, along with changes in the ceil, such as soffits, both to break down the scale of the corridors and identify circulation patterns.

Meskimen reports that patients, staff and doctors alike have responded well to the design. "We conduct patient surveys every six months and have gotten nothing but positive response."

"Some attribute it to the design, others to the good nursing care, but clear the design is making a difference in how people feel. And that even helps in terms of attracting a good staff, good nurses and good physicians. It's gotten the ball rolling."

The hall, in fact, has been rolling almost too fast for hospital officials. Enthusiasm response has forced the hospital to keep old facility open just to keep up with admissions. Liakakos reports that the hospital constantly revised its birth projections throughout the project. "It was a big issue," he says, "We had to be extremely flexible in terms of the number of beds and bassinets."

Despite the many forecasting efforts, the birthrate increased after the facility was opened.
...thanks in part to a “national boomlet,” Meskimen explains. “As it’s become much more for women over 35 to have children,” he says, “their numbers have increased nationally, and we have done very well with that market.” Sounds like demographics—and attitudes—may be in for even more change. Meskimen reports that an addition may be in the works. Apparently, there are some successes you just can’t plan for.

**Project Summary:**

**Women’s Health Pavilion, Miami Valley Hospital**

- Location: Dayton, OH
- Total floor area: 135,000 sq. ft.
- No. of floors: 4
- Average floor size: 33,759 sq. ft.
- Coverings: MDC, Maharam, Armstrong
- Paint: Benjamin Moore
- Laminate: Nevamar, L1sonart
- Drywall: USG
- Flooring: Armstrong (vinyl), Permagrain (vinyl-impregnated wood)
- Carpet/carpet tile: Bentley, Collins & Aikin
- Ceiling: Celotex
- Lighting: Day Bright (ceiling), Visa (wall fixtures and custom lamps), mega (downlights)
- Doors: Weyerhauser
- Door hardware: Schlage
- Glass: PPG
- Window frames: Neo
- Window treatments: Arc-Com, Interac
- Patient beds: Hill-Rom
- Lounge seating: HBF
- Upholstery: Arc-Com, DesignTex, Schumacher
- Architect: Woodworking and cabinetmaking: Architex
- Auditorium seating: Irwin
- Elevators: Otis
- AC: Air Enterprise
- Building management system: Johnson Controls
- Plumbing fixtures: American Standard
- Client: Miami Valley Hospital
- Architect and interior designer: Hansen Lind Meyer
- Structural engineer: Hansen Lind Meyer
- Mechanical/electrical engineer: Helmig Lienesch Associates
- Construction manager: Teirner Construction

*Photography: Don Duboff, Sadin Photo Group, Ltd.*
Out Of The Frying Pan...

But not into the fire—as Andrus Children's Home in Yonkers, N.Y., gives troubled youngsters a fresh start in a Residential Center designed by the William A. Hall Partnership

By Amy Milshtein

Giving troubled children a fresh start, Andrus Residential Center (above) is set in bucolic Westchester County, N.Y. Youngsters aged four to 10 who were removed from their parents because of abuse find treatment, love and a warm, secure environment within its confines.

The William A. Hall Partnership planned the Andrus Center as a one-story structure of two interlocking squares that hold such facilities as bedrooms, baths, dining room, infirmary and staff/service. The square theme is then echoed throughout the facility, especially in the sunken play pit (opposite).

T

hough carefree days filled with discovery and love are every child's birthright, many children must fight for their daily survival in a world of anger and abuse. Ideally, the authorities step in, remove these innocent souls from their destructive environments and place them in foster care. But news headlines tell another story: The children, too emotionally troubled for the standard foster family to cope with, end up bouncing from home to home. To combat this vicious cycle, the Julia Dyckman Andrus Memorial, a facility in Yonkers, N.Y., dedicated to helping emotionally troubled children, has created a diagnostic program to treat and place these youngsters, and called on William A. Hall Partnership to house them in the new Andrus Residential Center.

Located on 107 wooded acres in Westchester County, The Julia Dyckman Andrus Memorial has been working with children since 1928. But the Center's program is new: Up to 12 county youngsters, aged four through 10, live at Andrus for no more than 90 days. The first 30 days are devoted to diagnosis by various professionals. During the following days, the children receive treatment while the staff works to place them permanently.

The youngsters were originally housed in a what executive director Dr. Gary Carman called "the cutting edge for 1931." The original three-story stone building certainly provided kids with a warm, friendly environment. It also provided them with lots of nooks and crannies to hide, making supervision very difficult.

And constant supervision is integral to the program. These children, because of their past, know no boundaries and must be watched at all times. A facility that offered both comfort and protection was needed.

A search for an appropriate prototype came up dry. "We started from scratch," says John Copelin, of William A. Hall Partners. Not really from scratch—because Copelin, who is on the board of an institution similar to Andrus, has been designing this project in his mind's eye for the last five years.

The basic kernel of the design is two interlocking squares. One square holds six double bedrooms and three group bathrooms, while a sunken play pit with a clerestory ceiling and covered porch complete the square. The second square houses a courtyard, infirmary wing, dining room, warm kitchen and staff/service wing.

Keeping in architectural harmony with the rest of the campus, the Andrus Center is constructed of brick sympathetic to the old...
Instead of a cold, institutional facility, children at Andrus are housed in a warm, friendly environment. The architects achieved this by using wood, incandescent lighting and huge windows, as can be seen in the Center’s dining room (above). However, the lack of cuteness was a concern at first.

Andrus has a professional staff of eight, one of whom is always there 24 hours a day. They have responded positively towards the Center. "Social work has a notorious turnover rate," admits Carman, "something like 50-60% a year." He proudly reports that in the first year the Center has been up and running, no one staff member has left.

Part of the staff's staying power may be attributed to Andrus' design. The classic, simple interior is easy to live in. Still, the architects had their doubts. "We were thinking about making the Center cute, with splash of primary colors and cut outs everywhere," says Michael Ankuda, of the Hall Partnership. Even at the dedication the architects were worrying over the lack of cuteness.

One reason Copelin and Ankuda decided to take the classic approach was the need for flexibility. While the Center was built entirely with private donations, the program is paid for with tax dollars. No one can be sure if the program will be around in five years. If not, the Center will have to be used for something else, probably a dormitory for older children.

For now, the program is enjoying a healthy level of success. Care has also been taken to match the tricolored slate roof to its neighbors. The facility is sited along the one road that loops through the campus and is positioned to take full advantage of the spectacular, bucolic views. A huge maple tree stands next to the Center, anchoring it to the landscape.

However, it is the interior that rises to the challenge of striking a balance between warmth and security. Elements like wood floors and ceilings, carpet and huge windows make the Center look like home. Fluorescent lights were shunned in favor of incandescent. The scale of the rooms is large enough to allow rolling hills or simply watching television. A warming kitchen has a child-height counter and sink where cookies are baked. Everyone eats in the dining room, which also enjoys a splendid view. Ruckus can be raised in the carpeted play pit, while the central courtyard with its garden serves as a backyard.

Ironically, the gate that surrounds the courtyard is not intended to keep the children in. It's there to keep angry, threatening and often dangerous parents out. This is, after all, the 1990s. So security inside and out of the building is a burning issue. All entries are locked and scanned by a well-hidden camera. Once inside, residents and visitors almost anywhere in the one-story facility can be discreetly observed by a central office, located in the intersection of the two squares. Thus, the six bedrooms, which each sleep two children comfortably, have doors without locks. The bedroom closets are actually recessed niches without doors, leaving the children nowhere to hide.

Too cute or not too cute

12 energetic kids to let off steam yet intimate enough not to overwhelm the youngsters who, because of abuse, poor nutrition and inadequate medical care, are physically smaller than other children their age.

Just like in a home, different rooms invite different behavior. The living room is for quiet talks by the fireplace, gazing out the window at an adjacent apple orchard and Andrus' beautiful rolling hills. The dining room is a generous space, with high ceilings and large windows. The kitchen is a homey, well-equipped space where children can help prepare meals.

A key feature of the design is the two courtyards. The central courtyard is a peaceful oasis with a fountain, trees and benches, providing a sense of security and separation from the outside world. The rear courtyard is a more active space with play equipment and a small pool, where children can engage in outdoor play.

The Center's design prioritizes safety and security, with careful consideration given to the layout and materials used. The use of wood, incandescent lighting, and huge windows creates a warm and welcoming environment, while the limited use of cuteness ensures a safe and secure space for children in need.
Project Summary:
Andrus Residential Center, Julia Dyckman Andrus Memorial
Location: Yonkers, N.Y. Total floor area: 13,100 sq. ft.

Success. To date, 85 children have passed through the Center's doors. Carman delightfully states that all but two of them have stayed where they were placed and are leading healthy lives.

Is it the building? "I don't want to place too much importance on the facility," Carman says. But I will say that it allows highly qualified professionals to do their job that much easier.

The program has generated much attention in fact, First Lady Barbara Bush attended the dedication of the diagnostic center and was a big hit with the kids. Hopefully, as more agencies look at diagnostic programs to deal with abused and troubled youngsters, they will also look at the Center as a prototype to house them. That way, children who never knew homes could find sanctuary until they do. 5

Different rooms at Andrus define different behavior. The living room (above, left) is for quiet play. Up to 12 children live at Andrus for no more than 90 days. During that time they under constant supervision.

Two children share a bedroom (above, right) at Andrus. The bedrooms are planned so there is nowhere for the youngsters to hide. Recessed niches serve as closets, and the bedroom doors do not lock—a critical factor since the youngsters must be watched at all times.

The gates surrounding the inner courtyard (below) are not there to keep children in but to keep their dangerous parents out. All but two of the 85 youngsters who have been through the program are leading happy, productive lives.
Bringing The Hospital Home

Houston's Northeast Medical Plaza stops just short of making house calls on its affluent suburban clientele—but patients may think otherwise, due to the interiors by David William Hall Architecture

By Jennifer Thiele

You know the old saying...you can bring a horse to water, etcetera. But if you're the Northeast Medical Plaza in the Houston suburb of Kingwood, designed by David William Hall architecture, you can also make him drink.

In this case, what actually happened was more like bringing the water to the horse. Northeast Medical Center Hospital's administrator Fred Mery had noticed that affluent residents of upper-class Kingwood seemed disinclined to use the sterile though functional facilities at the main hospital, located in nearby humble. Determined to win a greater share of the increasingly competitive health care market, Mery set out to improve the Center's image of a medical facility that not only offers superior health care, but willingly goes the extra mile for the comfort and service of its patients.

And go the extra mile it did, establishing a ranch facility right in the backyard of one of its primary target markets, the burgeoning population of Kingwood. Once there, Northeast Medical Plaza made itself as noticeable and desirable as it is convenient for its prospective clientele. In fact, the Plaza's unusually upscale, hospitality-oriented interior design by David William Hall is enticing more and more Kingwood residents to patronize the new diagnostic center.

As an adjunct facility of Northeast Medical Center, Northeast Medical Plaza offers full-scale diagnostic testing, including radiology and mammography units. Of course, such services do not come cheaply—or without a certain amount of anxiety. So Mery and the director of the diagnostic clinic, Vanessa Ellis, decided to use the clinic's environment to give patients something extra for their money: comfort and peace of mind.

Architect David William Hall had initially been contracted to provide only architectural services for the new clinic, but his vision for the facility naturally extended to its interiors. "The building was so beautiful," explains Ellis, "that he had been thinking for two years about how he could carry the architecture into the interior." When Hall was subsequently awarded the contract for the interior design, he was able to provide the clinic with the type of non-institutional design that Mery and Ellis felt their affluent clientele wanted.

"They [Northeast Medical Center] didn't really realize at first that what they wanted was hospitality," recalls Hall. "They used words like color, sophistication, class and warmth." Lacking previous experience in this type of facility design, Ellis is the first to admit that Hall picked up the ball and ran with it. "Sometimes he would say, 'Vanessa, trust us and let it all come together,'" she says. "And I did trust them."

Even though Ellis didn't know exactly what kind of facility would result, she stood firm on certain points, making some unusual choices for a health care facility. Easy maintenance, for example, often yields to elegance, resulting in choices like Chippendale-style furniture in waiting areas, a marble countertop in main reception, embroidered terry cloth robes that coordinate with the interior color palette and elegant private dressing rooms in the main-

At the Northeast Medical Plaza, Hall used color to create a strong but economical design statement. In the main entrance (opposite), a palette of soft blues and purples bathed in pools of gentle light conveys a warm, relaxed atmosphere.

Northeast Medical Center Hospital required a non-clinical atmosphere for its adjunct diagnostic facility, the Northeast Medical Plaza—to Hall gave the facility a look more akin to hospitality. The main waiting area (below) features Chippendale-style furniture, ceramic tile, patterned carpet and marble reception counter.
mography suite. Ceramic tile and carpet are specified in areas that typically take linoleum flooring, while patterned tile in staff-only laboratory areas also shows a concern for clinic

Will a satisfied health care customer come back?

employees. "I didn't want it to be okay," Ellis insists. "I wanted people to walk out of there saying, 'That was excellent.'"

Providing extra services to the community is an important part of the Plaza's com-

Northeast Medical Plaza's affluent clientele appreciate the upscale interior design that includes such features as elegant dressing rooms in the mammography suite (top) and terry cloth dressing gowns that coordinate with the interior colors.

Community classrooms (middle) are an important part of the marketing mission of the Northeast Medical Plaza, offering a venue for both medical education programs given by the hospital and local club meetings. The Clinic's layout (bottom) allows the classrooms to be closed off from the main clinic and lease space for use after hours.

Project Summary: Northeast Medical Plaza

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Winning the RFP Game

With design firms finding the road to short listing increasingly marked RFP—request for proposal—what does it take to produce a winning proposal?

By Laurin McCracken and L. Catherine Hader

How important is an RFP and the proposal that results from it, really?

More important than ever before. Despite headlines and sound bites heralding economic recovery, the architecture/engineering community continues to feel the sting of a wide-reaching recession. Projects are fewer and competition more keen everywhere. In the private sector, for example, a major California bank recently received over 100 qualifications statements for a proposed data center. In the public sector, the Corps of Engineers was inundated with over 1,200 responses to Commerce Business Daily advertisements for work in Kuwait. Similar examples abound.

Given today’s economic environment, RFPs are more often used to eliminate contenders rather than select them. The strategies that follow may be so basic as to appear simplistic. However, they can be key to surviving the elimination process.

Winning strategy 1: Principal-level commitment

Good proposals begin with management’s recognition of the importance of proposals evidenced by a meaningful commitment of resources to their writing and production. That means time, technical input, equipment, staff and the like.

In the past, a basic qualifications package prepared by non-technical marketing staff was often sufficient to land a place on the short list. No longer. Proposals must be tailored to each client and project, and management must ensure that key personnel provide the appropriate technical input to the marketing staff in a timely manner. With the advent of desktop publishing, the people responsible for your firm’s proposals should have access to equipment and software that can produce clean, professional-looking documents that reflect your firm’s design and communications abilities.

Winning strategy 2: Message

To communicate a message in any medium, you must consider your subject, audience and purpose. Before you become mired in detail, look at the big picture. Why is your firm best for this particular commission and client, and what distinguishes your firm from the competition? What key ideas do you want to communicate?

As you begin to write your proposal and respond to the specific items, incorporate these key ideas throughout your text. Put yourself in your client’s position. Consider the response you would expect and provide at least that level of response. Within your time and budget constraints, go the extra mile as long as it enhances your proposal and is relevant.

Winning strategy 3: Relevance

Ideally, the client will furnish enough information to allow a specific response or will be available to answer questions. And because the proposal is just one part of the market process, you should be familiar enough with your potential client and project by the time you write the proposal to be responsive of number of levels.

• Visual tone. Let appropriateness be your byword. Consider your client’s corporate style, the project type, the size of the project and its location as you shape the appearance, size and content of your response.

• Verbal tone. While writing should always be clear and concise, a more formal client will usually require a more formal tone and a less formal client a more conversational one.

• Project tone. This is one of the best opportunities to differentiate your firm, setting a tone that will reflect your project approach tailored directly to your client’s project need. Make it clear you’ve considered problems and have given much thought to possible solutions. It’s no longer enough to respond with boilerplate on your firm’s typical project approach.

Winning strategy 4: Substance

Provide facts and examples. Avoid using generalizations and superlatives. This is not to say you should leave out the “sizzle” but if you overdo it in your attempt to sell, you may diminish your credibility. You ideally want to build a long-term relationship with your client. Good relationships are founded on trust. Loose truths, exaggerations and promises impede their development and can leave you open to legal action.

Winning strategy 5: Clarity

Verbal and visual clarity are essential. How can you achieve verbal clarity?

• Clear writing. Omit needless words. An old tip from Strunk and White’s classic *The Elements of Style*. Use short words in short sentences in a logical sequence. Bullets, charts and lists are very effective and easily digested.

• Logical organization. Your client has requested information. It’s your job to present it, not hide it. Provide navigational tools of contents, section dividers and page numbers.

How can you achieve visual clarity?

• Page layout. Less is more. Learn to
kning strategy 7: Fee

In the past, a basic qualifications package prepared by non-technical marketing staff often landed a place on the short list—but no longer.

Shopping." Typically, the development consultant sends design firms a detailed request for generic qualifications, and based on the qualifications, the consultant develops a short list. The advantage of this approach, a savings of time and money for the client, should be weighed against the potential disadvantage of a decision based on generic information.

For some very large projects, we’re also seeing a number of “non-real” RFPs, in which the list of firms includes every type of firm from high design at one end of the spectrum to small, local firms at the other. This is an indication that the clients don’t know what they want, don’t know the firms they have invited, or may be looking to be entertained by a "parade of stars." It’s important to realistically assess your firm’s chances of success before committing the significant amounts of time and money that are involved in these proposals.

In the Federal arena, agencies advertise in Commerce Business Daily either to obtain data or solicit RFP proposals. In the case of qualifications proposals, government regulations require that a short list be developed based on the qualifications. Interviews are then held, and a firm is selected and requested to submit a fee proposal. In the case of RFP proposals, technical qualifications and fee are submitted in separate envelopes and are evaluated separately. The agency can either award the project to the lowest proposer or negotiate with the most qualified firms.

Private sector clients and institutions are increasingly using RFPs to gain control over the selection process. Today’s client is more educated and prudent than his predecessor. He must justify his expenditures and needs information to do it. It’s not sufficient to know that an A/E firm is fifth largest in the United States. The client needs to be sure that the fifth largest firm’s key team members—team members who will actually work on his project—are experienced in similar projects and will listen to his needs, respond and deliver a technically and aesthetically competent project to satisfy his requirements.

For the foreseeable future, RFPs will play a prominent role in the selection process. As clients have fewer dollars to spend and fewer hours to commit to the selection process, they will depend heavily on RFPs to evaluate and compare design firms and other service providers. Dr. Susan Jones, corporate real estate manager for AT&T Paradyne, concurs. "At AT&T, we are reviewing our RFP process and documents firmwide to ensure that for the right project, the right contractor or vendor is selected," she says. "And we know that the best deal may not be the cheapest."

Ladies and gentlemen, start your team-work.

Laurin McCracken, AIA, is principal and vice president and L. Catherine Hader is proposal manager of RTKL Associates, a Baltimore-based design firm providing architecture, engineering, planning and graphics services to clients around the nation and the world.
Canary in a High Rise

American workers—the canaries in the coal mine—are sick of sick buildings, and architects and designers may soon be hearing from them

By Jean Godfrey-June

Design can take your breath away—literally. At a basic level, architects and interior designers are responsible for what the Environmental Protection Agency (EPA) has classified as America's most dire environmental problem: indoor air quality. Since we spend approximately 90% of our time indoors, the spaces we inhabit affect our health to a far greater degree than we may realize.

As buildings become increasingly airtight—a trend that began with the 1973 energy crisis—and fresh air intake is throttled, their air is getting sick, and so are their occupants. The World Health Organization estimates that 30% of U.S. buildings currently experience serious interior air quality problems. In response, the EPA has nearly tripled its indoor air research budget since 1984, and now estimates that poor interior air quality costs the country over $60 billion per year. The numbers are going nowhere but up.

What can the design community do? There's no shortage of good ideas: designing for optimum ventilation; learning about non-toxic products and building materials; keeping up with the latest governmental codes and standards; and educating clients on healthy design and maintenance. By paying attention to the problem, designers protect their clients' health along with their own professional liabilities.

The root cause of poor interior air quality is the lack of fresh air supply within a building. Added to this are literally thousands of toxins, carcinogens, microbes and volatile organic compounds (VOCs) which get circulated and re-circulated through a building's systems, often never escaping its airtight seals. How do all these contaminants get there? In part because designers unwittingly specify them.

There's cancer-causing formaldehyde, for example, in certain types of chipboard, plywood, carpets and furniture. Wood finishings, paints, plastics and adhesives off-gas (give off vapors) everything from mercury and lead to organic gases. Radon seeps imperceptibly from the ground only to be trapped in a building's air. Asbestos remains a dormant threat on such building elements as structural members and hot water pipes until it is disturbed and released into the air through maintenance and renovation work. Molds, fungi and viruses can grow in an improperly designed or cleaned HVAC system—which distributes them throughout a building. Even the fibers in acoustic ceiling tile can slowly flake into the air and employees' lungs.

On top of this, occupants themselves contribute substantially to the mass of noxious chemicals swirling around them. Cigarette smoke heads the list, with perfumes, grooming products and particles of skin and clothing contributing as well. Dust, ash, microscopic organisms and a laundry list of chemicals from the outside are tracked indoors, onto carpets and into the air supply. Copy machines can leak ozone. Carbon monoxide and benzene seep up into buildings from indoor garages.

From the CEO on down to the mailroom worker in a modern, centrally heated and cooled building, everyone is trapped breathing the same air. Like astronauts or deep-sea divers, building occupants have no choice but to trust their common air supply. Only when their symptoms become so bad or numerous is a particular system called into question.

Bill Blackmon III, president of Blackmon Mooring Steamatic, a Fort Worth-based company specializing in indoor environmental cleanup, has witnessed this phenomenon far too many times. (Blackmon is also a member of the American Lung Association's President's Council on Indoor Air Quality and the EPA's Committee on Indoor Air Quality.) "In many cases," he explains, "simply talking to the employees points the problem for us right away."

Symptoms of sick building syndrome range from headaches, fatigue, allergies, sneezes and an inability to concentrate to nausea and serious respiratory problems. Telltale signs of distress are anything but theoretical—"These people have such severe reactions to polluted indoor environments that they cannot breathe in spaces that are inadequately ventilated, or where cert. gases or particles are emitted. In addition building-related illnesses, diseases which symptoms aren't relieved by simply leaving the building, such as Legionnaire's disease are on the rise as well."

No architect or interior designer wants to create a project that causes such a loss of misery. The good news for the design community is that healthy design doesn't necessarily cost more. By factoring in such life-cycle costs as lost employee time, sick leave, lost productivity, higher health insurance rates and the possibility of lawsuits, both designers and clients can see why investing in a better HVAC system or operable windows makes financial sense.

"Indoor air quality will be the retirement plan for lawyers in the 1990s," states George Mitchell, president of CenterCore Inc., which manufacturers furniture systems equipped with integrated air filters. If employers and building owners are being held responsible for indoor air quality today, can architects and designers be far behind? Hal Levin, a research architect in private practice in Santa Cruz (Calif.) and editor of Indoor Air Bulletin, says yes. "Architects and interior designers are already being named in lawsuits," he insists. "So far, these suits have been settled out of court, for undisclosed sums. But plaintiffs will continue to name them, and going to be expensive. People are already paying six-figure sums."
Legal definitions remain hazy at best, even what technically constitutes a sick building is still debatable. The American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE) defines acceptable air quality as air in which there are "no known contaminants at harmful concentrations as determined by cognizant authorities and with which a substantial majority (80% or more) of the people exposed do not express dissatisfaction." On the other hand, the World Health Organization defines it as "the physical, chemical nature of indoor air; as delivered to the breathing zone of the building occupants, which produces a complete state of mental, physical and social well-being of the occupants, not merely the absence of disease and infirmity."

Despite such differences, Levin emphasizes the need for meaningful, enforceable standards. "The ASHRAE standard codes have already been adopted in some jurisdictions," he points out. "Those designers who want to be informed and make responsible decisions, can." Fortunately, more information may be on its way. Many design professionals predict that the industry will see more design guidelines, requirements and testing. The Indoor Air Quality Act of 1991, sponsored by Massachusetts Senator Joseph Kennedy, would require testing of all products for Federal projects. Most manufacturers would have to label products according to contaminant emissions. Could such legislation bring about a revolution? Levin thinks so. "It will be clear to designers and specifiers which manufacturer's products emit the most," he says. "The incentive to produce low-emitting products will not only be liability, but also marketing." For instance, flooring adhesive companies are fingered by carpet companies as causing most of the emissions associated with carpet installation. There are now plenty of low-emitting products on the market. Eventually you won't be able to buy anything else.

Paradoxically, some observers fear the federal government is currently understating the importance of emissions relative to ventilation. A recent National Institute for Occupational Safety and Health study concludes that inadequate ventilation causes 50% of indoor quality problems. The May 1991 issue of Indoor Air Bulletin counters that "arguing that inadequate ventilation causes indoor air problems without addressing pollutant sources implies that the sources are not a problem. This is a self-serving argument for makers of many assumed sources of indoor pollution: building materials, furnishings, office equipment and consumer products."

Dr. Lorraine Gibson, an occupational safety and health microbiologist for the National Institute of Safety and Health who responds to National Institute of Health (NIH) employee complaints about their buildings, says that most NIH interior air quality problems are caused by inadequate ventilation or too many people in a given space—often compounded by multiple partitions in a space. "Only one instance I know of involved VOCs," she reports. "They had a leaky radiator which got into the carpet and released mold."

Manufacturers' solutions to emissions problems run the gamut from fix-it strategies to preventive measures. The carpet industry recently completed a year-long "Carpet Policy Dialogue" with the EPA, which examined technical information on VOCs, developed testing standards and worked toward industry-wide utilization of the tests. The Dialogue did result in an agreement over testing programs for carpet installation: the industry appears committed to reducing VOC emissions from new carpets and carpet-related products.

Of course, many manufacturers are seizing the initiative in their own self-interest as well as on behalf of their customers. Steelcase and Herman Miller are not only creating products to improve interior air quality, but working on the problem in their own corporate facilities. Datum Office Systems, Inc., in Farmingdale (N.Y.), has introduced a freestanding, portable air filtration system: Pure Presence, that president Thomas Potter claims to provide a psychological benefit as well as a technical one: "People see that the air is being cleaned." Bonakemi, a manufacturer of Products for finishing and maintaining hardwood floors, has developed Pacific Swedish waterborne finishes and maintenance products that are completely non-toxic, eliminating the danger that hardwood floor finishes will off-gas potentially hazardous chemicals.

The EPA plans to release a comprehensive guide for design professionals tentatively titled "Designing for Good Indoor Air Quality." This should supplement ASHRAE and other standards already circulating—not to mention temper manufacturers' claims. In addition, a number of resource guides are currently on the market, from the Safe Home/Business Resource Guide out of New Canaan, Conn., to a resource guide from the American Institute of Architects that should be out later this fall.

More and more information is becoming available every day. As the American Lung Association says, it's a matter of life and breath—use it.
Countdown to the ADA

Are you prepared for the Americans With Disabilities Act, a complex and far-reaching law that will play a role in all aspects of contract design?

By William L. Wilkoff

When President Bush signed the Americans with Disabilities Act (ADA), he likened the new law to a Declaration of Independence for disabled Americans. The legislation has far-reaching implications for virtually every commercial facility and business open to the public, yet most business owners, employers, real estate and design professionals are uncertain about the effect the law will have on them. Why all the confusion? Because the ADA is no easy nut to crack. It comprises five separate sections, each with its own timetable for compliance, and is governed by no less than five federal agencies responsible for developing regulations and guidelines and enforcing compliance.

Title I and Title III are of particular interest to those involved in contract design.

- Title I requires that employers reasonably accommodate the disabilities of qualified applicants or employees. This includes modifying work stations, equipment and the work site, unless "undue hardship" would result. All employers with 25 or more employees must comply by July 26, 1992. Businesses with 15 to 24 employees have until July 26, 1994 to comply.

- Title III requires that public spaces such as office buildings, hotels, restaurants, shopping malls, medical buildings and convention centers become readily accessible to the disabled. The law covers existing properties, renovations and new construction.

Failure to comply could result in costly retrofits, possible litigation and civil penalties—not just for employers and building owners, but architects, designers and space planners as well.

Failure to comply could result in costly retrofits, possible litigation and civil penalties—not just for employers and building owners. Under the law, architects, designers and space planners are also held liable for any retrofit or new construction.

Failure to comply could result in costly retrofits, possible litigation and civil penalties—not just for employers and building owners. Under the law, architects, designers and space planners are also held liable for any retrofit or new construction.

Your design may have to hold up to private scrutiny as well. The public accommodation provision allows a person who is, for example, wheelchair bound, to challenge a planned project if he/she feels it is not accessible to wheelchair users. Such a challenge could result in costly delays in project startup.

In general, Title III, the public accommodations provision of the law, becomes effective on January 26, 1992. Getting existing properties up to code can be as simple as removing any architectural barriers when removal is "readily achievable," or making alternative methods of access available. For the most part, creating a barrier-free facility means incorporating common features such as ramps and curb cuts, installing lowered water fountains and light switches and using easy-to-open doors and sink hardware. Additional changes may include improving signage with high contrast colors and easy-to-read type face, audible and visible signals for elevator call buttons, textured surfaces on doors leading to hazardous areas and readjusting layout racks and shelves in department stores to permit wheelchair access.

In the meantime...a 100-plus-item building audit

In the coming weeks, the Justice Department will issue regulations for Title III. In the meantime, developers and designers would be well advised to make an assessment of project compliance by using the Uniform Accessibility Standard (UFAS) as a guide. Existing properties should be surveyed in a methodical and systematic way for possible obstacles to the disabled. A complete building audit would include a checklist of over a hundred items, including the evaluation of parking areas, passenger loading zones, site accessible route, rooms, assembly spaces and toilet rooms.

Building renovations that take place after January 26, 1992 will have to comply with the law unless the cost of incorporating accessibility is disproportionate to the total cost of the alterations. What is considered disproportionate? When renovating an office floor, the expenditure of more than 30% of the total renovation cost is a disproportionate cost.

All alterations that could affect the usability of a facility must be made as accessible as feasibly possible. For example, if a doorway is being relocated, the new doorway must be wide enough to meet the construction standard for accessibility. When alterations are made to a primary function area, such as the lobby of a bank or a dining area of a cafeteria, an accessible path of travel to the altered area must also be provided. The bathrooms, telephones and drinking fountains serving the area must also be accessible.

All new buildings ready for first occupancy after January 26, 1993, are to provide a high degree of accessibility and reasonably accommodate people with disabilities, unless it is structurally impractical to do so. How much will this cost? According to government estimates, incorporating accessibility features into new construction will add up to less than 1% of the total construction costs.

While the law calls for equal access to facilities, it requires that only a reasonable number of elements, such as parking spaces and bathrooms, be made accessible. Moreover, mechanical areas like catwalks and fire rooms, where access is required for maintenance and repairs, might not need to be physically accessible if the essential functions of the work performed in those areas require physical mobility. Facilities and three stories or with fewer than 3,000 sq. ft. per floor will not require an elevator unless, for example, it is a shopping center, mall, professional office or health care provider.
While the law calls for equal access to facilities, it requires that only a reasonable number of elements, such as parking spaces and bathrooms, be made accessible.

Many of the mandated changes for businesses and public facilities can be accomplished by minor adjustments. Others will require extensive redesign. To help offset these potential costs, several new products are, or will soon be, available to designers. These will make design modifications relatively convenient and cost effective.

The ADA will have a lasting and significant impact on employment practices and on the current operation and future design of commercial facilities. An early assessment of compliance with existing facilities and understanding implications for planned developments will save your clients both time and money in the long run. Not to mention, you will also give Americans with disabilities the access that is every citizen's right.

William L. Wilkoff, FASID, IBD, is a Washington, D.C.-based interior designer who for the past 20 years has been involved with barrier-free and accessible design as a practitioner, educator and community activist. He is also an advisor to the interior design departments of Marymount University, Howard University and Mount Vernon College.

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As Brennan Beer Gorman Monk design director Bill Whistler emphasizes, "the simplest look is often the most difficult to achieve." Nowhere was this more the case than in the reception desk area for Gallery Urban in Manhattan. The custom stainless steel reception desk provides a soft, curving relief to the surrounding straight lines and formal grids. Client Obayashi Gumi was originally skeptical of actually engineering and constructing such an element, but worked with Brennan Beer to come up with viable plans.

Jokingly referred to as "the old Chevy fender," the desk had to be re-worked several times. The hand-ground finish required a number of tries before the smooth, almost silky texture Whistler sought finally resulted. The soft texture was then heightened with a thin wash of white paint.

"The finish was not easy for the metal shop to achieve," Whistler recalls. "It's something that's difficult to express in drawing." As the accompanying section shows, a lot depends on the fabricator, whose devotion to the "Chevy fender" appears to have been amply rewarded.

Photography by Peter Paige.
Domotex Hannover in Germany gives you the right start to the New Year. Here you can get the overview on the latest developments and news in the international carpet and floor covering market. This is where you can see the newest fashions, meet the right people and learn about the marketability of products for the coming year.

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Gaudi's Children and Other Delights

New Spanish Design, by Gay Julier,
1991, New York: Rizzoli International, 191 pp., $35.00

Cutting off a civilization from outside contact does unpredictable things to creative people. Spain under Generalissimo Francisco Franco distrusted the Modern movement of the Bauhaus and Le Corbusier, even as elements of Modernism kept surfacing right under the officials’ noses. With the state taking charge of major segments of the economy, imposing high tariffs to keep out imports, and discouraging avant-garde art, architecture and design, Gaudi, Dalí and Miro were ensnared as icons and the nation’s creative designers went underground or overseas. Spain has undergone a design boom following Franco’s death in 1975. To introduce such contemporary talents in interior design, furniture, industrial design and graphics as Javier Mariscal, Alberto Lievore and Jorge Pensi, Pedro Miralles, Josep Lluisca and Oscar Tusquets, author Gay Julier, a graduate of the Royal College of Art, London, and lecturer and teacher in Spanish design, has produced New Spanish Design—a well-documented and generously illustrated review that puts Spain firmly back on the cultural map. Part of Spain’s social and economic resurgence is a glorious visual rediscovery we can all share.

Woodbridge and Joseph show how Bay Area architects created a universe of imagery on the facades of 19th and 20th-century buildings. Along with scholarly historical notes, however, comes a sense of loss. As Woodbridge writes, “Today, we have ceased to turn to buildings to satisfy our need for imaginative experience.... Details suggests what a mistake this may be.

Details, The Architect’s Art, by Sally B. Woodbridge,
1991, San Francisco: Chronicle Books, 102 pp., $29.95 hardbound, $16.95 paperbound

If you have never had the good fortune to visit San Francisco, respected architectural historian and critic Sally Woodbridge and award-winning photographer Roz Joseph can serve as delightful guides to the architectural treasures of the City by the Bay. But Details does not serve up your standard Victorian “painted ladies” and cable cars through a postcard window. What this book offers is a thoughtful meditation in word and photograph on architectural ornamentation. In surveying Human Forms, Animal and Bird Forms, Heraldry and Emblems, Plant Forms and Building Tops, Capitals, Windows and Doors,

Interculhjial Architecture, The Philosophy of Symbiosis,

Who would ever imagine theologians making headlines as they did in the 1960s by proclaiming the Death of God? Although humanity may never resolve this controversy, Kisho Kurokawa, one of Japan’s leading architects has transcended the argument to peer into what he believes will be the social and technological context for the art, architecture and interior design of the next century. In Interculhjial Architecture, he develops a number of fascinating themes: the mirror society, the end of universality and the mix-and-match age. These are not topics for skimming. The mirror
society Kurokawa envisions will define itself not in the images of gods and icons but in our own likeness and that of others—valuing signs and symbols of divergence as well as conformity. Universality, the belief that technology and communications will make the world more homogeneous, will yield to an acceptance that different people will select different destinies. And the mix-and-match age will eschew hierarchic standards for a more symbiotic interaction among sources of different times, places and inspirations. Kurokawa's intriguing text is accompanied by a dazzling collage of images from Japan, the West—particularly American pop culture—and his own, brilliant portfolio. Whether or not Kurokawa's vision of symbiosis ultimately convinces you, it is both intelligent and moving.


Ralph Lauren has known it for years. In two centuries of mechanical fabric printing, the motifs that have been turned into fabrics show remarkable longevity, even predating the modern textile industry. In the words of Susan Meller, textile expert and owner of the Design Library and Design Loft in New York (the largest collection of European and American printed textiles in the United States and the source for many of the authors' illustrations), and Joost Elffers, a creator of visual books, "Nothing disappears, and nothing appears out of nowhere. Just as the individual pattern repeats incessantly over the course of a print run, its motifs are in repeat over the course of the decades...The motifs come and go in different rhythms...None vanishes." In Textile Designs, designers can feast on 1,823 printed fabric patterns from Europe and America produced for popular consumption rather than the boutique trade. Patterns are conveniently grouped by theme: floral, geometric, conversational, ethnic and art movements and period styles. While many of the patterns seem almost generic, any designer would treasure a resource like Textile Designs.

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Add some excitement to your next mosaic installation and give it a custom look by using one or several of the ideas that can be found in the new “Patterns, Borders, & Murals” brochure from United States Ceramic Tile Company. The brochure features a wide variety of patterns in suggested two-color designs which can be augmented with any of the company’s more than 50 different colors to achieve the desired effect.
Circle No. 255

Kemlite Company
Envision by Kemlite presents designers with a new dimension in fiberglass wall paneling. The smooth, matte finish panels have all the benefits of durable fiberglass, plus the advantages of contemporary color and design. Additional features and benefits are discussed in a new brochure.
Circle No. 256

Hufcor
Hufcor offers its Operable Partitions brochure featuring information on the company’s operable accordion and portable partitions. The Hufcor brochure is complete with illustrations and detailed specification information.
Circle No. 257

Forms & Surfaces
FS3, an alternative to metal wall panels by Forms & Surfaces, is an interior wall casting system comprised of bold, hi-tech panels, corner trim and reveal accent strips. The FS3 Wall Casting System brochure provides the designer with pattern options, layouts and specification data.
Circle No. 258

Carey-McFall Corp.
Carey-McFall Corporation, maker of Bali Blinds, has designed a new full line brochure featuring 15 pages of full-color photography showing close-ups of fabric and slat styles. The brochure highlights the Classics Plus Mini Blind, MidSize, Micro and Vertical Blinds, the new Neat Pleat Shade, 1 in. and 2 in. Woods and Bali Basics.
Circle No. 259

Holophane Company, Inc.
A new “School Lighting Applications Guide” is being offered by Holophane Company. The publication focuses on recommended solutions for almost all school lighting problems. The guide includes charts for developing comparative lighting cost analyses and relative cost analysis terms also described.
Circle No. 260

Fiberstone Quarries, Inc.
Fiberstone Quarries offers a brochure on QuinStone, a mold product that simulates quartz and carved natural stone minute detail. The QuinStone brochure features complete specification, application, installation and maintenance and pricing information.
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From rags to riffs

Rob Rose  
"It's in my genes," laughs Rob Rose, design director at Architex International. For years, Rose was a rebel with a single cause—not following in his father Ben's famous footsteps. A talented rock guitarist, he avoided the family business by touring Europe with several bands, then studying acting with Lee Strasberg. "I crammed a lot of living into a few years," he recalls. 

But Rose's talent in art kept surfacing. Later a published cartoonist, he found himself still fascinated by fabrics. "It's the repetition," he says. "Even the most unesthetic motif can become beautiful, laid out on a flat pattern repeat. One stuffed animal is cloying; a whole bunch are interesting."

So it was "back to Dad." Three years ago, Rose again struck out on his own, this time with Architex—with his father Ben's blessing. Despite the recession, Rose and the company have prospered. Rose and his wife Debie—they met when she was a sales rep for a competing firm ("like the Capulets and the Montagues")—live in a restored Chicago "faux-Gothic" Lutheran church. The two enjoy avant-garde theater and naturally, music. "I've been perfecting the same guitar riff for years," he says. "It's like therapy. Or a flat pattern repeat, Rob?"

Design that won't sit still

Massimo and Lella Vignelli  
It was just 20 years ago that Massimo and Lella Vignelli formed Vignelli Associates in New York. Since then, the Vignellis have left their unique, classically modern stamp on graphic design—as well as industrial design, furniture, and interior design. When asked why the firm has ventured so far afield, Massimo jokingly replies, "It's the only way designers can afford things. When you work with a manufacturer, he may let you keep the prototype."

This legendary husband-and-wife design team has come a long way from their student days at the University of Venice's School of Architecture, early jobs in Italy and America, and the founding with others of Unimark, the world's first international design and marketing firm. They and their partners work out of a 15,000-sq.-ft. industrial loft on Manhattan's West Side, serving a global roll call of blue-chip companies, which have included over the years IBM, Knoll, Sasaki, Artemide and the Audubon Society.

One recent interior they still haven't inspected, however, is the first-class section of an Alitalia Boeing 747, their creation for Poltrona Frau. "We haven't seen it yet," Lella confesses. "It's so hard to track down."

Will the owner of the Alitalia jet please call the Vignellis?

Off the wall

Rita Miller and William Wagenaar  
Rita Miller and William Wagenaar are interior designers of a different stroke. As architectural muralists, the pair have left their faux finishes on everything from corporate interiors to health care facilities.